

# **Opéra**

**Giuseppe Verdi, Antonio Ghislanzoni**

## **Opéra de Paris** Opéra de Paris,

Opéra-Comique Robert Ignatius Letellier, 2010-04-16 Opéra-comique, like grand opéra, a specifically French genre of opera, emerged from the political changes and intellectual discussion that played a recurrent role in determining the nature of artistic expression and production in Paris from the late 17th until the mid-18th centuries. Opéra-comique is distinguished by its use of spoken dialogue to link the arias and sung parts, and its more restrained use of recitatives. It emerged out of the popular entertainments, called opéras-comiques en vaudevilles, that were a feature of the theatres held at the seasonal Parisian fairs of St Germain and St Laurent, and of the Comédie-Italienne. The similarity of the entertainments provided by the Comédie-Italienne and the fairs resulted in their amalgamation on 3 February 1756, when they established a theatre for their joint productions, the Hôtel Bourgogne. Their type of entertainment, combining existing popular tunes with spoken sections, lent its generic name to this house, which, regardless of its changing venue, would become known as the Opéra-Comique. The genre of opéra-comique exercised a powerful popular appeal because of its unique fusion of fixed musical form with fluid improvised dialogue. The well-known airs of the day, invariably strophic, came to be the genre's staple medium of artistic expression—the couplets. But opéra-comique was not necessarily comic or light in nature. Indeed, the most famous example, Bizet's *Carmen* (1875), is a tragedy. The genre, with its unique mixture of comedy and drama, its captivating musical fluency, its handling of serious and Romantic themes—expertly crafted by its most famous librettist Augustin-Eugène Scribe (1791-1861)—became universally

popular in the masterpieces of its heyday between 1820 and 1870: Adrien Boieldieu's *La Dame blanche* (1825), Daniel-François-Esprit Auber's *Fra Diavolo* (1830) and *Le Domino noir* (1837), Ferdinand Hérold's *Zampa* (1831) and *Le Pré aux clercs* (1832), Fromental Halévy's *L'Éclair* (1835) and Ambroise Thomas's *Mignon* (1866). The history of the opéra-comique between 1762 and 1915 reflects the political and cultural life of France—from the last days of the ancien régime, through the tumult of the Revolution and Napoleonic era, the July Monarchy and Second Empire, to the shattering defeat of France by Prussia in 1870. After this, apart from isolated works (by Bizet, Delibes, Offenbach, Massenet), new works by the younger generation of musicians now tended to be French adaptations of the Wagnerian aesthetic and the record of success is very thin. Hardly any native French works in this imitative mode premiered at the Opéra-Comique between 1870 and 1915 have survived—apart from Debussy's unique *Pelléas et Mélisande* (1902). This study serves as a sourcebook for this very French genre, with details of forgotten composers, their operas—performance dates, plot summaries, the singers who created them, the names of important numbers in the works (from libretti and scores that are either now to be found only in the Paris libraries, or are lost completely), often with contemporary observations about the reception of particular works, the effectiveness of their dramaturgy and music. It provides a resource for operatic culture and convention, from the late 18th to the early 20th centuries. The record of the fortunes of the Opéra-Comique provides a way into the changing culture and aesthetic values of an age.

**Adolphe Adam, Master of the Opéra-Comique, 1824-1856** Robert Ignatius Letellier, Nicholas Lester Fuller, 2023-01-26 The composer Adolphe-Charles Adam

(1803-1856) is known all over the world for the famous Christmas anthem 'Minuit chrétiens' ('O Holy Night'). However, he wrote much more than just this. His ballet *Giselle* (1841) is the quintessence of mystical Romanticism and one of the most enduring works of the dance repertoire. Adam composed a series of ballets, principally for the Paris Opéra, establishing this genre as a serious and integral musical form. His last work was *Le Corsaire* (1856) which reaches sublime heights. However, Adam was just as famous as a composer for the lyric stage. With Boieldieu, Hérold and Auber, he forms one of the quartet of masters that represent the second school of that profoundly French genre of the opera-comique. The charming and elegant *Le Chalet* (1834) received over 1500 performances in Paris, and the exuberant and adorable *Le Postillon de Lonjumeau* (1836) is still played on stages throughout the world. This study considers this gentle, unassuming composer's life and work, examining his 42 operas and 14 ballets in the context of the vibrant musical scene in Paris during the decades 1820-1860.

*The Empire at the Opéra* Mark Everist, 2021-01-21 Although nineteenth-century legislation had tried to ensure a precise separation between genre and institution for Parisian music in the theatre, it had inadvertently laid out a field on which the politics of genre could be played out as agents and actors of all types deployed various forms of artistic power. During the Second Empire, from 1854 until 1870, the state took over day-to-day control of the Opéra in ways that were without precedent. Every element of the Opéra's activity was subjugated to the exigency of Empire; the selection of artists, works and more general questions of artistic policy were handed over to politicians. The Opéra effectively became a branch of government. The result was a stagnation of the Opéra's repertory, and

beneficiaries were the composers of larger-scale works for competing organisations: the Opéra Comique and the Théâtre Lyrique.

Roland à Roncevaux. Opéra en quatre actes ... Nouvelle édition Auguste MERMET, 1865

**D'une scène à l'autre, l'opéra italien en Europe: La musique à l'épreuve du théâtre** Damien Colas, Alessandro Di Profio, 2009 L'opéra italien n'a cessé de s'enrichir au contact de la littérature française. Les échanges entre ces deux genres se caractérisent par le double jeu de proximité et de distance qui existe entre eux. La recherche en dramaturgie musicale éclaire les questions auxquelles sont confrontés traducteurs, librettistes et compositeurs dans leur travail de réécriture pour la scène lyrique italienne.

Grétry and the Growth of Opéra-comique David Charlton, 1986-03-06 First published in 1986, this major study in English explores Grétry and opéra-comique between 1768 and 1791.

*The Bals Publics at the Paris Opéra in the Eighteenth Century* Richard Templar Semmens, 2004 The range of possibilities for what was termed a ball in eighteenth-century France was quite considerable. At one extreme were the carefully regulated bals parés at the other were the elaborately staged bals masqués. Alternatively, a bal could also be an entirely impromptu affair. Throughout this colorful range of possibilities, the repertoire of dance styles and types was generally shared: danses figures, new as well as old, for couples; and group dances, among which the contredanse reigned supreme. There was another kind of ball, however, that has not yet been examined systematically by scholars. The bals publics held at the opera house in Paris were initiated not long after Louis XIV's death in 1715, and remained popular until the fall of the ancienne régime. This book

explores the advent and early development of the bal public through 1763, when a fire destroyed the home of the Académie Royale de Musique (the 'Opera'). The bal public was unlike any other kind of ball, although, as with bals masqués, those in attendance were masked. This study aims, in part, to explore how the bal public might have influenced social dancing more generally. By 1744, there was a dramatic shift in social modeling from the royal balls at Versailles (and elsewhere) to the public balls at the Opera.

Meyerbeer's Robert le Diable Robert Ignatius Letellier, 2014-03-17 Robert le Diable by Giacomo Meyerbeer is regarded as a musical milestone, a definitive statement in the 19th-century development of French grand opéra from the tragédie lyrique of Lully, Rameau, Gluck and Spontini. The libretto by Eugène Scribe and Germain Delavigne was derived from the medieval legend of "Robert the Devil". First performed on 21 November 1831 at the Paris Opéra, the work brought Meyerbeer international celebrity. Robert le Diable remains a legend in the annals of opera. The fascinating story reveals a complex imagery and symbolism that touches on the deepest intuitions of human experience and personal development, and exercises an archetypal unconscious appeal akin to the nature of fairy tales. The musical language, richly melodic and theatrically powerful, looks back to Rossini and the traditions of bel canto, and yet forges a new formal pliancy and dramatic urgency. The harmony and orchestration, the melodramatic plot, and overwhelming stage effects (especially the famous act 3 Ballet of the Nuns, a touchstone of dark Romanticism) confirmed Meyerbeer as the leading opera composer of his age. His style fuses German counterpoint, Italian melody, French grandeur, and unprecedented orchestral riches in a unique and overwhelming artistic blend. Robert became one of the greatest successes in

the history of opera. In the first two years of its history it was given in 69 different theatres, and was performed 754 times at the Paris Opéra until 1893. This huge success was reflected in more than 160 transcriptions, arrangements, paraphrases and fantasias for the orchestra, military band, dance band, piano and other solo instruments written between 1832 and 1955. After many years of neglect, there is a resurgence of interest in this work with its fascinating appeal. This book is devoted to the story of this exceptional opera. It traces the origins, the première, the performance history, and also considers the special characteristics of both the libretto and the music. One of the most intriguing aspects of Robert le Diable was the nature of the iconography generated by its most famous scenes. Artists and illustrators responded in many different ways to the Gambling Scene, the Scene at the Cross, the Cloister Scene for the legendary Ballet of the Nuns, and the great trio in act 5. All of these are examined in terms of the many different pictorial and plastic responses they inspired over some 60 years.

*La Revanche de Candaule. Opéra-bouffe en un acte de MM. H. Thiéry et P. Avenel* Henri THIÉRY, 1869

*The Phantom of the Opera* Gaston Leroux, 2018-02-11 The Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade. Gaston Leroux (May 6, 1868-April 15 1927) was a French journalist and author famous for his writing of The

Phantom of the Opera. Destined to adaption on stage and screen, the novel began as a newspaper serialization in Le Gaulois from 23 September 1909, to 8 January 1910. This translation is from the first english, American publication in 1911. This translation is by Alexander Teixeira de Mattos, from this first English edition.

**Barcarolle de l'opéra Les Contes d'Hoffmann** Jacques Offenbach,1910

*Aïda* Giuseppe Verdi, Antonio Ghislanzoni, 1986 Trois colonnes: au centre le texte italien avec traduction française et anglaise, mot à mot, de chaque côté traduction littéraire dans les deux langues. Brève introduction sur Verdi, sur les personnages de l'opéra et synopsis de chacun des actes.

**San Francisco ballet** Opéra national de Paris, 1994

*The Meyerbeer Libretti* Richard Arsenty, 2013-02-21 Giacomo Meyerbeer, one of the most important and influential opera composers of the nineteenth century, enjoyed a fame during his lifetime hardly rivalled by any of his contemporaries. This ten volume set provides in one collection all the operatic texts set by Meyerbeer in his career. The texts offer the most complete versions available. Each libretto is translated into modern English by Richard Arsenty; and each work is introduced by Robert Letellier. In this comprehensive edition of Meyerbeer's libretti, the original text and its translation are placed on facing pages for ease of use. The eleventh volume presents the fourth of Meyerbeer's grands opéras, and his final work. By 1860 long-imposed labor had started to tell upon the composer's health: he knew that he must concentrate on the "navigator project" which he had started twenty years earlier if he intended to finish it. Meyerbeer died on 2 May 1864, the day after the completion of the copying of the full score of this his last opera, Vasco da



Gama. Minna Meyerbeer and César-Victor Perrin, the director of the Opéra, entrusted the editing of a performing edition to the famous Belgian musicologist François-Joseph Fétis, while the libretto was revised by Mélesville. The original title of *L'Africaine* was restored out of deference to public expectation. Much of the music and action was suppressed, in spite of the strain this inflicted on the internal logic of the story. While *L'Africaine* is not lacking in the grandeur of statement and stirring climaxes for which the composer was so famous, there is a new intimacy, a new intensity of melancholic lyricism. Like its famous predecessors, it is basically an historical work, derived from the period of sixteenth-century Renaissance. The account of Vasco da Gama's voyage of discovery around the Cape of Good Hope and conquest of Calicut (1497-98) is subjected to a fictional treatment that raises many interesting issues. The framework is historical, but most of the characters and course of action are not; in fact the end of the opera, in the suicide of the heroine, suddenly leaves the terra firma of reality, and transports us into the mystical realms of the spirit. It is this mixture of modes that is central to the dramaturgy of *L'Africaine*, a confusion of history and fairytale, ancient certainties and challenging discoveries, in the creation of a new mythology. There is also originality in formal developments, with the great tenor scene in act 4 providing a new malleability in handling the constraints of shape and genre: recitative, arioso and cabaletta have a fluent integration in trying to explore the text more pointedly. *L'Africaine* was produced on 28 April 1865, a great posthumous tribute to its famous creators. The Ship Scene, the exotic Indian act, and the Scene of the Manchineel Tree exerted a fascination on audiences, and elicited new praise. The work full of melodic beauty and rapturous lyricism, began a triumphal progress through the world, beginning

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*L'Opéra au Village; ou, La Fête impromptu, divertissement [in one act and in prose and verse], etc* Charles Augustin SEWRIN (pseud. [i.e. Charles Augustin de Bassompierre.]), 1807

**Catalogue of Circulating Music Library and Imported Music** G. Schirmer, Inc, 1896

**The Paris Opéra Ballet** Ivor Guest, 2006 The cradle of ballet, tracing the origin of ballet as a theatre art back to its foundation by Louis XIV in 1669

Il Tabarro, de Giacomo Puccini Giacomo Puccini, Giuseppe Adami, André Segond, 1998

## **Opéra** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the ability of words has be more evident than ever. They have the capacity to inspire, provoke, and ignite change. Such is the essence of the book **Opéra**, a literary masterpiece that delves deep in to the significance of words and their effect on our lives. Written by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we shall explore the book is key themes, examine its writing style, and analyze its overall affect readers.

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