



Gluck

*An Eighteenth-Century Portrait
in Letters and Documents*



Patricia Howard

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Patricia Howard



Gluck An Eighteenth Century Portrait In Letters And Documents:

Gluck Patricia Howard,1995 **Gluck** Patricia Howard,2017-07-05 This volume presents a collection of essays by leading Gluck scholars which highlight the best of recent and classic contributions to Gluck scholarship many of which are now difficult to access Tracing Gluck s life career and legacy the essays offer a variety of approaches to the major issues and controversies surrounding the composer and his works and range from the degree to which reform elements are apparent in his early operas to his contribution to changing perceptions of Hellenism The introduction identifies the major topics investigated and highlights the innovatory nature of many of the approaches particularly those which address perceptions of the composer in the nineteenth and twentieth centuries This volume which focuses on one of the most fascinating and influential composers of his era provides an indispensable resource for academics scholars and libraries **Genealogies of Music and Memory** Mark Everist,2021-01-29 The history of music is most often written as a sequence of composers and works But a richer understanding of the music of the past may be obtained by also considering the afterlives of a composer s works This book asks how the stage works of Christoph Willibald Gluck 1714 87 were cultivated in nineteenth century Paris and concludes that although the composer was not represented formally on the stage until 1859 his music was known from a wide range of musical and literary environments **Adventures with Iphigenia in Tauris** Edith Hall,2013-01-10 This book presents a cultural history of the Greek tragedy and its influence on subsequent Greek and Roman art and literature

Historical Dictionary of Music of the Classical Period Bertil van Boer,2024-12-30 The Classical period is one of deep intellectual ferment of rapid growth and change and of explosive creativity in the world of music It may have had its roots in the music of an earlier era and been the harbinger of progressive music of that which followed but it must be seen as the necessary evolutionary era without which modern music and all of its variety could not exist Moreover in opera houses festivals and concert halls all over the world music from the period may indeed be performed more than any other form making it one the most accessible and popular periods It has remained a living and vibrant part of the repertory indeed offered a kaleidoscope of genres and works that never cease to enchant and amaze Historical Dictionary of Music of the Classical Period Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1 800 cross referenced entries on composers conductors musicians operas important technical terms and emerging musical forms This book is an excellent resource for students researchers and anyone wanting to know more about classical music **Opera** Guy A. Marco,2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published **E.T.A. Hoffmann's**

Musical Aesthetics Abigail Chantler, 2017-07-05 Whilst E T A Hoffmann 1776 1822 is most widely known as the author of fantastic tales he was also prolific as a music critic productive as a composer and active as a conductor This book examines Hoffmann's aesthetic thought within the broader context of the history of ideas of the late eighteenth and early nineteenth centuries and explores the relationship between his musical aesthetics and compositional practice The first three chapters consider his ideas about creativity and aesthetic appreciation in relation to the thought of other German romantic theorists discussing the central tenets of his musical aesthetic the idea of a religion of art of the composer as a genius and the listener as a passive genius In particular the relationship between the multifaceted thought of Hoffmann and Friedrich Schleiermacher is explored providing some insight into the way in which diverse intellectual traditions converged in early nineteenth century Germany In the second half of the book Hoffmann's dialectical view of music history and his conception of romantic opera are discussed in relation to his activities as a composer with reference to his instrumental music and his two mature large scale operas Aurora and Undine The author also addresses broader issues pertaining to the ideological and historical significance of Hoffmann's musical and literary oeuvre

Music In European Capitals Daniel Hertz, 2003-05-27 A glittering cultural tour of Europe's major capitals during a period of intense musical change This volume continues the study of the eighteenth century begun in Haydn Mozart and the Viennese School 1740 1780 1995 by focusing on the capital cities other than Vienna that were most important in the creation and diffusion of new music It tells of events in Naples where Vinci and Pergolesi went beyond their pre 1720 models to cultivate opera in a simpler more direct manner soon after christened the galant style No less central was Venice where Vivaldi perfected the concerto on which were patterned the early symphonies and the newer kind of sonata Dresden profited first from all these achievements and became under Hasse's direction the foremost center of Italian opera in Germany Mannheim with its great orchestra did much to shape the modern symphony A few years later Paris became paramount especially for its Opéra Comique during the 1770s the Opéra provided Gluck with a stage on which to cap his long international career The book concludes with a description of Christian Bach in London Paisiello in Saint Petersburg and Boccherini in Madrid This long awaited book offers a view of eighteenth century music that is broad and innovative while remaining sensitive to the values of those times and places One comes away from it with an understanding of the European context behind the triumphs of Haydn and Mozart Lavishly illustrated with music examples and reproductions both in black and white and color this master study will be of inestimable importance to scholars cultural historians performers and all music lovers

Listening Well Ora Frishberg Saloman, 2009 The twelve essays in Listening Well illuminate aesthetic educative and evaluative strategies utilized by writers in Paris Boston and New York to guide listeners in confronting the challenges of musical modernity between 1764 and 1890 They interpret criticism from treatises journals and newspapers for its importance in cultural history and consider the reception of major works by Beethoven and by Berlioz The essays explore contrasting responses to new operas and symphonies by composers librettists

authors critics and conductors as well as by writers including Chabanon Lac p de Berlioz Urhan D Ortigue Dwight Fuller Watson and Hassard Readers interested in perceptions of Classicism and Romanticism in music as they relate to French German and American literature and criticism will discover how audiences on both sides of the Atlantic were encouraged to listen attentively to the new and controversial in music of the eighteenth and nineteenth centuries *A Poetics of Handel's Operas* Nathan Link,2023 *A Poetics of Handel's Operas* explores the concurrence between the narratives of Handelian operas and how these stories are represented through actions words and music Nathan Link offers a new approach for interpreting and constructing the stories of Handel's operas while highlighting the representational fabric by which they are conveyed to the viewer

Victorian Culture and Classical Antiquity Simon Goldhill,2011-07-18 How did the Victorians engage with the ancient world Victorian Culture and Classical Antiquity is a brilliant exploration of how the ancient worlds of Greece and Rome influenced Victorian culture Through Victorian art opera and novels Simon Goldhill examines how sexuality and desire the politics of culture and the role of religion in society were considered and debated through the Victorian obsession with antiquity Looking at Victorian art Goldhill demonstrates how desire and sexuality particularly anxieties about male desire were represented and communicated through classical imagery Probing into operas of the period Goldhill addresses ideas of citizenship nationalism and cultural politics And through fiction specifically nineteenth century novels about the Roman Empire he discusses religion and the fierce battles over the church as Christianity began to lose dominance over the progressive stance of Victorian science and investigation Rediscovering some great forgotten works and reframing some more familiar ones the book offers extraordinary insights into how the Victorian sense of antiquity and our sense of the Victorians came into being With a wide range of examples and stories Victorian Culture and Classical Antiquity demonstrates how interest in the classical past shaped nineteenth century self expression giving antiquity a unique place in Victorian culture

The Musical World of Marie-Antoinette Barrington James,2021-07-14 For decades eighteenth century Paris had been declining into a baroque backwater Spectacles at the opera once considered fit for a king had become hell for the ears wrote playwright Carlos Goldoni Then in 1774 with the crowning of Louis XVI and Marie Antoinette Paris became one of the world's most vibrant musical centers Austrian composer Christophe Willibald Gluck protege of the queen introduced a new kind of tragic opera dramatic human and closer to nature The expressive pantomime known as ballet d action forerunner of the modern ballet replaced stately court dancing Along the boulevards people whistled lighter tunes from the Italian opera where the queen's favorite composer Andre Modeste Gretry ruled supreme This book recounts Gluck's remaking of the grand operatic tragedy long symbolic of absolute monarchy and the vehement quarrels between those who embraced reform and those who preferred familiar baroque tunes or the sweeter melodies of Italy The turmoil was an important element in the ferment that led to the French Revolution and the beheading of the queen

Ottoman Empire and European Theatre V Michael Hüttler,Hans Ernst Weidinger,2019-05-22 The book series Ottomania researches cultural transfers between the

Ottoman Empire and Europe with the performing arts as its focus The fifth volume of the sub series Ottoman Empire and European Theatre focuses on The Turkish Subject in Ballet and Dance from the seventeenth century to the time of Christoph W Gluck 1714 1787 The Turkish theme was a popular topic on European ballet stages throughout the seventeenth and eighteenth centuries and most influential choreographers had Turkish ballets in their repertoire Taking as its departure point Ch W Gluck and Gasparo Angiolini 1741 1803 succesful composer and choreographer of ballets at the French theatre in Vienna this publication discusses the topic from a historical perspective presents new findings and introduces the latest scholarly achievements of the research field Contributions by Emre Arac Bruce Alan Brown David Chataignier Sibylle Dahms Vera Grund Bert Gstettner Bent Holm Michael H ttler Evren Kutlay D ra Kiss Laura Naudeix Strother Purdy Katalin Rumpler K the Springer Dissmann Dirk Van Waelderens Hans Ernst Weidinger *Musical Listening in the German Enlightenment* Matthew Riley, 2017-07-05 The silent attentiveness expected of concert audiences is one of the most distinctive characteristics of modern Western musical culture This is the first book to examine the concept of attention in the history of musical thought and its foundations in the writings of German musical commentators of the late eighteenth century Those critics explained numerous technical features of the music of their time as devices for arousing sustaining or otherwise influencing the attention of a listener citing in illustration works by Gluck C P E Bach Georg Benda and others Two types of attention were identified the uninterrupted experience of a single emotional state conveyed by a piece of music as a whole and the fleeting sense of wonder or astonishment induced by a local event in a piece The relative validity of these two modes was a topic of heated debate in the German Enlightenment encompassing issues of musical communication compositional integrity and listener competence Matthew Riley examines the significant writers on the topic Descartes Leibniz Wolff Baumgarten Rousseau Meier Sulzer and Forkel and provides analytical case studies to illustrate how these perceived modes of attention shaped interpretations of music of the period Opera and the Political Imaginary in Old Regime France Olivia Bloechl, 2018-03-01 From its origins in the 1670s through the French Revolution serious opera in France was associated with the power of the absolute monarchy and its ties to the crown remain at the heart of our understanding of this opera tradition especially its foremost genre the trag die en musique In Opera and the Political Imaginary in Old Regime France however Olivia Bloechl reveals another layer of French opera s political theater The make believe worlds on stage she shows involved not just fantasies of sovereign rule but also aspects of government Plot conflicts over public conduct morality security and law thus appear side by side with tableaux hailing glorious majesty What s more opera s creators dispersed sovereign like dignity and powers well beyond the genre s larger than life rulers and gods to its lovers magicians and artists This speaks to the genre s distinctive combination of a theological political vocabulary with a concern for mundane human capacities which is explored here for the first time By looking at the political relations among opera characters and choruses in recurring scenes of mourning confession punishment and pardoning we can glimpse a collective political experience underlying and

sometimes working against ancien régime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought

Regina Mingotti: Diva and Impresario at the King's Theatre, London Michael Burden, 2017-07-05 Regina Mingotti was the first female impresario to run London's opera house Born in Naples in 1722 she was the daughter of an Austrian diplomat and had worked at Dresden under Hasse from 1747 Mingotti left Germany in 1752 and travelled to Madrid to sing at the Spanish court where the opera was directed by the great castrato Farinelli It is not known quite how Francesco Vanneschi the opera promoter came to hire Mingotti but in 1754 travelling to England via Paris she was announced as being engaged for the opera in London having been admired at Naples and other parts of Italy by all the Connoisseurs as much for the elegance of her voice as that of her features Michael Burden offers the first considered survey of Mingotti's London years including material on Mingotti's publication activities and the identification of the characters in the key satirical print *The Idol* Burden makes a significant contribution to the knowledge and understanding of eighteenth century singers careers and status and discusses the management the finance the choice of repertory and the pasticcio practice at The King's Theatre Haymarket during the middle of the eighteenth century Burden also argues that Mingotti's years with Farinelli influenced her understanding of drama fed her appreciation of Metastasio and were partly responsible for London labelling her a female Garrick The book includes the important publication of the complete texts of both of Mingotti's Appeals to the Publick accounts of the squabble between Mingotti and Vanneschi which shed light on the role a singer could play in the replacement of arias

Music and Monumentality Alexander Rehding, 2017-03-01 This critical study locates musical monumentality a central property of the nineteenth century German repertoire at the intersections of aesthetics and memory In examples including Beethoven Liszt Wagner and Bruckner Rehding explores how monumentality contributes to an experiential music history and how it conveys the sublime to the listening public

The Original Portrayal of Mozart's Don Giovanni Magnus Tessing Schneider, 2021-11-15 The Original Portrayal of Mozart's Don Giovanni offers an original reading of Mozart's and Da Ponte's opera Don Giovanni using as a lens the portrayal of the title role by its creator the baritone Luigi Bassi 1766-1825 Although Bassi was coached in the role by the composer himself his portrayal has never been studied in depth before and this book presents a large number of new sources first and second hand accounts which allows us to reconstruct his performance scene by scene The book confronts Bassi's portrayal with a study of the opera's early German reception and performance history demonstrating how Don Giovanni as we know it today was not only created by Mozart Da Ponte and Luigi Bassi but also by the early German adapters translators critics and performers who turned the title character into the arrogant and violent villain we still encounter in most of today's stage productions Incorporating discussion of dramaturgical thinking of the late Enlightenment and the difficult moral problems that the opera raises this is an important study for scholars and researchers from opera studies theatre and performance studies music history as well as conductors directors and singers

Cultural Histories of Noise, Sound and

Listening in Europe, 1300-1918 Kirsten Gibson, Ian Biddle, 2016-11-18 Cultural Histories of Noise Sound and Listening in Europe 1300 1918 presents a range of historical case studies on the sounding worlds of the European past The chapters in this volume explore ways of thinking about sound historically and seek to understand how people have understood and negotiated their relationships with the sounding world in Europe from the Middle Ages through to the early twentieth century They consider in particular sound and music in the later Middle Ages the politics of sound in the early modern period the history of the body and perception during the Ancien Régime and the sounds of the city in the nineteenth century and sound and colonial rule at the fin de siècle The case studies also range in geographical orientation to include considerations not only of Britain and France the countries most considered in European historical sound studies in English language scholarship to date but also Bosnia Herzegovina British Colonial India Germany Italy and Portugal Out of this diverse group of case studies emerge significant themes that recur time and again varying according to time and place sound power and identity sound as a marker of power or violence and sound physiology and sensory perception and technologies of sound consumption and meaning

The Collected Writings of Franz Liszt Janita R. Hall-Swadley, 2013-12-19 In Dramaturgical Leaves Essays about Musical Works for the Stage and Queries about the Stage Its Composers and Performers the third volume in Janita R Hall Swadley's The Collected Writings of Franz Liszt Liszt heralds his admiration for early nineteenth century opera and musical stage works He honors Gluck the musical prophet as the cultivator of dramatic truth in the Romantic opera Orpheus expounds on Beethoven's harmonic inventions and innovative treatment of form in Fidelio and argues for the latter's incidental music to Goethe's Egmont as the epitome of music organicism a complete unity of words and tone He also comments on Weber's Euryanthe as offering the most progressive musical characterizations and declamation even more so than his popular work Der Freischütz and on how both works prefigure Wagner's music dramas awards Mendelssohn whose genius Liszt ranks only slightly less than Beethoven's top honors for creating in Midsummer Night Dream the highest standards of music poetry suggests how Scribe and Meyerbeer's Robert the Devil paints a mental image of art's eternal flames where poet and musician share equal space in the development of music tragedy reveals how the poetic deficiencies in the libretto to Schubert's Alfonso and Estrella are too easily overlooked because of the music's melodic and lyrical supremacy and offers in contrast Auber's Mute from Portici a remarkable text by many historically picturesque musical motives that are universal and nationalistic at the same time Finally Liszt offers an early gender study in music in his essay about Bellini's Montague and Capulet as well as its impact on nineteenth century audiences a look at Boieldieu's White Lady as a sublime depiction of literary music and Donizetti's Favorite as colored with a special type of imagery a *laterna magica* in Liszt's hand The beloved soprano Pauline Viardot Garcia receives special attention in an essay devoted entirely to her and Liszt proffers a critique of *entr'acte* music as a pointless tradition that dethrones music and insults the artist and composer by making music a palate cleanser This volume includes a detailed discussion about what it

meant to be patronized by Liszt and how his support financial literary and musical helped shape many a music career It also offers commentary on how gender in opera was sometimes obscured not only for dramatic interest but also as part of the process of outlining a nation s identity as well as a thorough study of Liszt s concepts of Gestalt theory the Archetype and his musical Weltanschauung his musical world view all revealing his contribution to 19th century music philosophy as it relates to opera Finally a historical review of entr acte music is presented how it began and how it developed to clarify Liszt s stance against it making this volume a necessary read for music historians serious musicians and music connoisseurs alike

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