



French Baroque Music

*from
Beaujoyeux
to Rameau*

REVISED AND
EXPANDED EDITION

James R. Anthony

French Baroque Music From Beaujoyeux To Rameau

Susan Lewis Hammond



French Baroque Music From Beaujoyeux To Rameau:

French Baroque Music from Beaujoyeux to Rameau James R. Anthony, 1997 First published in 1974 this landmark work quickly established itself as the definitive study of French music from 1581 to 1733 a period that included masters such as Marin Marais Lully Couperin and Rameau This expanded edition includes a bibliography of more than 1 300 works

French Baroque Music from Beaujoyeux to Rameau James R. Anthony, 1974 **Jean-Baptiste Lully and the Music of the French Baroque** James R. Anthony, 1989-02-09 This volume of essays on Jean Baptiste Lully and his musical legacy honours the distinguished French baroque scholar James R Anthony Jean Baptiste Lully court composer to Louis XIV served as the principal architect of what would become known as the French style of music in the baroque era The style he created strongly influenced the great musical figures in England Purcell and Handel and Germany Bach and Telemann but Lully s music itself has received little attention Recently through the efforts of scholars and musicians concerned with the performance practices of Lully s time Lully s own music has begun to come alive in performance and recording These essays all by important baroque specialists cover significant aspects of Lully s life and works and the French tradition he influenced They constitute the first post war collection of studies centred on Lully and form a fitting tribute to Professor Anthony whose own French baroque music provided a stimulus for the work of an emerging generation of scholars *French Baroque Opera: A Reader* Caroline Wood, Graham Sadler, 2017-07-14 From the outset French opera generated an enormous diversity of literature familiarity with which greatly enhances our understanding of this unique art form Yet relatively little of that literature is available in English despite an upsurge of interest in the Lully Rameau period during the past two decades This book presents a wide ranging and informative picture of the organization and evolution of French Baroque opera its aims and aspirations its strengths and weaknesses Drawing on official documents theoretical writings letters diaries dictionary entries contemporary reviews and commentaries it provides an often entertaining insight into Lully s once proud Royal Academy of Music and the colourful characters who surrounded it The translated passages are set in context and readers are directed to further scholarly and critical writings in English Readers will find this new updated edition easier to use with its revised and expanded translations supplementary explanatory content and new illustrations *Companion to Baroque Music* Julie Anne Sadie, 1998 Baroque music not long ago considered the province of the specialist now occupies a central place in the interests of any music lover Not just Bach and Handel but Vivaldi and Monteverdi Couperin and Rameau Purcell and Sch tz are familiar and loved figures There is place now for a survey that offers fresh perspectives on these men and the times in which they lived That is what the Companion to Baroque Music is designed to offer to all those who are attracted by the music of that crucial century and a half 1600 1750 which we call the Baroque era Julie Anne Sadie herself scholar performer and critic brings to this survey two novel features First it is underpinned by a keen awareness of music as sound intended to be played heard and relished by the listener as witness the group of articles contributed by well known specialists such as

Nigel Rogers and David Fuller on the central issues of performance Secondly it is concerned not only with what the music is like but why it is as it is and the series of essays again by specialists such as Michael Talbot on Italy and Peter Holman on England which places each region's music in its social and cultural contexts helps to explain its character The lexicographical part of the book in which the life of every significant musician of the era is charted and his or her work outlined is subdivided geographically so as to convey with particular sharpness the special character of music making in each part of Europe and a system of cross references defines the ebb and flow of influences as composers travelled from city to city or court to court disseminating their tastes their styles their ideas A detailed chronology enables the reader to take in at a glance the sequence of musical events across the entire period The Companion to Baroque Music which contains a foreword by Christopher Hogwood offers both reliable reference material and lively enlightening reading to all those amateur and professional from the skilled practical musician to the person who has never played anything more demanding than a piece of stereo equipment who love the music of the era that culminated in the great masterworks of Bach and Handel

Dance and Drama in French Baroque Opera Rebecca Harris-Warrick, 2016-10-27 Examines the evolving practices in music librettos choreographed dance and staging throughout the history of French Baroque opera

Music in the Baroque World Susan Lewis Hammond, 2015-09-15 Music in the Baroque World History Culture Performance offers an interdisciplinary study of the music of Europe and the Americas in the seventeenth and first half of the eighteenth centuries It answers calls for an approach that balances culture history and musical analysis with an emphasis on performance considerations such as notation instruments and performance techniques It situates musical events in their intellectual social religious and political contexts and enables in depth discussion and critical analysis The companion web site provide links to scores and audio visual performances making this a complete course for the study of Baroque music Features An interdisciplinary approach that balances detailed analysis of specific pieces of music and broader historical overview and relevance A selection of historical documents at the end of each chapter that position musical works and events in their cultural context Extensive musical examples that show the melodic textural harmonic or structural features of baroque music and enhance the utility of the textbook for undergraduate and graduate music majors A global perspective with a chapter on Music in the Americas A companion score anthology and website with links to audio video content of key performances and research and writing guides Music in the Baroque World History Culture Performance tells stories of local traditions cultural exchange performance trends and artistic mixing It illuminates representative works through the lens of politics visual arts theology print culture gender domesticity commerce and cultural influence and exchange

The New Grove French Baroque Masters James Anthony, Edward Higginbottom, Graham Sadler, Albert Cohen, 1997-06-01 Giovanni Battista Lulli a young Florentine who settled in Paris intrigued his way into all the major musical appointments at the court of Louis XIV and as Jean Baptiste Lully created the essentials of what we recognize as French music of the late 17th and early 18th centuries

No one dared to rival Lully as a composer of operas or ballet But in the chapels the two most gifted French choral composers of the age Marc Antoine Charpentier and Michel Richard de Lalande brought French sacred music to a new peak of excellence The leading instrumental composer around Louis XIV s court was Francois Couperin le Grand master of the keyboard miniature All these traditions were drawn together in the next generation by Jean Philippe Rameau theorist philosophe and supreme master of the lyric tragedy Book jacket Music and the Language of Love Catherine Gordon-Seifert,2011-04-07 Simple songs or airs in which a male poetic voice either seduces or excoriates a female object were an influential vocal genre of the French Baroque era In this comprehensive and interdisciplinary study Catherine Gordon Seifert analyzes the style of airs which was based on rhetorical devices of lyric poetry and explores the function and meaning of airs in French society particularly the salons She shows how airs deployed in both text and music an encoded language that was in sensuous contrast to polite society s cultivation of chaste love strict gender roles and restrained discourse **Opera Remade, 1700-1750** Charles Dill,2017-07-05 Opera in the first half of the eighteenth century saw the rise of the memorable composer and the memorable work Recent research on this period has been especially fruitful showing renewed interest in how opera operated within its local cultures what audience members felt was at stake in opera performances who the people composers and performers were who made opera possible The essays for this volume capture the principal themes of current research the idea of opera opera criticism the people of opera and the emerging technologies of opera From the Royal to the Republican Body Sara E. Melzer,Kathryn Norberg,2023-09-01 In this innovative volume leading scholars examine the role of the body as a primary site of political signification in seventeenth and eighteenth century France Some essays focus on the sacralization of the king s body through a gendered textual and visual rhetoric Others show how the monarchy mastered subjects minds by disciplining the body through dance music drama art and social rituals The last essays in the volume focus on the unmaking of the king s body and the substitution of a new republican body Throughout the authors explore how race and gender shaped the body politic under the Bourbons and during the Revolution This compelling study expands our conception of state power and demonstrates that seemingly apolitical activities like the performing arts dress and ritual contribute to the state s hegemony From the Royal to the Republican Body will be an essential resource for students and scholars of history literature music dance and performance studies gender studies art history and political theory In this innovative volume leading scholars examine the role of the body as a primary site of political signification in seventeenth and eighteenth century France Some essays focus on the sacralization of the king s body through a gendered textual and v **New Perspectives on Marc-Antoine Charpentier** Shirley Thompson,2017-07-05 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  ois 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 Critical Bibliography of French Literature H. Gaston Hall, 1983-02-01 Richard A. Brooks, general editor v

Structures of Feeling in Seventeenth-Century Cultural Expression Susan McClary, 2013-03-04

Between the waning of the Renaissance and the beginning of the Enlightenment, many fundamental aspects of human behaviour, from expressions of gender to the experience of time, underwent radical changes. While some of these transformations were recorded in words, others have survived in non-verbal cultural media, notably the visual arts, poetry, theatre, music and dance. *Structures of Feeling in Seventeenth-Century Cultural Expression* explores how artists made use of these various cultural forms to grapple with human values in the increasingly heterodox world of the 1600s. Essays from prominent historians, musicologists and art critics examine methods of non-verbal cultural expression through the broad themes of time, motion, the body and global relations. Together, they show that seventeenth-century cultural expression was more than just an embryonic stage within Western artistic development. Instead, the contributors argue that this period marks some of the most profound changes in European subjectivities.

The Cambridge Companion to Eighteenth-Century Opera Anthony R. DelDonna, Pierpaolo Polzonetti, 2009-06-25

Reflecting a wide variety of approaches to eighteenth-century opera, this Companion brings together leading international experts in the field to provide a valuable reference source. Viewing opera as a complex and fascinating form of art and social ritual, rather than reducing it simply to music and text, analysis. Individual essays investigate aspects such as audiences, architecture of the theatres, marketing, acting style and the politics and strategy of representing class and gender. Overall, the volume provides a synthesis of well-established knowledge, reflects recent research on eighteenth-century opera and stimulates further research. The reader is encouraged to view opera as a cultural phenomenon that can reveal aspects of our culture, both past and present. Eighteenth-century opera is

experiencing continuing critical and popular success through innovative and provoking productions world wide and this Companion will appeal to opera goers as well as to students and teachers of this key topic A Court in Exile Edward T. Corp,2004 Publisher Description *Performing French Classical Music* Timothy Schultz,2001 This book discusses what both early and modern sources say about French performance practice and offers solutions to performance problems in Francois Chauvon s Premierre Suite taken from Tibiades 1717 Part one discusses relevant issues of historical performance practice and establishes a conte **The Eighteenth Century French Cantata** David Tunley,1997 The first edition of this book is the classic study of one of the most popular musical forms in early eighteenth century France not only because it documents and examines its considerable repertoire for the first time but also because it places the genre in the wider context of both French and Italian baroque music styles In uniting the two national styles the cantata was one of the major influences in transforming the seventeenth century French classical tradition in music into a style that owed much to the Italian baroque yet retained a distinctive gallic expression As well as its musical interest the French cantata provides an arresting example of the influence of society upon music and the book commences with a chapter that views the emergence of the form in its social setting Cantata texts enjoyed a vogue as poetry and this literary aspect is also dealt with in a separate chapter This new edition incorporates research by the author and other scholars over the twenty years since the first edition reflecting today s growing interest in French baroque music It also features a new chapter dealing with the French cantata in performance *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 ancienr gime absolutism Through this lens French opera of the period emerges as a deeply conservative yet also more politically nuanced genre than previously thought Opera in Context Mark A. Radice,1998 These essays by respected scholars examine representative operatic productions from diverse national schools and periods together forming a comprehensive history of the staging techniques of opera over the centuries

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French Baroque Music From Beaujoyeux To Rameau Introduction

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