



Lopera Italien Au Xixe Siecle

Xiaolong Qi



L'opéra Italien Au XIXe Siècle:

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 claire les questions auxquelles sont confrontés traducteurs librettistes et compositeurs dans leur travail de recriture pour la scène lyrique italienne **L'opéra italien au XIXe siècle** Danièle Pistone, 1986 **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 **D'une scène à l'autre, vol.2 , Histoire de l'opéra italien: Theories et techniques, images et fantasmes** Lorenzo Bianconi, 1995 *Nineteenth-Century Italian Opera* Daniele Pistone, 1995 Intended for the performer and general music lover as well as for students and musicologists this three part retrospective of Italian opera of the romantic era focuses on the settings characters and styles of the librettos the voices orchestration and formal structure of the music and the contemporary exigencies of the performance itself moving from behind the scenes administration and artistry to the front and center interpreters and the audiences they played to More than 120 musical examples support the text the majority of them in an alphabetical appendix of Famous Melodies which includes the themes of popular arias along with captions detailing the operas the composers the acts in which the melodies occur and the characters who sing them The book also includes appendices of main characters celebrated singers and conductors and principal librettists a glossary and a note on Italian pronunciation Numerous illustrations and tables an exhaustive topical bibliography and a select current CD discography round out this informative introduction to opera's golden age *Law and Opera* Filippo Annunziata, Giorgio Fabio Colombo, 2018-01-30 This book explores the various connections between Law and Opera providing a comprehensive multinational and multidisciplinary with approaches from jurists philosophers musicologist historians resource on the subject Further it makes a valuable contribution to studies on law and the humanities While for example the relationship between law and literature has been extensively researched the relationship between Law and Opera remains largely overlooked The book approaches the topic from three perspectives in three main sections Law in Opera Law on Opera and Law around Opera **Grand Dictionnaire Universel [du XIXe Siècle] Français: A-Z 1805-76** Pierre Larousse, 1870 *Napoléon et l'Opéra* David Chaillou, 2004-02-04 Qui aurait soupçonné que Napoléon était un spectateur assidu de l'Opéra de Paris Que dans le feu des batailles il s'inquiétait des pièces l'affiche et du contenu des livrets Qu'il fut lui-même l'origine de certaines créations et parlait d'égale à égal avec les compositeurs Napoléon méconnaît cet aspect du grand homme serait bien inattendu s'il ne cachait un

int r t moins innocent En effet l expert en propagande qu tait l Empereur a vu dans la sc ne de l Op ra fleuron de la vie parisienne un lieu id al pour faire valoir son action aupr s de l opinion Sous couvert de personnages de th tre dieux rois et h ros c est sa propre l gende qu il donnait voir exalt e par la musique chant e en fran ais le privil ge de l Op ra magnifi e par l clat des costumes et des d cors parfois mise en mouvement par de fastueux ballets Derri re Les Bayad res Les Abenc rages ou m me Le Laboureur chinois se profile toujours l ombre imp riale On d couvrira ici comment l Op ra a t un miroir de la politique napol onienne miroir embellissant bien s r Six ann es du r gne sont pass es au crible ann es cruciales 1810 marque ce qu il est convenu d appeler le tournant monarchique souverain d un empire qui s tend sur une grande partie de l Europe Napol on est entr dans le club tr s ferm des dynastes 1815 sonne le glas du r gime l homme port aux nues s effondre Entre ces deux dates v nements fastes et checs alternent qui infl chissent curieusement les cr ations lyriques C est aussi un r pertoire oubli que ressuscite cet ouvrage S appuyant sur des sources in dites il analyse autant la th matique des uvres que les conditions de leur production de l examen du livret au spectacle final Il d monte les m canismes cach s par lesquels Napol on fait de l Op ra un th tre sa gloire censure et autocensure noyautage du milieu des artistes contr le de l administration De l une tonnante galerie de portraits o les vrais cr ateurs Spontini Le Sueur Kreutzer Cherubini M hul c toient courtisans serviles et hommes d appareil Tous ces l ments jamais mis en lumi re ajoutent une page tr s nouvelle l histoire politique et culturelle de la soci t fran aise Esquisses prosopographiques crit res de s lection et de censure cr ations et r ception cette tude fait mieux qu inviter l interdisciplinarit elle sugg re la sortie du purgatoire d un r pertoire injustement n glig Une bonne action et un excellent livre Pierre Jean Cattinchi Le Monde D une construction tr s claire et d une criture limpide l ouvrage de David Chaillou est la nouvelle r f rence sur l op ra napol onien Yves Bruley Historia David Chaillou nous livre un tableau saisissant de la vie musicale et intellectuelle en France sous l Empire et explore un r pertoire bien oubli qu il conviendrait d ailleurs de r habiliter Jean Luc Macia La Croix [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 **Goldoni in Paris** Jessica Mary Goodman, 2017 Jessica Goodman sheds new light on Carlo Goldoni s experience as a dramatic author in 1760s Paris and on his critical reactions to that experience She draws on contemporary Comedie Italienne archives to offer the most comprehensive existing account of this oft neglected theatre and its authorial relations

Opera and Society in Italy and France from Monteverdi to Bourdieu Victoria Johnson, Jane F. Fulcher, Thomas Ertman, 2007-05-03 This edited volume brings together academic specialists writing on the multi media operatic form from a range of disciplines comparative literature history sociology and philosophy The presence in the volume s title of Pierre Bourdieu the leading cultural sociologist of the late twentieth century signals the editors intention to synthesise advances in social science with advances in musicological and other scholarship on opera Through a focus on opera in Italy and France the contributors to the volume draw on their respective disciplines both to expand our knowledge of opera s history and to

demonstrate the kinds of contributions that stand to be made by different disciplines to the study of opera The volume is divided into three sections each of which is preceded by a concise and informative introduction explaining how the chapters in that section contribute to our understanding of opera

Giacomo Meyerbeer and Music Drama in

Nineteenth-Century Paris Mark Everist, 2023-04-28 Nineteenth century Paris attracted foreign musicians like a magnet The city boasted a range of theatres and of genres represented there a wealth of libretti and source material for them vocal orchestral and choral resources to say nothing of the set designs scenery and costumes All this contributed to an artistic environment that had musicians from Italian and German speaking states beating a path to the doors of the Acad mie Royale de Musique Op ra Comique Th tre Italien Th tre Royal de l Od on and Th tre de la Renaissance This book both tracks specific aspects of this culture and examines stage music in Paris through the lens of one of its most important figures Giacomo Meyerbeer The early part of the book which is organised chronologically examines the institutional background to music drama in Paris in the nineteenth century and introduces two of Meyerbeer s Italian operas that were of importance for his career in Paris Meyerbeer s acculturation to Parisian theatrical mores is then examined especially his moves from the Od on and Op ra Comique to the opera house where he eventually made his greatest impact the Acad mie Royale de Musique the shift from Op ra Comique is then counterpointed by an examination of how an indigenous Parisian composer Fromental Hal vy made exactly the same leap at more or less the same time The book continues with the fates of other composers in Paris Weber Donizetti Bellini and Wagner but concludes with the final Parisian successes that Meyerbeer lived to see his two op ras comiques

Taffanel Edward Blakeman, 2005 Paul Taffanel 1844 1908 is essentially the father of modern flute playing Drawing on previously unavailable material from a private archive in Paris Blakeman describes and evaluates Taffanel s life career and works with particular reference to his influence as founder of the modern French School of flute playing

Dictionnaire de la musique Gérard Pernon, 2007 Cet ouvrage traite de la musique des origines nos jours sous ses principaux genres Il aborde entre autres les compositeurs les instruments et les diff rentes formes musicales Il s agit ici de la cinqui me dition mise jour de ce dictionnaire Il s est vendu jusqu ici 60 000 exemplaires un chiffre remarquable pour un ouvrage qui se veut accessible tous les publics et aussi complet que possible dans un format l ger Tr s appr ci des enseignants et de leurs l ves il s adresse tous les curieux de la musique En leur racontant simplement la musique travers son histoire ses formes ses genres ses styles ses compositeurs et leurs uvres

Histoire de l'Opéra français XX-XXIe siècles

Hervé Lacombe, 2022-05-11 Si au XIXe si cle l op ra fran ais a continu se d finir en tant qu expression artistique distincte des op ras italiens et allemands au cours du XXe si cle l internationalisation du r pertoire et des cr ations conduit une modification profonde de la notion d cole nationale En revanche perdure un lien important entre l tat les collectivit s territoriales et le genre comme en t moigne l inauguration en 1989 de l Op ra Bastille voulu par Fran ois Mitterrand ou le label op ra national d cern par le minist re de la Culture quelques th tres en r gions Plus que jamais la place de l op ra dans la

société est un défi la fois esthétique culturel économique social et politique Jusqu'en 1945 et malgré sa lente et inexorable désagrégation le système mis en place précédemment maintient la vie lyrique dans une relative continuité avec le XIX^e siècle L'opéra du XX^e siècle que l'on largira aux deux premières décennies du XXI^e est l'opéra de toutes les aventures et de toutes les crises qui l'ont un temps conduit aux limites de ses possibles et menacé de disparition Face aux révolutions de tout ordre de la société des loisirs de la démocratisation et de la décentralisation du multiculturalisme et de la mondialisation du langage musical occidental et de la mise en scène des nouvelles technologies et des musiques populaires urbaines face aux avant-gardes aux nouveaux médias et aux nouvelles formes d'art comme le cinéma l'opéra a su se réinventer Son aptitude absorber sans se perdre les nouveaux outils et les nouvelles questions du monde contemporain est stupéfiante L'encontre des idées reçues ce sont encore de Debussy à Sariaho des centaines d'œuvres que ce siècle de turbulences a produites Tragiques ou légères formules radicales ou partitions pour enfants grandes fresques ou opéras minutes opérettes ou comédies musicales elles n'ont cessé de reconfigurer le genre et d'élargir son spectre Ce continent lyrique restait à explorer dans la diversité de ses aspects Une histoire s'imposait donc pour en faire le récit et en décrypter les mécanismes pour en reconstituer les valeurs et les tendances pour suivre ses acteurs et découvrir ses productions Entreprise sans précédent par ses dimensions et par sa conception cette Histoire de l'opéra français en trois volumes réunit une équipe internationale de plus de cent cinquante auteurs musicologues littéraires et philosophes historiens et spécialistes du théâtre de la danse et des arts Elle est placée sous la direction de Hervé Lacombe professeur de musicologie à l'université Rennes 2

Histoire de l'opéra italien: Le système de production et ses implications professionnelles Lorenzo Bianconi, 1992 **L'opéra De Rameau** Paul-Marie Mason, 1972-02-21 **Histoire de l'opéra italien. Tome 5, L'opéra spectacle**, 1992 Harvard Dictionary of Music Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects

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