



L'opéra Italien Au XIXe Siècle

Alan Mallach



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 aborde 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: Théories 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 [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 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 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

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

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 différentes formes musicales Il s'agit ici de la cinquième édition 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 léger Très apprécié des enseignants et de leurs élèves 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 œuvres

Francotheque: A resource for French studies Gareth Thomas, 2014-02-25 Francotheque seeks to provide a French language resource for undergraduate students

of French Direct access to contemporary French culture and society is offered through carefully selected authentic texts and a comprehensive overview of France and the French is provided under six broad headings history multicultural society media the arts science and technology the Francophone world through press articles historical documents photographs posters advertisements statistics poems and songs Each section starts with an introduction The authentic texts are accompanied by vocabulary notes and where appropriate explanations filling in cultural background One of the features of the book is the sujets de reflexion which provide pre reading stimulus thus suggesting a particular context of focus from which to approach many of the contexts

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

Histoire de l'Opéra français XX-XXIe siècles Hervé Lacombe, 2022-05-11 Si au XIXe siècle l'opéra français a continué de finir en tant qu'expression artistique distincte des opéras italiens et allemands au cours du XXe siècle l'internationalisation du répertoire et des créations conduit une modification profonde de la notion d'écologie nationale En revanche perdure un lien important entre l'état des collectivités territoriales et le genre comme en témoigne l'inauguration en 1989 de l'Opéra Bastille voulu par François Mitterrand ou le label opéra national décerné par le ministère de la Culture quelques décennies en régions Plus que jamais la place de l'opéra 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 précieusement maintient la vie lyrique dans une relative continuité avec le XIXe siècle L'opéra du XXe siècle que l'on largira aux deux premières décennies du XXIe 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 Saariaho 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 opérées ou comédies musicales elles n'ont cessé de reconfigurer le genre et d'élargir son spectre Ce continent lyrique restait 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

Pietro Mascagni and

His Operas Alan Mallach, 2002 Just twenty six when the electrifying premiere of his *Cavalleria Rusticana* at the Teatro Costanzi in Rome catapulted the impoverished musician into sudden fame and fortune Pietro Mascagni 1863 1945 went on to write fifteen more operas including *L'Amico Fritz* *Guglielmo Ratcliff* *Iris* *Parisina* and *Il Piccolo Marat* With privileged access to extensive primary sources including Mascagni's 4 200 letters to Anna Lolli his mistress for more than three decades author Alan Mallach provides a compelling portrait of a flamboyant combative and emotional man who was passionately devoted to the Italian opera tradition and committed to innovation in musical language and dramatic form Deftly combining serious biography with critical commentary Mallach begins with the captivating story of Mascagni's rags to riches adventure from his birth in Livorno in Tuscany to his musical studies first with Alfredo Soffredini and later at the Milan Conservatory to his years as a vagabond musician to the worldwide success of his breakthrough opera He then traces Mascagni's private and professional life after *Cavalleria* examining a prolific yet controversial career that was forever overshadowed by the work that unexpectedly thrust him into the limelight Mallach provides a full analysis of Mascagni's oeuvre and discusses his complex relationships with such Italian cultural and political figures as Edoardo Sonzogno Giacomo Puccini Gabriele D'Annunzio Luigi Illica and Benito Mussolini He also thoroughly chronicles Mascagni's bouts with manic depression his marriage to Lina and devotion to their three children his grueling schedule of concert and operatic tours his patriotism and bitter opposition to Italy's involvement in both world wars and his passionate love affair with Anna Lolli This richly textured biography will appeal to fans of the still beloved and popular *Cavalleria* and it will introduce opera enthusiasts to the power intensity and melodic beauty of the brilliant composer's many other significant works

Histoire de l'opéra italien: Le système de production et ses implications professionnelles Lorenzo Bianconi, 1992 *Histoire de l'opéra italien. Tome 5. L'opéra spectacle*, 1992 *Histoire de la musique* Paul Landormy, 1914 **Harvard Dictionary of Music** Willi Apel, 1969 Contains nearly 1000 pages of precise and accessible information on all musical subjects

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