



Second Empire Opera

Hervé Lacombe



Second Empire Opera:

Second Empire Opera T. J. Walsh, 1981 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 **Opera as Institution** Cristina Scuderi, Ingeborg Zechner, 2019 This volume brings together ten essays focusing on the diversity of operatic institutions their protagonists and historical fortunes in Europe from 1730 to 1917 Its aim is not to understand operatic institutions as locally distinct and isolated organizations but rather to perceive them as a part of a historically fluctuating transnational network a network that was shaped among other things by individual professionals and groups in the opera business and beyond as well as by specific socio cultural and political surroundings The volume offers new perspectives on a wide range of topics including networks of cultural exchange singers as agents in shaping institutional structures and the influence of socio cultural diplomatic and political factors on operatic production across international borders The Second Empire Operas of Charles Gounod Steven Huebner, 1985 *The Oxford Handbook of Faust in Music* Lorna Fitzsimmons, Charles McKnight, 2019-07-08 Since its emergence in sixteenth century Germany the magician Faust's quest has become one of the most profound themes in Western history Though variants are found across all media few adaptations have met with greater acclaim than in music Bringing together more than two dozen authors in a foundational volume *The Oxford Handbook of Faust in Music* testifies to the spectacular impact the Faust theme has exerted over the centuries The Handbook's three part organization enables readers to follow the evolution of Faust in music across time and stylistic periods Part I explores symphonic choral chamber and solo Faust works by composers from Beethoven to Schnittke Part II discusses the range of Faustian operas and Part III examines Faust's presence in ballet and musical theater Illustrating the interdisciplinary relationships between music and literature and the fascinating tapestry of intertextual relationships among the works of Faustian music themselves the volume suggests that rather than merely retelling the story of Faust these musical compositions contribute significant insights on the tale and its unrivalled cultural impact A Short History of Opera Donald Jay Grout, Hermine Weigel Williams, 2003 The fourth edition incorporates new scholarship that traces the most important developments in the evolution of musical drama After surveying anticipations of the operatic form in the lyric theater of the Greeks medieval dramatic music and other forerunners the book reveals the genre's beginnings in

the seventeenth century and follows its progress to the present day Jacket

The Cambridge Companion to Grand Opera David Charlton, 2003-09-04 This 2003 Companion is a fascinating and accessible exploration of the world of grand opera Through this volume a team of scholars and writers on opera examine those important Romantic operas which embraced the Shakespearean sweep of tragedy history love in time of conflict and the struggle for national self determination Rival nations rival religions and violent resolutions are common elements with various social or political groups represented in the form of operatic choruses The book traces the origins and development of a style created during an increasingly technical age which exploited the world renowned skills of Parisian stage designers artists and dancers as well as singers It analyses in detail the grand operas by Rossini Auber Meyerbeer and Hal vy discusses grand opera in Russia and Germany and also in the Czech lands Italy Britain and the Americas The volume also includes an essay by the renowned opera director David Pountney

Opera Guy A. Marco, 2002-05-03 Opera is the only guide to the research writings on all aspects of opera This second edition presents 2 833 titles over 2 000 more than the first edition of books parts of books articles and dissertations with full bibliographic descriptions and critical annotations Users will find the core literature on the operas of 320 individual composers and details of operatic life in 43 countries All relevant works through to November 1999 have been considered covering more than fifteen years of literature since the first edition was published

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-08-20 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera s past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertory seemingly expands notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an industry that is despite everything still growing

Staging Scenes from the Operas of Donizetti and Verdi William Ferrara, 2016-10-26 In Staging Scenes from the Operas of Donizetti

and Verdi veteran opera director William Ferrara presents a detailed practical exploration of the staging of twenty one scenes from two of opera's most beloved composers. He brings to life Donizetti's delightful comedies *L'Elisir d'amore* and *Don Pasquale* and guides us through the haunted world of *Lucia di Lammermoor*. He explores Verdi's dark themes and imagery in scenes from *Rigoletto* and the heartbreaking choices of the characters in *La traviata*. With signature comic touches, vivid characters and dynamic stage action, Ferrara brings tried and true techniques as well as lively new ideas to these favorite scenes. Topics include study and research, rehearsal planning, blocking, characterization, ideas for simplified sets and props and costume design. The introduction to each of the five operas includes a brief description of the story and characters and suggestions for several different approaches to staging both traditional and modern. The heart of each chapter is the text and translation of the scene embedded with line by line notes on character movement, emotion and interaction. This fresh approach to staging an opera scene by applying insights and ideas directly to the text sparks the student's dramatic imagination and inspires a deeper understanding of the connection between words and music. In addition, by exploring creative improvisations, exercises and contemporary parallels, young performers are encouraged to build more authentic and dynamic performances. Intended for college and university voice teachers seeking guidance for developing a scenes program or opera workshop class, this is also the perfect workbook for students studying opera stage direction as well as graduate and undergraduate students performing opera scenes by Donizetti and Verdi. **The Opera** Richard Alexander Streatfeild, 1897

The Iconography of Landscape Denis Cosgrove, Stephen Daniels, 1988. This book first published in 1988 draws together fourteen scholars from diverse disciplines to explicate the status of landscape as a cultural image. **Fromental Halévy and His Operas, 1842-1862** Robert Ignatius Letellier, Nicholas Lester Fuller, 2021-04-20. In his lifetime the opera composer Fromental Halévy was considered the leader of the French school; his admirers included Wagner, Berlioz and later Mahler. Today he is chiefly remembered for his grand tragic opera *La Juive* 1835. Halévy, a native of Paris, was active when the French capital was at the centre of the operatic world. His 30 operas worked within established genres of grand opera and opera comique and many of them attained considerable popularity across Europe and the wider world, such as *La Reine de Chypre* 1841, *Charles VI* 1843, *Les Mousquetaires de la reine* 1846 and *Le Val d'Andorre* 1848. Although acclaimed in their day, most have not been staged for decades. This study throws light on this shadowy figure, looking at his life, contemporary opinion about him and most importantly his operas. Each one is examined in terms of its origin, libretto, musical features and place in the vibrant critical journalism of mid 19th century France. The book provides musical examples and something of the rich iconography that accompanied the creation of his works. [The Diaries of Giacomo Meyerbeer: The years of celebrity, 1850-1856](#) Giacomo Meyerbeer, 1999. Volume 3 covers a time span that preeminently represents the period in the composer's life known as The Years of International Fame, 1850-56. Confirmed as the major figure on the operatic scene and freed from the more onerous duties of his official position, Meyerbeer was able to enjoy his most remarkable period of stability and

renown as the detailed and absorbing diary entries reveal These years saw the composing rehearsing and staging of L Etoile du Nord 1854 and his personal supervision of major productions in London Dresden Stuttgart and Vienna Impressionism Robert L. Herbert,1988-01-01 Examines the use of cafes opera houses dance halls theaters racetracks and the seaside in impressionist French paintings *Reader's Guide to Music* Murray Steib,2013-12-02 The Reader s Guide to Music is designed to provide a useful single volume guide to the ever increasing number of English language book length studies in music Each entry consists of a bibliography of some 3 20 titles and an essay in which these titles are evaluated by an expert in the field in light of the history of writing and scholarship on the given topic The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked from early chant to rock and roll and topics important to the various disciplines of music scholarship from aesthetics to gay lesbian musicology **The Late Romantic Era** Jim Samson,1992-01-10 The Late Romantic Era treats the period bounded by the 1848 revolutions and the outbreak of World War I It examines several musical dimensions of the bourgeois cultural ascendancy of the second half of the 19th century the growth of independent institutions of music making the consolidation of a standard classical repertory and the emergence of increasingly specific repertories of popular music professional and amateur Single chapters on particular countries or regions are framed by pairs of chapters on Vienna Paris and the German cities In an opening chapter Dr Samson places the later geographical surveys within a thematic context which embraces social and economic change political ideology and the climate of ideas **The Operatic State** Ruth Bereson,2003-09-02 The Operatic State examines the cultural financial and political investments that have gone into the maintenance of opera and opera houses in Europe the USA and Australia It analyses opera s nearly immutable form throughout wars revolutions and vast social changes throughout the world Bereson argues that by legitimising the power of the state through universally recognised ceremonial ritual opera enjoys a privileged status across three continents often to the detriment of popular and indigenous art forms **The Urbanization of Opera** Anselm Gerhard,1998-08-15 Why do so many operas end in suicide murder and death Why do many characters in large scale operas exhibit neurotic behaviors worthy of psychoanalysis Why are the legendary grands operas much celebrated in their time so seldom performed today The Keys to French Opera in the Nineteenth Century Hervé Lacombe,2001-01-12 A lively history of French opera in its cultural and historical context by one of France s leading musicologists

Unveiling the Energy of Verbal Artistry: An Psychological Sojourn through **Second Empire Opera**

In some sort of inundated with screens and the cacophony of fast connection, the profound energy and psychological resonance of verbal beauty usually disappear into obscurity, eclipsed by the continuous onslaught of noise and distractions. However, nestled within the lyrical pages of **Second Empire Opera**, a interesting function of literary splendor that pulses with fresh feelings, lies an unforgettable journey waiting to be embarked upon. Written with a virtuoso wordsmith, that magical opus manuals visitors on a psychological odyssey, softly exposing the latent possible and profound affect embedded within the elaborate web of language. Within the heart-wrenching expanse with this evocative evaluation, we will embark upon an introspective exploration of the book is key themes, dissect their charming publishing design, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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