

Emma Di Resburgo Melodramma Eroico In Due Atti Clic Reprint

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~~Giacomo Meyerbeer - Emma di Resburgo - Ouverture~~ ~~Giacomo Meyerbeer - Emma di Resburgo - Scene \u0026 Duetto - Ebben! Io tremo \u0026 Giura! Giura!~~ ~~Emma di Resburgo, Act 1: \"Sulla rupe triste, sola... Ah questo bacio \"/>Giacomo Meyerbeer - Emma di Resburgo - Scene \u0026 Duetto - Ebben! Io tremo \u0026 Giura! Giura!
Emma di Resburgo, Act 1: \"Sulla rupe triste, sola... Ah questo bacio \"/>~~

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Meyerbeer ' s third Italian opera, Emma di Resburgo (Emma of Roxburgh) was premiered at the Teatro San Benedetto in Venice on 26 June 1819 only three months after Semiramide had appeared at Turin, and scored a success that far surpassed that of both of its predecessors. It was indeed the work that established Meyerbeer's reputation in Italy, and extended it even beyond the Alps into Germany. It was also the opera that brought him into close contact with Rossini, the most important figure of the second decade of the century, whose work was a major influence on all his contemporaries, Meyerbeer included. Rossini ' s Eduardo e Cristina was given on 24 April and Emma on 26 June. Both operas triumphed, and the two composers became very good friends, a relationship that was to continue later in Paris. Meyerbeer ' s opera went on to be staged in Venice, Milan, Genoa, Florence and Padua. Translated into German, it was given in Vienna, Dresden, Frankfurt, Berlin and Stuttgart, and even reached Warsaw in 1821. The story of Emma di Resburgo concerns dynastic rivalry in Lowland Scotland at the time of the Norman conquest; its libretto was the third written for Meyerbeer by Gaetano Rossi. The text covers the same material as that of one of M é hul's operas H é l é na (1803). Mayr had also set this plot as Elena as recently as 1814, as an opera-semiseria, re-adapted for La Scala in the autumn of 1816, where Meyerbeer may well have heard it. The action of Emma, transferred from Provence to Scotland, takes place in the Castle of Tura and in Glasgow, and predates by three months Rossini's Walter Scott opera, La donna del lago (Naples, San Carlo, 24 September 1819), which is set in the Scottish Highlands. With its focus on a wild and violent Scotland, and with its themes of kidnap and usurpation, disguise and impersonation, lost relationships and restored fortunes, condemnation and rescue, Emma makes its own contribution to Italian Romantic opera. Meyerbeer ' s fluent and beautiful appropriation of the Rossinian idiom is given a further dimension by the composer ' s technical mastery and richness of invention, particularly evident in relation to the treatment of the Romantic subject. The new musical colours, appearing here even before similar developments in Rossini ' s La donna del lago, are not used in the depiction of nature, but in the realistic situational transposition of the drama. This is particularly forward-looking in the big tableaux: the Chorus of Judges, rightly admired in its day, through-composed as an integral part of the action, and the graduated act 1 finale, dramatic in its contrasts. The sombre Death March in the act 2 finale, with its writing for the bassoons, looks forward to Meyerbeer ' s French operas. The lieto fine, or happy ending of the opera, looking back to the eighteenth century, is still infused with the old ideals of the Enlightenment, typified in the clemency shown in the end by the tyrant. However, Meyerbeer had learned to infuse this Utopian spirit, so characteristic of a past epoch, with the vibrant new sensibility so characteristic of Romanticism. Emma di Resburgo marked a milestone in Meyerbeer ' s career and brought him the greatest honour any composer could aspire to in Italy—a commission from La Scala Milan that would result in his next work, Margherita d ' Anjou (1820).

Giacomo Meyerbeer (1791-1864) was a great musical dramatist in his own right. The fame of his operas rests on his radical treatment of form, his development of scenic complexes and greater plasticity of structure and melody, his dynamic use of the orchestra, and close attention to all aspects of presentation and production, all of which set new standards in Romantic opera and dramaturgy. This book carries forward the process of rediscovery and reassessment of Meyerbeer's art including not just his famous French operas, but also his German and Italian ones placing them in the context of his entire dramatic oeuvre, including his ballets, oratorios, cantatas and incidental music. From Meyerbeer's first stage presentation in 1810 to his great posthumous accolade in 1865, some 24 works mark the unfolding of this life lived for dramatic music. The reputation of the famous four grand operas may well live on in the public consciousness, but the other works remain largely unknown. This book provides an approachable introduction to them. The works have been divided into their generic types for quick reference and helpful association, and placed within the context of the composer's life and artistic development. Each section unfolds a brief history of the work's origins, an account of the plot, a critical survey of some of its musical characteristics, and a record of its performance history. Robert Letellier examines each work from a dramaturgical viewpoint, including the essential often challenging philosophical and historical elements in the scenarios, and how these concepts were translated musically onto the stage. A series of portraits and stage iconography assist in bringing the works to life.

But these operas are far more than imitations: they show an apprehension of convention and genre that is nothing less than a dismantling of accepted formulas, and a highly original reconstruction of them."--Jacket.

Giacomo Meyerbeer was once one of the most famous of all opera composers, enjoying into the twentieth century the same universal admiration and performance as a composer like Puccini does today. Through a series of adverse factors, his reputation was seriously damaged with the resurgence of nationalism and the growing anti-Semitism in France and Germany at the end of the nineteenth century, the propagation of a Wagnerian operatic aesthetic, the decline of the bel canto vocal tradition, and the disfavour manifested towards the heroism of French grand opera. All these factors, and especially the ban on his music in Nazi Germany, meant that Meyerbeer's reputation was seriously overshadowed in the years after the Second World War. During the 1960s and 1970s, a tentative interest began to manifest itself, and with the advent of the new millennium, a growing rediscovery of his operas has been apparent. Not least in this process has been the recovery of all the composer's private papers and their scholarly editing. His life and work have been the subject of a growing number of informed studies which have enabled radical reassessment. This volume takes a fresh look at this process of rediscovery by considering the composer in terms of the primary sources (diaries and letters) now available for forming a more complete and detailed biography unclouded by prejudicial or uninformed opinions. The extraordinary nature of Meyerbeer's Jewish background and the role of this family in Prussian emancipation are also considered. Most importantly, however, his life and works are presented in a critical chronology that is fundamentally based on his own private papers, with testimony (both positive and negative) from many contemporary

sources. A detailed iconography is integral to this process, and helps to bring Meyerbeer's story and music more vividly to life.

Giacomo Meyerbeer, one of the most important and influential opera composers of the nineteenth century, enjoyed a fame during his lifetime hardly rivalled by any of his contemporaries. This ten volume set provides in one collection all the operatic texts set by Meyerbeer in his career. The texts offer the most complete versions available. Each libretto is translated into modern English by Richard Arseny; and each work is introduced by Robert Letellier. In this comprehensive edition of Meyerbeer's libretti, the original text and its translation are placed on facing pages for ease of use. The eleventh volume presents the fourth of Meyerbeer's grands opéras, and his final work. By 1860 long-imposed labor had started to tell upon the composer's health: he knew that he must concentrate on the "navigator project" which he had started twenty years earlier if he intended to finish it. Meyerbeer died on 2 May 1864, the day after the completion of the copying of the full score of his last opera, *Vasco da Gama*. Minna Meyerbeer and César-Victor Perrin, the director of the Opéra, entrusted the editing of a performing edition to the famous Belgian musicologist François-Joseph Fétis, while the libretto was revised by Mélesville. The original title of *L'Africaine* was restored out of deference to public expectation. Much of the music and action was suppressed, in spite of the strain this inflicted on the internal logic of the story. While *L'Africaine* is not lacking in the grandeur of statement and stirring climaxes for which the composer was so famous, there is a new intimacy, a new intensity of melancholic lyricism. Like its famous predecessors, it is basically an historical work, derived from the period of sixteenth-century Renaissance. The account of Vasco da Gama's voyage of discovery around the Cape of Good Hope and conquest of Calicut (1497-98) is subjected to a fictional treatment that raises many interesting issues. The framework is historical, but most of the characters and course of action are not; in fact the end of the opera, in the suicide of the heroine, suddenly leaves the terra firma of reality, and transports us into the mystical realms of the spirit. It is this mixture of modes that is central to the dramaturgy of *L'Africaine*, a confusion of history and fairytale, ancient certainties and challenging discoveries, in the creation of a new mythology. There is also originality in formal developments, with the great tenor scene in act 4 providing a new malleability in handling the constraints of shape and genre: recitative, arioso and cabaletta have a fluent integration in trying to explore the text more pointedly. *L'Africaine* was produced on 28 April 1865, a great posthumous tribute to its famous creators. The Ship Scene, the exotic Indian act, and the Scene of the Manchineel Tree exerted a fascination on audiences, and elicited new praise. The work full of melodic beauty and rapturous lyricism, began a triumphal progress through the world, beginning with the big stages of London and Berlin.

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