

# MARCO SPADA ROMANTISCHE OPER IN 3 AUFZ DEUTSCH VON W FRIEDRICH MUSIK

## VON DANIEL FRANCOIS ESPRIT AUBER

DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL FRAN[?] OIS  
ESPRIT AUBER. BY HEINRICH WEBER. WITH A PORTRAIT. THE OVERTURES OF DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER LEADING  
THEMES IN THE OPERAS OF DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRANCOIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER THE BALLET OF DANIEL-  
FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER'S LA PART DU DIABLE DANIEL-  
FRANCOIS-ESPRIT AUBER DANIEL FRAN[?] OIS ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT AUBER DANIEL-FRAN[?] OIS-ESPRIT  
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AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE SINCE AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO THE MEATIER SUBSTANCE OF VERISMO HIGH WAGNERIAN IDEOLOGY AND TWENTIETH CENTURY EXPERIMENTALISM. VE D'AMOUR AN OPÉRA COMIQUE IN THREE ACTS WITH LIBRETTO BY ADOLPHE PHILIPPE DENNERY ADOLPHE PHILIPPE AND EUGÈNE CORMON PIERRE ÉTIENNE PIESTRE WAS FIRST PERFORMED AT THE OPÉRA COMIQUE DEUXIÈME SALLE FAVART ON 20 DECEMBER 1869 IT WAS AUBER'S LAST WORK THE STORY IS SET IN THE FRENCH COUNTRYSIDE IN THE 18TH CENTURY IT CONCERNS THE PEASANT FARMER MARCEL AND THE VICISSITUDES OF HIS LOVE FOR BOTH HIS COUSIN DENISE AND THE WEALTHY HEIRESS HENRIETTE THE LATTER IS IN TURN HOWEVER LOVED BY THE GALLANT CHEVALIER TO PROVE HIMSELF MARCEL LEAVES AND BECOMES A SUCCESSFUL SOLDIER HE IS EVENTUALLY UNITED WITH DENISE WHILE HENRIETTE MARRIES THE CHEVALIER THE SCENARIO IS WITHOUT GREAT INTEREST BUT THE SCORE IS OF MUSICAL WORTH THE SHORT BINARY OVERTURE IS CHARMING AND FULL OF FRESH IDEAS IT NEATLY JUXTAPOSES THE TWO MALE PROTAGONISTS AND THE OVERALL THEMATIC PULL BETWEEN THE DREAM OF LOVE AND THE GLORY OF SOLDIERLY PROWESS IT IS A LOVELY PASTORALE THAT REACHES ITS CLIMAX IN A MOOD OF GREAT PLAYFULNESS ACT 2 TAKES ONE INTO THE HEART OF THE PASTORAL EXPERIENCE EXPLORED IN THIS OPERA IT OPENS WITH A CHARMING SCENE OF COLIN MAILLARD BLINDMAN'S BUFF AND A VILLANELLE WHILE THE EXTENDED FINALE A LOVELY WALTZ FOLLOWED BY MARCEL'S EMBRACING OF THE SOLDIER'S LIFE COUNTERPOSES THE ARCHETYPAL POLARITY OF THE PASTORAL AND MILITARY TRADITIONS OF THE OPÉRA COMIQUE THE MILITARY SOLUTION TO THE HERO'S EMOTIONAL DILEMMA IS ALSO THE DETERMINING ACTION IN AUBER'S EARLIER WORKS LA FIANCEE AND LE PHILTRE FOR THE PREMIERE STAGE SET ONE OF THE CHARMING SCENES OF LANCRET WAS REPRODUCED COMPLEMENTED BY COSTUMES AND DECOR MODELLED ON THOSE OF WATTEAU THE BALANÇOIRE AND THE COLIN MAILLARD WERE INGENIOUSLY RE-CREATED BY THE STAGE DESIGNERS TO SUSTAIN THE ILLUSION OF THIS LAST PASTORAL DREAM OF LOVE THE CAST CONSISTED OF JOSEPH AMÉDÉE VICTOR CAPOUL MARCEL Mlle MARGUERITE MARIE SOPHIE PRIOLA HENRIETTE Mlle MARIA DOLORÈS BONNET DICTA JOSEPHINE NAU DENISE Mlle CAROLINE GIRARD MARION CHARLES LOUIS SAINTE FOY ANDOCHE A PEASANT VICTOR PRILLEUX BERTRAND A FARMER PIERRE GAILHARD LE CHEVALIER DE BOIS JOLI AND JULIEN THOMAS A PEASANT THE OPERA WAS IN THE

REPERTOIRE 1869/70 AND NUMBERED 27 PERFORMANCES. PERFORMANCES WERE INTERRUPTED IN 1870 BY THE OUTBREAK OF THE FRANCO-PRUSSIAN WAR AND NEVER RESUMED.

DANIEL FRANÇOIS ESPRIT AUBER (1782–1871) THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE. AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH CHERUBINI. HIS FIRST WORKS WERE NOT A SUCCESS BUT *LA BERGÈRE* (1820) WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER. HE THEN MET THE LIBRETTIST EUGÈNE Scribe (1791–1861) WITH WHOM HE DEVELOPED A WORKING PARTNERSHIP, ONE OF THE MOST SUCCESSFUL IN MUSICAL HISTORY THAT LASTED UNTIL Scribe's DEATH. AFTER *LE MAÎTRE* (1825) AND *LA MUETTE DE PORTICI* (1828) AUBER'S LIFE WAS FILLED WITH SUCCESS. IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT. IN 1839 DIRECTOR OF CONCERTS AT COURT, IN 1842 DIRECTOR OF THE CONSERVATOIRE, IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR. AUBER'S FAMOUS HISTORICAL GRAND OPERA *LA MUETTE DE PORTICI* ALSO KNOWN BY ITS HERO'S NAME AS *MASANIELLO* IS A KEY WORK IN OPERATIC HISTORY. AUBER HIMSELF EXPERIENCED FOUR FRENCH REVOLUTIONS (1789, 1830, 1848, 1870). THE LATTER THE COMMUNE HASTENED THE END OF HIS LIFE. HE DIED ON 12 MAY 1871 AT THE ADVANCED OLD AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE. AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENE DURING THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED. DESPITE THE DANGERS AND PRIVATION EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES. BY SOME IRONY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF *MASANIELLO* THE VERY VOICE OF ROMANTIC LIBERTY. AUBER'S OVERTURES WERE ONCE KNOWN EVERYWHERE, A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE. THE INFLUENCE OF HIS GRACIOUS MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING. THE OPERAS THEMSELVES APART FROM *FRA DIAVOLO* (1830) HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE SINCE AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO THE MEATIER SUBSTANCE OF VERISMO, WAGNERIAN TRANSCENDENTALISM AND 20TH CENTURY EXPERIMENTALISM. *LA MUETTE DE PORTICI* AN OPERA IN FIVE ACTS WITH LIBRETTO BY EUGÈNE Scribe AND GERMAIN DELAVIGNE WAS PREMIERED AT THE ACADEMIE ROYALE DE MUSIQUE, SALLE DE LA RUE LE PELETIER ON 29 FEBRUARY 1828. THE

SETTING IS NAPLES IN 1647 AGAINST THE HISTORICAL BACKGROUND OF THE REVOLT LED BY THE FISHERMAN TOMMASO ANIELLO MASANIELLO AGAINST SPANISH RULE THIS WORK OF CRUCIAL IMPORTANCE FOR THE GENRE OF GRAND OPÉRA OR GRANDIOSE HISTORICAL MUSIC DRAMA WAS ONE OF THE MOST SUCCESSFUL OF THE 19TH CENTURY AND BECAME ENVELOPED IN A REVOLUTIONARY MYSTIQUE THIS REPUTATION TOOK FIRE FOLLOWING A PERFORMANCE IN BRUSSELS ON 25 AUGUST 1830 WHICH SPARKED THE UPRISING FOR BELGIAN INDEPENDENCE FROM THE NETHERLANDS AND WAS FURTHER SUSTAINED BY THE EVENTS OF 1848 WHEN STAGINGS OF THE OPERA CAUSED TUMULT AND DEMONSTRATIONS IN SEVERAL OPERA HOUSES LA MUETTE DE PORTICI IS THE FIRST GRAND OPÉRA WITH ALL THE TYPICAL CHARACTERISTICS OF THE GENRE FIVE SHORT ACTS MOST OF WHICH CULMINATE IN A DRAMATIC AND DECORATIVE TABLEAU BALLETS LOOSELY CONNECTED WITH THE ACTION IN ACTS 1 AND 3 STAGE SENSATION AND MASS GROUPINGS WITH LAVISH USE OF DECOR COSTUMES AND MACHINERY THE WEDDING PROCESSION THE BUSY MARKETPLACE AND POPULAR UPRISING THE ERUPTION OF VESUVIUS CHARACTERISTIC SITUATIONS AND THEIR APPROPRIATE TYPE OF ARIA THERE IS A GROUP OF IMPORTANT LEADING ROLES POWERFUL AND FUNCTIONAL CHORUSES AND A MUCH EXPANDED RELIANCE ON THE ORCHESTRA THE MUSIC RESPONDS TO AND REFLECTS THE VIVID AND IMPOSING SCENIC EFFECTS BASED ON HISTORICAL AND PICTORIAL RESEARCH BY THE GREAT STAGE DESIGNERS AND PAINTERS PIERRE LUC CHARLES CICERI AND LOUIS JACQUES MANDAGUERRE THE MUSIC IS ALSO REMARKABLE FOR ITS MELODIC ABUNDANCE THE EXCITEMENT OF ITS ENSEMBLES THE VERVE OF ITS DANCES AND THE POWER AND VARIETY OF THE CHORUSES THE CONTRAST BETWEEN THE TWO HEROINES FENELLA A MUTE PEASANT WHO EXPRESSES HERSELF IN GESTURE AND DANCE IN FREE FORM BALLETTIC SEQUENCE AND ELVIRE A GLAMOROUS PRINCESS WHO USES THE FULL RANGE OF ITALIANATE VOCAL GENRES AND STYLES MAKES A SERIES OF INNATE DRAMATIC AND SYMBOLIC POINTS ABOUT POWER AND POWERLESSNESS AUTHENTICITY OF EMOTION AND THE NATURE OF COMMITMENT THE TWO TENOR ROLES HAVE A SIMILARLY STRONG IF LESS VIVID CONTRAST THE PRINCE ALPHONSE COMES ACROSS AS WEAK AND VACILLATING WHEREAS MASANIELLO THE FISHERMAN IS A NATURAL LEADER A MAN AMONG MEN WHOSE DEVOTION TO HIS PEOPLE TO FREEDOM AS WELL AS TO HIS PATHETIC BROKEN SISTER MARK HIM OUT AS HERO THE ROLES WERE CREATED BY ADOLPHE NOURRIT MASANIELLO ALEXIS DUPONT ALPHONSE LAURE CINTI DAMOREAU ELVIRE HENRI BERNARD DABADIE PIETRO AND PRINCE VOT BORELLA WITH POUILLEY JEAN ETIENNE AUGUSTE MASSOL FERDINAND PRINCE VOT AND Mlle LOROTTE THE DANCER LISE NOBLET REALIZED THE ROLE OF FENELLA THE

OPERA WAS ONE OF THE GREATEST SUCCESSES AT THE PARIS OP[er]A THE 100TH PERFORMANCE TAKING PLACE ON THE 23 APRIL 1840 THE 500TH ON 14 JUNE 1880 IT WAS ALSO SUCCESSFUL IN OTHER COUNTRIES ESPECIALLY GERMANY THE WORK WAS TRANSLATED INTO GERMAN HUNGARIAN ENGLISH ITALIAN CZECH DUTCH DANISH POLISH NORWEGIAN SWEDISH CROATIAN AND RUSSIAN THIS EDITION REPRODUCES THE VOCAL SCORE PUBLISHED BY E. TROUPENAS C. 1828

DANIEL FRAN[çois] ESPRIT AUBER 1782-1871 WAS LONG CONSIDERED ONE OF THE MOST TYPICALLY FRENCH AS WELL AS ONE OF THE MOST SUCCESSFUL OF THE OPERA COMPOSERS OF THE 19TH CENTURY ALTHOUGH MUSICALLY GIFTED HE INITIALLY CHOSE COMMERCE AS A CAREER BUT SOON REALIZED THAT HIS FUTURE LAY IN MUSIC HE STUDIED UNDER CHERUBINI AND IT WAS NOT LONG BEFORE HIS OP[er]A COMIQUE LA BERG[er] RECH[er]che 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER PERHAPS THE GREATEST TURNING POINT IN AUBER'S LIFE WAS HIS MEETING WITH THE LIBRETTIST EUG[ène] Scribe 1791-1861 WITH WHOM HE DEVELOPED A LONG AND ILLUSTRIOUS WORKING PARTNERSHIP THAT ONLY ENDED WITH Scribe's DEATH SUCCESS FOLLOWED SUCCESS WORKS SUCH AS LE MA[ître] 1825 AND LA MUETTE DE PORTICI 1828 BROUGHT AUBER PUBLIC FAME AND OFFICIAL RECOGNITION IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE L[égion] D'HONNEUR AUBER SEEMS TO HAVE BEEN FATED TO LIVE IN REVOLUTIONARY TIMES DURING HIS LONG LIFE NO LESS THAN FOUR REVOLUTIONS TOOK PLACE IN FRANCE 1789 1830 1848 1870 AUBER'S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO'S NAME AS MASANIELLO IS PERHAPS UNSURPRISINGLY BASED ON REVOLUTION DEPICTING THE 1647 NEAPOLITAN UPRISING AGAINST SPANISH RULE IT IS A KEY WORK IN OPERATIC HISTORY AND HAS A REVOLUTIONARY HISTORY ITSELF IT WAS A PERFORMANCE OF THIS WORK IN BRUSSELS IN 1830 THAT HELPED SPARK THE REVOLUTION THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND IT WAS A REVOLUTION THAT HASTENED AUBER'S DEATH AT THE OLD AGE OF 89 HE DIED ON 12 MAY 1871 AS A RESULT OF A LONG ILLNESS AGGRAVATED BY THE PRIVATIONS AND DANGERS OF THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES IN A TWIST OF FATE A MARK HAD BEEN PLACED ON THE HOUSE OF THE COMPOSER OF

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ENDURING ATTACHMENT TO ITALIAN MUSICAL FORMS AND LOCAL COLOUR AS IN FIORELLA LA MUETTE DE PORTICI FRA DIAVOLO ACT I ON LA SIRÈNE ZANETTA AND HAYDÉE THE VOCAL PART OF ZERLINE IS A CONSCIOUS RE-CREATION OF THE OLD ROSSINI MODE AND HER VARIOUS SOLOS ARE WRITTEN IN THE STYLE OF THE VIRTUOSO CONTRALTO OF THE OPERA SERIA OBVIOUSLY WITH A CONTEMPORARY GALIC FLEETNESS ALL AUBER'S OWN THE GRAND AIR DEMONSTRATES ALL THE FEATURES THE ORIGINAL CAST WAS MERELY ROCCANERA Mlle MARIETTA ALBONI ZERLINE Mlle MARIA DOLORÈS BÉNE-DICTA JOSÉPHINE NAU GEMMA AIMÉE S. RODOLPHE Mlle DAMERON THE PRINCESS OF ROCCANERA AND LYONS THE MARQUIS OF BETTURA THE WORK WAS ONLY PERFORMED 14 TIMES IN PARIS WITH NO REPRIS IT WAS TRANSLATED INTO ITALIAN AND PRODUCED IN BRUSSELS IN FRENCH AND LONDON IN ITALIAN

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FEATURE APPARENT FROM THE MUSICAL TREATMENT OF THE TENOR HERO A SUBSTANTIAL ROLE CONCEIVED FROM THE FIRST WITH THE GREAT GUSTAVE ROGER IN MIND THE HEROINE IS ALSO DEPICTED WITH SUBTLETY HAYDÉE S TENDER UNDERSTANDING HER DEVOTION TO LORD DAN THE TOTALITY OF HER SELF SACRIFICING LOVE ARE REVEALED IN THE COURSE OF THE OPERA SHE BECOMES ONE OF SCRIBE S GREAT FEMALE CHARACTERS THE STRENGTH AND CONTROLLED FORCEFULNESS OF THE STORY ARE CONSISTENTLY REFLECTED IN THE MASTERFUL MUSICAL CONCEPTION OF THE SCORE THE QUASI TRAGIC NATURE OF THE ACTION IS UNDERPINNED IN THE POWER OF THE MUSIC WITH ITS STRONG WRITING FOR BRASS AND WOODWIND AND ITS VERY EMPHATIC RHYTHMS IT IS ULTIMATELY A CONCERN WITH PSYCHOLOGICAL EXPLORATION ITS REFLECTION IN FORMAL INVENTION AND DEVELOPMENT THE ELEMENTAL AND LOCAL APPREHENSION OF COLOUR AND THE DEPICTION OF THE VENETIAN SPIRIT OF MILITARY PROWESS AND PRIDE THAT GIVE THE SCORE ITS UNIQUE PLACE IN THE COMPOSER S WORK THE ROLES WERE CREATED BY GUSTAVE HIPPOLYTE ROGER LORD DAN GRIMANI LÉONARD HERMANN LÉON MALIPIERI LOUISE LAVOYE HAYDÉE SOPHIE GRIMM RAFAËLA MARIUS PIERRE AUDRAN ANDREA DONATO AND RICQUIER DOMENICO A SAILOR HAYDÉE WAS ONE OF THE MOST SUCCESSFUL OF ALL AUBER S OPERAS ESPECIALLY IN PARIS WHERE WITH INTERRUPTIONS IT WAS RETAINED IN THE REPERTOIRE UNTIL 1894 ATTAINING 499 PERFORMANCES THIS EDITION REPRODUCES THE VOCAL SCORE PUBLISHED IN PARIS BY BRANDUS DUFOUR 1848

THE OVERTURES OF DANIEL FRANÇOIS ESPRIT AUBER 1782 1871 ONCE AS POPULAR AS THOSE OF GIOACCHINO ROSSINI AND FRANZ VON SUPPÉ WERE FORMERLY KNOWN EVERYWHERE A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE THE INFLUENCE OF AUBER S MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE BUT SOME OF THEIR OVERTURES LIVE ON VICARIOUSLY AND SOUND BRILLIANT AND CHARMING WHEN GIVEN THE CHANCE THE BRONZE HORSE MASANIELLO THE CROWN DIAMONDS FRA DIAVOLO THE BLACK DOMINO THE FRESHNESS OF THE MELODY THE INCISION OF THE ORCHESTRAL COLOURS AND THE RHYTHMIC VITALITY ARE STILL CAPABLE OF GENERATING A VISCERAL EXCITEMENT AUBER THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH CHERUBINI HIS FIRST OPERAS WERE NOT A SUCCESS BUT LA BERGÈRE CHATELINE 1820

WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER IT WAS AT THIS TIME THAT HE MET THE LIBRETTIST EUGÈNE Scribe 1791-1861 WITH WHOM HE ESTABLISHED A WORKING PARTNERSHIP ONE OF THE MOST SUCCESSFUL IN MUSICAL HISTORY THAT LASTED UNTIL Scribe's DEATH AFTER *Le Maître Châtain* 1825 AND *La Muette de Portici* 1828 AUBER'S LIFE WAS FILLED WITH SUCCESS IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S FAMOUS HISTORICAL GRAND OPERA *LA MUETTE DE PORTICI* MASANIELLO IS A KEY WORK IN OPERATIC HISTORY AND HELPED TO INSPIRE THE REVOLUTION IN BRUSSELS THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER HIMSELF EXPERIENCED FOUR FRENCH REVOLUTIONS 1789 1830 1848 1870 THE LATTER THE COMMUNE HASTENED THE END OF HIS LIFE HE DIED ON 12 MAY 1871 AT THE ADVANCED OLD AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENERED DURING THE SIEGE OF PARIS HE REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED DESPITE THE DANGERS AND PRIVATION EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES BY SOME IRONY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF *LA MUETTE DE PORTICI* THE VERY VOICE OF ROMANTIC LIBERTY AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO MEANIER SUBSTANCE OF VERISMO HIGH WAGNERIAN IDEOLOGY AND TWENTIETH CENTURY EXPERIMENTALISM BUT HE WAS ONCE A HOUSEHOLD NAME AND HIS PARED STYLE FLEET RHYTHMS AND RESTRAINED EMOTION WERE A BYWORD OF TASTE THIS COLLECTION BRINGS TOGETHER 40 OF AUBER'S OVERTURES FROM HIS FIRST GREAT SUCCESS WITH *LA BERGÈRE* *CHATELAIN* TO HIS LAST OPERA WRITTEN AT THE AGE OF 87 *REVUE D'AMOUR* AND INCLUDING THE CONCERT OVERTURE HE WROTE IN 1862 FOR THE LONDON EXHIBITION AUBER ADOPTED THE ROSSINIAN ADAPTATION OF THE OVERTURE GENRE A SONATA FORM WITH FORESHORTENED DEVELOPMENT OR A SEQUENTIAL PASSAGE FOR TRANSITION BACK TO THE RECAPITULATION HIS HANDLING OF THIS BASIC STRUCTURE REMAINED CONSISTENT THROUGHOUT HIS CAREER AND FOLLOWED THREE OR FOUR DIFFERING APPROACHES BUT ALWAYS INVESTED WITH HIS CHARACTERISTIC VERVE RHYTHMIC PLANNED CLARITY OF TEXTURE AND BRILLIANCE OF ORCHESTRATION IN ALL THE OVERTURES ESPECIALLY WHEN VIEWED AS A CORPUS PRESENT A JOURNEY THROUGH THE CREATIVE LIFE OF COMPOSER DEDICATED TO MUSICAL DRAMA WHO ALWAYS REMAINED THE PERFECT EXEMPLAR OF

A CERTAIN FRENCH STYLE AND ELEGANCE EVEN IN HIS SERIOUS WORKS

DANIEL FRANÇOIS ESPRIT AUBER 1782–1871 WAS LONG CONSIDERED ONE OF THE MOST TYPICALLY FRENCH AS WELL AS ONE OF THE MOST SUCCESSFUL OF THE OPERA COMPOSERS OF THE 19TH CENTURY. ALTHOUGH MUSICALLY GIFTED HE INITIALLY CHOSE COMMERCE AS A CAREER BUT SOON REALIZED THAT HIS FUTURE LAY IN MUSIC. HE STUDIED UNDER CHERUBINI AND IT WAS NOT LONG BEFORE HIS OPERA COMIQUE *LA BERGÈRE* (1820) WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER. PERHAPS THE GREATEST TURNING POINT IN AUBER'S LIFE WAS HIS MEETING WITH THE LIBRETTIST EUGÈNE Scribe (1791–1861) WITH WHOM HE DEVELOPED A LONG AND ILLUSTRIOUS WORKING PARTNERSHIP THAT ONLY ENDED WITH Scribe's DEATH. SUCCESS FOLLOWED SUCCESS: WORKS SUCH AS *LE MAÇON* (1825) AND *LA MUETTE DE PORTICI* (1828) BROUGHT AUBER PUBLIC FAME AND OFFICIAL RECOGNITION. IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT, IN 1839 DIRECTOR OF CONCERTS AT COURT, IN 1842 DIRECTOR OF THE CONSERVATOIRE, IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL, AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR. AUBER SEEMS TO HAVE BEEN FATED TO LIVE IN REVOLUTIONARY TIMES: DURING HIS LONG LIFE NO LESS THAN FOUR REVOLUTIONS TOOK PLACE IN FRANCE (1789, 1830, 1848, 1870). AUBER'S FAMOUS HISTORICAL GRAND OPERA *LA MUETTE DE PORTICI* ALSO KNOWN BY ITS HERO'S NAME AS *MASANIELLO* IS PERHAPS UNSURPRISINGLY BASED ON REVOLUTION: DEPICTING THE 1647 NEAPOLITAN UPRISING AGAINST SPANISH RULE IT IS A KEY WORK IN OPERATIC HISTORY AND HAS A REVOLUTIONARY HISTORY ITSELF. IT WAS A PERFORMANCE OF THIS WORK IN BRUSSELS IN 1830 THAT HELPED SPARK THE REVOLUTION THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND. IT WAS A REVOLUTION THAT HASTENED AUBER'S DEATH. AT THE OLD AGE OF 89 HE DIED ON 12 MAY 1871 AS A RESULT OF A LONG ILLNESS AGGRAVATED BY THE PRIVATIONS AND DANGERS OF THE SIEGE OF PARIS. HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED. EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES IN A TWIST OF FATE A MARK HAD BEEN PLACED ON THE HOUSE OF THE COMPOSER OF *MASANIELLO*: THE VERY VOICE OF ROMANTIC LIBERTY. AUBER'S OVERTURES WERE ONCE INSTANTLY RECOGNIZABLE FAVOURITES OF THE LIGHT CLASSICAL REPERTOIRE. HIS GRACIOUS MELODIES AND DANCE RHYTHMS HAD A HUGE INFLUENCE BOTH ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA. ESPECIALLY IN GERMANY MUSICAL TASTES AND FASHIONS HAVE CHANGED AND

CONTEMPORARY AUDIENCES ARE MORE ACCUSTOMED TO THE HEAVIER FARE OF VERISMO WAGNERIAN TRANSCENDENTALISM AND TWENTIETH CENTURY EXPERIMENTALISM THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 ARE SELDOM PERFORMED YET AUBER'S ELEGANT DELICATE AND RESTRAINED ART REMAINS AS APPEALING TO THE DISCERNING LISTENER AS EVER IT WAS LE SERMENT AN OPÉRA IN THREE ACTS WITH LIBRETTO BY EUGÈNE Scribe AND EDOUARD MAZIERES WAS FIRST PERFORMED AT THE ACADEMIE ROYALE DE MUSIQUE SALLE DE LA RUE LE PELETIER ON 1 OCTOBER 1832 THE STORY IS SET IN TOULON IN 1800 THE VILLAGE INNKEEPER ANDIOL PREFERS AS HIS FUTURE SON IN LAW AN UNKNOWN MAN WHO IS SECRETLY A BRIGAND AND LEADER OF A BAND OF COUNTERFEITERS CAPITAINE JEAN TO THE YOUNG FARMER EDMOND WHO IS LOVED BY HIS DAUGHTER MARIE EDMOND LEARNS JEAN'S SECRET BUT IS INDUCED TO PROMISE THAT HE WILL NOT REVEAL JEAN'S TRUE IDENTITY HE GOES OFF TO BE A SOLDIER RETURNING AS A SUCCESSFUL OFFICER MARIE IS ABOUT TO MARRY JEAN BUT WHEN THE TRUTH ABOUT JEAN'S IDENTITY IS REVEALED THEY ARE ABLE TO BE MARRIED AT LAST THE PROPORTIONS OF THE OPÉRA WERE FAR TOO GRANDIOSE FOR THE MODEST SUBJECT OF LE SERMENT THE OPERA WAS NOT A GREAT SUCCESS BUT MAINTAINED ITS PLACE IN THE REPERTOIRE WITHOUT INTERRUPTION UNTIL 1849 ALTHOUGH MOST OFTEN GIVEN WITHOUT THE LAST ACT THE MISE EN SCÈNE WAS MUCH ADMIRER DEPICTING THE INTERIOR OF AN INN A GOTHIC CHAMBER AND A BUSY STREET WHERE MERCHANTS OF VARIOUS RACES DRESSED IN NATIVE COSTUME PEDDLED THEIR WARES THE OPERA ENJOYED PARTICULAR POPULARITY IN GERMANY AS DIE FALSCHMÜNZER THE MUSIC IS FULL OF INGENIOUS DETAILS AND THE ORCHESTRATION IS REFINED THE OVERTURE BECAME WELL KNOWN IT ESTABLISHES THREE DISTINCT THEMATIC WORLDS THE PASTORAL WORLD OF MARIE AND ANDIOL THE BUSY WORLD OF THE COUNTERFEITERS AND THE MILITARY WORLD OF EDMOND'S PATRIOTIC ADVENTURES THERE ARE SEVERAL EXTENDED SOLO NUMBERS LIKE THE OPENING AIR FOR ANDIOL SOME FINE CHORAL WRITING FOR MALE VOICES AND CAPITAINE JEAN'S NAUTICAL BALLAD THE ROLE OF THE COUNTERFEITERS PRESENTS ANOTHER VARIANT ON THE FAVOURED ROMANTIC TOPOI OF ROBBERS AND SMUGGLERS THEIR ACTIVITIES ARE HIDDEN BEHIND STORIES OF HAUNTINGS TO KEEP AWAY THE CURIOUS THE TENOR IS GIVEN EXCELLENT OPPORTUNITIES IN EDMOND'S ARIAS IN ACT 2 POËN AVANT CONSCRIT AND ACT 3 POËSALUT POËMON PAYS THE MOST FAMOUS PIECE IN THE OPERA IS MARIE'S GRAND AIR VOCALISES FOR THE SOPRANO POËOË'S ENFANCE LES MÈRES CHARENTES IN WHICH ALL THE MOST ARDUOUS DIFFICULTIES OF THE ART OF SINGING ARE

DISPLAYED IT WAS A TRIUMPH FOR MADAME DAMOREAU AND SERVED FOR A LONG TIME AS A TEST PIECE AND WAS LATER INTRODUCED INTO THE BEGINNING OF ACT 2 OF THE ITALIAN VERSION OF FRA DIAVOLO AS A MORE SUBSTANTIAL AND CHALLENGING ALTERNATIVE TO ZERLINE'S ARIA. THE ORIGINAL CAST WAS ADOLPHE NOURRIT, EDMOND LAURE, CINTI DAMOREAU, MARIE HENRI BERNARD, DABADIE, JEAN PROSPER DERIVIS, AND NICHOLAS PROSPER LEVASSEUR. ANDIOL, FERDINAND, PRÉCIEUX, A BRIGADIER OF THE GENDARMERIE, AND TRÉCÉVAUX, AN OFFICER, THE OPERA REMAINED IN THE RÉPERTOIRE FROM 1832 TO 1849, WITH THE 100TH PERFORMANCE TAKING PLACE ON 30 MARCH 1849. THERE WERE 102 PERFORMANCES IN TOTAL. IT WAS TRANSLATED INTO ENGLISH, GERMAN, ITALIAN, HUNGARIAN, CZECH, AND RUSSIAN AND PRODUCED IN MANY EUROPEAN CITIES.

DANIEL FRANÇOIS ESPRIT AUBER'S OPERAS COVER A SIGNIFICANT PERIOD OF FRENCH HISTORY FROM THE RESTORATION THROUGH THE JULY MONARCHY AND THE SECOND REPUBLIC TO THE SECOND EMPIRE, WITH 38 LIBRETTI BY HIS LIFELONG COLLABORATOR, THE FAMOUS DRAMATIST EUGÈNE Scribe. THIS ŒUVRE PRESENTS A REMARKABLE ARTISTIC REFLECTION ON MANY CONTEMPORARY SOCIAL AND HISTORICAL ISSUES. THESE THEMATIC PREOCCUPATIONS FALL INTO SEVERAL DISTINCT FIELDS THAT THROW LIGHT ON MANY OF THE INTERESTS AND CONCERNS OF THE AGE. THE USE OF RECURRING CONCEPTS, IMAGERY, AND SYMBOLS ARE RESOURCES IN EXPLORING THE INTELLECTUAL AND MUSICAL MILIEU OF THIS REMARKABLE PERIOD OF 50 YEARS. Scribe's IDEAS REFLECT THESE MATTERS, A SITUATION ADUMBRATED IN THE COMPOSER'S RESPONSES TO SUCH LITERARY STIMULI. GREAT THEMES OF HISTORY ECHO THE POLITICAL TUMULT OF THE TIMES: LA MUETTE DE PORTICI AS DO SOCIAL VALUES AND BOURGEOIS RECTITUDE; LE MALIN ON THE SERIOUS IMPLICATIONS OF THE ARTISTIC LIFE AND ITS VICISSITUDES; L'AMBASSADRICE THE NOTION OF THE REBEL OUTLAW; FRA DIAVOLO ENTERPRISING WOMANHOOD; LE DOMINO NOIR THE REALMS OF FAIRY TALE; LE CHEVAL DE BRONZE AND DANCE AS SOCIALLY ENDEMIC TO THE AGE; GUSTAVE III THESE VARIOUS COLLECTIVE THEMES ARE INVESTIGATED IN TERMS OF NARRATIVE ART, MUSICAL CHARACTERIZATION, GENRE, AND SOCIAL CONCERNS. MUSICAL EXAMPLES AND DETAILED ICONOGRAPHY ARE INTEGRAL TO THE DISCUSSION.

DANIEL FRANÇOIS ESPRIT AUBER (1782–1871) THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE. AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH Cherubini. HIS FIRST WORKS WERE NOT A SUCCESS, BUT LA BERGÈRE, CHATELINE, WRITTEN

AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER HE THEN MET THE LIBRETTIST EUGÈNE Scribe 1791–1861 WITH WHOM HE DEVELOPED A LONG AND ILLUSTRIOUS WORKING PARTNERSHIP THAT ONLY ENDED WITH SCRIBE'S DEATH SUCCESS FOLLOWED SUCCESS WORKS SUCH AS LE MAÇON 1825 AND LA MUETTE DE PORTICI 1828 BROUGHT AUBER PUBLIC FAME AND OFFICIAL RECOGNITION IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI IS A KEY WORK IN OPERATIC HISTORY AND HELPED TO INSPIRE THE 1830 REVOLUTION IN BRUSSELS THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER DIED ON 12 MAY 1871 AT THE ADVANCED AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENERED DURING THE SIEGE OF PARIS AUBER'S OVERTURES WERE ONCE KNOWN EVERYWHERE A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE THE INFLUENCE OF HIS GRACIOUS MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING LE CONCERTINO LA COUR OU LA DUCHESSE BUTANTE AN OPERA COMIQUE EN UN ACTE WITH LIBRETTO BY EUGÈNE SCRIBE AND MICHÈLE LESVILLE WAS FIRST PERFORMED AT THE OPERA COMIQUE ON 3 JUNE 1824 IT ENJOYED CONSIDERABLE SUCCESS WITH THE NUMBER OF PERFORMANCES IN PARIS TALLING 246 THE STORY IS SET IN STUTTGART AT THE COURT OF WILHELM IV OF WÜRTTEMBERG IN THE EARLY NINETEENTH CENTURY ADAPTED BY A YOUNG SOPRANO HAS COME TO THE COURT AT STUTTGART TO OBTAIN A POSITION AS A SINGER AND FINDS HER OLD FRIEND VICTOR THERE AS PAINTER TO THE COURT DESPITE THE EFFORTS OF KAPPELLMEISTER ASCANIO TO REJECT HER IN AN AUDITION THE PRINCE ARRANGES FOR HER PUBLIC DEBUT ASCANIO TRIES TO RUIN IT BY CONDUCTING THE ACCOMPANYING ORCHESTRA IN ERRATIC TEMPOS BUT VICTOR ACCOMPANIES HER IN ANOTHER ARIA WHICH SECURES THE APPROVAL OF THE COURT LE CONCERTINO LA COUR PRESENTS A SUCCINCT ONE ACT DISTILLATION OF SEVERAL ASPECTS OF THE COMPOSER'S ART THE ELEGANCE AND FINESSE OF HIS STYLE ARE AMPLY IN EVIDENCE AS ARE HIS DELIGHT IN THE OVERTURE FORM THE INNATE NATURALNESS OF HIS RESPONSE TO THE COUPLETS THE FUNDAMENTAL CELL OF THE OPERA COMIQUE GENRE AS WELL AS HIS DEFT HANDLING OF THE LARGER CONCERTED FORMS LIKE THE TRIO AND EXTENDED ENSEMBLE THE OPERA ENJOYED CONSIDERABLE SUCCESS ACROSS EUROPE AND EVEN REACHED RIO DE

JANEIRO IN 1846 THIS EDITION REPRODUCES THE FULL ORCHESTRAL SCORE PUBLISHED IN PARIS BY FRÉDÉRIC HENRI EDITEURS 1825

DANIEL FRANÇOIS ESPRIT AUBER 1782-1871 THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH CHERUBINI HIS FIRST WORKS WERE NOT A SUCCESS BUT LA BERGÈRE CHATELAIN 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER HE THEN MET THE LIBRETTIST EUGÈNE Scribe 1791-1861 WITH WHOM HE DEVELOPED A WORKING PARTNERSHIP ONE OF THE MOST SUCCESSFUL IN MUSICAL HISTORY THAT LASTED UNTIL SCRIBE'S DEATH AFTER LE MAÇON 1825 AND LA MUETTE DE PORTICI 1828 AUBER'S LIFE WAS FILLED WITH SUCCESS IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO'S NAME AS MASANIELLO IS A KEY WORK IN OPERATIC HISTORY AND HELPED TO INSPIRE THE 1830 REVOLUTION IN BRUSSELS THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER HIMSELF EXPERIENCED FOUR FRENCH REVOLUTIONS 1789 1830 1848 1870 THE LATTER THE COMMUNE HASTENED THE END OF HIS LIFE HE DIED ON 12 MAY 1871 AT THE ADVANCED OLD AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENERED DURING THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED DESPITE THE DANGERS AND PRIVATION EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES BY SOME IRONY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF MASANIELLO THE VERY VOICE OF ROMANTIC LIBERTY AUBER'S OVERTURES WERE ONCE KNOWN EVERYWHERE A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE THE INFLUENCE OF HIS GRACIOUS MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE SINCE AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO THE MEATIER SUBSTANCE OF VERISMO HIGH WAGNERIAN IDEOLOGY AND TWENTIETH CENTURY EXPERIMENTALISM LE LAC DES FÉES AN OPERA IN FIVE ACTS WITH LIBRETTO BY EUGÈNE SCRIBE AND MARIUS LESVILLE ANNE HONORÉ JOSEPH DUVEYRIER WAS PREMIERED AT THE ACADEMIE NATIONALE DE MUSIQUE SALLE DE LA RUE LE PELETIER ON 1 APRIL 1839 THE STORY IS DERIVED



FROM THE TALE DER GERAUBTE SCHLEIER FROM JOHANN KARL AUGUST MÜLLER'S VOLKSMÄRCHEN DER DEUTSCHEN 1782-86 MÜLLER'S COLLECTION OF FAIRY TALES WAS ALSO THE BASIS OF WENZEL REISINGER'S SCENARIO FOR TCHAIKOVSKY'S BALLET SWAN LAKE 1877 THE OPERA IS SET IN THE HARZ MOUNTAINS AND COLOGNE IN THE FIFTEENTH CENTURY ALBERT A YOUNG STUDENT HAS FALLEN IN LOVE WITH A FAIRY ZELIA SHE HAS BEEN FORCED TO LIVE ON EARTH BECAUSE ALBERT HAS STOLEN HER VEIL AT THE LAST MOMENT HOWEVER SHE REGAINS HER VEIL FROM MARGUERITE AND DISAPPEARS TO HER FAIRY SISTERS TO WELCOME HER BACK THE FAIRY QUEEN ALLOWS ZELIA A WISH BUT SHE CHOOSES TO RENOUNCE IMMORTALITY AND RETURNS TO ALBERT ON THE EARTH DESPITE ITS FIVE ACTS THE OPERA IS NOT OVERTLY CONCERNED WITH THE GREAT HISTORICAL THEMES USUALLY ASSOCIATED WITH GRAND OPÉRA BUT EXEMPLIFIES SCRIBE'S THIRD TYPE OF OPERA LIBRETTO AFTER OPÉRA COMIQUE AND GRAND OPÉRA DERIVED FROM EXOTIC OR LEGENDARY MATERIAL HOWEVER THE LITERARY SOURCE IS REMARKABLE FOR ITS DEPICTION OF THE REBELLION OF THE PEOPLE AND STUDENTS AGAINST THE FEUDAL LORD RODOLPHE THEMES THAT HAVE A STRONG AFFINITY WITH THE HISTORICAL AND POLITICAL CONCERNS OF AUBER'S EARLIER COMPOSITIONS LA MUETTE DE PORTICI AND GUSTAVE III AND THIS THEMATIC AFFINITY IS ALSO EVIDENT IN THE MUSICAL ASPECTS OF THE WORK MUCH TIME IN LE LAC DES FÉES IS TAKEN IN ELABORATING THE CENTRAL DEPICTION OF POPULAR FESTIVITY INDEED THE REQUIREMENTS OF GRAND OPÉRA ARE REALIZED WITH AN ORIGINAL TWIST IN THE BIG ACT 3 DEPICTION OF THE MEDIEVAL EPIPHANY CELEBRATIONS WITH ITS ATTEMPT AT RECREATING THE VARIETY OF GENRE AND MOOD THE COMPOSER HANDLED THIS LEGENDARY AND SUPERNATURAL SUBJECT WITH A CERTAIN POETIC GRACE AND INSPIRATION THE DRAMATIC HIGHPOINTS OF THE SCORE PROVIDE IMPRESSIVE EXAMPLES OF AUBER'S ART REMARKABLE PIECES INCLUDE THE OVERTURE THE CAVATINA FOR ALBERT GENTILLE FÉE RODOLPHE'S GRAND AIR AVEC ADRESSE THE SCENE OF THE FAIRIES ZELIA'S SCENE OF DESPAIR IN ACT 1 AND HER COMPLAINT C'EN EST DONC FAIT THE EXTENSIVE DUET FOR ZELIA AND ALBERT IN ACT 3 AND ALBERT'S MAD SCENE IN ACT 4 OF SPECIAL NOTE ARE THE GRACEFUL AND EFFECTIVE FAIRY CHORUSES THERE IS ALSO A VERY ROMANTIC SENSE OF TONAL PAINTING WITH THE MOONLIT SERENITY OF THE FAIRY LAKE CONVEYED IN MELLIFLUOUS ORCHESTRAL DETAIL RICHARD WAGNER ARRIVED IN PARIS IN 1839 AND PERHAPS SAW ONE OF THE LAST OF THE STAGINGS THE INFLUENCE OF THE FINAL TRANSFORMATION SCENE MUST HAVE AFFECTED HIM DEEPLY BOTH AS STAGECRAFT AND MUSIC THE ORIGINAL CAST WAS GILBERT DUPREZ Mlle MARIA DOLORÈS BÉNÉDICTA JOSAPHINE NAU NICHOLAS PROSPER

LEVASSEUR LOUIS [?] MILE WARTEL FERDINAND PR[?] V[?] T AND ALEXIS DUPONT MOLINIER ROSINE STOLTZ AND Mlle ELIAN BARTH[?] L[?] MY DESPITE THE CAST OF EXCEPTIONAL QUALITY LE LAC DES F[?] ES WAS NOT A SUCCESS IN PARIS WHERE IT WAS PERFORMED 30 TIMES WITH NO REPRIS ON THE OTHER HAND THE GERMAN VERSION OF THE WORK ENJOYED GREAT POPULARITY THE OPERA WAS ALSO TRANSLATED INTO ENGLISH AND POLISH AND PRODUCED IN A NUMBER OF EUROPEAN COUNTRIES AND IN NEW YORK BETWEEN 1839 AND 1847 WITH REVIVALS IN KARLSRUHE AND STUTTGART IN 1865 AND 1871

DANIEL FRAN[?] OIS ESPRIT AUBER CAEN 29 JANUARY 1782 PARIS 12 13 MAY 1871 IS PRIMARILY REMEMBERED AS ONE OF THE GREAT MASTERS OF OP[?] RA COMIQUE BUT ALSO PLAYED A VERY IMPORTANT ROLE IN THE DEVELOPMENT OF ROMANTIC BALLET THROUGH THE LONG DANCED INTERLUDES AND DIVERTISSEMENTS IN HIS GRAND OPERAS LA MUETTE DE PORTICI LE DIEU ET LA BAYAD[?] RE GUSTAVE III OU LE BAL MASQUE LE LAC DES F[?] ES L'ENFANT PRODIGE ZERLINE AND THE OP[?] RA BALLET VERSION OF LE CHEVAL DE BRONZE AUBER ALSO ADAPTED MUSIC OF VARIOUS OF HIS OPERAS TO CREATE THE SCORE OF THE FULL LENGTH BALLET MARCO SPADA IT IS QUITE DIFFERENT FROM HIS OWN OPERA ON THE SUBJECT ADDITIONALLY SEVERAL CHOREOGRAPHERS HAVE USED AUBER S MUSIC FOR THEIR BALLETS AMONG THEM FREDERICK ASHTON LES RENDEZVOUS 1937 VICTOR GSOVSKY GRAND PAS CLASSIQUE 1949 AND LEW CHRISTENSEN DIVERTISSEMENT D AUBER 1959 LA MUETTE DE PORTICI 1828 CHOREOGRAPHED BY JEAN PIERRE AUMER IS SET AGAINST THE NEAPOLITAN UPRISING OF 1647 AND WAS PERFORMED 500 TIMES IN PARIS ALONE BETWEEN 1828 AND 1880 THE OPERA PROVIDES ONE OF THE FEW SERIOUS SUBJECTS THE COMPOSER TACKLED AND ONE WHICH CRITICS FOUND TO HAVE A PERSUASIVE DRAMATIC CONTENT AN UNUSUAL ASPECT OF THE WORK IS THAT THE MAIN CHARACTER A MUTE GIRL IS PERFORMED BY A MIME OR A BALLERINA THE ROLE OF BALLET IN LA MUETTE IS IMPORTANT IN SETTING THE LOCAL SCENE USING DANCE EPISODES WHETHER COURTLY AND THEREFORE SPANISH AS IN THE GUARUCHA AND BOLERO IN ACT 1 OR POPULAR AND THEREFORE NEAPOLITAN AS IN THE ACT 3 TARANTELLA DANCE IS ALSO INNATE TO THE DRAMATIC SITUATION IN THE EXTENDED MIME SEQUENCES FOR THE MUTE HEROINE EACH WITH ITS OWN SPECIALLY CRAFTED MUSIC AND CHARACTER THE MUSIC RESPONDS TO AND REFLECTS THE VIVID AND IMPOSING SCENIC EFFECTS BASED ON HISTORICAL AND PICTORIAL RESEARCH BY THE GREAT STAGE DESIGNERS AND PAINTERS CICC[?] RI AND DAGUERRE LE DIEU ET LA BAYAD[?] RE 1830 SET IN INDIA WAS CHOREOGRAPHED BY FILIPPO TAGLIONI

EUGÈNE SCRIBED NOT ONLY ONE OF THE MOST INFLUENTIAL OF OPERA LIBRETTISTS BUT ALSO A LEADING FIGURE IN THE HISTORY OF BALLET. HE WROTE THE SCENARIO FOR THE DANCED PART WHICH WAS FAIRLY LONG AND OF ARTISTIC MERIT. IN THE BALLET SCENES OF THE OPERA THE CHOREOGRAPHER, ONE OF THE MOST IMPORTANT EXPONENTS OF DANCE IN THE ROMANTIC PERIOD, WAS ALREADY EXPERIMENTING WITH THE IDEAS AND STYLE THAT WERE TO CHARACTERIZE THE CREATIONS OF HIS PRIME AND OF THE ROMANTIC BALLET AS A WHOLE: AN EXOTIC FAIRY TALE SUBJECT, OFTEN PSEUDO-MEDIEVAL OR PASTORAL, AND STRANGE LOVE AFFAIRS WITH SUPERNATURAL BEINGS. IN THE THEATRICAL, MUSICAL AND LITERARY TASTE OF THE PERIOD ABOVE ALL THE ROMANTIC BALLET FOCUSED ON THE IDEALIZATION OF THE BALLERINA, FLOATING ON THE TIPS OF HER TOES, A FIGURE OF ETHEREAL LYRICISM. ALL THE BALLETS BY FILIPPO TAGLIONI WERE DESIGNED TO DISPLAY HIS DAUGHTER MARIE'S LUMINOUS ARTISTIC PERSONALITY. THE HEAVILY MIME-ORIENTED ROLE OF THE BAYADÈRE ZOLA WAS ONE OF MARIE TAGLIONI'S GREATEST TRIUMPHS. GUSTAVE III 1833, BASED ON THE ASSASSINATION OF KING GUSTAVUS OF SWEDEN IN 1792 AND ALSO CHOREOGRAPHED BY FILIPPO TAGLIONI, WAS HEAVILY INFLUENCED BY THE IMPACT OF THE PRODUCTION OF ROBERT LE DIABLE WHICH SAW A PARTICULAR EMPHASIS PLACED ON SETS AND STAGE EFFECTS. THE GRAND AND HISTORICAL NATURE OF THIS OPERA IS POWERFULLY UNDERSCORED BY THE TWO INTERCALATED BALLETS. THE FIRST DIVERTISSEMENT COMES AS EARLY AS ACT 1 AND IS IN THE NATURE OF A GRAND HISTORICAL PAGEANT BASED ON THE LIFE OF GUSTAVUS VASA 1523-60, FOUNDER OF THE PRESENT SWEDISH STATE. BEFORE HE GAINED THE CROWN THERE ARE TWO DANCES ILLUSTRATING THE PRINCE'S LEADERSHIP OF THE POPULACE OF DALECARLIA ON THE CAMPAIGN TO GAIN FREEDOM FROM DENMARK. THE SECOND DIVERTISSEMENT IS THE LEGENDARY MASKED BALL OF THE TITLE AT WHICH THE KING WAS ASSASSINATED IN 1792. THE SPECTACLE PROVIDED BY THE OPERA WAS SENSATIONAL. THE STAGE WAS ILLUMINED BY 1600 CANDLES IN CRYSTAL CHANDELIERS AND 300 DANCERS TOOK PART, ALL DRESSED IN DIFFERENT COSTUMES, AND WITH 100 DANCING THE FINAL GALOP THERE ARE SIX NUMBERS: THREE AIRS DE DANSE ALLEMANDE, PAS DE FOLIES, MENUET, TWO MARCHES, AND THE FAMOUS FINAL GALOP. MUCH TIME IN LE LAC DES FÉES, A TALE OF LOVE BETWEEN A HUMAN AND A SUPERNATURAL BEING, CHOREOGRAPHED BY JEAN CORALLI, IS TAKEN IN ELABORATING THE CENTRAL DEPICTION OF POPULAR FESTIVITY. INDEED THE REQUIREMENTS OF GRAND OPERA ARE REALIZED WITH AN ORIGINAL TWIST. IN THE BIG ACT 3 DEPICTION OF THE MEDIEVAL EPIPHANY CELEBRATIONS, WITH ITS ATTEMPT AT RECREATING THE VARIETY OF GENRE AND MOOD, THERE IS A DETAILED DESCRIPTION OF THE

PROCESSION THROUGH THE STREETS OF COLOGNE ORGANIZED BY THE MEDIEVAL GUILDS EACH PRECEDED BY ITS OWN STANDARD WITH CHORUSES IT UNFOLDS IN SEVERAL MOVEMENTS THE CHORUS OF STUDENTS VIVE LA JEUNESSE THE FÊTE DES ROIS WITH ITS CHANT DE NOËL THE WHOLE CULMINATING IN A BIG BALLET SEQUENCE OF FOUR DANCES 1 VALSE DES ÉTUDIANTS 2 PAS DE BACCHUS ET ERIGONE 3 STYRIENNE AND 4 BACCHANALE SCRIBE'S STAGE DIRECTIONS PROVIDE VIVID DETAILS AND COMBINE HISTORICALLY INFORMED SPECTACLE PANTOMIME AND DANCE INTO A SINGLE ARTISTIC CONCEPTION L'ENFANT PRODIGE 1850 BASED ON THE BIBLICAL PARABLE OF THE PRODIGAL SON WAS CHOREOGRAPHED BY ARTHUR SAINT LÉON A SPECIAL ASPECT OF THE OPERA IS THE DANCE SEQUENCE IN ACT 2 NO. 10 SCÈNE CONTAINING 5 AIRS DE BALLET AS PART OF THE CELEBRATIONS OF THE SACRED BULL APIS THERE ARE SOME FURTHER DANCED PASSAGES IN THE OPENING PART OF ACT 3 WHERE THE FORMAL OPERATIC ELEMENTS OF PRAYER DRINKING SONG BACCHANAL AND LULLABY ARE INTEGRATED WITH SINGING AND DANCING INTO AN ARTISTIC WHOLE ONCE AGAIN WITH REFERENCE TO THE VENERABLE FRENCH TRADITION OF THE OPÉRA BALLET SCRIBE'S SCENARIOS SHOW THAT THE FORMAL DANCES ARE EITHER ENMESHED IN THE UNFOLDING OF THE DRAMA ACT 2 OR USE DANCE AN INTEGRAL ELEMENT IN THE THEMATIC RAMIFICATIONS OF THE PLOTLINE IN ACT 3 ZERLINE OU LA CORBEILLE D'ORANGES 1851 WAS CHOREOGRAPHED BY JOSEPH MAZILIER ACT 3 IS DOMINATED BY THE GREAT PRINCELY FESTIVITIES FEATURING EIGHT DANCE MOVEMENTS NO. 15 AIRS DE BALLET AND NO. 16 CHOEUR VALSE A PALLID REMINISCENCE OF THE GREAT MASKED BALL OF GUSTAVE IN 1832 AUBER REUSED MUCH OF THE BALLET MUSIC FROM ACT 3 OF LE LAC DES FÉES IN THIS ELABORATE SEMI-ALLEGORICAL MASQUE THAT EMPLOYS A VARIETY OF FORMS AND FUSES VARIOUS TYPES OF DANCED ENTERTAINMENT FROM CLASSICAL PAS DE DEUX AND FORMAL BALL THROUGH NATIONAL DANCE VAUDEVILLE AND CHILDREN'S ROUTINES TO CARNIVAL MARCO SPADA OU LA FILLE DU BANDIT 1857 WAS CHOREOGRAPHED BY JOSEPH MAZILIER SCRIBE'S LIBRETTO FOR THE OPÉRA COMIQUE MARCO SPADA WHICH HAD BEEN PRODUCED AT THE OPÉRA COMIQUE IN DECEMBER 1852 WITH AUBER'S MUSIC MET THE FUNDAMENTAL REQUIREMENT OF HAVING TWO IMPORTANT FEMALE CHARACTERS AND PROVIDED SCRIBE WITH THE RIGHT OPPORTUNITY TO ADAPT HIS STORY TO A SCENARIO FOR DANCING SO THE OPÉRA COMIQUE WAS TRANSFORMED INTO A BALLET AUBER'S ONLY FULL LENGTH ONE THE MUSIC WAS NOT AN ADAPTATION OF THE OPERA BUT RATHER A COMPOSITE SCORE MADE UP OF THE MOST STRIKING NUMBERS FROM SEVERAL OF AUBER'S WORKS LE CONCERT [?] LA COUR FIORELLA LA FIANCÉE FRA DIAVOLO LE LAC DES FÉES

L'AMBASSADRICE LES DIAMANTS DE LA COURONNE LA BARCAROLLE ZERLINE AND L'ENFANT PRODIGE THE ORIGINAL SCENARIO REQUIRED ELABORATE DRESSING AND STAGE MACHINERY WHICH WAS A FACTOR IN THIS LATER REVIVAL OF THE WORK AT THE ACADEMIE DE MUSIQUE ON 21 SEPTEMBER 1857 IN 1857 AUBER REWORKED THE SCORE OF THE OPERA COMIQUE LE CHEVAL DE BRONZE AS AN OPERA BALLET IN FOUR ACTS ADDING RECITATIVES AND EXTRA BALLET AND ENSEMBLE NUMBERS THE CHOREOGRAPHY WAS BY LUCIEN PETIPA THE DIVERTISSEMENTS CONSISTED OF 1 A SEVEN MOVEMENT PAS DE QUATRE IN ACT 1 2 A FOUR MOVEMENT DANSE IN ACT 3 3 AND FIVE MOVEMENT PAS DE DEUX IN ACT 4 THIS VERSION OF THE OPERA HAS NEVER BEEN PUBLISHED THE 20TH CENTURY SAW AUBER'S MUSIC USED FOR THREE SIGNIFICANT BALLET ARRANGEMENTS LES RENDEZVOUS IS AN ABSTRACT BALLET CREATED IN 1933 WITH CHOREOGRAPHY BY FREDERICK ASHTON THE FIRST MAJOR BALLET CREATED BY ASHTON FOR THE VIC WELLS COMPANY IT WAS FIRST PERFORMED ON TUESDAY DECEMBER 5TH 1933 BY THE VIC WELLS BALLET AT SADLER'S WELLS THEATRE PREMIERED IN PARIS IN THE YEAR 1949 GRAND PAS CLASSIQUE BY RUSSIAN CHOREOGRAPHER AND BALLET MASTER VICTOR Gsovsky 1902 74 IS A HOMAGE TO CLASSICAL DANCE BASED ON MUSICAL EXTRACTS FROM THE THREE ACT BALLET MARCO SPADA 1857 PUBLISHED BY THE COMPOSER AS AN OFFSHOOT OF HIS OPERA BY THE SAME NAME THIS PAS DE DEUX IS A MASTERPIECE OF EXQUISITE VIRTUOSITY DIVERTISSEMENT D'AUBER IS SET TO EXCERPTS FROM AUBER'S FOUR MOST FAMOUS AND DAZZLING OPERATIC OVERTURES IT IS QUICKSILVER JOYOUS MUSIC THAT INSPIRED LEW CHRISTENSEN'S MOST BRILLIANT AND EFFERVESCENT CHOREOGRAPHIC STYLE THE WORK SHOWCASES THE TECHNIQUE OF CLASSICAL BALLET AT ITS PEAK WITH THE FORM AND MOVEMENT OF THE CHOREOGRAPHY RUNNING THE GAMUT OF THE DANCER'S VIRTUOSO VOCABULARY DIVERTISSEMENT D'AUBER IS A STAPLE OF CHRISTENSEN'S CANON

DANIEL FRANÇOIS ESPRIT AUBER 1782-1871 THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH CHERUBINI HIS FIRST WORKS WERE NOT A SUCCESS BUT LA BERGERE CHATELINE 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER HE THEN MET THE LIBRETTIST EUGÈNE Scribe 1791-1861 WITH WHOM HE DEVELOPED A WORKING PARTNERSHIP ONE OF THE MOST SUCCESSFUL IN MUSICAL HISTORY THAT LASTED UNTIL SCRIBE'S DEATH AFTER LE MAÇON 1825 AND LA MUETTE DE PORTICI 1828 AUBER'S LIFE WAS FILLED WITH SUCCESS IN 1829 HE WAS APPOINTED A MEMBER

OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO'S NAME AS MASANIELLO IS A KEY WORK IN OPERATIC HISTORY AND HELPED TO INSPIRE THE 1830 REVOLUTION IN BRUSSELS THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER HIMSELF EXPERIENCED FOUR FRENCH REVOLUTIONS 1789 1830 1848 1870 THE LATTER THE COMMUNE HASTENED THE END OF HIS LIFE HE DIED ON 12 MAY 1871 AT THE ADVANCED OLD AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENERED DURING THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED DESPITE THE DANGERS AND PRIVATION EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES BY SOME IRONY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF MASANIELLO THE VERY VOICE OF ROMANTIC LIBERTY AUBER'S OVERTURES WERE ONCE KNOWN EVERYWHERE A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE THE INFLUENCE OF HIS GRACIOUS MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE SINCE AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO THE MEATIER SUBSTANCE OF VERISMO WAGNERIAN TRANSCENDENTALISM AND TWENTIETH CENTURY EXPERIMENTALISM HAYDÉE AN OPÉRA COMIQUE IN THREE ACTS WITH LIBRETTO BY EUGÈNE Scribe WAS FIRST PERFORMED AT THE OPÉRA COMIQUE DEUXIÈME SALLE FAVART ON 28 DECEMBER 1847 THE OPERA DERIVES FROM AUBER'S THIRD PERIOD AND AFTER LA MUETTE DE PORTICI FRA DIAVOLO AND LE DOMINO NOIR WAS THE COMPOSER'S BEST WORK Scribe'S VENETIAN TALE USES MOTIFS DERIVED FROM PROSPER MÉRIMEE'S NOVELLA COLLECTION LA PARTIE DE TRICTRAC 1830 AND ALEXANDRE DUMAS' PÈRE THOMAS NOVEL LE COMTE DE MONTE CRISTO 1845 HE OBTAINED THE CENTRAL ANECDOTE OF THE PLOT FROM ONE OF PROSPER MÉRIMEE'S SHORT STORIES TRANSLATED FROM RUSSIAN PROSOPOPIA ET QUATRE VOLETS WRITTEN IN 1830 THE OPERA IS SET IN DALMATIA AND VENICE DURING THE EARLY YEARS OF THE 16TH CENTURY LORÉDAN GRIMANI A VICTORIOUS VENETIAN ADMIRAL IS HAUNTED BY THE MEMORY THAT SEVERAL YEARS PREVIOUSLY HE RUINED HIS BEST FRIEND THE SENATOR DONATO AT CARDS THROUGH CHEATING THE SENATOR

KILLED HIMSELF THAT NIGHT AND IN REPARATION LORÉ C DAN HAS BROUGHT UP HIS DAUGHTER RAFAËLA AND HAS BEEN SEARCHING FOR THE SENATOR TMS SON ANDREA THE DISQUIETED LORÉ C DAN IS BLACKMAILED BY THE UNSCRUPULOUS MALIPIERI UNTIL THE LATTER IS KILLED IN A DUEL AND IT IS REVEALED THAT ANDREA IS THE LONG LOST SON OF THE SENATOR DONATO LORÉ C DAN IS ELEVATED TO THE DIGNITY OF DOGE OF VENICE HE REUNITES RAFAËLA AND ANDREA AND HIMSELF MARRIES HIS CYPRIOT SLAVE HAYDÉE C E THE OPERA BELONGS TO THE GENRE OF THE SERIOUS OPÉRA COMIQUE THE CHIEF THEMES ARE LORÉ C DAN TMS PANGS OF CONSCIENCE MALIPIERI TMS VILLAINY AND THE GROWING LOVE BETWEEN LORÉ C DAN AND HAYDÉE C E BOTH TEXT AND MUSIC DERIVE THEIR STRONGEST EFFECT FROM THE CONTINUAL CONTRAST BETWEEN EXTERNAL ACTION NAUTICAL LIFE POPULAR SONGS AND VENETIAN POMP AND THE CONVOLUTIONS OF INNER DRAMA THERE IS HARDLY A WEAK MOMENT IN THE SCORE AND IN THE SERIOUS SECTIONS IT ACHIEVES A HEIGHT AND INTENSITY THAT AUBER HAD NOT ATTAINED IN THE SERIOUS MODE SINCE LA MUETTE DE PORTICI 1828 THIS WORK IS THE MOST DISTINGUISHED PRODUCT OF THE THIRD PERIOD OF AUBER TMS CAREER AND IS ONE OF HIS RICHEST SCORES A FEATURE APPARENT FROM THE MUSICAL TREATMENT OF THE TENOR HERO A SUBSTANTIAL ROLE CONCEIVED FROM THE FIRST WITH THE GREAT GUSTAVE ROGER IN MIND THE HEROINE IS ALSO DEPICTED WITH SUBTLETY HAYDÉE C E TMS TENDER UNDERSTANDING HER DEVOTION TO LORÉ C DAN THE TOTALITY OF HER SELF SACRIFICING LOVE ARE REVEALED IN THE COURSE OF THE OPERA SHE BECOMES ONE OF SCRIBE TMS GREAT FEMALE CHARACTERS THE STRENGTH AND CONTROLLED FORCEFULNESS OF THE STORY ARE CONSISTENTLY REFLECTED IN THE MASTERFUL MUSICAL CONCEPTION OF THE SCORE THE QUASI TRAGIC NATURE OF THE ACTION IS UNDERPINNED IN THE POWER OF THE MUSIC WITH ITS STRONG WRITING FOR BRASS AND WOODWIND AND ITS VERY EMPHATIC RHYTHMS IT IS ULTIMATELY A CONCERN WITH PSYCHOLOGICAL EXPLORATION ITS REFLECTION IN FORMAL INVENTION AND DEVELOPMENT THE ELEMENTAL AND LOCAL APPREHENSION OF COLOUR AND THE DEPICTION OF THE VENETIAN SPIRIT OF MILITARY PROWESS AND PRIDE THAT GIVE THE SCORE ITS UNIQUE PLACE IN THE COMPOSER TMS WORK THE ROLES WERE CREATED BY GUSTAVE HIPPOLYTE ROGER LORÉ C DAN GRIMANI LÉONARD HERMANN LÉON MALIPIERI LOUISE LAVOYE HAYDÉE SOPHIE GRIMM RAFAËLA MARIUS PIERRE AUDRAN ANDREA DONATO AND RICQUIER DOMENICO A SAILOR HAYDÉE WAS ONE OF THE MOST SUCCESSFUL OF ALL AUBER TMS OPERAS ESPECIALLY IN PARIS WHERE WITH INTERRUPTIONS IT WAS RETAINED IN THE REPERTOIRE UNTIL 1894 ATTAINING 499 PERFORMANCES THIS EDITION

REPRODUCES THE VOCAL SCORE PUBLISHED IN PARIS BY BRANDUS DUFOUR 1848

DANIEL FRANÇOIS ESPRIT AUBER 1782–1871 THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH CHERUBINI HIS FIRST WORKS WERE NOT A SUCCESS BUT LA BERGÈRE CHATELAIN 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER HE THEN MET THE LIBRETTIST EUGÈNE Scribe 1791–1861 WITH WHOM HE DEVELOPED A WORKING PARTNERSHIP ONE OF THE MOST SUCCESSFUL IN MUSICAL HISTORY THAT LASTED UNTIL SCRIBE'S DEATH AFTER LE MAÇON 1825 AND LA MUETTE DE PORTICI 1828 AUBER'S LIFE WAS FILLED WITH SUCCESS IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO'S NAME AS MASANIELLO IS A KEY WORK IN OPERATIC HISTORY AND HELPED TO INSPIRE THE 1830 REVOLUTION IN BRUSSELS THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER HIMSELF EXPERIENCED FOUR FRENCH REVOLUTIONS 1789 1830 1848 1870 THE LATTER THE COMMUNE HASTENED THE END OF HIS LIFE HE DIED ON 12 MAY 1871 AT THE ADVANCED OLD AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENE DURING THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED DESPITE THE DANGERS AND PRIVATION EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES BY SOME IRONY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF MASANIELLO THE VERY VOICE OF ROMANTIC LIBERTY AUBER'S OVERTURES WERE ONCE KNOWN EVERYWHERE A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE THE INFLUENCE OF HIS GRACIOUS MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE SINCE AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO THE MEATIER SUBSTANCE OF VERISMO HIGH WAGNERIAN IDEOLOGY AND TWENTIETH CENTURY EXPERIMENTALISM LE CHEVAL DE BRONZE WAS PREMIERED AT THE OPÉRA COMIQUE ON 23 MARCH 1835 IT WAS DESCRIBED AS AN OPÉRA FÉRIQUE IN THREE ACTS THE LIBRETTIST SCRIBE DERIVED THE PLOT FROM



THE TALE OF THE SEVEN FILLS OF THE CALENDAR IN THE ARABIAN NIGHTS THE SCENE IS SET IN SHANTUNG PROVINCE IN CHINA IN LEGENDARY TIMES THE MAGICAL BRONZE HORSE OF THE TITLE WHICH HAS APPEARED MYSTERIOUSLY ON A NEARBY HILL WILL TRANSPORT ANY MAN WHO CLIMBS ONTO ITS BACK TO THE PLANET VENUS WHERE A GROUP OF FEMALE SIRENS LED BY THE LOVELY PRINCESS STELLA LIVE IF THE TRAVELLER IN SPACE CAN RESIST THE SIRENS' TEMPTATIONS HE CAN RETURN TO EARTH WITH THE LADY OF HIS CHOICE IF NOT HE IS WHISKED BACK ALONE AND TURNED TO STONE IF HE SPEAKS OF HIS EXPERIENCES THE WITTY LIBRETTO THAT WITH ITS EXOTIC SUBJECT PERFECTLY CAPTURED THE TASTE OF THE TIME OFFERS DIFFERENTIATED CHARACTERIZATIONS MUCH SITUATIONAL COMEDY AND SOME EROTICISM IN THE VENUS SCENES THE SCORE IS AMONG AUBER'S BEST ACHIEVEMENTS BRIMMING OVER WITH INVENTION FANTASY AND COMEDY ARE CAPTURED PERFECTLY WHILE THE BIG LOVE DUETS ALLOW THE EXPRESSION OF GENUINE FEELING TO BREAK THROUGH THE BURLESQUE SITUATIONS THE EXOTIC AND FAIRYTALE TONE IS ACHIEVED WITHOUT OBVIOUS MUSICAL CHINOISERIE BEING RATHER TRANSMUTED INTO INSTRUMENTAL AND HARMONIC RICHNESS ESPECIALLY IN THE BIG ENSEMBLES THIS IS ONE OF THE MOST PRECISELY AND CAREFULLY CONTROLLED OF ALL THE COMPOSER'S SCORES THE SENSE OF DETAIL AND CARE IS EVERYWHERE APPARENT AS IN THE SHORT BUT BEAUTIFULLY CRAFTED ENTR'ACTES TO ACTS 2 AND 3 THE ENSEMBLES IN ACT 1 ESPECIALLY THE BRILLIANT QUINTET AND THE ACT 2 FINALE ARE REMARKABLE THE THEMATIC INTEGRATION IS EXTRAORDINARY AND IN SOME INSTANCES ACHIEVES A GENUINE USE OF LEITMOTIF THE OVERTURE PRESENTS ALL THE ESSENTIAL ELEMENTS OF THE STORY IN POWERFUL SYMBOLIC SUMMARY IT IS DOMINATED BY THE CENTRAL IMAGE OF THE BRONZE HORSE THE AGENT OF MAGICAL ADVENTURE AND TRANSFORMATION THE ENTERPRISING CHINESE GIRL AS THE HEROINE AND A REDEMPTRIX FIGURE SHARES SOMETHING OF THE HORSE'S DYNAMISM THE MOST OBVIOUS MOTIF OF THE BRONZE HORSE AND ITS MAGIC POWER COMES FROM THE CHINESE GIRL'S ACT 1 BALLAD IN WHICH SHE EXPLAINS THE MYSTERIOUS PRESENCE OF THE MYTHICAL CREATURE ON ITS HIGH PROMONTORY OF THE BAS SUR CE ROCHER SAUVAGE THE ROLES WERE CREATED BY AUGUSTE FANCHINI COLLETSING SING LOUIS BENOÎT ALPHONSE RAVEL PRINCE YANG JEAN FRANÇOIS INCHINDI HINNEKINDT TCHIN KAO BOUOTIENNE BERNARD AUGUSTE THOMAS NARD YANKO FANCHINI PRADHER PANCHINI SOPHIE PONCHARD TAO JIN MARIE CASIMIR PRINCESS STELLA AND Mlle FARGUEIL LO MANGLI THE OPERA WAS INITIALLY A HIT WITH 84 PERFORMANCES IN THE FIRST YEAR AND OVER THE NEXT FEW YEARS WAS STAGED IN NUMEROUS COUNTRIES FROM LONDON COVENT GARDEN 1835 TO RUSSIA ST

PETERSBURG 1837 AND THE UNITED STATES NEW YORK 1837 BUT THEN SANK INTO AN UNDESERVED OBSCURITY THE WORK WAS REVIVED IN EXPANDED FORM AT THE OPÉRA ON 21 SEPTEMBER 1857 AND FAMOUSLY BY ENGELBERT HUMPERDINCK AT KARLSRUHE IN HIS OWN ARRANGEMENT 10 NOVEMBER 1889 IT WAS PERFORMED IN CONCERT IN VIENNA 1953 BERNE 1969 AND PARIS 1979 THIS EDITION REPRODUCES THE VOCAL SCORE PUBLISHED IN PARIS BY E. TROUPENAS 1835

DANIEL FRANÇOIS ESPRIT AUBER 1782-1871 WAS LONG CONSIDERED ONE OF THE MOST TYPICALLY FRENCH AS WELL AS ONE OF THE MOST SUCCESSFUL OF THE OPERA COMPOSERS OF THE 19TH CENTURY ALTHOUGH MUSICALLY GIFTED HE INITIALLY CHOSE COMMERCE AS A CAREER BUT SOON REALIZED THAT HIS FUTURE LAY IN MUSIC HE STUDIED UNDER CHERUBINI AND IT WAS NOT LONG BEFORE HIS OPÉRA COMIQUE LA BERGÈRE CHATELAIN 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER PERHAPS THE GREATEST TURNING POINT IN AUBER'S LIFE WAS HIS MEETING WITH THE LIBRETTIST EUGÈNE Scribe 1791-1861 WITH WHOM HE DEVELOPED A LONG AND HUGELY SUCCESSFUL WORKING PARTNERSHIP THAT ONLY ENDED WITH SCRIBE'S DEATH LA PART DU DIABLE FIRST PRODUCED ON 16 JANUARY 1843 PROVED TO BE ONE OF AUBER'S MOST POPULAR WORKS 263 PERFORMANCES BY 1881 IT MARKS THE BEGINNING OF THE COMPOSER'S THIRD CREATIVE PERIOD CHARACTERIZED BY A MORE LYRICAL MANNER AND MOREOVER IS ONE OF HIS BEST WORKS EVINCING A VARIETY OF EFFECTS RHYTHMIC COMBINATIONS FINESSE OF ORCHESTRAL DETAIL PIQUANT AND ORIGINAL HARMONY VERVE AND BRIO THE STORY SET AROUND MADRID AND ARANJUEZ CONCERNS THE CELEBRATED EIGHTEENTH CENTURY CASTRATO SINGER FARINELLI CARLO BROSCHI A TRAVESTI PART WHO WAS EMPLOYED TO SING IN ORDER TO SOOTHE KING FERDINAND VI OF SPAIN IN HIS MELANCHOLIA PLAYED BY JUANA ROSSI CACCIA FARINELLI'S SISTER CASILDA WAS CREATED BY ANNA THILLON HER ADMIRER RAFAEL D'ESTUNIGA BY THE FAMOUS TENOR GUSTAVE ROGER THE OPERA WAS LONG PERFORMED IN GERMANY UNDER THE TWIN TITLES OF CARLO BROSCHI AND DES TEUFELS ANTEIL THE MUSIC OF LA PART DU DIABLE IS VERY EFFECTIVE IN THE LYRICAL MOMENTS WITH MOST UNUSUALLY DIFFERENTIATED MOVEMENTS IN THE ENSEMBLES THIS BOOK PRESENTS AN INSIGHT INTO THE LIFE AND WORK OF AUBER BY CLOSE EXAMINATION OF ONE OF HIS FAMOUS OPERAS WITH CONSIDERATION OF ORIGINS CASTING PLOT AND ANALYSIS OF DRAMATURGY MUSICAL STYLE AND RECEPTION HISTORY THIS VOLUME PROVIDES THE VOCAL PIANO SCORE OF LA PART DU DIABLE PRECEDED BY AN INTRODUCTION TO THE LIFE AND WORK OF AUBER AND A

CLOSE READING OF THE OPERA THERE ARE EXAMPLES FROM THE SCORE PRINTS FROM THE COMPLETE WORKS OF SCRIBE AND OTHER THEATRICAL MEMORABILIA ADDING AN IMPORTANT ICONOGRAPHICAL ASPECT TO THE GENERAL PLACE AND RELEVANCE OF THIS WORK IN NINETEENTH CENTURY OPERATIC CULTURE

DANIEL FRANÇOIS ESPRIT AUBER 1782–1871 THE MOST AMIABLE FRENCH COMPOSER OF THE 19TH CENTURY CAME TO HIS ABILITIES LATE IN LIFE AFTER A STALLED COMMERCIAL CAREER HE STUDIED WITH CHERUBINI HIS FIRST WORKS WERE NOT A SUCCESS BUT LA BERGÈRE CHATELAIN 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER HE THEN MET THE LIBRETTIST EUGÈNE SCRIBE 1791–1861 WITH WHOM HE DEVELOPED A WORKING PARTNERSHIP ONE OF THE MOST SUCCESSFUL IN MUSICAL HISTORY THAT LASTED UNTIL SCRIBE'S DEATH AFTER LE MAÇON 1825 AND LA MUETTE DE PORTICI 1828 AUBER'S LIFE WAS FILLED WITH SUCCESS IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO'S NAME AS MASANIELLO IS A KEY WORK IN OPERATIC HISTORY AND HELPED TO INSPIRE THE 1830 REVOLUTION IN BRUSSELS THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER HIMSELF EXPERIENCED FOUR FRENCH REVOLUTIONS 1789 1830 1848 1870 THE LATTER THE COMMUNE HASTENED THE END OF HIS LIFE HE DIED ON 12 MAY 1871 AT THE ADVANCED OLD AGE OF 89 AND IN THE PITIFUL CONDITIONS OF CIVIL STRIFE AFTER A LONG AND PAINFUL ILLNESS WHICH WORSENERED DURING THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED DESPITE THE DANGERS AND PRIVATION EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES BY SOME IRONY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF MASANIELLO THE VERY VOICE OF ROMANTIC LIBERTY AUBER'S OVERTURES WERE ONCE KNOWN EVERYWHERE A STAPLE OF THE LIGHT CLASSICAL REPERTOIRE THE INFLUENCE OF HIS GRACIOUS MELODIES AND DANCE RHYTHMS ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY WAS OVERWHELMING THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE SINCE AUBER'S ELEGANT AND RESTRAINED ART NOW HAS LITTLE APPEAL FOR THE WORLD OF MUSIC ATTUNED AS IT IS TO THE MEATIER SUBSTANCE

OF VERISMO HIGH WAGNERIAN IDEOLOGY AND TWENTIETH CENTURY EXPERIMENTALISM MARCO SPADA AN OPÉRA COMIQUE IN THREE ACTS WITH LIBRETTO BY EUGÈNE Scribe WAS FIRST PERFORMED AT THE OPÉRA COMIQUE DEUXIÈME SALLE FAVART ON 21 DECEMBER 1852 THE OPERA IS SET IN THE ROMAGNA AROUND 1830 THE GOVERNOR OF ROME IS PLANNING A JOURNEY TO THE ADRIATIC ACCOMPANIED BY HIS NIECE THE MARCHESA DE SANPIETRI AND HIS AIDE PEPINELLI THEY BECOME ENMESHED IN THE INTRIGUES OF THE ABRUZZI BANDITS HEADED BY MARCO SPADA ANGELA THE DAUGHTER OF THE BARON DE TORRIDA REALLY MARCO SPADA OFFERS THEM HOSPITALITY PEPINELLI DECLARES HIS LOVE FOR THE MARCHESA BUT IS REJECTED AT A BALL ANGELA MEETS HER LONG LOST BELOVED FÉLIX D'ARICI THE GOVERNOR'S NEPHEW THE BARON IS IDENTIFIED AS THE BANDIT CHIEF BUT ONLY TO FÉLIX D'ARICI AND ANGELA SHE CHOOSES TO REMAIN WITH HER FATHER DESPITE THIS REVELATION AND RENOUNCES HER BELOVED WHO THEREUPON PUBLICLY ANNOUNCES HIS ENGAGEMENT TO THE MARCHESA EVENTUALLY MARCO SPADA IS FATEFULLY WOUNDED IN A SUCCESSFUL SKIRMISH WITH THE CARABINIERI PEPINELLI AND THE MARCHESA WHO HAVE BEEN CAPTURED ARE FORCED TO MARRY LEAVING FÉLIX D'ARICI AND ANGELA FREE TO REALIZE THEIR LOVE THE ETERNAL BRIGAND SO MUCH EXPLOITED BY THE LIBRETTIST TURNS UP HERE AGAIN INDEED THE FINAL SCENE WAS INSPIRED BY HORACE VERNET'S FAMOUS PAINTING LA CONFESION DU BANDIT BUT THIS TIME THE RECURRENCE OF THIS FAVOURED TYPE WAS LESS SUCCESSFUL THAN IN FRA DIAVOLO AND LA SIRENE PUBLIC RECEPTION WAS COMPARATIVELY COOL THE OVERTURE IS ONE OF AUBER'S MOST ACCOMPLISHED THE MUSIC HAS ALL THOSE FEATURES THAT DISTINGUISH THE COMPOSER'S STYLE AS SKILLED AS IT IS INSPIRED ACT 1 INCLUDES A BEAUTIFUL SERENADE FOR FÉLIX D'ARICI A TENDER PATERNAL ARIA FOR THE BARON AND ANGELA'S PASTORAL COUPLETS ACT 2 FAMOUSLY INCLUDES ANGELA'S DECLARATION OF LOVE IN FOUR LANGUAGES RUSSIAN ENGLISH ITALIAN AND FRENCH THE FINALE IS THE HIGHPOINT OF THE OPERA THE GRAND AND MOVING THEME OF THE STRETTA ALREADY FAMILIAR FROM THE OVERTURE ACT 3 CONTAINS ANGELA'S CHANSON COEFILLE DE LA MONTAGNE AND THE FINAL SCENE WHICH IS FULL OF NOBLE PATHOS PRESAGED IN THE VERY OPENING BARS OF THIS WORK THE ORIGINAL CAST WAS CHARLES AMABLE BATAILLE MARCO SPADA CAROLINE DUPREZ ANGELA JEAN JACQUES BOULO FÉLIX D'ARICI LÉON CARVALHO PRINCE OSORIO JOSEPH ANTOINE CHARLES COUDERC PEPINELLI Mlle ANDREA FAVEL THE MARCHESA SANPIETRI BUSSINE FRA BORROMEO AND ELIAS NATHAN AND LEJEUNE GERONIO AND GIANETTI BANDITS THE RELATIONSHIP BETWEEN THE BARON AND ANGELA

SUSTAINED THROUGHOUT THE OPERA PROVIDED THE GREAT BASS CHARLES AMABLE BATAILLE AND THE BRIGHT HIGH SOPRANO CAROLINE DUPREZ DAUGHTER OF THE FAMOUS TENOR GILBERT DUPREZ BOTH RISING STARS WITH THE OPPORTUNITY FOR AN EFFECTIVE WORKING PARTNERSHIP MARCO SPADA PLAYED FOR TWO YEARS ONLY UNTIL 1854 AND WAS NOT REVIVED THE WORK WAS DESTINED FOR TRANSFORMATION INTO A BALLET FIVE YEARS LATER IN ALL THERE WERE A RESPECTABLE 78 PERFORMANCES THE OPERA WAS TRANSLATED INTO GERMAN POLISH AND SWEDISH AND PERFORMED IN BRUSSELS BERLIN HANNOVER DRESDEN MANNHEIM VIENNA WARSAW AND STOCKHOLM

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EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES IN A TWIST OF FATE A MARK HAD BEEN PLACED ON THE HOUSE OF THE COMPOSER OF MASANIELLO THE VERY VOICE OF ROMANTIC LIBERTY AUBER'S OVERTURES WERE ONCE INSTANTLY RECOGNIZABLE FAVOURITES OF THE LIGHT CLASSICAL REPERTOIRE HIS GRACIOUS MELODIES AND DANCE RHYTHMS HAD A HUGE INFLUENCE BOTH ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY MUSICAL TASTES AND FASHIONS HAVE CHANGED AND CONTEMPORARY AUDIENCES ARE MORE ACCUSTOMED TO THE HEAVIER FARE OF VERISMO WAGNERIAN TRANSCENDENTALISM AND TWENTIETH CENTURY EXPERIMENTALISM THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 ARE SELDOM PERFORMED YET AUBER'S ELEGANT DELICATE AND RESTRAINED ART REMAINS AS APPEALING TO THE DISCERNING LISTENER AS EVER IT WAS ZANETTA AN OPÉRA COMIQUE IN THREE ACTS WITH LIBRETTO BY EUGÈNE Scribe AND JULES HENRI VERNY DE SAINT GEORGES WAS FIRST PERFORMED AT THE OPÉRA COMIQUE DEUXIÈME SALLE FAVART ON 18 MAY 1840 IT IS SET IN NAPLES IN THE EARLY 1740S AND IS THE SECOND OF AUBER'S THREE SICILIAN OPERAS ALONG WITH ACTÉON AND ZERLINE THE PLOT CONCERNS THE PLOYS USED BY KING CHARLES VI TO DISCOURAGE HIS FAVOURITE THE GERMAN NOBLEMAN RODOLPHE'S ATTENTIONS TO HIS SISTER NISIDA THE LATTER IN ORDER TO ALLAY HER BROTHER'S SUSPICIONS CONCEIVES A PLAN IN WHICH RODOLPHE WILL OPENLY COURT THE GARDENER'S DAUGHTER ZANETTA THE INTRIGUES FAIL AND RODOLPHE ENDS UP WITH THE HUMBLE ZANETTA WHILE NISIDA MARRIES THE ELECTOR OF BAVARIA THE MUSIC OF THIS PLEASANT OPERA IS NOTABLE FOR THE AMOUNT OF VOCAL DISPLAY CREATED FOR MME CINTI DAMOREAU AND THE RECURRENT USE OF THE WALTZ RHYTHM WHICH DOMINATES THE FINALES OF THE FIRST AND THIRD ACTS CF FIORELLA AND HAYDÉE AS WORKS WITH A SIMILAR EMPHASIS THE OVERTURE IS VERY ATTRACTIVE MMES DAMOREAU AND ROSSI WERE APPLAUDED FOR THE DUET IN ACT 2 ÉCOÛTEZ LE HYMEN QUE L'ORDONNE ACT 3 CONTAINS A CAVATINA FOR THE PRINCESS DÉPENDANT TOUTE LA NUIT AND THE REMARKABLE MOMENT OF REFLECTION FOR ZANETTA ÉCARTÉZ MES FLEURS CHÉRIES ALL THREE DUETS ARE VERY EXPRESSIVE THE ORIGINAL CAST CONSISTED OF JOSEPH ANTOINE CHARLES COUDERC RODOLPHE LAURE CINTI DAMOREAU ZANETTA MME ROSSI NISIDA ERNEST MOCKER CHARLES VI HONORÉ GRIGNON BARON MATHANASIOS CHARLES LOUIS SAINTE FOY AND ÉMON DIONIGI AND RUGGIERI AND HAUSSARD A CHAMBERLAIN THE WORK WAS IN THE REPERTOIRE 1840-41 WITH A TOTAL OF 35 PERFORMANCES IT WAS TRANSLATED INTO

GERMAN AND DANISH AND PRODUCED IN AMSTERDAM PRAGUE HAMBURG COPENHAGEN BRUSSELS AND LONDON

DANIEL FRANÇOIS ESPRIT AUBER 1782–1871 ONCE ONE OF THE MOST WELL KNOWN AND WELL LOVED NAMES IN FRENCH 19TH CENTURY OPERA CAME LATER IN LIFE THAN MANY FAMOUS COMPOSERS TO HIS ART YET HAD ONE OF THE LONGEST AND MOST SUCCESSFUL CAREERS HE STUDIED WITH CHERUBINI AFTER ABANDONING AN INITIAL ATTEMPT TO ESTABLISH A CAREER IN COMMERCE AND EXPERIENCED HIS FIRST REAL TRIUMPH AT THE AGE OF 38 WITH LA BERGÈRE CHATELAIN 1820 HIS SUBSEQUENT ASSOCIATION WITH THE LIBRETTIST EUGÈNE Scribe 1791–1861 A COLLABORATION THAT LASTED UNTIL SCRIBE'S DEATH BECAME ONE OF THE MOST FAMOUS AND SUCCESSFUL PARTNERSHIPS IN MUSICAL HISTORY WORKS SUCH AS LE MAÇON 1825 AND LA MUETTE DE PORTICI 1828 CEMENTED AUBER'S POPULARITY WITH THE PUBLIC AND DREW OFFICIAL RECOGNITION AND HONOURS IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE LÉGION D'HONNEUR AUBER'S GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO'S NAME AS MASANIELLO A WORK OF GREAT SIGNIFICANCE IN THE HISTORY OF OPERA IS SET AGAINST A BACKGROUND OF REVOLUTION AND UPRISING A SITUATION THAT AUBER KNEW ONLY TOO WELL HE LIVED THROUGH FOUR FRENCH REVOLUTIONS 1789 1830 1848 1870 DYING AT THE ADVANCED AGE OF 89 IN THE DESPERATE CONDITIONS OF THE COMMUNE OF A LONG STANDING ILLNESS AGGRAVATED BY THE DANGERS AND PRIVATIONS THAT ATTENDED THE SIEGE OF PARIS AUBER HAD ALWAYS LOVED HIS HOME CITY AND WAS NOT PREPARED TO LEAVE IT EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES IRONICALLY A MARK HAD BEEN PLACED AGAINST THE HOUSE OF THE COMPOSER OF LA MUETTE DE PORTICI A MAN SO SUCCESSFUL IN DEPICTING REVOLUTIONARY FERVOUR THAT A PERFORMANCE OF THIS OPERA IN BRUSSELS IN 1830 HAD HELPED TO INSPIRE THE REVOLUTION THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND AUBER'S CHARMING AND GRACEFUL OVERTURES WERE ONCE STAPLES OF THE LIGHT CLASSICAL REPERTOIRE KNOWN AND LOVED EVERYWHERE HIS GRACIOUS MELODIES AND DANCE RHYTHMS HAD AN OVERWHELMING INFLUENCE ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY HIS OPERAS APART FROM FRA DIAVOLO 1830 HAVE VIRTUALLY PASSED OUT OF THE REPERTOIRE CONTEMPORARY AUDIENCES ARE NOT ATTUNED TO AUBER'S ELEGANT AND RESTRAINED

ART ACCUSTOMED AS THEY ARE TO VERISMO WAGNERIAN TRANSCENDENTALISM AND 20TH CENTURY EXPERIMENTALISM BUT THOSE WILLING TO LISTEN ARE REWARDED BY WORKS THAT RETAIN ALL THEIR FRESHNESS DELICACY AND CHARM JENNY BELL AN OPÉRA COMIQUE IN THREE ACTS WITH LIBRETTO BY EUGÈNE Scribe WAS PREMIERED AT THE OPÉRA COMIQUE DEUXIÈME SALLE FAVART ON 2 JUNE 1855 IT IS SET IN 18TH CENTURY LONDON LORD MORTIMER THE SON OF THE DUKE OF GREENWICH IS IN LOVE WITH THE CELEBRATED DIVA JENNY BELL BUT HIS FATHER HAS FORBIDDEN HIM TO SEE HER JENNY THEN ATTEMPTS TO CURE MORTIMER'S INFATUATION BY READING TO HER GUESTS ALL THE LOVE LETTERS SHE HAS RECEIVED AND FINALLY ACCEPTS DIAMONDS AND A PROPOSAL FROM THE GOLDSMITH DODSON MORTIMER CHALLENGES HIM CURSES JENNY AND LEAVES ACT 3 OPENS IN THE GUILDHALL WHERE JENNY IS TO SING FOR THE LORD MAYOR SHE IS HIGHLY DESPONDENT AND REFUSES EITHER TO SING OR TO RECEIVE DODSON THE DUKE SEES THAT JENNY REALLY LOVES HIS SON AND CONTRITELY GIVES HIS CONSENT FOR THEIR MARRIAGE THIS IS ANOTHER OF Scribe AND AUBER'S ARTISTIC OPERAS REFLECTING ON THE PROFESSIONAL CHALLENGES AND SOCIAL PRESSURES THAT TALENTED PERFORMERS ARE CALLED ON TO FACE AS THEY SEEK TO FURTHER THEIR CAREERS AND STAY FAITHFUL TO THEIR OWN IDEALS OF INTEGRITY IT IS A CLOSE RELATION OF L'AMBASSADRICE 1836 THE MODEL FOR JENNY BELL WAS THE FAMOUS SWEDISH SOPRANO JENNY LIND ALTHOUGH SHE NEVER SANG THE ROLE THE PIECE IS WELL CONSTRUCTED WITH INTERESTING SITUATIONS AND DEFTLY HANDLED DIALOGUE THE SECONDARY CHARACTERS OF HENRIETTE JENNY'S CHAMBER MAID GEORGE LESLIE AND DODSON ARE IMAGINATIVELY INTEGRATED INTO THE PRINCIPAL ACTION MOTIFS OF AN ENGLISH PROVENANCE ARE INTRODUCED BY THE COMPOSER THE LOVELY TENOR ROMANCE OÙ SA VOIX SA VUE FEATURES THE THEME OF OEGOD SAVE THE KING AND JENNY'S VARIATIONS ON OERULE BRITANNIA CLOSE THE OPERA BRILLIANTLY THIS SCORE IS ONE OF THE RICHEST AMONG THE COMPOSER'S OPÉRAS COMIQUES IT IS A WORK THAT SHOULD BE REVIVED AND BETTER UNDERSTOOD THE ORIGINAL CAST WERE CAROLINE DUPREZ JENNY BELL EDMUND JULES RICQUIER DELAUNAY MORTIMER JEAN BAPTIST FAURE THE DUKE OF GREENWICH CHARLES LOUIS SAINTE FOY DODSON JOSEPH ANTOINE CHARLES COUDERC GEORGE LESLIE AND SOPHIE BOULART HENRIETTE THE OPERA WAS IN THE REPERTOIRE FOR ONLY ONE YEAR 1855 WITH A TOTAL OF 36 PERFORMANCES

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SUCCESSFUL OF THE OPERA COMPOSERS OF THE 19TH CENTURY ALTHOUGH MUSICALLY GIFTED HE INITIALLY CHOSE COMMERCE AS A CAREER BUT SOON REALIZED THAT HIS FUTURE LAY IN MUSIC HE STUDIED UNDER CHERUBINI AND IT WAS NOT LONG BEFORE HIS OP. 1 C RA COMIQUE LA BERG. 2 RECH. 2 TELEINE 1820 WRITTEN AT THE AGE OF 38 ESTABLISHED HIM AS AN OPERATIC COMPOSER PERHAPS THE GREATEST TURNING POINT IN AUBER. 2 TM S LIFE WAS HIS MEETING WITH THE LIBRETTIST EUG. 2 NE SCRIBE 1791. 2 1861 WITH WHOM HE DEVELOPED A LONG AND ILLUSTRIOUS WORKING PARTNERSHIP THAT ENDED ONLY WITH SCRIBE. 2 TM S DEATH SUCCESS FOLLOWED SUCCESS WORKS SUCH AS LE MA. 2 ON 1825 AND LA MUETTE DE PORTICI 1828 BROUGHT AUBER PUBLIC FAME AND OFFICIAL RECOGNITION IN 1829 HE WAS APPOINTED A MEMBER OF THE INSTITUT IN 1839 DIRECTOR OF CONCERTS AT COURT IN 1842 DIRECTOR OF THE CONSERVATOIRE IN 1852 MUSICAL DIRECTOR OF THE IMPERIAL CHAPEL AND IN 1861 GRAND OFFICER OF THE L. 2 C GION D. 2 TM HONNEUR AUBER SEEMS TO HAVE BEEN FATED TO LIVE IN REVOLUTIONARY TIMES DURING HIS LONG LIFE NO LESS THAN FOUR REVOLUTIONS TOOK PLACE IN FRANCE 1789 1830 1848 1870 AUBER. 2 TM S FAMOUS HISTORICAL GRAND OPERA LA MUETTE DE PORTICI ALSO KNOWN BY ITS HERO. 2 TM S NAME AS MASANIELLO IS PERHAPS UNSURPRISINGLY BASED ON REVOLUTION DEPICTING THE 1647 NEAPOLITAN UPRISING AGAINST SPANISH RULE IT IS A KEY WORK IN OPERATIC HISTORY AND HAS A REVOLUTIONARY HISTORY ITSELF IT WAS A PERFORMANCE OF THIS WORK IN BRUSSELS IN 1830 THAT HELPED SPARK THE REVOLUTION THAT LED TO THE SEPARATION OF BELGIUM FROM HOLLAND IT WAS A REVOLUTION THAT HASTENED AUBER. 2 TM S DEATH AT THE OLD AGE OF 89 HE DIED ON 12 MAY 1871 AS A RESULT OF A LONG ILLNESS AGGRAVATED BY THE PRIVATIONS AND DANGERS OF THE SIEGE OF PARIS HE HAD REFUSED TO LEAVE THE CITY HE HAD ALWAYS LOVED EVEN AFTER HIS HOUSE HAD BEEN SET ON FIRE BY THE PETROLEURS ET PETROLEUSES IN A TWIST OF FATE A MARK HAD BEEN PLACED ON THE HOUSE OF THE COMPOSER OF MASANIELLO THE VERY VOICE OF ROMANTIC LIBERTY AUBER. 2 TM S OVERTURES WERE ONCE INSTANTLY RECOGNIZABLE FAVOURITES OF THE LIGHT CLASSICAL REPERTOIRE HIS GRACIOUS MELODIES AND DANCE RHYTHMS HAD A HUGE INFLUENCE BOTH ON PIANO AND INSTRUMENTAL MUSIC AND ON THE GENRE OF ROMANTIC COMIC OPERA ESPECIALLY IN GERMANY MUSICAL TASTES AND FASHIONS HAVE CHANGED AND CONTEMPORARY AUDIENCES ARE MORE ACCUSTOMED TO THE HEAVIER FARE OF VERISMO WAGNERIAN TRANSCENDENTALISM AND 20TH CENTURY EXPERIMENTALISM THE OPERAS THEMSELVES APART FROM FRA DIAVOLO 1830 ARE SELDOM PERFORMED YET AUBER. 2 TM S ELEGANT DELICATE AND

RESTRAINED ART REMAINS AS APPEALING TO THE DISCERNING LISTENER AS EVER IT WAS. LA SIRENE AN OPERA COMIQUE IN THREE ACTS WITH LIBRETTO BY EUGÈNE Scribe WAS FIRST PERFORMED AT THE OPERA COMIQUE DEUXIÈME SALLE FAVART ON 26 MARCH 1844. THE SCENE IS LAID IN THE ABRUZZI DURING THE RESTORATION. THREE TRAVELLERS, THE OPERATIC IMPRESARIO BOLBAYA, HIS AGED SERVANT MATHÉA AND THE NAVAL ENSIGN SCIPION ARE CAUGHT UP IN ROMANTIC ADVENTURES IN THE MOUNTAINS AS THEY HEAR IN THE DISTANCE THE ENTRANCING SONG OF THE SIREN WHO LURES UNWARY TRAVELLERS TO AN AMBUSH LAID BY HER BROTHER, THE BANDIT CHIEF MARCO TEMPESTA, DISGUISED AS THE INNKEEPER SCOPETTO. THE BANDITS' SHIP HAS BEEN CAPTURED BUT SCOPETTO HAS A PLAN TO SMUGGLE THEIR CONTRABAND THROUGH THE DUKE OF POPOLI'S ESTATE USING BOLBAYA'S TROUPE AS A FRONT. ZERLINA, THE SIREN, REVEALS SHE HAS FALLEN IN LOVE WITH SCIPION. AFTER FURTHER INTRIGUE, PAPERS ARE PRODUCED REVEALING THAT SCIPION IS THE RIGHTFUL DUKE OF POPOLI AND THAT SCOPETTO IS HIS COUSIN. THE SMUGGLERS OF THIS OPERA PROVIDE A VARIANT ON Scribe's popular robber motif. APART FROM HIS VILLAINOUS PROFESSION, MARCO TEMPESTA HAS A GENEROUS SOUL. HE FORGIVES HIS ENEMIES, MARRIES HIS SISTER TO THE YOUNG NAVAL OFFICER WHO HAS CAPTURED THE FORTUNE OF THE SMUGGLERS AND, HAVING MADE THEM HAPPY ESCAPES BY OPPORTUNE EVASION AND WITTY REVELATION OF HIS TRUE IDENTITY. THE DIALOGUE IS AGREEABLE AND THE EPISODES INGENIOUS. THE MUSIC IN ITS STYLE AND CHARACTER BELONGS TO AUBER'S THIRD PERIOD. THERE IS AN EXPANSIVENESS IN THE MELODIC PHRASES AND A SENSIBILITY THAT SPEAKS MORE POWERFULLY THAN IN THE EARLIER WORKS, WITH A PREPONDERANCE OF FLORID WRITING, ESPECIALLY IN THE FINALES OF ACTS 2 AND 3. ACT 1 CONTAINS THE COUPLETS 'O Chef des flibustiers' WHICH BECOMES A RECURRING MOTIF THROUGHOUT THE WORK, APPEARING AS SOLO, TRIO AND DUET. THE CENTRAL DUET OF THE OPERA IS REALIZED IN TERMS OF A WALTZ MODALITY, ANOTHER FORM THAT RECURS THROUGHOUT THE OPERA. ACT 3 IS STRUCTURED BY THE RECURRING CHORUS 'O les chagrins arrivés'. ANOTHER SCENE BETWEEN BROTHER AND SISTER, THE DÉNOUEMENT OF THE IMBROGLIO AND THE VOCALISE OF THE PRIMA DONNA. THE ORIGINAL CAST CONSISTED OF GUSTAVE HIPPOLYTE, ROGER SCOPETTO, LOUISE LAVOYE, ZERLINA, MARIUS PIERRE AUDRAN, SCIPION RICQUIER, THE DUKE OF POPOLI, HENRI BOLBAYA, GENEVIÈVE AIME, ZOE PRÉVOST, MATHÉA AND CHARLES FRANÇOIS DUVERNOY. PECCHIONE. THE WORK REMAINED IN THE RÉPERTOIRE UNTIL 1887, NUMBERING 164 PERFORMANCES AND WAS TRANSLATED INTO GERMAN, ENGLISH, POLISH, SWEDISH AND RUSSIAN. IN THE AMERICAS IT WAS PERFORMED IN

NEW ORLEANS 1845 NEW YORK AND BUENOS AIRES BOTH IN 1854

RECOGNIZING THE ARTIFICE WAYS TO ACQUIRE THIS BOOKS **MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER** IS ADDITIONALLY USEFUL. YOU HAVE REMAINED IN RIGHT SITE TO BEGIN GETTING THIS INFO. ACQUIRE THE MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER LINK THAT WE FIND THE MONEY FOR HERE AND CHECK OUT THE LINK. YOU COULD BUY LEAD MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER OR ACQUIRE IT AS SOON AS FEASIBLE. YOU COULD SPEEDILY DOWNLOAD THIS MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER AFTER GETTING DEAL. SO, TAKING INTO ACCOUNT YOU REQUIRE THE BOOKS SWIFTLY, YOU CAN STRAIGHT ACQUIRE IT. ITS SO UNQUESTIONABLY EASY AND APPROPRIATELY FAST, ISNT IT? YOU HAVE TO FAVOR TO IN THIS CIRCULATE

1. HOW DO I KNOW WHICH eBook PLATFORM IS THE BEST FOR ME?
2. FINDING THE BEST eBook PLATFORM DEPENDS ON YOUR READING PREFERENCES AND DEVICE COMPATIBILITY. RESEARCH DIFFERENT PLATFORMS, READ USER REVIEWS, AND EXPLORE THEIR FEATURES BEFORE MAKING A CHOICE.
3. ARE FREE eBooks OF GOOD QUALITY? YES, MANY REPUTABLE PLATFORMS OFFER HIGH-QUALITY FREE eBooks, INCLUDING CLASSICS AND PUBLIC DOMAIN WORKS. HOWEVER, MAKE SURE TO VERIFY THE SOURCE TO ENSURE THE eBook CREDIBILITY.
4. CAN I READ eBooks WITHOUT AN eREADER? ABSOLUTELY! MOST eBook PLATFORMS OFFER WEB-BASED READERS OR MOBILE APPS THAT ALLOW YOU TO READ eBooks ON YOUR COMPUTER, TABLET, OR SMARTPHONE.
5. HOW DO I AVOID DIGITAL EYE STRAIN WHILE READING eBooks? TO PREVENT DIGITAL EYE STRAIN, TAKE REGULAR BREAKS, ADJUST THE FONT SIZE AND BACKGROUND COLOR, AND ENSURE PROPER LIGHTING WHILE READING eBooks.
6. WHAT THE ADVANTAGE OF INTERACTIVE eBooks? INTERACTIVE eBooks INCORPORATE MULTIMEDIA ELEMENTS, QUIZZES, AND ACTIVITIES, ENHANCING THE READER ENGAGEMENT AND PROVIDING A MORE IMMERSIVE LEARNING EXPERIENCE.

7. MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER IS ONE OF THE BEST BOOK IN OUR LIBRARY FOR FREE TRIAL. WE PROVIDE COPY OF MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER IN DIGITAL FORMAT, SO THE RESOURCES THAT YOU FIND ARE RELIABLE. THERE ARE ALSO MANY EBOOKS OF RELATED WITH MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER.
8. WHERE TO DOWNLOAD MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER ONLINE FOR FREE? ARE YOU LOOKING FOR MARCO SPADA ROMANTISCHE OPER IN 3 AUFG DEUTSCH VON W FRIEDRICH MUSIK VON DANIEL FRANCOIS ESPRIT AUBER PDF? THIS IS DEFINITELY GOING TO SAVE YOU TIME AND CASH IN SOMETHING YOU SHOULD THINK ABOUT.

## INTRODUCTION

THE DIGITAL AGE HAS REVOLUTIONIZED THE WAY WE READ, MAKING BOOKS MORE ACCESSIBLE THAN EVER. WITH THE RISE OF EBOOKS, READERS CAN NOW CARRY ENTIRE LIBRARIES IN THEIR POCKETS. AMONG THE VARIOUS SOURCES FOR EBOOKS, FREE EBOOK SITES HAVE EMERGED AS A POPULAR CHOICE. THESE SITES OFFER A TREASURE TROVE OF KNOWLEDGE AND ENTERTAINMENT WITHOUT THE COST. BUT WHAT MAKES THESE SITES SO VALUABLE, AND WHERE CAN YOU FIND THE BEST ONES? LET'S DIVE INTO THE WORLD OF FREE EBOOK SITES.

## BENEFITS OF FREE EBOOK SITES

WHEN IT COMES TO READING, FREE EBOOK SITES OFFER NUMEROUS ADVANTAGES.

### COST SAVINGS

FIRST AND FOREMOST, THEY SAVE YOU MONEY. BUYING BOOKS CAN BE EXPENSIVE, ESPECIALLY IF YOU'RE AN AVID READER. FREE EBOOK SITES ALLOW YOU TO ACCESS A VAST ARRAY OF BOOKS WITHOUT SPENDING A DIME.

## ACCESSIBILITY

THESE SITES ALSO ENHANCE ACCESSIBILITY. WHETHER YOU'RE AT HOME, ON THE GO, OR HALFWAY AROUND THE WORLD, YOU CAN ACCESS YOUR FAVORITE TITLES ANYTIME, ANYWHERE, PROVIDED YOU HAVE AN INTERNET CONNECTION.

## VARIETY OF CHOICES

MOREOVER, THE VARIETY OF CHOICES AVAILABLE IS ASTOUNDING. FROM CLASSIC LITERATURE TO CONTEMPORARY NOVELS, ACADEMIC TEXTS TO CHILDREN'S BOOKS, FREE EBOOK SITES COVER ALL GENRES AND INTERESTS.

## TOP FREE EBOOK SITES

THERE ARE COUNTLESS FREE EBOOK SITES, BUT A FEW STAND OUT FOR THEIR QUALITY AND RANGE OF OFFERINGS.

### PROJECT GUTENBERG

PROJECT GUTENBERG IS A PIONEER IN OFFERING FREE EBOOKS. WITH OVER 60,000 TITLES, THIS SITE PROVIDES A WEALTH OF CLASSIC LITERATURE IN THE PUBLIC DOMAIN.

### OPEN LIBRARY

OPEN LIBRARY AIMS TO HAVE A WEBPAGE FOR EVERY BOOK EVER PUBLISHED. IT OFFERS MILLIONS OF FREE EBOOKS, MAKING IT A FANTASTIC RESOURCE FOR READERS.

## GOOGLE BOOKS

GOOGLE BOOKS ALLOWS USERS TO SEARCH AND PREVIEW MILLIONS OF BOOKS FROM LIBRARIES AND PUBLISHERS WORLDWIDE. WHILE NOT ALL BOOKS ARE AVAILABLE FOR FREE, MANY ARE.

## MANYBOOKS

MANYBOOKS OFFERS A LARGE SELECTION OF FREE EBOOKS IN VARIOUS GENRES. THE SITE IS USER-FRIENDLY AND OFFERS BOOKS IN MULTIPLE FORMATS.

## BOOKBOON

BOOKBOON SPECIALIZES IN FREE TEXTBOOKS AND BUSINESS BOOKS, MAKING IT AN EXCELLENT RESOURCE FOR STUDENTS AND PROFESSIONALS.

## HOW TO DOWNLOAD EBOOKS SAFELY

DOWNLOADING EBOOKS SAFELY IS CRUCIAL TO AVOID PIRATED CONTENT AND PROTECT YOUR DEVICES.

## AVOIDING PIRATED CONTENT

STICK TO REPUTABLE SITES TO ENSURE YOU'RE NOT DOWNLOADING PIRATED CONTENT. PIRATED EBOOKS NOT ONLY HARM AUTHORS AND PUBLISHERS BUT CAN ALSO POSE SECURITY RISKS.

## ENSURING DEVICE SAFETY

ALWAYS USE ANTIVIRUS SOFTWARE AND KEEP YOUR DEVICES UPDATED TO PROTECT AGAINST MALWARE THAT CAN BE HIDDEN IN DOWNLOADED FILES.

## LEGAL CONSIDERATIONS

BE AWARE OF THE LEGAL CONSIDERATIONS WHEN DOWNLOADING EBOOKS. ENSURE THE SITE HAS THE RIGHT TO DISTRIBUTE THE BOOK AND THAT YOU'RE NOT VIOLATING COPYRIGHT LAWS.

## USING FREE EBOOK SITES FOR EDUCATION

FREE EBOOK SITES ARE INVALUABLE FOR EDUCATIONAL PURPOSES.

## ACADEMIC RESOURCES

SITES LIKE PROJECT GUTENBERG AND OPEN LIBRARY OFFER NUMEROUS ACADEMIC RESOURCES, INCLUDING TEXTBOOKS AND SCHOLARLY ARTICLES.

## LEARNING NEW SKILLS

YOU CAN ALSO FIND BOOKS ON VARIOUS SKILLS, FROM COOKING TO PROGRAMMING, MAKING THESE SITES GREAT FOR PERSONAL DEVELOPMENT.

## SUPPORTING HOMESCHOOLING

FOR HOMESCHOOLING PARENTS, FREE EBOOK SITES PROVIDE A WEALTH OF EDUCATIONAL MATERIALS FOR DIFFERENT GRADE LEVELS AND SUBJECTS.

## GENRES AVAILABLE ON FREE EBOOK SITES

THE DIVERSITY OF GENRES AVAILABLE ON FREE EBOOK SITES ENSURES THERE'S SOMETHING FOR EVERYONE.

### FICTION

FROM TIMELESS CLASSICS TO CONTEMPORARY BESTSELLERS, THE FICTION SECTION IS BRIMMING WITH OPTIONS.

### NON-FICTION

NON-FICTION ENTHUSIASTS CAN FIND BIOGRAPHIES, SELF-HELP BOOKS, HISTORICAL TEXTS, AND MORE.

### TEXTBOOKS

STUDENTS CAN ACCESS TEXTBOOKS ON A WIDE RANGE OF SUBJECTS, HELPING REDUCE THE FINANCIAL BURDEN OF EDUCATION.

### CHILDREN'S BOOKS

PARENTS AND TEACHERS CAN FIND A PLETHORA OF CHILDREN'S BOOKS, FROM PICTURE BOOKS TO YOUNG ADULT NOVELS.

## ACCESSIBILITY FEATURES OF EBOOK SITES

EBOOK SITES OFTEN COME WITH FEATURES THAT ENHANCE ACCESSIBILITY.



## AUDIOBOOK OPTIONS

MANY SITES OFFER AUDIOBOOKS, WHICH ARE GREAT FOR THOSE WHO PREFER LISTENING TO READING.

## ADJUSTABLE FONT SIZES

YOU CAN ADJUST THE FONT SIZE TO SUIT YOUR READING COMFORT, MAKING IT EASIER FOR THOSE WITH VISUAL IMPAIRMENTS.

## TEXT-TO-SPEECH CAPABILITIES

TEXT-TO-SPEECH FEATURES CAN CONVERT WRITTEN TEXT INTO AUDIO, PROVIDING AN ALTERNATIVE WAY TO ENJOY BOOKS.

## TIPS FOR MAXIMIZING YOUR EBOOK EXPERIENCE

TO MAKE THE MOST OUT OF YOUR EBOOK READING EXPERIENCE, CONSIDER THESE TIPS.

## CHOOSING THE RIGHT DEVICE

WHETHER IT'S A TABLET, AN E-READER, OR A SMARTPHONE, CHOOSE A DEVICE THAT OFFERS A COMFORTABLE READING EXPERIENCE FOR YOU.

## ORGANIZING YOUR EBOOK LIBRARY

USE TOOLS AND APPS TO ORGANIZE YOUR EBOOK COLLECTION, MAKING IT EASY TO FIND AND ACCESS YOUR FAVORITE TITLES.

## SYNCING ACROSS DEVICES

MANY EBOOK PLATFORMS ALLOW YOU TO SYNC YOUR LIBRARY ACROSS MULTIPLE DEVICES, SO YOU CAN PICK UP RIGHT WHERE YOU LEFT OFF, NO MATTER WHICH DEVICE YOU'RE USING.

## CHALLENGES AND LIMITATIONS

DESPITE THE BENEFITS, FREE EBOOK SITES COME WITH CHALLENGES AND LIMITATIONS.

## QUALITY AND AVAILABILITY OF TITLES

NOT ALL BOOKS ARE AVAILABLE FOR FREE, AND SOMETIMES THE QUALITY OF THE DIGITAL COPY CAN BE POOR.

## DIGITAL RIGHTS MANAGEMENT (DRM)

DRM CAN RESTRICT HOW YOU USE THE EBOOKS YOU DOWNLOAD, LIMITING SHARING AND TRANSFERRING BETWEEN DEVICES.

## INTERNET DEPENDENCY

ACCESSING AND DOWNLOADING EBOOKS REQUIRES AN INTERNET CONNECTION, WHICH CAN BE A LIMITATION IN AREAS WITH POOR CONNECTIVITY.

## FUTURE OF FREE EBOOK SITES

THE FUTURE LOOKS PROMISING FOR FREE EBOOK SITES AS TECHNOLOGY CONTINUES TO ADVANCE.

## TECHNOLOGICAL ADVANCES

IMPROVEMENTS IN TECHNOLOGY WILL LIKELY MAKE ACCESSING AND READING EBOOKS EVEN MORE SEAMLESS AND ENJOYABLE.

## EXPANDING ACCESS

EFFORTS TO EXPAND INTERNET ACCESS GLOBALLY WILL HELP MORE PEOPLE BENEFIT FROM FREE EBOOK SITES.

## ROLE IN EDUCATION

AS EDUCATIONAL RESOURCES BECOME MORE DIGITIZED, FREE EBOOK SITES WILL PLAY AN INCREASINGLY VITAL ROLE IN LEARNING.

## CONCLUSION

IN SUMMARY, FREE EBOOK SITES OFFER AN INCREDIBLE OPPORTUNITY TO ACCESS A WIDE RANGE OF BOOKS WITHOUT THE FINANCIAL BURDEN. THEY ARE INVALUABLE RESOURCES FOR READERS OF ALL AGES AND INTERESTS, PROVIDING EDUCATIONAL MATERIALS, ENTERTAINMENT, AND ACCESSIBILITY FEATURES. SO WHY NOT EXPLORE THESE SITES AND DISCOVER THE WEALTH OF KNOWLEDGE THEY OFFER?

## FAQs

ARE FREE EBOOK SITES LEGAL? YES, MOST FREE EBOOK SITES ARE LEGAL. THEY TYPICALLY OFFER BOOKS THAT ARE IN THE PUBLIC DOMAIN OR HAVE THE RIGHTS TO DISTRIBUTE THEM. HOW DO I KNOW IF AN EBOOK SITE IS SAFE? STICK TO WELL-KNOWN AND REPUTABLE SITES LIKE PROJECT GUTENBERG, OPEN LIBRARY, AND GOOGLE BOOKS. CHECK REVIEWS AND ENSURE THE SITE HAS PROPER SECURITY MEASURES. CAN I DOWNLOAD

EBOOKS TO ANY DEVICE? MOST FREE EBOOK SITES OFFER DOWNLOADS IN MULTIPLE FORMATS, MAKING THEM COMPATIBLE WITH VARIOUS DEVICES LIKE E-READERS, TABLETS, AND SMARTPHONES. DO FREE EBOOK SITES OFFER AUDIOBOOKS? MANY FREE EBOOK SITES OFFER AUDIOBOOKS, WHICH ARE PERFECT FOR THOSE WHO PREFER LISTENING TO THEIR BOOKS. HOW CAN I SUPPORT AUTHORS IF I USE FREE EBOOK SITES? YOU CAN SUPPORT AUTHORS BY PURCHASING THEIR BOOKS WHEN POSSIBLE, LEAVING REVIEWS, AND SHARING THEIR WORK WITH OTHERS.

