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LOHENGRIN

Opéra romantique en TROIS actes (quatre tableaux)

Paroles et Musique de

R. WAGNER

Traduction de M. CH. NUTTER.

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Lohengrin Un Tour De France

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Lohengrin Un Tour De France:

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 Op ra at the expense of the vast range of other types of stage music produced in the capital op ra comique op rette com die vaudeville and m lodrame 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

The Oxford Handbook of the Operatic Canon Cormac Newark, William Weber, 2020-09-18 Opera has always been a vital and complex mixture of commercial and aesthetic concerns of bourgeois politics and elite privilege In its long heyday in the eighteenth and nineteenth centuries it came to occupy a special place not only among the arts but in urban planning too this is perhaps surprisingly often still the case The Oxford Handbook of the Operatic Canon examines how opera has become the concrete edifice it was never meant to be by tracing its evolution from a market entirely driven by novelty to one of the most canonic art forms still in existence Throughout the book a lively assembly of musicologists historians and industry professionals tackle key questions of opera s past present and future Why did its canon evolve so differently from that of concert music Why do its top ten titles all more than a century old now account for nearly a quarter of all performances worldwide Why is this system of production becoming still more top heavy even while the repertory seemingly expands notably to include early music Topics range from the seventeenth century to the present day from Russia to England and continental Europe to the Americas To reflect the contested nature of many of them each is addressed in paired chapters These complement each other in different ways by treating the same geographical location in different periods by providing different national or regional perspectives on the same period or by thinking through similar conceptual issues in contrasting or changing contexts Posing its questions in fresh provocative terms The Oxford Handbook of the Operatic Canon challenges scholarly assumptions in music and cultural history and reinvigorates the dialogue with an

industry that is despite everything still growing **French Musical Life** Katharine Ellis, 2022 Explicitly or not the historical musicology of post Revolutionary France has focused on Paris as a proxy for the rest of the country This distorting lens is the legacy of political and cultural struggle during the long nineteenth century indicating a French Revolution unresolved both then and now In light of the capital's power as the seat of a centralizing French state which provincials found colonizing and as a cosmopolitan musical crossroads of nineteenth century Europe the struggles inherent in creating sustainable musical cultures outside Paris and in composing local and regionalist music are ripe for analysis Replacement of France with Paris has encouraged normative history writing articulated by the capital's opera and concert life Regional practices have been ignored disparaged or treated piecemeal This book is a study of French musical centralization and its discontents during the period leading up to and beyond the provincial awakening of the Belle époque The book explains how different kinds of artistic decentralization and regionalism were hard won or not across a politically turbulent century from the 1830s to World War II In doing so it redraws the historical map of musical power relations in mainland France Based on work in over 70 archives chapters on conservatoires concert life stage music folk music and composition reveal how tensions of State and locality played out differently depending on the structures and funding mechanisms in place the musical priorities of different communities and the presence or absence of galvanizing musicians Progressively the book shifts from musical contexts to musical content exploring the pressure point of folk music and its translation into local color for officials who perpetually feared national division Control over composition on the one hand and the emotional intensity of folk based musical experience on the other emerges as a matter of consistent official praxis In terms of French music and its compositional styles what results is a surprising new historiography of French neoclassicism bound into and growing out of a study of diversity and its limits in daily musical life *Canonic Repertoires and the French Musical Press* William Weber, Beverly Wilcox, 2021 A bold application of the concept of canonical works to the development of French operatic and concert life in the eighteenth and nineteenth centuries This long awaited book by a leading historian of European music life offers a fresh reading of concert and operatic life by showing how certain musical works in eighteenth and nineteenth century France came to be considered canonic that is admirable and worthy of being taken as models In a series of interlinked essays William Weber draws particular attention to the ways in which such reputations could shift in different eras and circumstances The first chapter outlines how such a surge of reputation came about for Jean Baptiste Lully after his death in 1687 followed a century later by one for the operas of Christoph Willibald Gluck and Niccolò Piccinni Next Beverly Wilcox contributes a crucial chapter exploring how a canon of sacred works evolved at the Concert Spirituel between 1725 and 1790 Subsequent chapters detail the rise of an incipient canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts

from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries canon for Joseph Haydn's music in the 1780s a new operatic canon centered on works of Gioachino Rossini and Giacomo Meyerbeer a century long canonic repertory at the theater of the Opéra Comique and between 1860 and 1914 frequent concert performances of excerpts from Wagner's operas sometimes along with excerpts from Meyerbeer's Throughout Weber and Wilcox demonstrate how the French musical press reflected musical taste and also shaped it across two centuries

Claiming Wagner for France Rachel Orzech, 2022 This book examines the shifting attitudes toward Wagner reflected in the Parisian press during the period of the Third Reich Paradoxically during one of the darkest periods of French history as the German threat grew more tangible and then manifested in the Nazi occupation of France Parisians chose to see in Wagner a universality that transcended his Germanness As Franco-German diplomatic relations gradually worsened in the 1930s Wagner became an increasingly integral part of French musical culture Parisians were unwilling to surrender Wagner to German exclusivist claims In previous decades the French had used Wagner to symbolize a diverse array of political arguments and positions from right-wing nationalism to left-wing humanism and egalitarianism In the 1930s however the Parisian press depicted him as a universalist Although Wagner had stood in for German nationalism and chauvinism in recent periods of Franco-German conflict in the 1930s Parisians refused this notion and attempted to reclaim his role in their own national history and imagination Even once war was declared in 1939 and a ban on the performance of Wagner's music was implemented commentators insisted that it was simply a temporary measure designed to avoid public disturbance Simultaneously they maintained that music has no borders and that it is childish to mix art and politics The Wagner discourses that emerged from the 1930s Parisian press paved the way for the dominant Wagner discourse in the German-controlled Occupation press Collaboration through Wagner By a great irony of history the concept of Wagner the universalist that had been used to resist the Nazis in the 1930s was transformed into the infamous collaborationist rhetoric promoted by the Vichy government between 1940 and 1944 Le Guide Musical, 1913 *Richard Wagner jugé en France* Georges SERVIÈRES, 1866 **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 1989 de l'Opéra Bastille voulu par François Mitterrand à 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 de spectacle 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'opérette et l'opéra de salon, s'enrichit d'apports étrangers. 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'œuvres que ce siècle a créées. Ce continent lyrique restait à 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 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.

Camille Saint-Saëns and His World Jann Pasler, 2021-07-13 A revealing look at French composer and virtuoso Camille Saint-Saëns. Camille Saint-Saëns perhaps the foremost French musical figure of the late nineteenth century and a composer who wrote in nearly every musical genre from opera and the symphony to film music is now being rediscovered after a century of modernism overshadowed his earlier importance. In a wide-ranging and trenchant series of essays, articles and documents, Camille Saint-Saëns and His World deconstructs the multiple realities behind the man and his music. Topics range from intimate glimpses of the private and playful Saint-Saëns to the composer's interest in astronomy and republican politics, his performances of Mozart and Rameau over eight decades and his extensive travels around the world. This collection also analyzes the role he played in various musical societies and his complicated relationship with such composers as Liszt, Massenet, Wagner and Ravel. Featuring the best contemporary scholarship on this crucial formative period in French music, Camille Saint-Saëns and His World restores the composer to his vital role as innovator and curator of Western music. The contributors are Byron Adams, Leon Botstein, Jean-Christophe Branger, Michel Duchesneau, Katharine Ellis, Annegret Fauser, Yves Gérard, Dana Gooley, Carolyn Guzski, Carol Hess, Doro Kern, Holman Lohouziaux, Florence Launay, Stéphane Leteur, Martin Marks, Mitchell Morris, Jann Pasler, William Peterson, Michael Puri, Sabina Teller Ratner, Laure Schnapper, Marie Gabrielle Soret, Michael Stegemann and Michael

Strasser 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'opéra nationale. En revanche, la perte d'un lien important entre l'État, les collectivités territoriales et le genre comme en témoigne l'inauguration en 1989 de l'Opéra Bastille voulu par François Mitterrand ou le label d'opéra national décerné par le ministère de la Culture quelques années plus tard. Plus que jamais la place de l'opéra dans la société est un défi à la fois esthétique, culturel, économique, social et politique. Jusqu'en 1945 et malgré sa lente et inexorable désagrégation, le système mis en place précédemment 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 à absorber sans se perdre les nouveaux outils et les nouvelles questions du monde contemporain est stupéfiante. L'encontre des idées reçues : ce sont encore Debussy, 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, opérettes ou comédies musicales, elles n'ont cessé de reconfigurer le genre et d'élargir son spectre. Ce continent lyrique restait à 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 de Rennes 2.

La revue de France
 Marcel Prévost, Joseph Bédier, Raymond Recouly, 1928 *El simbolista discreto* José Cabrero y Mons Lola
 Cabrero, 2025-03-20 In the words of early 20th century writer Ramón Gmez de la Serna, José Cabrero y Mons (1871-1954) is the central figure in the *novela del Arte*. However, he remains the only unknown artist in José Gutiérrez Solana's iconic painting *La tertulia del café de Pombo*, one of the most significant works in the Museo Reina Sofía. This monograph delves into his fascinating artistic life, uncovering previously unpublished details including rare books from his personal library, correspondence with fellow artists, his artistic work, and his remarkable collection of modern art featuring works by Puvis de Chavannes, Rodin, Carrière, Iturrino, and De Groux, among others. En palabras del escritor de principios de siglo Ramón Gmez de la Serna, José Cabrero y Mons (1871-1954) es el personaje principal de la *novela del Arte*. Sin embargo, es el único artista desconocido en el cuadro *La tertulia del café de Pombo* de José Gutiérrez Solana, obra maestra del Museo Reina Sofía.

Esta monografía sobre su intrigante vida artística explora las paradojas definitivas del período estético de Fin de Siglo. En su desarrollo revela datos nuevos e inéditos de su biblioteca personal con cartas y ediciones dedicadas y raras su obra artística y su excepcional colección de arte moderno Puvis de Chavannes Solana Rodin Carrière Iturrino o De Groux entre otros

Musical America ,1915 *La Revue de France* ,1921 **The Routledge Companion to Music and Modern**

Literature Rachael Durkin,2022-05-26 Modern literature has always been obsessed by music It cannot seem to think about itself without obsessing about music And music has returned the favour The Routledge Companion to Music and Modern Literature addresses this relationship as a significant contribution to the burgeoning field of word and music studies The 37 chapters within consider the partnership through four lenses the universal opera and literature musical and literary forms and popular music and literature and touch upon diverse and pertinent themes for our modern times ranging from misogyny to queerness racial inequality to the claimed universality of whiteness This Companion therefore offers an essential resource for all who try to decode the musical literary exchange *Revue de France* ,1921 *Networking Operatic Italy* Francesca Vella,2022-01-26 A study of the networks of opera production and critical discourse that shaped Italian cultural identity during and after Unification Opera's role in shaping Italian identity has long fascinated both critics and scholars Whereas the romance of the Risorgimento once spurred analyses of how individual works and styles grew out of and fostered specifically Italian sensibilities and modes of address more recently scholars have discovered the ways in which opera has animated Italians social and cultural life in myriad different local contexts In *Networking Operatic Italy* Francesca Vella reexamines this much debated topic by exploring how where and why opera traveled on the mid nineteenth century peninsula and what this mobility meant for opera Italian cities and Italy alike Focusing on the 1850s to the 1870s Vella attends to opera's encounters with new technologies of transportation and communication as well as its continued dissemination through newspapers wind bands and singing human bodies Ultimately this book sheds light on the vibrancy and complexity of nineteenth century Italian operatic cultures challenging many of our assumptions about an often exoticized country *Le Ménestrel* ,1869 **Wagnerism** Alex Ross,2020-09-15 Alex Ross renowned New Yorker music critic and author of the international bestseller and Pulitzer Prize finalist *The Rest Is Noise* reveals how Richard Wagner became the proving ground for modern art and politics an aesthetic war zone where the Western world wrestled with its capacity for beauty and violence For better or worse Wagner is the most widely influential figure in the history of music Around 1900 the phenomenon known as Wagnerism saturated European and American culture Such colossal creations as *The Ring of the Nibelung* *Tristan und Isolde* and *Parsifal* were models of formal daring mythmaking erotic freedom and mystical speculation A mighty procession of artists including Virginia Woolf Thomas Mann Paul Cézanne Isadora Duncan and Luis Buñuel felt his impact Anarchists occultists feminists and gay rights pioneers saw him as a kindred spirit Then Adolf Hitler incorporated Wagner into the soundtrack of Nazi Germany and the composer came to be defined by his ferocious antisemitism For many his name is now

almost synonymous with artistic evil In Wagnerism Alex Ross restores the magnificent confusion of what it means to be a Wagnerian A pandemonium of geniuses madmen charlatans and prophets do battle over Wagner s many sided legacy As readers of his brilliant articles for The New Yorker have come to expect Ross ranges thrillingly across artistic disciplines from the architecture of Louis Sullivan to the novels of Philip K Dick from the Zionist writings of Theodor Herzl to the civil rights essays of W E B Du Bois from O Pioneers to Apocalypse Now In many ways Wagnerism tells a tragic tale An artist who might have rivaled Shakespeare in universal reach is undone by an ideology of hate Still his shadow lingers over twenty first century culture his mythic motifs coursing through superhero films and fantasy fiction Neither apologia nor condemnation Wagnerism is a work of passionate discovery urging us toward a more honest idea of how art acts in the world *The Regulation and Reform of Music Criticism in Nineteenth-Century England* Paul Watt, 2017-11-22 Music criticism in England underwent profound change from the 1880s to the 1920s It gave rise to New criticism that aimed to be rational impartial and intellectually authoritative It was a break from the criticism of old the work of the opinionated journalist who wrote descriptive concert reviews with invective cliché bias and bombast Critics such as Ernest Newman 1868 1959 John F Runciman 1866 1916 and Michel D Calvocoressi 1877 1944 fostered this new school and wrote extensively of their aspirations for musical criticism in their own times and for the future This book charts the genesis of this new wave of musical criticism that sought to regulate and reform the profession of music critic Alongside the establishment of principles training manuals and schools for critics hundreds of journal articles and dozens of books were written that encouraged new criticism which also had a bearing on scholarly writing in biography aesthetics and history *The Regulation and Reform of Music Criticism in Nineteenth Century England* considers the influence and advocacy of individual critics and the role that institutions such as the Musical Association and the Musical Times played in this period of change The book also explores the impact that French and German writers had on their English counterparts demonstrating the internationalization of critical thought of the period

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