INTRODUCTION

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Thank Dr. Natalie Strobach and the Richard Macksey Undergraduate Research Symposium committee for this opportunity to share my research project.

SLIDE 1
Today I will be presenting my project for a Public Art seminar
- Many ways we can think about public art, I chose to think about it in terms of how historic monuments cultivate or affirm historical culture
- Specifically, the music culture of 19th Century Paris

SLIDE 2
- Thesis: Facade of the Paris Opera House acted as a vehicle for reinforcing musical taste of the Bourgeois class - catering to their upscale profile, while also acting as a political statement during the Second Empire of France.
  - Opera house negotiates with 2 publics, a global identity for France and personal one being cultivated in the lives of the upper-middle class.

SLIDE 3
- Research Qs:
  - What was the cultural significance in constructing such a grand edifice? (Other than protecting the emperor from assasination threats like at the old theater)
    - Why the Neo-Baroque design, the colored marble, gilded busts, and sculptural forms?
  - How does the facade address music culture - who is depicted, where are they located, and how is their image rendered?
    - Mozart & Beethoven
  - Who is the public of this facade, whose musical values produced this facade but who actually engages with it?
    - Jean-Baptiste Carpeaux’s La Danse scandal

SLIDE 4
- Before demise of Napoleon’s reign as emperor, he sought to build the French capital into a “New Roman” by erecting monuments like the Arc de Triomphe (military parades) and Vendome Column (Column of Trajan)
- A NEED TO MODEL AN EMPIRE THROUGH CITY PLANNING AND URBAN RECONFIGURATION

SLIDE 5
- Political turnover following the War of 1812, restoration of the House of Bourbon, July Revolution (1830) to remove Charles X, abdication of Louis-Phillipe or “The Pear”

SLIDE 6
- Finally land on a new president, Charles-Louis Napoleon Bonaparte
- But takes no time in adopting the political identity of Napoleon III and est. Second Empire in 1852
- Again, had aims of revamping Paris
- Commissions Baron Haussmann to bring “air, light & cleanliness” to the streets of Paris
- A rosey urbanization project that disrupted lower class life but paved way for the erection of the Opera House

SLIDE 7
- Another initiative of Napoleon III was the building of a new imperial Opera House
- International competition, winner is a student of the Ecole de Beaux-Arts and winner of the Prix de Rome, Charles Garnier
- 2,000 capacity and took 36 million francs to construct
- Cacophony of styles and ornate detail - colored marbles, theater masks, allegorical sculpture, gilded busts, columns, etc. - just the exterior

SLIDE 8
- But it is this grand display that is intended to excite the view of passerbyers and those headed to the Paris Exposition in 1867
- As it issues a political and cultural statement for the new empire of France

SLIDE 9
- And it was the facade they’d saw
- Oriented in a diamond-shape space, surrounded by apartments that only got taller with Haussmannization
- The facade is what you see and what brings you to the local globe of music and art

SLIDE 10
- Rise in capitalist music - access to sheet music and instruments
- Development of public and private spheres
- Salons and cafes, few public concerts - people discussed music and socialized
- Consolidate a musical hierarchy with art music at the top (German composers) and virtuosic pieces and dance music at the bottom

SLIDE 11
- Labeled image of façade
- Focus on the composer busts in the second story, right below Apollo
- And the lower story sculpture groups

SLIDE 12
- Musical tastes that elevated German composers are codified in the upper-story of the façade
- Mozart directly descends from the God of Music, Apollo - as the child prodigy who didn't labor over his genius or musical contribution
- While Beethoven at his right, is the human entity that attained musical prestige through hard work
- Busts materialize the ephemeral experience of music
- Equating these objects to Catholic relics, where music students make a pilgrimage to the opera house
- Strengthen the global notion of these composers being national heroes and that the performers and audience of Paris are too familiar with the compositions of high art composers

SLIDE 13
- Instructive tone of the busts is underscored in a close look at the face of Beethoven, compared with a life and death mask
- Bust is basic, closed eyes, expressionless, in an eternal slumber
- Celebrating Beethoven not as an individual who lived and breathed, rather his legacy as an icon
- Ultimately - these busts mean the most to those who were listeners of Beethoven’s work, which circulated in intellectual discussion and demanded the listener’s attention

SLIDE 14
- The case of *La Danse*
- Sculptural group representing Dance Music by Jean-Baptiste Carpeaux
- Cf. Instrumental music - clearly breaching the decorum of the other groups
- Creates an expressive Bacchanal, drappings falling off, raised arms, and nudes gallivanting about
- Public noted the inconsistency between the sculptural groups, but there was a mixed opinion - even a euphemism was coined for intimacy a trois after the artist *Groupe de Carpeaux*
- Citizen throws ink out of disapproval
- Then letters and receipts flood the opera house to get the stain removed - from all ages and class standing
- Garnier issues this statement

**SLIDE 15**
- He values public opinion
- But claims that leads his to remove the statue
- Where were the voices of the public that initiated the statues cleansing or who praised Carpeaux’s design
- Worth mentioning out of the 2,000 seats, only 400 lucky ticket buyers had access to those seats and that the entrance into the opera house through the facade was reserved for the more modest individual, as the Emperor and subscribers entered from the side.

**SLIDE 16**
- This facade and its sculptural elements illustrate the sentiments of the 19th century French music class
- Set in imperial aims, social and cultural stratification - the Palais Garnier Main Facade caters to the musical interests of the elite patrons of Paris.

Thank you.