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# LE FANTÔME DE L'OPÉRA



Le Fantôme de l'Opéra est un opéra en quatre actes et un prologue composé par Gaston Leroux et mis en musique par Jean-Philippe Rameau. Il a été créé au théâtre Garnier à Paris le 25 octobre 1910.



# Histoire De Lopera

**Hervé Lacombe**

## Histoire De Lopera:

**Histoire de l'Opéra Francais. XVII-XVIIIe siècles** Hervé Lacombe, 2021-04-14 Sollicitant les yeux les oreilles et les motions manipulant les id es comme les imaginaires l op ra refl te et concentre son poque Il est tout autant un ph nom ne culturel d une ampleur consid rable qu un objet artistique prot iforme le r sultat d une industrie que le fruit d une esth tique Dans l histoire de ce genre totalisant le r pertoire fran ais occupe une place part fortement d termin e par son lien avec l tat depuis son institutionnalisation par Louis XIV qui consacra la trag die en musique jusqu l inauguration en 1989 de l Op ra Bastille voulu par Fran ois Mitterrand l occasion des festivit s du bicentenaire de la R volution N au XVIIe si cle tout la fois en s inspirant et en se d marquant de l op ra italien l op ra fran ais s inscrit dans un contexte social et artistique sp cifique dont la culture de la danse est l une des donn es fondamentales La p riode qui s ouvre avec le Roi Soleil trouve son terme dans l croulement de l Ancien R gime durant la R volution Entre temps le genre a infiltr toute la vie musicale a prolif r jusque dans les colonies Il s est ramifi sous diverses formes dont l op ra comique est l une des plus originales Derri re quelques noms rest s c l bres comme Lully et Rameau Gr try et Gluck c est une multitude d auteurs qu il nous faut red couvrir Ce continent lyrique restait explorer dans la diversit de ses aspects Une histoire s imposait donc pour en faire le r cit et en d crire les m canismes pour en reconstituer les valeurs et les tendances pour suivre ses acteurs et d couvrir ses productions Entreprise sans pr c dent par ses dimensions et par sa conception cette Histoire de l op ra fran ais en trois volumes r unit une quipe internationale de pr s de deux cents auteurs musicologues litt raires et philosophes historiens et sp cialistes du th tre de la danse et des arts Elle est plac e sous la direction d Herv Lacombe professeur de musicologie l universit Rennes 2 250 illustrations

**Histoire de l'Opéra français XX-XXIe siècles** Hervé Lacombe, 2022-05-11 Si au XIXe si cle l op ra fran ais a continu se d finir en tant qu expression artistique distincte des op ras italiens et allemands au cours du XXe si cle l internationalisation du r pertoire et des cr ations conduit une modification profonde de la notion d cole nationale En revanche perdure un lien important entre l tat les collectivit s territoriales et le genre comme en t moigne l inauguration en 1989 de l Op ra Bastille voulu par Fran ois Mitterrand ou le label op ra national d cern par le minist re de la Culture quelques th res en r gions Plus que jamais la place de l op ra dans la soci t est un d fi la fois esth tique culturel conomique social et politique Jusqu 1945 et malgr sa lente et inexorable d sagr gation le syst me mis en place pr c demment maintient la vie lyrique dans une relative continuit avec le XIXe si cle L op ra du XXe si cle que l on largira aux deux premi res d cennies du XXIe est l op ra de toutes les aventures et de toutes les crises qui l ont un temps conduit aux limites de ses possibles et menac de disparition Face aux r volutions de tout ordre de la soci t des loisirs de la d mocratisation et de la d centralisation du multiculturalisme et de la mondialisation du langage musical occidental et de la mise en sc ne des nouvelles technologies et des musiques populaires urbaines face aux avant gardes aux nouveaux m dias et aux nouvelles formes d art comme le cin ma l op ra a su se r inventer Son aptitude absorber sans se perdre les nouveaux outils et les nouvelles questions du monde

contemporain est stup fiante l encontre des id es re ues ce sont encore de Debussy Saariaho des centaines d uvres que ce si cle de turbulences a produites Tragiques ou l g res formules radicales ou partitions pour enfants grandes fresques ou op ras minutes op rettes ou com dies musicales elles n ont cess de reconfigurer le genre et d largir son spectre Ce continent lyrique restait explorer dans la diversit de ses aspects Une histoire s imposait donc pour en faire le r cit et en d crire les m canismes pour en reconstituer les valeurs et les tendances pour suivre ses acteurs et d couvrir ses productions Entreprise sans pr c dent par ses dimensions et par sa conception cette Histoire de l op ra fran ais en trois volumes r unit une quipe internationale de plus de cent cinquante auteurs musicologues litt raires et philosophes historiens et sp cialistes du th tre de la danse et des arts Elle est plac e sous la direction d Herv Lacombe professeur de musicologie l universit Rennes 2 *Histoire de l'opéra italien. Tome 5, L'opéra spectacle*, 1992 **Histoire de l'opéra italien: Theories et techniques, images et fantasmes**

Lorenzo Bianconi, 1995 **Histoire de l'opéra** Philarète Chasles, 1845 **Histoire de l'Opéra** Alphonse Royer, 1875

**Histoire de l'opéra français. Du Consulat aux débuts de la IIIème République** Hervé Lacombe, 2020-10-14 L op ra fran ais est d termin par son caract re d institution d tat depuis sa cr ation par Louis XIV qui consacra le genre de la trag die en musique jusqu l inauguration en 1989 de l Op ra Bastille voulu par Fran ois Mitterrand l occasion des festivit s du bicentenaire de la R volution Le XIXe si cle est en France l re du piano des virtuoses des concerts symphoniques de la presse musicale de la m lodie et des salons mais plus que tout il est le temps de l op ra Paris en province et dans les colonies sous sa forme spectaculaire ou par ses innombrables arrangements ce genre d j plus que s culaire demeure l objet d attentions particuli res des pouvoirs qui se succ dent du Consulat aux d buts de la IIIe r publique Il continue se ramifier avec l op rette et l op ra de salon s enrichit d apports trangers de Rossini Wagner devient le centre de toute l activit musicale et infiltre les diverses couches de la soci t L op ra est donc tout autant un ph nom ne culturel d une ampleur consid rable qu un objet artistique le r sultat d une industrie que le fruit d une esth tique Sollicitant les yeux les oreilles et les motions manipulant les id es comme les imaginaires il refl te et concentre son poque Outre quelques titres mondialement connus Carmen et Faust Manon et Orph e aux enfers ce sont des centaines d uvres que ce si cle a cr es Ce continent lyrique restait explorer dans la diversit de ses aspects Une histoire s imposait donc pour en faire le r cit et en d crire les m canismes pour en reconstituer les valeurs et les tendances pour suivre ses acteurs et d couvrir ses institutions ses salles ses pratiques ses th mes ses productions Entreprise sans pr c dent par ses dimensions et par sa conception cette Histoire de l op ra fran ais en trois volumes r unit une quipe internationale de plus de cent cinquante auteurs musicologues litt raires et philosophes historiens et sp cialistes du th tre de la danse et des arts Elle est plac e sous la direction d Herv Lacombe professeur de musicologie l universit Rennes 2 **Histoire de l'Opéra-Comique** Albert Soubies, Charles Malherbe, 1893 *L'Opéra-comique en France au XVIIIe siècle* Philippe Vendrix, 1992 *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 op ra italien n a cess de s enrichir au contact de la litt rature fran aise Les

changes entre ces deux genres se caractrisent par le double jeu de proximit et de distance qui existe entre eux La recherche en dramaturgie musicale claire les questions auxquelles sont confronts traducteurs librettistes et compositeurs dans leur travail de r criture pour la sc ne lyrique italienne     **Les cr ateurs de l'opéra-comique français** Georges Cucuël, 1914

*Napoléon et l'Opéra* David Chaillou, 2004-02-04 Qui aurait soup onn que Napol on tait un spectateur assidu de l Op ra de Paris Que dans le feu des batailles il s inqui tait des pi ces l affiche et du contenu des livrets Qu il fut lui m me l origine de certaines cr ations et parlait d gal gal avec les compositeurs Napol on m lomane cet aspect du grand homme serait bien inattendu s il ne cachait un int r t moins innocent En effet l expert en propagande qu tait l Empereur a vu dans la sc ne de l Op ra fleuron de la vie parisienne un lieu id al pour faire valoir son action aupr s de l opinion Sous couvert de personnages de th tre dieux rois et h ros c est sa propre l gende qu il donnait voir exalte par la musique chant e en fran ais le privil ge de l Op ra magnifi e par l clat des costumes et des d cors parfois mise en mouvement par de fastueux ballets Derri re Les Bayad res Les Abenc rages ou m me Le Laboureur chinois se profile toujours l ombre imp riale On d couvrira ici comment l Op ra a t un miroir de la politique napol onienne miroir embellissant bien s r Six ann es du r gne sont pass es au crible ann es cruciales 1810 marque ce qu il est convenu d appeler le tournant monarchique souverain d un empire qui s tend sur une grande partie de l Europe Napol on est entr dans le club tr s ferm des dynastes 1815 sonne le glas du r gime l homme port aux nues s effondre Entre ces deux dates v nements fastes et checs alternent qui infl chissent curieusement les cr ations lyriques C est aussi un r pertoire oubli que ressuscite cet ouvrage S appuyant sur des sources in dites il analyse autant la th matique des uvres que les conditions de leur production de l examen du livret au spectacle final Il d monte les m canismes cach s par lesquels Napol on fait de l Op ra un th tre sa gloire censure et autocensure noyautage du milieu des artistes contr le de l administration De l une tonnante galerie de portraits o les vrais cr ateurs Spontini Le Sueur Kreutzer Cherubini M hul ctoient courtisans serviles et hommes d appareil Tous ces l ments jamais mis en lumi re ajoutent une page tr s nouvelle l histoire politique et culturelle de la soci t fran aise Esquisses prosopographiques crit res de s lection et de censure cr ations et r ception cette tude fait mieux qu inviter l interdisciplinarit elle sugg re la sortie du purgatoire d un r pertoire injustement n glig Une bonne action et un excellent livre Pierre Jean Cattinchi Le Monde D une construction tr s claire et d une criture limpide l ouvrage de David Chaillou est la nouvelle r f rence sur l op ra napol onien Yves Bruley Historia David Chaillou nous livre un tableau saisissant de la vie musicale et intellectuelle en France sous l Empire et explore un r pertoire bien oubli qu il conviendrait d ailleurs de r habiliter Jean Luc Macia La Croix     *La Vie quotidienne à l'Opéra au temps de Balzac et Rossini* Patrick Barbier, 2003-11-19 La premi re moiti du XIXe si cle voit Paris acc der au rang de capitale de l art lyrique compositeurs et chanteurs trangers affluent vers les grandes sc nes de l Op ra et du Th tre italien Des trag dies lyriques aux grands drames italiens des oeuvres de circonstance aux d sopoliantes parodies de grands op ras cette vie quotidienne nous fait c toyer Rossini et Berlioz le castrat Crescentini et la Malibran Les grands triomphes de la sc ne et les petites anecdotes des

coulisses l motion du public aux soirs de premi res et l organisation m thodique de la claque les vrais fanatiques de musique italienne et les faux op ras de propagande politique autant de versants authentiques et factices de la vie musicale ses heures de gloire dans une soci t l gante que ses divertissements conduisent des Tuileries l Op ra et du boulevard des Italiens aux salons aristocratiques

*L'opéra dans l'arene du provincialisme et du nationalisme*, 2006      **Grétry et l'Europe de l'opéra-comique** Philippe Vendrix, 1992      Quarterly Magazine of the International Musical Society, 1905      **Les beautés de l'opéra ou chefs-d'oeuvre lyriques**, 1845      **Les beautés de l'opéra, ou, Chefs-d'oeuvre lyriques** Théophile Gautier, Jules Janin, Philarète Chasles, 1845      Panthéon musical populaire ...: L'opéra à Anvers. L'opéra à Bruxelles Edouard Georges Jacques Gregoir, 1877      Le Guide Musical, 1913

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