



L'opéra Italien Au XIXe Siècle

Lorenzo Bianconi



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 *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 *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 **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 *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

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 Académie Royale de Musique, Opéra Comique, Théâtre Italien, Théâtre Royal de l'Odéon and Théâtre 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 Odéon and Opéra Comique to the opera house where he eventually made his greatest impact, the Académie Royale de Musique. The shift from Opéra Comique is then counterpointed by an examination of how an indigenous Parisian composer, Fromental Halévy, 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 opéras comiques.

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