

THÉÂTRE NATIONAL DE L'OPÉRA COMIQUE



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Lopera Comique Connu Et Inconnu

William Ashbrook



L'opéra Comique Connue Et Inconnue:

L'Opéra-comique connue et inconnue Émile Genest, 1925 **L'Opéra-comique en France au XVIIIe siècle** Philippe Vendrix, 1992 *Leading Themes in the Operas of Daniel-François-Esprit Auber* Robert Ignatius Letellier, 2025-01-04 Daniel François Esprit Auber's operas cover a significant period of French history from the Restoration through the July Monarchy and the Second Republic to the Second Empire With 38 libretti by his lifelong collaborator the famous dramatist Eugène Scribe this oeuvre presents a remarkable artistic reflection on many contemporary social and historical issues These thematic preoccupations fall into several distinct fields that throw light on many of the interests and concerns of the age The use of recurring concepts imagery and symbols are resources in exploring the intellectual and musical milieu of this remarkable period of 50 years Scribe's ideas reflect these matters a situation adumbrated in the composer's responses to such literary stimuli Great themes of history echo the political tumult of the times *La Muette de Portici* as do social values and bourgeois rectitude *Le Maître on the serious implications of the artistic life and its vicissitudes* *L'Ambasadrice* the notion of the rebel outlaw *Fra Diavolo* enterprising womanhood *Le Domino noir* the realms of fairy tale *Le Cheval de bronze* and dance as socially endemic to the age Gustave III These various collective themes are investigated in terms of narrative art musical characterization genre and social concerns Musical examples and detailed iconography are integral to the discussion **A Critical Bibliography of French Literature V4 18th C , 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'Opéra 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 Opéra 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 operas comiques **Donizetti and His Operas** William Ashbrook, 1982 The series will include both new and recent titles drawn from the whole range of the Press's very substantial publishing programs *Opera in Paris from the Empire to the*

Commune Mark Everist, 2018-11-21 Studies in the history of French nineteenth century stage music have blossomed in the last decade encouraging a revision of the view of the primacy of Austro German music during the period and rebalancing the scholarly field away from instrumental music key to the Austro German hegemony and towards music for the stage This change of emphasis is having an impact on the world of opera production with new productions of works not heard since the nineteenth century taking their place in the modern repertoire This awakening of enthusiasm has come at something of a price Selling French opera as little more than an important precursor to Verdi or Wagner has entailed a focus on works produced exclusively for the Paris Opéra at the expense of the vast range of other types of stage music produced in the capital opéra comique opéra retté comédie vaudeville and mélodrame for example The first part of this book therefore seeks to reintroduce a number of norms to the study of stage music in Paris to re-establish contexts and conventions that still remain obscure The second and third parts acknowledge Paris as an importer and exporter of opera and its focus moves towards the music of its closest neighbours the Italian speaking states and of its most problematic partners the German speaking states especially the music of Weber and Wagner Prefaced by an introduction that develops the volume's overriding intellectual drivers of cultural exchange genre and institution this collection brings together twelve of the author's previously published articles and essays fully updated for this volume and translated into English for the first time *Daniel-François-Esprit Auber* Robert Ignatius Letellier, 2010-10-12 Daniel François Esprit Auber 1782-1871 the composer of *La Muette de Portici* 1828 and *Fra Diavolo* 1830 was once regarded as one of the great figures of music a staple of the operatic repertoire in France and indeed around the world It is now almost impossible to understand the extent of his once universal fame his influence on contemporary composers His operas were in the theatre repertoires of the world until the 1920s and innumerable arrangements of them were published and sold everywhere The ubiquity of his overtures *Masaniello* *Fra Diavolo* *The Bronze Horse* *The Black Domino* *The Crown Diamonds* once as popular as those of Rossini and Suppé and the influence of his melodies and dance rhythms on piano and instrumental music and on Romantic comic opera was overwhelming In his operas Auber avoided any excess in dramatic expression all emotion and expressiveness any vivid depiction of local milieu were realized within his discreetly nuanced tones always stamped with a Parisian elegance His operas were loved in his native France until the years before the First World War with *Fra Diavolo* and *Le Domino noir* last performed at the Opéra Comique in 1909 Auber's career was a record of this success and appreciation His appointment to the Institut in 1829 was followed by other prestigious posts as Director of Concerts at Court 1839 director of the Paris Conservatoire 1842 Musical Director of the Imperial Chapel 1852 and Grand Officer of the Légion d'Honneur 1861 During his lifetime six biographies appeared contemporaneously with another six appearing posthumously in the period up to 1914 In the late nineteenth and early twentieth centuries however reactions to Wagner Impressionism and the Neo-Classicism of the Ballet Russe resulted in a growing lack of interest in the ancient traditions of opéra comique with its charming plots melodic directness and rhythmic

Ian Boieldieu. He and Adam and Auber were relegated to the dustbin of history. Only in Germany did the genre continue to flourish. Auber's most enduring work is still performed there. His death in pitiful conditions during the Siege of Paris 1871 in the city he always loved marked the end of an era. Auber now occupies a shadowy niche in the general consciousness as the name of the metro station nearest the Palais Garnier and remains unknown and neglected apart of course from *Fra Diavolo* although his impact on the nineteenth century operatic theatre was just as great as Rossini's. The time has surely come for Auber's life and work especially in association with his life long collaborator Eugène Scribe 1791-1861 master dramatist and supreme librettist a determining force in the history of opera to be reassessed. Perhaps then the world will begin to hear more of Auber's elegant gracious life affirming music written to Scribe's words. The aim of the present study is to offer an overview of the life and work of Auber by close examination of his forty operas with consideration of origins casting plot analysis of dramaturgy and musical style and reception history. This is presented in the context of Auber's relationship to the dominant genres of early nineteenth century French culture *opéra comique* and *grand opéra*. The three evolving periods of Auber's unique involvement with *opéra comique* are of principal concern. This analysis of the operas is made in the context of Auber's crucial working relationship with Scribe who provided 38 of his libretti. Their cooperation is unique and of great importance on several literary musical and cultural levels. The nature of their interaction and personal friendship is assessed by a translation of the extant correspondence between them some 80 letters that have not appeared in English before. The presentation of each opera is illustrated by musical examples from all the scores prints from the complete works of Scribe and other theatrical memorabilia. The study also contains bibliographies of Auber's works and their contemporary arrangements studies of Auber's and Scribe's life and work their artistic and historical milieux and a discography.

Coquettes, Wives, and Widows Marcie Ray, 2020. A revelatory study of how composers and dramatists of seventeenth and eighteenth century France criticized and trivialized independent women in their portrayals of them in works of theater and opera.

"Jean Cras, Polymath of Music and Letters" Paul-André Bempéchat, 2017-07-05. Jean Cras 1879-1932 was a remarkable man by anyone's measure. Twice a decorated hero of the Great War this Rear Admiral of the French navy scientist inventor and moral philosopher was also a highly esteemed composer during his lifetime enjoying the same stature and celebrity as Fauré Debussy and Ravel. Since his death however both Cras and his music have been almost completely overlooked. In this the first critical biography of Cras Paul André Bempéchat situates Henri Duparc's protégé as a missing link between the French post-Romantic generation of composers and the Impressionists. The book explores both historically and analytically the methodology by which Cras evolved his eclectic brand of Impressionism striking the delicate balance between Celtic folk idioms and exoticisms inspired by his travels. Cras' creative legacy extends beyond the world of music to the world of science. His five patented inventions include the navigational gyrocompass which bears his name still in use to this day by the French navy coast guard and boating aficionados. Bempéchat draws special attention to the humanist Jean

Cras and his distinguished military career he is credited with saving the Serbian army from extinction drawing on primary source material such as family correspondence and wartime diaries to reaffirm this composer as a true Renaissance man of the twentieth century

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