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@bern.2017



2nd transnational opera studies conference

University of Bern, Switzerland

5 – 7 July 2017

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CREDITS

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Universität Bern
Institut für Musikwissenschaft

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in collaboration with



Schweizerische Musikforschende Gesellschaft
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Società Svizzera di Musicologia

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PRESENTATION

On the model of other events that focus on a specific area of study (the Medieval and Renaissance Music Conference, Baroque Music Conference etc.), we propose a biennial meeting devoted to opera, of all periods and in all aspects, as an opportunity for scholars from different countries to come together, and to foster interest in opera studies in the younger generation of musicologists.

The location of the conference will change from one meeting to the next, in order to encourage the presence of scholars from different host countries, and to widen the pool of participants. The papers can be either given in English or in the language/languages of the country in which the conference will take place.

All are invited to take part, regardless of professional status. As with other events of this kind, participants and spectators will be required to pay for themselves; registration fees and other costs, however, will be kept as low as possible.

The name of the conference is designed as an acronym:

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with the final word leading to the host city.

Following the success of the first meeting (University of Bologna, 30 June-2 July 2015), the second *Transnational Opera Studies Conference* is hosted by the Musikwissenschaftliches Institut of the University of Bern: its name is therefore: *tosc@bern.2017*

The University of Bern has generously offered to provide meeting rooms. This conference is kindly supported by the Schweizerische Akademie der Geistes- und Sozialwissenschaft (SAGW), Fakultäts-Mittel of the University of Bern, Burggemeinde Bern, and with the collaboration of the Schweizerische Musikforschende Gesellschaft (SMG).

The call for papers of *tosc@bern.2017* received 223 proposals from 30 countries: USA (58), UK (28), Italy (20), France (19), Germany (18), Austria (15), Canada (7), Spain (6), Portugal (6), Brazil (5), Australia (4), Czech Republic (4), Switzerland (4), Greece (4), Poland (3), Finland (3), Russia (3), Sweden (3), Israel (3), Slovakia (3), China (3), Japan (2), Colombia (1), Ireland (1), Denmark (1), Cyprus (1), Holland (1), New Zealand (1), Lithuania (1), Tunisia (1).

The topics proposed spanned all historical periods, as well as touching on various issues related to opera in its widest sense. Sixty-nine papers have been accepted.

We hope you enjoy the Conference!

The Programme Committee of *tosc@bern.2017*

PROGRAMME COMMITTEE

MARCO BEGHELLI is Associate Professor of Musical Philology at the University of Bologna and founder of the Archivio del canto (<http://archiviodelcanto.dar.unibo.it>). Fields of research: eighteenth- and nineteenth-century Italian opera, historical lexicon of opera (articles on baritono, cabaletta, cavatina, gran scena, libretto etc.), history of singing (a PhD dissertation on Italian vocal treatises), vocal performance practice. Books: *La retorica del rituale nel melodramma ottocentesco* (Parma, 2003), *Ermafrodite armoniche: il contralto nell'Ottocento* (with Raffaele Talmelli; Varese, 2011), *Carteggio Verdi-Waldmann* (with Nicola Badolato; Parma, 2015). Critical editions: operas of Vivaldi, Hasse, Mysliveček, Mayr, Pavesi, Rossini, Schubert, Meyerbeer. – marco.beghelli@unibo.it

CÉLINE FRIGAU MANNING is Associate Professor in Italian and Theatre Studies at the University of Paris-VIII and a member of the Institut Universitaire de France. A graduate of the École Normale Supérieure, she was a researcher at the Bibliothèque-musée de l'Opéra and resident scholar at the Villa Medici.

After working on opera singers' acting practices (*Chanteurs en scène. L'œil du spectateur au Théâtre-Italien, 1815-1848*; Paris, 2014), she is presently leading a five-year research grant, funded by the IUF, on the relationships between music, opera, and the medical sciences in the nineteenth century. Along with Isabelle Moindrot, she will be hosting tosc@paris.2019. – celine.frigau@gmail.com

ANSELM GERHARD is Professor of Musicology at the University of Bern. His research interests include Italian, French and Russian opera of the long nineteenth century, instrumental music of the eighteenth and nineteenth centuries, and the institutional history of musicology. His publications include *The Urbanization of Opera* (Chicago, 1998), *Verdi Handbuch* (with Uwe Schweikert; Stuttgart, 2001; 2/2013), and *Verdi* (Munich, 2012). Since 2015 he is editor-in-chief of the journal *verdiperspektiven*. In 2008 he was awarded with the Dent Medal of the Royal Musical Association. – anselm.gerhard@musik.unibe.ch

AXEL KÖRNER is Professor of Modern History at University College London and Director of the UCL Centre for Transnational History. Most recently he published *America in Italy: The United States in the Political Thought and Imagination of the Risorgimento, 1763-1865* (Princeton, 2017), which contains a chapter on Verdi's *Un ballo in maschera*. His *Politics of Culture in Liberal Italy* (New York, 2009) includes a detailed analysis of Bologna's Teatro Comunale and of Italian Wagnerism. He also edited a special issue of the *Journal of Modern Italian Studies* on "Opera and Nation in Nineteenth-Century Italy" (2012). In 2015 the Leverhulme Trust awarded him a major award to write a transnational history of the Habsburg monarchy. – a.korner@ucl.ac.uk

GUNDULA KREUZER is Associate Professor of Music at Yale University. Her monograph *Curtain, Gong, Steam: Wagnerian Technologies of 19th-Century Opera* is forthcoming from California University Press. Other publications include her award-winning *Verdi and the Germans: From Unification to the Third Reich* (Cambridge, 2010) and her edition of Verdi's chamber music for *The Works of Giuseppe Verdi*. She served as reviews editor for *Opera Quarterly*, is

currently on the editorial boards of the *Journal of the American Musicological Society*, *verdiperspektiven*, and *Cambridge Opera Journal*, and in 2015-16 was an Italian Academy Fellow at Columbia University. – gundula.kreuzer@yale.edu

VINCENZINA CATERINA OTTOMANO is currently Postdoctoral Research Assistant and Lecturer at the University of Bern and Assistant at the Centro Studi Luciano Berio (Florence). She received her PhD in Musicology at the University of Bern on *The Impact of Russian Opera in France and Italy*. Her publications include *Claudio Abbado alla Scala* (with Angela Ida De Benedictis; Milano, 2008), an issue of the journal *Musiktheorie* on Russian opera's reception ("Kulturtransfer und transnationale Wechselbeziehungen: Russisches Musiktheater in Bewegung", 3/2015) and the volume *Luciano Berio. Interviste e colloqui* (Turin, forthcoming). Since 2015 she is also managing editor of the journal *verdiperspektiven*. – vincenzina.ottomano@musik.unibe.ch

ARNE STOLLBERG is professor of Historical Musicology at the Humboldt University of Berlin. His research interests include questions concerning music aesthetics, music theatre, and instrumental music from the eighteenth to the twenty-first centuries. Book publications: *Durch den Traum zum Leben. Erich Wolfgang Korngolds Oper „Die tote Stadt“* (Mainz, 2003, 2/2004); *Ohr und Auge – Klang und Form. Facetten einer musikästhetischen Dichotomie bei Johann Gottfried Herder, Richard Wagner und Franz Schreker* (Stuttgart, 2006); *Tönend bewegte Dramen. Die Idee des Tragischen in der Orchestermusik vom späten 18. bis zum frühen 20. Jahrhundert* (Munich, 2014). He is editor-in-chief of the journal *wagnerspectrum* and has also edited several collected volumes, lately *Gefühlskraftwerke für Patrioten? Richard Wagner und das Musiktheater zwischen Nationalismus und Globalisierung* (with Ivana Rentsch and Anselm Gerhard; Würzburg, 2017). – arne.stollberg@hu-berlin.de

CRISTINA URCHUEGUÍA studied piano in Valencia and musicology in Würzburg. After her habilitation in Zürich she was appointed professor at the University of Bern. Her fields of research include polyphonic music in the sixteenth century

and the German Singspiel in the eighteenth century, trying to bridge the gap between a history of music based only on written sources and more broad conception of musical textuality. The music history of Switzerland has become a priority of her research and teaching. – cristina.urchueguia@musik.unibe.ch

ASSISTANT ORGANIZER

VALERIA LUCENTINI studied at the University of Padua (Italy) and obtained her Master's degree in Musicology at the University of Bern in 2015. Since December 2013, she has been Research Assistant to Anselm Gerhard and in 2016 she received a fellowship by the Forschungszentrum Gotha of the Universität Erfurt. Currently, she is a PhD student at the University of Bern, supported by the Swiss National Science Foundation, with her project *Discourse on Music and Italian National Character between Eighteen-Century Travel Writing and Encyclopedias*. She has been giving talks at conferences in Italy, England, Ireland, Finland and Japan. She published articles and contributions in *Schweizer Jahrbuch für Musikwissenschaft*, *Dizionario biografico degli Italiani*, the *Jürgen Höflich Verlag* and the new-born journal *verdiperspektiven*.

– valeria.lucentini@musik.unibe.ch

WELCOME RECEPTION

Tuesday, 4 July 2017 - Evening

UniS, Universität Bern, Schanzeneckstrasse 1, 3012 Bern

17:00 Registration

18:30 Welcome Reception

Aperitif

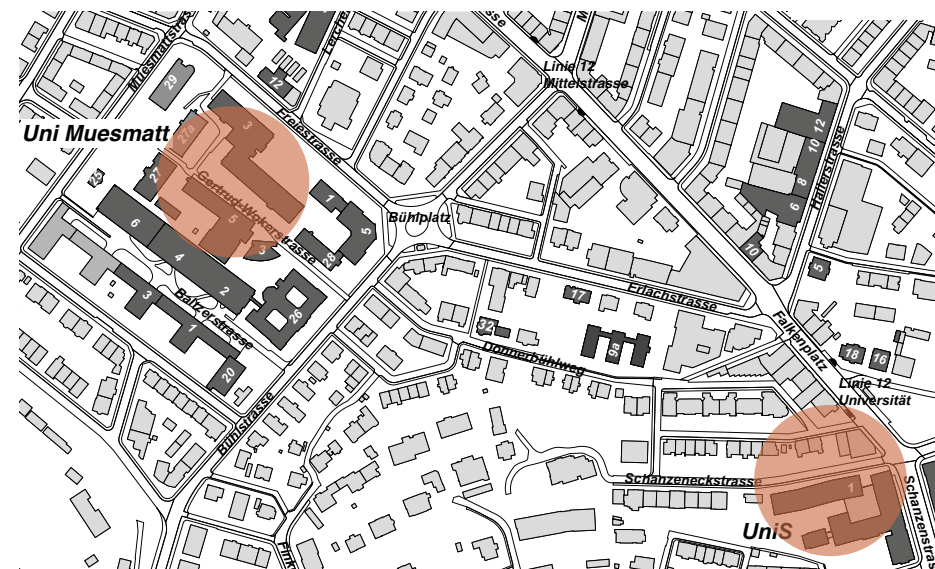
SITE PLAN

The conference will take place at

UniS, Schanzeneckstrasse 1, 3012 Bern

Aula Muesmatt, Gertrud-Woker-Strasse 5, 3012 Bern

All room numbers in the following programme refers to UniS, sessions in Aula Muesmatt are marked by a dot ●.



9h30 **Official Congress Opening** **A003**

BRUNO MORETTI, Vizerektor der Universität Bern
 STEFAN REBENICH, Vizedekan der Philosophisch-historischen Fakultät
 ANSELM GERHARD, Direktor des Instituts für Musikwissenschaft

9h45 **Keynote I** **A003**

GÜNTHER HEEG: Die Oper als Herausforderung des Epischen Theaters oder: Was Theater von der Oper lernen kann und umgekehrt

10h45 coffee break

A-126 **A-122** **A003**

	Production Systems	Opera in Latin America	Vocalità
	Chair: JUTTA TOELLE	Chair: BENJAMIN WALTON	Chair: MARCO BEGHELLI
11h15	RICHARD ERKENS The Death of an Impresario (and What it Tells Us about Opera Production in the 1740s)	ANNIBALE CETRANGOLO Rivers vs. Borders	BRUCE ALAN BROWN Bartolomeo Nucci and the Tuscan Castration Debate of 1778
11h50	INGEBORG ZECHNER Transnational Networks as a Basis for the Opera Industry in the Nineteenth Century	PAULO M. KÜHL <i>The Magic Lantern: Transferring Opera and Caricature to the New World</i>	ROBERT CROWE A Female Impersonator in Post-Napoleonic Europe: The Odd, Forgotten Career of Falsetto Sopranoist Karl Blumenfeld
12h25	CRISTINA SCUDERI "...e sempre andremo di male in peggio": impresari e organizzazione operistica da Fiume a Ragusa in epoca di crisi	DITLEV RINDOM The Sense of an Ending: <i>Otello</i> in Buenos Aires at the Fin de Siècle	SUSAN RUTHERFORD "The Sound of Tears": Vibrato and the Nineteenth-Century Operatic Stage in Britain

13h00 Lunch

BRUNO MORETTI is full professor for Italian Linguistics at the University of Bern since 2002 and Vice-Rector for Teaching since 2011. He is also director of the Osservatorio Linguistico della Svizzera Italiana. His main research interests are in the fields of sociolinguistics and multilingualism. He has been president of the Swiss Linguistics Society, vice-president of the Società di Linguistica Italiana and president of the Committee for the Swiss National Dictionaries. Since 2016 he is a member of the Accademia della Crusca.

STEFAN REBENICH is Vice Dean of the Faculty of Humanities and Professor of Ancient History and the Classical Tradition in the Department of History at the University of Bern. He has published widely in the field of monarchical rule in antiquity, the history of Christianity, the later Roman empire and the history of historiography, including *Jerome* (London 2002), *Theodor Mommsen. Eine Biographie* (Munich 2002; 2/2007), *C. H. Beck, 1763-2013. Der kulturwissenschaftliche Verlag und seine Geschichte* (Munich, 2013) and, most recently, *Monarchische Herrschaft im Altertum* (Berlin/Boston 2017).

ANSELM GERHARD, see p. 6

KEYNOTE I

GÜNTHER HEEG is head of the Institute of Theatre Studies at Leipzig University and Director of the Centre of Competence for Theatre there. He published widely about body, image and language in eighteenth century theatre as well as Brecht, Heiner Müller and the transmediality of the arts. The current focus of his work is on the concept of a theatre of recurrence and repetition and the idea of a transcultural theatre. His recent publications are *Das transkulturelle Theater* (Berlin, 2017), *Reenacting History. Theater & Geschichte* (Berlin, 2014) and *Momentaufnahme Theaterwissenschaft* (Berlin, 2014). Günther Heeg is vice president of the International Brecht Society (IBS) and co-director of the

German-Japanese research team *Tradition and Transculturality in Japanese and German Contemporary Theatre*. – guenther.heeg@gmx.de

The Opera—A Challenge for Epic Theatre

It is well known that Brecht's revolution of theatre depends strongly on music and on opera in particular. Brecht's lifelong cooperation with composers such as Kurt Weill, Paul Hindemith, Hanns Eisler and Paul Dessau, his operas *Dreigroschenoper*, *Mahagonny* and *Lukullus* as well as other opera projects are proof of that. There is, however, very little research on the specific quality of the relationship between the artforms so distinctive for Brecht's work. This quality is crucial for any future theory of both, opera and theatre. Brecht, as I will illustrate in my talk, is working transmedially. To him, opera, but also the art of painting, are not alien art forms, set apart from his own medium, the theatre. Instead, they rather highlight the alien elements within the supposedly own. It is Brecht's future-oriented method to move inside the alien within his own theatre work and to confront the challenges it poses. Thus, we can speak of opera as a challenge, even as the inherently alien of (epic) theatre. This opens a transmedial area of tension, which forbids to allocate one to the other—epic theatre to opera or opera to epic theatre—or to merge them into one higher overall work of art (Gesamtkunstwerk). In order for the transmedial constellation to keep its productive sting of being alien, one has to insist on a “separation of elements” (“Trennung der Elemente”) within one's own work, as Brecht explains in his “Anmerkungen zur Oper *Aufstieg und Fall der Stadt Mahagonny*”. The talk illustrates the importance of separation as an aesthetic practice Brecht learned in his cooperation with Kurt Weill, as a basic operation of Brecht's transmedial theatre. It sheds a new light on the concept of the gesture and on the emotions, often considered lacking in Brecht's theatre. Finally, I will use one scene from *Mahagonny* to outline the “power plant of emotions”, as Alexander Kluge calls the opera, in the interaction of the separated as a model for transcultural cohabitation.

PRODUCTION SYSTEMS

Chair:

JUTTA TOELLE is a musicologist and historian who specializes in the history of the opera industry, amongst other things. Her PhD thesis (musicology, Humboldt University Berlin), based on years of research in Italian archives, was published by Bärenreiter: *Oper als Geschäft: Impresari an italienischen Opernhäusern, 1860-1900* (Kassel, 2007). She was assistant professor at her Alma Mater in Berlin (2007-2012) and spent a year as Visiting Scholar at University of Chicago with a DFG scholarship. Since 2013 she is a PostDoc research fellow at the Music Department of the newly-founded Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany, where she conducts research on modern day-concert audiences and seventeenth-century missionaries.

– jutta.toelle@aesthetics.mpg.de

RICHARD ERKENS studied at the University of Bayreuth and at the Freie Universität Berlin, where he was awarded his PhD with a thesis on the Italian composer Alberto Franchetti. At the Lübeck Theatre, he worked as dramatic adviser for opera as well as vice opera-director (2011-2015). Since then, he has been a research assistant at the German Historical Institute in Rome, working on a new research project on the role and influence of impresarios in eighteenth century Italy. He was assistant lecturer at the Hanover University of Music, Drama and Media (2011) and at the Humboldt University, Berlin (2016/17).

– erkens@dhi-roma.it

The Death of an Impresario (and What it Tells Us about Opera Production in the 1740s)

Local patrons, the building owners, the renters of the boxes, the rivalry of other theatres in town, and the theatregoers played a significant role in shaping the business of opera. To keep all of these interests in balance while being attentive to his own profit at the same time, the impresario was a central figure within the production process. Thanks to some unexpectedly significant sources, a detailed

inventory of an impresario's household compiled by judicial officials a few days after his death, we are able to look directly upon his desk during the Roman *stagione di carnevale* of 1741.

INGEBORG ZECHNER studied musicology and business administration at the University of Graz and at the University of Music and Performing Arts Graz. She received her PhD in historical musicology in 2014 with a dissertation about London's Italian opera business in the nineteenth century at the University of Graz (supervisor: Michael Walter). Since July 2015, she has been working at the research centre of Christoph Willibald Gluck at the University of Salzburg. Currently, she is editing ballet music composed by Gluck for the complete edition of his works. Zechner taught courses at the Universities of Graz, Salzburg and Vienna. – ingeborg.zechner@sbg.ac.at

Transnational Networks as a Basis for the Opera Industry in the Nineteenth Century

International transfer characterizes the Italian opera market in the nineteenth century. Operatic works circulated transnationally and were adapted to the distinct local surroundings, in which the performances took place. London was the centre of this opera market, due to its dependency on the import of singers and works. This paper will examine the mechanisms of the networks of London's Italian opera between 1830 and 1852. The main focus lies on the exchange between Paris and London. Chances as well as challenges arising from the different legal and political backgrounds of both cities will be discussed through the critical analysis of sources, such as correspondences, singers' contracts, court proceedings, performance statistics, and journal reports.

CRISTINA SCUDERI is a university assistant post-doc at the Karl-Franzens-Universität Graz. After her PhD and diplomas in organ, harpsichord and electronic music, she worked at the Universities of Fribourg and Stuttgart, collaborating with the Universities of Udine and Padua. Her current project focalizes on

tracing and reconstructing the production system of Italian opera in Eastern Adriatic theatres (1861-1918) in the light of the network between impresarios, theatrical directions, composers and editors. – cristina.scuderi@uni-graz.at

“...e sempre andremo di male in peggio”: impresari e organizzazione operistica da Fiume a Ragusa in epoca di crisi [Impresarios and Operatic Organization from Rijeka to Dubrovnik in Times of Crisis]

Preparing and overseeing an opera season was a very difficult task in Dalmatia at the end of the nineteenth century. Securing necessary funds was not always easy and resulted in the employment of inadequate artists, in delays concerning the sets and costumes, which sometimes arrived late by sea (when they had not been loaded onto the wrong steamboat just before a premiere), the protests of shareholders, denouncements from other impresarios, and an ethnically mixed audience which demanded to be satisfied. The impresarios had to work with a system that was becoming less and less able to guarantee opera performances and their wider circulation. What strategies were used to cope with these major organizational problems?

OPERA IN LATIN AMERICA

Chair:

BENJAMIN WALTON is University Senior Lecturer in Music at the University of Cambridge, and Fellow of Jesus College. His publications include *Rossini in Restoration Paris: The Sound of Modern Life* (Cambridge, 2007), *The Invention of Beethoven and Rossini* (co-edited with Nicholas Mathew; Cambridge 2013), and *Nineteenth-Century Opera and the Scientific Imagination* (co-edited with David Trippett, forthcoming). He is also co-editor of *Cambridge Opera Journal*. He is currently completing a book on the first opera troupe to go around the world. – bw283@cam.ac.uk

ANNIBALE CETRANGOLO studied music in Buenos Aires and Brussels (Koninklijk Conservatorium). He is a doctor of the University of Valladolid. He has

conducted and recorded many melodramas of the early seventeenth century and fifteen CDs of Latin-American baroque music. He is the director of the Institute for Latin American Music and the chair of RIIA (Relaciones Italo-Iberoamericanas) Study Group of the International Musicological Society. His researches on Giacomo Facco have been published in four volumes and his studies on Italian opera migrations in *Ópera, barcos y banderas* (Madrid, 2015). He has won the Konex Foundation award. He is Professor at the Università Ca' Foscari (Venice) and at the Universidad Nacional de San Martín (Buenos Aires).

– aecetrangolo@gmail.com

Rivers vs. Borders

South American nations wanted to justify borders created by politicians using their culture. Opera did not respect those desires. It circulated across those limits and its forces entered the territory in connection with something else: business management. Lyric networks stimulated a transnational community of taste that united more than borders. The channel used for those migrations were, above all, navigable rivers. The arrival of a troupe to those peripheral places meant the contact with a complex cultural universe. It banishes methodologically the tendency to consider countries as isolated entities. Opera jumps borders and calls to interdisciplinary and global studies.

PAULO M. KÜHL is Associate Professor at the Arts Institute, University of Campinas, where he has been teaching history of opera since 1993. His main interests are the history of Italian opera in Portugal and Brazil and the theory of opera and cultural transference between Europe and the Americas. He is currently a member of the Leverhulme-funded International Network for *Reimagining Italianità, Opera and Musical Culture in Transnational Perspective*.

– paulokuhl@iar.unicamp.br

The Magic Lantern: Transferring Opera and Caricature to the New World

Araújo Porto-Alegre, a key figure in nineteenth century Brazil, published between 1844 and 1845 a magazine with texts and caricatures, called *A lanterna*

mágica (*The Magic Lantern*), a sort of Brazilian sequel of Honoré Daumier's *Les Cent et un Robert Macaire* (1839). The purpose of this paper is to examine, through the example of the *Magic Lantern*, what happened to two models of artistic creation—Italian opera and caricature—when they were transferred to Brazil in the nineteenth century and also to understand why a transvestite opera singer could be considered the most appropriate way to criticize Brazilian society.

DITLEV RINDOM is a PhD student at the University of Cambridge, where he is fully-funded by the Nigel and Judy Weiss Research Studentship and a Vice-Chancellor's Award. His research focuses upon Italian operatic culture in Milan, New York and Buenos Aires around 1900, and has been presented at AMS Vancouver, tosc@bologna.2015, Biennial Nineteenth-Century Music International Conference and the Northern Opera Research Network. He previously studied at the University of Oxford and the RNCM and his articles and reviews have appeared (and are forthcoming) in *Opera Quarterly*, *Nineteenth-Century Music Review*, *Times Literary Supplement*, *Cambridge Quarterly* and the *Oxonian Review of Books*. – dr423@cam.ac.uk

The Sense of an Ending: Otello in Buenos Aires at the Fin de Siècle

This paper explores the competition between two opera companies to premiere Verdi's *Otello* in Buenos Aires in 1888. The first Latin American performances of the opera, they were preceded by months of news reports about *Otello* and its eventual transfer across the Atlantic: an event that seemed to cement Buenos Aires's leading position on the global opera circuit. The paper investigates the opera's Argentinian reception history through a particular focus both on Buenos Aires's urban development and the complex issues raised by *Otello*'s staging requirements, in order to explore the long-range consequences of opera's mediocrity at this historical moment.

Chair: MARCO BEGHELLI, see p. 5

BRUCE ALAN BROWN (PhD 1986, University of California, Berkeley) is Professor of Musicology at the University of Southern California. His publications include *Gluck and the French Theatre in Vienna* (Oxford, 1991), *W. A. Mozart: Così fan tutte* (Cambridge, 1995), *The Grotesque Dancer on the Eighteenth-Century Stage* (ed., with Rebecca Harris-Warrick; Wisconsin, 2005), critical editions (Bärenreiter) of various of Gluck's opéras-comiques, and numerous articles. From 2005 to 2007, he was editor-in-chief of the *Journal of the American Musicological Society*. He is a member of the editorial board of the *Gluck-Gesamtausgabe* (Mainz) and of the *Akademie für Mozart-Forschung* (Salzburg).

– brucebro@usc.edu

Bartolomeo Nucci and the Tuscan Castration Debate of 1778

In this paper, I consider a 1778 memorandum containing recommendations for Tuscan Grand Duke Pietro Leopoldo on a proposed prohibition of castration for the purposes of producing singers. I examine this document in relation to Pietro Leopoldo's 1786 reform of Tuscany's penal code (especially as regards *cerusici*, a class of surgeons that included the itinerant *norcini* who usually performed the operation), and also the 1766 case that had provoked the proposed ban: attempts to recruit castrati by the noted singing teacher Bartolomeo Nucci, many of whose music manuscripts (including teaching materials) are preserved at the University of California, Berkeley.

ROBERT CROWE finished his PhD at Boston University in the spring of 2017 writing his dissertation under the guidance of Joshua Rifkin: *Giambattista Velluti in London (1825-1829): Literary Constructions of the Last Operatic Castrato*. A male soprano of over 25 years' professional performing experience and the first of this voice type ever to be a national winner of the Metropolitan Opera Competition, he released his third solo CD *The Complete "Amen, Alleluia" Arias of George Frideric Handel* with Ensemble Il Furioso on the Toccata Classics label in May of this year. He lives in Schwäbisch Gmünd, Germany. – rwcrowe@bu.edu

A Female Impersonator in Post-Napoleonic Europe: the Odd, Forgotten Career of Falsetto Sopranoist Karl Blumenfeld

This paper will center upon the now essentially unknown career of Karl Blumenfeld. A falsetto soprano and female impersonator, he achieved considerable renown, even stardom, during the late 1810s and throughout the 1820s in German-speaking Europe, primarily for his role as *Die falsche Catalani*, in which he hilariously parodied Angelica Catalani. Through accounts of Blumenfeld and his male contemporaries, however, it will also explore the fairly sudden fall of the male falsetto—until then an accepted aspect of vocalization not only for falsettists, but also tenors—and its increasing association with decadence and effeminacy.

SUSAN RUTHERFORD is Senior Lecturer in Music at the University of Manchester. Her publications include *The New Woman and Her Sisters: Feminism and Theatre, 1850–1914* (as co-editor; New York, 1992), *The Prima Donna and Opera, 1815–1930* (Cambridge, 2006), and *Verdi, Opera, Women* (Cambridge, 2013), as well as numerous essays on voice, performance, and Italian opera. She is the recipient of the Pauline Alderman Award (International Alliance for Women in Music), and the Premio Internazionale Rotary Club di Parma “Giuseppe Verdi” (Istituto Nazionale di Studi Verdiani). Her current project (funded by a Leverhulme Trust Major Research Fellowship) is entitled *A History of Voices: Singing in Britain 1690 to the Present*. – susan.rutherford@manchester.ac.uk

The “Sound of Tears”: Vibrato and the Nineteenth-Century Operatic Stage in Britain

While British critics initially welcomed the vocal “trembling” of singers such as Rubini in the 1820s and Tamberlik in the 1850s as a revelation of emotion, by the 1860s they had begun to complain about the “vice of vibrato”. Focussing mainly on London, this paper explores the arrival in the English language of the term “vibrato”, the way it was perceived and defined in discourses concerning both vocal techniques and artistic displays of sentiment during the nineteenth century, and how it became a decisive factor dividing ideas of singing in Italy and Britain.

WEDNESDAY, 5TH JULY / AFTERNOON I

	A-126	A-122	A003
	Opera and Media	The Autumn of Italian Opera	Opera and Cinema I
	Chair: BRITTA SWEERS	Chair: LAURA MOECKLI	Chair: GUNDULA KREUZER
14h15	MASSIMO ZICARI <i>The Bel Canto</i> Tradition and the Phonographic Evidence: A Case Study on Luisa Tetrazzini	ANDREAS GIGER "Svesti la giubba" or, Uncloaking the Genesis of <i>Pagliacci</i>	ÁINE SHEIL <i>Die Meistersinger von Nürnberg</i> and <i>Der Rosenkavalier</i> as Silent Film Provocations: Hostility towards Opera on Screen in 1920s Germany
14h50	SEBASTIÁN WANUMEN Oedipus in Colombia: From Opera to Music Drama	ERIN BROOKS Living with <i>Tosca's</i> Ghosts: Transnational Performance and Memory from Bernhardt to Puccini	FRANCESCO FINOCCHIARO Cinema and Musical Theatre in the Weimar Republic: Two Case Studies
15h25	DANIELLE STEIN The Norden Broadcasts: Wagner's <i>The flying Dutchman</i> Overture and the Demoralization of the German U-boat Fleet	KATHRYN M. FENTON Cosmopolitan Nationalism in the New York Reception of <i>La fanciulla del West</i>	PHILIP ROBINSON Perestroika by Festival and Film: Soviet National Opera on Stage and Screen
16h00	coffee break		

OPERA AND MEDIA

Chair:

BRITTA SWEERS is Professor of Cultural Anthropology of Music at the Institute of Musicology and Director of the Center for Global Studies at the University of Bern. She is currently also president of the European Seminar in Ethnomusicology. Having studied at Hamburg University and Indiana University (Bloomington), she was Junior Professor at the Hochschule für Musik und Theater, Rostock (Germany) from 2003-2009. Her research interests include the transformation of traditional musics in global contexts, music and nationalism, soundscape, and applied ethnomusicology. – britta.sweers@musik.unibe.ch

MASSIMO ZICARI is Deputy Head of Research at the University School of Music (Conservatorio della Svizzera italiana) in Lugano, where he teaches music history. His studies focus mainly on opera reception and vocal performance practice. Among his most recent contributions are *Giuseppe Verdi in Victorian London* (Cambridge, 2016); "Ah! non credea mirarti' nelle fonti discografiche di primo Novecento: Adelina Patti e Luisa Tetrazzini", *Schweizer Jahrbuch für Musikwissenschaft*, 2016; "Expressive Tempo Modifications in Adelina Patti's Recordings", *Empirical Musicology Review*, 2017; "Un caso di moralità: *La Traviata* nella Londra Vittoriana (1856)", *Musica/Realtà*, 2014. – massimo.zicari@conservatorio.ch

The *Bel Canto* Tradition and the Phonographic Evidence: a Case Study on Luisa Tetrazzini

This paper reports on current research that explores the question of performance decisions and expressive tempo modifications in a number of recordings by Marcella Sembrich (1858-1935), Nellie Melba (1861-1931), and Luisa Tetrazzini (1871-1940), produced at the beginning of the twentieth century. Each of these three *prime donne* was acclaimed as the worthy successor of Adelina Patti (1843-1919); each was saluted as the living evidence that the art of bel canto had

not yet died. What do their interpretations teach us? How can they inform our notion of bel canto?

SEBASTIÁN WANUMEN is lecturer at Corpas University School of Music in Bogotá and program annotator of the Colombian National Symphony Orchestra. His current research interests are Colombian opera during the twentieth century, Latin-American music analysis and ecomusicology.

– sebastian.wanumen@juanncorpas.edu.co

Oedipus in Colombia: From Opera to Music Drama

During the nineteenth century, Latin-American composers wrote several operas based on Greek dramas. Following different musical styles, the core intention of these composers was to disseminate the European musical tradition in their countries, especially Italian opera. The arrival of the twentieth century, however, brought new narratives for music dramas privileging indigenous sources. Nevertheless, this shift did not remove the *Oedipus Rex* as a preferred plot for Colombian composers. From the world-renowned opera by Stravinsky to Colombian music dramas and films, this paper will explore the new functions (social and political) that this drama had over the last century in Colombia.

DANIELLE STEIN is a PhD student in the Department of Musicology at the University of California, Los Angeles. Her research examines World War II propaganda music and the development of weaponized music and sonic environments in the twentieth and twenty-first centuries. Recent honors include the American Musicological Society's Ingolf Dahl Memorial Award in musicology and the University of California Del Amo Fellowship. As a vocalist, Danielle has performed with the San Diego Opera, Tuscia Opera Festival, and UCLA Early Music Ensemble. She has recently cofounded the California Music Collective after three years as Assistant Artistic Director of the Celestial Opera Company.

– drstein@ucla.edu

The Norden Broadcasts: Wagner's *The Flying Dutchman* Overture and the Demoralization of the German U-boat Fleet

In 1942 the United States' Office of Naval Intelligence crafted a U-boat targeted propaganda radio show featuring a fictitious US Navy Commander, Robert Lee Norden. The German-American host unveiled information from highly classified intelligence data to gain listenership while inserting references to Wagner libretti for psychological purposes. Requiring a distinctly German theme, an excerpt from Wagner's *The Flying Dutchman* overture was selected to herald the Commander's 309 transmissions. Autobiographical accounts from the creators of the Norden Project, as well as archival documents and recordings, document and portend a shift in political uses of music and their subsequent resonances in advertising culture.

THE AUTUMN OF ITALIAN OPERA

Chair:

LAURA MOECKLI obtained her PhD from the University of Bern in 2015 with a thesis on recitative in nineteenth-century German and French opera. She was awarded a three-year research grant from the Swiss National Science Foundation for an interdisciplinary project dedicated to the Parisian Operas of Giacomo Meyerbeer in 2012. Her current areas of specialisation and publication include nineteenth-century opera performance and reception, transatlantic interaction in early twentieth-century music and operatic temporality.

– laura.moeckli@hotmail.com

ANDREAS GIGER is the Louise and Kenneth L. Kinney Professor of Opera and Professor of Musicology at Louisiana State University. He is the author of *Verdi and the French Aesthetic* (Cambridge, 2008) and the editor of *I due Foscari for The Works of Giuseppe Verdi*. He is currently working on the critical editions of *Cavalleria rusticana* and (with a grant from the National Endowment for the Humanities) *Pagliacci*, both to be published by Bärenreiter. – agiger1@lsu.edu

“Svesti la giubba” or, Uncloaking the Genesis of *Pagliacci*

Even though *Pagliacci* is one of the most frequently performed operas, we know very little about its genesis, in part due to the relatively small number of sources that survived the 1943 bombings of Milan. In light of this situation, Leoncavallo’s unpublished autobiography, the so-called “Appunti,” has received too much attention and been given too much credence, especially as Leoncavallo had a penchant for distorting the facts to protect his legacy.

ERIN BROOKS is Assistant Professor of Music History at State University of New York at Potsdam. She holds a PhD in musicology from Washington University in St. Louis; her research focuses on French dramatic music, transnational reception, gesture, and interconnections between theatrical media. She has published on the operas of Saint-Saëns and early film practices, and is currently completing articles on (*La Tosca* and stage music and trauma during World War I. She is also working on a manuscript on Sarah Bernhardt and musical culture. She has presented at American Musicological Society meetings and conferences on nineteenth-century music, film, World War I, and French opera.

– brooksem@potsdam.edu

Living with *Tosca*’s Ghosts: Transnational Performance and Memory from Bernhardt to Puccini

French actress Sarah Bernhardt’s twenty-five year reign as Floria Tosca—spanning more than a thousand performances across the globe—proved indelible for performers, critics, and audiences. In this study, I analyse performance traditions in (*La Tosca*), namely how Sarah Bernhardt’s presence marked the characterization, vocal style, visual aesthetic, and audience reception of Puccini’s *Tosca*. I offer a new reading of the opera, which acknowledges the rich interconnections of performance and memory across national and linguistic boundaries. I argue we experience Puccini’s *Tosca* as a palimpsest in which the powerful presence of earlier performances lurks within gestures, vocalizations, and critical reception.

KATHRYN M. FENTON studied at McGill, Notre Dame, and the University of Western Ontario. Since 2013, she has taught at Eastern Illinois University and in 2016 was lecturer of music history at the University of Guelph. Her work has centred on opera, reception history, American music and life during the Gilded Ages and Progressive Era, music periodicals, and issues of national identity formation. Her forthcoming book on the reception of Puccini’s *La fanciulla del West* in New York City will be published in the Ashgate Interdisciplinary Studies in Opera series at Routledge in the winter of 2018. – kathrynfenton@gmail.com

Cosmopolitan Nationalism in the New York Reception of *La fanciulla del West*

With its libretto drawn from an American melodrama, and its music by the leading Italian composer of the time, Puccini’s *La fanciulla del West* (New York, 1910) is at its very core a transnational work. Its world premiere was the first by a leading composer on American soil by an American-based opera company. Yet, that company was run by members of the former management team of an Italian opera company and the performers were primarily Italian nationals. The newspaper coverage of this event illustrates tensions between nationalism, nativism, and cosmopolitanism in the American opera field during the early twentieth century.

OPERA AND CINEMA I

Chair: GUNDULA KREUZER, see p. 6

ÁINE SHEIL is a Senior Lecturer in Music at the University of York, UK. Her publications include articles and chapters on contemporary opera practice, opera-related arts policy, and the production and reception history of Wagner’s *Die Meistersinger von Nürnberg*. She previously worked as a postdoctoral researcher in the Department of Drama, Trinity College Dublin, and in the Publications Department of the Royal Opera House, London. – aine.sheil@york.ac.uk

***Die Meistersinger von Nürnberg* and *Der Rosenkavalier* as Silent Film Provocations: Hostility towards Opera on Screen in 1920s Germany**

Ludwig Berger's *Der Meister von Nürnberg*, a recognizable but freely adapted silent film version of Wagner's *Die Meistersinger von Nürnberg*, opened in Berlin in 1927. It followed a 1926 film version of *Der Rosenkavalier*, on which Richard Strauss and Hugo von Hofmannsthal collaborated. Taken together, these two films illustrate the uneasy relationship between silent-era cinema and opera in 1920s Germany. Focusing on the *Meistersinger* film as a particularly complex case of politicized opera adaptation and reception, this paper demonstrates that for many opera supporters at the time, the combining of opera and film was not desirable or in opera's interests.

FRANCESCO FINOCCHIARO is Senior Research Scientist at the Department of Musicology of the University of Vienna. His research focuses on the connection between composition, theory and aesthetics in twentieth-century music. He edited Arnold Schönberg's *Il pensiero musicale* (Rome, 2011) and has also published extensively on film music, with special regard to the relationship between cinema and musical avant-gardes (*Modernismo musicale e cinema tedesco nel primo Novecento*, Lucca, 2017). He has taught in Italy at the Universities of Bologna, Milan, Florence, as well as at Ferrara Conservatory, and in Austria at the University of Vienna. – francesco.finocchiaro@univie.ac.at

Cinema and Musical Theatre in the Weimar Republic: Two Case Studies

Cinema had a pervasive influence on the musical theatre of the 1920s. The *Zeitoper* genre experimented with a wide range of cross-medial pollinations between musical theatre and new medial languages, above all cinema and radio. In some instances, the use of the cinematic medium leads to a separate theatre number. In Kurt Weill's *Royal Palace*, a film sequence narrates the tour of Dejanira and her husband from Nice to Constantinople and to the North Pole. Similarly, in his opera *Lulu* Berg uses a silent short film to represent the events that take place between the arrest of the protagonist and her escape from prison.

PHILIP ROBINSON is a doctoral research student at Manchester University, having previously studied at Bristol University and Royal Holloway, University of London. His recent research interests lie in Russian and Soviet music, nationalism, and opera studies, and his PhD work considers national music festivals in Moscow during the 1930s, with a particular interest in transnational socialist realist opera. – philip.robinson-2@manchester.ac.uk

Perestroika by Festival and Film: Soviet National Opera on Stage and Screen

This paper explores Soviet film adaptations of transnational operas. Film-operas served to popularize an elite genre by translating it into a medium of mass appeal, and form a canon of contemporary transnational operas serving the myth-making of Soviet modernity. This paper examines Soviet reworkings of the Hulak-Artemovskiy's nineteenth-century opera *Zaporozhets za Dunayem*, revived in 1936 in a re-composed version by Vladimir Yorish, and committed to film by Ivan Kavaleridze in 1937. Kavaleridze, along with Shostakovich, was a victim of a *Pravda* denunciation in 1936. I argue that accepting the commission was a personal perestroika, as Taruskin has argued for Shostakovich's Fifth Symphony.

WEDNESDAY, 5TH JULY / AFTERNOON II

	A-122	A-126	A003
	Opera and Transnational Shifts Chair: DAVID ROSEN	Staging Opera Chair: CÉLINE FRIGAU MANNING	Opera and Cinema II Chair: SASCHA WEGNER
16h30	LUÍSA CYMBRON <i>Donizetti's Il furioso all'isola di San Domingo</i> in the Iberian Peninsula: in Search of a Transnational Approach	HELENA KOPCHICK SPENCER Henri Justamant's Choreographies for <i>Les Huguenots</i> and <i>La Favorite</i> at the Paris Opéra, 1868/69	MARCO LADD Film Music <i>avant la lettre?</i> Disentangling Film from Opera in Italy, 1913
17h05	DIANA HALLMAN Venetian "Terreur" in Nineteenth-Century Franco-Italian Opera: Halévy's <i>La Reine de Chypre</i> and Verdi's <i>I due Foscari</i>	BENJAMIN WALTON Technological Phantoms of the Opéra	CHRISTY THOMAS Scoring the Silents: Casa Ricordi and Savoia Film <i>Germania</i> (1914)
17h45	Tosca Award's Winner Address		A003
	Chair: MARCO BEGHELLI		
	SARAH FUCHS SAMPSON Performing Provence: Emma Calvé and the <i>Chanson de Magali</i> at the Opéra-Comique, in Arles, and on the Phonograph		
19h30	● Lecture Recital "The Art of Fortepiano Singing" Leonardo Miucci, fortepiano @ Aula Muesmatt		

OPERA AND TRANSNATIONAL SHIFTS

Chair:

DAVID ROSEN, Professor emeritus of Music at Cornell University, works primarily with nineteenth- and early twentieth-century Italian music, although he has written about opera theory, French grand opera, Mozart piano concertos, and Stanislavsky as opera director as well. He edited Verdi's *Messa da Requiem* in *The Works of Giuseppe Verdi* and wrote the Cambridge Music Handbook about that work. He is a member of the editorial board of *The Works of Giuseppe Verdi* and the *comitato scientifico* of the Centro studi Giacomo Puccini (Lucca, Italy).
– dbr2@cornell.edu

LUÍSA CYMBRON is Associate Professor of Musicology at the Universidade Nova (Lisbon) and a researcher at the Centre for Sociology and Musical Aesthetics Studies (CESEM). Her main areas of specialization are the history of Portuguese music (nineteenth century), Italian opera and musical relations between Portugal and Brazil. She is the author of *História da Música Portuguesa* (with Manuel Carlos de Brito; Lisbon, 1992), *Verdi em Portugal 1843-2001* (Lisbon, 2001) and *Olhares sobre a Música em Portugal no Século XIX* (Lisbon, 2013). She has published and participated in research projects both in Portugal and abroad.
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Donizetti's *Il furioso all'isola di San Domingo* in the Iberian Peninsula: In Search of a Transnational Approach

In Portugal, an old popular saying claims that "neither a good wind nor a good marriage will come from Spain". This proverb, even when decontextualized, allows us to understand the rigid separation that existed between Spain and Portugal for centuries. However, from the viewpoint of nineteenth-century producers of Italian opera, the political-administrative divisions within the Iberian Peninsula appeared blurred. This phenomenon suggests seeking out a transnational approach that, with one single exception, never interested Portuguese and

Spanish musicologists. Starting with Donizetti's *Il furioso all'isola di San Domingo* (Rome, 1833), an opera that enjoyed a wide circulation, this paper aims to explain the reasons and conditions that characterized its success in the Iberian Peninsula.

DIANA R. HALLMAN, Associate Professor of Musicology at the University of Kentucky, centers her research in nineteenth-century French opera and cultural history. She is author of *Opera, Liberalism, and Antisemitism in Nineteenth-Century France: The Politics of Halévy's "La Juive"* (Cambridge, 2002; 2/2007) and made contributions to *The Cambridge Companion to Grand Opera* (Cambridge, 2003), *Music, Theater, and Cultural Transfer: Paris, 1830-1914* (Chicago, 2009), *Le Concours du Prix de Rome de la musique, 1803-1968* (Lyons, 2011), *Sephardism: Spanish Jewish History and the Modern Literary Imagination* (Stanford, 2012), and *Meyerbeer and Grand Opéra from the July Monarchy to the Present* (Turnhout, 2016). – diana.hallman@uky.edu

Venetian "Terreur" in Nineteenth-Century Franco-Italian Opera: Halévy's *La Reine de Chypre* and Verdi's *I due Foscari*

In nineteenth-century theater, representations of Venetian "terreur" appear as tropes of fiction and myth, but also as overt or obscured political signifiers. Against a background of intercultural, transnational associations, this paper will contrast depictions of Venice in Halévy's *La Reine de Chypre* (1841) and Verdi's *I due Foscari* (1844) in text, music, and mise-en-scène, with considerations of formative ideas, censorship restrictions, and performance adaptations. It will explore the political implications of the Venetian trope across national, regional, and institutional contexts—questioning the impact of Napoleonic vestiges in the early 1840s, Risorgimento activities, and Venice's rejection of Verdi's proposed work.

STAGING OPERA

Chair: CÉLINE FRIGAU MANNING, see p. 5

HELENA KOPCHICK SPENCER is Assistant Professor of Music History and Affiliated Faculty in Women's and Gender Studies at the University of North Carolina Wilmington. Her primary area of research is nineteenth-century French opera and ballet, and her essays have been published in the volumes *La Sylphide: Paris 1832 and Beyond* (Alton, Hampshire, 2012), and *Meyerbeer and Grand Opéra from the July Monarchy to the Present* (Turnhout, 2016). She has presented papers at national and regional meetings of the American Musicological Society, British and North American conferences on nineteenth-century music, and tosc@bologna.2015. – spencerh@uncw.edu

Henri Justamant's Choreographies for *Les Huguenots* and *La Favorite* at the Paris Opéra, 1868/69

During the 1868/69 season, Henri Justamant served as ballet-master of the Paris Opéra, where his duties included creating and directing dances for that year's reprise productions of Meyerbeer's *Les Huguenots* and Donizetti's *La Favorite*—tasks for which he received critical acclaim in the Parisian press. This paper examines Justamant's surviving choreographies, transmitted in manuscript staging manuals held by the Theaterwissenschaftliche Sammlung der Universität zu Köln, for selected numbers from those two operas: the infamous Act II bathing ballet from *Les Huguenots* and the pair of *chœurs dansés* that open Act I, Tableau 2 of *La Favorite*.

BENJAMIN WALTON, see p. 15

Technological Phantoms of the Opéra

For all the excitement over the construction of the Garnier Opéra, on completion its theatrical machinery notoriously offered little by way of innovation. In this paper, I turn to the deliberations of the Special Commission on Theatrical Machinery through the 1860s, in search of the high-tech opera house that the new building might have become. At the same time, I suggest that by seeing the Opéra project as a repository for the scientific fantasies of the contemporary press, we might find new ways to incorporate stories of scientific failure into the material history of nineteenth-century opera.

OPERA AND CINEMA II

Chair:

SASCHA WEGNER studied musicology, art history and German literature at University of Music “Franz Liszt” Weimar and Friedrich Schiller University Jena. From 2008 until 2011 he attended the Graduate School at the Research Centre “Laboratory of the Enlightenment” in Jena. Since 2012 he is assistant at the University of Bern. His PhD focused on vocal models in symphonic music in the late eighteenth and nineteenth centuries. Co-editor of *Das Versprechen der Rationalität. Visionen und Revisionen der Aufklärung* (Munich, 2012), most recent publication (as editor): *Über den Ursprung von Musik. Mythen, Legenden und Geschichtsschreibungen* (Würzburg, 2017). – sascha.wegner@musik.unibe.ch

MARCO LADD is a PhD candidate in music history at Yale University. Originally from Edinburgh, Scotland, he obtained a BA in Music and an MPhil in Music Studies from the University of Cambridge. Marco’s dissertation, *Music for the Mute Cinema: Emerging Aesthetics of Film Music in Italy, 1905-35*, focuses on the music of Italian silent cinema in order to shed new light on the aesthetics of

film music writ large. More broadly, his research interests lie in Italian music of the early twentieth century, the intersections between the histories of music and technology, and sound studies. – marc.ladd@yale.edu

Film Music *avant la lettre*? Disentangling Film from Opera in Italy, 1913

The score for *Gli ultimi giorni di Pompei* (1913) exemplifies many traits stereotypically associated with silent film accompaniment: melodramatic music minutely tracks the onscreen action, and ersatz Verdi rubs shoulders with distant evocations of American ragtime. This opposition seemingly affirms the widespread conviction that silent film music’s roots lie (at least partly) in opera. In this paper, though, I argue that the dissemination of key extracts from *Pompei*’s score points towards new, non-operatic modes of consumption and listening engendered by film. Focusing primarily on opera, we risk overlooking the ways film music was assuming a distinct identity of its own.

CHRISTY THOMAS is a Visiting Assistant Professor at Bowdoin College and received her PhD with distinction from Yale University in May 2016. Her research investigates how the Italian opera industry responded to the emergence of new media technologies around the turn of the twentieth century, ranging from the development of sound recording and silent cinema through the establishment of radio and sound film. In particular, she explores the ways in which such technologies appropriated nineteenth-century Italian operatic repertoire and impacted operatic creation and circulation in the early decades of the twentieth century. – cthomas2@bowdoin.edu

Scoring the Silents: Casa Ricordi and Savoia Film’s *Germania* (1914)

The first film score that the leading Italian music publisher Casa Ricordi produced was for Savoia Film’s 1914 *Germania*, which adapted Alberto Franchetti’s 1902 opera of the same name. Examining the *Germania* film score alongside contract negotiations and behind-the-scenes aesthetic discussions between Ricordi and Savoia Film allows us to consider rare material traces of an early cinematic adaptation of an opera, and reveals the choices, technical opportunities,

and limitations that informed such an adaptation. Ultimately, I argue that the score for Savoia Film's *Germania* was less artisanal than industrial, with companies rather than artists at the center of production.

TOSCA AWARD'S WINNING ADDRESS

Chair: MARCO BEGHELLI, see p. 5

SARAH FUCHS SAMPSON is Assistant Professor of Music History and Cultures at Syracuse University (New York). Grounded in archival research, her scholarship on nineteenth- and early twentieth-century musical culture is broadly interdisciplinary, incorporating perspectives from cultural history and anthropology, as well as the philosophy of technology. Fuchs Sampson's current book project focuses on how audiences, voice teachers, and opera singers used technology to engage with French operatic culture between 1870 and 1914. Her work on this topic has been supported by awards from the American Association of University Women and the Eastman School of Music. In 2015, she got the *tosc@bologna.2015* award. – sefuchss@syr.edu

Performing Provence: Emma Calvé and the *Chanson de Magali* at the Opéra-Comique, in Arles, and on the Phonograph

This paper considers how Emma Calvé fostered a public persona revolving around her regional heritage. In 1902, Calvé recorded the *Chanson de Magali* for the Gramophone and Typewriter Company, several years after she had performed the Provençal folk song in Jules Massenet's *Sapho* and several more before she would utter it at an open-air celebration of the poet Frédéric Mistral. I suggest that Calvé's self-fashioning as a Provençal singer relied not only upon her many performances of the *Chanson de Magali*, but also her deployment of a distinctive vocal technique and her embrace of sound recording technology.

LECTURE RECITAL "THE ART OF FORTEPIANO SINGING"

Leonardo Miucci, fortepiano

@ Aula Muesmatt

LEONARDO MIUCCI (Fortepiano) received the chamber music diploma and the chamber music master's degree (2003 and 2006) from the Perugia Conservatory. In 2011, he obtained his master's degree in fortepiano (studying first with Robert Levin in Salzburg Mozarteum and then with Bart van Oort at the Royal Conservatory of The Hague, Netherlands). Among others, he played at Ghione Theatre in Rome, after winning the piano competition "Heinrich Neuhaus: Enfant Prodige" in 1995, and in the Wieneraal in Salzburg in 2005. He played several concerts, which were broadcasted live for a number of European radio stations (Radio della Svizzera Italiana, Radio West and others). He regularly plays historical instruments with a repertory dating from the middle of the eighteenth to the middle of the nineteenth century. Recently he has been invited to play on Beethoven's instruments at the Beethoven-Haus Bonn (2015). In 2016, he released a world premiere recording of Johann Nepomuk Hummel's arrangements of Mozart's fortepiano concertos (*Mozart after Mozart; Dynamic*) on historical instruments, receiving five stars by several critics and reviews (*Musica, Classic Voice, Amadeus, Gramophone* etc.).

He always bases his musical choices on the results of his intense research. He has dedicated himself to many musicological studies, academic publications and two monographs. His PhD dissertation on philological and performance practice aspects of Beethoven's piano sonatas (University of Bern, 2017) will be published in 2018 by Beethoven-Haus Bonn. From 2017 to 2020, in occasion of the Beethoven celebrations, he will be recording the complete repertory for fortepiano and orchestra of Beethoven (on four CDs) on historical instruments. In 2017, for Brilliant, he will be releasing a recording of Beethoven's fortepiano quartets WoO 36 while for Dynamic he will be publishing the second issue of *Mozart after Mozart* (with Hummel's arrangements of Mozart's piano concertos K. 491 and 503). – leonardomiucci@gmail.com

THURSDAY, 6TH JULY / MORNING I

	A-126	A-122	A003
	Opera in the Seventeenth Century	Opera in the United States	Aria and Popular Culture
	Chair: RICHARD ERKENS	Chair: ROGER PARKER	Chair: ANNO MUNGEN
9h15	NICOLA USULA "Epure io torno qui qual linea a centro": On Two New Sources for <i>L'incoronazione di Poppea</i>	JAMES O'LEARY Kurt Weill's "Idiotic Old Theories" and "Human Development": <i>Street Scene</i> (1947) and America's Hidden Avant-Garde	SVETLANA KIM The Progressive Ideas of the Enlightenment on the Russian Scene through the French Comic Opera in the Late Eighteenth Century: On the Choice of the Subject and the Singularity of the Repertory
9h50	LORENZO ANCILLOTTI Padri all'opera: le esibizioni dei Servi di Maria di Firenze nelle opere italiane presso le corti europee	CAROLYN GUZSKI Desegregating the Metropolitan Opera in the Twentieth Century	EMANUELE SENICI "Di tanti palpiti" as "Popular" Music
10h25	WENDY HELLER A Tale of Three Cities, Two Librettists, and a Red Crayon: The Crafting of Cavalli's <i>Veremonda</i> (1652)	MAURICE WHEELER Rudolph Bing—Reign and Terror at the Metropolitan Opera: Reconstructing the Demise of Jim Crow	ÁLVARO TORRENTE "Son regina e sono amante" The Story of an Aria through 70 Operas
11h00	coffee break		

OPERA IN THE SEVENTEENTH CENTURY

Chair: RICHARD ERKENS, see p. 13

NICOLA USULA is a post-doctoral researcher at the University of Bologna. He works in the fields of history of opera, dramaturgy of music, iconography of music, philology of music, seventeenth- and eighteenth-century Italian opera and oratorio, and his main editorial contributions are his works on Italian and Viennese operatic contexts in the second half of the seventeenth century: *Il novello Giasone by Cavalli and Stradella* (Milan, 2013); *L'Orione by Cavalli* (Kassel, 2015); *La finta pazza by Saccati* (Milan, forthcoming); *The Crumbs of the Emperor: Catalog of the Italian Arias in the Schlafkammerbibliothek of Leopold I* (Vienna, forthcoming). – nicola.usula@unibo.it

"Epure io torno qui qual linea a centro": On Two New Sources for *L'incoronazione di Poppea*

L'incoronazione di Poppea by Giovanni Francesco Busenello (premiered in Venice, SS. Giovanni e Paolo, 1643) is one of the most complicated (but also most studied) cases among the early Venetian seventeenth-century operas. Through the study of two recently discovered manuscript librettos of this *drama per musica*, I will shed new light on the problematic attribution of its music to Claudio Monteverdi, and on the identification of its evolutionary path from the 1643 première to the publication of the poetic text in the anthology *Hore ociose*, published in 1656 by Busenello himself.

LORENZO ANCILLOTTI was born in Florence. He studied organ, composition, piano and harpsicord at the Conservatorio "Luigi Cherubini" in Florence, and graduated at the Conservatorio "Agostino Steffani" in Castelfranco Veneto. He is organist and Kapellmeister at the Collegiata of Sant'Andrea in Empoli, and

Artistic Director of the Sacred Music Festival “Concerti di Sant’Andrea”. He graduated in History of Art and Musicology at the University of Florence and obtained his PhD in Music History at the “Concepts et Langages” department of the Université Sorbonne-Paris IV. He collaborates with institutions such as the Apostolic Vatican Library and the Music Study Center “Ferruccio Busoni”.

– lorenzoancillotti85@gmail.com

Padri all’opera: le esibizioni dei Servi di Maria di Firenze nelle opere italiane presso le corti europee [Priests “all’opera”: Opera Performances of the Florentine Servi di Maria at European Courts]

In the middle of the seventeenth century, the Florentine church of Santissima Annunziata was one of the liveliest forums of debate on the *homo novus*, full of artistic, philosophical and musical ferment. This paper considers a large group of composers, instrumentalists and singers who, after their studies with the order of the Servi di Maria, went on to perform in important scholae cantorum and in famous theatres in Italy and throughout Europe. They lived in the Florence of Galileo and Ferdinand II, in the time of the affirmation of the Teatro della Pergola and of Pietro da Cortona’s “measured” baroque: musicians such as Mauro Matti, Domenico Brancaccini, Filippo Domenico Melani, Giovanni Florimi, and Giovanni Battista Signorini blossomed in this cultural milieu.

WENDY HELLER, Scheide Professor of Music History and Chair of the Department of Music, specializes in the study of seventeenth- and eighteenth-century opera from interdisciplinary perspectives, with emphasis on gender and sexuality, art history, and the classical tradition. The winner of numerous grants and fellowships, her extensive publications include the award-winning *Emblems of Eloquence: Opera and Women’s Voices in Seventeenth-Century Venice* (Berkeley, 2004) and *Music in the Baroque* (New York, 2014). She is currently completing a book entitled *Animating Ovid: Opera and the Metamorphoses of Antiquity in Early Modern Italy*, as well as critical editions of Handel’s *Admeto* and Francesco Cavalli’s *Veremonda l’amazzone d’Aragona*. – wbheller@princeton.edu

A Tale of Three Cities, Two Librettists, and a Red Crayon: The Crafting of Cavalli’s *Veremonda* (1652)

My paper considers the genesis of Cavalli’s *Veremonda l’amazzone di Aragona* (Venice, 1652; Naples, 1653). Based on the libretto Celio by Cicognini and heavily reworked under the new title for both a Venetian and Neapolitan performance, *Veremonda* has resisted our attempts to establish firmly the date and place of the first performance. A detailed study of the manuscript and extant librettos reveals that a Venice performance preceded the one in Naples, provides new hypotheses about Cavalli’s markings, and also shows the close bond between compositional process and the crafting of a work’s ideological stance.

OPERA IN THE UNITED STATES

Chair: ROGER PARKER, see p. 72

JAMES O’LEARY is Frederick R. Selch Assistant Professor of Musicology at Oberlin College and Conservatory (Ohio). Recent writing has appeared in the *Cole Porter Companion* (Urbana, 2016) and the *Journal of Musicology*. His book, *Exit Right: The Broadway Musical of the 1940s and America’s Hidden Avant-Garde*, is currently under contract with Oxford University Press. – joleary@oberlin.edu

Kurt Weill’s “Idiotic Old Theories” and “Human Development”: *Street Scene* (1947) and America’s Hidden Avant-Garde

Did Kurt Weill abandon the avant-garde when he began writing for Broadway in the 1930s (Adorno, et al.)? While many have argued that he remained committed to this style (Hinton, et al.), I argue that Weill consciously distanced himself from what he called the “idiotic old theories” of Brecht’s epic theater. By analyzing previously unexamined drafts of *Street Scene* (1947), I demonstrate that Weill was part of a “hidden” avant-garde movement in the United States, one which was experimental, populist, and popular—a trinity of values that were not contradictory at the time, but which no longer seems avant-garde today.

CAROLYN GUZSKI, Associate Professor at the State University of New York, has presented on research topics related to American music, opera, and national cultural institutions during the Progressive Era at the American Musicological Society and Society for American Music. Recent publications include articles and essays in the *American Music Review*, *Les Cahiers de la Société québécoise de recherche en musique*, *Hudson Review*, and *The Grove Dictionary of American Music*. She received degrees in performance and musicology from the Juilliard School and the Graduate Center of the City University of New York.

– guzskic@buffalostate.edu

Desegregating the Metropolitan Opera in the Twentieth Century

The Metropolitan Opera was never a monolithic institution with respect to artistic diversity during the twentieth century. Rather, policies and practices implemented by its intendants and directors responded to shifting societal forces in American life. Giulio Gatti-Casazza presented performers of color in several productions on Afro-European themes during the Harlem Renaissance. Yet the successor Edward Johnson regime failed to expand on these achievements during the Depression, a period when popular support and revenue from national touring and broadcasting became critical. Rudolf Bing was forced to grapple with multiple challenges in developing a modern integration plan that reflected America's emerging global position after 1945.

MAURICE WHEELER is an active author and presenter whose research explores the intersection of history, culture, politics and racial representation in music archives and special library collections. Currently, he is Associate Professor in the College of Information at the University of North Texas. His career began as Curator of the Hackley Collection at the Detroit Public Library, where he acquired the personal archives of Roland Hayes. Wheeler's degrees include a PhD from the University of Pittsburgh, a Master's of Music and Master's of Library and Information Science, both from the University of Michigan, and a Bachelor of Music from Shorter College. – maurice.wheeler@unt.edu

Rudolph Bing—Reign and Terror at the Metropolitan Opera: Reconstructing the Demise of Jim Crow

When Rudolph Bing was appointed general manager of New York's Metropolitan Opera in 1950, no one could have predicted the tremendous artistic and cultural impact his 20 year tenure would have on the Met. His early pronouncement of the intent to hire African American singers set the stage for actions that would forever change the face of opera in America and worldwide. Using performance data and primary source material, this presentation will reconstruct the history of the integration of the Met and place it within the dynamic context of the quest for civil rights in mid-twentieth century America.

ARIA AND POPULAR CULTURE

Chair:

ANNO MUNGEN is full Professor of Music Theater Studies and director of the Institute for Music Theater Studies (Forschungsinstitut für Musiktheater) Schloss Thurnau at the University of Bayreuth. Prior to this appointment 2006 he was Professor of Musicology at Bonn University. From 1995 until 2002 Professor Mungen was affiliated with the music department of Mainz University, where he completed his post-doctoral thesis on the "archaeology" of film music. This work deals with the fusion of nineteenth-century sound and image and involved a one year scholarship in the US. Mungen received his doctorate in 1995 with a dissertation on Gaspare Spontini and German opera of the 1820s (published in 1997) from Technische Universität, Berlin, where he studied musicology (with Carl Dahlhaus and others) and art history. He has a degree in flute from Staatliche Hochschule für Musik, Duisburg, Germany. He is the editor of Thurnauer Schriften zum Musiktheater and ACT, an academic online journal on music and performance. He initiated the project www2013: and is spearheading research projects on "Music – Voice – Gender" and music theater in Nuremberg 1920-1950. Further publications on opera history, on the visual arts and music, film music. – anno.mungen@uni-bayreuth.de

SVETLANA KIM, musicologist of Korean origin, was educated in the former Soviet Union. In the 1990s, she worked as a librarian in the Rare Manuscript Scores Department of the Cultural Center of Saint Petersburg. Since 2014, she has been continuing her studies as a PhD student within the frame of a project for foreign students, organized by the Ministry of National Education of France. During her research on opéra-comique in Russia at the end of the eighteenth century she wrote two articles to be published: “Bortniansky et ses opéras-comiques” and “L’influence française dans l’opéra-comique russe: l’exemple du *Meunier, sorcier, trompeur et marieur* d’Ablessimov et Sokolovsky”. – sv_kim@yahoo.fr

The Progressive Ideas of the Enlightenment on the Russian Stage through the French Comic Opera in the Late Eighteenth Century: On the Choice of Subject and the Singularity of the Repertory

In Russia, the last three decades of the eighteenth century were marked by important events in political and sociocultural life, determined by progressive ideas coming from France. The rapid dissemination of the French Enlightenment in a deeply feudal country was kindled by the rise of French comic opera, which dominated the Russian stage at that time. Thus, between 1764 and 1800, approximately 100 opéras-comiques written by French composers such as Duni, Grétry, Dalayrac, Monsigny, Dezède, and Philidor, were performed successfully. Touching on quite serious social problems and expressing even the sufferings of the third estate, opéra-comique became a vehicle for the ideas of French Enlightenment. This “democratic” type of opera, combining spoken dialogues and musical numbers, made progressive ideas popular among all social classes.

EMANUELE SENICI is Professor of Music History at the University of Rome La Sapienza. His research centres on Italian opera of the long nineteenth century, on the theory and historiography of opera, and on opera videos. Recent publications include “Genre” (*The Oxford Handbook of Opera*, 2014), “Delirious Hopes: Napoleonic Milan and the Rise of Modern Italian Operatic Criticism” (*Cambridge Opera Journal*, 2015), and *Giacomo Puccini and His World* (co-edited with Arman Schwartz; Princeton, 2016). – emanuele.senici@uniroma1.it

“Di tanti palpiti” as “Popular” Music

When Rossini’s *Tancredi* premiered in Venice in 1813, “Di tanti palpiti,” a tune from the eponymous hero’s *cavatina*, supposedly took the city by storm. Commentators regularly mention Stendhal’s claim that “everyone, from the gondolier all the way up to the grandest lord,” incessantly repeated it. If we turn to newspaper reviews and reports from 1813 Venice, however, we find little evidence that this tune became instantly famous. When did “Di tanti palpiti” become a hit then? How did it do so? Did its success really spread to the “lower classes”? If so, when and how did this happen exactly? And, most important, why?

ÁLVARO TORRENTE graduated in Musicology at the Universidad de Salamanca (1993) and obtained his PhD at the University of Cambridge (1997), becoming Lecturer in Music History at the Universidad Complutense de Madrid (1999). His publications include *La ópera en España e Hispanoamérica* (with Emilio Casares; Madrid, 2002), and *La música en el siglo XVII, La música en España e Hispanoamérica* (Madrid, 2016). He is Associate Editor of *The Operas of Francesco Cavalli* (Bärenreiter), while his editions of early operas by Cavalli and Cesti have been performed at the Bayerische Staatsoper, the Royal Opera House, the Nederlandse Oper and Oper Frankfurt. – atorrent@ucm.es

“Son regina e sono amante”: The History of an Aria through 70 Operas

Didone abbandonata, Pietro Metastasio’s first great hit, was set to music some 70 times in the century after its premiere in Naples in 1724. This paper explores two aspects of its pilgrimage: First, I address the key aspects of the libretto’s transformation which shed light on changing conventions within opera seria mold; Second, I analyse extant settings of “Son regina” to identify common patterns of tempo, meter, scoring, and vocal style, but also a surprising range of tonalities that appear to challenge contemporary theoretical claims about the emotional value and dramatic associations of specific keys.

	A-126	A-122	A003
	Opera and "Race"	Psychology and Politics	Verdi, Religion and Aesthetics in Liberal Italy
	Chair: ANJA BRUNNER	Chair: KORDULA KNAUS	Chair: SUSAN RUTHERFORD
11h30	JULIANA M. PISTORIUS Opera from the Margins of Race: Eoan, State Ideology, and Resistance in Apartheid South Africa	AMANDA HSIEH Franz Schreker: Male Hysteria and <i>Die Gezeichneten</i>	DAVID ROSEN Is the Minor Mode "Sad"? Mode and Affect in Verdi's Solo Slow Movements
12h05	SIEL AGUGLIARO "They are not Alfredo and Violetta": Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of <i>Porgy and Bess</i>	MEGAN VARVIR COE French Nationalism in the Reception of two <i>Salome</i> Operas in Pre-War Paris	ANDREW HOLDEN Opera and Religion in Venice in the Time of Selvatico and Grimani
12h45	Lunch		

Chair:

ANJA BRUNNER is researcher and lecturer in Cultural Anthropology of Music at the Institute of Musicology at the University of Bern. She gained a doctorate in musicology from Vienna University with a dissertation about the Cameroonian popular music *bikutsi*. Her research interests are African popular music, music of Southeast Europe and its use in different musical fields, issues of musical genre development, questions on music and (postcolonial) politics, and musical performance within diaspora communities. – anja.brunner@musik.unibe.ch

JULIANA M. PISTORIUS is reading towards a DPhil in Music at the University of Oxford. Her research engages with the politics of Western art music performance in spaces of colonial domination, with a particular focus on opera in South Africa. – juliana.pistorius@lincoln.ox.ac.uk

Opera from the Margins of Race: Eoan, State Ideology, and Resistance in Apartheid South Africa

The colonial alignment of opera with Western high culture has been a critical concern in music scholarship of the Global South. Operatic performance acts as a civilising apparatus, but it simultaneously enables the subject to fracture the colonial conflation of culture, nation, and race. Taking as a case study South Africa's Eoan Opera Group, this paper explores the interplay of aspiration and destabilisation performed by the racially marked operatic subject. The polyphonic nature of the operatic moment is shown to create multiple points of contact between ruling class and oppressed, thus undermining the dichotomy of collaboration and anti-colonial resistance.

SIEL AGUGLIARO is a PhD candidate in Music History at the University of Pennsylvania. He holds a PhD in Comparative Humanities (University of Siena,

2014), and a MA in Musicology (University of Milan, 2010). His previous dissertation, a social history on the Teatro alla Scala in the years after 1968, won the 2015 “Together for Culture Prize” awarded by Associazione Amici della Scala, and was recently published as a monograph. Siel is pursuing a research on the use of opera on the part of the Italian immigrants in early twentieth-century Philadelphia as a tool for identity self-construction and social uplift.

– siel@sas.upenn.edu

“They are not Alfredo and Violetta”: Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of *Porgy and Bess*

My paper considers the Venetian and Milanese performances of the 1952-56 U.S. State Department-sponsored world tour of Gershwin’s opera *Porgy and Bess*. The scope of my work is twofold. On the one hand, I intend to assess the efficacy of the opera as a vessel of U.S. propaganda in the Italian context. On the other, I examine the way local critics and audiences received the racial implications of *Porgy and Bess*, one of the first American operas ever performed in the country, against the backdrop of the prestigious history of the genre as a high culture, Italian-born product.

PSYCHOLOGY AND POLITICS

Chair: KORDULA KNAUS, see p. 51

AMANDA HSIEH is in September a final-year doctoral candidate from the University of Toronto, where she is also a Fellow at the Humanities Institute and a thrice winner of the Music Faculty’s annual award for an outstanding student in Music Theory or History. This year, she has been a very happy DAAD Visiting Scholar at Humboldt University in Berlin. She holds a Master of Philosophy from the University of Oxford. Later this year, she will also be speaking at the annual conferences of the Royal Musical Association and the German Studies Association. You can find her writings in *Music & Letters*.

– amanda.hsieh@mail.utoronto.ca

Franz Schreker: *Male Hysteria* and *Die Gezeichneten*

Amanda engages with critical masculinities and disability studies in her reading of the early twentieth-century Austrian composer Franz Schreker’s *Die Gezeichneten*, the “stigmatized one.” Unlike traditional readings of the opera, focusing on the female character, Carlotta, and through a Weiningerian lens of mother-and-whore, Amanda examines instead Schreker’s depiction of the two central male characters. She suggests that rather than being in opposition, they have much more in common than hitherto believed. Ultimately, Amanda offers an examination—against a complex web of ideas, encompassing gender, pathology, cosmopolitanism, and urbanity—of a seemingly deformed aesthetic in the early twentieth century.

MEGAN VARVIR COE is an adjunct lecturer in music history at the University of Texas at Arlington. She completed her PhD in musicology at the University of North Texas with her dissertation, *Composing Symbolism’s Musicality of Language in fin-de-siècle France*, which explores the influence of literary Symbolism on musical composition and dramatic practice. Her interests include ballet, opera, and musical culture at the fin de siècle. Her article “Musicality of Language and ‘Corporeal Writing’ in *La Tragédie de Salomé* (1907)” was published in the spring 2017 issue of *Dance Chronicle: Studies in Dance and the Related Arts*. – megan.varvircoe@uta.edu

French Nationalism in the Reception of Two *Salome* Operas in Pre-War Paris

In spring 1910, promoters for both the Opéra and the Théâtre Lyrique advertised upcoming performances of the opera *Salome*. Or was it *Salomé*? Confusion was understandable: two operas, both based on Wilde’s play, were being performed in Paris concurrently. In this paper, I investigate the reception of Antoine Mariotte’s and Richard Strauss’s *Salome* operas within the nationalist atmosphere that characterized the French musical press before World War I. Through analysis of contemporary reviews, I position this reception within the context of an increasingly polemical press in order to examine how critics hijacked musical works as vehicles for furthering their nationalist agenda.

VERDI, RELIGION AND AESTHETICS IN LIBERAL ITALY

Chair: SUSAN RUTHERFORD, see p. 19

DAVID ROSEN, see p. 29

Is the Minor Mode “Sad”? Mode and Affect in Verdi’s Solo Slow Movements

When does the minor mode map on to dramatic situations that we would independently characterize as sad? Does the mode mirror the text’s progression from affect to affect? Those Verdi’s solo slow movements that begin in the minor mode almost always move to the major mode of a different key in the medial zone (usually beginning with the fifth line of the setting of a double quatrain), and most end in the tonic major—all this independent of the affect of the text! I explore this potential conflict between text expression and a standard operating procedure governing the music.

ANDREW HOLDEN is a research student at Oberto, the Opera Research Unit at Oxford Brookes University, where he is developing his project *Opera Avanti a Dio: Religion and Opera in Liberal Italy*. – andrew.holden-2015@brookes.ac.uk

Opera and Religion in Venice in the Time of Selvatico and Grimani

This paper will use Venice as a case study of the significance of opera in the confrontation between church and state in liberal Italy. Under successive municipal regimes, the management and box-holders of Teatro La Fenice continued to be integrated with the political elite, but the utility of opera and the Fenice’s track record were regularly questioned during debates in the Consiglio Comunale. Competing visions of the place of religion in the public sphere were the context for famous battles over education and art but also framed arguments about the future of opera in Venice.

THURSDAY, 6TH JULY / AFTERNOON

14h00

Keynote II

A003

LUCIA RONCHETTI risponde alle domande di VINCENZINA C. OTTOMANO:
"Drammaturgie": Opera and Music Theater in the Twenty-First Century

A-126

A-122

A003

Opera Buffa

Chair: BRUCE ALAN BROWN

Opera in Russia and Russian Opera Abroad

Chair: STEVEN HUEBNER

Napoleon and Spontini

Chair: AXEL KÖRNER

15h10

JOHN ROMEO
Parody Chaconnes as a Subversive Discourse at the Comédie-Italienne

MARINA RAKU
The Reception of Rossini’s *Guillaume Tell* in Russian and Soviet Musical Culture

ANNELIES ANDRIES
Redemptive Spectacle in Politically Troubled Times: Religious Apotheoses in Napoleon’s Paris

15h45

KORDULA KNAUS
Opera Buffa and Representation: Insights into Eighteenth-Century Court Culture

EMILY FREY
Domestic Demon

KATHERINE HAMBRIDGE
Music Theatre and the Popular in Napoleon’s Paris

16h20

coffee break

16h50

LIVIO MARCALETTI
Tragicomic Philosophy: Ridiculed Thinkers in Early Eighteenth-Century Italian Opera in Vienna

TANYA SIROTINA
On the Threshold of Opera Reform in Twentieth-Century Russia

SARAH HIBBERD
“L’épique en action”: Spontini’s *Fernand Cortez* and the Aesthetics of Spectacle

17h25

DANIEL ISSA GONÇALVES
Le méta-opéra baroque comme source d’informations sur la pratique musicale au dix-huitième siècle

VLADIMÍR ZVARA
“Trennung der Elemente” in Igor Stravinsky’s *Renard* and *Mavra*: How Sketches Provide Insight in the Composer’s Notion of Music Theatre

BARBARA BABIC
David vs. Saul: New and Old Emperors in Biblical Melodramas between Paris and Vienna (1800-1810)

19h30

● **Concert: Two Meta-Musical Compositions from the 1740s and Lucia Ronchetti’s *Hamlet’s Mill* @ Aula Muesmatt**

LUCIA RONCHETTI, born in Rome in 1963, studied composition and computer music at the Accademia di Santa Cecilia and philosophy at the University of Rome. In Paris, she took composition seminars with Gérard Grisey, participated in the annual computer music courses at IRCAM (1997) and obtained her PhD in musicology at the École Pratique des Hautes Études en Sorbonne, under the direction of François Lesure (1999). In 2005 she was Visiting Scholar (Fulbright fellow) at the Columbia University Music Department in New York, at the invitation of Tristan Murail. Her music theatre projects include, among others, *Rivale* (2017), *Les aventures de Pinocchio* (2015), *Mise en abyme* (2014), *Lezioni di tenebra* (2010), and *Last desire* (2004). – info@luciaronchetti.it – www.luciaronchetti.com

VINCENZINA C. OTTOMANO, see p. 7

“Drammaturgie”: Opera and Music Theater in the Twenty-First Century

Is opera still a significant genre? On what sources do composers draw when they write for the theatre? And what has the music theatre to offer to composer today? Lucia Ronchetti will consider these and other questions in relation to her own experience with the current world of music theatre. The conversation will concentrate on the interaction between libretto, music, voice, and theatrical elements in Ronchetti’s compositions, but also the possibilities offered by new technologies and media in the process of staging a piece. Vincenzina C. Ottomano and Lucia Ronchetti will explore some key points of Ronchetti’s poetics by focussing on a number of significant examples: the value of history and the importance of literature in works like *Esame di mezzanotte* (2014); the relationship between voice and instruments in *Les aventures de Pinocchio* (2015); the rediscovery, interpretation, and de-construction of opera as a genre in *Lezioni di tenebra* (2010); the vast and complex allusion to the Norse myth in the scene for soprano, bass, viola, and violoncello *Hamlet’s Mill* (2007). Finally, the conversation will examine the concept of “drammaturgia”, a term that occurs frequently in Ronchetti’s discourse on music theatre, with special regard to her last works *Rivale* (2017) and *La fuga degli organi* (2017).

Chair: BRUCE ALAN BROWN, see p. 18

JOHN ROMNEY is currently a PhD candidate in historical musicology with a speciality in historical performance practice at Case Western Reserve University in Cleveland, Ohio. His dissertation, entitled *Popular Song, Opera Parody, and the Construction of Parisian Spectacle, 1648-1713*, has been supported by a Fulbright Fellowship and a Mellon/ACLS Dissertation Completion Fellowship. His current project examines the interaction of popular and elite musical song traditions in early modern Paris, and the ways in which popular tunes and parodies of elite music, such as tunes from operas and ballets, served as vehicles for cultural transfer and for societal critique. – john.romney@case.edu

Parody Chaconnes as a Subversive Discourse at the Comédie-Italienne

In the final two decades of the seventeenth century the Comédie-Italienne, Paris’s royally supported commedia dell’arte troupe, began to parody operas, primarily those of Jean-Baptiste Lully. These parodies of operas often satirically mocked contemporary court events and teased out subversive depictions of Louis XIV’s image and court events already rumoured to be present in their source operas. Before 1692, the year in which the Italians renovated their theatre with machines that enabled their troupe to rival the spectacular effects present of the Opéra, the Italians parodied three chaconnes.

KORDULA KNAUS is Professor of Musicology at the University of Bayreuth (Germany). She gained her doctoral degree at the University of Graz (Austria) in 2003 where she joined the faculty of the department of musicology until 2013. In 2007, she was Visiting Professor at New York City College and from 2013 to 2015 research fellow of the Austrian Science Foundation, carrying out a project at the University of Bologna. She has published monographs on Alban Berg’s *Lulu* and cross-gender casting in baroque opera, and co-edited a volume on music, authorship and gender. – kordula.knaus@uni-bayreuth.de

Opera buffa and Representation: Insights into Eighteenth-Century Court Culture

This paper discusses how mid-eighteenth century opera buffa could fulfil the purpose of courtly representation that commonly was reserved for the more prestigious opera seria. An interrelation between three aspects is proposed and illustrated with selected examples: 1) Eighteenth-century adaptation practices that made particular works fit certain occasions, 2) the general transformation of operatic institutions in the second half of the eighteenth century and the decreasing influence of courts on the performed repertoire, and 3) the changing aesthetic values in the time of Enlightenment that gradually made opera buffa more favorable than opera seria.

LIVIO MARCALETTI studied musicology and Italian philology in Italy (Cremona), then received a doctorate in Switzerland (Berne, 2015): his PhD dissertation deals with ornamentation in German vocal didactics between the seventeenth and nineteenth century. He is currently a postdoc researcher at the Institute of Musicology of Vienna thanks to a Postdoc.Mobility scholarship of the Swiss National Science Foundation. His current research focuses on tragicomedy in music in Venice and Vienna between 1690 and 1730. More generally, he is interested in seventeenth- and eighteenth-century opera from several perspectives: librettology, evolution of genres and forms, cultural transfer, and performance practice. – liviomarcaletti@alice.it

Tragicomic Philosophy: Ridiculed Thinkers in Early Eighteenth-Century Italian Opera in Vienna

My current research on Italian tragicommedia per musica and other genera mixta between the late seventeenth and early eighteenth century brought me to focus on the frequent presence of philosophers in their dramatis personae, above all in Viennese operas between the 1670s and the 1730s. Democritus, Aesop, Crates of Thebes, and Aristippus of Cyrene are depicted as ridiculed and ridiculing figures at once: they can be disenchanted observers of the world, cunning servants, incoherent lovers or embarrassing troublemakers. Why are

philosophers often protagonist or important characters in tragicomic plots? How are they characterised by the librettist and by the music of the composer?

DANIEL ISSA GONÇALVES Brazilian, graduate of architecture and urbanism at the University of Sao Paulo with postgraduate in archeology, moved to Switzerland for his early music studies at the Schola Cantorum Basiliensis and at the Musikhochschule Luzern. With a repertoire ranging from the medieval to the contemporary, he is active as a soloist singer throughout Europe, and is currently pursuing his doctorate in musicology at the University of Paris IV-Sorbonne. – issadani@hotmail.com

Le méta-opéra baroque comme source d'informations sur la pratique musicale du dix-huitième siècle [Meta-Operas as a Source of Information on the Musical Practice of the Eighteenth Century]

Meta-operas, a genre that flourished in the eighteenth century, can become a rich source of information on certain aspects of the musical activity of the period, which cannot necessarily be derived from other historical and critical sources. These works, despite of their ironic nature and penchant for caricature, can be seen as a reflection of musicians, librettists and composers on their own profession, offering us a particular “backstage” perspective of musical production during the Settecento.

OPERA IN RUSSIA AND RUSSIAN OPERA ABROAD

Chair:

STEVEN HUEBNER's research focuses on French and Italian music of the nineteenth and twentieth centuries. His most recent book *Les Opéras de Verdi. Éléments d'un langage musico-dramatique* was published by Presses de l'Université de Montréal in early 2017. Recent essay titles include “Francis Poulenc's *Dialogues des Carmélites*: Faith, Ideology, Love,” “Ravel's Politics,” and “Édouard Dujardin, Wagner, and the Origins of Stream of Consciousness Writing.” He has taught at McGill University since 1985. – steven.huebner@mcgill.ca

MARINA RAKU is at present research director at the Department of Music History of the State Institute of Arts Studies in Moscow, executive scientific editor of *Dmitri Shostakovich New Collected Works in 150 volumes*, and editor of the online magazine *Iskusstvo muzyky: teoriya i istoriya*. She published the monographs *Wagner. Putevoditel' [Wagner Companion]* (Moscow, 2007), *Muzikal'naya klassika v mifotvorchestve sovetskoj epochy [The Classical Music in the Mythology of the Soviet Age]* (Moscow, 2014) and about 100 scientific articles published in journals, proceedings, and encyclopedias in Russia, Germany, the USA, the UK, and other countries. – raku@rambler.ru

The Reception of Rossini's *Guillaume Tell* in Russian and Soviet Musical Culture

The Russian performance history of the most famous European operas, and their public reception in particular, has been given little scholarly attention. Archival documents, newspapers and magazine publications, letters and memoirs, as well as literature offer a reliable historical picture of the “Russian destinies” of European masterworks of opera. Among the “special cases” of this reception is Rossini's last opera. Its performances were influenced by the censorship of Tsarist Russia and the ideological demands of the Soviet period. The paper will cover the following questions: Which features of Rossini's masterpiece have influenced Russian composers from Glinka to Prokofiev and Shostakovich as well as the authors of the “second row”? Why did this masterpiece assume such a distinctive place in Russian culture? These questions will be investigated in the context of *Ital'yanshchina* and the problems of French grand opera in Russian and Soviet music.

EMILY FREY is Visiting Assistant Professor of Russian at Swarthmore College (Pennsylvania). She completed the PhD in musicology at the University of California, Berkeley, where her dissertation was supported by an AMS 50 Fellowship from the American Musicological Society. Emily's work has appeared in the *Journal of the American Musicological Society* and *19th-Century Music*; future articles are forthcoming in *Rimsky-Korsakov and His World* and *The Cambridge*

History of Music Criticism. Her research explores the connections among opera, literature, and culture in late nineteenth-century Russia, and she is now finishing a monograph entitled *Russian Opera in the Age of Tolstoy and Dostoevsky*. – efrey1@swarthmore.edu

Domestic Demon

Anton Rubinstein's *The Demon* was the most popular Russian opera in a decade that saw the premieres of both *Evgeny Onegin* and *Boris Godunov*—and in certain respects, it was also the most peculiar. Bucking thirty years' worth of Russian operatic tradition, Rubinstein's supernatural antihero conjures up no harmonic devilry to relate his tortured emotions. He sings, rather curiously, in an idiom associated with amateur music-making in middle-class homes: that of the so-called “domestic romance.” This paper explores Rubinstein's use of this “ordinary,” domestic idiom in light of the complicated politics of everyday life in late imperial Russia.

TANYA SIROTINA was educated as a classical conductor (Russia), singer (MMus, UK) and musicologist (PhD, University of Manchester). She has been active on the international stage as a performer since 1989. As a musicologist, she specialises in Russian Opera of the first part of the twentieth century (1901-1936). She is currently preparing a monograph on her specialist subject for Ashgate Publishing. In 2014 she founded the Centre for British-Russian Art and Culture Voronezh-Winchester (www.centre-britannia.com), that aims to work on interdisciplinary international cultural projects. – tanyasirotina@hotmail.com

On the Threshold of Opera Reform in Twentieth-Century Russia

With its concern for revolutionary *deistvo*, ancient monumentalism and mass theatre, the experimental and innovative “revolutionary-romantic” period in Russia (1917-36) initiated the first phase in the aesthetic development of Soviet opera. This era saw the appearance of many aesthetically-defined groups, artistic manifestos, new operatic genres and compositional methods, as well as the innovative elaboration of all components of opera production that involved

the expertise of the country's prominent artistic creators. The period culminated in the opera reform that was imposed during the ruptures in cultural policy between 1932 and 1936. Socialist realism dominated Russian opera for half a century: a radical experiment in the history of world opera.

VLADIMÍR ZVARA studied musicology and aesthetics in Prague, Basel and Bayreuth. He is an Associate Professor and Chair of the Musicology Department of Comenius University in Bratislava, where he gives lectures on the history of music and opera, and on the aesthetics of music. He worked as the dramaturge for opera productions directed by Peter Konwitschny in Zurich, Vienna, Graz and Bratislava. He has lectured at Universities in Bayreuth and Prague and published a book on Ján Cikker's opera *Resurrection*. Since 2016 he is also leading the Slovak team of a Horizon 2020 project on cultural opposition in former communist countries. – vladimir.zvara@uniba.sk

“Trennung der Elemente” in Igor Stravinsky's *Renard* and *Mavra*: How Sketches Provide Insight in the Composer's Notion of Music Theatre

Some musical analysts believe Stravinsky's works for the stage are to be understood primarily as “chiefly musical compositions” (Boris Asafyev). In this paper, I examine two of them, together with documents, providing insight in Stravinsky's creative process, to demonstrate the inseparability of his musical and theatrical thinking. Furthermore, I consider parallels between methods he uses in both spheres. Brecht's concept of “separation of the elements”—the deliberate division and new configurations of components of artistic material—seems to be a convenient tool for this aim and an apposite metaphor of how Stravinsky alters the traditional understanding of structure in both music and theatre.

NAPOLEON AND SPONTINI

Chair: AXEL KÖRNER, see p. 6

ANNELIES ANDRIES is a PhD Candidate in Music History at Yale University. She studied classical singing at Antwerp Conservatory, and musicology at the Catholic University of Leuven and the Humboldt- and Freie Universität Berlin. During the 2010-11 season, she was an assistant dramaturge at Opera Flanders. Her dissertation *Modernizing Spectacle: The Opéra in Napoléon's Paris* investigates opera's role in Paris's transition from ancien régime capital to modern urban center. Her research focuses on the interaction between music, theater, and audiences throughout music history, as well as staging practices and technologies. – annelies.andries@yale.edu

Redemptive Spectacle in Politically Troubled Times: Religious Apotheoses in Napoleon's Paris

“The most enchanting scene ever staged”: the apotheosis ending Guillard's and Le Sueur's *La Mort d'Adam* overwhelmed audiences with grandiose choruses, garish costumes, and the newest stage technology. Yet why, in 1809, did a Biblical narrative become the vehicle for such an extravagant secular entertainment? Investigating this and other apothotic *lieti fini*, the paper explores how the Opéra, like other Parisian theaters and public spectacles, tapped into a renewed enthusiasm for religion to conjure up experiences of transcendence. Such forced images of exaltation deflected attention from Napoleon's deflating public image, but also reflected the turn towards *Kunstreligion*.

KATHERINE HAMBRIDGE is a Lecturer in Musicology at Durham University. Her research focusses on French and German musical life around 1800, particularly issues of music and politics; the circulation of theatre repertoire and personnel; and approaches to genre and “the popular”. Her research has been published in the *Annales de la Révolution française*, the *Cambridge Opera Journal* and the *Journal of the American Musicological Society*; her article for the latter won the Royal Musical Association's 2016 Jerome Roche Prize. Together with Jonathan Hicks she co-edited the volume *The Melodramatic Moment 1790-1820* (Chicago, forthcoming). – katherine.hambridge@durham.ac.uk

Music Theatre and the Popular in Napoleon's Paris

The concept of the popular has been sufficiently problematised that it is now used self-consciously within the academy. But the work of tracing its usage and emergence has lagged behind the attention given to “absolute music”, “programme music,” and other key terms used to categorise nineteenth-century music and musical life, at the time, and since. Was it a question of venue, of statistical consumption, of style, of listening mode, of genre? This paper unpicks the development of the discourse of the popular, and the related categories of the low and the commercial, during the reign of Napoleon I (1799-1815).

SARAH HIBBERD is Associate Professor in Music at the University of Nottingham. Her research focuses on opera and other forms of musical theatre in Paris and London during the first half of the nineteenth century. Her publications include *French Grand Opera and the Historical Imagination* (Cambridge, 2009), articles in the *Cambridge Opera Journal*, *19th-Century Music*, *Music & Letters*, and three edited volumes. She is currently completing a book on French Opera and the Revolutionary Sublime, and has embarked on a new project examining opera and theatrical networks in London and Paris. – sarah.hibberd@nottingham.ac.uk

“L'épique en action”: Spontini's *Fernand Cortez* and the Aesthetics of Spectacle
Spontini's *Fernand Cortez* was commissioned for the Opéra by Napoleon in 1809, at the height of the Peninsular War, as a piece of propaganda. The opera's critical reception suggests, however, that the overwhelming spectacle was badly executed and too pervasive, and the intended effect lost on audiences. Rather than understanding the opera as an empty example of propaganda, this paper seeks to situate it—and Empire opera more broadly—in the continuity of aesthetic development that was rooted in the 1790s, and that found wider critical recognition in the grand operas of the Restoration and July Monarchy.

BARBARA BABIC studied musicology at the University of Trent, Milan, and at the Freie Universität Berlin. At present, she is a PhD candidate in musicology at the University of Vienna and her research project explores the circulation and transfer of melodramas between Paris and Vienna (1800-30). She is recipient of a Doctoral Fellowship of the Austrian Academy of Science and a Marietta-Blau-Grant for research in Munich and Paris. Her scholarly interests include the repertoire of nineteenth-century urban and provincial theatres, early twentieth-century film and stage music, and opera and television.
– barbara.babic@univie.ac.at

David vs Saul: New and Old Emperors in Biblical Melodramas between Paris and Vienna (1800-1810)

“One could not have chosen a better moment for the triumph of Israel's king than the one in which the triumphs of the French monarch thrill all the souls”. These words appeared in the *Courrier des spectacles* after the première of *Le triomphe de David* by Caigniez and Leblanc, which was staged on the occasion of the “French entry in Vienna” in November 1805. But what happens when this melodrama arrives five years later in Vienna adapted by the brothers Seyfried under the title *Saul, König in Israel*? Investigating the French biblical melodramas and their reception in Vienna reveals a tantalizing game of mirrors between fictional and actual emperors at a time of rising political strife and melodramatic mania.

CONCERT

**Two Meta-Musical Compositions from the 1740s and
Lucia Ronchetti's *Hamlet's Mill*
@ Aula Muesmatt**

Further information will be provided in an extra flyer at the concert.

FRIDAY, 7TH JULY / MORNING I

	A-126	A-122	A003
	Opera in Translation	Czech Opera	Opera and Operetta at the Fin de Siècle
	Chair: DAVID TRIPPETT	Chair: AXEL KÖRNER	Chair: ANDREAS GIGER
9h15	BELLA BROVER-LUBOVSKY Voices and Sights from the Middle East: Operas for the Russian Emperor	MARTIN NEDBAL Building the National Opera Museum: Czech Approaches to <i>Don Giovanni</i> and <i>Così fan tutte</i> in Early Nineteenth-Century Prague	FLORA WILLSON <i>Mirette</i> in Motion: 1890s Operetta at the Borders
9h50	KASPER VAN KOOTEN "Blondes et rêveuses primes donnes" and "allies from abroad": Tracing the Forgotten History of German-Language Opera Companies Abroad during the First Half of the Nineteenth Century	JIRÍ KOPECKÝ Formation of a National Style: Literary Forgery and Nineteenth-Century Czech Opera	STEVEN HUEBNER Saint-Saëns and Sophocles
10h25	CHARLOTTE BENTLEY Opera and Identity in Nineteenth-Century New Orleans	ISABELLE BISCHOF The Lyric Fairy Tale <i>Rusalka</i> as a Projection of Aesthetic and Social Politic Discourse at the Fin de Siècle	FARAH DHIB L'engagement politique et idéologique dans les opérettes de Sayed Darwich
11h	coffee break		

OPERA IN TRANSLATION

Chair:

DAVID TRIPPETT is a Senior Lecturer in the Faculty of Music at Cambridge. His research focusses on Richard Wagner, and the intersection of German aesthetic thinking with the growth of the natural sciences. Following his first book, *Wagner's Melodies* (Cambridge, 2013), his latest project, funded by an ERC starting grant, examines how a scientific materialist conception of sound was formed alongside a dominant culture of romantic idealism during the nineteenth century. Concurrent projects include the first edition of Liszt's abandoned opera *Sardanapalo*, and a monograph on sound and matter ca. 1860. He is the recipient of several awards, including the Einstein and Lockwood Prizes (American Musicological Society), and the Bruno Nettl Prize (Society for Ethnomusicology). – djt31@cam.ac.uk

BELLA BROVER-LUBOVSKY is Professor of Musicology at the Jerusalem Academy of Music and Dance, Israel. She is author of *Tonal Space in the Music of Antonio Vivaldi* (Bloomington, 2008), as well as numerous articles published in international academic journals and volumes. She is a recipient of distinctions including the Thurnauer Preis für Musiktheaterwissenschaft and grants from the Israel Academy of Science, Vittore Branca Centre for the Study of Italian Culture, Italian Academy for Advanced Studies in America, and the Newberry Library. Her research project *Giuseppe Sarti: A Cosmopolitan Composer in Revolutionary Europe* (in collaboration with Christine Siegert and Dörte Schmidt) is sponsored by the Einstein Foundation Berlin. – bella.brover@mail.huji.ac.il

Voices and Sights from the Middle East: Operas for the Russian Emperor

In 1798, Napoleon undertook a military campaign against the Ottomans and Britain in Egypt and Syria. On its way to the Middle East, Napoleon's army and fleet invaded Malta, virtually destroying the Hospitaller Order of Saint John of Jerusalem. Paul I, Emperor of Russia, deployed his plan of accommodating and

re-establishing this Order in the Russian capital. As a part of this plan, he commissioned the opere serie *Andromeda* (1798) and *Enea nel Lazio* (1799). Beyond their strong allegorical context, the performance of these works in Paul's summer residence Gatchina was symbolic. The music was written by Giuseppe Sarti on Ferdinando Moretti's libretto, differing significantly from the earlier settings of these myths. But the foremost attraction of these spectacles was the stage design by Pietro di Gottardo Gonzaga. My paper explores the rich political and ideological background for these works as implemented in stage design and music.

KASPER VAN KOOTEN is a Research Fellow at the University of Amsterdam. After completing his PhD project "*Was deutsch und echt...: Articulating a German Operatic Identity, 1798-1876*" in 2016, he served as a postdoctoral fellow at the same institution. Van Kooten has published on opera and national identity formation, as well as the operas of Wagner and Puccini. He studied musicology and art studies at the University of Amsterdam and the Freie Universität Berlin and theory of music at the Conservatory of Amsterdam. Outside academia, he works as an independent music theatre dramaturg and journalist.
– k.b.vankooten@uva.nl

"Blondes et rêveuses primes donnes" and "allies from abroad": Tracing the Forgotten History of German-Language Opera Companies Abroad during the First Half of the Nineteenth Century

Recent opera scholarship tends to marginalize the international significance of early nineteenth-century German opera. But a study of German-language opera companies performing in St. Petersburg, Moscow, Paris and London reveals that German opera indeed gained prominence on the international opera stage during the 1820s and 1830s. This paper illuminates the impact of German operatic works in other European countries, while simultaneously showing how foreign reception of German operas affected perceptions at home. Scrutinising the transnational dynamic fueled by these German-language companies adds a significant perspective to the study of European and German opera during the early nineteenth century.

CHARLOTTE BENTLEY is a PhD student at the University of Cambridge, working under the supervision of Benjamin Walton. Her research is funded by the Arts and Humanities Research Council. Her doctoral project explores the production and reception of French opera in New Orleans between 1819 and 1859. From October 2017, she will be a Junior Research Fellow at Emmanuel College, Cambridge. – cab96@cam.ac.uk

Opera and Identity in Nineteenth-Century New Orleans

From 1819 until 1859, the Théâtre d'Orléans sat at the heart of social life in New Orleans. Renowned for its high-quality operatic performances, the theatre boasted a troupe recruited annually from Europe; it was the first (and, for a long time, the only) permanent opera company in North America. This paper uses the theatre's transatlantic connections as a means of exploring the vital role that opera played in the negotiation of local, national and global identities in nineteenth-century New Orleans, while at the same time showing that the operatic activity of the Théâtre d'Orléans shaped the city's image for Europeans.

CZECH OPERA

Chair: AXEL KÖRNER, see p. 6

MARTIN NEDBAL joined the musicology faculty at the University of Kansas in 2016 after spending seven years as Assistant and Associate Professor at the University of Arkansas. His research focuses on Viennese opera culture in the late eighteenth century, Mozart reception in nineteenth-century Prague, and Czech music. His book, *Morality and Viennese Opera in the Age of Mozart and Beethoven*, has been published by Routledge in 2016. – mnedbal@ku.edu

Building the National Opera Museum: Czech Approaches to *Don Giovanni* and *Così fan tutte* in Early Nineteenth-Century Prague

This paper argues that early nineteenth-century Czech Mozart opera productions used the concept of authenticity to pursue a nationalist, anti-German

agenda. The performance materials associated with the first Czech *Don Giovanni* and *Così fan tutte*, as well as posters and reviews of the operas' performances between 1825 and 1845 show that Czech producers attempted to bring Mozart productions closer to the Italian originals. The stress on authenticity in Czech Mozart performances preceded similar attempts in other European cities. Prague's reception of the "Czech" Mozart thus reveals close links between the processes of musical canon building and nineteenth-century nationalism.

JIŘÍ KOPECKÝ studied musicology at Palacký University in Olomouc. He spent the summer term in 2000 at the St. Cloud State University in Minnesota. He entered his doctoral studies at the Philosophical Faculty of Masaryk University in Brno in 2002. He studied for the winter term in 2003/2004 at the Martin-Luther Universität Halle-Wittenberg. He gained a PhD in 2005 for his dissertation on Zdeněk Fibich's operas on the libretti by Anežka Schulzová. From 2005 he was an assistant lecturer, and since 2013 he has been an assistant professor at the Department of Musicology of Palacký University. His research focuses on nineteenth-century music, Czech music and the history of opera. He is the author of three books, and has given seminars and conferences in Poland, Germany, Austria, France, Ireland, Great Britain, and other countries.
– olomouc_2000@yahoo.com

Formation of a National Style: Literary Forgery and Nineteenth-Century Czech Opera

Josef Linda reported the discovery of *Songs of Vyšehrad* in 1816, and Václav Hanka announced the discovery of *Rukopis královédvorský a zelenohorský* (RKZ) [*Manuscript of the King's Court and the Green Mountain*] a year later. At the end of the nineteenth century, it was definitively proven that both were forgeries. However, these manuscripts served as proof of the high quality of Czech culture during the Middle Ages, and inspired an entire series of other literary, pictorial, and musical works. In the field of opera, RKZ gave the way to the emergence of compositions that were representative of the nation. For this reason, composers approached these libretti with the form of historical opera. The principal

characters—Libuše, who is both prophetess and sovereign as well as a legendary singer, and the warrior Záboj—are not fascinating for their private emotional states, but they have to personify superhuman ideas (the nation's freedom, moral purity, and so forth).

ISABELLE BISCHOF graduated in musicology and world arts at the University of Bern. She collected experience as a dramatic adviser for the Theater Pforzheim and got a two-year fellowship from Akademie Musiktheater heute, Deutsche Bank Stiftung. She also worked for the artistic office of the Lucerne Festival. Currently, she is developing a dissertation about the language crisis in French opera at the University of Bern. At the same time, she works as a dramatic adviser for the Dance Company of Konzert Theater Bern. – isabelle_bischof@hotmail.com

The Lyric Fairy Tale *Rusalka* as a Projection of Aesthetic and Social Political Discourse at the Fin de Siècle

Antonín Dvořák's *Rusalka* is rarely discussed in the context of the time it was written. It is extraordinary that the title role is mute for more than a third of the opera. Nineteenth-century Prague was influenced by ethnic and cultural conflicts between the Czech-speaking citizens and a small German-speaking bourgeoisie. *Rusalka*'s loss of speech and the dramaturgy of the main characters can be set in this context. Furthermore, the opera is influenced by the phenomenon of the European language crisis. Thus, a mute protagonist is a paradigm for these changes. This paper intends to decode the lyric fairy tale *Rusalka* as an expression of social, political, and aesthetic discourse.

OPERA AND OPERETTA AT THE FIN DE SIÈCLE

Chair: ANDREAS GIGER, see p. 23

FLORA WILLSON is a British Academy Postdoctoral Research Fellow in the Music Department at King's College London, where she is working on a book about material networks and international exchange in operatic culture during the

1890s. She has published in journals including *19th-Century Music*, *Cambridge Opera Journal* and *Opera Quarterly*, and in essay collections including *Sound Knowledge: Music and Science in London, 1789-1851* (Chicago, 2016) and *The Oxford Handbook to the Operatic Canon* (Oxford, forthcoming). She is also the editor of the critical edition of Donizetti's *Les Martyrs*. – flora.willson@kcl.ac.uk

Mirette in Motion: 1890s Operetta at the Borders

The premiere of *Mirette*—the latest stage work by André Messager—at London's Savoy Opera in July 1894 was generally agreed to be a disappointment, attracting negative responses from French and British critics alike. This paper takes the premiere and short afterlife of *Mirette* as a starting point from which to excavate two of the most important (and least studied) aspects of operetta's history: its crucial imbrication in transnational networks of communication and exchange; and its impact on generic hierarchies in the fundamentally international operatic landscape of the 1890s.

STEVEN HUEBNER, see p. 53

Saint-Saëns and Sophocles

I show how Saint-Saëns's incidental music for Sophocles' *Antigone* (Comédie Française, 1893, tr. Meurice and Vacquerie) gives witness both to his engagement with *culture classique* and to an experimental orientation in the context of fin-de-siècle music theatre. Saint-Saëns's choices with regards to pitch syntax will be explained in light of both Gevaert's and Bourgault-Ducoudray's understanding of Greek modal theory. I will show that Saint-Saëns tacitly accepted Gevaert's specious claims about motivic coherence in music for the Greek theatre, but in a way that suggests the instincts of a nineteenth-century composer of leitmotivic opera.

FARAH DHIB is a violinist and singer, who is currently making her PhD in musicology with Prof. Cécile Auzolle (Université de Poitiers/Université de

Tunis) on the subject *Modèles et transferts des paradigmes occidentaux sur l'opéra en langue arabe entre 1975 à 2015*. Associated to the Centre de Recherche Interdisciplinaire en Histoire de l'Art et Musicologie (CRIHAM), she is working on Arabic operas and lyric productions, contemporary musical aesthetics, and on the cultural musical transfer between Europe and the Arabic world. During her PhD, Farah Dhib has made research in Tunisia and Egypt. Student of the Bulgarian soprano Christina Hadjieva, she is currently studying with Florence Godfroy at the Conservatoire Municipal Jacques Ibert in Paris.

– farahdhib@yahoo.fr

L'engagement politique et idéologique dans les opérettes de Sayed Darwish [Political and Ideological Engagement in Sayed Darwish's Operettas]

Artist of the people and leader of the Egyptian revolution of 1919, Sayed Darwish (1892-1923) was an Egyptian composer who lived at the beginning of the twentieth century, a time which saw the growth of Egyptian operetta companies. His childhood was shaped by the national movement of Mustafa Kamel (1874-1908) against the British occupation, and he was noticed by the revolutionists of 1919 during his youth. He was guided by their leader Saad Zaghloul (1859-1927) and became very active in this revolution. The 30 operettas of Sayed Darwish, composed between 1917 and 1923, are singular because of their satirical dimensions. I will study the aesthetic and dramaturgical constituents of the composer's most popular operettas, such as *Al-'Ashara Al-Tayyiba* (1920) and *Sheherazad* (1921), which reflect his political and ideological commitment, elaborate the links between their aesthetic and dramaturgical elements and the key events of the composer's life, and reveal his artistic personality.

FRIDAY, 7TH JULY / MORNING II & AFTERNOON

	A-126	A-122	A003
	Opera in the Eighteenth Century	Rossini Reception	Wagner and his Contemporaries
	Chair: CRISTINA URCHUEGUÍA	Chair: EMANUELE SENICI	Chair: ARNE STOLLBERG
11h30	AUSTIN GLATTHORN Saxe-Gotha-Altenburg and the Development of the Holy Roman Imperial Nationaltheater	EDWARD JACOBSON Rossini: Narrate or Describe?	VALERIA LUCENTINI Anti-Wagnerism and Parody in Giuseppe Poniatowski's <i>Au travers du mur</i> (1861) in the Light of the Parisian Aesthetic Debate about Opera
12h05	VALENTINA ANZANI "Per un'Eviva dal popollaccio": The "Good Taste" in Singing during Early Eighteenth Century and Related Contradictions	MARIA BIRBILI Rossini's <i>La donna del lago</i> : an Experiment into Uncharted Territory or a Precursor of Grand Opéra	FRANCESCA VELLA "Ito per ferrovia", or, on <i>Lohengrin</i> and Other Transfers
12h45	Lunch		
14h00	CARLO LANFOSSI "The Opera of Cato is not Mr Handel's:" Performing Authorship in Handel's Pasticci	CLAUDIO VELLUTINI Rossini's "Vernacular Modernism:" Opera Criticism and Ideology in Vienna, 1816-1821	DAVID TRIPPETT <i>Fragment or Bruchstück?</i> Uncovering Liszt's <i>Sardanapalo</i> (1851)
14h40	Keynote III		A003
	ROGER PARKER: Nineteenth-Century Operatic Reception History in the Age of Everything		
15h40	Award Giving and Closing Ceremony		A003

OPERA IN THE EIGHTEENTH CENTURY

Chair: CHRISTINA URCHUEGUÍA, see. p. 7

AUSTIN GLATTHORN is a Postdoctoral Research Fellow at Dalhousie University. His research focuses on the negotiation of music, politics, and identity in Central Europe around 1800. As a member of the project *Opera and the Musical Canon, 1750-1815*, his current research explores the Holy Roman Empire's *Nationaltheater* during the formative years of the Western Canon. Specifically, Austin is investigating imperial theatre networks, the propagation of the German *Melodram*, and the development of German-language music theatre c.1775-1800. His publications appear in *Eighteenth-Century Music*, *Journal of Musicology* (forthcoming), and an edited volume, entitled *Mainz und sein Orchester: Stationen einer 500-jährigen Geschichte* (Mainz, 2014). – a.glatthorn@dal.ca

Saxe-Gotha-Altenburg and the Development of the Holy Roman Imperial Nationaltheater

The ducal theatre in Gotha operated between 1775 and 1779. In that short period, its members made significant and lasting contributions to the advancement of German-language opera. Not only was the company responsible for the establishment and proliferation of a new genre of music theatre, the *Melodram*, but its members also edited two influential periodicals, the *Theater-Kalender* (1775-1800) and the *Theater-Journal für Deutschland* (1777-1783), which united the Empire's theatres in a common space. By investigating these contributions to the German *Nationaltheater* movement, this paper illustrates the Gotha Hoftheater's central position in the Holy Roman Empire's extensive theatre network.

VALENTINA ANZANI (1990) is PhD student at the Bologna University with a dissertation about Antonio Bernacchi (1685-1756) and his pupils. Her research and her first publications concern castrati and the production of opera theatre: "Un soggetto equivoco al crepuscolo degli dèi castrati" (with Marco Beghelli, in

L'equivoco stravagante; Pesaro, 2014), “Castrato per amore: Casanova, Salimbeni, Farinelli e il misterioso Bellino” (in *Il Farinelli ritrovato*; Lucca, 2015), “Pseudonimi all'opera: un soprannome per la celebrità” (in *Il nome nel testo*; Torino, 2015). She collaborates with the *Dizionario biografico degli Italiani* and she reviews for *L'ape musicale* and *Il giornale della musica*. – valentina.anzani@unibo.it

“Per un'Eviva dal popolaccio”: The “Good Taste” in Singing during the Early Eighteenth Century and Related Contradictions

During the eighteenth century, the careers of many acclaimed singers were built on their breathtaking technical skills in performing endless shakes and “thousand of very insolent group of musical notes”; nevertheless, many authors (Marcello, 1720; Tosi 1723; Martinelli 1758; Algarotti 1763; Arteaga 1783) judged negatively both the taste of the audience—considered ignorant—and the artistic level of many singers—considered vainglorious. This subtle dichotomy was actually solved in performance practice, as emerges from the comparison of the cited treatises with some coeval evidence picturing opposed feelings, and is also correlational with the performing skills of some of the most representative singers of the period.

CARLO LANFOSSI is a PhD candidate at the University of Pennsylvania, where he is completing his dissertation on Handel's pasticci in the context of early modern reading and listening habits. He obtained his MA from the University of Milan (Italy) with a thesis on a seventeenth-century Milanese opera, *La regina Floridea*, which has been published as a critical edition, and later continued his research on opera in Milan during the 1600s. He has collaborated on critical editions of Rossini's works for Casa Ricordi. – lanfossi@sas.upenn.edu

“The Opera of Cato is not Mr Handel's:” Performing Authorship in Handel's Pasticci

This paper considers *Catone*, one of the pasticci arranged by the New Royal Academy of Music for the 1732/33 season, in the context of pre-Enlightenment discourses on authorship and copyright. The opera was staged in London at a

time when the figure of Cato the Younger was pervasively haunting popular imagination, and its libretto was constructed so that the suppression of a character forced other characters to read his lines, enabling the ghosting of previous voices. Following contemporary debates on *Catone's* authorial responsibility, the paper explores the peculiar performance of authorship for the pasticcio as a genre.

ROSSINI RECEPTION

Chair: EMANUELE SENICI, see p. 42

EDWARD JACOBSON is a doctoral candidate at the University of California, Berkeley, where he is writing a dissertation on opera and literary culture in early nineteenth-century Italy. – edward.jacobson@berkeley.edu

Rossini: Narrate or Describe?

Reading Italian opera libretti printed in the first decades of the nineteenth century reveals the proliferation of increasingly lengthy (and geographically specific) scenic descriptions by many librettists, a notable contrast to the often sparse and generalised settings of their *settecento* counterparts. The rise of descriptive texts in the theatre paralleled many contemporary commentators' invocation of “musical description” and other literary analogies in their writings. Drawing on both literary theory and contemporary criticism, this paper explores ideas of description in the production and reception of works by Rossini.

MARIA BIRBILI studied piano, voice, and French literature at the University of Paris IV-Sorbonne, and musicology and theatre studies at the Freie Universität Berlin. Her first book *Die Politisierung der Oper im 19. Jahrhundert* was published by Peter Lang in 2014. She has been a fellow of the Gerda Henkel Stiftung and the DAAD in Italy and in Paris, a *chercheur associé* at the Maison des Sciences de l'Homme in Paris, a Visiting Scholar at the University of Chicago, and a

collaborator in the Meyerbeer and the Rossini critical edition projects. Forthcoming is a second book, her Habilitationsschrift on Rossini's Italian operas. Her publications deal predominantly with French and Italian opera of the eighteenth and nineteenth centuries. – mbirbili@zedat.fu-berlin.de

Rossini's *La donna del lago*: An Experiment into Uncharted Territory or a Precursor of Grand Opéra?

Rossini's mixed dramaturgy is partly based on French *opéra-comique* and Italian *opera semiseria*. This eclectic musical style predates Meyerbeer, whose compositional style has been criticized as resembling a mosaic ("mosaikähnliches Kompositionsverfahren"). In addition to its length, *La donna del lago* already contains several characteristics of the *grand opéra* genre: an interest in the question of historic authenticity, nuanced instrumentation, eclectic musical style, complexity of form, as well as certain characteristics that Meyerbeer absorbed in his own musical idiom. The paper focusses on the finale, with its extremely audacious instrumentation and the stereophonic sound effects of three separate choruses, two harps, and two different *bande sul palco* in addition to the full orchestra.

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Rossini's "Vernacular Modernism": Opera Criticism and Ideology in Vienna, 1816-1821

Why were Rossini's operas such a contentious matter in early nineteenth-century Vienna? And why does it matter for music historians? This paper addresses

these questions by establishing a dialogue between commentators of the time (Hegel, Grillparzer, as well as lesser-known local critics) and present-day scholars.

WAGNER AND HIS CONTEMPORARIES

Chair: ARNE STOLLBERG, see p. 7

VALERIA LUCENTINI, see p. 8

Anti-Wagnerism and Parody in Giuseppe Poniowski's *Au travers du mur* (1861) in the Light of the Parisian Aesthetic Debate about Opera

After the three scandalous Parisian performances in of Wagner's *Tannhäuser* in March 1861, several aesthetic, cultural, and political debates regarding opera took place in the press, in the figurative arts, affecting opera itself. The aim of this paper is to analyse how the opera *Au travers du mur* by the almost forgotten composer Giuseppe Poniowski (1816-1873) took part in these discourses. In fact, it owes its relevance to the events of musical and public life at the time of the première. This paper focuses on meta-theatrical elements, parody, literary and musical quotations, and the way the anti-Wagnerism is treated, which reflect the contradictions and complexity of Wagner's reception in Paris, revealing new details beyond the standard telling of the story.

FRANCESCA VELLA is a junior research fellow at St John's College, Cambridge. Her doctoral work focused on Verdi within late nineteenth-century Milanese culture. More recently she has written an article (for *Music&Letters*) about Jenny Lind, voice and celebrity in mid-nineteenth-century London. Her current book project explores political and cultural dimensions of opera in Italy between the 1850s and the early 1870s, with a focus on how such dimensions were shaped by exchanges and connections between different places (within Italy and beyond). – fv250@cam.ac.uk

“Ito per ferrovia”, or, On *Lohengrin* and other Transfers

On 1 November 1871, *Lohengrin*—the first of Wagner’s works to be staged in Italy—premiered amid much local buzz at Bologna’s Teatro Comunale. Five weeks later, the entire production was exported to Florence’s Teatro Pagliano. Cast, chorus, orchestra, staff, sets, costumes and stage machinery were relocated by train, an undertaking that required the transportation of over 300 people. Unprecedented in its scope, this “transplantation” paved the way to further *trasporti di spettacolo* in the coming years. What operas and routes did they involve? Can such transfers prompt us to mobilise our own accounts of opera and late-nineteenth-century Italian cities?

DAVID TRIPPETT, see p. 61

Fragment or Bruchstück? Uncovering Liszt’s Sardanapalo (1851)

In 1849, after four years of planning, Franz Liszt began composing music for his Italian opera, *Sardanapalo* [*Sardanapale*], based on Lord Byron’s tragedy (1821). He abandoned it ca. 1851 after completing the first act. The music—now deciphered for the first time through an edition—testifies to his burning ambition to transition from virtuoso to opera composer. Drawing on a range of new and unpublished sources, this talk investigates the opera’s genesis and some salient aspects of the character of the music, raising questions about our understanding of Liszt’s mid-century aesthetics.

KEYNOTE III

ROGER PARKER is Professor of Music at King’s College London, having previously taught at Cornell, Oxford and Cambridge. He is General Editor (with Gabriele Dotto) of the Donizetti critical edition, published by Ricordi. His most recent books are *Remaking the Song: Operatic Visions and Revisions from Handel to Berio* (Berkeley, 2006); and *A History of Opera: The Last Four Hundred Years* (written jointly with Carolyn Abbate; New York, 2012). He is now working on a book about music in London in the 1830s, and is Director of the ERC-funded project *Music in London, 1800-1851*. – roger.parker@kcl.ac.uk

Nineteenth-century Operatic Reception History in the Age of Everything

Whereas, once upon a time, “reception history” was a minor and comparatively low-prestige area of opera studies, the sub-discipline might now have become a (perhaps even the?) mainstream activity. Its attractions are obvious, not least that its denizens might seem to evade many traps which now assail those who insist on believing that composers and their works must remain at the centre of music history. What is more, the proliferation of online research resources (especially those pertaining to the “long” nineteenth century) makes newly available and newly searchable a vast array of relevant material. However, and beckon as it might, this brave new disciplinary and material world continues to present obstacles. Perhaps the most obvious was pointed out several decades ago by Carl Dahlhaus, whose *Grundlagen der Musikgeschichte* (Cologne, 1977) has a final chapter on reception history which cunningly shadow-boxes with what he saw as a dangerous new enthusiasm. “Unless”, he wrote, “reception historians reflect upon their criteria of selection they are even more likely than their colleagues to be buried in the rubble of their source material” (Dahlhaus, *Foundations of Music History*, Cambridge, 1983, p. 161). How can we avoid interment beneath this “rubble”: particularly in its contemporary, screen-delivered incarnation; particularly in a landscape where beautiful, ever-intact cathedrals of the past (“composers” and their “works”) continue to loom over us? My answer, today, will involve a diminutive Englishman by the name of Thomas Love Peacock, who was (we think) opera critic of the radical journal the *Examiner* in the early 1830s.

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