



## From stage to concert

Fragments of operas for the court, Paris and provincial cities

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Abstract: This article aims to study the practice of performing opera fragments in concert between the end of the 17th century and the first half of the 18th century, in various settings: the Académie royale de musique (Paris), the court established at Versailles, institutionalised Parisian concerts (notably the Concert spirituel) and provincial music Academies. Analysis of the repertoires and practices specific to each venue will enable us to address the question of models and their circulation.

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