



Opera Comique

Jacques Offenbach, Henri Chivot



Opera Comique:

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

Madame Favart Jacques Offenbach, 1881 **Grétry and the Growth of Opéra-comique** David

Charlton,1986-03-06 First published in 1986 this major study in English explores Gr try and op ra comique between 1768 and 1791 *Olivette* Edmond Audran, Henri Chivot, 1881 **The Comedians of the King** Julia Doe, 2021-03-21 Lyric theater in ancien r gime France was an eminently political art tied to the demands of court spectacle This was true not only of tragic opera trag die lyrique but also its comic counterpart op ra comique a form tracing its roots to the seasonal trade fairs of Paris While historians have long privileged the genre s popular origins op ra 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 op ra 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 Com die 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 com diens ordinaires du roi *The Opéra-comique in the Eighteenth and Nineteenth Centuries* Lorenzo Frassà, 2011 The subject of this book edited by Lorenzo Frassa is the Opera comique as an art form compositional genre institution and production process The volume will consist of a close examination of the genre of the Opera 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 Opera 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 Opera comique *Les Createurs de l'Opera-Comique Francais* Georges Cucuel, **Madame Favart** Jacques Offenbach, 2018-10-17 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 is in the public domain in the United States of America and possibly other nations Within the United States you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work Scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public To ensure a quality reading experience this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy to read typeface We appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant *La Mascotte* Edmond Audran, 1883 *Madame Favart* Jacques Offenbach, Henri Chivot, 1880 *The Maid of Honor* F. Halévy, 1886 **Madame Favart**

Jacques Offenbach, 2017-04-12 Excerpt from Madame Favart Opera Comique in Three Acts Pav Good do you say I did not find it so The eminent chief counted upon his warlike prestige but after having made several endeavors to compromise the honor of my wife was obliged to retire in disorder after having received a number of severe shocks to his self esteem About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books Find more at www.forgottenbooks.com This book is a reproduction of an important historical work Forgotten Books uses state of the art technology to digitally reconstruct the work preserving the original format whilst repairing imperfections present in the aged copy In rare cases an imperfection in the original such as a blemish or missing page may be replicated in our edition We do however repair the vast majority of imperfections successfully any imperfections that remain are intentionally left to preserve the state of such historical works

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 Libretto of Olivette Edmond Audran, 1881 **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 European Vogue of Favart* Alfred Iacuzzi, 1978 *The Isle of Spice, Or, His Majesty of Nicobar!* Paul Schindler, 1903 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 Mignon Ambroise Thomas, 1896 La Jolie Parfumeuse! Jacques Offenbach, 1874

This book delves into Opera Comique. Opera Comique is a vital topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Opera Comique, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:

- Chapter 1: Introduction to Opera Comique
- Chapter 2: Essential Elements of Opera Comique
- Chapter 3: Opera Comique in Everyday Life
- Chapter 4: Opera Comique in Specific Contexts
- Chapter 5: Conclusion

2. In chapter 1, the author will provide an overview of Opera Comique. The first chapter will explore what Opera Comique is, why Opera Comique is vital, and how to effectively learn about Opera Comique.

3. In chapter 2, the author will delve into the foundational concepts of Opera Comique. The second chapter will elucidate the essential principles that need to be understood to grasp Opera Comique in its entirety.

4. In chapter 3, this book will examine the practical applications of Opera Comique in daily life. The third chapter will showcase real-world examples of how Opera Comique can be effectively utilized in everyday scenarios.

5. In chapter 4, the author will scrutinize the relevance of Opera Comique in specific contexts. This chapter will explore how Opera Comique is applied in specialized fields, such as education, business, and technology.

6. In chapter 5, this book will draw a conclusion about Opera Comique. The final chapter will summarize the key points that have been discussed throughout the book.

The book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Opera Comique.

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