



Soixante Neuf Ans A Lopera Comique

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Soixante Neuf Ans A Lopera 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 A Catalogue of the Allen A. Brown Collection of Books Relating to the Stage in the Public Library of the City of Boston Allen A. Brown Collection (Boston Public Library), Boston Public Library. Allen A. Browne Collection, 1919 **Fromental Halévy** Ruth Jordan, 1996 Fromental Halévy best known for his opera *La Juive* captured the romantic and contentious spirit of his time His was one of the most eventful eras in French history ranging from the fall of Napoleon to the establishment of the Second Empire and he took part in what was happening around him often reflecting it in his music As a composer Halévy regarded opera as a magic spectacle fusing drama music dance and art His work innovative demanding captivating included more than 30 grand operas and operas comiques almost all widely performed and many immensely popular throughout nineteenth century Europe and the United States And loyal to his Jewish faith Halévy set to music several psalms for liturgical use in French synagogues Wagner for all his virulent anti-Semitism hailed Halévy's brilliant energy that has sped French grand opera along a new road This book our century's first full length biography of Halévy which includes previously unpublished excerpts from his diaries and correspondence illuminates that road *"Berlioz and Debussy: Sources, Contexts and Legacies"* Kerry Murphy, 2017-07-05 This collection of essays by scholars of nineteenth and early twentieth century French music has been assembled in homage to the influential and inspirational French musicologist François Lesure who died in 2001 Lesure's immense erudition was legendary and spanned music from the sixteenth to the twentieth century Two French composers who were particular foci in his scholarship were Berlioz and Debussy and this collection is based on scholarship around these two composers and the sources contexts and legacies relating to their work **L'intermédiaire des chercheurs et curieux**, 1894 Histoire de l'opéra français. Du Consulat aux débuts de la IIIème République Hervé Lacombe, 2020-10-14 L'opéra français est déterminé par son caractère d'institution datant depuis sa création par Louis XIV qui consacra le genre de la tragédie en musique jusqu'à l'inauguration en 1889 de l'Opéra Bastille voulu par François Mitterrand l'occasion des festivités du bicentenaire de la Révolution Le XIXe siècle est en France l'ère du piano des virtuoses des concerts symphoniques de la presse musicale de la mode et des salons mais plus que tout il est le temps de l'opéra Paris en province et dans les colonies sous sa forme spectaculaire ou par ses innombrables arrangements ce genre d'aujourd'hui plus que jamais demeure l'objet d'attentions particulières des pouvoirs qui se succèdent du Consulat aux débuts de la IIIe République Il continue de se ramifier avec l'opéra et l'opéra de salon s'enrichit d'apports étrangers de Rossini Wagner devient le centre de toute l'activité musicale et infiltre les diverses couches de la société L'opéra est donc tout autant un phénomène culturel d'une ampleur considérable qu'un objet artistique le résultat d'une industrie que le fruit d'une esthétique Sollicitant les yeux les oreilles et les motions manipulant les idées comme les imaginaires il reflète et concentre son époque Outre quelques titres mondialement connus *Carmen* et *Faust* *Manon* et *Orphée aux enfers* ce sont des centaines d'

uvres que ce siècle a créés Ce continent lyrique restait explorer dans la diversité de ses aspects Une histoire s'imposait donc pour en faire le récit et en décrire les mécanismes pour en reconstituer les valeurs et les tendances pour suivre ses acteurs et découvrir ses institutions ses salles ses pratiques ses thèmes 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

L'Intermédiaire des chercheurs & curieux, 1894 C et C L Intermédiaire des chercheurs et curieux

The Tales of Hoffmann Mary Dibbern, 2002 Mary Dibbern Music Director of Education and Family Programs at The Dallas Opera and adjunct faculty member at the University of North Texas has created a Performance Guide for Offenbach's opera The Tales of Hoffmann This contribution to the Vox Musicae series presents a word by word translation and IPA transcription of the published versions of the French libretto and her translations of its literary sources trace the libretto's development from E T A Hoffmann's Tales The Guide includes an interview with French opera specialist Janine Reiss and a Foreword by Thomas Grubb This well rounded volume is designed for use by singers vocal coaches conductors producers and directors as well as opera lovers

Subject Index of Modern Works Added to the Library of the British Museum in the Years 1881-1900 British Museum. Department of Printed Books, 1902

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 repertory 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 oprette 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

[La grande encyclopédie](#) une Société de savants et de gens de lettres, 1885

Bibliographie de la France, 1894 Bibliographie de l'Empire français ou Journal général de l'imprimerie et

de la librairie Musical Genre and Romantic Ideology Matthew Gelbart, 2022 Musical Genre and Romantic Ideology charts the workings and legacies of Romantic artistic values such as originality and anti commercialism in relation to musical genre In case studies from across nineteenth century Europe author Matthew Gelbart explores the processes through which composers performers critics and listeners gave sounds and themselves a sense of belonging *Bulletin of the Public Library of the City of Boston* ... Boston Public Library, 1912 *British Museum Catalogue of printed Books* , 1896 **La double séance** Landi, Michela, 2018-02-22 L o le spectacle notre appareil n aurait d autre fonction que de projeter quelque l vation certains manques dont nous serions peine conscients il ne peut y avoir dans les Lettres au dire de Mallarm qu un seul acte capital questionner les rapports que cet appareil entretient avec quelque tat int rieur de nous m mes Nous croyons avec l auteur de La Musique et les Lettres que c est par le jeu de leurs relations souvent rivales que les arts peuvent se comprendre et nous faire comprendre Ce jeu qui n en finit pas de nous solliciter nous demande sans cesse de nouveaux instruments pour sa mise en place ou sa mise en sc ne **Guide musical** , 1894 Reading Critics Reading Roger Parker, Mary Ann Smart, 2001 This book is among the first to examine French opera and ballet criticism during the first half of the nineteenth century both as a historical and a literary phenomenon It thus provides a new and badly needed perspective for scholars and other commentators who have often been willing to treat the journalistic responses to such musical genres chiefly as a simple source of factual information The essays taken from a conference in Oxford in 1996 explore the kinds of problem encountered and the types of methodology that might be employed in trying to interpret these critical responses they throw light on such aspects as the cultural attitudes underlying the writers rhetoric the aesthetic stances and ideological agendas at play and how modes of production influenced content **Catalogue de la bibliothèque de feu m. Jules Claretie** Jules Claretie, 1919 **Le Guide musical** , 1894 Le Guide musical revue des nouvelles musicales de la Belgique et de l tranger

Decoding **Soixante Neuf Ans A Lopera Comique**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Soixante Neuf Ans A Lopera Comique**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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