



SINGING SPEECH AND SPEAKING MELODIES: MUSICAL THEATRE (1650-1918)

International Conference

PROGRAMME



Universidad de Oviedo
Universidá d'Uviéu
University of Oviedo



GOBIERNO DEL
PRINCIPADO DE ASTURIAS



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AYUNTAMIENTO

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

OVIEDO

09-11 May 2019

Edificio Histórico
de la Universidad de Oviedo



INTERNATIONAL CONFERENCE

SINGING SPEECH AND SPEAKING MELODIES: MUSICAL THEATRE (1650-1918)

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca
Research Group ERASMUSH, University of Oviedo (Oviedo, Spain)

Oviedo, Edificio Histórico de la Universidad de Oviedo

09-11 May 2019



SCHOLARLY COMMITTEE:

- MARÍA ENCINA CORTIZO (Universidad de Oviedo)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
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- FRANCESC CORTÈS I MIR (Universidad Autònoma de Barcelona)
 - FRANCISCO GIMÉNEZ (Universidad de Granada)



KEYNOTE SPEAKERS

- MARÍA ENCINA CORTIZO (Universidad de Oviedo)
- MICHELA NICCOLAI (IHRIM, Lyon2 / LaM, ULB)

THURSDAY 9 MAY

9.00-9.30: Welcome and Registration

Room 1. 9.30-9.50: Opening

- FRANCISCO JOSÉ BORGE LÓPEZ (Vice-Chancellor of the Universidad de Oviedo)
- CRISTINA VALDÉS (Director General for Universities and Research. Principado de Asturias)
- ROBERTO SÁNCHEZ RAMOS (Executive City Councillor for Cultural Affairs. City of Oviedo)
- RAMÓN SOBRINO (Universidad de Oviedo)
- FULVIA MORABITO (President Centro Studi Opera Omnia Luigi Boccherini)

9.50-10.10

- ROBERTO ILLIANO – FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini, Lucca), *Musicological Research and International Collaboration*

10.10-11.10 – Keynote Speaker 1

- MARÍA ENCINA CORTIZO (Universidad de Oviedo), *The Spanish Zarzuela of the XIX Century: French Patterns, Italian Harmonies and Hispanic Tradition*

11.40-12.40 – Keynote Speaker 2

- MICHELA NICCOLAI (IHRIM, Lyon2 / LaM, ULB), *L'«opéra-comique» della «fin-de-siècle»: drammaturgia e messinscena*

12.40-13.15

- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini, Lucca), *A New Tool for Music Criticism*
- Volume Presentation: *Intercambios musicales entre España e Italia en los siglos XVIII y XIX*, edited by Víctor Sánchez Sánchez (Ut Orpheus Edizioni, 2019)



13.30 Lunch

Room 1. 16.00-18.00: Musical Theatre in Portugal and Latin America

(Chair: **Francesc Cortès i Mir**, Universitat Autònoma de Barcelona)

- FILIPE GASPAR (CESEM/FCSH – Universidade Nova de Lisboa), *Café-concert in Lisbon: A Musical Theatre Spectacle Venue Connecting the Local and the International*
- CATARINA BRAGA (CESEM/FCSH – Universidade Nova de Lisboa), *The Role of Amateurs' Societies in the Dissemination of Operetta and Music Theatre in Portugal in the Late Nineteenth Century*
- DAVID CRANMER (CESEM – Universidade Nova de Lisboa), *Musical Theatre in Portugal and Brazil of the «ancien régime»*
- MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay), *Zarzuelas, «sainetes», tangos: Encounters and Circulation of Genres in the Río de la Plata*



Room 2. 16.00-17.30: European Musical Theatre (I)

(Chair: **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- JANA FRANKOVÁ (Moravian Library, Brno), *From a Comedy to an «opéra-comique»: «The Clandestin Marriage» by Colman and Garrick and its Adaptations in 18th-Century Musical Theatre*
- SVETLANA VITA KIM (Université Lumière Lyon 2), *Nicolas Cheremetiev et la passion de sa vie : l'opéra-comique français sur la scène d'un théâtre serf russe*
- VERA FOUTER (Universidad de Oviedo), *El teatro musical en Rusia en la frontera de los siglos XVIII-XIX: fusión de géneros foráneos como base del apogeo nacional*



20.00. Teatro Campoamor (Oviedo)

Première of **El dúo de La Africana** (1893), *zarzuela cómica*

by Manuel Fernández Caballero, libretto by Miguel Echegaray.

(New production of the Teatro Campoamor, Fundación Municipal de Cultura del Exmo. Ayuntamiento de Oviedo. By courtesy of the Municipal Culture Foundation of the Oviedo City Hall)

FRIDAY 10 MAY

Room 1. 9.30-11.00: Musical Theatre in France

(Chair: **Michela Niccolai**, IHRIM, Lyon2 / LaM, ULB)

- MARINE DEREGNONCOURT (Université du Luxembourg/Université de Lorraine), *L'hybridité de la voix actoriale : « le parlé-chanté ». Marina Hands et Éric Ruf dans « Phèdre » de Jean Racine et « Partage de midi » de Paul Claudel*
- DANIELLE L. HERRINGTON (University of Central Oklahoma), *A Sentimental, Domestic Ideological Diversion: Nicolas Dalayrac's «opéra-comique» «Philippe et Georgette» (1791) at the Salle Favart*
- ROBERTO SCOCCIMARRO (Staatsbibliothek zu Berlin), *Collaborazioni operistiche di genere «comique» nei teatri parigini di primo Ottocento: i contributi di Luigi Cherubini*



11.00 Break

11.30-12.30

- TREVOR PENOYER-KULIN (McGill University, Montréal), *«Opérette» at the Opéra-Comique and «opéra-comique» at the Bouffes: Questions of Genre in Two Offenbach Pieces*
- SYLVIE DOUCHE (Université Paris-Sorbonne/IreMus), *Écrire un mélodrame ou convoquer Euterpe, Thalia et Terpsichore*

Room 2. 9.30-11.00: 17th- and 18th-Century Spain

(Chair: **Ramón Sobrino Sánchez**, Universidad de Oviedo)

- CARLOS MARÍA SOLARE (Independent Researcher, Berlin), «... que no hablen los dioses como los mortales» – *El lenguaje de los dioses de la antigüedad en las comedias mitológicas de Pedro Calderón de la Barca*
- CARMELO CABALLERO FERNÁNDEZ-RUFETE (Universidad de Valladolid), *En los albores de la zarzuela: relaciones musicales entre fábulas mitológicas y autos sacramentales de Calderón y los villancicos de Gómez Camargo*
- LUIS ANTONIO GONZÁLEZ MARÍN (Consejo Superior de Investigaciones Científicas, IMF), *Actrices o cantantes: la vocalidad en el teatro musical de José de Nebra*



11.00 Break

11.30-12.30

- CRISTINA ROLDÁN FIDALGO (Universidad Autónoma de Madrid), *La confluencia de la música, la danza y el teatro en las comedias 'folla' del siglo XVIII*
- ANTONIO SORIANO SANTACRUZ – CARLOS GONZÁLEZ LUDEÑA (Universidad Complutense de Madrid), *Habilidades, competencias y formación musical en el teatro comercial madrileño del siglo XVIII*



12.45-14.15: Guided Tour of the Historic Center of Oviedo

(two groups in Spanish and English Language)



14.15 Lunch

Room 1. 16.30-19.00: 19th-Century Spain (I)

(Chair: **José Ignacio Suárez García**, Universidad de Oviedo)

- RAMÓN SOBRINO SÁNCHEZ (Universidad de Oviedo), *Cantando y hablando el presente: la «revista de actualidades» y el «sainete lírico» en el último tercio del siglo XIX en España*
- ANDREA GARCÍA TORRES (Universidad de Oviedo), *Discursos literarios en torno al «Género chico»: la mirada del Otro*
- VÍCTOR SÁNCHEZ SÁNCHEZ (Universidad Complutense de Madrid), *La zarzuela en las compañías de ópera italiana: adaptaciones de «La Gran Vía»*
- NURIA BLANCO ÁLVAREZ (Independent Researcher, Oviedo), *De la ópera «L'Africaine» de Meyerbeer a la «africomanía» de las zarzuelas madrileñas*
- FRANCESC CORTÈS I MIR (Universidad Autónoma de Barcelona), *De Barcelona al Parnaso: las óperas bufas y óperetas francesas en Barcelona, «ossia» Cien años traduciendo y adaptando el repertorio cómico europeo*

Room 2. 16.30-18.30: European Musical Theatre (II)

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini, Lucca)

- WILLIAM OSMOND (University of Southampton), *«En Hollandais, s'il vous plaît!»: Singing and Reciting French vaudeville in Amsterdam (1830-1848)*
- KORDELLOU AGGELIKI (University of Patras), *The Contribution of Spiridon Samaras (1861-1917) to the Greek Operetta*
- MARCOS VIRMOND – LENITA WALDIGE MENDES NOGUEIRA (Institute of Arts, Department of Music, UNICAMP), *«Rivista Musicale» in 19th-Century Milan: Notes on «Se Sa Minga» by Scalvini and Gomes*
- ANDREA HORZ (Universität für Musik und darstellende Kunst Wien), *Johann Adam Hiller's «Lottchen am Hofe»: Contextualising «Singspiel» in French Traditions*

SATURDAY 11 MAY

Room 1. 9.30-11.00: 19th-Century Spain (II)

(Chair: **María Encina Cortizo**, Universidad de Oviedo)

- ADELA PRESAS (Universidad Autónoma de Madrid), *Géneros y formatos de las obras dramático-musicales en un acto en los teatros madrileños entre finales del siglo XVIII y comienzos del XIX*
- JONATHAN MALLADA ÁLVAREZ (Universidad de Oviedo), *Ópera, zarzuela y parodia: De «Carmen» a «Carmela»*
- JOSÉ IGNACIO SUÁREZ GARCÍA (Universidad de Oviedo), *Parodias españolas sobre «Tannhäuser»*



11.00 Break

Room 1. 11.30-13.00: Musical Theatre at the Turn of the 20th-Century

(Chair: **Massimiliano Sala**, Centro Studi Opera Omnia Luigi Boccherini)

- ANDREA GARCÍA ALCANTARILLA (Universidad de Oviedo), *El uso de la voz en los ballets de Manuel de Falla*
- TIZIANA PALANDRANI (Independent Researcher, Sassari), *Chopin e dedizione in «Fuego Fatuo»*
- ZOILA MARTÍNEZ BELTRÁN (Universidad Complutense de Madrid), *«Grab your mantilla and sing!»: «The Music of Spain» by Carl Can Vechten Focusing on Spanish Coloratura Singers*

ABSTRACTS

KEYNOTE SPEAKERS

• **MARÍA ENCINA CORTIZO (Universidad de Oviedo), The Spanish Zarzuela of the XIX Century: French Patterns, Italian Harmonies and Hispanic Tradition**

La Zarzuela, the Spanish lyric genre developed since the 17th century until the mid-20th century, presents a hybrid and multiform repertoire whose common characteristics are difficult to analyze. Works as different as *Salir el amor del mundo* (1669) – zarzuela in two acts by José de Cañizares and Sebastián Durón –, *Acis y Galatea* (1708) – zarzuela in two *jornadas* by José de Cañizares and Antonio de Literes –, *Las labradoras de Murcia* (1769) – zarzuela in two acts of Ramón de la Cruz and Antonio Rodríguez de Hita –, *El barberillo de Lavapiés* (1874) – zarzuela in 3 acts by Luis Mariano de Larra and Barbieri –, *La Gran Vía* (1886) – Revista *cómico-lírico-fantástico-callejera* in one act by Felipe Pérez, Chueca and Valverde –, *La Verbena de la Paloma* (1894) – *Sainete lírico* in one act by Ricardo de la Vega and Tomás de Bretón – or, to add another example, *La corte de Faraón* (1910) – biblical operetta in one act by Perrin and Palacios, with music by Vicente Lleó –, they hardly have in common the use of the Spanish language and the mixed dramaturgy that uses both declamation and singing. Undoubtedly, this continuous adaptability, assimilation and hybridization capacities have guaranteed its survival. In this paper we will consider the 19th-century Spanish lyric repertoire, analyzing the common dramaturgical elements to different Zarzuelas of this period, since large zarzuelas in three acts – closely related to the *opéra-comique* and also to the Italian opera –, to *zarzuelas chicas* and *revistas* – music magazines – in one or two acts, with elements again of *opéra-comique* or *vaudeville*; the Bufo Repertoire, nowadays completely forgotten, that brings to Madrid the Offenbach's *bouffons* dramaturgy; and in the decade of the eighties, the repertoire of the *teatro por horas* – better known as *Género chico* –, which includes many different lyric patterns from the *zarzuela chica* to the lyric *sainete* or the *revista*. This *Género chico* will become the first one of popular, urban and massive culture in Spain. The find of elements from these three traditions, the French lyric theatre, the contemporary Italian opera and the Spanish theatrical history, together with the analysis of the mixed dramaturgy (declaimed text and sung text) will allow us to fix some common elements to analyze and compare the different works of these diverse repertoire. These features will make possible to understand not only the origin of the pattern but also its evolution, allowing us to situate the repertoire in the contemporary European context. In addition, this analysis will help to understand other hybridization and transculturation processes that take place when the Spanish lyrical repertoire moves to Hispanic America, where it settles and triumphs. The ways the repertoire develops are very similar to those which took place in Spain when foreign repertoires were assumed as own by the Spanish Zarzuela.

• **MICHELA NICCOLAI (IHRIM, Lyon2 / LaM, ULB), L'«opéra-comique» della «fin-de-siècle»: drammaturgia e messinscena**

If *Carmen* (1875) brings back to the scene an *opéra-comique* form by now long abandoned – alternating short dialogues with sections accompanied by music – the dramatic style that imposes itself on the second French opera scene in the last quarter of the 19th century prefers a form of opera entirely set to music. If the subjects often appear lighter than those presented at the Opéra, the realization of the lyrical show is always carried out with great meticulousness and attention, brought both to the musical component as to the visual one. In short, the staging finds in the Opéra-Comique a perfect place to enter into symbiosis with the musical page, giving rise to exceptional creations. The directors-*metteurs en scène* Léon Carvalho and Albert Carré, his successor, have two strong personalities, able to manage both the economic-administrative and the artistic side of the lyrical productions. Through analysis of musical and visual side, we will propose a reading of the repertoire of the Théâtre national de l'Opéra-Comique between approximately 1880 and 1914 focusing on the works that contributed to the fame of the third Favart room (*Le Réve*, 1891; *Les Troyens*, 1892; *La Bohème*, 1898; *Louise*, 1900; *Pelléas*, 1902; *L'heure espagnole*, 1913...).

PARTICIPANTS

• **ROBERTO ILLIANO – FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini, Lucca), Musicological Research and International Collaboration**

The Centro Studi Opera Omnia Luigi Boccherini was established in Lucca in November 2005 to carry out the works of the Italian National Edition of the complete works of the Lucchese composer Luigi Boccherini. As an international centre of excellence for musicological research, it also publishes 10 musicological series (among others 'Music, Criticism & Politics', 'Contemporary Composers' and 'Music, Science and Technology'), 3 editions (Luigi Boccherini, Francesco Geminiani, and Pietro Antonio Locatelli) and the *Journal of Music Criticism*. The Centro Studi shares projects with many international research institutions, and every year it organizes international conferences and two masterclasses of opera: *Canta in Italia* (in collaboration with Wichita State University, Kansas) and *AEDO: Accademia Europea dell'Opera* (in collaboration with Western University, Ontario). Since 2016 the Centro Studi has been awarded 'Cultural Institute' by the Italian Ministry of Culture (Law n. 534 – 17 October 1996, Art. 8).

• **MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini, Lucca), A New Tool for Music Criticism**

The Centro Studi Opera Omnia Luigi Boccherini launched a series of channels for the dissemination of current research on the topic of music criticism. Our aim is to create a centre for the interaction of existing research groups and academics, allowing insights to be shared and new projects to be fostered. The *Music Criticism Network* organises international conferences and publishes research; it provides a vehicle for the dissemination of all those scientific studies on the subject at frequent conferences and symposia. We have opened an online peer-reviewed Journal,

the *Journal of Music Criticism*, with the aim to carry on the debate on the topic in a very continuous way. Moreover, we launched the *Music Criticism Network Studies*, an online peer-reviewed series of the *Music Criticism Network*: it consists of musicological monographs as well as multi-authors volumes and single research chapters on the topic of Music Criticism.

Musical Theatre in Portugal and Latin America

• FILIPE GASPAR (CESEM/FCSH – Universidade Nova de Lisboa), *Café-concert in Lisbon: A Musical Theatre Spectacle Venue Connecting the Local and the International*

The main idea of this paper is that the Café-Concert that opened in Lisbon's Largo da Abegoaria on 26 December 1857 was pivotal to the establishment of a capitalist entertainment system in the Portuguese capital. In 1851 began a period of the Portuguese Constitutional Monarchy that became known as 'Regeneration'. Economical and Social development were central points of the political agenda of the day, which included a set of investments on infrastructures, industry, commerce, education, and culture. Politicians but also entrepreneurs were committed to bring the country closer to its European counterparts. The birth of the 'Companhia Café-Concerto' in Lisbon was an example of such endeavour, as it set a stage for Lisbon bourgeoisie to perform a modern and cosmopolitan-like way of living. It focused on providing a leisure and sociability venue that could match the Parisian trends and fashions, thus showing the connection between the two capitals. I perceive this as a process of cultural entrepreneurship through which a set of commercial and expressive practices was customized according to local determinants in order to maximize profit. Based on periodical press sources I describe how coeval discourses associated the new Café-Concert with the values by which Lisbon elites formed its bourgeois identity, e.g.: morality, philanthropy, and wealth. I argue that such class reproduction is one of the specifics of Lisbon mid-century variation of café-concert. I also debate the idea that performances of Offenbach's early operettas in the Café-Concert at Largo da Abegoaria played a part in that distinction process.

• CATARINA BRAGA (CESEM/FCSH – Universidade Nova de Lisboa), *The Role of Amateurs' Societies in the Dissemination of Operetta and Music Theatre in Portugal in the Late 19th Century*

In the last three decades of the 19th century, operetta and other forms of music theatre were massively exploited by impresarios who wanted to fill their theatres with new or acclaimed repertoire because of a new increasingly demanding audience. At the end of 1860, the success of Offenbach's operettas and the dissemination in the following decades of operetta and other genres of music theatre of French inspiration influenced the repertoire staged in secondary theatres and other spaces all over the country by groups of professionals and amateurs. If on the one hand, translations, altered plots, adaptations to Portuguese reality, altered musical numbers and orchestrations of French repertoire by composers as Offenbach, Lecocq, Hervé, Roger, Audran or Planquette seemed to fill the secondary theatres, a brand-new repertoire created by Portuguese writers and composers appeared. If these genres played a major role in bourgeois culture and created new socio-cultural places and practices, they were also important in the development of the national and local self-identification by the use of traditional musical motifs

and characters. The theatre industry grew also because of the amateurs and the increasing awareness of the society in these repertoires. This reality, the interest for the comic, parody and satire, the liberal ideals that were being disseminated since the liberal wars (1828-34), the decades before the implantation of the Republic (1910), the political and social tensions, and the attempts to create a Portuguese operatic model were in fact important to develop and construct a new world for these kinds of music theatre and the practices involved. The press also played a role in the development of these practices and in the propagation of these repertoires. The increase of specialized press, the debates that started around theatre and light repertoire and a series of new publications dedicated to print texts to be performed in private theatres and by amateurs demonstrate that these genres were vastly disseminated. The professional and amateur spheres frequently intertwine in this activity and generated some conflict of interests. Nevertheless, it is important to understand the way this industry gets established in Portugal. In this paper I will discuss the role of groups of amateurs in these repertoires, their practices, the emergence of new playwrights and composers and the repertoire performed, partly by analysing the periodical and specialized press, and partly by introducing the repertoire in the archive of the Jorge da Silva Dramatic Group (created in 1893 in Guilherme Cossoul's Society) as an example of repertoire performed by this kind of groups. This archive, among other material, is composed by several theatre texts, scores of *chansonnettes* (in Portuguese), comedies with music, operettas, revues, and other genres. The importance of this archive lies in the fact of having texts and scores that allow me to understand their structure, in other words, allow me to understand the singing and speaking parts, the musical motifs used and plots' characteristics.

• **DAVID CRANMER (CESEM – Universidade Nova de Lisboa), Musical Theatre in Portugal and Brazil of the «ancien régime»**

Throughout the years of the *ancien régime*, Portugal and Brazil possessed a rich and varied tradition of musical theatre, little known outside these two countries, which, while influenced particularly by Spanish and Italian models, possessed its own independent dynamic with features unique to itself. A central figure was the dramatist António José da Silva, whose eight Portuguese operas, premiered at Lisbon's Teatro do Bairro Alto in the 1730s, established a new paradigm, combining elements derived, on the one hand, from Spanish *comédias* and, on the other, to a lesser extent, from Italian opera. Independently of this, in the 1770s to 90s, many of Goldoni's comedies, as well as translations/adaptations of plays from Spanish and French traditions were popular, with music added locally. Furthermore, there was also a tradition of one-act plays with music – *entremeses* and *farças* – derived originally from Spanish models, but later developing its own characteristics. There were also oratorios, following any of the above models, and *presépios* (nativity plays), all with varying amounts of music. While many literary sources have survived, very little music has been preserved and almost always incomplete. The question therefore arises as to how to produce modern editions that are both viable from a musical and dramatic point of view, for actual staging, and yet which satisfy the academic need for scientific rigour. This paper aims, then, to present and describe the range of musical-theatrical genres current in Portugal and Brazil during the period in question and to propose a model for the editing of modern scores that answers both theatrical and scientific needs.

• **MARITA FORNARO BORDOLLI (Universidad de la República, Uruguay), *Zarzuelas, «sainetes», tangos: Encounters and Circulation of Genres in the Río de la Plata***

In this paper I present results of my research about the link between musical theatre of Spanish origin, *cupletistas* and *tonadilleras* that played in Uruguayan theatres, often sharing stage, programs and repertoire, and on the relationship between Spanish genres and those that emerged in the Río de la Plata area. I also dwell on methodological aspects of the research, particularly on the strategies of linking different types of sources: *sainetes*' literary texts, librettos in brochure format; programs that account for the interpretive canon in the different theatres; data on radio programming, available in specialized magazines; articles in generic press; 78 rpm records, popular scores and permanence in the audiences' memories. The relationship of these different media allows the appreciation of how certain genres develop a tie which leads to fusions and interchanged presences. That is the case of zarzuela, cuplé and tango, genres which share theatrical and musical elements and, in the 1920s, some composers and performers. It is also possible to follow the traces of these ties in Spanish documents such as the magazine *El tango de moda*, published in the 1920s, in a 'round-trip' approach. This outlook opens up new possibilities to address the study of the sung word in the Uruguayan musical theatre. All these influences will converge, half a century after the current period of interest, in *Marta Gruni, 'opera montevideana'* by Jaurès Lamarque Pons, where the *sainete criollo* fusions with tango and Afro-Uruguayan *candombe* in recitativos and arias that unite zarzuela, *sainete*, opera and popular musical genres derived from the syncretism of a port city constituted from hopeful migrations as well as from hopeless ones, either voluntary or forced.

European Musical Theatre (1)

• **JANA FRANKOVÁ (Moravian Library, Brno), *From a Comedy to an «opéra-comique»: «The Clandestin Marriage» by Colman and Garrick and its Adaptations in 18th-Century Musical Theatre***

The Clandestin Marriage, a comedy by George Colman and David Garrick, inspired by a serie of paintings by William Hogarth (*Mariage à la mode*, 1743-45) and premiered on 20 February 1766 at Drury Lane Theatre was subject of interest to several libretists and composers in the second half of the 18th century. Its renown passed through a translation into French by Jeanne Riccoboni shortly after the creation. From a five act comedy a three act *opéra-comique* – *Sophie ou le mariage caché* – was created, possibly by Jeanne Riccoboni herself with music by Joseph Kohaut and premiered on 4 June 1768 at Hotel de Bourgogne in Paris. Despite positive reviews and good earnings, the *opéra-comique* was given only eight times in three weeks after its premiere, this serie being stopped by a mourning for the death of the queen Maria Leszczyńska. On 11 November 1790, another *opéra-comique* in one act inspired by this intrigue entitled *Mariage clandestin* was created by François Devienne on a libretto by Joseph-Alexandre de Ségur at Théâtre de Montansier. Probably both these traditional comic operas with spoken dialogues inspired Giovanni Bertati for the libretto of one of the most known opera buffa pieces of the 18th century – *Il Matrimonio segreto* put in music by Domenico Cimarosa. After its premier at Burgtheater in Vienna, on 7 February 1792, the two act *melodramma giocoso* was represented with big success in almost all European capitals and became an important piece of operatic repertoire. The paper will focus on a comparative

analysis of these pieces, with regard to their individual adaptations of the original comedy and to their dramaturgy, in the context of their period reception.

- **SVETLANA VITA KIM (Université Lumière Lyon 2), *Nicolas Cheremetiev et la passion de sa vie : l'opéra-comique français sur la scène d'un théâtre serf russe***

In the late 18th-century Russia, the rise of theatrical life was closely related to the personality of Count Nicholas Sheremetiev and the activity of his serf theatre. The artists of this theatre were children of serfs, i.e. peasants belonging to their landlord. They were specially educated in order to perform on the stage of their owner. Although there were many private theatres at that time, distinguished by a variety of repertoire and pomp of their performances, the Sheremetiev's theatre was apart from the others. According to many evidences, his theatre troupe rivalled the best troupes in Europe. For what reason did the performances of his theatre admire contemporaries and caused the applause of highest personages? The answer is certainly linked to the personality of the Russian count, a man of the Russian Enlightenment and an opera enthusiast whose life was completely devoted to the development and prosperity of his theatre.

- **VERA FOUTER (Universidad de Oviedo), *El teatro musical en Rusia en la frontera de los siglos XVIII-XIX: fusión de géneros foráneos como base del apogeo nacional***

Russian musical theatre is well known thanks to the works of great geniuses of the Romantic period such as Mikhaïl Glinka, Piotr Tchaikovsky or Nikolay Rimsky-Korsakov, who made Russian opera reach a privileged place in the history of Western music. While it is true that the rise of Russian lyric theatre occurred in the 19th century, its origins go back to the previous century, when the basis for its future evolution was laid. Especially interesting were the years corresponding to the turn of the XVIII to XIX centuries, corresponding to the last reign of Catherine II the Great, the brief reign of Paul I and the first of Alexander I. It is in that period that both the imperial Russian courts, as well as the theatre entrepreneurs of the upper bourgeoisie were concerned with bringing in from Europe the most famous musicians, singers and dancers, as well as the most successful Western composers, seeking to place Russia among the cultural powers of the moment. In Moscow and St. Petersburg the scenic genres that were most fashionable in the great European theatres were cultivated and promoted. The Italian opera buffa and the French *opéra-comique* were the major influences of these years and exerted an important imprint on the development of Russian opera, already consolidated as its own lyrical genre, but still in the process of evolving and searching for specific characteristics. It is this stage that we intend to outline and analyze in order to reflect not only the diversity and profusion of scenic genres present in the Russia of centuries, but also its profound influence on the later apogee of Russian opera.

Musical Theatre in France

- **MARINE DEREGNONCOURT (Université du Luxembourg/Université de Lorraine), *L'hybridité de la voix actoriale : «le parlé-chanté». Marina Hands et Éric Ruf dans «Phèdre» de Jean Racine et «Partage de midi» de Paul Claudel***

In the production of Patrice Chéreau (*Phèdre* to Jean Racine, Théâtre de l'Odéon, Paris, 2003) and Yves Beaunesne (*Noon Sharing* to Paul Claudel, Comédie-Française, Paris, 2007), the voice to

Marina Hands (Aricie, first and Ysé, second) and Éric Ruf (Hippolyte, first and Mesa, second) is questionable. Do these these actors speak or sing? How does the ‘spoken-sing’ appear? To do so, our reflection is divided into three parts. The first two parts are devoted to those creations of Patrice Chéreau and Yves Beaunesne. Are they spoken operas? The last part focusses on Marina Hands and Éric Ruf’s interpretations to demonstrate that these actors are ‘sacred monsters’ who sing language in verses.

• **DANIELLE L. HERRINGTON (University of Central Oklahoma), A Sentimental, Domestic Ideological Diversion: Nicolas Dalayrac’s «opéra-comique» «Philippe et Georgette» (1791) at the Salle Favart**

Over the last few decades, scholars have majorly reassessed Parisian Revolution music. Building on this, my study centers on the most performed and, therefore profitable, *opéra-comique* at the Salle Favart (l’Opéra-Comique). In 1791 during the tumultuous circumstances of the deregulated theatrical system in Paris, the *sociétaires* of the Salle Favart governed the theatre both in business and artistry. Devoid of government funding, its fiscal success relied on Parisian attendance, dictating which competitive new works were added to the repertory. Reception history reveals only 32 *opéra-comiques* proved profitable of the 144 premieres produced at the Favart from 1790-99. Of the lucrative works, *Philippe et Georgette* was the most economically successful, as it ran 201 times throughout the decade. Written by Jacques-M. Boutet de Monvel and Nicolas Dalayrac, this one-act features a courageous young woman hiding her lover in her closet and possesses a philosophical subtext with Enlightenment virtues, especially the *sensibilité*, imbedded in sung and spoken interactions. My examination explores how the integrated ideologies of the new spirited Republic manifest in this *opéra-comique*. Economics signify the Parisian audience, amidst the instability of political outbreaks, responded favorably to the sentimental, domestic characters of *Philippe et Georgette*. Emphasizing the private sphere over public, the *opéra-comique*’s familial unit represented an ideal model to its viewers, encouraging a broader collective perspective toward a capitalist culture and away from a monarchy mindset. Furthermore, with the emphasis on individuality, generosity, and self-sacrifice, *Philippe et Georgette* generated a musical theatre milieu that edified and entertained: hence, an ideological diversion.

• **ROBERTO SCOCCIMARRO (Staatsbibliothek zu Berlin), Collaborazioni operistiche di genere «comique» nei teatri parigini di primo Ottocento: i contributi di Luigi Cherubini**

The *opéras-comiques* brought forth onto the stages of Paris from the late 18th through the early 19th century as a result of collaborations on the part of multiple composers constitute a corpus almost entirely unknown in the realm of musicological studies, which have traditionally been more attentive to individual creations. It appears useful today to ask questions on the meaning and function of these collaborations. What was the motivation that drove Parisian theatre directors to resort to creative cooperation among multiple musicians? Was it a formula that guaranteed greater speed of production? Or was the cooperation among composers not infrequently belonging to different generations perhaps part of a strategy aimed at winning over a public with varied tastes? In this study, it was decided to analyze five ‘collective’ works created between 1799 and 1831, that have in common – in addition to the recourse to recitative alternating with

musical numbers – the participation of Luigi Cherubini as one of the collaborators, assisted by one or more colleagues. This study will address the *opéras-comiques* *La Prisonnière* (1799, Théâtre Montansier; with Boieldieu), *Epicure* (1800, Théâtre Favart; with Méhul), *Bayard à Mézières* (1814, Feydeau; with Boieldieu, Catel and Isouard), *Blanche de Provence* (1821, Tuileries; with H.-M. Berton, Boieldieu, Kreutzer und Paër) and the *drame lyrique* *La marquise de Brinvilliers* (1831, Ventadour; with Auber, Betton, Berton, Blangini, Boieldieu, Carafa, Hérold and Paër). *La prisonnière* is a parody of the *serio* genre of *opéra à sauvetage* then in vogue, based on a formula assayed by Dominique Della Maria in *Le prisonnier* (1798), a title that poked fun at literary topoi of the sort characterized by the overthrow of a tyrant and the final liberation of the oppressed protagonist, who could be male or female. In the sections of the score attributable to Cherubini, experts have noted a simplification of his compositional style compared with that of his *Médée*, written at about the same time (1797) in a style critically appraised in a mixture of admiration and perplexity as ‘savant’ (Fend 2007). The simplification of the language could also constitute an attempt on Cherubini’s part at partial adaptation to the style of his *Prisonnière* co-creator Boieldieu, who in those years, along with his colleagues Isouard and Della Maria, favored the use of less complex stylistic means and a return to more markedly comic dramaturgy when writing works for the musical theatre outside the *serio* genre (Taieb 2015). In the work *Épicure*, one of the most interesting elements of investigation is represented by textual and musical changes made before and after the performances, changes that shed light on the productive dynamics determined by the relationship among the authors, the theatre, and the public. Those carried out before the opening of the show are attributable to the change of the performance venue from the Feydeau theatre to the Opéra-Comique (Bartlet 1999), while those subsequent to the opera’s initial flop document the authors’ fevered reworkings of the opera aimed at eking out a longer life for the production, if not its very survival. The aspects mentioned here (parodization, stylistic simplification, dramaturgical or musical adaptations as a response to the changing needs of taste) have been chosen with a twofold purpose: to understand the specific characteristics of each of the five works under examination and to determine the meaning of these characteristics in relation to the central question of this study, the function of creative collaborations in the *comique* field in the Paris of the early 19th century.

• **TREVOR PENOYER-KULIN (McGill University, Montréal), «Opérette» at the Opéra-Comique and «opéra-comique» at the Bouffes: Questions of Genre in Two Offenbach Pieces**

The dividing line between *opérette* and *opéra-comique* has always been a problematic one. Because the two genres were often so similar to each other on the level of form, scholarly attempts to differentiate them have typically been awkward and unsatisfying. In her entry on French operetta for *Oxford Bibliographies* (2016) however, Micaela Baranello has noted that much of what distinguishes *opérette* from *opéra-comique* is its institutional history: the former was generally performed in theatres like the Bouffes-Parisiens and the Renaissance, while *opéra-comique* developed primarily at Paris’s prestigious Opéra-Comique. This is an important insight, but as I will show in my presentation, it does not entirely resolve the issue. Using two pieces by Offenbach as a case study, *Barkouf* (1860) and *Le Chanson de Fortunio* (1861), I argue that institutional ties only go so far in determining a work’s classification. Though *Barkouf* premiered at the Opéra-Comique, it

was largely received by critics as an *opérette*, and though *Fortunio* premiered at the Bouffes, it was treated mainly as an *opéra-comique*. In the way these reactions assign the ‘wrong’ genre to their theatres, it suggests that another model needs to be put forward besides the institutional one. My presentation will explore such a model by drawing on the writings of Pierre Bourdieu and his theory of «the field of cultural production» (1993). By looking of these Offenbach pieces through the lens of Bourdieu, I will show how contemporary critics’ classificatory decisions about them consisted heavily of attempts to position them within a certain dynamic of symbolic and economic capital. Thus, I aim to show how the determination of their generic identity relied just as much on discursive constructs as on formal and institutional ones.

- **SYLVIE DOUCHE (Université Paris-Sorbonne/IreMus), *Écrire un mélodrame ou convoquer Euterpe, Thalia et Terpsichore***

From Jean-Jacques Rousseau (*Pygmalion*, on 1771) to Arnold Schoenberg (*Lunar Pierrot*, on 1912), the search for one spoken sung, which one is not spoken about the everyday life nor one sung operatic work, worried a number of musicians and comedians. Throughout the 19th century, the melodramatic genre develops in Europe, with different trends according to countries. In France, the melodrama will be depicted, both in the lounges and in the cabaret, on the symphonic scene or on the theatrical scene when it is inserted into a stage music (of which it is often one of the components). Realized in this last case by an actor, he emphasizes another form of generic mitoyenness through his introduction into a more global work, of dramatic essence, and mostly spoken. In contrast, there are also many melodramas in operas where the singer assumes the spoken text. The nature of the text largely (stylistically) conditions the musical score juxtaposed to it: poetic, satirical, lyrical, epic, etc. The generic inscription is modified accordingly, in all countries. While the ideal displayed by all the configurations of the music/text mixture seems to be that of a perfect fit between the two entities, our communication proposes to highlight how the generic ambiguity of melodrama allows a real porosity between the spoken and the singer. We will ask ourselves what the intermediate declamatory modality would be by interrogating both French and European partitions.

17th- and 18th-Century Spain

- **CARLOS MARÍA SOLARE (Independent Researcher, Berlin), «... que no hablen los dioses como los mortales» – El lenguaje de los dioses de la antigüedad en las comedias mitológicas de Pedro Calderón de la Barca**

The mythological plays written by Pedro Calderón de la Barca for the Spanish court theatre were distinguished by the particular role he assigned to music therein: he made it into the language of the gods. According to whether they are talking among themselves, or with mortals, the gods’ musical speech is characterized differently, according to a differentiated dramaturgy. An analysis of the play *Fortunas de Andrómeda y Perseo* (1653), of which a (more or less) complete score has been preserved, and of the numerous stage directions and various indications given by the author in this and other plays, is the clue to reconstructing the rules of the musical dramaturgy employed by Calderón and his regular collaborator, the composer Juan Hidalgo. Holding this key, composers from our time should be able to engage in idoneous settings of Calderón’s other mythological plays, for which no music has been preserved.

• **CARMELO CABALLERO FERNÁNDEZ-RUFETE (Universidad de Valladolid), *En los albores de la zarzuela: relaciones musicales entre fábulas mitológicas y autos sacramentales de Calderón y los villancicos de Gómez Camargo***

The articulation in two acts of the zarzuela, a Spanish theatrical play sung and represented, crystallizes in the 70s of the 17th century and remains since then as an invariant of the genre, but is absent in the works of Calderón de la Barca that allegedly gave rise to the genre, *El Golfo de las sirenas* (1657) and *El laurel de Apolo* (1658). As is known, these are presented in a single act. A glance at the contemporary theatrical panorama reveals that these small festive court representations present certain similarity, both structural and stylistic, with a dramatic religious genre firmly established in the Calderonian production: the 'auto sacramental'. Given that the music of *Golfo* and *Laurel* has not been preserved, in order to shed some light on the origins of the first zarzuelas and to draw some conclusions about the musical style used in them we have had to appeal to the repertoire of contemporary 'villancicos', where we have located some *a lo divino* versions of musical scenes from these mythological plays and the 'autos sacramentales' *El valle de la Zarzuela* and *El maestrazgo del Toisón*. From the evidences collected we can conclude that Calderón sometimes rewrote some songs from that mythological plays for his own autos sacramentales. And not only songs were used, but complete scenes, transferred from one to the other genre. On the other side, Miguel Gómez Camargo, *maestro de capilla* of Valladolid cathedral, hypothetically used certain musical items from that Calderonian zarzuelas for the composition of some of his villancicos, a fact that makes possible to 'travel the reverse way' and conjecturally edit a perhaps hypothetical, but historically justified version of some of the melodies supposedly sung in the premieres of these mythological plays, at the same time as certifying the early circulation and dissemination of some zarzuela songs in other non-scenic 'scenarios'.

• **LUIS ANTONIO GONZÁLEZ MARÍN (Consejo Superior de Investigaciones Científicas, IMF), *Actrices o cantantes: la vocalidad en el teatro musical de José de Nebra***

This work proposes an initial analysis of singing (technique, requirements, tessitura, treatment of the texts...) in the dramatic works composed by José de Nebra (1702-1768), a considerably successful composer in Madrid's public theatres between the decades of the 20s and 50s of the 18th century, and at the same time a church musician (organist and vicemaster of the Royal Chapel). Nebra had the opportunity to deal with singers of different qualities: male – *capones* or castrati for the soprano parts – singers in the Royal Chapel; some of the great *divi* and *dive* of the 'international' opera panorama, from his seat of *maestro al cembalo* in the orchestra of the *Real Coliseo del Buen Retiro* (under the direction of Farinelli); and finally, actresses-singers of the companies that worked in the public theatres, for which he composed the theatre works whose musical sources have survived. These plays (operas, zarzuelas, comedias, autos sacramentales and short theatre pieces) allow us to explore the acting and singing preparation of the women who were part of the theatre companies, and to launch some hypotheses about the vocal resources – spoken or *representadas* and sung – of the actresses.

• **CRISTINA ROLDÁN FIDALGO (Universidad Autónoma de Madrid), La confluencia de la música, la danza y el teatro en las comedias ‘folla’ del siglo XVIII**

From the second decade of the 18th century until the end of the century, some comedies titled *follas* appear on Madrid's stages. These are composed of a juxtaposition of sung numbers (arias, duets, songs); dances; and declaimed scenes (fragments of comedies, *entremeses*, etc.) inserted in a fictional framework. The comedies-*follas* are often related to the *zarzuela* – due to the alternation of declaimed dialogues and sung parts –, as well as to the *opera* – due to the abundant musical participation in the form of *arias* and *duos*. However, there are hardly any studies on its characteristics. This submission will present a general picture about the comedies-*follas*, using *libretos* and scores conserved in the National Library of Spain and the Historical Library of Madrid.

• **ANTONIO SORIANO SANTACRUZ – CARLOS GONZÁLEZ LUDEÑA (Universidad Complutense de Madrid), Habilidades, competencias y formación musical en el teatro comercial madrileño del siglo XVIII**

Even though the musical theatre's context of Madrid in the 18th century has been extensively studied by musicologists and philologists, several questions remain unanswered and need further clarification. In this regard, an interesting topic not researched enough is the musical competences of the actors and actresses in the Spanish theatre companies and their musical education. The lack of studies on this matter is, indeed, not surprising, being the evidences reflected in the sources so scarce. Relating to this, a mistaken generalization has been spread through some essays, considering the Spanish comedian companies and their internal structure (divided by the kind of role, such as *damas*, *galanes*, *graciosos*, *barbas*, *vejete*, etc.) inflexible, as if they had remained unchanged throughout the 17th and 18th centuries. This triggers a need for a global vision on those companies, which were altered in order to adapt to their needs and juncture, sometimes influenced by the different musical fashions. The assimilation and development of modern musical forms and genres in Spain, such as the *menuet* or the *aria col da capo*, as well as the arrival of Italian and Portuguese comedians and musicians to Madrid and the evolution of the local genres and forms led the comics to learn some abilities. This paper intends to reveal unknown information and establish some hypotheses on the musical skills of the actors, actresses and musicians of Spanish theatre companies; as well as their learning and divulgative methods, according to historical documents and several musical theatre pieces depicting everyday scenarios such as musical lessons or rehearsals. These scenarios shown in the pieces reflect a reality most probably not very different from those musicians and singers' actual life.

19th-Century Spain (I)

• **RAMÓN SOBRINO SÁNCHEZ (Universidad de Oviedo), Cantando y hablando el presente: la «revista de actualidades» y el «sainete lírico» en el último tercio del siglo XIX en España**

In the last third of the 19th century, the *revista de actualidades*, closely related with the French *Revue Théâtral*, and the *sainete lírico* have an enormous development in Spain becoming a mass phenomenon that gathered a large audience. Consumption products, these lyric forms belong to a mass entertainment system called *Género chico* or *Teatro por horas*, in which the popular classes have a place. One of the main values of this system is the strong thematic relationships between this

lyric repertoire and the contemporary time. Their critical regards to the Spanish actuality and the immediacy of their plots reinforce the identification of the contemporary Spanish public with this theatrical genre. Even, in very successful titles, the spectators went repeatedly back to the theatre to watch the play attracted by the hook of changes or reforms on the original work. Most of the time, the plots are just mere pretexts to criticize reality. For example, in *La Gran Vía* (1886), presented like a *revista de actualidades*, the character called the *Paseante en Cortes* [the walking in the Court] wanders around Madrid like a real *flâneur* accompanied by the *Caballero de Gracia* [the Gentleman of Gracia], a legendary Italian hearthrob who lived in Madrid in the Golden Age. Both are witnesses of the news and the events of each part of the city, developing a work in progress during the more than six hundred followed performances of the work. Similar considerations appear around the *sainete*, where social criticism have more space in plots inhabited by the lower classes in their dirty suburbs. These pieces describe the small conflicts of day-to-day in a city that on the one hand, still conserved its semi-rural roots and on the other hand, was debating the particular difficulties of an urban centre in the process of expansion. Although we could think that the diffusion of this repertoire is conditioned by these characteristics, the *Género chico* enjoyed a wide propagation not only in Spain but also in the Hispanic America. Some titles were arranged and translated to Italian, French or Tagalog to be performed in other different countries.

• **ANDREA GARCÍA TORRES (Universidad de Oviedo), Discursos literarios en torno al «Género chico»: la mirada del Otro**

When the most traditional system of *Género chico* became an old-fashioned, some authors published several texts talking about the *teatro por horas* system. How were organized the audience, the salaries of the actors or the Italian influence in the Spanish musical theatre were the topics. During the first decade of 20th century also appeared abroad other works about Spanish theatre in countries like France, England, Mexico or Cuba, and all of them reserved a spot for this kind of short pieces. The main focuses of the publications pointed the place occupied by *Género chico* in the Spanish theatre during the turn of the century and specially its behavior in other contexts seen from their own perspective which emphasizes the relationship between those cultural invaders and those invaded. The aim of this study is using these literary sources published by the national authors from other countries to show the path of *Género chico* abroad and how the others interacted with it as a strange object in other culture. The discourses implicit in their works were determined by exotic or colonial issues in Europe and America respectively. It is straightforward to consider after all of this why the local condition of this *teatro por horas* should be rethought.

• **VÍCTOR SÁNCHEZ SÁNCHEZ (Universidad Complutense de Madrid), La zarzuela en las compañías de opereta italiana: adaptaciones de «La Gran Vía»**

La Gran Vía, operetta in one act by Federico Chueca and Joaquín Valverde, was one of the most successful titles in Spanish musical theatre. Since its premiere in Madrid in 1886 was incorporated into the repertoire of zarzuela companies, touring all the theatres of Spain and Latin America. There was also a French adaptation, published and represented in Paris. This piece was soon translated into Italian, forming part of the repertoire of Italian operetta companies. The philosopher Nietzsche had occasion to see *La Gran Vía* in Turin at the end of 1888 and was

enthusiastic about its spontaneity, especially the 'Pickpocket Trio' (*Jota de los ratas*), which he described in one of his letters as «The strongest thing I had heard and seen [...] great, impossible to qualify». This paper will focus on: 1) Mapping the musical theatre in the Italian cities, beyond the great operatic centers, to vindicate the active presence of the operetta. The cases of Rome, Turin, Parma or Milan will be examined. Likewise, its international circulation will be studied, because these Italian operetta companies are located in Spain and Latin America. 2) Studying the coexistence within these companies of repertoires of different countries: Italian (from authors as Errico Sarría or Paolo Maggi), French operettas (Offenbach, Lecocq), Viennese (Suppé, Strauss) and Spanish zarzuela. 3) Analyzing theatrical and musical aspects of Italian adaptations of the Spanish repertoire. Special interest will have the study of Italian recordings, among them musical numbers of *La Gran Vía*. The main objective is to reflect on interaction of popular musical theatre repertoires beyond a national perspective, proposing an international approach in which works from different traditions interacted.

• **NURIA BLANCO ÁLVAREZ (Independent Researcher, Oviedo), De la ópera «L'Africaine» de Meyerbeer a la «fricomanía» de las zarzuelas madrileñas**

The premiere in Madrid of the opera *L'Africaine* by Meyerbeer, barely six months after its world premiere in Paris, was also a huge success, presented slightly different from the original version. In the last decade of the 19th century there were some zarzuelas that used the opera *L'Africaine* as an inspiration, so it is possible to talk about an *africomanía* in the zarzuelas from Madrid during the peak of the *Género chico*. In fact, this opera had its own parody in the world of zarzuela and afterwards *L'Africaine* was an excuse for Manuel Fernández Caballero and Miguel Echegaray for writing the zarzuela *El dúo de La Africana*. This work is a hilarious satire on the situation that was happening in Spain at the end of the 19th century with respect to the world of opera. This world was invaded by the Italian titles and Italian names for the opera singers, while some composers were struggling to create a Spanish national opera. *El dúo de La Africana* had such a success that it led to the creation of another work, in this case a humorous zarzuela, which was a consequence of this masterpiece of the *Género chico*. Some bars of the original score of *L'Africaine* can be heard in both zarzuelas.

• **FRANCESC CORTÈS I MIR (Universidad Autónoma de Barcelona), De Barcelona al Parnaso: las óperas bufas y óperetas francesas en Barcelona, ossia Cien años traduciendo y adaptando el repertorio cómico europeo**

In the last years of the 19th century were staged in Barcelona many french operettas. This genre was in style in that period. This practice was very popular, little theatres were filled during the spring and summer theatrical seasons. The most part of this representations were adaptations and translations from the french theatre, built in a similar methodology that started the Arderius company in Madrid. The communication will study the reception of the french repertoire, contrasted with the adaptations of the Offenbach compositions, from a literary and musical point of view. During several years, a special procedure of literary translations and musical adaptations were reiterated. This singular system enquires us around the validity of a dramatical precept, that probably changed during the nineteenth century. Other questions

could determine the intervention of the censorship over the french librettos, like the french social habits, the critics over foreign political system, or the possible attack against moral principles by the libertine world of the french operetta. The Parnassian world should be converted to the usual lyric world of Barcelona.

European Musical Theatre (II)

• WILLIAM OSMOND (University of Southampton), «En Hollandais, s'il vous plaît!»: Singing and Reciting French «vaudeville» in Amsterdam (1830-1848)

Amsterdam, a city where both Opera and the French language have been at the centre of Dutch cultural life for many centuries, boasted dozens of theatre houses in the 19th century. These immensely popular venues offered a broad spectrum of dramatic genres, from French *grand opéra* to lighter, satirical theatre, at a time when the Netherlands are in high demand of French culture and present a potential market for those who deal in French art, music, theatre and opera. Admits the more successful genres, the *vaudeville* deserves special consideration. Regularly staged alongside more serious works in Amsterdam's three main theatres, their growing popularity lead to the constructions of playhouses entirely dedicated to *vaudeville*, such as the Salon des Variétés, the Groot Frascati and the Grand Salon. Multiple venues with actors singing translated versions of the original works performed in the larger theatres, sometimes simultaneously! My paper addresses the success of the *vaudeville* genre in both the main theatres of Amsterdam and the satellite venues that appear in the late 1830s and carried into the next decade, the different social atmosphere that existed in these theatres and the part played by city officials, theatre directors, impresarios, singers and performers responsible for introducing, developing and taking the *vaudeville* to triumph in the Dutch capital.

• KORDELLOU AGGELIKI (University of Patras), The Contribution of Spiridon Samaras (1861-1917) to the Greek Operetta

Due to political and social conditions dominating in Greece during the 19th century, the operetta emerges in the mainland occasionally at the late 19th and more systematically at the beginning of the 20th century. The introduction of the musical theatre in the country was achieved through the artistic activity of composers originating from the Ionian Islands who were acquainted with Italian contemporary opera. Among them, we will focus on Spiridon Samaras (1861-1917), a verismo composer of a series of operas performed mainly in Italy. Samaras, after a long and successful stay in Italy, moved to Greece at the beginning of the 20th century and wrote musical-dramatic works referred in bibliography as operettas. The purpose of this paper is to demonstrate –firstly- the social-political and artistic currents which determined the creation of his operettas not only in literary content but also in musical content and structure. Moreover, we will attempt to enlighten the presence of national musical elements and their combination with foreign musical forms and vocal practices within the frame of these works. Our presentation will be based on the study of his three late operettas *War in War* (1914), *Princess of Sasson* (1915) and the *Cretan Girl* (1916) in which topics such as war and politics are mixed with romance and parody of everyday life. Finally, we will discuss the existing ambivalence between the categorization of Samaras' works as operas-comiques or operettas and the possibility of perceiving them as some of the first examples of Greek operetta.

• **MARCOS VIRMOND – LENITA WALDIGE MENDES NOGUEIRA (Institute of Arts, Department of Music, UNICAMP), «Rivista Musicale» in 19th-Century Milan: Notes on «Se Sa Minga» by Scalvini and Gomes**

The history of the *revue de fin d'année* dates to the 18th century. However, the first remarkable revue was staged in 1850, *As tu vu Lambert?* and *As tu vu la comète, mon gas*, in 1858. Interestingly, the genre was unknown to Italians until Scalvini's *Se Sa Minga* in 1866. The *rivista* was premiered in the Fossati Theatre on 10 December 1866 with great success and press reviews were quite positive to the humoristic and critical approach of the text of Scalvini. The music of Gomes has a thunderous success and soon where performed by the street hurdy-gurdy players in Milan and other Italian cities. *Se Sa Minga* is taken as the very first Italian *rivista musicale*. The libretto explores different events of the third Italian war of Independence. Nonetheless, the political and economic situation of Italy is also discussed in the *rivista*. It is made up of 16 numbers, with one prologue and two tableaux (*un prologo ed due quadri*). Speaking parts are, so far, not available apart from the *intermezzo recitato dal 66*, which text was printed in Rome in 1871. However, a hint for possible written text to be delivered before each musical number can be seen in the autograph manuscript acting as cues to the conductor for starting the next musical number. We intend in this study to explore the history of light theatrical music genre in 19th-century Milan and, in this connection, to discuss the music of Gomes, its dramatic structure and its relations to the focused events proposed by Scalvini for this first Italian *Rivista Musicale*.

• **ANDREA HORZ (Universität für Musik und darstellende Kunst Wien), Johann Adam Hiller's «Lottchen am Hofe»: Contextualising «Singspiel» in French Traditions**

Since the end of the 18th century, Johann Adam Hiller's once extremely popular *Singspiele* has suffered a devaluation that continues to resonate in research today. In this paper I present a reassessment of Hiller's operas for debate, which focuses on the investigation of musical texture. In various prefaces and articles Hiller put his operas in relation to Italian models. I therefore argue placing Hiller's considerations in the context of the French discussions of the 1750s and 1760s about *opéra-comique*. As a focal point the *Singspiel Lottchen am Hofe* of Christian Felix Weiße and Johann Adam Hiller serve as well as Charles-Simon Favart's French counterpart *Le Caprice amoureux ou Ninette à la cour* (1755), based in turn musically as *Comédie mêlée d'ariettes* on Italian arias of different operas and textually on Carlo Goldoni's *Bertoldo, Bertoldino e Cacasenno* (1748). Two perspectives are of special interest: firstly, in the preface to this vocal score, Hiller related his approach to the Italian operatic tradition. But – according to my thesis – Hiller's 'self-orientation' is to be evaluated against the background of the French debate of the *op ra-comique*, because in both discourses the Italian is the foil of consideration. Secondly, the music-analytical comparison between the two operas, in particular with regard to the musical characterisation of persons and the melodic composition, shows the practical implementation of the aesthetic issues addressed in the debates. In this way, the juxtaposition of the two operas, which was hitherto confined to the libretto, has been extended to musical texture and operatic discourse. Occasionally enlarged by relevant observations from Hiller's other operas, I propose to portray the history of comic opera not as an increasingly detailed national classification, as is propagated for example by Thomas Bauman with the term 'Saxon Opera', but rather emphasising the international interweaving of operatic repertoire and operatic genre.

19th-Century Spain (II)

• ADELA PRESAS (Universidad Autónoma de Madrid), **Géneros y formatos de las obras dramático-musicales en un acto en los teatros madrileños entre finales del siglo XVIII y comienzos del XIX**

This presentation focuses on the repertoires of dramatic musical theatre in a single act that were performed at the theatres of Madrid during the second half of the 18th century. Firstly, to try to define the most recurrent models and their characteristics; and secondly, to analyse the interactions that took place with other foreign genres that burst at the beginning of the 19th century, such as the operetta. The French repertoire of musical theatre has a much lesser presence than the Italian during the 18th century, but this fact is reversed in the early nineteenth century with the emergence of the operetta, or *opéra-comique* in a single act. This format shares the structural alternation between recited and sung parts with the Spanish style coming from musical comedy, *sainete* and zarzuela. Its popular bias shows great affinity with a type of costumbrist zarzuela in one act typical from the second half of the 18th century; in certain parameters (linguistic register, characters, storylines, music types), it connects with a style very close to brief genres like the *sainete*. Illustrative examples are *El tío y la tía*, *El Licenciado Farfulla*, *La Mesonerita*, etc. This concomitance between the formats of the operetta and the Hispanic models of the zarzuela in one act and the music pieces, favours the introduction of the French genre. It is interesting to analyse, through several examples, how the Spanish realisation takes this model and adapts it with great ease, while the incidence of the French genre in ideological aspects closely related to the new neoclassical mentality is clear.

• JONATHAN MALLADA ÁLVAREZ (Universidad de Oviedo), **Ópera, zarzuela y parodia: De «Carmen» a «Carmela»**

Doubtlessly, Carmen has come to be one of the highest operatic examples, projecting to the European continent a directed image of nineteenth-century Spain, becoming one of the best renowned lyrical plays of our times. Nevertheless, twelve years after its premiere – to be more precise, in the 1887-1888 season –, the businessman Felipe Ducazcal, supported by the successes achieved at the Apolo Theatre, decides to rent the Theatre of the Zarzuela and, together with the musical director Gerónimo Giménez, make the decision to schedule Bizet's work, Halévy and Milhac (based on the novel by Prosper Mérimée written in 1845 and published two years later), arranging the stage as a four-act zarzuela, and beginning a deep dispute and legal battle with the Real Theatre, from which finally, the coliseum on Jovellanos St. would turn out victorious. Barely four years later, Carmen -directly or indirectly- would continue to provide excellent results to Spanish scene, since, after the premiers in Baelona and Valencia, during the summer season of Apolo Theatre (1891), the parody of the Bizet's work, Carmela, would arrive to Madrid, a premier that would mean one more success in those which the company of this coliseum was involved in. In this paper, it's intended to deal the process by which a work changes from novel into an opera, and from opera to zarzuela, to later, becomes a parody, with particular emphasis on four-act zarzuela of 1887 and the parody of 1891, because, probably, they are the more unreconigsable examples from the popular play of lyric theatre.

• **JOSÉ IGNACIO SUÁREZ GARCÍA (Universidad de Oviedo), Parodias españolas sobre «Tannhäuser»**

The parody is a form of expression that shows the influence of Wagner in Spain from multiple approaches, since the imitation tends to possess a very rich tropological and, often, intertextual thickness. In this sense, and in a manner analogous to graphic humour in the periodical press, parody has the ability to synthesize complex issues on the stage, such as political events, social customs, etc., revealing itself as an inexhaustible source for the reconstruction of public opinion, mentalities and behaviours. Therefore, through it you can perfectly follow the most important realities and facts in the history of a country, which the parodist treated in a tendentious way, because this is one of the basic techniques to provoke laughter. In this line are the zarzuela *Tannhäuser el estancuero* (*Tannhäuser the Tobacconist*) and its continuation, *Tannhäuser cesante* (*Dismissed Tannhäuser*), both of 1890 with lyrics by Eduardo Navarro y Gonzalvo and music by Jerónimo Jiménez, whose final background is the sharp satire of the take-turns system, characteristic of the Spanish policy during the Alfonso Restoration. The basic objective of our proposal is to analyse both zarzuelas, appropriately explaining their complex tropological thickness, identifying their intertextual content (especially the Wagner's quotations), determining the presence of common places with other Spanish Wagner parodies and other contemporary repertoires and, finally, studying its social impact through its reception in public and in press.

Musical Theatre at the Turn of the 20th-Century

• **ANDREA GARCÍA ALCANTARILLA (Universidad de Oviedo), El uso de la voz en los ballets de Manuel de Falla**

The ballet is not a vocal genre but Manuel de Falla does not conceive it without the use of the voice. In this communication we will analyze the treatment given by the composer to the vocal part in the different versions of two of his most representative works: *El Amor Brujo* and *El Sombrero de Tres Picos*. For this we will start with the analysis of the different versions of both works, relating their creational context with the author's catalogue and we will emphasize the convergent and interdisciplinary value of these projects.

• **TIZIANA PALANDRANI (Independent Researcher, Sassari), Chopin e dedizione in «Fuego Fatuo»**

As in the nature of unfinished works, *Fuego fatuo* has always raised many questions among scholars. Composed by Manuel De Falla in 1918, it can be ascribed to the genre of the *opéra-comique*, although it constitutes a theatrical project with unique characteristics – as Paolo Pinamonti pointed out in one of his articles. The work, based on the orchestration of music by Fryderyk Chopin, was never performed until 1976 (reworked as an orchestral *suite*). We believe that *Fuego fatuo* contains new and peculiar aspects, not least the fact that the author of the *libretto* was actually María Lejárraga, who used her husband's name as a pseudonym. The author long afterwards will report the difficulties encountered in inserting and adapting words on an already composed melody (such as that on which De Falla worked hard throughout the summer of 1918, enthused by the project and supported by admiration for Chopin). Probably also this aspect later contributed to generate doubts on the apparent discrepancy between the theme of the *libretto*

(a rather clichéd story of unrequited love), and the spiritual universe offered by the refined orchestration on Chopin's themes. The present investigation intends to deepen the reasons for the genesis of a project made up of unusual elements, as well as the causes of its abandonment, which are difficult to understand in the light of the connection that De Falla felt towards this work. In fact he himself took care to keep *Fuego fatuo* in the catalog of his compositions, even with the knowledge that the work «siempre quedará inédita», as he declared.

• **ZOILA MARTÍNEZ BELTRÁN (Universidad Complutense de Madrid), «Grab your mantilla and sing!»: «The Music of Spain» by Carl Van Vechten Focusing on Spanish Coloratura Singers**

«It is almost impossible to hear Spanish music outside of Spain; not easy even in Spain, unless one is satisfied with *zarzuelas*. Worse, it is impossible even to see most of it. Many important scores remain unpublished and out music dealers and our libraries have not an extensive collection of what is published». This brief but meaty paragraph was written by Carl Van Vechten's for his preface to his book *The Music of Spain* published in 1918. Nowadays this author is more well-known for his role in Harlem Renaissance, for his contribution as a modern dance critique and for his series of photographs preserved in the Library of Congress. However, what is about this book? And what has this to do with Spanish music performance? Despite this book not being complete or even rigorous, it is one of the first attempts in English to approach to Spanish Music from a historical point of view. Thus, Van Vechten tackled – with more or less success, the main agendas of Spanish Music: its genres (*Zarzuela*, dance genres such as *sevillanas*), *Carmen* as a symbol of Spanish culture, etc. He devoted special attention to Spanish artists in New York by that time. Composers (Granados), dancers (La Argentina), musicians (Casals) and singers were crucial characters of this book. Focusing on singers, Spanish coloratura divas were part of this 'scene', namely María Barrientos and Elvira de Hidalgo. These two singers not only performed but recorded Spanish repertoire, but they did sing it differently from the opera works in terms of vocal technique and performance. In some sense, their praxis showed how high and low brow culture boundaries were no more than abstract and theoretical conceptions. The aim of this paper is to analyse Van Vechten's approach to these Spanish singers, linking it with their performance practice and recordings and try to balance to what extent was this attached to the Spanish vogue in the USA in the twenties (a *mélange* of clichés that made women wear *mantilla* again).



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