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Hariclea Darclée (1860-1939) & Puccini Performers in Eastern Europe

International Conference
14-15 June 2024

Venue:

National University of Music Bucharest, *Auditorium* Hall
Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest

Participants:

**Livio ARAGONA, Barbara GENTILI, Vjera KATALINIĆ,
Cristian MOGOSAN, Alessandra PALIDDA, Cristina SCUDERI,
Oana SEVERIN, Margo TARGA, Claudio TOSCANI,
Massimo ZICARI, Matthew WERLEY**

Partners



MINISTERUL CULTURII



UNIVERSITÀ
DEGLI STUDI
DI MILANO



RICORDI



Società Italiana
di Musicologia

Friday, June 14

Venue: National University of Music Bucharest, Auditorium Hall

Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest

09:00-09:30

Welcome

Nicolae GHEORGHITĂ, Vice-Rector for Research and International Affairs – National University of Music Bucharest

Alfredo Maria Durante MANGONI, ambassador, Italian Embassy in Bucharest

Laura NAPOLITANO, director of the Italian Cultural Institute in Bucharest

Claudio TOSCANI, president of the Italian Society of Musicology

Pierluigi LEDDA, managing director of the Archivio Ricordi, Milan

Marco MAZZOLINI, general manager of Casa Ricordi, Milan

9:30-11:00

Session I

Claudio TOSCANI, University of Milan

«Mia brava bella Floria»: Hariclea Darclée interprete pucciniana

Massimo ZICARI, Conservatory of Lugano

Hariclea Darclée e le interpreti pucciniane nel panorama vocale del primo Novecento

11:00-11:30

Coffee break

11:30-13:00

Session II

Matthew WERLEY, University of Salzburg

An Artistic Continuum? Hariclea Darclée and Maria Cebotari in European Context

Oana SEVERIN, George Enescu National University of Arts, Iași

Brief insight into why singers love Puccini so much

13:00-15:00

Lunch break

15:00-17:15

Session III

Vjera KATALINIĆ, Music Academy of Zagreb

To Miss Milka Ternina, the ideal Tosca in London

Marco TARGA, University of Calabria

«Con scenica scienza»: la gestualità delle prime interpreti di Tosca

Alessandra PALIDDA, University of Manchester

Between debut and myth: Puccini, Ricordi, Sonzogno and the construction of a composer

Saturday, June 15

Venue: National University of Music Bucharest, Auditorium Hall

Address: 33 Știrbei Vodă Street, Sector 1, 010102, Bucharest

09:00-11:00

Session IV

Cristina SCUDERI, University of Milan

Arranging contracts for singers in Puccini's era: clauses, conditions, benefits (?)

Livio ARAGONA, Conservatory of Milan

Ramificazioni interpretative: il Puccini di Lorenzo Molajoli (1868-1939)

11:00-11:30

Coffee break

11:30-13:00

Session V

Barbara GENTILI, University of Surrey

A new voice for Puccini: Singers, opera and early recordings

Cristian MOGOSAN, Gheorghe Dima National Academy of Music, Cluj-Napoca

Giving voice to emotions. The art of expressive singing through vocal effects in Puccini's tenor roles

13:00-13:30

Final remarks

Abstracts

Livio ARAGONA, *Ramificazioni interpretative: il Puccini di Lorenzo Molajoli (1868-1939)*

For the history of 20th-century music, phonographic recordings are extremely valuable sources, especially when trying to grasp an elusive subject like the voice. Significant audio recordings of Hariclea Darclée have not been preserved. However, there are recordings of a conductor who was very active in a similar timeframe, Lorenzo Molajoli (almost the same age as Darclée: 1868-1939 for him, 1860-1939 for her). Molajoli was a conductor specialized in studio recordings. Between the late 1920s and early 1930s, he made a substantial number of operatic recordings for the American record company *Columbia*, with the orchestra and choir of La Scala in Milan. These included a 1929 recording of "Tosca" and other Puccini titles (1928 "La Bohème"; 1929 "Madama Butterfly"; 1931 "Manon"). For "Tosca," it was the third complete audio recording: two others had been made about ten years earlier by Carlo Sabajno (1918, with Lya Remondini as Tosca; 1919, with Valentina Bartolomasi), also with the orchestra and choir of La Scala. Molajoli was able to feature Bianca Scacciati in the role of Tosca, a soprano often associated with verismo vocality. This investigation attempts to uncover – by crossing historical, biographical, stylistic data, and some analytical observations on the choices made by Molajoli and Scacciati as captured in the recording – a non-verismo interpretative line during years of verismo annexation in Puccini's theater. This line can be understood as a reflection of what Hariclea Darclée's Tosca might have been.

Barbara GENTILI, *A new voice for Puccini: singers, opera and early recordings*

In the age of Puccini singers not only remained vital to the creation of new roles but also ensured the international success of modern operas. The evidence for my argument is scattered everywhere in critical reception. Sometimes a critic would declare that a specific singer was the quintessential incarnation of a specific role, such as Emma Carelli (1877-1928)'s Iris or Zazà in the eponymous operas of Mascagni and Leoncavallo respectively; sometimes they would go further, stating that an opera of poor dramatic or musical quality succeeded only because a singer made it seem persuasive in the theatre. It is however via the legacy of early recordings that we can come a notch closer to the profound transformation in vocality that Puccini's operas, as well as the operas by other contemporaneous Italian composers, demanded and made irrevocable.

In this paper I consider the efforts made by singers including Enrico Caruso (1873-1921), Emma Carelli, Titta Ruffo (1877-1953) and Eugenia Burzio (1882-1922) to craft a new voice which could embody and bring to life the sensuality and earthiness of Puccini's characters. By close listening to their recordings and comparing their training and repertoire, I frame them within the changing vocal aesthetics of the turn of the twentieth century to show how Puccini's vocal writing, critics' and audiences' expectations and the rise of recording technologies were to revolutionise the aural universe of Italian opera singing.

Vjera KATALINIĆ, *To Miss Milka Ternina, the Ideal Tosca in London*

These Puccini's words were directed as an expression of admiration and respect to the already famous Croatian singer Milka Ternina (Vezišće, 19 December 1863 – Zagreb, 18 May 1941), who performed his *Tosca* in London. Ternina was trained in Zagreb and Vienna, and her career, mostly as a Wagnerian singer, brought her to all major European and north-American operatic centres. On 12 July 1900, Puccini's „*Tosca*” was an immense success, and the composer attributed it to the ideal interpretation of the main character by Ternina. The paper will present Ternina's brief biography, her interpretation of *Tosca* in Europe and the USA (she was the first *Tosca* in the New York Metropolitan Opera in 1901) as well as the reviews, especially when performing it with the operatic celebrities of the time, such as Enrico Caruso and Antonio Scotti.

Cristian MOGOSAN, *Giving voice to emotions. The art of expressive singing through vocal effects in Puccini's tenor roles*

One cannot talk about the art of expressive singing without thinking of Giacomo Puccini's operas. His renowned singing style combines emotive power and dramatic intensity, blending elements of the Italian *bel canto* tradition with the more realistic verismo style.

At the center of vocal art is the singer's ability to express and convey a wide range of emotions to the audience. While expressiveness in singing cannot be fully described in rational terms, certain vocal techniques can serve as tools for achieving it. Over time, a strong relationship between word and sound has developed: the text carries structure, symbolism, imagery and logic while the musical elements possess their own emotional language (joy, sadness, agony, ecstasy, anger). The human voice plays a crucial role in uniting these elements greatly influencing the expressiveness of any musical work.

In the late 19th and early 20th centuries, the verismo movement shaped the world of opera by emphasizing realistic portrayals of human emotion. While verismo had its distinct characteristics, the principles of *bel canto* continued to influence the expressive qualities of singing. Giacomo Puccini elevated emotional expressiveness to unprecedented heights. During this period, certain vocal effects, not traditionally part of *bel canto* such as *urlando*, *gemito*, *parlato*, *singhiozzo*, *con voce spezzata*, *grido*, *rantolando*, laughter, crying, etc., (yet present in real life) began to appear specified in musical scores. These unconventional performances for a classically trained singer marked just the beginning of extensive vocal techniques that were to be exploited more throughout the 20th century.

Puccini's operas serve as a masterclass in using vocal effects to enhance the art of expressive singing. The combination of dynamic range, *legato*, *portamento*, *vibrato*, textual coloring, vocal timbre creates a rich tapestry of emotional expression that has captivated singers and audiences alike for generations.

The purpose of this paper is to examine some of the vocal effects found in the tenor roles of Giacomo Puccini.

Alessandra PALIDDA, *Between debut and myth: Puccini, Ricordi, Sonzogno and the construction of a composer*

The years of Giacomo Puccini's training and of the start of his career in Milan coincided with a moment of tremendous change in the Italian operatic world and market. With its expanding and diversifying music-theatre geography, its unparalleled music-publishing industry, and its forefront position in the development of new media (e.g., photography and film), the Lombard capital represents a prime viewpoint to observe and contextualize both the start of Puccini's career and some of the most impactful changes in the music-theatre scene and market.

In this rich context, the present paper aims at on the relationship between Puccini and the opera-production system of his time, with particular attention to its ties to the two major opera-publishing companies of the time, Casa Ricordi and Casa musicale Sonzogno, both based in Milan. After discussing the main features and role of the great Milanese publishers on the opera market and production, the paper will move onto the events related to Puccini's "failure" at the opera competition organised by Casa Sonzogno in 1883 and to his subsequent passage into the area of influence of Ricordi. From there, it will discuss the consequences these events had on the construction of the "Puccini myth" by Ricordi and on the resulting historiographical narratives. Using a wide array of sources (including some often neglected within musicological discourses), the paper will thus seek to cast new light on a very relevant, yet traditionally neglected aspect of Puccini's career, historiography and context.

Cristina SCUDERI, *Arranging contracts for singers in Puccini's era: clauses, conditions, benefits (?)*

The performances of opera singers have always been governed by contracts drawn up by impresarios, agencies or theatre managers. Over time, these documents have become more and more extensive and articulated, but their clauses have not always worked in the artist's favour. This paper will shed light on what the working conditions were once the singer had arrived at the theatre where he/she was to perform. It will discuss the clauses that in the early 20th century concerned the number of performances to be guaranteed in a season, how the wage was to be assigned, the extent of sick leave provided for - if any - or cases of force majeure. Not only the obligations and prohibitions (such as the prohibition to perform in neighbouring theatres or to cut the scores) or the fines provided for in the event of non-compliance will be analysed, but also the forms of protest that the singer could take in case of dissent. Was the *cachet* the only source of income? Were there other unwritten rules in the contract that allowed the singer to acquire wealth by performing on opera stages?

Oana SEVERIN, *Brief insight into why singers love Puccini so much*

What led to Puccini's fame, what was his secret and what explains the sound of his music? These are just some of the questions I try to find clues to in order to articulate some answers. Puccini's success was due both to the continuation of the *bel canto* style and to his very realistic treatment of the subjects. Even today, Puccini's music flows naturally through our veins, it constantly

seems to sound in our heads and hearts, it mesmerizes and gives rise to some of the most subtle and unexpected emotions. One cannot get bored of listening to his music – the melody and the comments of the orchestra change so rapidly.

Because of his deep understanding of the human voice, Puccini composed some of the most romantic songs. Like all genuinely gifted composers, Puccini was special for the right measurement and proportions.

Marco TARGA, *«Con scenica scienza»: la gestualità delle prime interpreti di Tosca*

A central aspect of the dramaturgy of Sardou's play *La Tosca* lies in the performance of its first interpreter, Sarah Bernhardt. This was an element unanimously highlighted by both French and Italian critics, who identified the performative aspect as the strength of a drama otherwise subjected to numerous criticisms. Puccini and his librettists incorporated and emphasized this element in their operatic version of the drama, giving musical prominence to the numerous gestural pantomimes of the protagonist, which constitute an essential component of the staging. To attempt to reconstruct the acting style adopted by the first interpreters of *Tosca*, it is now necessary to engage with various documentary sources: reviews of the early performances, stage photographs, and even the moving images of silent films from that era.

A primary finding from the study of these sources is that the numerous interpreters who played the role of Tosca in the early years of the opera's circulation, primarily Hariclea Darclée, sought to faithfully replicate the model universally imposed by Bernhardt's interpretation. This gestural style was characterized, on one hand, by a statuesque composure and economy of movement, and on the other hand, by the use of elements typical of 19th-century gestural rhetoric, based on a series of body attitudes adhering to a precise semantic code. Clear traces of this gestural code can be found documented in the form of moving images in the surviving fragment of the film *Tosca* interpreted by Francesca Bertini in 1918.

Claudio TOSCANI, *«Mia brava bella Floria»: Hariclea Darclée interprete pucciniana*

Hariclea Darclée, stage name of Hariclea Haricli (1860-1939), had a profound impact on the world of musical theater of her time: not only for the excellence of her vocal and interpretative skills, but also because she marked the transition to a vocality suitable for the lyrical repertoire with characteristics different from those of traditional Italian bel canto. Today, it is possible to draw a more precise picture of the biography, personality, and long artistic career of this true international diva of singing. However, defining her interpretative style and performance practice with the same precision is not easy, as almost all of her phonographic recordings have been lost. Nevertheless, the historical recordings of Puccini interpreters from that era have survived in good number and can serve as a tool for investigating the context, the style and practices that characterized an entire era—which may sometimes appear surprisingly distant from today's practices and tastes.

Massimo ZICARI, *Hariclea Darclée e le interpreti pucciniane nel panorama vocale del primo Novecento*

There are no existing recordings of Hariclea Darclée, the first performer of Tosca in Rome in 1900, singing operatic repertoire. The matrices of the records she made in 1903 for Fonotipia, which included arias from Gaetano Donizetti's *Don Pasquale*, Giuseppe Verdi's *La Traviata*, Pietro Mascagni's *Iris*, and Giacomo Puccini's *Tosca*, were destroyed during the bombings in Milan in World War II. Darclée left only two recorded Romanian songs, made with piano accompaniment in her old age: "Cântecul fluierașului" by George Stephanescu and "Vai mândruță dragi ne-avem" by Tiberiu Brediceanu.

After the first (and in some ways uncertain) success of *Tosca* in Rome, this role became associated with figures like Emma Carelli and Milka Ternina, who seemed better suited to sustain such a strongly dramatic and vocally demanding role. Alongside Carelli, other notable interpreters such as Cesira Ferrani and Gemma Bellincioni recorded arias from the Puccinian repertoire, documenting the vocal style of the time.

By comparing Darclée's recordings with those of some of the most important figures in operatic vocal performance of the early twentieth century, this contribution aims to identify the distinctive elements of Puccinian interpretation during a period known for being marked by two types of vocality: one linked to the tradition of *bel canto* and the other characterized by the strong colors typically associated with the so-called *verismo* operatic style.

Matthew WERLEY, *An Artistic Continuum? Hariclea Darclée and Maria Cebotari in European Context*

Hariclea Darclée and Maria Cebotari (1910–1949) were born exactly half a century apart, both were celebrated globally as exceptionally talented voices of their generation, and both perused stage careers abroad as interpreters of operas by Giacomo Puccini. While Darclée traversed the opera houses of Italy, Europe and overseas countries, Cebotari's path circled mostly around German-speaking Europe, particularly Dresden, Berlin, Vienna and Salzburg. The terms under which a Russian-born Romanian singer became a champion of twentieth-century Italian opera on the German stage raises a host of questions about transnational identity and political contexts of the 1930s. Moreover, the year in which she began her formal studies marked a worldwide financial crisis, with political and aesthetic ramifications for the mobility of opera singers generally. In what sense is it even possible to detect patterns of rupture or continuity between the careers of these two singers?

This talk seeks to establish a frame in which to reevaluate the geographical and historical contexts of opera between the 1910s and the Second World War. It trains a lens on these two Romanian singers' careers in western Europe, first by contextualising Darclée's role as the Marschallin in the Rome premiere of Richard Strauss's *Der Rosenkavalier* in November 1911. At the time, the opera had become a global sensation unparalleled in German operatic history, with its reception in the Italian capital being markedly different from that at La Scala in March. It then looks at Cebotari's first breakthrough in *La Bohème* in 1931, focusing on her role as Mimi and the political contexts of German-Italian exchange. By focusing on singers' networks and cultural

transfer, it employs a performative angle as a way of critically engaging with Michele Girardi's delightfully provocative but composer-centric article "Weisswurst vs. Salami: Puccini and Strauss: Chronicle of a Fruitful Rivalry" (2011).

Biographies

Livio ARAGONA's teaching career includes historical-musical disciplines at the Milan Conservatory, being also a contractual professor at Bergamo Conservatory and University of Milan. He is a member of the scientific committee of the "Rivista italiana di Musicologia," the scientific commissions of the National Edition of the Works of Gaetano Donizetti and the National Edition of the Works of Umberto Giordano, and the editorial committee of the series "Intermezzi napoletani del Settecento." He conducts research for the Study Center of the Donizetti Theater Foundation, for which he is also the curator of the series of volumes connected to the Donizetti Opera Festival, and for the Pergolesi Study Center of the University of Milan. He has published essays on Italian opera and music of the 20th and 21st centuries.

Barbara GENTILI is Surrey Future Senior Fellow at the University of Surrey. Her research interests encompass the cultural history of Italian opera; women's history; the impacts of recording; music autoethnography. Her first monograph on *verismo* singing is forthcoming from Boydell and Brewer. Other publications include two articles on early twentieth-century performance practices of singers of the Italian operatic tradition for *Music and Letters* and the *Journal of the Royal Musical Association* and an article on the singer and opera impresaria Emma Carelli for *Cambridge Opera Journal*. She has organised conferences on early recordings (RCM, 2021), transnational opera (Cardiff University, 2023), and the theatrical voice (Surrey, 2024) and many public engagement events. Barbara performs as a concert singer and has written about opera and singers in Italian and British magazines, including *Opera Magazine*, *OperaClick*, *The Spectator* and *Il giornale della musica*.

Vjera KATALINIĆ, scientific advisor and director at the Institute for the History of Croatian Literature, Theatre and Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society (2007-2013; 2019-). Fields of her interest are musical culture in the 18th and 19th centuries, the mobility of music and musicians and their networks, as well as music archives in Croatia. She published five books, some 250 articles; (co-)edited 12 proceedings, seven monograph editions and eight music scores.

Winner of the best soloist of the year (National Awards Gala, Iași, 2013) and of the V.I.P Magazine Award for the best opera soloist of the year (Bucharest 2012), **Cristian MOGOȘAN** is currently a resident artist of the Romanian National Opera Cluj-Napoca and also a guest of operas and philharmonics worldwide. In the course of his international career he performed in Switzerland, France, Belgium, Israel, China, Russia and Finland. In addition, he is working as a teacher at the Academy of Music in Cluj-Napoca.

After completing his masters, Cristian MOGOȘAN continued his PhD studies at the same university, under the guidance of Marius Vlad Budoiu. He successfully interpreted the roles: *Rodolfo* – *La Bohème*, *Cavaradossi* – *Tosca*, *B. F. Pinkerton* – *Madama Butterfly*, *Luigi* – *Il tabarro* by G. Puccini; *Riccardo* – *Un Ballo in Maschera*, *Alfredo* – *La traviata*, *Macduff* – *Macbeth*, *Ismaele* – *Nabucco* by G. Verdi; *Canio* – *Pagliacci* by R. Leoncavallo; *Turiddu* – *Cavalleria Rusticana* by P. Mascagni; *Don Jose* – *Carmen* by G. Bizet; *Erik* – *Der fliegende Holländer* by R. Wagner; *Lensky* – *Eugene Onegin* by P. I. Tchaikovsky. He performed the title roles of *Candide* and *Tom Rakewell* in the Romanian premiere of *Candide*, by L. Bernstein (2007) and *The Rake's Progress*, by I. Stravinsky (2009) at the Romanian National Opera in Cluj-Napoca.

The vocal-symphonic works performed by the tenor Cristian Mogoșan include: *Messa Da Requiem and Krönungsmesse* by W. A. Mozart; *War Requiem* by Benjamin Britten; *Die Schöpfung* by J. Haydn; *Symphony IX* by L. van Beethoven; *Messa di Gloria* by G. Puccini; *Petite Messe Solennelle* by G. Rossini; *Theresienmesse* by J. Haydn; *Die erste Valpurgisnacht* by F. Mendelssohn-Bartoldy; *Le Deluge* – C. Saint Saens; *The Bells* – S. Rachmaninoff.

Throughout his career he collaborated with conductors such as: Paolo Arrivabene, David Stern, Daniele Callegari, Daniel Cohen, Jary Härmäläinen, Ronald Zollmann, Cristian Mandeal, Horia Andreescu, Keri Lynn Wilson, Constantine Orbelian etc.

His achievements include the First Prize at the *Sabin Drăgoi International Vocal Interpretation Competition* - Timișoara (2011), the First Prize at the *Hariclea Darclée International Vocal Interpretation Competition* - Brăila (2010) and the First Prize at the *Romanian Lied Interpretation Competition* - Brașov (2004).

Dr Alessandra PALIDDA trained as a classical singer and musicologist at the Conservatoire and University of Milan before moving to the UK to pursue a PhD Historical Musicology (Cardiff University, 2018). Since obtaining her doctorate, she has taught various disciplines at the universities of Cardiff, Oxford Brookes, Sheffield and Manchester, and has widely disseminated and published her research both in English and Italian. Her first monograph, published in 2023 for CUP, focused on the use of music in republican festivals during the Cisalpine Republics. Palidda is currently Research Associate in Music at the University of Manchester.

Cristina SCUDERI is guest professor at the University of Graz, serving as a research fellow at the Università Statale di Milano and as adjunct professor at the Università di Udine and the Università Roma Tre. After her PhD and diplomas in organ, harpsichord and electronic music, she worked at the Universities of Fribourg (CH) and Stuttgart (DE), collaborating with the Universities of Vienna, Florence, Venice, Padua, several Italian Conservatories, and the Teatro La Fenice in Venice. In her work, at the junction between music history (18th-20th centuries), opera studies and comparative history of institutions, she has been supported by a wide variety of organizations including the Ministero degli Affari Esteri (on the national Swiss project "Musik aus Schweizer Klöstern"), DAAD (Re-invitation grant, University of Bayreuth), SAIA, Fondazione Rinascimento Digitale, Consiglio Nazionale delle Ricerche, the Bogliasco Foundation, Cini Foundation and others. Since 2005, she has been co-managing the International Composition Competition "Città di Udine" and the "Contemporanea" New Music Festival.

Oana-Andreea SEVERIN is a graduate of the Violin (1998) and Canto (2001) specializations at the “George Enescu” National University of Arts in Iași, university lecturer at the Canto department of the same institution (2022) and Doctor of Music (2011). She actively took part in numerous violin, singing and orchestral masterclasses, she is a laureate of the 3rd Prize of the “Vincenzo Bellini” International Singing Competition – Caltanissetta, Italy (2009). She performed in various countries, i.e. Romania, Germany, France, Italy, Czech Republic, Japan, Greece, Turkey.

In 2012-2015 she taught violin and singing at the American University of Kuwait. In Kuwait she held numerous concerts (various recitals under the patronage of the Romanian Embassy in Kuwait; operatic roles – Pamina, Galatea, Belinda; the role of Evita in the *Evita* musical, etc.). She is active locally holding concerts and as guest at jazz festivals.

Marco TARGA is lecturer at the “Università della Calabria” (Cosenza). His research areas include nineteenth-century Italian opera, Wagner, music in Italian silent films, and music theory and Formenlehre. He is the author of *Puccini e la Giovane Scuola. Drammaturgia musicale dell'opera italiana di fine Ottocento*, which was awarded the prize «Una vita per la musica» – Sezione Giovani by the Theater La Fenice in Venice, and he is the editor of *Mettere in scena Wagner. Opera e regia tra Ottocento e contemporaneità*. He has written scholarly articles about the praxis of musical compilation in Italian silent cinema and has done extensive research on Italian photoplay music. He is currently working on a project about the evolution of musical nationalism in Italy from Unification to Fascism.

Claudio TOSCANI teaches History of Melodrama and Musical Philology at the University of Milan. He is the author of essays on the history of Italian opera theater of the 18th and 19th centuries, and has edited, among others, the critical editions of Bellini's “*I Capuleti e i Montecchi*” and Donizetti's “*La Fille du régiment*.” He is currently working on the critical edition of Puccini's “*La Bohème*.” Toscani is the director of the National Edition of the works of Giovanni Battista Pergolesi and the series “*Intermezzi napoletani del Settecento*.” He is a member of the scientific committee for the Puccini Celebrations 2022-2026, established by the Presidency of the Council of Ministers for the 100th anniversary of Puccini's death. He is also the president of the Italian Musicological Society.

Massimo ZICARI, è Responsabile Delegato della Divisione Ricerca e Sviluppo della Scuola Universitaria di Musica-SUPSI a Lugano. Autore di un recente volume sulla ricezione delle opere di Giuseppe Verdi nella Londra Vittoriana (*Verdi in Victorian London*. Cambridge, UK: Open Book Publishers, 2016), si è occupato a lungo della ricezione dell'opera italiana nel mondo anglosassone: “Cultural stereotypes and the reception of Verdi's operas in Victorian London”, *Journal of Modern Italian Studies* (2021), “La prima ricezione di Giuseppe Verdi a Londra: Henry Fothergill Chorley e l'Athenaeum” (*Schweizer Jahrbuch für Musikwissenschaft*, 2011; “Critica musicale e opera italiana a Londra: George Bernard Shaw”, (*Musica e Storia*, 2011); “Nothing but the Commonest Tunes: The Early Reception of Verdi's Operas in London, 1845-1848” (*Dissonanz*, 2011); *The Land of Song, La terra del Belcanto sulla stampa londinese nel decennio 1890 -1900* (Peter Lang, 2008). A questi studi si affianca l'indagine sulla prassi

vocale operistica italiana attraverso lo studio comparato di fonti discografiche e testuali: "Identità stilistica e capriccio: Luisa Tetrazzini nelle registrazioni discografiche", *Rivista Italiana di Musicologia* (2020), "Ah! non credea mirarti" nelle fonti discografiche di primo Novecento: Adelina Patti e Luisa Tetrazzini," *Schweizer Jahrbuch für Musikwissenschaft*, 34/35 (2014/2015), pp.193-222; "Expressive Tempo Modifications in Adelina Patti's Recordings," *Empirical Musicology Review* Vol. 12, n. 1-2 (2017). Si è anche occupato di questioni legate alla didattica e alla formazione musicale in ambito accademico (MacRitchie, J., Zicari, M., & Blom, D. (2018). Identifying challenges and opportunities for student composer and performer peer learning through newly composed classical piano scores. *British Journal of Music Education*, 1-23). Insegna Storia della Musica presso la Scuola Universitaria di Musica del Conservatorio della Svizzera italiana SUPSI (Lugano).

Dr. **Matthew WERLEY** is a musicologist, dance scholar, and editor of two forthcoming volumes on Salzburg and the International Society for Contemporary Music, about which he curated a major centenary exhibition and overseas touring exhibition in 2022/23 that drew over 20,000 visitors. His doctoral dissertation at the University of Oxford focused on Richard Strauss's reception of Mozart in relation to interwar politics and Austrian literature. Before becoming a Senior Lecturer in Salzburg, he taught at the University of Cambridge, East Anglia (Norwich) and at various universities in Philadelphia. Since 2017, he has served as General Secretary of the International Richard Strauss Society and editor of the peer-reviewed journal, *Richard Strauss-Jahrbuch*. Recent publications have focused on music and cultural diplomacy, and he is currently writing a history of Strauss operatic stagings for Cambridge University Press. In 2023, the Salzburg Festival appointed him to the Advisory Board of its newly reconstituted Archive.