What is the Theatre? The tercentenary of Marc-Antoine Charpentier’s death in 2004 stimulated a surge of activity on the part of performers and scholars, confirming the modern assessment of Charpentier (1643-1704) as one of the most important and inventive composers of the French Baroque. The present book provides a snapshot of Charpentier scholarship in the early years of the new century. Its 13 chapters illustrate not only the sheer variety of strands currently pursued, but also the way in which these strands frequently intertwine and generate the potential for future research. Between them, they examine facets of the composer's compositional language and process, aspects of his performance practice and notation, the contexts within which he worked, and the nature of his legacy. The appendix contains a transcription of the inventory of Charpentier's manuscripts prepared when their sale to the Royal Library was negotiated in 1726 - an invaluable research tool, as numerous chapters in the book demonstrate. The wide variety of topics covered here will appeal both to readers interested in Charpentier's music and to those with a broader interest in the music and culture of the French Baroque, including aspects of patronage, church and theatre. Far from treating his output in isolation, this book places it in the wider context alongside such composers as Lully, Lalande, Marais, Fran’s Couperin and Rameau; it also views the composer in relation to his Italian training. In the process, the under-examined question of influence - who influenced Charpentier? whom did he influence? - repeatedly comes to the fore. The book's Foreword was written by H. Wiley Hitchcock shortly before he died. Hitchcock’s own part in raising the profile of Charpentier and his music to the level of recognition which it now enjoys cannot be emphasized enough. Appropriately the volume is dedicated to his memory.

A Journey on a Plank from Kiev to Eaux-Bonnes, 1859 Vols. 2-19, 21-22 include section "Bibliographie über die schweizerische volkskundeliteratur, 1897-1917.

Le Théâtre français

The First Frame A major re-orientation in understanding opera, exploring musical comedies with spoken dialogue previously excluded from historical accounts.
Vorgeschichte und erste Versuche der französischen Oper

Die Musikgeschichte in zwölf Vorlesungen

Serialität und Moderne

Publications Vols. for 1858- include "Sitzungen der Berliner Gesellschaft für das Studium der neuren Sprachen."

Le peintre graveur


Les Oeuvres

Paris & Umgebung

Musikalischtes Conversations-Lexikon

New Perspectives on Marc-Antoine Charpentier Arising from the activities of the Centre for Seventeenth-Century French Theatre, this volume proposes a selection of eighteen essays by internationally renowned scholars aimed at all those who value and work with the theatre of seventeenth-century France, whether in teaching, research or performance. Frequently seeking out the interfaces of these areas, the essays cover historiography (including that of opera), the theory and practice of textual editing, visualizing – in terms of both theatre architecture and the significance of playtext illustration -, approaches to study and research (including the most recent applications of computer technology), and performance studies which relate the classical canon to contemporary French and other cultures. Always suggesting new directions, challenging the epistemological bases of the very concept of French classical theatre, the essays provide a snapshot of scholarship in the field at the dawn of a new millennium, and offer an ideal opportunity to reassess its past whilst looking to its future.

Un Seul Rêve/Alles für einen Traum (Zweisprachige Ausgabe: Deutsch-Französisch)


Musée neuchâtelois

Popular Opera in Eighteenth-Century France What is the Theatre? is one of the most coherent and systematic descriptions and analyses of the theatre yet compiled. Theatre is,
above all, spectacle. It is a fleeting performance, delivered by actors and intended for spectators. It is a work of the body, an exercise of voice and gesture addressed to an audience, most often in a specific location and with a unique setting. This entertainment event rests on the delivery of a thing promised and expected – a particular and unique performance witnessed by spectators who have come to the site of the performance for this very reason. To witness theatre is to take into account the performance, but it is also to take into account the printed text as readable object and a written proposition. In this book, Christian Biet and Christophe Triau focus on the practical, theoretical and historical positions that the spectator and the reader have had in relation to the locations that they frequent and the texts that they handle. They adopt two approaches: analysing the spectacle in its theatrical and historical context in an attempt to seek out the principles and paradigms of approaching the theatre experience on one hand, and analysing the dramaturgy of a production in order to establish lines of interpretation and how to read, represent and stage a text, on the other. This approach allows us to better understand the ties that link those who participate in the theatre to the practitioners who create theatrical entertainment.

Le Théâtre Français Sous Louis XIV

Histoire de la musique dramatique en France depuis ses origines jusqu'à nos jours Qui n'a jamais joué à une partie improvisée d'action ou vérité avec ses amis lors d'une soirée ? Un rendez-vous que vont partager six jeunes de 17 ans : Nathan, Sophie, Jack, Charlotte, Giulia et Kévin, avant d'être aspirés au sein de la spirale infernale de ce jeu addictive malsain. Révélations, coups bas, mensonges et trahison. En sortiront-ils tous indemnes ? Surtout, face au terrible Éric

ARCHIV FUR DAS STUDIUM DER NEUREN SPRACHEN UND LITERATUREN


Lichtenberg Briefwechsel Bd. 3: 1785-1792 Paris, the City of Light, is one of the most romantic cities in the world. The millions of visitors which flock to the French capital every year follow in the footsteps of countless artists, writers and composers who for centuries have been drawn to this magnificent city. Some composers, Chopin and Rossini among them, found success and contentment, and remained in Paris for the rest of their lives. But for others, Paris brought nothing but disappointment and disillusionment. Mozart, who came to Paris as a 22-year-old seeking a permanent position, was so bitter about the cavalier manner in which he was treated that he professed an aversion to all things French until the end of his days. Wagner was so upset by his treatment here that he once described Paris as "a pit into which the spirit of the nation has subsided." And yet he was drawn back to the city time and again. This book charts the musical history of Paris. It discusses the composer and musicians, both French and foreign, who were drawn here and the impact they made on the world of music, on this great city, and vice versa. It includes a wealth of biographical details, including where the artists lived and, where relevant, where they died and are buried. It also draws from and points to suitable scholarly literature, making it an accessible introduction to students of the musical history of Paris. The book also describes another feature which, if it did not enrich, most certainly enlivened Parisian musical life: The full-scale musical riot. The most notorious of these took place at the Théâtre des Champs Elysées in 1913 at the première of Stravinsky’s ballet Le sacre du printemps. Less physical, but no less vociferous, was the reception accorded to Wagner’s Tannhäuser at the Opéra in 1860. Other composers who incurred the displeasure of Parisian audiences included Satie, Varese and Xenakis. These riots were not half-hearted affairs; police involvement was required and hospital
casualty departments were kept busy. There are also chapters which discuss the musical history of the many theatres of Paris and the churches which played such an important part in the city’s musical past. The text is clear and accessible in order to appeal to both students and the general reader.

Deux Siècles À L’Opéra (1669-1868)

Die Geschichte der Musik des 17., 18. und 19. Jahrhunderts

Paris, a Concise Musical History

Deutsche Warte


Briefwechsel

Geschichte der Hofcapelle der französischen Könige On July 14, 1789, a crowd of angry French citizens en route to the Bastille broke into the Paris Opera and helped themselves to any sturdy weapon they could find. Yet despite its long association with the royal court, its special privileges, and the splendor of its performances, the Opera itself was spared, even protected, by Revolutionary officials. Victoria Johnson’s Backstage at the Revolution tells the story of how this legendary opera house, despite being a lightning rod for charges of tyranny and waste, weathered the most dramatic political upheaval in European history. Sifting through royal edicts, private letters, and Revolutionary records of all kinds, Johnson uncovers the roots of the Opera’s survival in its identity as a uniquely privileged icon of French culture—an identity established by the conditions of its founding one hundred years earlier under Louis XIV. Johnson’s rich cultural history moves between both epochs, taking readers backstage to see how a motley crew of singers, dancers, royal ministers, poet entrepreneurs, shady managers, and the king of France all played a part in the creation and preservation of one of the world’s most fabled cultural institutions.

Constantin Boym—America


Backstage at the Revolution

Archives suisses des traditions populaires In the late eighteenth century, a movement to transform France’s theatre architecture united the nation. Playwrights, philosophers, and powerful agents including King Louis XV rejected the modified structures that had housed the plays of Racine and Molière, and debated which playhouse form should support the future of French stagecraft. In The First Frame, Pannill Camp argues that these reforms helped to lay down the theoretical and practical foundations of modern theatre space. Examining dramatic theory, architecture, and philosophy, Camp explores how architects, dramatists, and spectators began to see theatre and scientific experimentation as parallel enterprises. During this period of modernisation, physicists began to cite dramatic theory and adopt theatrical staging techniques, while playwrights sought to reveal observable
truths of human nature. Camp goes on to show that these reforms had consequences for the way we understand both modern theatrical aesthetics and the production of scientific knowledge in the present day.

Music and Theatre in France, 1600-1680 Music and Theatre in France 1600-1680 defines the musical practices of French drama from the arrival of the first repertory companies in Paris until the establishment of the Comédie-Française. The dynamic interaction of the performing arts gave rise to a set of musical conventions that informed Molière's theatre as well as early French opera.

Parisismen

Oeuvres de Molière

Archiv für das Studium der neueren Sprachen und Literaturen

Le jeu de la bouteille

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