



# Second Empire Opera

**Giacomo Meyerbeer**



## 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

**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

*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 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 Halévy 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

**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. **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 opéra 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. **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

**Great Operas** Michael Steen, 2012-11-01 With four famous operas each from Mozart, Verdi and Puccini and two each from Rossini and Donizetti, there is a feast of information. Here are short guides to *The Marriage of Figaro* and *Don Giovanni*, to the splendour of *Aida*, the heart-breaking *La Traviata*, the drama of *Tosca*. The range is very broad. There is Wagner's great love story *Tristan und Isolde*; there is Johann Strauss's light comedy *Die Fledermaus*. On the way you can be briefed about such favourites as Handel's *Giulio Cesare*, Bizet's *Carmen*, Gounod's *Faust*, Tchaikovsky's *Eugene Onegin* and Britten's *Peter Grimes*. With plot summaries, composer biographies, observations on musical points of interest and background on the historical and cultural context of each opera, every one of these guides will enhance your appreciation and

enjoyment and help you discuss the work and the performance with your fellow opera goers Steen shares his expert knowledge with a lightness of touch that makes each guide a pleasure to read Witty informative and beautifully presented Great Operas is an indispensable reference guide for both seasoned opera goers and those enjoying opera for the first time

**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

**Fromental Halévy and His Operas, 1799-1841** 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* Paris 1835 a unique work exploring the nature of freedom faith and tolerance It has enjoyed rediscovery in recent times and its perennial challenge to our presuppositions makes it a work of intense artistic significance Halévy worked in the heady context of Paris after the 1830 Revolution and before the debacle of 1870 when the French capital was at the centre of the operatic world He wrote some 30 operas in the established genres of grand opera and opera comique *Le clair* 1835 and *Guido et Ginestra* 1838 consolidated his success in these genres This study throws light on this shadowy figure looking at his life his letters 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 text provides musical examples and something of the rich iconography that accompanied the creation of his works

**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

**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 Stein, 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 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 Emotional Sojourn through **Second Empire Opera**

In a world inundated with displays and the cacophony of instantaneous interaction, the profound energy and mental resonance of verbal art often disappear in to obscurity, eclipsed by the constant onslaught of noise and distractions. However, set within the lyrical pages of **Second Empire Opera**, a fascinating work of literary beauty that impulses with raw feelings, lies an unforgettable trip waiting to be embarked upon. Published by a virtuoso wordsmith, this exciting opus books viewers on a psychological odyssey, delicately exposing the latent possible and profound affect embedded within the complicated web of language. Within the heart-wrenching expanse of the evocative evaluation, we shall embark upon an introspective exploration of the book is central subjects, dissect its fascinating writing type, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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