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Altri autori (Persone)	LetellierRobert Ignatius AuberD. F. E <1782-1871.> (Daniel Francois Esprit)
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Nota di contenuto	TABLE OF CONTENTS; INTRODUCTION; THE OVERTURES; LA BERGERE CHATELAINE; EMMA; LEICESTER, OU LE CHATEAU DE KENILWORTH; LE NEIGE, OU LE NOUVEAU EGINARD; LE CONCERT A LA COUR, OU LA DEBUTANTE; LEOCADIA; LE MACON; LE TIMIDE; FIORELLA; LA MUETTE DE PORTICI; LA FIANCEE; FRA DIAVOLO, OU L'HOTELLERIE DE TERRACINA; LE DIEU ET LA BAYADERE; LE PHILTRE; LE SERMENT, OU LES FAUX MONNAYEURS; GUSTAVE III, OU LE BAL MASQUE; LESTOCQ, OU L'INTRIGUE ET L'AMOUR; LE CHEVAL DE BRONZE; ACTEON; LES CHAPERONS BLANCS; L'AMBASSADRICE; LE DOMINO NOIR; LE LAC DES FEES; ZANETTA, OU IL NE FAUT PAS JOUER AVEC LE FEU LES DIAMANTS DE LA COURONNELE DUC D'OLONNE; LA PART DU DIABLE, OU CARLO BROSCHI; LA SIRENE; LA BARCAROLE, OU L'AMOUR ET LA MUSIQUE; HAYDEE, OU LE SECRET; L'ENFANT PRODIGUE; ZERLINE, OU LA CORBEILLE D'ORANGES; MARCO SPADA; JENNY BELL; MANON LESCAUT; LA CIRCASSIENNE; LA FIANCEE DU ROI DE GARBE; LE PREMIER JOUR DE BONHEUR; REVE D'AMOUR; GRANDE OUVERTURE COMPOSEE

POUR L'AUGURATION DE L'EXPOSITION DE LONDRES

Sommario/riassunto

The overtures of Daniel-Francois-Esprit Auber (1782-1871), once as popular as those of Gioacchino Rossini and Franz von Suppe, 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...
