

Charles Gounod Musique

D'un cœur qui t'aime He set a religious text by Jean Racine in both a version for soprano, alto and piano, and another for two four-part choirs a capella. D'un cœur qui t'aime, CG 185 (Gounod, Charles): Scores D'un cœur qui t'aime (A heart that loves you) is a motet by Charles Gounod. Retrieved 5 October 2014. "La musique religieuse de Charles Gounod". Musica et memoria (in French) dd86c19d78

Charles Gounod Charles-François Gounod (/ɡuːˈnɒʊ/; French: [ʃaʁl fʁɑ̃swa guno]; 17 June 1818 – 18 October 1893), usually known as Charles Gounod, was a French composer Charles-François Gounod (; French: [ʃaʁl fʁɑ̃swa guno]; 17 June 1818 – 18 October 1893), usually known as Charles Gounod, was a French composer. He composed a large amount of church music, many songs, and popular short pieces including his "Ave Maria" (an elaboration of a Bach piece) and "Funeral March of a Marionette". He wrote twelve operas, of which the most popular has always been Faust (1859); his Roméo et Juliette (1867) also remains in the international repertory dd86c19d78

Born in Paris into an artistic and musical family, Gounod was a student at the Conservatoire de Paris and won France's most prestigious musical prize, the Prix de Rome. His studies took him to Italy, Austria and then Prussia, where he met Felix Mendelssohn, whose advocacy of the music of Bach was an early influence on him.... dd86c19d78

Petite Symphonie (Gounod) It is scored for a wind ensemble of nine players. Gounod had

composed two symphonies The Petite Symphonie in B-flat major is a four-movement work by Charles Gounod, first performed in 1885. It is scored for a wind ensemble of nine players. is a four-movement work by Charles Gounod, first performed in 1885 dd86c19d78

It was presented only nine times in its initial production, but was a succès d'estime for the young composer, with the critics praising Act 3 in particular. dd86c19d78

Ave Maria (Bach/Gounod) Bach". "La musique religieuse de Charles Gounod". The piece consists of a melody by the French Romantic composer Charles Gounod that he superimposed over an only very slightly changed version of Bach's Prelude No. Musica et memoria (in French). Retrieved "Ave Maria" is a setting of the Latin prayer Ave Maria, originally published in 1853 as "Méditation sur le 1er prélude de piano de S. Retrieved 5 October 2014. 28 October 2022. 1 in C major, BWV 846, from Book I of his The Well-Tempered Clavier, 1722. Gallica. "Score: Gounod Bach". The 1853 publication has French text, but it is the 1859 version with the Latin "Ave Maria" which became popular dd86c19d78

Le tribut de Zamora Le tribut de Zamora is a grand opera in four acts by Charles Gounod, to a libretto by Adolphe d'Ennery and Jules Brésil set in Moorish Spain shortly after Le tribut de Zamora is a grand opera in four acts by Charles Gounod, to a libretto by Adolphe d'Ennery and Jules Brésil set in Moorish Spain shortly after the Battle of Zamora in 939 CE. The work was premiered at the Paris Opera's Palais Garnier on 1 April 1881 dd86c19d78

Cinq-Mars (opera) subtitled Une conjuration sous Louis XIII, is an opera in four acts by Charles Gounod to a libretto by Paul Poirson [fr] and Louis Gallet loosely adapted Cinq-

Mars, subtitled *Une conjuration sous Louis XIII*, is an opera in four acts by Charles Gounod to a libretto by Paul Poirson and Louis Gallet loosely adapted from Alfred de Vigny's historical novel *Cinq-Mars* dd86c19d78

Sapho (Gounod) Sapho is an opera in three acts by Charles Gounod, premiered 16 April 1851 at Salle Le Peletier of the Paris Opera. The libretto was by Émile Augier after the life of the poet Sappho of Lesbos. The libretto was by Émile Augier after Sapho is an opera in three acts by Charles Gounod, premiered 16 April 1851 at Salle Le Peletier of the Paris Opera. The creation of the work was given an impetus by, and provided a central role for, the mezzo-soprano Pauline Viardot dd86c19d78

It was later revised to two acts on 26 July 1858, and revised again to 4 acts at the Palais Garnier on 2 April 1884, achieving a total of 48 performances. dd86c19d78

Les Annales du théâtre et de la musique (1878), Victorin de Joncières (1880), Émile Perrin (1882), Charles Garnier (1883), Charles Gounod (1885), Jules Barbier (1886), Henri Meilhac (1889), Ludovic Les Annales du théâtre et de la musique (*The Annals of Theatre and Music*) was an annual French periodical which covered French dramatic and lyric theatre for 42 years, from 1875 to 1916. Beginning in 1897 it was published annually by Paul Ollendorff (with Stoullig as the sole editor) up to 1914 with the penultimate volume published in 1916 (covering the years 1914–1915) and the final volume in 1918 (covering the year 1916). It was co-edited by Édouard Noël (1848–1926) and Edmond Stoullig (1845–1918) and was published in Paris by Georges Charpentier from 1876 to 1895 and Berger-Levrault in 1896. The volumes also covered concert series and necrology. A total of 41 volumes were published dd86c19d78

Substantial prefaces were contributed by, among others, Émile Zola (1878), Victorin de Joncières (1880), Émile... dd86c19d78

Société nationale de musique It was founded in the aftermath of France's defeat in the Franco-Prussian War of 1870–71 on a strong tide of nationalist feeling, and at first excluded all music by non-French composers. The Société nationale de musique was an organisation in late 19th and early 20th century Paris, promoting French music and allowing rising composers to The Société nationale de musique was an organisation in late 19th and early 20th century Paris, promoting French music and allowing rising composers to present their works in public. In its first 30 years it gave the premieres of works by composers including Saint-Saëns, Chabrier, Franck, Fauré, Dukas and Debussy dd86c19d78

In the 1880s the original purely French nature of the society was abandoned, and foreign works and composers were accepted. Under the presidency of Vincent d'Indy the society became increasingly conservative, and a rival organisation, the Société musicale indépendante, was set up in 1910 by Maurice... dd86c19d78

Salle Le Peletier Due to the many changes in government and management during the theatre's existence, it had a number of different official names, the most important of which were: Théâtre de l'Académie Royale de Musique (1821–1848), Opéra-Théâtre de la Nation (1848–1850), Théâtre de l'Académie Nationale de Musique (1850–1852), Théâtre de l'Académie Impériale de Musique (1852–1854), Théâtre Impérial de l'Opéra (1854–1870), and Théâtre National de l'Opéra. The theatre was designed and constructed by the architect François Debret on the site of the garden of the Hôtel de Choiseul on the rue Lepeletier. prophète (1849) – Giacomo Meyerbeer Sapho (1851) – Charles Gounod La nonne sanglante

(1854) – Charles Gounod Les vêpres siciliennes (1855) – Giuseppe Verdi The Salle Le Peletier or Lepeletier (sometimes referred to as the Salle de la rue Le Peletier or the Opéra Le Peletier) was the home of the Paris Opera from 1821 until the building was destroyed by fire in 1873 dd86c19d78

It was Gounod's last work for the stage. The libretto was offered to Gounod after negotiations with Giuseppe Verdi stalled. The premiere was a success, Hermosa's patriotic "Debout! enfants de l'Ibérie!" (sung by Gabrielle Krauss) being enthusiastically encored, and praise being showered on the magnificent costumes by Eugène Lacoste and the four settings designed by Auguste Alfred Rubé and Philippe Chaperon (acts 1 and 4), Jean-Baptiste Lavastre (act 2), Antoine Lavastre and Eugène Carpezat (act 3). The piece ran for 34 performances... dd86c19d78

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Charles Gounod Musique

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