

MUSIC TRIPOS Part II

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SPECIMEN PAPER

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Paper 16

OPERA AND THE METROPOLIS: PARIS AND LONDON, 1830-1900

*You are reminded that the re-use of material from one examination paper in another is strictly forbidden. This rule applies to all papers, dissertations, submitted essays, etc. Any candidate who infringes this rule is liable to be penalised by the deduction of marks.*

*Answer **three** questions, **one** question from **each** section. Avoid significant overlap between your answers.*

*Write your number, **not** your name, on the cover-sheet of the Answer Booklet.*

**STATIONERY REQUIREMENTS**

*20-Page Answer Booklet*

*Tags*

*Rough Work Pad*

**SPECIAL REQUIREMENTS**

*Manuscript paper*

**You may not start to read the questions printed on the subsequent pages of this question paper until instructed that you may do so by the Invigilator**

**SECTION A**

1 Write brief accounts of the context and significance of **two** of the following topics in relation to the operatic culture of London and/or Paris between 1830 and 1900.

- a) the Théâtre Lyrique
- b) the chorus
- c) *La Revue et Gazette musicale de Paris*
- d) internationalism

2 Write brief accounts of the context and significance of **two** of the following topics in relation to the operatic culture of London and/or Paris between 1830 and 1900.

- a) noise
- b) the middle classes
- c) Meyerbeer
- d) the West End

**SECTION B**

3 With reference to **at least two** operatic productions, discuss the emergence of an operatic canon in mid-century London and Paris in the context of broader developments in their urban culture and landscape.

4 Assess the role of specific geographical locations (within the work's plot, score and, if you wish, in relation to its place of performance) in **at least two** operas performed in London and/or Paris between 1830 and 1900.

**SECTION C**

5 Antoine Hennion has criticised opera scholars for always writing 'the history of the winners'. Is he right? Discuss in relation to the comparative fortunes of London and Paris in the historiography of nineteenth-century opera.

6 To what extent is 'the city' a productive category through which to analyse the history of nineteenth-century opera?

**END OF PAPER**