

## CONTENTS

|   |    |
|---|----|
| MARÍA ENCINA CORTIZO – MICHELA NICCOLAI |    |
| Preface                                 | ix |

### VAUDEVILLE AND OPÉRA-COMIQUE

|  |    |
|--|----|
| DANIELLE L. HERRINGTON   |    |
| <i>Sensibilité</i> , Self-Sacrifice, and the Sentimental:<br>Examining Jacques-Marie Boutet de Monvel and<br>Nicolas Dalayrac's Ideological Diversion<br><i>Philippe et Georgette</i> (1791) at the Salle Favart | 3  |
| BERTRAND POROT   |    |
| «Un petit récitatif sans accompagnement»:<br>les vaudevilles à l'opéra-comique, nouvelles perspectives   | 21 |
| ROBERTO SCOCCIMARRO  |    |
| L'opéra-comique come creazione collettiva: <i>La Prisonnière</i> (1799),<br><i>Bayard à Mézières</i> (1814), <i>La Marquise de Brinwilliers</i> (1831)   | 47 |
| WILLIAM OSMOND   |    |
| «En Hollandais, s'il vous plaît!»: Singing and<br>Reciting French <i>comédie-vaudeville</i> in Amsterdam (1830s)   | 91 |

### SINGSPIEL AND OPERETTA

|   |     |
|---|-----|
| ANDREA HORZ   |     |
| Johann Adam Hiller's <i>Lottchen am Hofe</i> :<br>Contextualising <i>Singspiel</i> in French Traditions | 105 |

MARIJANA KOKANOVIĆ MARKOVIĆ – LADA DURAKOVIĆ  
The Place and Significance of the Opera  
*Kukuška (Tatjana)* in Franz Lehár's Opus 127

ANGELIKI KORDELOU  
The Contribution of Spiridon-Filiskos Samaras  
(1861-1917) to the Greek Operetta 143

#### ZARZUELA AND VOCALITY IN SPAIN

LUIS ANTONIO GONZÁLEZ MARÍN  
¿Actrices o cantantes? Aspectos de la vocalidad  
en el teatro musical de José de Nebra 161

MARÍA ENCINA CORTIZO  
The Spanish *zarzuela* in the 19<sup>th</sup> Century: French Patterns,  
Italian Harmonies and Theatrical Hispanic Tradition 201

RAMÓN SOBRINO  
The Emergence of the *revista de actualidades* and the *sainete lírico*:  
Main Patterns of the *género chico* in the *teatro por horas* in Spain (1868-1901) 241

ANDREA GARCÍA TORRES  
Discursos literarios sobre el género chico: funcionamiento, recepción  
y controversias ideológicas entre el contexto local e internacional 265

ZOILA MARTÍNEZ BELTRÁN  
*The Music of Spain* (1918) by Carl Van Vechten  
Focusing on Spanish Coloratura Singers 293

#### PORTUGUESE MUSICAL THEATRE

CATARINA RIBEIRO BRAGA  
The Role of Amateur Societies in the Dissemination  
of Operetta and Music Theatre in Portugal  
in the Late Nineteenth Century 315

|                            |  |     |
|----------------------------|--|-----|
| DAVID CRANMER              |  |     |
|                            | Musical Theatre in Portugal and Brazil of the <i>Ancien régime</i>   | 339 |
| QUESTIONS OF GENRE         |  |     |
| JANA FRANKOVÁ              |  |     |
|                            | From a Comedy to an <i>opéra-comique</i> : <i>The Clandestine Marriage</i> (1766)<br>by Colman and Garrick and Its Adaptations<br>in the 18 <sup>th</sup> -Century Musical Theatre | 355 |
| ADELA PRESAS               |  |     |
|                            | Zarzuela y opereta: formatos dramático-musicales<br>en un acto en la frontera crítica del siglo XVIII al XIX   | 383 |
| TREVOR PENOYER-KULIN       |  |     |
|                            | <i>Opérette, opéra-comique</i> , and the Field of Operatic Production  | 409 |
| FRANCESC CORTÈS            |  |     |
|                            | <i>De Barcelona al Parnaso</i> : traducciones y adaptaciones<br>de óperas bufas y operetas francesas en Barcelona  | 435 |
| VÍCTOR SÁNCHEZ SÁNCHEZ     |  |     |
|                            | La zarzuela en las compañías de opereta italiana   | 457 |
| JOSÉ IGNACIO SUÁREZ GARCÍA |  |     |
|                            | Parodias españolas sobre <i>Tannhäuser</i> (1890)  | 479 |
| SYLVIE DOUCHE              |  |     |
|                            | L'entre-deux déclamatoire ou le mélodrame français du XIX <sup>e</sup> siècle  | 521 |
| ABSTRACTS AND BIOGRAPHIES  |  | 539 |
| INDEX OF NAMES             |  | 553 |