



Opera Comique

N Noddings



Opera Comique:

Grétry and the Growth of Opéra-comique David Charlton, 1986-03-06 First published in 1986 this major study in English explores Grétry and opéra comique between 1768 and 1791 **Madame Favart** Jacques Offenbach, 1881

Opéra-Comique Robert Ignatius Letellier, 2010-04-16 Opéra comique like grand opéra a specifically French genre of opera emerged from the political changes and intellectual discussion that played a recurrent role in determining the nature of artistic expression and production in Paris from the late 17th until the mid 18th centuries Opéra comique is distinguished by its use of spoken dialogue to link the arias and sung parts and its more restrained use of recitatives It emerged out of the popular entertainments called opéras comiques en vaudevilles that were a feature of the theatres held at the seasonal Parisian fairs of St Germain and St Laurent and of the Comédie Italienne The similarity of the entertainments provided by the Comédie Italienne and the fairs resulted in their amalgamation on 3 February 1756 when they established a theatre for their joint productions the Hétel Bourgoigne Their type of entertainment combining existing popular tunes with spoken sections lent its generic name to this house which regardless of its changing venue would become known as the Opéra Comique The genre of opéra comique exercised a powerful popular appeal because of its unique fusion of fixed musical form with fluid improvised dialogue The well known airs of the day invariably strophic came to be the genre's staple medium of artistic expression the couplets But opéra comique was not necessarily comic or light in nature Indeed the most famous example Bizet's Carmen 1875 is a tragedy The genre with its unique mixture of comedy and drama its captivating musical fluency its handling of serious and Romantic themes expertly crafted by its most famous librettist Augustin Eugène Scribe 1791-1861 became universally popular in the masterpieces of its heyday between 1820 and 1870 Adrien Boieldieu's La Dame blanche 1825 Daniel François Esprit Auber's Fra Diavolo 1830 and Le Domino noir 1837 Ferdinand Hérold's Zampa 1831 and Le Pré aux clercs 1832 Fromental Halévy's Le clair 1835 and Ambroise Thomas's Mignon 1866 The history of the opéra comique between 1762 and 1915 reflects the political and cultural life of France from the last days of the ancien régime through the tumult of the Revolution and Napoleonic era the July Monarchy and Second Empire to the shattering defeat of France by Prussia in 1870 After this apart from isolated works by Bizet Delibes Offenbach Massenet new works by the younger generation of musicians now tended to be French adaptations of the Wagnerian aesthetic and the record of success is very thin Hardly any native French works in this imitative mode premiered at the Opéra Comique between 1870 and 1915 have survived apart from Debussy's unique Pelléas et Mélisande 1902 This study serves as a sourcebook for this very French genre with details of forgotten composers their operas performance dates plot summaries the singers who created them the names of important numbers in the works from libretti and scores that are either now to be found only in the Paris libraries or are lost completely often with contemporary observations about the reception of particular works the effectiveness of their dramaturgy and music It provides a resource for operatic culture and convention from the late 18th to the early 20th

centuries The record of the fortunes of the Opéra Comique provides a way into the changing culture and aesthetic values of an age Olivette Edmond Audran, Henri Chivot, 1881 The Comedians of the King Julia Doe, 2021-03-21 Lyric theater in ancien régime France was an eminently political art tied to the demands of court spectacle This was true not only of tragic opera tragédie lyrique but also its comic counterpart opéra comique a form tracing its roots to the seasonal trade fairs of Paris While historians have long privileged the genre's popular origins opéra comique was brought under the protection of the French crown in 1762 thus consolidating a new venue where national music might be debated and defined In *The Comedians of the King* Julia Doe traces the impact of Bourbon patronage on the development of opéra comique in the turbulent prerevolutionary years Drawing on both musical and archival evidence the book presents the history of this understudied genre and unpacks the material structures that supported its rapid evolution at the royally sponsored Comédie Italienne Doe demonstrates how comic theater was exploited in and worked against the monarchy's carefully cultivated public image a negotiation that became especially fraught after the accession of the music-loving queen Marie Antoinette *The Comedians of the King* examines the aesthetic and political tensions that arose when a genre with popular foundations was folded into the Bourbon propaganda machine and when a group of actors trained at the Parisian fairs became official representatives of the sovereign or comédiens ordinaires du roi **The Opera** Richard Alexander Streatfeild, 1897 **Nineteenth-Century Music** Carl Dahlhaus, 1989 A survey of the most popular period in music history details many of the socio-historical influences on music of this period the impact of Beethoven's death and the rise of grand opera *The Opéra-comique in the Eighteenth and Nineteenth Centuries* Lorenzo Frassà, 2011 The subject of this book edited by Lorenzo Frassa is the Opéra comique as an art form compositional genre institution and production process The volume will consist of a close examination of the genre of the Opéra comique and the great masterpieces and artists who have sustained this form of musical theatre and prevented it from falling into oblivion The freedom given to authors in selecting the subject of their contribution has made it possible to bring together subjects that appear disparate but which are in fact complementary and indispensable to all who wish to investigate the Opéra comique's varying facets and also receive a comprehensive overview The collection of essays encompasses the heterogeneous world of institutions traditions works and composers that can be assimilated into the frame of Opéra comique *La Mascotte* Edmond Audran, 1883 French Baroque Music from Beaujoyeux to Rameau James R. Anthony, 1997 First published in 1974 this landmark work quickly established itself as the definitive study of French music from 1581 to 1733 a period that included masters such as Marin Marais Lully Couperin and Rameau This expanded edition includes a bibliography of more than 1 300 works **Madame Favart** Jacques Offenbach, 2015-08-08 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it This work was reproduced from the original artifact and remains as true to the original work as possible Therefore you will see the original copyright references library stamps as most of these works have been housed in our most important libraries

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Offenbach, Henri Chivot, 1880 The Musician, 1919 Opera Comique Nagle Jackson, 1990 THE STORY The place is the Opera Comique in Paris in 1875 at the first performance of Bizet's new opera Carmen All the best people are there but as the cynical worldly wise usher Odile points out they have not come to hear the m The Maid of Honor F. Halévy, 1886

Gilbert and Sullivan Regina B. Oost, 2016-12-05 Making use of archival resources in the United Kingdom and the United States Regina B Oost examines advertisements promotional materials and programs as well as letters diaries and account books to reconstruct the ways in which Richard D Oly Carte W S Gilbert and Arthur Sullivan attracted and shaped the expectations of theatergoers Her findings place the Savoy operas in the context of other West End productions considering similarities between Carte's promotional methods and those of managers Henry Irving John Hollingshead and Marie and Squire Bancroft While all of these managers astutely understood patronage of a middle class audience to be key to their success the Savoy collaborators made strategic use of circumstances unique to their situation to distinguish Gilbert and Sullivan operas from contemporary theatrical fare From *Trial by Jury* 1875 through *The Grand Duke* 1896 the Savoy operas celebrated the commodity culture beloved of the urban middle classes validated a moral code that secured the social privileges audience members cherished and ultimately provided a new model of British national identity that replaced the agrarian ideal espoused by earlier generations Written in admirably accessible and jargon free prose Oost's book will appeal to scholars of theater history literature music and popular culture as well as general readers interested in Gilbert and Sullivan and the history of the D Oly Carte Opera Company **Musical Digest**, 1926 Le Theatre, 1901 *Catalogue of Opera Librettos Printed Before 1800* Library of Congress. Music Division, 1914 First Nights at the Opera Thomas Forrest Kelly, 2006-05-01 A renowned music scholar narrates the social history of European opera during its golden age in the 18th and 19th centuries by taking readers behind the scenes at the premiere performances of five extraordinary and influential operas 88 illustrations

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