

LEY. BRO'S. GRAND PRODUCTION.

PERFORMING ARTS AND TECHNICAL ISSUES

International Conference

Lucca, Complesso Monumentale di San Micheletto
18-19 October 2019

PROGRAMME



MB
PALAZZETTO
BRUZANE
CENTRE
DE MUSIQUE
ROMANTIQUE
FRANÇAISE

In collaboration with

In collaboration with



Palazzetto Bru Zane
Centre de musique romantique française, Venice

INTERNATIONAL CONFERENCE

PERFORMING ARTS AND TECHNICAL ISSUES

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca
Palazzetto Bru Zane – Centre de musique romantique française, Venice

Lucca, Complesso Monumentale di San Micheletto

18-19 October 2019



Scholarly Committee

ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)

ÉTIENNE JARDIN (Palazzetto Bru Zane, Venice)

MASSIMILIANO LOCANTO (Università degli Studi di Salerno)

FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)

MICHELA NICCOLAI (IHRIM, Lyon2 / LaM, ULB)

MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)



Keynote Speakers

SCOTT PALMER (University of Leeds)

CATRINA FLINT (Vanier College, Montréal)

FRIDAY 18 OCTOBER

9.30-10.15 **Welcome and Registration**

10.15-10.30 **Opening**

- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- ÉTIENNE JARDIN (Palazzetto Bru Zane, Venice)

Lighting

Keynote 1: 10.30-11.30

- SCOTT PALMER (University of Leeds), *Light, Music and the Arts of the Theatre*



Coffee Break

Invited Speaker: 12.00-13.00

- MICHELA NICCOLAI (IHRIM, Université Lyon 2 / LaM, Université Libre de Bruxelles), *Ombre, lumière et musique. Le théâtre d'ombres à Paris à la fin de siècle*



13.30 Lunch

Keynote 2: 15.00-16.00

- CATRINA FLINT (Vanier College, Montréal), *From Provence to Montmartre: Setting the Stage for Maurice Bouchor's Little Wooden Actors*



Coffee Break

Staging (I)

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

16.30-18.00

- MANUELA RITA (Università 'La Sapienza', Roma), *Il teatro di Massenet tra «notes de mises en scène» e «disposizioni sceniche»*
- SERENA LABRUNA (Università Ca' Foscari, Venezia), *I «livrets de mise en scène»: il caso di «Le Cid»*
- MARIA BIRBILI (Universität des Saarlandes), *Multimediality, Special Effects, and Precursory Film Techniques in the Staging of French «grand opéra»: The Composer as a Stage Director*

SATURDAY 19 OCTOBER

Scenography

(Chair: **Catrina Flint**, Vanier College, Montréal)

9.30–10.30

- RAPHAËL BORTOLOTTI (Hochschule der Künste Bern), *19th-Century Italian Stage Painting*
- ZHARKOVA VALERIYA (Tchaikovsky National Music Academy, Kiev), *Principles of Creating a Scenic Image in the Opéra-Comique Theater in the Last Quarter of the Nineteenth Century*

Itinerant Companies and Entertainers

10.30–11.30

- VESA KURKELA (Sibelius Academy, Uniarts Helsinki), *Itinerant Entertainers around the Baltic Sea: A Case Study from Late 19th-Century Helsinki*
- WILLIAM OSMOND (University of Southampton), *Bringing Paris to Amsterdam, Travelling French Singers and Players on the Amsterdam Stage*



Coffee Break

Staging (II)

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

12.00–13.00

- MERLE TJADINA FAHRHOLZ (Theater Dortmund), *Written to be Staged: How Heinrich Marschner and Wilhelm Wohlbrück Drafted their Opera «Der Templer und die Jüdin» to Be Staged in 19th-Century Germany and What Became of It*
- VERONIKA VEJVODOVÁ (Antonín Dvořák Museum, Prague), *Premiere Reconstructed: Dvořák's Last Opera «Armida» and the Problems of First Staging at the Prague National Theatre, 1904*



13.30 Lunch

Theatres, Performance and Technology

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

15.00–16.30

- DAVIDE MINGOZZI (Università di Bologna), *Costume e società a teatro nella Genova di fine Settecento (1772-1797)*

- MARÍA ENCINA CORTIZO – RAMÓN SOBRINO (Universidad de Oviedo), *Modernity in the Teatro Real in Madrid (1888-1905): New Technical Issues to Light Up the Performances in Relation with the Wagnerian Repertoire*
- JANA LASLAVÍKOVÁ (Institute of History of Slovak Academy of Sciences), *Carl Maurer's Sketchbook and Gustav Wintersteiner's Watercolor Set as Sources of Stage Practice in the Pressburger Municipal Theatre in the 19th Century*



Coffee Break

17.00-18.30

- YURII CHEKAN (National Music Academy of Ukraine), *Opera in 19th-Century Ukraine: European Experience and its Reception*
- FRANCESCO BERTINI (Università 'La Sapienza', Roma), *Un librettista si dà all'impresariato: Gaetano Rossi a Verona*
- IRENE PASQUA (IIS Salvini, Liceo classico 'Goffredo Mameli', Roma), *La ghironda e l'organico strumentale di accompagnamento dell'azione in scena. Un nuovo paradigma di studio: la sua presenza in opere e balletti dell'Ottocento*

KEYNOTE AND INVITED SPEAKERS

• SCOTT PALMER (University of Leeds), **Light, Music and the Arts of the Theatre**

«There is a mysterious relationship between music and light [...] it is important to make light visible to the inattentive eye of the musician and to make music more accessible to the often recalcitrant ear of the visual artist. Only then can we begin our conquest of the *mise en scène*» [Appia 1908 in: VOLBACH, Walter Richard. *Adolphe Appia: Essays, Scenarios, and Designs*, edited and with notes and commentary by Richard C. Beacham, Ann Arbor (MI), UMI Research Press, 1989, pp. 177-178]. This presentation will consider the impact of the practice and theory of light on the late nineteenth century stage that initiated an aesthetic shift that was to have a profound affect on future audiences' experience of performance. The emergence of a radical new scenographic sensibility was realised through light but triggered through two key elements; an experience of Wagner's music and the advent of key developments in stage lighting technology. These elements were brought together through the vision of Adolphe Appia (1862-1928) who recognised the power and potential of light as both a unifying and expressive force that could be modulated like music and expressed as a 'score'. In establishing the fundamental principles of modern stage lighting, Appia drew attention to the materiality of light, the critical role of darkness and shadow and their direct effect upon the perception of stage space. The theoretical writings of Adolphe Appia are well-known to scholars of performance. What is not acknowledged however is the critical role that theatre practice played in the emergence of the new scenographic sensibility. This presentation will demonstrate how Appia's experience of Hugo Bähr's lighting innovations, from the auditorium at Bayreuth and at first hand, backstage at the Dresden Opera, represent a critical moment in the evolution of contemporary scenography.

• MICHELA NICCOLAI (IHRIM, Université Lyon 2 / LaM, Université Libre de Bruxelles), **Ombre, lumière et musique. Le théâtre d'ombres à Paris à la fin de siècle**

Parmi les diverses formes de spectacle qui se déroulent au *Chat Noir*, célèbre cabaret parisien, le théâtre d'ombres est sans doute le plus connu. Si ce genre a contribué à la renommée du lieu qui l'héberge, les études qui a suscité s'intéressent rarement à la synergie qui existe entre ses diverses composantes artistiques (musique, poème, décor, ombres et lumière). La nouveauté des *zincs* (silhouettes représentant les personnages de l'intrigue) et les ombres attirent davantage l'attention des critiques et des musicologues encore aujourd'hui. Plusieurs compositeurs alternent dans la composition de musique pour le théâtre d'ombres, mais la personnalité sans doute la plus originale est toutefois celle de Georges Fragerolle. Auteur des poèmes et de la musique, il conçoit cette forme expressive comme une nouvelle création dramaturgique et musicale, dans laquelle l'aspect visuel est l'une des sources d'inspiration. Le théâtre d'ombres est ainsi considéré comme un genre à part entière qui, suivant l'exemple wagnérien de la « Gesamtkunstwerk » (art total), assouplit les frontières entre la musique savante et celle populaire. Après avoir esquissé un rapide historique des représentations des ces spectacles, nous nous attacherons analyser quelques partitions de spectacles d'ombre, notamment celles de Georges Fragerolle, de ses débuts au Chat Noir jusqu'au théâtre de la Bodinière (vers 1900).

• **CATRINA FLINT (Vanier College, Montréal), From Provence to Montmartre: Setting the Stage for Maurice Bouchor's Little Wooden Actors**

When Henri Signoret, Maurice Bouchor and others set about staging works at the Petit-Théâtre de la Marionette, they marshalled resources from a variety of genres — melodrama from spoken theatres in Paris, *marionettes à claviers* from Provence, and projections from shadow theatre in Montmartre as well as magic lantern shows in homes throughout the nation. They also called upon the idea of ‘invisible’ music that helped to tell the story in many a Wagner-inspired opera. For the productions at the Petit-Théâtre could be appreciated as much for their Wagnerian and/or symbolist qualities, as for their appeal to the exotic or the folk-like. In this paper, I delve into the physical nature of the puppets that captured the imaginations of their diverse audiences, and I reveal the variety of staging resources that upheld these little wooden actors as they took to the stage. For example, the use of projections was not simply an exciting effect in *Le Songe de Kheyyam*, it was also integral to the drama. Similarly, the costumes for *La Légende de Sainte-Cécile* had a very specific *raison d’être*, as did the exotic timbre of the celesta that occupied a central position in the accompanying instrumental ensemble for many of the plays. Signoret’s choice of puppet, a stylised ‘marionette à claviers’ used for mystery plays in Provence, was probably not in any way arbitrary: its limited action and range of motion upheld both the symbolist aesthetic and a prevailing interest in folk culture that Bouchor shared with many members of his audience. I conclude by offering a detailed look at how these puppets were reproduced from historical documents and materials for a modern re-creation of *La Tempête*, and I explore how these little wooden actors interacted with the speakers, singers, and musicians who gave them voice.

CONTRIBUTORS

Staging (i)

• **MANUELA RITA (Università ‘La Sapienza’, Roma), Il teatro di Massenet tra «notes de mises en scène» e «disposizioni sceniche»**

Jules Massenet scrive a Giulio Ricordi l’11 agosto 1877: «J’ai reçu la mise en scène si raisonnée et si littéraire du bel ouvrage de Boito!... combien je vous félicite de ce travail dont nous n’avons ici aucun équivalent. Nos mises-en-scène rédigées (est-ce le mot??...) pour les régisseurs sont des détails utiles souvent mais toujours aigrets et nullement artistiques. Cette fois, voilà un ouvrage réussi! Aussi suis-je allé de suite à Paris faire admirer à Hartmann et à mes amis de l’opéra cette belle et unique publication». Questa lettera è la testimonianza dell’interesse manifestato da Massenet nei confronti del nuovo genere di *disposizioni sceniche* approntato da Ricordi, Verdi e Boito per *Simon Boccanegra*, *Otello* e *Mefistofele*. Massenet conosceva bene quelle che in Francia erano chiamate *notes de mise en scène*, indicazioni puramente registiche annotate, spesso dai registi stessi, accanto al testo del libretto, e concepite, banalmente, come degli strumenti d’uso pratico. Com’è noto, le disposizioni sceniche ‘alla Ricordi’ sono nettamente diverse; Massenet vedrà pubblicate, con sua grande soddisfazione, le disposizioni sceniche per *Le Roi de Lahore* e, più tardi, per *Hérodiade*, che, come lui stesso scriverà a Ricordi, troverà «incantevoli». I testi per queste due opere, stampati tra il 1877 e il 1886, sono molto differenti da quelli in uso nei teatri francesi, e che Massenet stesso compilerà per quasi tutte le sue rappresentazioni;

tuttavia, Massenet non sembra, o almeno non in apparenza, coglierne profondamente e a pieno le potenzialità non solo artistiche, relative alla bellezza dell'oggetto, ma soprattutto la concezione di una tipologia di idea di teatro arrivata a un punto di svolta anche per l'opera. Non sarà un caso che quelle per le due opere italiane di Ricordi saranno gli unici esemplari di disposizioni sceniche di sue opere. Pure, è interessante notare che nel catalogo Ricordi di disposizioni sceniche, le uniche relative ad opere di compositori non italiani sono appunto le due di nostro interesse; a dimostrazione di cosa, è uno dei punti che si tenterà di sviscerare nel corso dell'intervento. Per far ciò, mi dedicherò quindi anzitutto a un esame in parallelo delle *Indications de mise en scène* relative a *Esclarmonde*, il cui documento manoscritto è conservato al dipartimento di musica di rue Louvois della Bibliothèque nationale de France, e le disposizioni sceniche del *Roi de Lahore* e di *Hérodiade*, prendendo in esame anche l'interessante carteggio tra Massenet e Giulio Ricordi. Una volta messe maggiormente in luce le divergenze tra due oggetti che sembrano essere simili nella sostanza ma che si dimostrano estremamente lontani nella forma, cercherò di dimostrare come l'attenzione editoriale e artistica alla presentazione di un insieme di movimenti e gesti scenici possa o meno nascondere un differente approccio alla prassi teatrale di Italia (sicuramente grazie alla forte personalità di Ricordi) e Francia in quel momento storico, e che in ogni caso non può non tener conto della progressiva evoluzione della regia teatrale nel corso dell'Ottocento.

• **SERENA LABRUNA (Università Ca' Foscari, Venezia), I «livrets de mise en scène»: il caso di «Le Cid»**

L'attenzione posta dagli studiosi ai *livrets de mise en scène* è un fenomeno relativamente recente, sviluppatosi grazie agli studi condotti da Marie Antoinette Allevy, la quale ha analizzato gli allestimenti francesi della prima metà dell'Ottocento, e da Mercedes Viale Ferrero che ha fornito una metodologia nell'esaminare i materiali scenici, favorendo la nascita di una nuova disciplina che riconosce l'importanza della dimensione visiva nell'opera lirica quale frutto della sinergia tra musica, pittura, teatro e architettura. Nati per permettere l'esatta riproposizione della messa in scena adottata all'Opéra, i *livrets* — con le loro indicazioni riguardanti l'ingresso dei personaggi, l'illuminazione e le informazioni per i macchinisti (oltre agli accessori) — sono un valido strumento per comprendere le intenzioni del compositore: di conseguenza, se analizzati in sinergia con il linguaggio musicale e testuale, il significato dell'opera. È il caso di *Le Cid* di Massenet, opera che ha poco destato l'attenzione degli studiosi, generalmente etichettata come 'storica' e pertanto ritenuta priva di interesse. L'opera appartiene al genere del *grand opéra*, ormai lontano da *Les Huguenotes* e più vicino ad *Aida* (1871) ove la storia ha ormai perso il primato a favore del legame tra i personaggi. Nell'opera di Massenet è assente un triangolo amoroso, né vi sono due donne che lottano per lo stesso uomo: Chimène, collocata in una dimensione epica, non può amare Rodrigo perché questi le ha ucciso il padre. All'interno di una società feudale, strettamente gerarchica, l'offesa deve essere vendicata. Chimène assume infatti un ruolo attivo perseverando tenacemente nel richiedere giustizia per quanto accaduto. La protagonista femminile dunque non subisce più gli eventi come nel *grand opéra* del primo Ottocento, ma assume un ruolo attivo nella storia: tra Valentine de *Les Huguenotes* e Chimène hanno calcato il palcoscenico eroine come Carmen, Violetta, Manon, determinando un cambiamento del personaggio femminile. Lo studio del *livret* permette di assimilare il

significato della composizione ove al centro vi è la tematica dell'onore all'interno di una società feudale, sottolineando l'importanza del rispetto delle norme gerarchiche nel libretto, tratto dall'omonima tragedia di Corneille. Le indicazioni sceniche sono ricche di dettagli sulle entrate/uscite in scena dei personaggi, sull'illuminazione, sui cambi a vista e sugli accessori; lette con l'ausilio delle *plantations* e delle *maquettes* forniscono informazioni che permettono di comprendere alcuni passaggi che il libretto e la musica rendono ambigue, quali il momento dell'arrivo del moro (II.4) il cui atteggiamento di sfida è chiarito nel *livret*; o, ancora, il duetto tra i due amanti (III.5) le cui indicazioni prossemiche sottolineano la psicologia dei due fidanzati, il cui amore è sempre assoggettato alle logiche di «sangue». Di importante ausilio è la pubblicazione dei figurini su *Les Premières illustrées*, che fornisce informazioni aggiuntive rispetto ai costumi, come la descrizione dei tessuti impiegati per una messa in scena che fu «maestosa», a quanto riportano i giornali dell'epoca, rispecchiando lo sfarzo che contraddistingue il genere che definisce per antonomasia l'Opéra. Il *livret* e il materiale presente alla Bibliothèque Musée de l'Opéra (BMO) permettono di ricostruire le volontà del compositore e soprattutto di comprendere un'opera scarsamente considerata sino ad oggi.

• **MARIA BIRBILI (Universität des Saarlandes), *Multimediality, Special Effects, and Precursory Film Techniques in the Staging of French «grand opéra»: The Composer as a Stage Director***

It has been less than 30 years since opera research extended the field's scope beyond the analysis of the score, by incorporating the consideration of the libretto (as a non autonomous, functional tool) and by engaging in research on the staging of historical productions. The latter can be reconstructed by examining the sources on staging, particularly the booklets known as *livrets de mise en scène* for Parisian opera productions conserved at the Bibliothèque de l'Opéra and the Bibliothèque Historique de la Ville de Paris. Cross-referencing the staging booklets and the contemporary press reports (which discuss the sets and costumes used in the productions) with the libretto and the staging instructions in the annotated score is required for an understanding of 19th century opera as a three-dimensional *Gesamtkunstwerk*. My paper will concentrate on the genre of *grand opéra*, a term not used by the contemporaries in the 19th century but adopted about a century later by musicologists trying to define a particular, complex genre of French opera that flourished in the period between the 1830s and the 1860s. The genre had a later reception in other parts of the world (particularly in Italy and in East Europe), but receded quickly after the birth of the new medium of cinematography, with which it has a lot in common. *Grand opéra* is notoriously characterized by musical and dramatic complexity, by great realism in the staging, and by multimediality, including advanced lighting technology and other techniques that later became known as 'special effects' in the film medium. Such a complex, multidimensional opera genre requires new analytical tools and new research methods, at the crossroads of analytical musicology. A misinterpretation of *grand opéra* initiated in France and Germany in the 1870s as an art interested mainly in achieving 'spectacle' was predominantly pro-Wagnerian, with the intention to harm the legacy of Giacomo Meyerbeer. Today, during the Meyerbeer-Renaissance, we have a better understanding of the genre and its pronounced interest in the visual representation of dramatic action as a *tableau* rather than diegetically per recitative or strictly musically.

Musicology has recently also recognized the significance of collaborative relations in the creative process, with a redefinition of the roles of the composer and the librettist, who in Paris traditionally also carried responsibilities as a stage director as well. Thus my paper will also consider the creative process. With the help of newly discovered sources from Paris, I will discuss the genesis of Meyerbeer's *Les Huguenots* and *Le Prophète* and will show that Meyerbeer was already organizing the staging with 'special effects', both instrumental and visual, at the earliest stage of conception, when planning the first drafts for the opera with his librettist Eugène Scribe, while even the librettist himself was drafting libretto scenes with visual techniques in mind, including a travelogue dramaturgy for the conclusion of *Les Huguenots*.

Scenography

• RAPHAEL BORTOLOTTI (Hochschule der Künste Bern), 19th-Century Italian Stage Painting

The beginning of the 19th century is a moment of decisive aesthetic changes for Italian and European scenography. Stage design moves from architectural constructions typical of the 18th century, marked by the Bibiena dynasty, to more painterly solutions like the *scenquadro*. For instance, the illusion of depth is produced more by a specific use of colour and chiaroscuro effects — the so-called *prospettiva aerea* — than using geometrical structures. The scenographer becomes a painter and the stage a painting. Scholars have already defined the technical elements of these aesthetic changes through the study of treatises or indirect artifacts, such as sketches or engravings. Nevertheless, the recent discovery of original scenic material (wings, curtains, set pieces, backdrops, machinery...) from the beginning of the 19th century in the theater of Feltre (IT) offers a unique opportunity to study these elements directly from the material itself in its own original context. This paper proposes to observe these technical and aesthetic changes not only from indirect artifacts, but also directly from rare original scenic elements of that period and see how this scenic material reflects the scientific research.

• ZHARKOVA VALERIYA (Tchaikovsky National Music Academy of Ukraine, Kiev), Principles of Creating a Scenic Image in the Opéra-Comique Theater in the Last Quarter of the Nineteenth Century

The Opéra-Comique has always played a special role in the musical life of the French capital. Attention to the new operas of the best French composers was also demonstrated by the direction of the Opéra-Comique. Its repertoire policy always appealing to the actual musical art attracted bright and bold artists and decorators. The last quarter of the nineteenth century was marked by particularly active creative discoveries. After the Decree by Napoleon III in 1864 French theater life was noticeably revived. In particular, the Opéra-Comique gave 300 performances per year (for comparison, Grand Opéra gave 200 ones), and a state subsidy (300,000 francs per annum) allowed maintaining a high artistic level of productions. It was provided by the talented representatives of the Parisian artistic world. The *fin-de-siècle* epoch was reflected in the renewal of theatrical aesthetics. Rapid spread of interest to the East in the French society is reflected in exotic costumes and decors on the stage of the Opéra-Comique. In particular, the premiere of the opera *Lakmé* by Leo Delibe (costumes by Théophile Thomas, decors by Auguste

Rubé, Philippe Chaperon, Jean-Baptiste Lavastre, Antoine Lavastre, Eugène Carpezat, 1883) marked significant changes in the visual components of the musical performance. The new trends changed the scene of the Opéra-Comique and formed a new image of the opera character. The premiere of *Pelléas et Mélisande* by Claude Debussy (costumes by Charles Bianchini, decors Lucien Jusseume and Eugène Ronsin, 1902) with Mary Garden in the leading role fixed beginning of the era when the theater becomes «the theater of images», «the theater of scenography» (Hans-Thies Lehmann).

Itinerant Companies and Entertainers

• VESA KURKELA (Sibelius Academy, Uniarts Helsinki), *Itinerant Entertainers around the Baltic Sea: A Case Study from Late 19th-Century Helsinki*

The paper explores the 19th century entertainment network around the Baltic Sea from the perspective of Helsinki, the capital of Finland. The presentation is based on my own research on cultural transfer and trans-local interaction between Finland and foreign countries in the field of performing arts, especially music. Theoretical framework consists of transnationalism, methodological cosmopolitanism, new institutionalism and network theory. Since the early 19th century, itinerant entertainers — musicians, singers, dancers, aerialists, fireworks artists, magicians, and other circus people — from all over the Europe, formed a constant network between biggest cities around the Baltic Sea. Finland's geographic location on the route between Central Europe, Stockholm and Saint Petersburg inevitably brought most of itinerant entertainers to Helsinki, Turku and Viborg — the biggest cities of Finland. As a result, those relatively small local cultural centres got acquainted with great number of showmen and other popular artists, year after year. The temporal focus of the paper is on the 1890s when the entertainer's network became tighter than ever due to a pan-European novelty, the variety show. The show agencies (impresarios) from Saint Petersburg and Berlin, aided by local restaurateurs, could maintain a constant stream of variety artists moving back and forth between central Europe, Russia and Scandinavia. The supply was wide-ranging and diverse. The audiences in Finnish cities met artists from nearly all corners of Europe as well as the USA: instrumentalists, singers and dancers of every kind, dancing dogs and boxing kangaroos, equilibrists, cannon queens, giants and dwarfs and so on, and so on. The supply of orchestral music was also diverse and often never heard before in Finland: vernacular string bands (mandolin, tamburitza, zither, balalaika), Wiener Damenkapellen, and more conventional brass bands and salon ensembles. Along with the detailed description of visiting artists and their local reception, the paper analyses Helsinki variety scene from the following perspectives: (1) variety and temperance movement; (2) variety and nationalist moral codes; (3) competition of variety show and concert institution. During the years when concert and theatre programmes were sacralized and canonized according to international models and the educative programme of the Finnish national movement, the entertainment scene in Helsinki with restaurants and amusement parks formed a joyful alternative that often conflicted with serious art world.

• WILLIAM OSMOND (University of Southampton), *Bringing Paris to Amsterdam, Travelling French Singers and Players on the Amsterdam Stage*

The historical importance of both opera and the French language in the Netherlands made Amsterdam into one of the most important theatrical venues of northern Europe in the 19th century. Throughout the year, several of Amsterdam's theatre-houses put on performances of every description for an ever-growing and enthusiastic public, mingling

the productions of in-house companies and those of itinerant troupes. Amsterdam was thus a potential market for those who deal in French art, music, theatre and opera, seeking to satisfy the constant demand for French musical culture. My paper addresses the nature of these visiting artists: who they were, what repertoire they performed and the dramatic diversity they brought to the stages of the Dutch capital. From French *grand opéra* to *vaudeville*, the performances of both seasoned celebrities and new talent brought a constant renewal to Amsterdam's theatre scene, drawing the interest of both the national and international press.

Staging (II)

• **MERLE TJADINA FAHRHOLZ (Theater Dortmund), *Written to be Staged: How Heinrich Marschner and Wilhelm Wohlbrück Drafted their Opera «Der Templer und die Jüdin» to Be Staged in 19th-Century Germany and What Became of It***

Heinrich August Marschner (1795-1861) and his librettist Wilhelm August Wohlbrück (1795-1848) were artists deeply rooted in the everyday lives of the theatre companies of their day. Marschner worked at the side of Carl Maria von Weber (1786-1826) and Francesco Morlacchi (1784-1841) in Dresden, before he set off on a tournée throughout middle Europe with his singer-wife Marianne Marschner, née Wohlbrück. Her brother Wilhelm August and her, have been brought up in a family of actors, their father being Johann Gottfried Wohlbrück (1770-1822), an actor, director and author who was strongly influenced by Iffland. (One of the late descendants of his offspring is the (movie) actor Adolf Wohlbrück / Anton Walbrook (1896-1967), who was quite famous in the first half of the 20th century.) The brother and sister Wohlbrück literally grew up in the German theatres and although none of them gained epoch-making fame, their artistic work was solid and particularly adapt to the public of their time and the necessities of the stage in the early 19th century. The experience of the practicalities and issues of the theatres has reflected on the creative work of Marschner and Wohlbrück and can be perfectly traced in the libretti and the scores: the operas have been written with the German theatres, its technical issues, its scenic practice and its audience in mind. *Der Templer und die Jüdin* is an opera based on Walter Scott's (1771-1832) *Ivanhoe*, but clearly altered for the German audience of the 1820s. Intertextual research has shown the opera to be designed with definite ideas of its artistic, cultural, social and theatrical meaning as well as a clear focus on the staging. As part of this paper the references to the staging embedded in the libretto and the score with cross references to the political and social environment of the 1820s shall be discussed. Based on this, the creation at the municipal theatre of Leipzig (1829) and the different staging following in the first decades shall be reviewed, using the testimony of letters, press reports, stage manuals as well as reflecting different local adaptations. The aim is to show how artistic vision, cultural-political spirit of the age as well as theatrical issues can influence the creation of an opera and how the act of staging it in different towns alters the original artistic work. The examination shows opera to be a 'living' artwork which only unfurls itself properly on stage in front of an audience. Marschner and Wohlbrück knew this perfectly well and played with the latter's expectations.

• **VERONIKA VEJVODOVÁ (Antonín Dvořák Museum, Prague), *Premiere Reconstructed: Dvořák's Last Opera «Armida» and the Problems of First Staging at the Prague National Theatre, 1904***

After the success of *Rusalka* on the stage of the National Theatre in Prague in 1901, the theatre direction was very interested Dvořák's next opera. The composer chose the libretto by Czech poet Jaroslav Vrchlický which was based on the motifs from Torquato Tasso's famous *Gerusalemme liberata* (*Jerusalem Delivered*). After finishing the opera, the manuscript was submitted to the theatre and preparation for the premiere begun. Dvořák was faced with many musical problems during the rehearsals, but there were also complications with the staging. The first performance of *Armida* in 1904 was unconvincing. The set was poor and critics reacted to the opera itself with evasive criticism. The unsuccessful premiere caused *Armida* to fade unjustly into obscurity up to the present days. This paper will be dealing with the details regarding the staging of *Armida's* premiere. Only two photos relevant to staging have been preserved — both of *Armida's* main character in costume posing on stage. There are no surviving photos of the set or costume designs. However we can still gather information about the premiere's staging from different materials such as the printed libretto of the premiere deposited at the National Theatre Archive with handwritten technical notes, articles from different newspapers and magazines, the original composer's manuscript of *Armida*, the original manuscript of libretto, Dvořák's correspondence and his contemporaries' recollections. I will be dealing with the set design of all 4 acts of *Armida* which are situated in different, exotic or spectacular environments (1. act – gardens of the royal palace in Damascus, 2. act – Christian military camp near Damascus, 3. act – *Armida's* magic gardens, 4. act – oasis in the desert). *Armida* was composed as a spectacular opera in Wagnerian style and the problems with the set may have been one of the main reasons why was not the opera accepted by the critics. Critics evaluated the staging as very poor and insufficient. Special attention will be given to the technical implementation of the magical scenes in the opera in this paper. In the 3rd act *Armida* and the magician, Ismen, have a witchcraft fight, where castles suddenly disappear and the set changes immediately. In this paper I will reconstruct the way the National Theatre dealt with this technical problem at the premiere production of *Armida*, both in the context of a regular Theatre operations and other opera productions of this time period.

Theatres, Performance and Technology

• **DAVIDE MINGOZZI (Università di Bologna), *Costume e società a teatro nella Genova di fine Settecento (1772-1797)***

La storiografia per lungo tempo si è interessata solo marginalmente alla vita operistica nella Genova del Settecento, scoraggiata fors'anche dalla delusione espressa in una celebre dichiarazione di Charles Burney: «Genova non rispose alle mie aspettative». In realtà l'impresariato teatrale nella Genova dell'ultimo trentennio del '700 si caratterizza per alcune peculiarità che lo rendono interessante argomento di studio. Da un lato i tre principali teatri cittadini — Teatro del Falcone, Teatro da S. Agostino, Teatro delle Vigne — erano di proprietà di un unico privato, il conte Marcello Durazzo, e dal 1772 furono affidati alla direzione di una Società di Magnifici cittadini, dall'altro invalse l'usanza, quasi unica, di stipulare appalti agli impresari con contratti novennali. Il governò non mancò tuttavia di esercitare una stratta sorveglianza sulla gestione dei teatri. I 'biglietti di calice' furono tra i

principali mezzi di indirizzo e controllo della Serenissima Repubblica di Genova. Si tratta di denunce anonime, imbucate in apposite urne nei cortili del Real Palazzo, che venivano poi lette durante le sedute del Senato o delle diverse magistrature. I biglietti in genere suggerivano provvedimenti, stigmatizzavano abusi o denunciavano reati; non sfuggirono, tra i vari, la critica agli impresari, alle opere in scena, ai prezzi degli spettacoli, esposti per i soggetti scelti per le rappresentazioni e l' 'inadeguatezza morale' delle stesse, per le scostumatezze delle cantanti e delle ballerine in scena, episodi di malcostume nei palchi e in platea, episodi di sicurezza a teatro (incendi, duelli, risse, fazioni opposte che sostenevano un cantante o una ballerina). Sulla scorta di tali denunce e sui conseguenti provvedimenti adottati dal governo si proporrà la ricostruzione di uno spaccato della vita quotidiana nei teatri cittadini nell'arco cronologico compreso tra la stesura dell'ultimo regolamento teatrale settecentesco (1772) e la fine della Serenissima Repubblica (1797). Saranno esposti alcuni esempi di malcostume sulle scene e in platea, episodi di sicurezza pubblica all'interno dell'edificio e di critica verso il teatro e la sua gestione. Tali aspetti di vita teatrale quotidiana saranno trattati conciliando la prospettiva storica con quella sociologica. Verranno pertanto evidenziati, e raffrontati in una più globale concezione del teatro propria del Settecento, i rapporti tra spettatori appartenenti a differenti gruppi sociali, le reazioni del pubblico durante gli spettacoli e le convenzioni e gli obblighi d'etichetta durante le recite e le feste di ballo. Le denunce dei biglietti di calice solo apparentemente posso apparire pettegolezzi da teatro: esse in realtà sono la testimonianza viva e diretta di come l'opera fosse parte integrante della vita quotidiana, e più in generale esse raccontano e descrivono come il pubblico e la società settecentesca intendessero il teatro.

• **MARÍA ENCINA CORTIZO – RAMÓN SOBRINO (Universidad de Oviedo),**
Modernity in the Teatro Real in Madrid (1888-1905): New Technical Issues to
Light Up the Performances in Relation with the Wagnerian Repertoire

The electric lighting was inaugurated at the Teatro Real in Madrid on 9 November 1888. This one was the first of the Spanish theatres that implanted the Electricity, a sign of modernity and progress versus the previous gas lighting. The electric lighting was a guarantee of well-being and comfort, as well enhanced the images of luxury and prestige of theatres. Regarding to the Performing Arts, the electric light allowed to develop a whole series of scenic effects — projectors, colored lights, reflectors, volumetric games, etc. — and affective ones — produce psychological tensions, induce moods, highlight an actor, change the place of action, etc. — that theatres will experience from the nineties of the 19th century. The performing of the Wagnerian repertoire is associated with the transformation in the theatrical equipment through the incorporation of new resources. One example is the steam machine of the Brulé Company, from France, to create the effect of the Magical Fire in the act III of *Die Walküre* (1893), and to form white clouds that favored the scenic mutations. Other examples are the electric projection apparatus to produce the effect of a storm also in *Die Walküre* (1893), as it had been successfully tested at the Grand Opéra in Paris; the railways in the scenario to allow the rocks to be hidden behind the frame in a few moments; or the rheostat to modify the intensity of the light in the scene, which was fundamental for the Wagnerian scenographies. The comparison of some scenographies sketches by Busato and Amalio Fernández with the press images and reports to the premieres and the staging, allows us to know the relationships between new stage productions, new solutions to technical problems, new stage machinery, scene changes, lighting, and economical and administrative issues in the Teatro Real.

• **JANA LASLAVÍKOVÁ (Institute of History of Slovak Academy of Sciences), Carl Maurer's Sketchbook and Gustav Wintersteiner's Watercolor Set as Sources of Stage Practice in the Pressburger Municipal Theatre in the 19th Century**

Theatre life in Pressburg in the 19th century took place in the municipal theatre and in the aristocratic residences. The first theatre building was built by Count Juraj Csáky de Keresszeg IV in 1776. The theatre was in operation until 1884. There were mostly German theatre and opera companies, which were also hosted in aristocratic residences in Pressburg and its surroundings. The geographic proximity of these residences, similar to the proximity of Imperial Vienna, was reflected in the theatrical decorations created for Pressburg. The first records of Carl Maurer's work for Pressburg, who previously worked as a court painter and theatre decorator for the Esterházy family in Eisenstadt and Esterháza, date back to 1810. In the library of Vavrinec Čaplovič in Dolný Kubín, there is a sketchbook with designs of theatre decorations by Carl Maurer. The sketchbook along with other of Maurer's works is the source for the reconstruction of stage practice in Pressburg in the first half of the 19th century. In 1886 was built a new municipal theatre. In view of the political events of 1867, when the Austro-Hungarian Compromise came to be, the German speaking Pressburger townsmen were under severe pressure from the Hungarian government. The audience was accustomed to frequent guest performances by Viennese artists and preferred the repertoire presented at the Vienna theatres. Otto Wintersteiner (1839-1894), an Austrian painter and decorator, came to Pressburg in 1889 and started to work in the Municipal theatre. In 1894, his son Gustav Wintersteiner (1876-1950) replaced him. He is considered to be the author of theatrical decorations and scenery designs, arranged in three watercolour albums and stored in the Bratislava City Gallery. The designs have common signs with Carl Brioschi's Viennese work, which probably served as a model for Wintersteiner.

• **YURI CHEKAN (National Music Academy of Ukraine), Opera in 19th-Century Ukraine: European Experience and its Reception**

Ukraine in the 19th century was divided between two empires — the Russian Empire and Austro-Hungarian. The determining factor in the formation of the opera infrastructure in the Ukrainian lands, which were part of the Russian Empire, was European influences. The report compares two 'municipal' opera theaters that existed in Odessa in the 19th century. The 'first' was built in 1810 according to the design of the French Thomas de Thomon. The construction contractor was Vittorio Amedeo Poggio, born in Italy, and Francesco Frapolli carried out general supervision and correction of the project. None of these architects had experience designing and building theaters. The auditorium of the 'first' theatre had a typical structure of Italian theaters. The hall included a semi-circular parterre; 3 tiers of boxes and a gallery. The acoustics of the hall was not good enough. The lighting was provided by candles, later gas. After the fire of 1873, the city of Odessa announced a competition for a new theater building. Preference was given to the project of the Austrian architectural bureau Felner & Helmer. At the time of creating the theater project for Odessa, Felner & Helmer already had a solid reputation in Europe, having designed 12 theaters. Odessa Theater was built in 1884-1887 according to a project developed by a group of local architects. The auditorium consists of a parterre, 78 lodges, an amphitheater and a gallery. The acoustics of the horseshoe-shaped hall is perfect. Electric lighting, which provides ample opportunities

to create lighting effects. In the 'first' theater both operas and drama performances were staged; the 'second' theater is a pure opera. It became the embodiment of new — democratic and bourgeois-entrepreneurial — tendencies in the development of culture, which was manifested (at a creative level) in the change of repertoire policy.

• **FRANCESCO BERTINI (Università 'La Sapienza', Roma), Un librettista si dà all'impresariato: Gaetano Rossi a Verona**

«Vengo sollecitato dal nostro pittore per avere i legnami che attualmente servono al macchinismo del Teatro Filarmonico»: questa frase, comune per un impresario, appare bizzarra se attribuita a un librettista. Eppure a scriverla è proprio uno dei poeti teatrali più operosi e prolifici dell'Ottocento, il veronese Gaetano Rossi (1774-1855). Se la librettologia si sta muovendo nell'indagine di alcune preminenti figure, tra le quali spiccano Felice Romani (Roccatagliati), Salvatore Cammarano (Black) e Domenico Barbaja (Eisenbeiss), gli studiosi hanno però quasi completamente trascurato il ruolo rivestito dai poeti nella cura della messinscena operistica e il loro coinvolgimento in alcune attività gestionali. Il caso di Rossi è particolarmente interessante in questo senso poiché l'Archivio storico dell'Accademia Filarmonica di Verona e l'Archivio di Stato della medesima città conservano vari documenti relativi alla sua esistenza e all'impegno come membro di una società vincitrice dell'appalto per la gestione del Teatro Filarmonico negli anni 1814-1816. Il mio intervento è dunque dedicato a Gaetano Rossi appaltatore. I documenti consentono di indagare le sue ingerenze nella pianificazione delle proposte teatrali. Il prospetto della stagione presentata offre uno spaccato dell'occupazione impresariale al principio dell'Ottocento ed evidenzia la lungimiranza del librettista, uomo di teatro completo e avveduto. Le indicazioni riguardanti le necessità della messinscena, i rapporti con la società filarmonica e con i solisti permettono un singolare affondo nell'attività teatrale di Rossi. Il suo poliedrico impegno nella vita culturale veronese è sintomatico, ma finora poco esaminato, e rivela gli sforzi dei poeti alla ricerca di mezzi di sostentamento alternativi. Quali sono le sue relazioni con i cantanti? Come gestisce i rapporti in ambito teatrale? E soprattutto, in che modo ci tramanda il proprio operato? Queste sono alcune delle domande poste dal tentativo di approfondire la figura di un personaggio singolare nell'ambito di un sistema produttivo in rapido mutamento.

• **IRENE PASQUA (IIS Salvini, Liceo classico 'Goffredo Mameli', Roma), La ghironda e l'organico strumentale di accompagnamento dell'azione in scena. Un nuovo paradigma di studio: la sua presenza in opere e balletti dell'Ottocento**

Nel corso della storia molti sono stati i compositori che hanno previsto nei loro spartiti partiture specifiche per ghironda. Musicisti francesi come Chedeville, Hotteterre o Corrette ma anche compositori quali Vivaldi, Mozart, Lully, Donizetti. Il presente lavoro ha avuto l'intento di ripercorrere, in alcune opere intere o balletti tratti dalle opere, la presenza di questo strumento, delineandone il contesto, correlandone la sua presenza all'ambito orchestrale e alla prassi esecutiva. Per ciascuna opera, laddove le fonti lo hanno permesso, è stata condotta un'analisi dei caratteri generali della prima rappresentazione, il librettista, il cast/ballerini, l'eventuale presenza di cori, la sinossi dell'opera, la scenografia e coreografia, le eventuali macchine teatrali, i costumi di scena e la descrizione dei balletti. L'analisi si è orientata sulle seguenti opere: 1) il balletto *La Sylphide* (1832) su libretto di

Adolphe Nourrit, musica di Jean Schneitzhoffer e coreografia di Filippo Taglioni; 2) l'opera melodramma semiserio *Linda di Chamounix* (1842) su libretto di Gaetano Rossi, musica di Gaetano Donizetti e coreografia di Luigi Astolfi; 3) la leggenda drammatica *La damnation de Faust* Op. 24 (1846), pt. II, il *Ballet des Sylphes*, su libretto di Hector Berlioz e Almire Gandonnière, dalla traduzione di Gérard de Nerval dell'opera di Goethe, musica di Hector Berlioz, prima rappresentazione in forma di concerto; 4) l'opera seria *Macbeth* (1847), danza delle Streghe atto I e III su libretto di Francesco Maria Piave, la cui fonte letteraria è il *Macbeth* di William Shakespeare, musica, ideazione delle scenografie, stoffe e costumi di Giuseppe Verdi. Una parte analitica è stata dedicata allo studio della ghironda quale strumento a corde, la cui vibrazione avviene grazie allo strofinamento per opera di una ruota. Molte ghironde sono conservate presso vari musei in Italia e all'estero e sono state utilizzate in svariati ambiti musicali di numerose opere teatrali. Il lavoro ha avuto l'interesse di contestualizzare la presenza dello strumento in alcune opere, risalendo anche all'organico strumentale ad esse associato. Più estesamente, l'approfondimento organologico ha preso in considerazione le caratteristiche di circa 30 ghironde, utilizzate nelle orchestre durante le opere in teatro nell'Ottocento e conservate nei musei.

LEY. BRO'S. GRAND PRODUCTION.



CENTRO STUDI OPERA OMNIA LUIGI BOCCHERINI
www.luigiboccherini.org

In collaboration with

