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French Music and Jazz in Conversation Indiana University Press

Around the middle of the eighteenth century, the leading figures of the French Enlightenment engaged in a philosophical debate about the nature of music. The principal participants-Rousseau, Diderot, and d'Alembert-were responding to the views of the composer-theorist Jean-Philippe Rameau, who was both a participant and increasingly a subject of controversy. The discussion centered upon three different events occurring roughly simultaneously. The first was Rameau's formulation of the principle of the fundamental bass, which explained the structure of chords and their progression. The second was the writing of the *Encyclopédie*, edited by Diderot and d'Alembert, with articles on music by Rousseau. The third was the "Querelle des Bouffons," over the relative merits of Italian comic opera and French tragic opera. The philosophes, in the typical manner of Enlightenment thinkers, were able to move freely from the broad issues of philosophy and criticism, to the more technical questions of music theory, considering music as both art and science. Their dialogue was one of extraordinary depth and richness and dealt with some of the most fundamental issues of the French Enlightenment. In the newly revised edition of *Music and the French Enlightenment*, Cynthia Verba updates this fascinating story with the prolific scholarship that has emerged since the book was first published. Stressing the importance of seeing the philosophes' writings in context of a dynamic dialogue, Verba carefully reconstructs the chain of arguments and rebuttals across which Rousseau, D'Alembert, and Diderot formulated their own evolving positions. A section of key passages in translation presents several texts in English for the first time, recapturing the tenor and tone of the dialogue at hand. In a new epilogue, Verba discusses important trends in new scholarship, tracing how scholars continue to grapple with many of the same fundamental oppositions and competing ideas that were debated by the philosophes in the French Enlightenment.

Paris Blues London : C. Palmer & Hayward

Examines the musical influence of the Spanish, Russians, and Americans in Paris during the period from 1870 through 1925, and discusses masterpieces by the leading composers--Bizet, Debussy, Offenbach, Ravel, Saint-Saens, and others.

Modern French Songs: Hindoo song Univ of California Press

Ornaments play an enormous role in the music of the seventeenth and eighteenth centuries, and ambiguities in their notation (as well as their frequent omission in the score) have left doubt as to

how composers intended them to be interpreted. Frederick Neumann, himself a violinist and conductor, questions the validity of the rigid principles applied to their performance. In this controversial work, available for the first time in paperback, he argues that strict constraints are inconsistent with the freedom enjoyed by musicians of the period. The author takes an entirely new look at ornamentation, and particularly that of J. S. Bach. He draws on extensive research in England, France, Germany, Italy, and the United States to show that prevailing interpretations are based on inadequate evidence. These restrictive interpretations have been far-reaching in their effect on style. By questioning them, this work continues to stimulate a reorientation in our understanding of Baroque and post-Baroque music.

Paul Dukas: Legacies of a French Musician Springer

Marie-Galante is a small island situated in the Caribbean to the south of Guadeloupe. The majority of Marie-Galantais are descendants of the slave era, though a few French settlers also occupy the island. Along with its neighbours Guadeloupe and Martinique, Marie-Galante forms an official d?rtement of France. Marie-Galante historically has never been an independent polity. Marie-Galantais express sentiments of being 'deux fois colonis? or twice colonized, concomitant with their sense of insularity from a global organization of place. Dr Ron Emoff translates this pervasive sense of displacement into the concept of the 'non-nation'. Musical practices on the island provide Marie-Galantais with a means of re-connecting with other significant distant places. Many Marie-Galantais display a 'split-subjectivity', embracing an African heritage, a French association and a Caribbean regionalism. This book is unique, in part, with regard to its treatment of a particular mode of self-consciousness, expressed musically, on a virtually forgotten Caribbean island. The book also combines literary, narrative, historical and musical sources to theorize a postcolonial surreal in the French Antilles. The focus of the book is upon kadril dance and gwo ka drumming, two prevalent musical practices on the island with which Marie-Galantais construct unique perceptions of self in relation, specifically, to Africa and France. Based on several extended periods of ethnographic research, the book evokes unique Marie-Galantais views on tradition, historicity, esclavage, nationalism (and its absence) and the local significance of occupying a globally out-of-the-way place. The book will be of interest not only to ethnomusicologists, but also to those interested in cultural and linguistic anthropology, postcolonial studies, performance studies, folklore and Caribbean studies.

French Music Since Berlioz University Rochester Press

DIVA history of jazz in interwar France, concentrating on the ways this originally American music was

integrated into French culture./div

Debussy and His World Routledge

English with excerpts in Spanish and French.

Music Musique Univ of California Press

Studies in the history of French nineteenth-century stage music have blossomed in the last decade, encouraging a revision of the view of the primacy of Austro-German music during the period and rebalancing the scholarly field away from instrumental music (key to the Austro-German hegemony) and towards music for the stage. This change of emphasis is having an impact on the world of opera production, with new productions of works not heard since the nineteenth century taking their place in the modern repertory. This awakening of enthusiasm has come at something of a price. Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Opéra at the expense of the vast range of other types of stage music produced in the capital: opéra comique, opérette, comédie-vaudeville and mélodrame, for example. The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris: to re-establish contexts and conventions that still remain obscure. The second and third parts acknowledge Paris as an importer and exporter of opera, and its focus moves towards the music of its closest neighbours, the Italian-speaking states, and of its most problematic partners, the German-speaking states, especially the music of Weber and Wagner. Prefaced by an introduction that develops the volume's overriding intellectual drivers of cultural exchange, genre and institution, this collection brings together twelve of the author's previously published articles and essays, fully updated for this volume and translated into English for the first time.

Catalogue of the Allen A. Brown Collection of Music in the Public Library of the City of Boston

University of Chicago Press

"The Harlequin Years presents a highly readable yet thorough examination of the Parisian music scene in the decade following World War I. Through Nichols's lively prose and in his accounts of institutional politics, reception histories, and behind-the-scenes debates, these places and personalities spring to life."—Susan McClary, author of *Conventional Wisdom*

A musical day in Paris Univ of California Press

French Music Since Berlioz explores key developments in French classical music during the nineteenth and twentieth centuries. This volume draws on the expertise of a range of French music scholars who provide their own perspectives on particular aspects of the subject. D dre Donnellon's introduction discusses important issues and debates in French classical music of the period, highlights key figures and institutions, and provides a context for the chapters that follow. The first two of these are concerned with opera in the nineteenth and twentieth centuries respectively, addressed by Thomas Cooper for the nineteenth century and Richard Langham Smith for the twentieth. Timothy Jones's chapter follows, which assesses the French contribution to those most Germanic of genres, nineteenth-century chamber music and symphonies. The quintessentially French tradition of the nineteenth-century salon is the subject of James Ross's chapter, while the more sacred setting of Paris's most musically significant churches and the contribution of their organists is the focus of Nigel Simeone's essay. The transition from the nineteenth to the twentieth century is explored by Roy Howat through a detailed look at four leading figures of this time: Faur

Chabrier, Debussy and Ravel. Robert Orledge follows with a later group of composers, Satie & Les Six, and examines the role of the media in promoting French music. The 1930s, and in particular the composers associated with Jeune France, are discussed by Deborah Mawer, while Caroline Potter investigates Parisian musical life during the Second World War. The book closes with two chapters that bring us to the present day. Peter O'Hagan surveys the enormous contribution to French music of Pierre Boulez, and Caroline Potter examines trends since 1945. Aimed at teachers and students of French music history, as well as performers and the inquisitive concert- and opera-goer, *French Music Since Berlioz* is an essential companion for an

Modern French Songs: Georges to Widor Cambridge University Press

Following the American Revolution, French observers often viewed the United States as a laboratory for the forging of new practices of liberté and égalité, in affinity with and divergence from France's own Revolutionary ideals and experiences. The volume examines French views through musical/theatrical portrayals of the American Revolution and Republic, soundscapes of the Statue of Liberty, and homages to the glorified figures of Washington, Franklin and Lafayette. Essays investigate paradoxical depictions of slavery in the United States and French Caribbean colonies of 'Amérique'. French critiques of American music and musicians, including the reception of Americanized or Creolized adaptations of European art traditions as well as American popular music and dance, are also presented. The subject of race features prominently in French interpretations of American music and identity. These interpretations see French constructions of the Indigenous American and African American "exotic" that intersect with tropes of noble, pastoral savagery, menacing barbarism, and the "civilizing" potency of French culture. The French reinterpretation of African American music and dance reveals both a revulsion of Black alterity and an attraction to the expressive freedom, and even subversiveness, of these "foreign" forms of music and dance. Contributions include essays by music, dance, theatre and opera scholars, and the volume will be essential reading for students and scholars of these disciplines.

French Music, Culture, and National Identity, 1870-1939 Boydell & Brewer

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 Theatre des Champs Elysées in 1913 at the premiere 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.

Opera in Paris from the Empire to the Commune Boydell & Brewer

Explores the origins and foundations of music education across five continents.

Music and the French Enlightenment Cambridge University Press

Heroism, art, and new media : France and identity formation. Unifying the French nation : Savorgnan de Brazza and the Third Republic / Edward Berenson ; New media, source-bonding, and alienation : listening at the 1889 Exposition Universelle / Annegret Fauser ; Debussy and the making of a musicien français : Pelléas, the press, and World War I / Barbara L. Kelly ; A bas Wagner! : the French press campaign against Wagner during World War I / Marion Schmid -- Canon, style, and political alignment. D'Indy's Beethoven / Steven Huebner ; Messidor : republican patriotism and the French revolutionary tradition in Third Republic opera / James Ross ; The symphony and national identity in early twentieth-century France / Brian Hart ; Transcending the word? : religion and music in Gauguin's quest for abstraction / Debora Silverman ; Jolivet's search for a new French voice : spiritual otherness in *Mana* (1935) / Deborah Mawer -- Regionalism. Rameau in late nineteenth-century Dijon : memorial, festival, fiasco / Katharine Ellis ; Becoming Alsatian : anti-German and pro-French cultural propaganda in Alsace, 1898-1914 / Detmar Klein ; National identity and the double border in Lorraine, 1870-1914 / Didier Francfort.

Listening in Paris Boydell & Brewer

The Jazz Age. The phrase conjures images of Louis Armstrong holding court at the Sunset Cafe in Chicago, Duke Ellington dazzling crowds at the Cotton Club in Harlem, and star singers like Bessie Smith and Ma Rainey. But the Jazz Age was every bit as much of a Paris phenomenon as it was a Chicago and New York scene. In *Paris Blues*, Andy Fry provides an alternative history of African American music and musicians in France, one that looks beyond familiar personalities and well-rehearsed stories. He pinpoints key issues of race and nation in France's complicated jazz history from the 1920s through the 1950s. While he deals with many of the traditional icons—such as Josephine Baker, Django Reinhardt, and Sidney Bechet, among others—what he asks is how they came to be so iconic, and what their stories hide as well as what they preserve. Fry focuses throughout on early jazz and swing but includes its re-creation—reinvention—in the 1950s. Along the way, he pays tribute to forgotten traditions such as black musical theater, white show bands, and French wartime swing. *Paris Blues* provides a nuanced account of the French reception of African Americans and their music and contributes greatly to a growing literature on jazz, race, and nation in France.

Music in Contemporary French Cinema Princeton University Press

Nineteenth-century Paris attracted foreign musicians like a magnet. The city boasted a range of

theatres and of genres represented there, a wealth of libretti and source material for them, vocal, orchestral and choral resources, to say nothing of the set designs, scenery and costumes. All this contributed to an artistic environment that had musicians from Italian- and German-speaking states beating a path to the doors of the Académie Royale de Musique, Opéra-Comique, Théâtre Italien, Théâtre Royal de l'Odéon and Théâtre de la Renaissance. This book both tracks specific aspects of this culture, and examines stage music in Paris through the lens of one of its most important figures: Giacomo Meyerbeer. The early part of the book, which is organised chronologically, examines the institutional background to music drama in Paris in the nineteenth century, and introduces two of Meyerbeer's Italian operas that were of importance for his career in Paris. Meyerbeer's acculturation to Parisian theatrical mores is then examined, especially his moves from the Odéon and Opéra-Comique to the opera house where he eventually made his greatest impact - the Académie Royale de Musique; the shift from Opéra-Comique is then counterpointed by an examination of how an indigenous Parisian composer, Fromental Halévy, made exactly the same leap at more or less the same time. The book continues with the fates of other composers in Paris: Weber, Donizetti, Bellini and Wagner, but concludes with the final Parisian successes that Meyerbeer lived to see - his two opéras comiques.

La Musique a Paris Nabu Press

By illuminating the working of one of the most prominent opera houses of the period, Everist reveals how the opera scene in Paris shaped the history of opera.

Music Drama at the Paris Odéon, 1824-1828 Routledge

This book appraises the contribution of Paul Dukas (1865-1935) to a wide variety of French musical practices. As a composer, critic, artistic collaborator and teacher, Dukas was central to the fin de siècle and early twentieth-century Paris musical scene (and more broadly to the French scene). Significantly, his compositional style mediated tradition through the modern language of his present, while his critical writings pioneered a new mode of musical discourse in the French press. Of further interest are Dukas's professional relationships with iconic figures such as Gabriel Fauré and Claude Debussy, and his role in fostering the next generation of French composers. In addition to mentoring famous names such as Olivier Messiaen and Tony Aubin, he staunchly supported his female students, notably Elsa Barraine, Claude Arrieu and Yvonne Desportes. This unique essay collection offers a panoramic perspective on a comparatively neglected French musician. *Paul Dukas: Legacies of a French Musician* traces two aspects of his work: Part I treats Dukas as a composer, thinker and artistic collaborator; Part II constructs his intellectual legacy as seen in his creative and pedagogic endeavours. This book is essential reading for anyone interested in fin de siècle and early twentieth-century French music, women in French music, music criticism and composition education in the Paris Conservatoire.

Making Jazz French Routledge

Drawing on reviews of salon music in periodicals such as *La Gazette et revue musicale*, *Le Ménestrel* and *Le Monde musicale*, David Tunley places romantic French song within the framework of the society which nurtured it.

America in the French Imaginary, 1789-1914 Vernon Press

This edited volume of case studies presents a selective history of French music and culture, but one

with a dynamic difference. Eschewing a traditional chronological account, the book explores the nature of relationships between one main period, broadly the 'long' modernist era between 1860–1960, and its own historical 'others', referencing topics from the Romantic, classical, baroque, renaissance and medieval periods. It probes the emergent interplay, intertextualities and scope for reinterpretation across time and place. Notions of cultural meaning are paramount, especially those pertaining to French identity, national and individual. While founded on historical musicology, the approach benefits from interdisciplinary association with philosophy, political history, literature, fine art, film studies and criticism. Attention is paid to French composers' celebrations and remakings of their predecessors. Editions of and writings about earlier music are examined, together with the

cultural reception of performances of past repertoire. Organized into two parts, each of the eleven chapters characterizes a specific cultural network or temporal interplay, which may result in synthesis, disjunction, or historical misreading. The interwar years and those surrounding the Second World War prove particularly rich sources of enquiry. This volume aims to attract a wide readership of musicologists and musicians, as well as cultural historians, other humanities scholars and concert-goers.

Salons, Singers, and Songs Routledge

This book explores the historical-cultural interactions between French concert music and American jazz across 1900-65, from both perspectives.