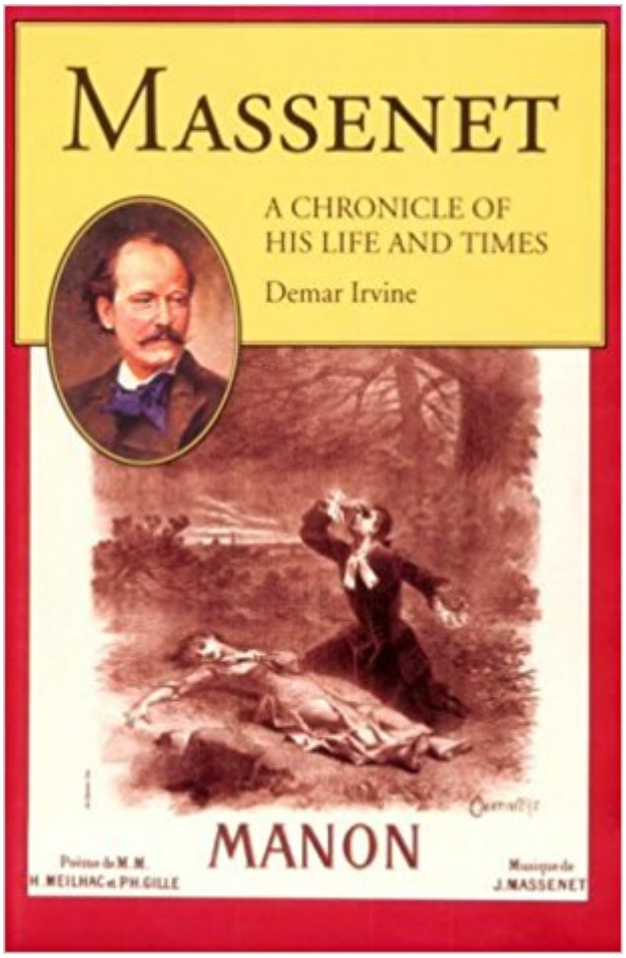
Ebook Directory
the best source of ebook

The book was found

Massenet: A Chronicle Of His Life And Times



PDF
Adobe
DOWNLOAD EBOOK

Synopsis

This superbly detailed biography examines the life of Jules Massenet (1842--1912), who was at the heart of Parisian musical life during a period of extraordinary artistic vitality.

Book Information

Hardcover: 398 pages

Publisher: Hal Leonard Corporation; y First Edition edition (April 1, 2003)

Language: English

ISBN-10: 0931340632

ISBN-13: 978-0931340635

Product Dimensions: 9.3 x 6.4 x 1.4 inches

Shipping Weight: 1.8 pounds

Average Customer Review: 4.3 out of 5 stars 3 customer reviews

Best Sellers Rank: #3,761,421 in Books (See Top 100 in Books) #17 inÃ Â Books > Humor & Entertainment > Sheet Music & Scores > Composers > Massenet #1836 inÃ Â Books > Biographies & Memoirs > Arts & Literature > Theatre #1914 inÃ Â Books > Biographies & Memoirs > Historical > Europe > France

Customer Reviews

French composer Massenet (1842-1912) was a versatile and prolific composer whose output ranged from opera to chamber, ballet, orchestral, piano, and vocal music. He diligently wielded his gift for unusual melodic structure into lush compositions, gaining tremendous fame and wealth during his lifetime. Nonetheless, after his death his popularity waned. Irvine writes with scholarly ease, presenting intimate yet objective details of a highly visible member of an elegant society who at the same time enjoyed and jealously guarded his satisfying family life. An important contribution to music literature; highly recommended for serious music collections.- Kathleen Sparkman, Baylor Univ., Waco, Tex.Copyright 1994 Reed Business Information, Inc.

All critical cavil (a surfeit of detail, less than elegant writing, etc.) is swept away by the fact that this book addresses a pressing and long-standing need: a full, well-researched, carefully structured biography--in English--of one of the most underrated, unfairly patronized composers of the past 150 years. While there are many good studies of Puccini in English, Massenet- -arguably his superior--has received nothing approaching his due. Author Irvine (School of Music/Univ. of Washington) rectifies this situation with an opera-by-opera discussion interspersed among the facts

of Massenet’s life; he also illuminates the French social and artistic world at the end of the last century of which Massenet was an important (and popular) adornment. (Sixty-four b&w photos--not seen) -- Copyright Ã Â©1993, Kirkus Associates, LP. All rights reserved.

This is an excellent source of information not only of Massenet but the whole period from 1850 to 1912 when he died.Agneta D. Borgstedt Opera Guild of Rochester

Musicologist Demar Irvine was repeatedly turned down in 1974 when he tried to publish his biography of French opera composer Jules Massenet. When no publisher would consider it, Irvine finally sent out a hundred typed copies to various places and assumed that was that. But Amadeus Press decided to offer his magnum opus, and here it is. There being no other recent book in English on Massenet, and precious little in French on the composer, it will have to do.Irvine is conscientious about his subject to a fault, one of those writers who often does not seem to be able or willing to differentiate between what belongs in the main text, what belongs in the footnotes, and what is best left out altogether. Although the title warns us this is not merely a bio of Massenet, but one of his "Life and Times", things frequently can become a bit much. For example, whole paragraphs are taken up sorting out the locations of Parisian buildings in the last century. Endless minor artists and figures receive the luxury of short bios. At times these notes on Massenet’s contemporaries threaten to overwhelm the central character! The result is a book that at 400 pages might easily be cut by scores of pages. I have no idea how much Carol Odlum, the editor, trimmed from the orignal typescript, but it most certainly wasn’t near enough.Despite these serious reservations, Irvine’s work does offer an outstanding review of the life and works of Massenet. The operas are discussed in detail, with Irvine’s incessant detailing paying dividends when it comes to the initial performances and casts, the public reaction, and so forth. I was most impressed with how remarkable an array of contemporary criticism is given on many works, and how sharp an eye some of the critics show - the writing on "Esclarmonde" has any number of apt phrases. Devotees of 19th Century opera will be happily served, for Irvine merrily relates for their delectation all the innumerable adventures and pitfalls of the Parisian stage of the Belle Ãƒâ poque.Massenet the man emerges clearly - an extremely hard-working fellow with considerable talent. After a few tries he wins the Prix de Rome, comes back to France and marries well, survives the Franco-Prussian War, and has a LÃƒÂ©gion d’Honneur by July 1876: Throughout his life Massenet finds success and honor. An early admirer of Wagner, Massenet even at an early age shows himself to be a quick study and an artist at heart, listening to Wagner playing at the keyboard from TannhÃƒÂ¤user in 1860, the young Frenchman

notes aprovingly how Wagner plays "like a musician, not at all like a pianist". Such charming moments - often taken from Massenet's own Memoirs,Ã Â My RecollectionsÃ Â are frequently found, delightful anecdotal oases in a larger sea of general facts.Perhaps the most vital picture of the composer the book reveals is that of someone never satisfied, restless, willing to shift directions in a continuing almost radical path. In preparing the young American soprano Sibyl Sanderson for the title role in "Esclarmonde' Massenet worked with her every evening, while orchestrating the score mornings. At one point he pushed her so hard she quit in an uproar, returning however the next day. The same work received "twenty-two rehersals over two months at the OpÃƒÂ©ra Comique, then a full fifty-seven stage rehersals (including ten with orchestra)" over a period of another three months! Massenet scholar GÃƒÂ©rard CondÃƒÂ© points out how Massenet gives us large grand operas such as "le Roi de Lahore" or "HÃƒÂ©rodiade", only to be followed up by the utterly different style and tone with "Manon". "With each new opera, Massenet seemed to reach a point of no return. By choosing subjects as antithetical as possible to the ones preceding them, he kept himself on a jagged course, continually casting aside solutions that had become outmoded." And it's so true - Massenet composes the overblown "Le Cid" after "Manon", then reverses himself completely yet again with the intimacy of "Werther" - only to create the wildly showy "Esclarmonde", a super-spectacular quasi-Wagnerian work composed for the 1889 Paris Exposition Universelle.Readers today, most curious about all those 'other' unknown operas, should be very pleased with the author's efforts on their behalf, with all manner of contemporary reviews and talk. Some of Irvine's chapters, the best ones, oveflow with so much activity and events the author's generally flat prose dazzles in reflection. Chapter 8 chronciles a historical record of such a superabundance of personal and cultural events - for once a reader might almost dare the author give more attention to details! And as the book preceeds other winning chapters emerge, chapters abounding with interest, balancing and assuaging the author's tendency to wallow in numbing minutiae.All in all a very slow read, but an extremely useful work, perhaps to be faulted for giving us too much, sins of excess. For now Irvine's effort is surely the best introduction to Massenet. The author's enormous historical erudition does have its pluses along with its obvious tedium, and any reader wishing to put in the effort comes away with an excellent understanding of not only Massenet, but the entire Age his operas adorned. Amadeus includes a raft of photos of other composers and the many artists who appeared and premiered Massent's works. There are also original posters, some of these latter quite fabulous creations. As befits such a book, a large very inclusive 32 page index offers tremendous browsing and research opportunities. A bibliographical section, with notes and references covers the field. Finally, a short discography, several

appendixes, including one listing all the peformances of Massenet operas in Paris from 1867-1915, and an appendix giving the composer's works, with all the songs listed in chronological groups.

Having just finished Demar Irvine's biography of Jules Massenet, I am obliged to echo some of the previous reviewers comments. The book was overly long and could have been trimmed considerably. As a chronicle of Massenet's travels around Europe supervising his staged work productions it was meticulous, however did I get a "feel" for the man himself, not really. It did not help that Massenet was such a private person and seemed to be away fom his family for considerable periods of time either composing or supervising. Nonetheless, if anybody reading this book is looking fo an insight into the mans thinking, or his compositional methods, to wit: what made him tick..... you will be out of luck.Page 188 quotes a comment made by Massenet to Henri Busser concerning his manner of composing and that's as far as we seem to go. In fair to Mr. Irvine, Massenet did not help matters by clearly writing his journals with the mentality of letting others know what he wanted them to know, sometimes a fraction romanticized.I am not aware if Mr. Irvine had the opportunity to examine correspondence of Massenet's music publishers, artists, librettists, and fellow composers, as well as others mentioned. Presumably if he had the book would have been significantly longer but undoubtedly more interesting reading.For those of us that have read De La Grange's biography of Mahler, Brown's Tchaikovsky, or Phillips-Matz's Verdi, Mr. Irvine's Massenet was left wanting.Unquestionably, further research will enlighten us more on a man (Massenet) who deserves comparison with the aforementioned.

Download to continue reading...

Massenet: A Chronicle of His Life and Times In the Footsteps of Jesus: A Chronicle of His Life and the Origins of Christianity Dracula, Prince of Many Faces: His Life and His Times Massenet and the Belle Epoque (French) (French Edition) Songs by Jules Massenet (1842-1912), Louis Lacombe (1818T1884) and August Vaucorbeil (1821T1884) (Romantic French Song 1830-1870 Series) Jules Massenet Manon (Vocal Score) Opera by Various (12-Nov-1997) Paperback Manon by J. Massenet Vocal Score Heugel HE 7067, 1988 Meditation Jules Massenet Easiest Piano Sheet Music Werther: Vocal Score (French, English Language Edition) (Vocal Score) (Kalmus Edition) by Massenet, Jules (1985) Paperback Jules Massenet: MÃƒÂ©ditation (Thais) (Italian Edition) Ernest Van Dyck et Jules Massenet: Un interprÃƒÂ¨te au service d'un compositeur (Musicologies) (French Edition) ELEGY JULES MASSENET 1935 HAWIIAN GUITAR SHEET MUSIC SHEET MUSIC 566 Tchaikovsky, His Life And Works - With Extracts From His Writings, And The Diary Of His Tour Abroad In 1888 Marc Blitzstein: His Life, His Work, His World Jerome Robbins: His Life, His Theater, His Dance The New

York Times Monday Through Friday Easy to Tough Crossword Puzzles: 50 Puzzles from the Pages of The New York Times (New York Times Crossword Puzzles) The New York Times Wonderful Wednesday Crosswords: 50 Medium-Level Puzzles from the Pages of The New York Times (The New York Times Smart Puzzles) The New York Times Smart Sunday Crosswords Volume 6: 50 Sunday Puzzles from the Pages of The New York Times (The New York Times Crossword Puzzles) The New York Times Large-Print Stay Sharp Crosswords: 120 Large-Print Easy to Hard Puzzles from the Pages of The New York Times (New York Times Crossword Collections) The New York Times Sunday Crossword Omnibus Volume 9: 200 World-Famous Sunday Puzzles from the Pages of The New York Times (New York Times Sunday Crosswords Omnibus)

Contact Us

DMCA

Privacy

FAQ & Help