INTERNATIONAL CONFERENCE

THE THÉÂTRE MUSICAL LÉGER IN EUROPE: FROM THE OPERETTA TO THE MUSIC-HALL

5-7 October 2015
Lucca, Complesso Monumentale di San Micheletto

Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane, Venice

PROGRAMME
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Organized by
Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane - Centre de musique romantique française, Venice

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Keynote Speakers
Olivier Bara (CNRS-Université Lyon 2)
Michela Niccolai (Bibliothèque Historique de la Ville de Paris – ART)
MONDAY 5 OCTOBER

9.30-10.30: Welcome and Registration

10.30-11.00: Opening
• Fulvia Morabito (President Centro Studi Opera Omnia Luigi Boccherini)
• Étienne Jardin (Palazzetto Bru Zane, Venice)
• Michela Niccolai (Bibliothèque Historique de la Ville de Paris – ART)

11.00-12.30: Entertainment System in the European Countries: United Kingdom
(Chair: Clair Rowden, Cardiff University, UK)
• William A. Everett (University of Missouri-Kansas City): Sidney Jones’s «A Greek Slave» (1898): Antiquity, Gender, and Class in Late Victorian Musical Theatre
• Mark Pinner (University of Sydney): Exoticism, Farce and Melodrama: Luscombe Searelle’s «Estrella», a Comic Opera in Three Acts

13.00 Lunch

15.00-16.00 – Keynote Speaker 1
• Olivier Bara (CNRS-Université Lyon 2): La revue de fin d’année au xixe siècle : « chambre d’écho » de la culture musicale française et européenne

16.30-18.30: The Genres of the théâtre musical léger
(Chair: Michela Niccolai, Bibliothèque Historique de la Ville de Paris – ART)
• Alessandro Maras (Università degli Studi di Roma ‘La Sapienza’): La « revue de fin d’année », entre divertissement et avant-garde : le cas Apollinaire
• Richard Sherr (Smith College, Northampton, MA): The Music of the «revue de l’année 1858» at the Théâtre des Variétés: A Preliminary Evaluation
• Catrina Flint de Médicis (Vanier College/OICRM, Montreal, Quebec): The Voice from Without: Musical Puppets at the «Petit-Théâtre de la Marionnette» (1888-94)
• Sylvain Samson (Université Paris-Est Marne-la-Vallée, LISAA): De l’affiche à l’artiste : figures, répertoire et performances musicales dans le Music-Hall
TUESDAY 6 OCTOBER

9.00-11.00: **Entertainment System in the European Countries: Spain**
(Chair: Olivier Bara, CNRS-Université Lyon 2)
- José-Ignacio Suárez García (Universidad de Oviedo): *Spanish Parodies about Wagner’s «Lohengrin»*
- Claire Rowden (Cardiff University): *Parodying Opera in Paris: «Tannhäuser» on the Popular Stage, 1861*
- Mario Lerena (Conservatorio Profesional de Barakaldo): *Exoticism and Censorship in Post-War Spain: «Luna de miel en El Cairo» (1943), Operetta by ‘Maestro’ Alonso and José Muñoz Román*
- Irene Gallego (EHESS-Centre Norbert Élias, Marseille): «*Du camp au patrimoine*. Les transformations d’un regard savant sur le music-hall à Barcelone

11.30-13.00: **The Composers of the théâtre musical léger (I)**
(Chair: Naomi Matsumoto, Goldsmiths College, University of London)
- Christopher Scheer (Utah State University, Logan, UT): *A Statutory Creation? «The Grand Duke» and Intertextuality in the Performance of the Savoy Operas*
- Benedict Taylor (University of Edinburgh): *Musical Design and Dramaturgy in Sullivan’s Comic Operas*
- Stephanie Schroedter (Freie Universität Berlin – Hochschule der Künste Bern): *Dance in Jacques Offenbach’s «Théâtre musical léger» – Between Dance Imagination, Improvisation and Choreography*

13.00 Lunch

15.00-16.00 – **Keynote Speaker 2**
- Michela Niccolai (Bibliothèque Historique de la Ville de Paris – ART): *Portraits de femmes «exotiques» dans le café-chantant et dans l’opérette italiens (1910-1940 environ)*

16.30-19.00: **Operetta: Reception and Assimilation**
(Chair: Fulvia Morabito, Centro Studi Opera Omnia Luigi Boccherini)
- Giovanni Recupido (Conservatorio ‘D. Cimarosa’, Avellino): *Aspetti e ricezione del Jazz nell’opera italiana: «Un signore senza pace» di Dino Rulli*
- Valeria De Lucca (University of Southampton): *Lehar’s «Die lustige Witwe»: Italian Reception and Assimilation*
- Maria José Artiaga (CESEM, Universidade Nova de Lisboa): *Trindade’s Theatre as a Battleground for Local Visions of Modernity*
- Michael Bisswanger (Universität Wien): «*Wiener Volkstheater» and Vienna Operetta in the Time between 1860 and 1880: Interactions and Convergences Quoting the Composers Franz von Suppé and Carl Millöcker as Examples*
- Andrea G. Torres (Universidad de Oviedo): *From Vienna to Madrid, Touring Italy and France: The Spanish Reception of Franz von Suppé during the First Alfonsine Restoration Monarchy (1874-1910)*
WEDNESDAY 7 OCTOBER

9.00-11.00: Twentieth-Century Operetta
Chair: Roberto Illiano, Centro Studi Opera Omnia Luigi Boccherini

• Lada Duraković (University Juraj Dobrila, Pula): L’operetta nella società socialista: l’esperienza del teatro nazionale di Pola (1949-1957)
• Miriam Hasikova (Palacky University Olomouc): Operetta as the Source of Commerce and the New Form of Art in Regional Theatre Olomouc in Interwar Period
• Naomi Matsumoto (Goldsmiths College, University of London): Giovanni Vittorio Rosi’s Floating World: Opera, Operetta, and the Westernization of Modern Japan

11.30-12.30: The Composers of the théâtre musical léger (II)
Chair: Walter Kurt Kreyszig, University of Saskatchewan / University of Vienna

• Jacek Blaszkiewicz (Eastman School of Music, University of Rochester, NY): Street Cries on the Operetta Stage: Offenbach’s «Mesdames de la Halle»
• Matthieu Cailliez (Université Pierre-Mandès-France, Grenoble): L’influence de l’opéra-comique de la première moitié du xixe siècle sur l’esthétique et la production lyrique d’Offenbach

13.00 Lunch

15.00-16.30: Operetta: Exoticism, Antiquity and Repertoire
Chair: Étienne Jardin, Palazzetto Bru Zane, Venice

• Geraldine Power (University of Melbourne): Exotic Spain on the Parisian Popular Stage, 1889-1912
• Manolis Seiragakis – Evi Nikita (University of Crete): Antiquity in French and Greek Operetta
• Georgia Kondyli (Technological Educational Institute of Crete): Les troupes d’opérette à Smyrne entre la fin du xixe et le début du xx siècles
La revue de fin d’année au xixe siècle : chambre d’écho de la culture musicale française et européenne

La dimension parodique de la revue de fin d’année, née sur les scènes foraines du xviiié siècle et développée rituellement après 1830 en France puis en Europe, se concentre particulièrement dans sa partie musicale. Sur le modèle du vaudeville, lui-même héritier de l’ancienne comédie en ariettes, des couplets sont entonnés par un ou plusieurs personnages ou par un chœur, interrompant le dialogue parlé. La formule « mêlé de couplets » complète souvent les intitulés génériques des toutes premières revues de fin d’année, jouées autour de 1830. Certes, la musique n’est pas seulement présente sous forme de chansons, de citations musicales et d’airs détournés : des compositions originales fondent, dès le milieu du xixe siècle, la dramaturgie musicale de la revue, en venant par exemple soutenir les passages chorégraphiques, notamment dans le tableau final. Toutefois, c’est à la part de musique « recyclée », à la pratique du réemploi musical dans la revue que nous nous intéresserons dans la conférence. Il s’agira de cerner comment la revue de fin d’année se fait « chambre d’écho » de la culture musicale du temps et lieu d’observation ou de pénétration de la mémoire musicale collective. Nous nous concentrerons sur un corpus de revues françaises jouées entre la monarchie de Juillet et le début de la Troisième République.

Deux voies seront ouvertes et explorées.

On cernera tout d’abord, par sondages et évaluations chiffrées en trois moments distincts de la période, la nature et l’origine des « timbres » pris dans le répertoire de la chanson populaire, dans celui des théâtres, dans les airs nouveaux des opéras à la mode, notamment dans le répertoire de l’Opéra-Comique. Comme dans le vaudeville, ces airs forment un des moments privilégiés où se noue la connivence entre scène et salle, dans la sollicitation de la mémoire musicale du public (chant et paroles). Certains de ces couplets chantés constituent des formes obligées, tel le vaudeville final qui réunit les protagonistes de la revue. Les couplets chantés assurent souvent la mise en abyme de la revue, spectacle dérivé d’autres spectacles et engagé dans un processus d’auto-représentation selon une logique métathéâtrale et métamusicale.

On envisagera ensuite la musique comme objet de spectacle à l’intérieur de la revue, en tant que « produit » de l’année. Les institutions musicales sont en effet, à l’instar des autres scènes, la cible de « l’acte des théâtres » chargé de passer en revue les dernières créations dramatiques et lyriques. Les maisons d’opéra sont figurées et jouées en scène sur le mode allégorique, tout comme certains personnages du répertoire lyrique. Les chanteurs bénéficient aussi de la publicité indirecte ou paradoxale offerte par la revue. Lorsqu’à la fin du siècle, la revue se diffuse dans les cafés-concerts, la chanson devient l’objet central du spectacle, lui fournissant parfois son titre.
en guise de « produit d’appel ». On évaluera ainsi la fonction critique exercée par la revue de fin d’année, spectacle intermédial, situé à la croisée du monde de la scène et de celui des journaux. On se demandera alors si ce « spectacle musical léger », nourri de musique savante comme de musiques populaires, peut être abordé par le chercheur, à l’instar de la presse écrite, comme un point d’observation privilégié de la vie musicale d’une époque donnée.

Michela Niccolai (Bibliothèque Historique de la Ville de Paris – ART)

Portraits de femmes « exotiques » dans le café-chantant et dans l’opérette italiens (1910-1940 environ)


D’une part, ces femmes « exotiques » et très raffinées s’imposent rapidement comme sujet des chansons que, de la fin-de-siècle, accompagnent le public italien jusqu’aux années Quarante. D’autre part, l’exotisme représente également toute « autre chose que soi-même » sans une connotation géographique plus précise : ainsi les Sibériennes côtoient les Japonaises, les Chinoises, les Espagnoles… Ce dernier point, la différence entre les femmes « de chez nous » (italiennes) et celles qui habitent des régions lointaines (et qui font fantasmer l’esprit du mâle italien), fait également l’objet de l’opérette italienne, qui ne se termine jamais sans une morale et une leçon (« una lezione ») pour les protagonistes, surtout pour celles de sexe féminin.

L’objet de notre contribution est d’abord d’esquisser le panorama des cafés-chantants italiens (tout en analysant quelques exemples significatifs) puis, à travers un corpus d’œuvres choisies (chansons et opérettes), de montrer comme la figure de la « femme exotique » se cristallise dans la culture italienne entre la fin-de-siècle et le Fascisme. La bibliographie critique sur le sujet étant assez restreinte, nous nous appuierons sur des témoignages et comptes rendus de l’époque ainsi que sur des documents sonores historiques.

Participants

Maria José Artiaga (CESEM, Universidade Nova de Lisboa)

Trindade’s Theatre as a Battleground for Local Visions of Modernity

Operetta reaches Portuguese-speaking stages around 1864 and remains a significant presence in theatrical venues in Lisbon and Oporto well into the twentieth-century. Based on the theatrical productions of the Trindade, a group of Portuguese intellectuals came to understand the composer’s songs and caricatures as ‘the literary idea of freedom and emancipation’. The peculiar culture of Trindade, reflects the contradictory investments, values and interests which inhabited the theater, transforming it in a battleground for different local
visions of modernity. In this paper, I will consider the role of Trindade’s theater in staging a new Offenbach cult in Lisbon after 1868 and the apparent sytony between the theatre ‘light entertainment culture’ and the emerging high-minded discourse of artistic realism in Portuguese letters. The study will have at its center the director management style, his distinctive vision and artistic ambition, as well as his cultivated ties to Lisbon intellectual circles. I will address in specific detail his professional relationship to the composer Augusto Machado, and the production of his operettas, namely the operetta *Maria da Fonte*. This work will highlight the conflict of ideas and values that marked Portuguese society during the seventies, particularly with respect to the role for the arts and music advocated by these intellectuals, who saw in the genre operetta an attempt to implement realism in music.

Michael Bißwanger (Universität Wien)

*Wiener Volksbuehne* and Vienna Operetta in the Time between 1860 and 1880: Interactions and Convergences Quoting the Composers Franz von Suppé and Carl Millöcker as Examples

In the middle of the 19th century a new kind of the musical theatre, the operetta, came forward. Essential impulses for the evolution of the new genre originate certainly from Paris, but also other influences must be regarded. Just at the time when the operetta arose there existed in Vienna already a special genre, called the *Wiener Volksbuehne*. It predominated for about 100 years the permanent stock plays of Vienna suburb theatres. From its beginning music took an important role in this genre, which became even intensified in the 19th century, especially in the plays by Ferdinand Raimund and Johann Nestroy. Famous composers, such as Wenzel Müller, Joseph Drechsler, Conradin Kreutzer and Adolf Müller created incidental music for Raimund’s plays. But also Franz von Suppé, the supposed creator of the Viennese Operetta, and Carl Millöcker composed stage music for the different genres of the *Wiener Volksbuehne*, as ‘Posse’ and ‘Volksstück’ and they worked with Friedrich Kaiser and Ludwig Anzengruber, the most famous authors of the *Wiener Volksbuehne* following Nestroy. From this fact it can be suggested, that both composers introduced strong impulses from the older into the new genre. The relationships between the *Wiener Volksbuehne* and the Viennese operetta especially in the time between 1860 and 1880 are of special importance, because in this period both genres existed side by side. Characteristic for the *Volksbuehne* is the couplet composed of several strophes and arranged in a simplistic musical structure. The orchestra opens the couplet and finishes each strophe with a ritornello. The couplet is addressed to the audience. The protagonist presents strophe by strophe new ideas about the behaviour of individuals and contemporaries and even about the way of the world. In fact, in all operettas by Suppé and Millöcker in this period a typical Viennese couplet can be found.

Jacek Blaszkiewicz (Eastman School of Music, University of Rochester, NY)

*Street Cries on the Operetta Stage: Offenbach’s Mesdames de la Halle*

Offenbach’s *Mesdames de la Halle* marked a watershed in the history of Parisian operetta. Up to 1858 the licensing of small theatres only allowed for four on-stage singers. When restrictions loosened in 1858, operetta composers were able to stage more ambitious works. Thus *Mesdames de la Halle*, a one-act *opérette-bouffe* with a libretto by Armande Lapointe, was the first operetta to feature a chorus. The press reacted enthusiastically to the
operetta’s 1858 premiere; Jules Lovy of Le Ménestrel went as far as to add the operetta to a list of contemporary Parisian phenomena that included «la vapeur, le gaz, le daguerréotype, le télégraphe électrique… et les crinolines». In short, Lovy had included Mesdames among the artifacts of Second-Empire modernity, thus preceding Walter Benjamin’s declaration that Offenbach «set the rhythm of Parisian life». Yet an examination of the operetta’s dramatic and musical sources offers an alternate reading. This paper argues that Mesdames de la Halle belongs to a discourse of nostalgia for ‘Old Paris’, which was disappearing in the midst of Haussmann’s urbanization of the capital. Set in the Marché des Innocents during the 1780s, the operetta opens with a chorus of street vendors. Although the ubiquitous cris de Paris defined the Parisian soundscape since the Middle Ages, by the late 1850s urbanization systematically pushed street hawkers from the city’s center. Mesdames can be read as symbolically preserving these cris on the operetta stage. The score features melodic quotations from Jean-Georges Kastner’s Les voix de Paris, a history of Parisian street cries published in 1857, a year before the premiere of Mesdames. Kastner’s book was immediately understood as nostalgic; Joseph d’Ortigue remarked that the book «documented the vestiges of Old Paris». Mesdames thus not only tested the dramatic and musical capabilities of the operetta chorus, but also memorialized a vanishing urban soundscape.

Matthieu Cailliez (Université Pierre-Mandès-France, Grenoble)
L’influence de l’opéra-comique de la première moitié du xixe siècle sur l’esthétique et la production lyrique d’Offenbach

Valeria De Lucca (University of Southampton)
Lehar’s Die lustige Witwe: Italian Reception and Assimilation
Franz Lehar’s operetta Die lustige Witwe, which premiered in Vienna in 1905, soon reached Berlin, Paris, London and New York, receiving countless performances, attracting
much critical attention and ultimately sparking a phase of renaissance for the genre of the Viennese operetta around the world. Its reception in Italy was analogously sensational. La vedova allegra, adapted by poet and librettist Ferdinando Fontana, premiered at the Teatro Dal Verme in Milan in 1907 and quickly became a hit, with continuous success in Turin, Rome, Parma, Venice and numerous other Italian cities. Despite the extraordinary success of Lehar’s operetta in Italy, no studies have hitherto addressed the importance of this work in Italian history and culture. Focusing on the Milanese premiere of 1907 and drawing on an array of primary sources – including contemporary reviews and articles, satirical vignettes and other iconographical materials – this paper aims to consider the Italian reception of La vedova allegra. Milan, with its salons, theatres, cosmopolitan audience and successful music publishing houses constitutes a key site to assess the reception of this work in Italy. I will consider the ways in which the extraordinary success of La vedova allegra in a city that was famous for its opera houses and refined audiences and critics sheds light on a moment of transformation in musical entertainment, in which the boundaries between ‘high’ and ‘light’ art were being redefined. Algerian-born soprano Emma Vecla, who played the role of the ‘merry widow’ Anna Glavari at the Italian premiere, became one of the most iconic operetta singers of all times and her interpretation of the role played a fundamental role in the reception of this work.

Lada Duraković (University Juraj Dobrila, Pula)

L’operetta nella società socialista: l’esperienza del teatro nazionale di Pola (1949-1957)

Nel primo dopoguerra, uno dei compiti fondamentali del Partito comunista croato, era quello di realizzare la visione ‘dell’uomo socialista’. Il successo nella creazione di una nuova società richiedeva la (ri)formazione della popolazione in conformità con i nuovi valori. Per gli artisti ciò significava un ritorno alle forme stilistiche tradizionali e la semplificazione dell’uso delle risorse creative. Particolare importanza veniva data a tutta quella musica che con il suo contenuto avrebbe potuto risvegliare la coscienza nazionale o evocare i ricordi della guerra. L’Occidente capitalista era stigmatizzato da metafore dai valori negativi, il mirino delle autorità era volto alla ‘musica da divertimento’. L’animosità verso quest’ultima era comprensibile, dato che la sua funzione non era in linea con il postulato di ‘mobilitazione per fini politici’. L’operetta si trovava in una posizione specifica in relazione alle altre opere teatrali. Genere allegro e divertente, da un punto di vista politico risultava inadeguato per il suo contenuto privo di educazione ideologica. I libretti, d’altronde, spesso satirici e ridicolizzanti dell’ipocrisia, lasciavano abbondante spazio alla critica della borghesia e della sua decadenza, in linea con la narrazione socialista. Il saggio tratta dei spettacoli operettistici organizzati a Pola nei primi anni del dopoguerra, quando la città, che prima della Seconda guerra mondiale era sotto il dominio italiano, stava vivendo cambiamenti politici e culturali turbolenti. Dopo il grande esodo, il Partito comunista voleva dimostrare alla popolazione delle nuove regioni che la cultura jugoslava e l’arte non fossero in alcun modo inferiori a quelle italiane. Per questo motivo il Partito supportava le visite dei musicisti e dei gruppi teatrali provenienti da varie città jugoslave con spese significative a carico del bilancio dello stato. A Pola, dal 1949 fino al 1957 esisteva l’ensemble operettistico, il cui repertorio presentava operette famose, ma anche nuovi pezzi operettistici jugoslavi, intrisi di contenuti ideologicamente ‘corretti’.
Sidney Jones’s *A Greek Slave* (1898): Antiquity, Gender, and Class in Late Victorian Musical Theatre

*A Greek Slave*, with music by Sidney Jones, libretto by Owen Hall, and lyrics by Harry Greenbank and Adrian Ross, opened at Daly’s Theatre in London on 8 June 1898. George Edwardes produced the show to tremendous critical acclaim. The story, set in ancient Rome, concerns misunderstandings and mistaken identities in a Roman household. The clever plot brings together three themes from late Victorian popular culture: 1) a general fascination with antiquity, 2) toga plays, and 3) the Pygmalion myth. The musical comedy, as it was billed, represents a highpoint in 1890s musical theater for not only its well-crafted and varied score but also for the insights it provides into cultural attitudes of the 1890s. *A Greek Slave* was sandwiched between Jones’s two highly successful Orientalist musicals at Daly’s, *The Geisha* (1896) and *San Toj* (1899). Similar tropes of exoticism are present in all three shows, historical in the case of *A Greek Slave* and geographical in the case of the other two. These non-English backdrops offer canvases for discussions of relevant social issues in the 1890s. Amidst *A Greek Slave*’s imagined world of marble statues and opulent villas, Diomed, the Greek slave of the title, models for a statue of Eros, and when a wealthy woman falls in love with the statue, Diomed is ordered to become the living incarnation of Eros. This gender-reversed version of the Pygmalion tale is accomplished through human trickery and not via supernatural means. Audiences would have certainly noticed this and other reversals of gender norms. A similar point occurs with class – it is characters from lower social classes who sort out the difficulties of their superiors. *A Greek Slave*, therefore, through its beautiful score and evocative Roman setting, provided theatrical alternatives to late Victorian notions of gender roles and social class.

Catrina Flint de Médicis (Vanier College/OICRM, Montreal, Quebec)

**The Voice from Without: Musical Puppets at the Petit-Théâtre de la Marionnette (1888-94)**

As is well known to scholars of the French fin-de-siècle, symbolist poets such as Stéphane Mallarmé and Maurice Maeterlinck desired to remove human actors and their individual personas from the theatrical stage. In Maeterlinck’s view, actors should be little more than «a shadow, a projection, a reflection of symbolic forms or some being with all the appearance of life, though not actually living» (Maeterlinck, 1890). One way in which playwrights circumvented human actors was by writing for puppets, with Henri Signoret and Maurice Bouchor’s *Petit-Théâtre de la Marionnette* a main outlet for such works between 1888 and 1894. The relationship of some of these performances to symbolism was pointed out in the literature fifteen years ago (Branger, 2000). But there has been no overarching study of this fascinating series of musical puppet plays, the mechanics of the productions, the nature of the puppets, the critical reception of the works, and of course, the variety of musical styles. This paper offers a first window on these issues. I begin with a brief overview of the key elements of the *Petit-Théâtre*, focusing on both the original and highly-mechanized types of puppets that were invented for its productions and on the diversity of music composed for various plays – something that was often at odds with the aesthetic of the text. This provides the frame for the second half of my paper dedicated to a more detailed look at the
use of melodrama in Chausson’s music for *La Tempête*. My presentation will include recorded extracts from a newly restored version of Chausson’s original orchestration (a septet) as well as two of the melodramatic sections.

Irene Gallego (EHESS-Centre Norbert Élias, Marseille)

« Du camp au patrimoine ». Les transformations d’un regard savant sur le music-hall à Barcelone

*L’Avenida del Paralelo* est une artère centrale de la ville de Barcelone. Au début du XXe siècle, cette avenue et les rues avoisinantes accueillent de nombreux établissements de loisirs (cirques, music-halls, théatres, cinémas) tout en donnant lieu à une configuration inédite connue sous le nom d’*El Paralelo*. Bien qu’ils occupent une place périphérique dans la hiérarchie symbolique, les spectacles d’*El Paralelo* (revue, variétés, cabaret) apparaissent durant plusieurs décennies comme une consommation culturelle majeure, tout en participant à la fabrication de l’identité locale. Cette singularité barcelonaise constitue en même temps une certaine façon de penser l’altérité chez soi. Depuis les années 1980, cette configuration spectaculaire a connu un certain déclin – fermeture d’établissement, baisse du nombre de performances – qui a été accompagné par différentes initiatives parallèles de revitalisation.

De nouveaux acteurs avec une légitimité culturelle plus forte, tels que des intellectuels et des institutions publiques, sont à l’origine de ce renouveau, et ont pris *El Paralelo* comme objet de réflexion et de création. Dans cette communication, nous aborderons les transformations de l’engagement de ces nouveaux acteurs dominants avec *El Paralelo*, ainsi que les enjeux symboliques qui en découlent. Pour ce faire, on présentera les deux notions à travers lesquelles ces acteurs ont caractérisé *El Paralelo*. La première notion, utilisée notamment entre 1970 et 1980, correspond à celle de *camp*, proposée au départ par Susan Sontag pour qualifier les mouvements de réappropriation (parodique) de cultures disqualifiées ou oubliées par des élites culturelles. La seconde, propre à la période 2010-2015, est celle de patrimoine, vu comme héritage d’un passé florissant qui doit être conservé, entretenu et transmis. Ces deux notions renvoient à des modalités différentes de concevoir et de représenter la relation entre savant et populaire, entre l’identité et l’altérité.

Miriam Hasikova (Palacky University Olomouc)

Operetta as the Source of Commerce and the New Form of Art in Regional Theatre Olomouc in Interwar Period

At the beginning of its activity, the role of the theatre in Czech lands was primarily to educate and to fortify national awareness; therefore, the role of operetta (as well as ballet) was overshadowed by the serious genres – opera and drama. Some ensembles even tried to avoid operetta at all in attempt to produce only elite art performances, however it turned to be a false economy. Operetta was extremely important for the theatres in financial difficulties and for those in need for wide audience. Generally the operetta between the wars gained enormous popularity as the genre of ‘the people’ and its connections with the first Czech films and their ‘stars’ made it a real mass entertainment. Despite the attempts were strongly opposed the operetta in the 1920’s there was a boom of operetta in 1930s: opening of the operetta theatres, the competitions for the newly written operetta, fame of operetta stars etc. – and so during this period of time huge amount of Czech operetta composers emerged.
In 1930’s was its real heyday as the Czech operetta was formed and its status was slightly ameliorated. The paper will explore the role of operetta between the wars on the example of regional theatre in Olomouc where, due to the omnipresent financial difficulties, was production of operetta enormous. The paper will depict the development of repertoire from the German and Hungarian influences to the southern (French and Italian) ones. There will be also presented the distinctive features of the Czech operetta which was often criticised as being leftist and communist. The core of the paper will be the analysis of the French influence on the Czech production and the premiere of the operetta by Albert Roussel *Le testament de la tente Caroline* in 1936 in Olomouc theatre. On the example of this piece one may see the development of the operetta genre, its merging with opera and the French connection with Czech culture during the interwar period.

**Sonja Jüschke (Universität Koblenz-Landau)**

**Stanford’s Shamus O’Brien – «A Romantic Comic Opera»?**

Charles Villiers Stanford was a renowned composer in Great Britain at the end of the 19th century. His symphonic and choir works were usually successful and popular, yet it was operatic success he was striving for. In Great Britain this was very difficult to achieve, especially for composers of the so-called ‘serious’ genre. However, it was not impossible, as Stanford’s opera *Shamus O’Brien* Op. 61 (1896) shows. The composer called his operatic success «a romantic comic opera», so he deviates from his previous attempts to establish English Grand Opera in London. This raises the question whether *Shamus O’Brien* truey is a comic opera or not. The title suggests otherwise, stating the hero’s name like that is customary for the serious genre. Among other aspects, chorus numbers became increasingly important in English comic operas in the 1890s, so a detailed analysis of how, when and why Stanford utilises them in comparison to other composers of comic opera seems to be a promising approach. My paper discusses *Shamus O’Brien* as a comic opera. It will especially focus on the aforementioned chorus numbers.

**Georgia Kondyli (Technological Educational Institute of Crete)**

**Les troupes d’opérette à Smyrne entre la fin du xixᵉ et le début du xxᵉ siècles**

Un mouvement en faveur de l’occidentalisation a été officiellement instauré par le sultan Abdul Medjid en 1839. Ainsi, le théâtre de prose et le théâtre musical européens sont introduits à l’Empire Ottoman : l’opéra et l’opérette notamment sont devenus les formes préférées du théâtre au xixᵉ siècle, non seulement à Constantinople, mais aussi dans d’autres villes telles Ankara et Smyrne. Plusieurs recherches ont déjà été réalisées autour du théâtre musical à Constantinople au xixᵉ siècle. Mais au sujet de Smyrne, nous n’avons pas assez d’informations. La communication proposée est le fruit d’une enquête qui est actuellement en cours et qui a comme but d’examiner le théâtre musical à Smyrne, entre la fin du xixᵉ siècle et 1922, afin de mettre en lumière l’activité artistique de la ville, qui reste inconnue à nos jours. L’objet de la recherche se concentre plus particulièrement sur les représentations de l’opéra et de l’opérette afin de tirer des conclusions au sujet de la vie artistique de la ville et du cosmopolitisme. Concernant l’opérette, nous constatons qu’au début du xxᵉ siècle la popularité du genre augmente et plusieurs œuvres (françaises, allemandes et grecques) ont été représentées à Smyrne par de troupes européennes ou locales. Cependant, les représentations
d'opérette avaient débuté à la fin du xixe siècle. En 1886, les œuvres d'Offenbach, *Orphée aux Enfers*, *La Pélicole* et *La belle Hélène*, figurent dans le répertoire d'une troupe arménienne, tandis qu'à la même période, *Leblebidji Hor Hor Agha*, une opérette en langue turque créée par le compositeur arménien Tchouhadjian, est l'œuvre la plus célèbre et la plus représentée devant le public smyrniote. Notre communication examinera donc les troupe d'opérette à Smyrne et leur répertoire entre la fin du xixe et le début du xxe siècles.

**Walter Kurt Kreyszig (University of Saskatchewan / Universität Wien)**


Notwithstanding the preoccupation with the self-coined ‘émancipation of the dissonance’, Arnold Schönberg retained a strong tonal basis in his œuvre, and that even in works that have traditionally been interpreted as belonging to the realm of dodecaphony, beginning with the *Suite für Klavier*, Op. 25 (1921-1923), with its strident pantonality. Undoubtedly, the focus in the secondary literature has been on Schönberg’s seminal contributions to atonality and dodecaphony; nevertheless, Schönberg's preoccupation with tonal music is readily gleaned from his principal music-theoretical writings, beginning with the *Harmonielehre* (1911) and concluding with the *Structural Functions of Harmony* (1948) — a discourse that spans nearly four decades in addition to considerable activities as an arranger of exclusively tonal music, with these arrangements originating between the late 1890s and 1921, the year in which Schönberg turned to the operettas of Johann Strauss Jr. Schönberg prepared arrangements of Strauss’s *Rosen aus dem Süden*, Op. 388 (1880), and *Lagunen-Walzer*, Op. 411 (1883), the latter a compilation of melodies from Strauss’s Operetta *Eine Nacht in Venedig* (1883) specifically for a concert of May 27, 1921, which also included two other waltzes by Strauss Jr., that is, the *Schatz-Walzer*, Op. 418 (1885), from the Operetta *Der Zigeunerbaron* (1885) and the Waltz *Wein, Weib und Gesang*, Op. 333 (1869), in an arrangement by Anton Webern and Alban Berg, respectively, put on by the Verein für musikalische Privataufführungen, which was founded by Schönberg in Vienna in the Fall of 1918, aimed at providing a performance venue for compositions, preferably for chamber scoring that displayed novel harmonic practices, such as neo-Baroque/neo-Classic tendencies, impressionistic idioms, and of course facets of atonality and dodecaphony. The programming of the aforementioned selections from the operettas of Strauss Jr. in arrangements prepared by the three principal exponents of the Second Viennese School of Composition indeed signalled a curious broadening of the mandate of the Verein, with regard to the choice of repertory, yet adhering to the Verein’s quest for chamber scoring, atypical of the original compositions of Strauss Jr. In fact, Schönberg, in the preparation of his arrangements, adhered to Strauss’s piano reductions of the original compositions as exemplars rather than to the full scores of the respective works. Indeed, Schönberg attributed considerable merit to the art of the arrangement, and especially to selections from the operettas of Strauss Jr. For in 1925, Schönberg once again returned to the music of Johann Strauss Jr., with his arrangement Strauss’s *Kaiser-Walzer*, Op. 437 (1889), prepared for a performance in Barcelona, specifically as part of a Festival of Viennese music – a concert which also included the rendition of Schönberg’s *Pierrot lunaire*, Op. 21 (1912),
with the juxtaposition of traditional and progressive compositional tendencies, and that as a means of enticing audiences in exposing them to non-tonal repertory, while on the other hand also broadening the reception of a traditional genre, such as the operetta, as part of the théâtre musical léger, with its adaptability, resulting from the arrangement, to a new environment, the Verein für musikalische Privataufführungen, located outside the traditional music hall.

Mario Lerena (Conservatorio Profesional de Barakaldo)

Exoticism and Censorship in Post-War Spain: Luna de miel en El Cairo (1943), Operetta by ‘Maestro’ Alonso and José Muñoz Román

During the early decades of the 20th century, the Spanish tradition of zarzuela music theatre was increasingly enriched by a wave of exotic cosmopolitanism, fuelled by a context of growing open-mindedness and social emancipation. By the Second Republic years (1931-1936), the composer Francisco Alonso and his librettists Emilio González del Castillo and José Muñoz Román had established themselves among the most successful stage authors of their days, thanks to an uninhibited model of revue operetta (‘revista’) combining modern dances with more vernacular numbers. Notwithstanding its tendency to sexual exhibitionism and spicy double meanings, this genre would reach its climax in the decade after the Spanish Civil War. The new titles had then to deal with the constraints of the ‘National-Catholic’ conservatism imposed under Franco’s dictatorship; yet they were mainly tolerated for the sake of public amusement, not without a severe control of their contents and appearance. In the midst of that era, Alonso and Muñoz Román did finally crown their partnership with the light-hearted ‘opereta’ Luna de miel en El Cairo, a sophisticated love fantasy settled in a most cosmopolitan Egypt and clearly inspired in the contemporary Broadway and Hollywood musical comedies. Thus, orientalism and jazzy sounds, together with hints of old Viennese romanticism and Latin American folklore, were allied with each other to depict a fictional and sensual oasis where every rules and morals seemed at least relaxed. In fact, an analysis of the original sources compared with its edited materials as well as the official censorship schedule and some critical reports will let us understand the ambiguous spaces and borderlines of transgression allowed to such an edgy repertoire.

Alessandro Maras (Università degli Studi di Roma ‘La Sapienza’)

La revue de fin d’année, entre divertissement et avant-garde : le cas Apollinaire

Danse les vingt premières années du xxé siècle, le café-concert français se transforme lentement en music-hall ; pendant cette période de transition, le genre musical de la revue occupe un rôle essentiel. Comme le démontrent les études de Feschotte (1965) et de Caradec et Weill (2007), la revue de fin d’année, spectacle typique de café-concert, est le principal modèle pour donner un nouveau souffle à la revue à grand spectacle, moment fondamental du music-hall. La revue de fin d’année, en vogue dans les années Vingt du xixe siècle – au moins selon Robert Dreyfus (1909) –, était généralement un spectacle théâtral basé sur la satire politique et d’actualité, sur la comédie et le vaudeville. Il était constitué de musique folklorique, populaire et classique, avec des décors stupéfiants, bigarrés et multicolores. Toutefois, lorsque les avant-gardes historiques commencent à émerger (au même moment que la naissance du music-hall français), la revue de fin d’année prend une autre direction. Elle ne constitue plus un spectacle de seul divertissement, mais prend une voie entièrement artistique. Alors que les Futuristes réhabilitent
l’ensemble du théâtre de variété avec le manifesto du même nom (1913), le développement du genre spécifique de la revue de fin d’année est tout de même principalement attribuable à deux œuvres de Guillaume Apollinaire : Le Marchand d’anchois (1905 avec André Salmon) et Les Mamelles de Tirésias (1917). Le poète établit le genre de la revue comme une alternative à l’art total wagnérien, puisque la revue était l’unique genre dramatique qui pouvait non seulement reproduire les éléments de la réalité mais aussi recréer les significations et les stimuli de l’existant – en suivant ainsi les théories cubistes et surréalistes. La revue de fin d’année, grâce à son lien étroit avec l’actualité (sous forme de satire) mais tout de même ouverte aux formes d’expérimentations dramatiques, et en vertu de son riche mélange stylistique (entre populaire et savant) et des media (théâtre, musique, poésie, pantomime, etc.), devient un terreau fertile pour la poétique d’Apollinaire et ses idées sur la musique. En observant l’évolution entre le Marchand et les Mamelles – et la substance de chacune des deux œuvres – je montrerai comment Apollinaire avait trouvé dans la revue de fin d’année l’alternative la plus valable à la dominante gesamtkunstwerk germanique, en exploitant et révisant le contexte dramatico-musical de la revue, afin d’élargir et de valoriser la connaissance de la réalité cachée – c’est-à-dire de ce qu’il appelait la « sur-réalité ».

Naomi Matsumoto (Goldsmiths College, University of London)

Giovanni Vittorio Rosi’s Floating World: Opera, Operetta, and the Westernization of Modern Japan

The term ‘Asakusa opera’ is a description covering those western operas and operettas produced between 1917 and 1923 particularly in the Asakusa district in Tokyo, an area famous for working-class entertainments. The Asakusa opera repertoires includes: ‘light’ works such as Offenbach’s Orphée aux enfers; Suppé’s Boccaccio; and Planquet’s Les cloches de Corneville; and ‘serious’ works such as Verdi’s Rigoletto, La traviata and even Richard Strauss’ Salome. All the works were not only translated into colloquial Japanese but also abridged and even vulgarized in order to appeal to the working classes. This not only resulted in a considerable (albeit short-lived) vogue, but also became a model for later popular entertainments for the Modern Japanese. There was one figure who was crucial to introducing western opera to Japan: that was the Italian dancer/director Giovanni Vittorio Rosi (1867-?). He allegedly trained at La Scala and enjoyed a successful career as a mime and choreographer in London’s major musical halls such as the Alhambra and the Empire before arriving in Japan following an invitation from the Imperial Theatre in Tokyo. Rosi’s attempts to familiarize the Japanese audience with western serious opera seem to some to have been to little avail; despondently he left the country for the USA. So far, those issues have been discussed only by scholars specialising in Japan’s regional, social and cultural studies, many of whom seem to lack a historical understanding of western art music. Consequently they tend to treat Japan’s early reception of western opera as an isolated phenomenon and focus only on the influence of Rosi and Asakusa opera on Japan’s popular culture. Appropriate assessment of Rosi’s work as well as of the significance of Japan’s early encounter with western opera is still pending, and my paper investigates, analyzes and contextualises the issues. It will first trace those features of Rosi’s career in Europe which pre-disposed him to undertake his unusual Japanese venture, and then it will analyze and compare the original European versions of the works he ‘transported’ with the Asakusa adaptations. My work will suggest that Rosi not only hoped to convey to Japanese audiences lighter and flexibly
adapted versions of works following similar practices he had found in London, but also that these adaptations represented for Rosi something of an ideal marriage of the artful and the accessible. In this sense, it is Asakusa Opera that realized Rosi’s ideal, although sadly some years after his departure. This was because Rosi’s dream was ultimately thwarted by the Japanese authorities’ politico-cultural agendas, rather than any poor standard or inexperience on the part of Japanese performers, or resistance from its audiences. By way of conclusion, I will argue that those operatic products shown in Japan at the beginning of the 20th century were not a shabby reflection of a grander western tradition, but a viable attempt of syncultural construction. This view will not only cast a new light on our perception concerning cross cultural encounters, but will pose new questions regarding the ‘meaning’ of western opera itself.

Mark Pinner (University of Sydney)

Exoticism, Farce and Melodrama: Luscombe Searelle’s Estrella, a Comic Opera in Three Acts

British born, New Zealand raised, Luscombe Searelle (1853-1907) was one of the most mercurial characters of the late-Victorian British light opera world. In his short but dynamic life he achieved unrivalled success as a musical director and conductor in the Australasian colonies, holding musical directorships with the leading theatrical companies of Australia, and later became one of the leading impresarios of the Cape Colonies. Searelle was also the composer of ten operatic works, and was the first British-colonial composer to have his works performed on the stages of London and New York. One of Searelle’s achievements was to introduce both British, and European, light opera as a form of popular entertainment within colonial theatre programmes, at a time when melodrama was king. In contrast to the theatres of Europe, opera was not an autonomous art form. In fact, it was little more than a seasonal market segment that needed to pay its way commercially. Consequently, Searelle’s own operatic compositions assimilate many of the techniques of popular competing musico-theatrical forms – melodrama, pantomime, farce and vaudeville for example – within an operatic framework. Searelle’s Comic Opera Estrella (libretto by Walter Parke [c1845]) premiered at London’s Gaiety Theatre in 1883. The work’s rogue’s gallery of characters – including a pompous Venetian Count; his apparently-innocent bride; Barbary Corsairs; a fake Hebrew Money-Lender; and a wise-but-comedic Doge of Venice – and its pantomime-like plot – involving comedic trick, and counter trick; a meta-theatrical blend of comedy laid over tragedy; farce bordering on slapstick; bound together with a mish-mash of both authentic, and unauthentic musical exoticism – was certainly innovative for its time. Although largely forgotten now, Estrella’s novel style proved popular with late-Victorian audiences in the Australasian colonies, and provincial cities in both Britain and America.

Geraldine Power (University of Melbourne)

Exotic Spain on the Parisian Popular Stage, 1889-1912

This paper explores aspects of the Spanishness projected in Spanish-themed productions performed in the late-nineteenth and early-twentieth centuries on a broad range of the expanding number of Parisian stages offering light musical entertainment. It commences with an overview encompassing spectacles mounted during and in the two decades following the Paris Universal Exhibition of 1889 that included song and dance spots
in reviews, pantomimes and a zarzuela, before focusing on four productions dating from 1909 to 1912. These include a play with music titled *La Maison de danses*, staged at the Théâtre du Vaudeville; two so-called ‘Franco-Spanish operettas’, *L’Amour en Espagne* and *La Rose de Grenade*, performed at the Moulin Rouge and Olympia music-halls respectively; and a *cuadro* flamenco-type performance presented at the small Montmartre venue, La Feria. Drawing on contemporary French critical press commentary, the paper identifies and reflects upon depictions of Spanishness. *L’Amour en Espagne* and *La Rose de Grenade*, both with music written by Spanish zarzuela composer ‘Quinito’ Valverde, featured several gypsy roles, and performances by the rising star of flamenco dance, La Argentina. Flamenco performance similarly figured in *La Maison de danses* (also with score by Valverde) and the ‘Spanish dance and song’ spectacle at La Feria in which esteemed Spanish dancer, La Macarrona, participated. The paper reveals that the long-established romanticised image of an exotic Spain translated successfully onto Paris’s popular stages, and that audiences continued to be fascinated by Moorish decor, colourful costumes, sensuous dancing, passionate hidalgos, jealous toreadors and defiant gypsies. Critics often invoked the notion of ‘authenticity’ and, significantly, for all four spectacles they drew parallels with Georges Bizet’s opera, *Carmen*, that point up both the interconnectedness of Paris’s ‘high-art’ and popular stages of the day and the fluidity of the boundaries between them.

**Giovanni Recupido (Conservatorio ‘D. Cimarosa’, Avellino)**

**Aspetti e ricezione del Jazz nell’operetta italiana: Un signore senza pace di Dino Rulli**

Nel teatro ‘leggero’ mutamenti sociali, ricerca espressiva dei compositori, contaminazione con altre culture e necessità di rottura degli schemi sono ingredienti tipici. Un aspetto poco sondato è tuttavia la reale ricezione di culture ‘altr’ in un genere tipicamente europeo quale l’operetta. La presenza diffusa di forme e generi di provenienza chiaramente jazzistica nell’operetta italiana è, per le generazioni appena uscite dal disastro del primo conflitto mondiale, fonte di rinascita ed esigenza di adeguarsi alle novità che dagli Stati Uniti d’America erano giunte in Europa a iniziare dall’Inghilterra, per motivi linguistici, e dalla Francia, poiché Parigi era capitale del divertimento borghese dai tempi della Belle Époque. Argomento sicuramente molto interessante e da approfondire è la reale corrispondenza fra l’autentico nuovo linguaggio afroamericano e ciò che i compositori italiani degli anni 10-30 del Novecento definivano tale. Tanti possono essere i motivi di questa differenza: la poca conoscenza delle fonti dirette, l’esigenza di dovere comunque adattare al gusto italiano un genere definito ‘ selvaggio’ e anti-accademico. Lavorando su un fondo del primo Novecento (il fondo Castelli della biblioteca del Conservatorio ‘Domenico Cimarosa’) mi è stato possibile sondare la fortuna e la diffusione di diversi brani appartenenti a operette italiane e analizzarne le forme compositive per nulla stereotipate. In particolare, la mia ricerca si è focalizzata sull’operetta *Un signore senza pace*, composta da Dino Rulli, e sulle riduzioni per *café-chantant* allora diffusissime, in modo da analizzare anche il gusto e le innovazioni del periodo.

**Clair Rowden (Cardiff University)**

**Parodying Opera in Paris: Tannhäuser on the Popular Stage, 1861**

This paper explores the highly popular yet ephemeral parodic spectacles of the Parisian boulevard theatres which followed in the immediate wake of the controversial Opéra premiere
of Wagner’s *Tannhäuser* in March 1861. Apart from Offenbach’s short parody ‘Le compositeur de l’Avenir’, given as part of *Le Carnaval des revues* in February 1860 (but which was still running when *Tannhäuser* opened), none of these works have yet been researched. Several revues containing scenes pertaining to Wagner, and two full-blown parodic spectacles given in March and April 1861 will be examined in this paper. Both parodies were written by the same renowned librettist Clairville in collaboration with other writers and composers: *Ya-Mein-Herr, Cacophonie de l’avenir, en trois actes sans entr’acte mêlée de chants, de harpes et de chiens savants* and *Panne-aux-Airs, Parodie musicale en deux actes et six tableaux*. As printed libretti exist for these shows, parody as a hypertextual process can be explored in terms of Kristevian intertextuality and Genettian transtextuality. Moreover, the hypermedial aspects of these shows are discussed, not only in tandem with theories of reading and remediation, but also along with historical work on theatre-going, to determine how and which audiences perceived such spectacles. Using slim archival sources, this paper tries to a modest extent to reconstruct the dramatic and musical aspects of these shows which relied not just on Wagner’s original work, but on many contextual issues. This research then allows a reinterpretation of these performances: their reading of Wagner reception in Paris and Wagner’s impact on the ‘Music of the Future’; the intertextual/intermedial markers used to communicate meaning to audiences; their dependence on/independence from Wagner’s original opera; the distance/difference created from the original genres of opera and operetta, and how it was exploited for comic effect.

**Sylvain Samson (Université Paris-Est Marne-la-Vallée, LISAA)**

*De l’affiche à l’artiste : figures, répertoire et performances musicales dans le Music-Hall*

De la seconde moitié du XIXe au début du XXe siècle, de très nombreux lieux populaires, tels les cafés-concerts et music-hall, vont accueillir quantité d’artistes incroyables, acrobates, magiciens, comiques, mais également nombre de musiciens, chanteurs et instrumentalistes. Le fonds de l’A.R.T. de la Bibliothèque Historique de la Ville de Paris possède une remarquable collection d’affiches à ce sujet, datées de 1848 à 1912, dont celles de Cândido de Faria par exemple. La mise en exergue de ces documents permet de broser un panorama de ces personnages ayant marqué leur temps, de « La Balfa » à la harpe enchanteresse, à Elise Joly la femme baryton, aux chants tyroliens d’Egger Rieser. Au total, trente-cinq artistes musiciens sont représentés sur ces affiches dont la qualité iconographique est un témoignage sociologique précieux. Aujourd’hui, si certains sont encore dans les mémoires, à l’instar de Paulus ou de Mistinguett, la plupart sont oubliés. Nous tenterons d’appréhender ces figures souvent atypiques, à travers leur répertoire très varié, entre exotisme, chanson populaire, bizarrerie, virtuosité et humour, en nous appuyant sur les autres sources présentes dans le fonds de l’A.R.T., mais aussi sur les témoignages des héritiers de ces artistes.

**Christopher Scheer (Utah State University, Logan, UT)**

*A Statutory Creation? The Grand Duke and Intertextuality in the Performance of the Savoy Operas*

*The Grand Duke*, the final collaboration of Arthur Sullivan and William Gilbert, is almost universally regarded as dramatically overlong, and musically unfocused. The failure of the work is blamed on the growing dysfunction of the Gilbert and Sullivan partnership after
the infamous ‘carpet quarrel’. However, a reconsideration of the context surrounding The Grand Duke’s genesis can explain its bloated structure while leading to insights into the transformation of the Savoy repertoire from creative vibrancy, to the creatively stultified productions presented by the D’oyly Carte Company in the 20th century. I contend that the structure and content of The Grand Duke suggests that Gilbert and Sullivan wrote the work to capitalize on the popularity of their earlier collaborations, which were touring throughout the United Kingdom and the United States at the time. Consequently, The Grand Duke was written, not to innovate, as arguably they had tried to do with Utopia Limited, but rather to benefit from the expectations of audiences familiar with their popular works. In the late works, especially The Grand Duke, intertextual libretto and music references are more than occasionally witty jokes, as in Pirates of Penzance, but the central focus. This emphasizes the similarity between The Grand Duke and subsequent revivals of the Savoy Operas, which were increasingly interested in referencing and reliving original productions, rather than finding relevance in Gilbert and Sullivan’s satire. Audiences were inculcated to these values by generations of nearly identical performances by the D’oyly Carte Company. With The Grand Duke, I argue, Gilbert and Sullivan reinforce a set of conservative and backward looking expectations that still, largely, persist today.

Stephanie Schroedter (Freie Universität Berlin – Hochschule der Künste Bern)

Dance in Jacques Offenbach’s Théâtre musical léger – Between Dance Imagination, Improvisation and Choreography

Although Jacques Offenbach’s affinity to dance is indisputable, the many links to this art in his work have mainly gone unnoticed. His theatre compositions are criss-crossed by dance rhythms, but without necessarily being choreographed. Of special interest are his bigger productions for the Théâtre de la Gaité – among them La Belle Hélène (1864), La Grande-Duchesse de Gérolstein (1867), the second versions of La Vie parisienne (1873) and Orphée aux enfers (1874) as well as the third versions of Geneviève de Brabant (1875). Remarkable, although somewhat exceptional, are Offenbach’s late opéra comique Vert-Vert (1869) as a transformation of an earlier ballet pantomime with the same title (1851), as well as his first and only ballet composition for the Paris Opéra Le Papillon (1860), choreographed by no less than Marie Taglioni. Due to the frequency of common dramaturgic, dramatic and choreographic topoi in this production, it might also be read as a pointed parody of the romantic ballet. My paper aims at defining the broad spectrum of dance components in Offenbach’s theatre compositions by first discussing the dance rhythms he used most often, and their meaning against the backdrop of contemporary urban dance cultures. This will be followed by an account of dramaturgical and – as far as the source material allows – choreographic aspects. The dance notation by Henri Justamant for the performance of the second version of Orphée aux Enfers at the Royal Alhambra Theatre London (1877) as well as its revival at the Théâtre de la Gaité in Paris (1878) – almost completely unknown to scholars and performers today – will be presented, since it gives the contemporary performance practices very concrete contours.

Manolis Seiragakis – Evi Nikita (University of Crete)

Antiquity in French and Greek Operetta

Antiquity used to be a main source of inspiration for both opera librettists and composers during the 18th and 19th century. However, its use in the operetta is something
which has not been thoroughly examined. After the big scandal which erupted with the premiere of the two major opera-bouffes of Jacques Offenbach (Orphée aux enfers, La belle Hélène) and as the scandal had a huge impact throughout Europe, one could suggest that the venue of Antiquity seemed rather too risky or old fashioned to get involved with. Thus, the list of operettas with a plot from Antiquity is not very long, but, at the same time not too short to be underestimated. The paper aims to focus on both the libretti and the scores of some of these operettas, comparing mainly French and Greek plays. France was the place where the curious novelty of parodying Antiquity in operetta started, and Greece the place where the fiercest reactions against it were noticed. The paper will discuss briefly some of these reactions, but also the new figures that came to the fore through the plots of the plays followed like Agamemnon (Hervé, Agamemnon ou Le chameau à deux bosses 1856), Ulysses and Telemach (Hervé, Le Retour d’Ulysse 1862, Les aventures amoureuses de Télémaque 1900, Claude Terasse, Le mariage de Télémaque 1910), Aristophanes (Eugène Féraudier, Lysistrata 1885, Charles Lecocq, Plutus 1886, Aimée Dutacq, Lysistrata 1893), Hercules, (Léon Vasseur, Le royaume d’Hercule 1896, Claude Terasse, Les travaux d’Hercule 1901), Sappho (Charles Cuvillier, Sappho 1912), Pheidias, (Henri Christiné, Phi phi 1918), Aphrodite (M. Laurent de Rille, Le jugement de Paris 1859, Louis Varney, La Vénus d’Arles 1889, Louis Ganne, Cythère 1900, Cleon Triantafyllou, Aphrodite de Milo 1916), Phryne (Joseph Ritsiari, Phryne 1928) trying to explore the purpose of the librettists and the composers, when revisiting Antiquity through their operettas. Could this practice be just a simple attempt to keep on gaining popularity from the big scandal of the two Offenbach’s premieres or was it a strain to face Antiquity in a new manner with a contemporary perspective? Was the parody of the ancient world inconsistent with a conscious effort to bridge the gap between high and humble art, especially after Zola’s attack against operetta in Nana, or the light musical theater followed its own path? And, finally, did Greek audience manage to anticipate this parody through Operetta and a relevant mechanism of humor or did it remain hostile to any similar attempt until the end of operetta as a genre?

Richard Sherr (Smith College, Northampton, MA)

The Music of the revue de l’année 1858 at the Théâtre des Variétés: A Preliminary Evaluation

The subject of this paper is the music of the revue of the year 1858, As-tu vu la comète, mon gas? by Coignard and Clairville, first performed on 30 December 1858 at the Théâtre des Variétés in Paris, consisting of three Acts and fourteen Tableaux referencing selected historical events of 1858 (the most spectacular of which, Donati’s comet, gives the revue its title), as well as major theatrical productions of the year in a combination of dialogue, song, and dance. The text was published in 1859, but the music has only recently become available. The extant performing materials, an incomplete set of orchestral parts and fragmentary part for the Répétiteur, preserve an overture, entr’acte, two ballets, and 88 separate vocal numbers, most of which are contrafacta of pre-existent music, allowing for vocal lines to be added. Matching cue lines to the published text allows for the insertion of the lyrics of most of the vocal numbers. In short, much of the score of this revue can be reconstructed. Some questions one might ask of this material are: 1) Was the effort involved in reconstructing the score worth it? 2) What was it like to actually sit through one of these things? 3) What if anything
motivated the choice of the music to which new lyrics were written? 4) What if any is the significance of the historical events that the revue chooses to emphasize? 5) Why is the one theatrical event of 1858 of importance to us, the premiere of Offenbach’s Orphée aux Enfers, not mentioned in the text, even as one of its numbers is parodied in the revue? A discussion of the revue and of one Tableau will be offered as an attempt to address some of these questions.

José-Ignacio Suárez García (Universidad de Oviedo)

**Spanish Parodies about Wagner’s Lohengrin**

Since Offenbach set the pattern of modern operetta, this popular form of entertainment has often resorted to parody as an essential part of its plot. Early witnesses of what we say are Orphée aux enfers (1858) or La belle Hélène (1864), which directly or indirectly parodied matters from Greek mythology. In the late nineteenth century and early twentieth century, during the Wagnerian effervescence in Europe, the dramas of the German composer became favourite targets for the composers of operettas, to such an extent that about a dozen works that parodied the ‘Music of the Future’, Parsifal, Tannhäuser or The Mastersingers of Nuremberg, were made in Madrid at the time. The dearest topic was, however, Lohengrin, the most performed opera in the capital of Spain until the closing down of the Teatro Real (Royal Theatre) in 1925. Its subject became so popular that it resulted in three parodies: Lohengrin, bufonada lírica (1902), El cisne de Lohengrin (1905) and Lorenzín o el camarero del cine (1910). The first, «Lohengrin, Lyric Buffoonery», falls neatly into the genre of operetta and presents an improbable and absurd plot, alternating spoken dialogue with musical numbers, among which are waltzes and polkas, which were characteristic to the genre and common to other countries. This operetta also introduced other traditional Spanish dances, such as the «habanera» and the «jota», thus providing some local colour. The inclusion of hilarious couplets, with a strong erotic load, and even a ‘can-can’ at the end, link up this zarzuela with previous French examples. The second parody, «Lohengrin’s Swan», is a different case, although it shares with the operetta: some satirical tone, the implausibility of the story and the alternation between dialogue and song. Finally, «Lorenzín, or the Cinema’s Waiter» completely parodies the text of the Wagnerian drama, providing in addition some music of the German composer and other Spanish masters. In our lecture, we intend to examine these three zarzuelas, the circumstances surrounding their genesis and reception, as well as the analysis of their music and libretto, to highlight the meeting points and differences with the genre of operetta in other European contexts.

Benedict Taylor (University of Edinburgh)

**Musical Design and Dramaturgy in Sullivan’s Comic Operas**

Musical immortality has been assured for Arthur Sullivan through his collaboration with W. S. Gilbert in the string of comic operas that has ensured his continued and apparently undying fame. Indeed, at their frequent best, Gilbert and Sullivan have bequeathed a near-perfect interaction of word and music rarely equalled in the history of music-theatre. But at the heart of Sullivan’s most enduring contribution to music history lies an unstable and unresolved relation between words and music, one which stems from the mixed origins of the unique music-theatrical genre created and remained a source of tension between composer and librettist throughout their collaboration. Even if the music might well constitute the
primary attraction and have ensured the lasting aesthetic value of these operas, to what extent does it play a crucial role in articulating the plot, rather than simply providing a succession of attractive numbers which accompany Gilbert's stage play? In dramatic terms, is music largely incidental or in fact essential? Simply put, are the Savoy Operas really operas, or simply funny plays with wonderful music? While Sullivan's use of parody, allusion, prosody and text-setting has received excellent consideration from scholars such as Gervase Hughes, Robert Fink and James Brooks Kuykendall, such questions of musical-dramatic design have received little scrutiny (though Kuykendall has recently offered some insightful suggestions). The present paper seeks to build on these contributions by looking at the larger musical design of Sullivan's comic operas and formulating some of the dramaturgical principles at work in them. In particular, it examines the role of music in unfolding the work's narrative and articulating the plot's dramatic complication and resolution; the relationship between music and dialogue and the question of musical continuity, as seen in the construction of larger musical expanses such as the extended finale structures encountered in many of the later operas; the use of musical recall, either in a structural capacity or for comic effect; and music's role in the articulation of dramatic time.

Andrea G. Torres (Universidad de Oviedo)

From Vienna to Madrid, Touring Italy and France: The Spanish Reception of Franz von Suppé during the First Alfonsine Restoration Monarchy (1874-1910)

The importance of Suppé in the second half of the 19th-century Spain has never been studied because it was not until recent times that research into the reception of the European operetta has reached value in our country. However, the critics in the newspapers recognized his popular and enjoyable music, while also reported about his successful career and the premieres of his works in Europe’s main cities. In addition, the society environment in Madrid and the public preferences were changing toward lighter musical genres, which sometimes had been brought from abroad, and local composers were influenced by this new aesthetics. There were two ways to introduce Suppé’s works in Spain: first of all, the Sociedad de Conciertos de Madrid had a very important significance in the diffusion of this Austrian composer, because it was the first institution to include in its repertoire some overtures since Dichter und Bauer. Only a few years later, many Italian theatre companies arrived in Madrid and Barcelona bringing some titles translated, and the enterprise was so successful that composers, and specially, librettists started adapting these works for the Spanish musical stage. At the beginning, respecting as much as possible from the original German language, and then introducing several changes to become one-act plays according to the por horas format. In this paper, I will examine the Spanish reception of Viennese operetta from the last years of Isabelline II’s reign to the first decade of the 20th century, but focusing on Suppé's case. The journey before getting to Spain and the changes included in his works will be analyzed. Finally, I will try to handle Suppé’s polemics about his work, meaning the location and the other well-known issues collected by press.
MAIN LOCATIONS

1: Train Station (Piazza Ricasoli)
2: Hotel Rex (Piazza Ricasoli 19)
3: Piccolo Hotel Puccini (Via di Poggio Seconda 9)
4: (Complesso Monumentale di San Micheletto (via San Micheletto 3)
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