

INTERNATIONAL CONFERENCE

MEYERBEER AND FRENCH *GRAND OPÉRA*

12-14 September 2014

Pistoia, Biblioteca Comunale Forteguerriana



ORGANIZED BY

CENTRO STUDI
OPERA OMNIA
Luigi Boccherini

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PALAZZETTO
BRUZANE
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IN ASSOCIATION WITH



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PISTOIA, BIBLIOTECA COMUNALE FORTEGUERRIANA

Organized by

Centro Studi Opera Omnia Luigi Boccherini, Lucca

Palazzetto Bru Zane – Centre de musique romantique française, Venice

under the Auspices of

Biblioteca Comunale Forteguerriana



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Keynote Speakers

MARK EVERIST (University of Southampton)

JÜRGEN MAEHDER (Freie Universität Berlin)

FRIDAY 12 SEPTEMBER

8.30-9.00: *Welcome and Registration*

9.00-9.30: **Opening**

- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini, Lucca)
- TERESA DOLFI (Biblioteca Forteguerriana, Pistoia)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française, Venice)

9.30-11.30 Session 1: **Influence, Reception and Legacy of Meyerbeers's *Grand opéra* (I)**
(Chair: MARCO BEGHELLI, Università degli Studi di Bologna)

- MELANIE VON GOLDBECK-STIER (University of Oxford): «*Sie ist Kapellmeister, Régisseur – mit einem Wort, die Seele der Oper*»: *Pauline Viardot and «Le Prophète» in London 1849*
- MILAN POSPÍŠIL (Národní muzeum – Muzeum Bedřicha Smetany, Prague): «*Les Huguenots*» *in Prag und die österreichische Zensur*
- CLAUDIO VELLUTINI (University of Chicago, IL): *Vienna, Cosmopolitanism, and «Grand opéra» during the Metternich Regime*
- TILL GERRIT WAIDELICH (Österreichische Akademie der Wissenschaften, IKM, Wien): *Die frühe deutschsprachige Rezeption Meyerbeers in Wien*

12.00-13.00 Session 2: **Meyerbeer's Singers and Their Relationship with His Operas**
(Chair: MICHELA NICCOLAI, Bibliothèque Historique de la Ville de Paris – ART)

- OLIVIER BARA (Université Lyon 2 / U.M.R. LIRE [CNRS-Lyon 2]): *Pour une sociopoétique du chanteur : de la créativité symbolique des interprètes de Meyerbeer*
- MARCO BEGHELLI (Università degli Studi di Bologna): *Fidès / Fede: aspetti di una vocalità androgina*



13.30 Lunch

15.30-16.30: **Keynote Speaker 1**

- JÜRGEN MAEHDER (Freie Universität Berlin): *Giacomo Meyerbeer's «Robert le Diable» and Hector Berlioz: Re-Inventing the Orchestra for the Académie Royale de Musique*



Coffee Break

17.00-18.30: Session 3: **Meyerbeer – Berlioz – Wagner: Convergences and Mutual Influences**

(Chair: **JÜRGEN MAEHDER**, Freie Universität Berlin)

- MARIA NICE COSTANTINO (Istituto Musicale di Latisana, Udine): *Wagner meyerbeeriano. Una ricognizione sull'influenza di «Les Huguenots» sul «Rienzi»*
- YAËL HÊCHE (Orchestre de Chambre de Lausanne): *Les contrastes simultanés : présence d'un procédé musico-dramatique typique du grand opéra français dans l'œuvre de Richard Wagner*
- CHARLES ARDEN (Université de Paris 8): *MeyerBe(e)rlioz et le Grand opéra : une étude croisée des textes et des œuvres des compositeurs*



SATURDAY 13 SEPTEMBER

9.30-10.30 Session 4: **Staging Meyerbeer's Operas**

(Chair: **FULVIA MORABITO**, Centro Studi Opera Omnia Luigi Boccherini)

- FRANCESCO BERTINI (Università degli Studi di Padova): *Il debutto italiano di Meyerbeer: nuovi documenti su «Romilda e Costanza» (Padova 1817)*
- STEPHANIE SCHROEDTER (Hochschule der Künste Bern / Freie Universität Berlin): *Giacomo Meyerbeer's 'Ballet of the Nuns' and Its Consequences – Dance in Opera between the July Monarchy and the Second French Empire*

11.00-12.30 Session 4: **Staging Meyerbeer's Operas**

(Chair: **ÉTIENNE JARDIN**, Palazzetto Bru Zane – Centre de musique romantique française)

- EVAN BAKER (Los Angeles, CA): *Staging «Grand opéra» at the Paris Opéra*
- MICHELA NICCOLAI (Bibliothèque Historique de la Ville de Paris – ART): *Quelques aspects de la scène moderne dans les œuvres de Meyerbeer : « Les Huguenots », « Le Prophète » et « L'Africaine »*
- GIUSEPPE MONTEMAGNO (Accademia di Belle Arti, Catania): *« Wo die Zitronen blühen »: « Zampa », « Robert le Diable » et la Sicile*



13.00 Lunch

15.00-16.00: **Keynote Speaker 2**

- MARK EVERIST (University of Southampton): *Meyerbeer and «The Hound of the Baskervilles»*



Coffee Break

16.30-19.00: Session 5: **Influence, Reception and Legacy of Meyerbeer's *Grand opéra* (II)**

(Chair: **MARK EVERIST**, University of Southampton)

- DANA GOOLEY (Brown University, Boston, MA): *Reconsidering Meyerbeer and the "Cosmopolitan"*
- GABRIELA CRUZ (University of Michigan, MI): *Opera's Inhuman Cry: On Wagner and Meyerbeer's Twin Aesthetics of Disaster*
- JENNIFER C. H. J. WILSON (The Graduate Center, City University of New York): *Meyerbeer in New York: «How, therefore, Could New York Have Remained behind?»*
- MIA TOOTILL (Cornell University, NY): *From the Boulevards to the Opéra and Back Again: «Robert le Diable»*
- MARIA BIRBILI (University of Chicago, IL): *Italian and French Legacy in Giacomo Meyerbeer's «œuvre»: The Reception of the French Revolution and Italian Opera's Formal Structures*



SUNDAY 14 SEPTEMBER

9.30-11.00: Session 6: **Eugène Scribe and the Libretto of the Parisian *Grand opéra***

(Chair: **MARK EVERIST**, University of Southampton)

- GUILLAUME BORDRY (Université Paris Descartes): *Grand opéra et opéras de « puff » le grand opéra meyerbeerien, adaptations et produits dérivés*
- HELENA KOPCHICK SPENCER (University of North Carolina at Wilmington, NC): *Eugène Scribe and the «Jardin des Femmes» Convention*
- DIANA R. HALLMAN (University of Kentucky, KY): *Meyerbeer, Halévy, and the Scribean Libretto: Collaboration, Influence, and Divergence*

11.30-13.00 Session 6: **Giacomo Meyerbeer: Philology, Drama and Musical Structure (I)**

(Chair: **MICHELA NICCOLAI**, Bibliothèque Historique de la Ville de Paris – ART)

- LAURA MÖCKLI (University of Bern – HKB): *«Tout cela doit se passer en récitatif» – Declamatory Suspense and Pacing in Meyerbeer's «Grand opéras»*

- ROBERT IGNATIUS LETELLIER (Trinity College, University of Cambridge, UK): *The Pastoral as Structural Determinant in the Grand Opera Scenarios of Scribe and Meyerbeer*
- PAOLO RUSSO (Università degli Studi di Parma): *L'atto di Fidés. Questioni di drammaturgia e segmentazione nel «Prophète» di Meyerbeer*



13.30 Lunch

15.30-16.30 Session 7: **Giacomo Meyerbeer: Philology, Drama and Musical Structure (II)**

(Chair: JÜRGEN MAEHDER, Freie Universität Berlin)

- AXEL KRESIN (Berlin): *Interactions between «Grand opéra» and «Opéra-comique» in the Works of Meyerbeer*
- MATTHIAS NIKOLAIDIS (Freie Universität Berlin): *Genèse et généalogie du « Marcel de Meyerbeer » comme figure religieuse*



Coffee Break

17.00-19.00 Session 8: **Influence, Reception and Legacy of Meyerbeers' Grand opéra (III)**

(Chair: ROBERTO ILLIANO, Centro Studi Opera Omnia Luigi Boccherini)

- CARLOS MARÍA SOLARE (Berlin): *Meyerbeer's Operas from the Score to the Stage*
- RENATO RICCO (Università degli Studi di Salerno): *«È Meyerbeer – poiché Meyerbeer è italiano – che traduce in note la lotta e l'emancipazione»: Mazzini e «Les Huguenots»*
- MARÍA ENCINA CORTIZO – RAMÓN SOBRINO (Universidad de Oviedo): *Meyerbeer Reception in Nineteenth-Century Madrid: Works, Performers, Contexts and Critics*
- JOHN GABRIEL (Harvard University, MA): *Ernst Křenek's «Leben des Orest» and the Idea of a Meyerbeer Renaissance*



ABSTRACTS

Keynote Speakers

Mark Everist: Meyerbeer and «The Hound of the Baskervilles»

Anyone who attempts to deal with the legacy of Meyerbeer's stage music has to confront a paradox. A repertory that held Europe and the New World enthralled for most of the nineteenth century today commands a significantly lesser position in terms of performance, scholarship and aesthetic esteem. Much has been done to explain this position: extensive work on the dissemination of both *grand opéra* and *opéra-comique* across the operatic world, and more recently some very carefully diagnosis of the mechanics of decline in the first third of the twentieth century. This paper examines some of the ways in which a Meyerbeer cult was established after his death but before the collapse in the repertory's fortunes. It takes as its focus the fourth act of *Les Huguenots* and traces its reception through a novella by Jules Verne, a key text in Zola's *Rougon Macquart* series of novels, a parody in the form of an *opérette* by Offenbach, and the remarkably unchanging positive view of the act by Richard Wagner. The esteem in which the work was held made its appearance in Sir Arthur Conan Doyle's 1901-1902 *The Hound of the Baskervilles* logical and effective.

Jürgen Maehder: Giacomo Meyerbeer's *Robert le Diable* and Hector Berlioz: Re-Inventing the orchestra for the Académie Royale de Musique

When Hector Berlioz wrote his article *De l'instrumentation de «Robert le Diable»* (*Gazette musicale*, 12 July 1835), he not only created the first orchestration analysis of music history, but he also pointed out an important factor of musical structure which greatly contributed to the novelty of the genre of *grand opéra*. The necessity of creating an acoustical equivalent for the spatial organisation of the grandiose scenery induced Meyerbeer to devise a novel form of organisation for the orchestral sound, an organization which implied a heightened structural awareness for the role of timbre in time and space. After the premieres of Auber's *La Muette de Portici* (Paris 1828) and Rossini's *Guillaume Tell* (Paris 1829), the importance of creating lavish sets and costumes had become one of the central ingredients for success at the Paris Opéra; Louis Véron, director of the Académie Royale de Musique since 1831, offered Meyerbeer all the possibilities for a successful production for the score which was to become the first true *grand opéra*. As Berlioz's *Benvenuto Cellini* (Paris 1838), *Robert le Diable* (Paris 1831) had originally been planned for the Opéra-Comique, but Meyerbeer successfully transformed its overall dramaturgical structure to conform his work to the expectations of the public at the Opéra. Thanks to the recent progress in Meyerbeer and Berlioz research which has made accessible a wealth of documents, it can be shown that Meyerbeer consciously modelled his orchestral textures in unison with his dramaturgical vision of the stage. The paper discusses the aesthetical principles and the structural constraints which governed the innovations in orchestral composition in French opera between the Empire and the first successful examples of *grand opéra*, from *Robert le Diable* to Halévy's *Gustave III* (1833), Meyerbeer's *Les Huguenots* (1836) to Berlioz's *Benvenuto Cellini*. Special attention will be given to the interpretation of Meyerbeer's orchestration in the writings of Hector Berlioz, as well as to the influences from Meyerbeer's first Parisian operas on Berlioz's own attempt at success on the stage of the Opéra with *Benvenuto Cellini*.

Speakers

Charles Arden: MeyerBe(e)rlioz and the Grand opera: A Crossed Study of the Composers' Texts and Works

We wish to propose a study of the relationship between Meyerbeer and the French *grand opéra* through the personal and aesthetic links Meyerbeer and Berlioz shared. We will present a comprehensive analysis of the texts these two composers wrote to each other and one about another. Studying the interactions between Meyerbeer and Berlioz, we will try to bring forward a clearer vision of the French *grand opéra*, which encapsulates the strong links and interactions those two composers had together, as well as musical, cultural and political contexts of their time. Indeed, the *grand opéra* has the particularity to provide material subsistence to a composer (and even encourage patronage and alliances, as did Meyerbeer towards Berlioz). The *grand opéra* grants a composer a certain prestige, a prominent place as a cultural player in a splendid and eternal cultural place. *Grand opéra* provides a material and spiritual support for the new French policy-makers: the bourgeoisie, politicians, and other major institutional figures. Artistic careers of Berlioz and Meyerbeer were clearly marked by the periods of monarchical and imperial restoration they went through, and we see the model of the *grand opéra* act as a powerful tool for cultural domination of elites in France and Europe. *Grand opéra* will appear as a splendid tool for social and political recognition, above all for its composer. Namely, the relationship between Meyerbeer and Berlioz revolve around such mutual and global recognition, Berlioz acknowledging the genius and power of Meyerbeer, trying to gain fame through Meyerbeer's personal influence and operatic form. We will study the work of Meyerbeer, showing that it contributes significantly to define the characteristics of the *grand opéra* and how the composer proclaims its aesthetics in the musical world, including towards Berlioz whom he supports. More generally and also going in the details of music, we will present the aesthetic of the *grand opéra* and its influence on the art of its time, notably on Berlioz whose compositions all take a kind of Meyerbeerian Grandeur: with fantastic symphonies, funeral and triumphant masses, virgilian operas, etc.

Evan Baker: Staging *Grand opéra* at the Paris Opéra

«All [the effects] is very fine – the maestro said... almost crossly, – but you don't seem to believe my music will succeed, you're looking to the production for your success.» Giacomo Meyerbeer to Louis Véron, *directeur* of the Paris Opéra (Véron, *Mémoires d'un Bourgeois* 3:150). «The splendor of the spectacle [of *Robert le Diable*], these are impossible things; one has to see it to believe it. It's prodigious! It's prodigious!» (*Le Constitutionnel*, 23 November 1831). Opera always leans to the spectacle – large and small – for its success. The compositional process always requires consideration of the scenic elements for the structure of the music towards the actual production of the opera. Inevitably, during the rehearsals music will be changed, cut, and reordered to achieve the best possible results. Sometimes the music is outstanding, but saddled with mediocre staging; at other time, the opposite happens. Occasionally, the balance between the production and the music reaches a near equal standing, thus bringing success and renown not only to the composer, the librettist, and the singers, but also to the stage and costume designers and the opera house itself. The phenomenon of the French *grand opéra* enjoyed multiple successes, most

prominent being the stagings of *La muette de Portici*, *Guillaume Tell*, *Robert le Diable*, *La Juive*, *Les Huguenots*, and *Le Prophète*. Not so well known, however, are the elements of the enormously difficult process of physically creating the staging. Many stage designs are known to scholars, but materials documenting the actual productions only have recently come to light. Examining the music, the libretto, the designs, and the *livrets de mise en scène* must be understood within the context of actual theatrical practices and performances. By means of digital technology utilizing rare iconography found in the Bibliothèque et Musée de l'Opéra, Paris, I propose to examine elements of production from *La Muette de Portici*, *Robert le Diable*, *La Juive*. Recreations – complete with aural and visual elements – of the stagings of several of the more famous scenes will be offered: the explosion and flow of lava from Mount Vesuvius (*Muette*), the scene of the Cloister with the apparition of dead nuns commanded by the devil Bertram (*Robert le Diable*), and lastly, the grandiose procession of the Emperor into the town of Constance (*Juive*). Documents and contemporary reports will accompany the digital recreations.

Olivier Bara: Pour une sociopoétique du chanteur : de la créativité symbolique des interprètes de Meyerbeer

L'hypothèse fondatrice de cette communication est la suivante : on ne saurait définir l'apport d'un interprète lyrique dans la composition, la création et la réception d'un opéra à ses seules qualités vocales (timbre, tessiture, *ambitus*) ou dramatiques (taille, prestance, gestuelle). L'interprète se trouve investi, par le discours critique, l'imagerie médiatique, les représentations littéraires, de tout un réseau symbolique de significations, morales, sociales, culturelles, voire politiques. On a ainsi interprété l'opposition (vocale, physique, interprétative) entre Cornélie Falcon et Julie Dorus-Gras en termes culturo-religieux. Adolphe Nourrit a imprégné ses rôles de ses engagements socio-politiques et de sa conception héroïco-religieuse de l'artiste dans la société. Un interprète porte aussi en lui, en quelque sorte par sédimentation, la trace de ses rôles antérieurs qui parent le rôle nouveau d'une aura symbolique : Nicolas Prosper Levasseur aborde ainsi le personnage de Marcel dans *Les Huguenots* ou celui de Zacharie dans *Le Prophète* en conservant en lui le souvenir du Bertram qu'il fut. Enfin, ces polarités symboliques se trouvent en elles-mêmes fixées par le système des emplois que vient déplacer, enrichir ou faire éclater l'interprète d'exception. Ce dernier est susceptible d'engendrer, par la rencontre entre emploi, rôle, partition, personnalité, image médiatique, une nouvelle configuration de sens, dans le moment collectif de la réception lyrique. Il revient au successeur de l'interprète-créateur, dans un nouveau moment social et un autre contexte culturel, de réinvestir tel rôle d'un nouveau complexe de significations. Le grand opéra de Meyerbeer offre un corpus idéal d'investigation pour une telle recherche : ces œuvres sont inséparables d'un nouveau culte de la vedette lyrique. Ce culte se met en place à la faveur d'une nouvelle ère médiatique, d'une démocratisation du public d'opéra, mais aussi d'une culture romantique attachée à la constitution de nouveaux modes de symbolisation de la réalité socio-historique contemporaine.

Marco Beghelli: Fidès / Fedè: aspetti di una vocalità androgina

All'interno di una partitura, quella del *Prophète* di Meyerbeer, che ha sempre trovato qualche difficoltà a imporsi nei teatri, la parte di Fidès – prediletta dai contratti

del secondo Ottocento specialmente nella sua traduzione italiana – ha contribuito non poco alla sopravvivenza dell’opera sulle scene, fino alla scomparsa dei “veri” contratti dalla scena canora. Ma chi furono i “veri” contratti, o meglio cosa furono? Se prendiamo la parte di Fidès / Fede come parametro per la definizione del contratto operistico, ne uscirà una tipologia vocale assai diversa dal contratto delle comuni definizioni enciclopediche: un alto che deve essere contemporaneamente anche il suo contrario, vale a dire un soprano, magari con inclinazione al leggero. A tale ambiguità di scrittura, specchio di un’ambiguità psicologica, i contratti ottocenteschi hanno fatto fronte con un’impostazione vocale di cui tendono oggi a sfuggirci i termini precisi, ma della quale riusciamo a recuperare qualche tratto sonoro leggendo con attenzione le cronache dell’epoca e ascoltando senza pregiudizi alcune registrazioni discografiche d’inizio Novecento. Su questo doppio binario documentario si dipanerà l’intervento proposto a codesto convegno.

Francesco Bertini: *Romilda e Costanza: ricerche sull’opera di Giacomo Meyerbeer per Padova*

Giacomo Meyerbeer trascorse quasi un decennio in Italia. In quel periodo di formazione approfondì lo studio della tradizione musicale stringendo rapporti con molti illustri contemporanei. Prima di raggiungere una certa notorietà, con commissioni provenienti dal Teatro alla Scala e dal Teatro la Fenice, Meyerbeer collaborò con teatri di una certa tradizione, come il Nuovo di Padova dove ebbe modo di debuttare nel 1817 con il melodramma semiserio *Romilda e Costanza*. Quest’opera costituisce il tema centrale del contributo: verranno evidenziati i vari passaggi che condussero alla rappresentazione dell’opera il 19 luglio del 1817. Attraverso documenti inediti, consultati nell’archivio di Stato di Padova, si avrà modo di notare l’insolita accuratezza delle carte contrattuali affiancate da una serie di atti stesi per la penale, dovuta al ritardo nella consegna della partitura, e corroborati da certificati medici riguardanti lo stato di salute dello stesso compositore. La parte conclusiva del saggio sarà dedicata alle vicende intercorse prima del debutto dell’opera, ai problemi con i cantanti e alle reazioni del pubblico. L’analisi si focalizza su un periodo produttivo poco noto della carriera meyerbeeriana e sulle particolarità del suo approccio all’ambiente musicale.

Maria Birbili: *Italian and French Legacy in Giacomo Meyerbeer’s œuvre: The Reception of the French Revolution and Italian Opera’s Formal Structures*

Meyerbeer’s *œuvre* and the theatrical production system at the Paris Opéra from the 1830s to the 1850s contributed in establishing grand opéra, a new genre of historical opera that placed great importance in the question of historic and visual authenticity – at least as the French in the mid nineteenth century understood these questions. Meyerbeer was admired greatly for his dramatic sensibility, work ethic, and savoir faire of fine instrumentation, but he also experienced severe criticism pertaining to his eclectic musical style, complexity of form, length of his operas, and the importance that he and the institution of the Paris Opéra placed on the staging and on the inclusion of a lengthy ballet in the III Act of *grand opéra*. Often these criticisms were intensified by extra-operatic issues, such as the fact that Meyerbeer’s immense success, his financial prosperity, and his Jewish origins rubbed people the wrong way, especially those who tried but failed to succeed at the

Paris Opéra, like Richard Wagner with his 1861 version of *Tannhäuser* for Paris. My paper will examine the traditions that shaped Meyerbeer's operatic œuvre, from the reception of the French Revolution on the opera stage to the influences exerted on Meyerbeer by contemporary Italian opera, mostly Rossini's, from the composer's time spent in Italy. A question that will be discussed in my paper is Meyerbeer's use of mixed forms, particularly in the mixture of Italian solita forma with French rondo form, a technique he took over from Rossini. My discussion of formal structures in Meyerbeer's operas will attempt to answer the question of why he has been criticized and misunderstood about his so-called "eclectic" musical style and his "*mosaikähnliches Kompositionsverfahren*". In addition to the criticisms issued by his contemporaries, there has been great harm done to Meyerbeer also due to early musicology's lack of familiarity with the realities of nineteenth century opera production. For instance, it is a well-known fact that opera composers (from Mozart to Verdi) wrote their works with specific singers in mind, and yet we get this statement by John Roberts: «Throughout his career he wrote his operas with specific singers in mind and took great care to temper his writing to their strengths; but at the same time he seemed little interested in ex-pressing the emotions of his characters, preferring to use his music to underline the larger-scale machinations of the plot» (ROBERTS, John. 'Meyerbeer: *Le Prophète* and *L'Africaine*', in: David Charlton (ed.) *The Cambridge Companion to Grand Opéra*, Cambridge, Cambridge University Press, 2003, pp. 208-232). The latter criticism is founded on a misunderstanding of the typical structure of the pièce bien faite as created by librettist Eugène Scribe and on the ignorance of the fact that Meyerbeer was massively active in the creation of the librettos for his operas, which in their final form had not much in common with the initial plan or libretto suggested by Scribe.

Guillaume Bordry: Grand opéra et opéras de « puff » le grand opéra meyerbeerien, adaptations et produits dérivés

Cette communication s'inscrit dans le cadre d'un travail sur la réclame et la publicité au XIX^e siècle, et notamment autour du terme de « puff ». Mot anglais, avec une prononciation et une orthographe fluctuantes, le « puff » est comparable au buzz contemporain, capacité à assurer la promotion d'un spectacle, notamment, par un discours emphatique, un développement de fictions sur du « vent ». Tour à tour utilisé comme titre (*Le Puff*, revue en trois tableaux de Carmouche, Varin et Huart, 1838 ; *Le Puff*, vaudeville de Scribe, 1848), comme genre (*Les Deux filles de l'air*, puff en deux actes de Gurgy et Gastaldy, 1840), comme personnage (le docteur Puff d'*Un Autre monde de Granville*, 1843), le terme de puff est très fréquemment employé autour de Meyerbeer et de ses grands opéras, comme on a déjà pu l'analyser dans trois communications et articles antérieurs. Chacune de ses œuvres fait en effet l'objet de campagnes médiatiques parfaitement mises en place, tout particulièrement *Le Prophète*, annoncé dans la presse dès la fin des années 1830, et représenté seulement sur la scène de l'Opéra de Paris en 1849. *Le Prophète* rassemble nombre d'éléments susceptibles d'attiser la curiosité du public (apparition de Pauline Viardot, innovations techniques de mise en scène, décors et éclairage électrique, et bien sûr nouveaux instruments de musique). Pendant près de vingt ans, se développe autour du *Prophète* une littérature dont l'objectif est d'aiguiser l'appétit du lecteur tout en le faisant patienter, par le biais de petites révélations savamment distillées ; quelques éléments d'emblée gonflés, embellis, montés en épingle par

les journalistes : c'est le mécanisme même du puff. Le puff se développe ainsi à partir de ce qui demeure invisible, laissé à l'imagination du lecteur. La volonté du plus grand secret cultivée par Meyerbeer permet ainsi les fictions les plus folles. Cette partition, pendant plus de vingt ans dérobée aux yeux du public, suscite des paragraphes parfois humoristiques, comme «les Inquiétudes de Meyerbeer», dans *Le Charivari*, 26 janvier 1849 : « Cette partition est à Berlin, serrée dans un coffret d'ébène muni de trois serrures de sûreté. L'une tire un coup de pistolet sur le voleur qui s'approche, l'autre se développe tout à coup sous forme de grillage et l'enferme ; la troisième crie : 'à la garde !' ». Mais le puff se construit par du discours, mais également par des œuvres musicales : cette communication propose une typologie des réécritures, arrangements pour piano, pour violon ou réorchestrations pour différents ensembles, les adaptations sous forme de danse, les pots pourris, les variations innombrables sur le Prophète, de Strauss à l'ad nos pour orgue de Liszt. Tous ces pièces sont aussi du puff ce « mensonge passé à l'état de spéculation, mis à la portée de tout le monde, et circulant librement pour les besoins de la société et de l'industrie », pour reprendre le mot de Scribe (SCRIBE, Eugène. *Le Puff, ou Mensonge et vérité* [1848], 1/2, in: *Œuvres illustrées d'Eugène Scribe*, Paris, Vialat et Maresq, 1854, p. 114), un moyen de diffuser un grand opéra français sous des formats variés, tout en profitant de la notoriété de cette œuvre initiale : la forme musicale du produit dérivé du grand opéra meyerbeerien. Il s'agira précisément de voir s'il y a une spécificité meyerbeerienne dans cette production et cette diffusion, qui sera ainsi décrite sous son angle publicitaire.

María Encina Cortizo – Ramón Sobrino: Meyerbeer Reception in Nineteenth-Century Madrid: Works, Performers, Contexts and Critics

The music historiography considers Italianism as one of the most important influence on theatrical music in nineteenth-century Spain. But the study of historical context shows Paris as creative centre for the development of theatrical production system in Madrid during this period, from the “Zarzuela Grande” to “Género chico”, or the “Buffos madrileños” to the “Revista”. We know now the relevant influence of the *opéra-comique* on the literary elements of the “Zarzuela Grande” and the French influence on the “Buffos madrileños” or on the “Teatro por horas”. In this paper, we will analyze the influence of the Meyerbeer's *grand opéras* on Madrid theatrical repertoire a subject is still demanding a deep research. Since *Robert le diable* (1831) was premiered at the Teatro Real of Madrid in 1853, the Meyerbeer dramaturgical style and situations became lyrical reference to the Spanish composers. We will present the date of the premiere of the most of the Meyerbeer's *grand opéras*, the language of the *libretti*, its theatrical revivals, its singers and conductors, and the scenographic context, with painters like Giorgio Busato or Augusto Ferri. At the same time, some excerpts of Meyerbeer operas are performed systematically in symphonic concerts following the same way of penetration into Spanish concert contexts like the Wagner repertoire, and Meyerbeer scores are published as a sign of the important dissemination of his works. On the other hand, we study the critic reception through the hemerographic review of the most important critics as Carmena y Millán, Peña y Goñi or Esperanza y Sola. They consider Meyerbeer as a model to judge critically new Lyric Spanish scores premiered in the Spanish stages. We also study *La Africana* premiere in 1865, with the different critics reaction, the study of the Peña y

Goñi publication *Los despojos de La Africana* (1878) and the latter theatrical parodies titled *El dúo de La Africana* (1893) and *Los africanistas* (1894).

Maria Nice Costantino: Wagner meyerbeeriano. Una ricognizione sull'influenza di *Les Huguenots* sul *Rienzi*

Durante il soggiorno parigino degli anni 1839-1842 Wagner entrò in contatto, grazie a Meyerbeer e alla conoscenza di altre personalità musicali, con l'ambiente dell'Opéra, all'avanguardia per le qualità della messa in scena e per lo stile musicale di opere di grande successo. Egli assistette a numerose rappresentazioni di *grand opéras* in voga, tra le quali spicca *Les Huguenots*, che produsse su di lui una notevole impressione, ricordata in alcuni scritti. Nel frattempo egli veniva componendo i tre atti conclusivi del *Rienzi*, elaborazione personale dello stile del *grand opéra*, che sperava di vedere rappresentato e dal quale si aspettava successo, affermazione e soddisfazioni anche pecuniarie. Come si sa, il progetto non trovò realizzazione a Parigi, ma a Dresda, e nel frattempo Wagner si dedicò alla composizione di *Der fliegende Holländer*, tuttavia il *Rienzi* rimane esempio evidente della sua capacità di assimilare e rielaborare influenze e soluzioni ricevute dall'esterno, potenziandole fino alle estreme conseguenze prima di passare oltre alla ricerca di un proprio, nuovo stile. Il mio studio, dopo una rapida rassegna delle dichiarazioni autobiografiche e letterarie di Wagner in merito a *Les Huguenots*, mette a confronto l'opera meyerbeeriana e il *Rienzi* ricercandone le influenze su diversi piani: sul piano della struttura della trama, ma soprattutto dell'elaborazione dello spazio scenico e della realizzazione drammaturgico-musicale ad esso collegata. Tipica del *grand opéra*, infatti, è la dilatazione dello spazio scenico-musicale mediante diversi piani sovrappontentisi temporalmente e musicalmente, con soluzioni di orchestrazione ed elaborazione peculiari. Alcuni momenti delle due opere vengono accostati ed analizzati alla ricerca delle influenze meyerbeeriane e delle soluzioni wagneriane.

Gabriela Cruz: Opera's Inhuman Cry: On Wagner and Meyerbeer's Twin Aesthetics of Disaster

When Richard Wagner proposed to the Director of the Opéra, Léon Pillet, the sale of the scenario for *Le Vaisseau Fantôme* in 1841, he was opportune. Nautical disaster was then a theme featured in a variety of stage and entertainment venues in London and in Paris, attached to new forms of spectacular realization on stage. Most importantly, ships and shipwrecks carried the promise of theatrical revolution, something Wagner may well have noticed during his sojourn in Paris. He was already in the city when Flotow's *Le Radeau de la Méduse* (1839) became a monumental flop at the Théâtre de la Renaissance. Its tableau of the famous raft crafted the space of the theater into a new monumental totality, but its effect was undercut by important medial failures: waves that threatened to spill over the frame of representation and music that kept stubbornly to a register of aesthetic propriety inimical to horror. Wagner's Parisian flirtation with the motif of nautical disaster is the departing point for my exploration of a new aesthetics the inhuman in Meyerbeer's *L'Africaine* (1865) and in Wagner's *Der fliegenden holländer* (1843). In both works the notion of nautical force impels a new totalizing idea of lyrical spectacle centered on the event of destruction and delivered by a new alignment of technical means, which I address in my presentation. I argue that the two works are indebted to a principle of overwhelming

force evoked in romantic literature and drama by the notion of “the great cry” – the sound of utter destruction emblematic of the event of shipwreck. I finally argue that Meyerbeer and Wagner’s parallel developments of an inhuman acoustics, grounded on the figure of nautical disaster, also speak to a fundamental disagreement on what constitutes the proper relationship of opera to nature, a disagreement I address through a comparative discussion of *Der fliegende Holländer*, Act I, and *L’Africaine*, Act III as twin acts of natural (in)scription and (de)scription. I conclude by considering the implications of these two modes of operatic writing for the consolidation of a new conception of opera as spectacle in mid-century, and argue that both stand, finally, for mutually exclusive visions of the future of opera.

John Gabriel: Ernst Křenek’s *Leben des Orest* and the Idea of a Meyerbeer Renaissance

New productions of Meyerbeer operas were few and far between during the Weimar Republic, from *Le Prophète* in Berlin in 1919 to *L’Africaine* in Erfurt in 1921 to Julius Kapp’s notorious reworking of *Les Huguenots* in Berlin in 1932. Nevertheless, each of these productions was accompanied by speculation of an impending Meyerbeer Renaissance. The “Renaissances” of the Weimar Republic were as much about perceptions as reality, and after the Handel Renaissance in the early 1920s, critics were quick to assign the label Renaissance to Verdi and Offenbach as well. These renaissances also influenced contemporary composition; the Handel Renaissance, for example, played an important role in the revival of number opera. This paper argues that although the Meyerbeer Renaissance never materialized, the idea of it still influenced contemporary opera, particularly Ernst Křenek’s *Leben des Orest* (composed 1929, premiered 1930). In *Leben des Orest*, the influence of Meyerbeer can be seen on multiple levels. Structurally and stylistically, *Orest* follows the model of French *grand opéra*: five acts with integrated dance scenes, a prominent role for the crowd/chorus, and an eclectic mix of different musical styles including both high art and popular genres. Křenek was an avowed Francophile and closely connected to one faction of Meyerbeer apologists through his mentor Paul Bekker, who simultaneously championed Meyerbeer’s works while bemoaning the manner in which they were staged. In addition to Bekker’s influence, there are many reasons Křenek turned to Meyerbeer as model. After the surprise runaway success of *Jonny spielt auf* and the moderate success of his three follow-up one-act operas, Křenek’s aesthetic goals shifted away from the ephemerality of *Zeitoper* and towards something more enduring but still appealing to audiences. Křenek’s politics also shifted. He became a vocal advocate of monarchism on the model of the Austrian-led, multinational Habsburg empire, and his political writings of the time resonate with Meyerbeer’s blend of French, German, Italian musical styles. While older composers rejected Meyerbeer as part of the tradition they sought to rebel against, for composers of Křenek’s generation, Meyerbeer belonged to the distant past and offered, like Handel, a pre-Wagnerian model for new opera.

Melanie von Goldbeck-Stier: «Sie ist Kapellmeister, Régisseur – mit einem Wort, die Seele der Oper»: Pauline Viardot and *Le Prophète* in London 1849

The rehearsals for the world premiere of Meyerbeer’s *Le Prophète* in Paris lasted almost half a year. In London, however, three weeks prior to its scheduled first performance

the preparations had not even begun, except for the rehearsals of the choir. Meyerbeer was concerned about the first international representation of his opera which was to be given in Italian and in a version curtailed to four acts. Nevertheless, he decided not to supervise these crucial preparations himself but completely entrusted the fate of his opera to Pauline Viardot, who, as is known, contributed to the success of *Le Prophète* in Paris not only through her glorious interpretation of Fidès but also by supporting Meyerbeer in the compositional process and its numerous revisions. In this paper, I am exploring the responsibilities that Meyerbeer had placed on Viardot and which go far beyond the usual tasks and challenges of an opera singer. On the basis of letters, diary entries, contracts and reviews I am examining the collaboration of Meyerbeer and Viardot and look at the intriguing ways in which the singer mediated between the composer and the artists in London. How decisive was Pauline Viardot's presence at the almost bankrupt Royal Italian Opera for the London success of *Le Prophète*? Viardot's role in the rehearsals and her impact on the staging shall be placed in a wider context: In which ways and to what extent did she influence the Meyerbeer reception in England?

Dana Gooley: Reconsidering Meyerbeer and the “Cosmopolitan”

In this talk I propose a critical reexamination of Meyerbeer as a representative of “cosmopolitanism”. The notion that Meyerbeer and his operas are cosmopolitan appears to be so self-evident, and has become so ingrained in music historiography, that it would seem to require no further comment. Yet the term “cosmopolitan” is not a neutral descriptor. In the context of nineteenth century nationalisms it acquired highly pejorative connotations. It was increasingly understood as an *absence* of national qualities or national distinctiveness. Richard Wagner's writings took this tendency to an extreme. His crucial rhetorical move was to present cosmopolitanism as an essence or identity – a quality of personhood that, like nationality, originated in one's ethnicity, and passed naturally into a composer's musical works. By putting cosmopolitanism on the same ontological plane as nationality, Wagner obscured the ethical and political thrust of cosmopolitanism, which embodied a principled resistance to local and partial interests. Meyerbeer's reputation as a cosmopolitan can be analyzed by giving separate attention to three levels that are often conflated: 1) the cosmopolitanism of his life, as manifest in places of residence, training, linguistic competence, education and outlook, 2) the cosmopolitanism of his operas as manifest in his supposed combination or synthesis of national styles, and 3) the cosmopolitanism of his operas as manifest in their international circulation. In this talk I consider how these levels intermingle in nineteenth-century pamphlets and essays by Eugène de Mirecourt, Fétis, Arthur Pougin, Hanslick, and Johannès Weber. These writers diverge considerably in their assessments of Meyerbeer's cosmopolitanism. Hanslick, for example, argued that his operas are deeply “German” in spite of their combination of national idioms. Mirecourt, however, claimed that «Meyerbeer belongs neither to Italy nor to Germany; he is ours, and ours alone». And Wagner, of course, felt that Meyerbeer belonged exclusively to Jewish nation. Even as they aligned him with specific nations, all three of these writers acknowledged Meyerbeer's exceptional internationality. These complicated, often contradictory entanglements the national and cosmopolitan in nineteenth century discourse have barely been acknowledged in musicological status, where his status as “cosmopolitan” is taken for granted. This paper builds on the discussion of musical cosmopolitanism initiated by Michael Tusa in relation to Weber's

Der Freischütz. Tusa shows that Weber consciously intended to realize a cosmopolitan ideal – an ideal specific to the early nineteenth-century intellectual context – through the deployment and modification of national styles. Tusa’s arguments, though valuable and relevant to Meyerbeer, need to be revised in light of the recent explosion of scholarly work examining cosmopolitanism from historical, sociological and philosophical perspectives. In previous musicology, Meyerbeer’s stylistic synthesis has received much attention, but it has not been related to the sociological and philosophical aspects of cosmopolitanism more broadly. The goal is not to deny that Meyerbeer and his operas can be described as “cosmopolitan”, but to acknowledge the complexity of the term and its attendant values both in nineteenth-century discourse and in modern musicology.

Diana R. Hallman: Meyerbeer, Halévy, and the Scribean Libretto: Collaboration, Influence, and Divergence

In the nineteenth-century French press, implications of special connections between two leading figures of French *grand opéra*, Giacomo Meyerbeer and Fromental Halévy, can be sensed through vague descriptions of the “science” of their orchestration and harmony and the eclecticism of their styles, as well as allusions to their Jewish heritage. Moreover, writers occasionally spoke of musical influence or inspiration, usually from Meyerbeer to Halévy: for example, Georges de Fresny wrote that powerful choral and orchestral effects in Halévy’s final *grand opéra*, *La Magicienne*, “recalled the most beautiful pages of Meyerbeer” (*Le Monde dramatique*, 25 March 1858). Such associations and references, though somewhat shallow and hazy, point to a sharing of musical-dramatic ideas and approaches in the *grand opéras* of these composers. However, recent scholarship still lacks careful comparison of Meyerbeer and Halévy as *grand opéra* composers or a thorough investigation of questions of influence or interaction between them. This paper will attempt to clarify some of the musical-dramaturgical commonalities and distinctions between these composers through a consideration of their settings of libretti written primarily by Eugène Scribe. Against the backdrop of their collaborations at the Paris Opéra, which revolved around Halévy’s role as assistant and premier *chef de chant* in the productions of *Robert le Diable* and *Les Huguenots*, as well as their discrete relationships with Scribe, I will address questions of mutual influence, cross-influence, and divergence in their responses to similar dramatic situations and characterization in Scribe’s libretti. I will limit my discussion to selected features of ensemble, choral, and orchestral treatment in their *grand opéras* of the 1830s: Meyerbeer’s *Robert le Diable* (1831) and *Les Huguenots* (1836) and Halévy’s *La Juive* (1835) and *Guido et Ginevra* (1838). Primary sources for my study will include the correspondence, diaries, and memoirs of Meyerbeer, Halévy, Scribe, and other Opéra insiders; sketches, drafts, and first editions of Scribe’s libretti; manuscripts and early editions of the selected operas; and relevant reviews and accounts in contemporaneous music journals, newspapers, and histories.

Yaël Hêche: Les contrastes simultanés : présence d’un procédé musico-dramatique typique du grand opéra français dans l’œuvre de Richard Wagner

Inscrit dans une dramaturgie qui entremêlait conflits privés et politiques, le grand opéra français se devait de signifier musicalement cet aspect. Le finale du troisième acte des *Huguenots* de Giacomo Meyerbeer en offre ainsi l’une des manifestations les plus saisissantes : le cortège nuptial de Valentine de Saint-Bris et du Comte de Nevers traverse la scène et embarque sur une grande chaloupe sur la Seine, tandis que la tension ne cesse

de monter entre étudiants catholiques et soldats protestants, préfiguration du massacre à venir. Raoul de Nangis, amoureux de Valentine, est livré au désespoir tandis que triomphe la politique de Nevers qui humilie publiquement les huguenots. Le do majeur de la musique de scène se voit en plusieurs endroits troublé par les insertions chromatiques ou en la mineur des factions chorales rivales. Ce procédé musico-dramatique de « contrastes simultanés » à la fois innovant et efficace n'a pas échappé à Richard Wagner qui en fait usage dans plusieurs de ses partitions ou autres projets lyriques. Dans le scénario de *Die Sarazenin* auquel il travailla entre 1841 et 1843 à l'époque de son premier séjour parisien, le double conflit privé et politique aurait permis de terminer l'œuvre sur une scène dans l'esprit de celle des *Huguenots* : Manfred de Hohenstaufen accède enfin au trône au moment exact où la prophétesse Fatima, dont il est amoureux, lui avoue sur son lit de mort qu'elle est sa sœur. La victoire politique, vaine, est anéantie par le désespoir personnel du héros. S'il s'agit là d'un projet de grand opéra français, Wagner utilise ce même procédé dans des partitions bien éloignées de ce genre lyrique : le finale du premier acte de *Tristan und Isolde* – où les amants s'avouent fiévreusement un amour d'ores et déjà impossible au moment même où résonnent les acclamation du chœur et les trompettes en coulisse annonçant l'arrivée de Marke – se situe dans la parfaite lignée de Meyerbeer. On pourrait encore citer le deuxième acte de *Götterdämmerung* dans lequel le cortège festif des noces de Gutrune et Siegfried traverse la scène au moment précis où Hagen, Gunther et Brünnhilde ont convenu le meurtre du jeune marié. Cette communication commencera par rappeler les origines de ce procédé musico-dramatique et son importance dans le grand opéra français. Elle étudiera ensuite en détail les scènes citées pour y observer la manière dont Wagner récupère, en le modifiant à chaque fois, ce procédé majeur et largement perfectionné par Meyerbeer. L'occasion de confirmer l'influence durable exercée par ce compositeur et plus largement par le grand opéra français chez le maître de Bayreuth, ceci bien au-delà de ses œuvres de jeunesse et autres opéras romantiques.

Helena Kopchick Spencer: Eugène Scribe and the *Jardin des Femmes* Convention

Noting the contrast between the first two acts of *Les Huguenots*, Castil-Blaze observed, «In the first act we had only men; the second act opens with a garden full of pretty women». In fact, this *jardin rempli de jolies femmes* was a specific scenic convention cultivated by Eugène Scribe, first at the Opéra-Comique and later at the Opéra. Indeed, Meyerbeer famously remarked in a letter to his wife Minna that Act II of *Les Huguenots* was identical in plot to Scribe and Auber's one-act *opéra-comique Actéon* (1836), premiered only months before *Les Huguenots* and displaying such shared elements as dancing nymphs at their bath, a lascivious page, and onstage voyeurism. Meyerbeer did not, however, mention that yet another eroticized *jardin des femmes* of Scribe's invention had been premiered the previous season at the Opéra-Comique: Act III of Scribe and Auber's *opéra-féerie Le Cheval de bronze* (1835) is set in the celestial gardens of the planet Venus, where Mughal princess Stella lives in luxury with her entourage of houris. And several years later, when Scribe was hired by Opéra director Léon Pillet to collaborate on Gustave Vaëz and Alphonse Royer's libretto for Donizetti's *grand opéra La Favorite* (1840), Scribe supplied a revised scenic plan that included a new tableau set in the gardens of an island populated exclusively by women. In this paper, I compare three examples of Scribe's *jardin des femmes* convention in Act III of *Le Cheval de bronze*, Act II of *Les Huguenots*, and Act I, Tableau 2 of *La*

Favorite. These works illustrate the typical features of the *jardin des femmes* convention: a lush garden setting, a decorative entrance solo for a secondary female lead, a *chœur dansé* performed by the company of women (usually clad in white gauzy dresses), and a love or seduction duet shared by a male interloper and one of the women of the garden. Yet as a theatrical imaginary in which the sensory pleasures of idyllic landscape and the female body are conflated, the *jardin des femmes* convention relies not only on an evocative libretto, but also on a complex of décor, costume, choreography, and music. Therefore I consider how Auber, Meyerbeer, and Donizetti's respective settings of Scribian texts function as distinctive musical "scenographies" that contribute to the onstage imagery of feminized landscape. As this paper demonstrates, Act II of Meyerbeer's *Les Huguenots* is not the singular occurrence of a pastoral female ensemble scene in *grand opéra*. Rather, as a scenic convention promulgated by Eugène Scribe in the genres of both *grand opéra* and *opéra-comique*, Marguerite's Chenonceau gardens in *Les Huguenots* were part of a larger theatrical phenomenon in July Monarchy-era Paris.

Axel Kresin: Interactions between Grand opéra and Opéra-comique in the Works of Meyerbeer

On the basis of the example of Meyerbeer's last opera performed in his lifetime, *Le Pardon de Ploërmel*, I should like to show the exchange of Meyerbeer's own musical material between the forms of *grand opéra* and *opéra-comique* with an attempt at interpretation. Already at the end of August 1857 Giacomo Meyerbeer had sketched for his «nouvelle Africaine» the State Council scene in the first act including the bishops chorus 'Dieu que le monde révère'. He finally completed the 'Scène du Conseil' in Nizza at the end of January 1858. It is therefore scarcely surprising that the musical theme of the bishops chorus is almost identical to the theme in the overture to *Le Pardon de Ploërmel* where it appears as 'Marcia religiosa'. Meyerbeer started to think about this overture at the beginning of November 1856 so that not only a similarity of content – the religious theme – but also a closeness in the time of composition emerged. Anselm Gerhard has already indicated the relationship – albeit rather distant – between the musical ductus of 'Marcia religiosa' to the North Star theme and the secondary theme from the coronation march in *Le Prophète*. Reiner Zimmermann has identified at least in the 'Marcia religiosa' a similarity to Ines' theme in *L'Africaine*. A frequent procedure of Meyerbeer was to use parts of his main compositions in his occasional works. He draws attention to this in his diaries: «Dienstag 2. [Dezember 1851] An Rellstab den Chor der Mütter aus dem Propheten und das Sextett aus der 'Hymne an den König' geschickt, um es der neuen Rauch-Cantate einzuverleiben...». What was it however that inclined Meyerbeer to draw on material almost twenty years old from the grand duo in *Les Huguenots* for the composition of the thunder and storm scene – the stretta of the second act – in *Le Pardon de Ploërmel*? Reiner Zimmermann in his monograph on the subject characterizes this as a standard process, Maria Birbili develops a theory of echo around. But why however did Meyerbeer this self-borrowing of ten pages of score from one of the greatest duets in opera history for the stretta of a trio in an *opéra-comique*? What does a powerful peal of thunder that transports the heroine Dinorah into a state of great excitement during which her favourite white goat with a mini bell and all crosses a rocky abyss near to the sea in Brittany on a tree trunk have to do with the

massacre of five to ten thousand Huguenots on St. Bartholomew's day in Paris? There is a bell – or perhaps a mini bell – to be heard in both works and there remains at the end an abandoned misunderstood heroine on stage although these similarities hardly seem to justify the loan of the music. With my lecture I would like to offer a few insights into Meyerbeer's compositional processes with an eye on his interaction between operatic genres to throw some light on to the resulting structures.

Robert Ignatius Letellier: The Pastoral as Structural Determinant in the *Grand opéra* Scenarios of Scribe and Meyerbeer

The danced sequences in French *grand opéra* are either regarded as famous and germane to the history of ballet, or are conversely perceived as notorious, the epitome of the frivolity and dramaturgical clutter of the genre. Scribe had made a deeply significant contribution to the history of ballet in his highly original ideas in the opera libretti for Auber (*La Muette de Portici* and *Le Dieu et la Bayadère* with their dancing female protagonists) and was, with Meyerbeer, to influence decisively the whole course of ballet history in *Robert le Diable*. The ballets in the operas of Scribe and Meyerbeer are not only integral to the action, but in fact become key vectors in a pervasive concern with the archetypal heredity we call 'pastoral'. All the four of the Scribe-Meyerbeer scenarios are shaped by conflicts that portray a search for some kind of lost unity – using mythology, history, religion, politics and exploration as the media of reflection. Within this, the ancient French tradition of the ballet, going back to the founding innovations of Louis XIV (1661), helps us to focus on what is essentially a pastoral concern, a quest for an ideal of peace, harmony and unity, traditionally realized through the symbolism of dance, feast, marriage, which in turn become cyphers for personal integration and social reconciliation. Each of the acts of *Les Huguenots* presents some progressively contracting variant of the pastoral; the five acts provide some five different commentaries on the inherent ambiguities of the dramatic situation. Dance and dance-motifs play a crucial role in this process, most overtly in acts 2, 3 and 5. The Scribe-Meyerbeer scenarios can in fact be read symbolically as situations in which Paradise is either lost or regained, with dance as a key vector in the dramatic process. In this process the ballets either affirm the quest (as in act 2 and 4 of *Robert le Diable* which reflect the venerable traditions of the opéra-ballet), or are used to turn the process on its head in a sequence of inversion that could be regarded a 'dark pastoral' (the Ballet of the Nuns in *Robert le Diable* and the Ballet of the Skaters in *Le Prophète* are key moments here). In these instances the traditional topoi of dance and integration are an ironic comment the events unfolding, or even propel the action vitally in a negative direction. Eventually Paradise is regained in the closing moments of *L'Africain/Vasco de Gama*, where the apparent earthly attainment of the pastoral seems initially to be realized in Selika's coronation and marriage to Vasco (enshrined in the balletic Marche Indienne and the Choeur Dansé in act IV). But these are again part of an ironic process: entry into the real paradise will require the ultimate self-sacrifice, and it is the tree of Selika's perfumed death that consolidates the underlying imagery. The Manchineel Tree is revealed as a conflation of the archetypal symbol of the Tree of the Knowledge of Good and Evil and the Tree of Life. For each of the danced sequences, so carefully integrated into the action and implication of the scenario, Meyerbeer has responded with imaginative innovation, and provided a spectrum of formal and melodic variation that transforms the traditional danced divertissement into a trope with symbolic trajectory.

Laura Möckli: «Tout cela doit se passer en récitatif» – Declamatory Suspense and Pacing in Meyerbeer’s *Grand opéras*

Giacomo Meyerbeer’s French grand opéra style struck the nerve of the nineteenth century public with its combination of historicism, socio-political impact and visual immediacy, but also with its unprecedented music-dramaturgical momentum, reflecting the acceleration of industrialized life in the European urban capitals. Describing his concept for the fourth act of *Les Huguenots* in some early composition notes of 1832, the composer imagines a breathless succession of events leading up to the St-Bartholomew’s Day massacre, with “all this occurring in recitative” so that no pauses would be required for individual closed numbers. While structured musical pieces obviously still pervade Meyerbeer’s scores even after the composition of this exceptional fourth act, the role of declamatory monologue and dialogue passages should not be underestimated. Indeed in *Robert le diable* (1831), *Les Huguenots* (1836), *Le Prophète* (1849) and *L’Africaine* (1865), recitative-like textures constitute roughly a third of the complete scores, extending beyond simple descriptions or short exchanges to create some of the most exalted, suspenseful and dynamically paced episodes within the operas’ large-scale scenes. For this paper I propose to focus on a selection of Meyerbeer’s recitatives, examining how prosodic structures, compositional models, dramaturgical functions and performance parameters participate in the build-up of acceleration and deceleration in through-composed scenes. Considered in the context of the general historical shift away from closed-number operas towards more fluid compositional structures, I will discuss how the prosody and dramaturgy of recitative sections evolved through the intense collaboration between the composer and the leading Parisian librettist, Eugène Scribe; how declamatory textures ranging from simple recitative to obbligato, parlante and arioso enable a highly differentiated treatment of dramatic time; how recitative intertwines with lyrical, pantomimic and kinetic elements to form dynamic multi-medial progressions; and how a nuanced and historically informed mastery of recitative performance, based on nineteenth century conceptions of prosody and stage declamation, is essential to the translation of Meyerbeer’s ‘realist’ pacing for the contemporary stage.

Giuseppe Montemagno: «Wo die Zitronen blühen» : *Zampa*, *Robert le Diable* et la Sicile

Créés à six mois de distance, en mai et novembre 1831 au Théâtre Feydeau et à la Salle Le Peletier, *Zampa* ou *La fiancée de marbre* de Ferdinand Hérold et *Robert le Diable* de Meyerbeer figurent parmi les plus grands succès parisiens sous la Monarchie de Juillet et partagent plusieurs éléments en commun, à commencer par le lieu de l’action, la Sicile du Moyen-âge, berceau des civilisations de la Méditerranée, dernière frontière de l’Europe et de l’histoire occidentale. Dans les deux opéras, l’île est bien plus qu’une simple toile de fond, protagoniste à part entière de la dramaturgie des œuvres : dans le saisissant final d’Hérold, avec rien moins que l’éruption de l’Etna (quoique la scène se passe « près de Melazzo », d’où il est pratiquement impossible de voir le volcan...), tout comme dans le chef-d’œuvre de Meyerbeer, qui se déroule entièrement à Palerme et dans ses alentours. Meyerbeer lui-même, qui avait d’abord conçu *Robert le Diable* pour l’Opéra-Comique, était d’ailleurs bien conscient de la ressemblance de son œuvre avec *Zampa*, « surtout comme couleur et situation » : à tel

point qu'il arrive à demander à Scribe de barrer la route à la création de l'ouvrage de son rival, qui aura lieu pourtant le 3 mai, le jour même où il signe son troisième et dernier contrat avec le docteur Véron, avant le début des répétitions à l'Opéra. Cet intérêt parallèle pour un décor sicilien ne peut s'expliquer uniquement par le désir de charmer les spectateurs, friands d'atmosphères exotiques savamment reconstituées sur la scène lyrique. C'est donc à partir des décors peints pour les créations des opéras – devenus bientôt mythiques dans l'histoire de l'opéra français, surtout dans le cas de ceux de Pierre-Luc Ciceri pour l'opéra de Meyerbeer – qu'il faut partir pour vérifier quel est le rôle joué par la représentation de la Sicile dans ces deux œuvres. Dans ce but on propose une démarche en trois parties, la première desquelles vise, de façon prioritaire, à établir la relation entre sources visuelles et partitions, entre les livrets de mise en scène (de Solomé pour *Zampa* et de Paliani pour *Robert le Diable*) et la réalisation souhaitée dans les partitions. Mais deux sources complémentaires semblent alimenter le mythe de la Sicile dans le Paris de Louis-Philippe. D'une part il faudra chercher dans le répertoire des mélodrames, les grands succès des théâtres du Boulevard du Crime, où toute extravagance est permise et mise en perspective dans un décor sicilien. Pirates fanfarons et folles par amour, éruptions, apparitions magiques et dénouements fulgurants figurent dès *Le Belvédère ou La vallée de l'Etna* (1818) et *Le Fanal de Messine* (1824) de Guilbert de Pixérécourt, jusqu'à *Bertram ou Le Pirate* (1822) du baron Justin Taylon et Charles Maturin, pour ne citer que quelques exemples illustres. Réécriture savante du final de *Don Giovanni*, *Zampa* profite justement de la présence du volcan pour que le héros soit finalement puni, alors que Robert trouve la voie de la rédemption après avoir visité un des hauts-lieux de la chrétienté insulaire, le tombeau de Sainte-Rosalie. Or justement le lieu où se déroule la célèbre Bacchanale des Nonnes, destination privilégiée de pèlerinages et visites plus ou moins pieuses, suggèrent la dernière étape à emprunter pour saisir la richesse extrême des références sur laquelle se fonde l'opéra français : la littérature odéporique, les récits des voyages du Grand Tour, dont la Sicile était considérée comme une étape marquante. Plus que les souvenirs du *Voyage en Italie* (1786-1788) de Wolfgang von Goethe, selon la mode allemande du *sizilianische Reise*, on se reportera plutôt aux gouaches de Jean-Pierre Houël, véritable reportage avant la lettre des beautés de l'île (1776-1779), jusqu'au *Spéronare* d'Alexandre Dumas père, où réalité et fiction se mêlent de façon romanesque.

Michela Niccolai: Quelques aspects de la scène moderne dans les œuvres de Meyerbeer : *Les Huguenots*, *Le Prophète* et *L'Africaine*

Les diverses créations des œuvres de Meyerbeer, tant du vivant du compositeur que *in absentia*, offrent l'occasion d'étudier pas seulement des somptueuses pages musicales et dramatiques, mais fournissent aussi un exemple du développement des techniques de la scène entre les années 1830 et 1860. Les modèles scéniques fixés dans ces occasions restent ainsi gravés dans la mémoire des régisseurs et des metteurs en scène, mais aussi du public, pendant de nombreuses années donnant lieu à des « emprunts visuels » qui migrent également dans d'autres contextes opératiques. Dans la présente contribution nous souhaitons attirer notre attention sur trois exemples tirés de la production de Meyerbeer : *Les Huguenots* (1836), *Le Prophète* (1849) et *L'Africaine* (1865). Les premiers deux cas serviront à montrer l'importance de l'éclairage de scène : d'abord le final des *Huguenots* sera pris en compte, ensuite nous montrerons le cas de l'arc électrique « qui doit offrir un aspect riant »

dans *Le Prophète*, premier exemple de lumière électrique sur scène. Pour terminer, la mise en scène et les décors de *L'Africaine* seront étudiés afin de montrer comment la coupe du navire à l'acte III deviendra le modèle pour les scènes de *Tristan et Isolde* (1904) et *Ariane* (1906) de Massenet. Une attention particulière sera aussi accordée au temple indien à l'acte IV, qui partage de nombreux points en commun avec le sixième tableau du *Magde* de Massenet (« Les ruines du Temple de la Djahi », 1891). À travers l'étude des documents de mise en scène pour les trois grands opéras pris en examen (conservés à Paris, BHVP et BMO) et les comptes rendus de presse (dossiers d'œuvre, BMO, mais aussi le dossier consacré aux *Huguenots* sur le portail FMC) c'est toute la complexité de la dimension visuelle du langage opératique qui en ressort.

Matthias Nikolaidis: Genèse et généalogie du « Marcel de Meyerbeer » comme figure religieuse

Depuis l'article fameux de George Sand, publié dans la *Revue des deux Mondes* du 15 Novembre 1836, la paternité littéraire de Giacomo Meyerbeer pour le Marcel des *Huguenots*, domestique de Raoul de Nangis et protestant pieux, était reconnue de plus en plus et aussi avec des arguments philologiques par des recherches littéraires et musicologiques. Christhard Frese (1970) et Heinz Becker (1979) ont déjà indiqué les retouches vastes du compositeur sur le texte original d'Eugène Scribe, qui jaillissent du livret Berlinoise, nommé le « calligraphique ». Dernièrement, Sieghart Döhring a dégagé le contenu idéal des grands opéras de Meyerbeer, traitant surtout du caractère religieux dans les œuvres différentes. L'hommage rendu à la version jouée jusqu'à nos jours, la discussion musicologique peut se tourner vers ces parties de la composition qui ne relèvent pas de l'œuvre comme donnée dans sa première représentation. À celles appartient la grande scène pour Marcel, initialement affectée pour le III^e acte, mais qui, en fin de compte, était retiré par le compositeur lui-même en faveur d'un resserrement de l'œuvre jugé nécessaire devant sa première représentation. Néanmoins, ce « Monologue et Coral » n'est autre qu'un complément nécessaire pour la situation sacrale de la scène pénultième de l'opéra, dans laquelle la confession huguenote de Marcel est transformée dans une religion universelle d'humanité par la participation des jeunes amants. Les événements du III^e acte représentent autant le contrepoint que le point de départ de ce procès de transformation intérieure. Dans ce fait même semble avoir consisté une des causes pour le resserrement du monologue et pour le maintien du duo suivant du vieux serviteur avec Valentine. Mais seulement les deux scènes dans leur ensemble reproduisent le procès intérieur de Marcel avec une précision suffisante. En outre, aussi les mobiles du compositeur pour la conception de sa figure religieuse ne se précisent bien que dans le traitement du « deuxième choral » (Döhring). Le journal et les lettres du compositeur des années précédentes à la composition des *Huguenots* font preuve du contact intense de Meyerbeer avec les poètes romantiques les plus importants de ces jours, surtout à travers ses visites dans le salon des frères Deschamps. Par la collaboration d'Émile Deschamps à la version définitive du livret des *Huguenots*, cet esprit – pour ainsi dire, l'esprit de la *Muse française* – s'inscrivait aussi dans les parties remaniées de cette œuvre. C'est surtout le monologue de Marcel qui décèle cette influence en figurant comme un symbole d'un royalisme littéraire et même d'un certain néocatholicisme. C'était peut-être l'ambiguïté d'une profession de foi quasiment monarchiste et catholique dans une œuvre

exaltante le protestantisme libéral, qui décidait Meyerbeer à retirer la scène pour la première représentation de l'œuvre. Ces implications historiques n'étant plus actuelles de nos jours, la seule raison pour le resserrement de cette scène élaborée et passionnée est devenue nulle.

Milan Pospíšil: *Les Huguenots in Prague and Austrian Censorship*

The paper, drawing on the police authorities sources deposited in the National Archives and the City of Prague Archives, deals with the work's conception in terms of censorship. In Austria, during the period of Metternich's absolutist government, *Les Huguenots* was subject to strict censorship. The opera was performed in German at the Estates Theatre in Prague from 1840 in Georg Ott's Vienna version, titled *Die Ghibellinen in Pisa*. The adaptation removed from the work everything the censors deemed dangerous for the establishment, Church and morals. In the revolutionary years 1848-1849, in the period of temporary abolition of censorship, *Les Huguenots* was performed in the uncensored form with the original historical subject. Under Bach's neo-absolutism and renewed censorship in Austria, from 1850 the opera could be further staged as *Die Hugenotten*, yet in the 'Conjuration et bénédiction des poignards' scene monks were again not allowed to appear, and, owing to the text, some passages had to be omitted or changed so as to moderate the central conflicting religious theme.

Renato Ricco: «È Meyerbeer – poiché Meyerbeer è italiano – che traduce in note la lotta e l'emancipazione»: Mazzini e *Les Huguenots*

La citazione – tratta da *Dell'arte in Italia: a proposito del «Marco Visconti» di Tommaso Grossi* – ben dimostra la grande fiducia che il patriota genovese ripose, almeno in una prima fase delle sue riflessioni 'politiche' sulla musica, nella musica meyerbeeriana. Mazzini mira a metterne in risalto l'istanza 'sociale', tanto nella *Filosofia della musica* quanto in una lettera del 21 maggio 1867 a Emilie Ashurst Venturi, relativa al progetto di pubblicazione in inglese degli scritti giovanili, in cui questo testo del 1836 è compreso. Unitamente alla presa in esame di altre più sintetiche citazioni di opere meyerbeeriane all'interno dell'epistolario mazziniano, e dopo aver analizzato le ragioni del rilievo dato alla figura di Bertram nella *Filosofia della musica*, si inquadrerà – anche sulla base delle testimonianze di Berlioz e Heine – il particolare contesto storico-politico in cui si inserisce la prima rappresentazione parigina de *Les Huguenots*, con particolare attenzione al ruolo svolto dalle *Lettres d'un voyageur* della sansimoniana George Sand, figura di mediazione di fondamentale importanza all'interno della recezione mazziniana della musica di Meyerbeer.

Paolo Russo: L'atto di Fidés. Questioni di drammaturgia e segmentazione nel *Prophète* di Meyerbeer

Per analizzare un'opera – come un film, un dramma o un brano musicale – è necessario segmentarlo in sezioni via via più ridotte che rappresentino unità di contenuto sempre più omogenee, in grado di creare una mappa mentale dell'opera, una sua rappresentazione formalizzata e standardizzata. Nel caso del *grand opéra*, la convergenza di differenti parametri drammatici rende difficoltosa tale segmentazione: atti, scene, *tableaux* articolano lo spettacolo secondo metri di misura talvolta sottodimensionati, talaltra liberamente sovrapposti senza rivelare una coerenza complessiva tra unità narrative o sceniche. In

quanto dramma musicale, l'articolazione dovrebbe essere affidata alla musica che tuttavia – anche per motivi commerciali – viene spesso proposta in un pulviscolo di categorie non univoche e disomogenee: il *Catalogue des morceaux* della partitura orchestrale del *Prophète* edita a Parigi nel 1850 suddivide la partitura in 29 numeri (ma K. Pendle ne conta 30 e R. I. Letellier altrettanti, ma leggermente diversi da quelli di Pendle), elencati secondo modelli formali come «romances», «recitatif», «finale», «duo», liberamente accostate a indicazioni pragmatiche come «hymne triomphale», «complainte de la mendiante», l'«exorcism». I singoli numeri musicali non servono dunque a segmentare coerentemente il dramma perché hanno prevalente valore descrittivo di singoli atti vocali; i *tableaux* neppure perché definiscono unità spesso eccessivamente estese, talvolta coincidenti con l'intero atto, e non sono necessariamente improntati da coerenza musicale. Il mio studio cerca di individuare, nel caso del *Prophète*, unità intermedie che obbediscano sia a criteri musicali che a criteri scenici. Nel caso dell'atto quarto del *Prophète*, il *Catalogue des morceaux* elenca 5 numeri lirici (20. Entr'acte et chœur des bourgeois, 21. Complainte de la mendiante, [Scène], 22. Scène et Duo, 23. Marche du sacre, 24. Finale (Prière et imprécation, Chœur d'enfants et chœur général, Couplets et morceau d'ensemble, L'exorcisme); i quattro (secondo K. Pendle) *tableaux* di quest'atto, dal canto loro, affastellano molti eventi e colpi di scena. Una analisi musicale, tuttavia, rivela che l'intero atto può essere concepito come una successione di numeri dedicati al mezzosoprano Pauline Viardot e alla centralità di Fidès che è il vero punto di osservazione delle vicende che vi si svolgono, l'unica che ha un significativo movimento interiore, l'unica che vive realmente il dramma. Nell'opera dobbiamo infatti distinguere tra vicenda narrabile e vicenda musicalmente rappresentata: quest'ultima è la sostanza del dramma musicale e, nel *grand opéra*, va colta e 'ripeccata', recuperando la continuità dissolta dentro il *tableau*. Si tratta in sostanza di svolgere un lavoro opposto a quello degli autori che hanno fatto di tutto per mischiare le carte, mossi da una estetica che, come nella pittura romantica, li spingeva a rompere la cornice far uscire la sostanza espressiva dai confini del quadro o, viceversa, far irrompere il mondo esterno dentro la sostanza espressiva del dramma.

Stephanie Schroedter: Giacomo Meyerbeer's 'Ballet of the Nuns' and Its Consequences – Dance in Opera between the July Monarchy and the Second French Empire

Meyerbeer's 'Ballet of the Nuns' from his *Robert le Diable* (1831) advanced not only to a nucleus of the white acts of so-called Romantic ballets, but also had a momentous impact on the creation of dance scenes in subsequent opera productions. On the one hand this 'Bacchanale' presents melodramatic traits, taking up tendencies of precedent productions like *La Muette de Portici* (1828) and *Le Dieu et la bayadère* (1830). On the other hand, it serves with its subtly dramatised, veiled ball scene as a characteristic model for the staging of social dances which became obligatory in the following music theatre productions of the Paris Opéra. Almost like quotes, these dances fall back (musically and choreographically) on urbane dance cultures and can thus be considered 'reality fragments' in the sense of Carl Dahlhaus. This tendency can be demonstrated almost paradigmatically with respect to the (social) dance scene from Auber's *Gustave III, ou Le Bal masque* (1833). Its catastrophic conception was later on taken up by Meyerbeer in his conception of the courtly ball in

Les Huguenots (1836): In both *Grand opéras* the minuet represents an instable social (and ultimately political) order, the cracks of which are depicted in the ‘galoppades’ that finally give rise to definitive rifts. Mute narratives, which still shimmered through in the ‘Ballet of the Nuns’, are now replaced by highly stylised and dramatised social dances, the kinetic of which is especially due to its non-verbal kinaesthetic dimension highly expressive. I would like to outline in detail the different musical or rather music-dramatic means used in these dance scenes and discuss their aesthetic intentions. This will be shown (in addition to the dance scenes mentioned above) on the basis of ‘ballets’ or rather ‘divertissements’ in music theatre productions of the Paris Opéra between the July Monarchy and the Second French Empire from Halévy’s *La Juive* (1835) and Meyerbeer’s *Le Prophète* (1849) to Gounod’s *Faust* (1859/1869) and Thomas’ *Hamlet* (1868).

Carlos María Solare: Meyerbeer’s Operas from the Score to the Stage

After the operas of Giacomo Meyerbeer – and French *grands opéras* in general – ceased to be part of the general repertoire in the early twentieth century, their infrequent revivals have for the most part been disfigured by extensive cutting that made nonsense of the operas’ dramaturgy, and further distorted by the inadequate realization of the music’s huge technical demands by singers no longer trained to cope with them. In the later part of the twentieth century, following in the wake of the *bel canto* ‘renaissance’, generations of singers emerged who possessed the technical means to do justice to this repertoire. Some early examples of musically satisfying Meyerbeer performances were a studio recording of *Les Huguenots* (1969), radio productions of *Le prophète* (1970) and *L’Africaine* (1977), and a live recording of *Robert le diable* (1985). Since the last years of the twentieth century, the critical editions prepared by the Meyerbeer Institute and published by Ricordi have been making available for the first time reliable texts of Meyerbeer’s main works. Since the turn of the century, a series of productions in various European opera houses has been able to draw upon this edition’s findings. In several cases, music could be included that had not been heard since the work’s premiere – or in some cases, not even then! For example, the Berlin performances of *Robert le diable* in 2000 included the original version of Bertram’s Act v aria, which Meyerbeer had been forced to replace for a simpler one out of consideration for the singer of the part. Similarly, performances of *Les Huguenots* and *Le Prophète* have included much previously unknown material, presented with unimpeachable critical credentials to invariably overwhelming theatrical effect. Most recently, the performances of *L’Africaine* (given under Meyerbeer’s intended title of *Vasco de Gama*) in Chemnitz in 2013 revealed an opera of much greater dramatic consistence than the traditional version edited by François-Joseph Fétis after the composer’s death. Thanks to the confluence and collaboration of musical talent, musicological research and theatrical enterprise, today the operas of Meyerbeer have excellent chances of regaining a place in the active repertoire. This paper examines this uniquely favourable constellation and proposes some thoughts for the way ahead.

Mia Tootill: From the Boulevards to the Opéra and Back Again: *Robert le Diable*

Musicologists have long discussed the reasons for the success of *Robert le Diable*, often citing the elaborate *mis en scène* or Meyerbeer’s sophisticated use of the orchestra. While both are true, another explanation has largely been overlooked: the real devil of the work, Bertram. Sung by the talented Levasseur, the character captivated audiences

with his devilish antics – often provoking or creating the most vivid moments of musico-visual spectacle in the work. Proof of Bertram’s success lies in both the opera’s reception history and the multitude of devils on the French stage in the three decades following the premiere. While historical subjects dominated grand operas after *Robert* – supernatural works such as Auber’s *Le lac des fées* failing to garner much success – the devil lived on in ballet-pantomimes, opéras-comiques, vaudeville parodies, and other boulevard theater works. *Robert le Diable* has long stood as an important work in the tradition of *grand opéra*, celebrated for its additional influence on operas by Verdi and Wagner. Yet, despite its genesis as an *opéra-comique*, the opera’s influence on other French musical stage genres has remained unexplored. *Grand opéra* both responded to and influenced the wealth of melodramas, pantomimes, and vaudevilles performed at the boulevard theaters. This is particularly true in the case of *Robert le Diable*. Melodrama adaptations of the legend appeared in boulevard theaters in the first decades of the nineteenth century and just one month after the *grand opéra*’s premiere, the first parody appeared at the Théâtre du Palais-Royal. This paper explores the parodies and other adaptations of *Robert le Diable* that appeared in boulevard theaters ranging from the Théâtre du Vaudeville to the Théâtre du Panthéon from 1831 until the 1860s. Most of these works diverged from the original subject of the opera, choosing instead to musically quote one or two numbers and using the character of Bertram to create their own versions of the devil. Some of the vaudevilles sought to parody the opera, critiquing the new genre of grand opera or the institution where it was performed. Yet, others drew on the figure of Bertram for different reasons. Meyerbeer and Scribe found the ideal balance of novelty and realism that was central to *grand opéra* in this character. Firstly, through elaborate musico-visual displays enabled by technological innovations and the devil’s freedom from the restrictions that human characters faced, who were bound by the laws of nature. Secondly, by basing him on the fallen angel of Milton’s *Paradise Lost* and creating a humanized devil. I examine how the boulevard theaters drew upon these two elements of Meyerbeer and Scribe’s characterization, creating a body of works that continued until Gounod’s *Faust* introduced a new devil to the Parisian stage. While it remains important to acknowledge the obvious differences between the primary and secondary theaters, the journey of *Robert le Diable* from the boulevards to the Opéra and back again reveals the artificiality of many of the boundaries that have been constructed in more recent years.

Claudio Vellutini: Vienna, Cosmopolitanism, and *Grand Opéra* during the Metternich Regime

The first Viennese performance of Meyerbeer’s *Robert le diable* (Kärntnertortheater, 31 August 1833) was the pivotal event in a critical phase of the administration of the theater. In 1828, Barbaja had left Vienna after a seven-year tenure, leaving a financial void that was filled only in 1836, when two other Italian impresarios, Carlo Balocchino and Bartolomeo Merelli, took charge of the opera house. The conclusion of the Barbaja administration marked the end of the operatic network between Vienna, Naples, and Milan, which Austrian authorities had endorsed in the aftermath of the restoration of Habsburg sovereignty over many Italian territories. Paris became a new pole of attraction: as a great number of *grand opéras* reached Vienna soon after Barbaja’s departure, they became the most visible operatic

contribution to what theater scholar William Yates has called “the internationalization” of Viennese theatrical life. In this paper I discuss the Viennese reception of French *grand opéras* (particularly those by Meyerbeer) in the light of the political resonance of such cultural cosmopolitanism during the last fifteen years of the Metternich regime (1833-1848). At first *grand opéras* were welcomed as a long-awaited alternative to the Italian domination on the local operatic repertory; because of their overwhelming popularity, however, they soon turned into another threat to the development of an eminently German operatic tradition. Whereas the operatic cosmopolitanism of the Kärntnertheater fulfilled top-down cultural policies aimed to foster the multinational constituency of the Habsburg Empire, intellectual groups supporting German national ideology nourished the growth of an alternative – and antagonistic – critical discourse. Through reviews of the time, musical sources, and archival documents I examine how Viennese operatic criticism in the 1830s and 1840s provided a forum for safely addressing competing political tensions. Ultimately, a close investigation of Habsburg cultural policies in Vienna during the late Metternich regime provides an important contribution to recent scholarly trends in music history aimed at a re-evaluation of cosmopolitanism as a crucial historiographical category for a broader understanding nineteenth-century musical life.

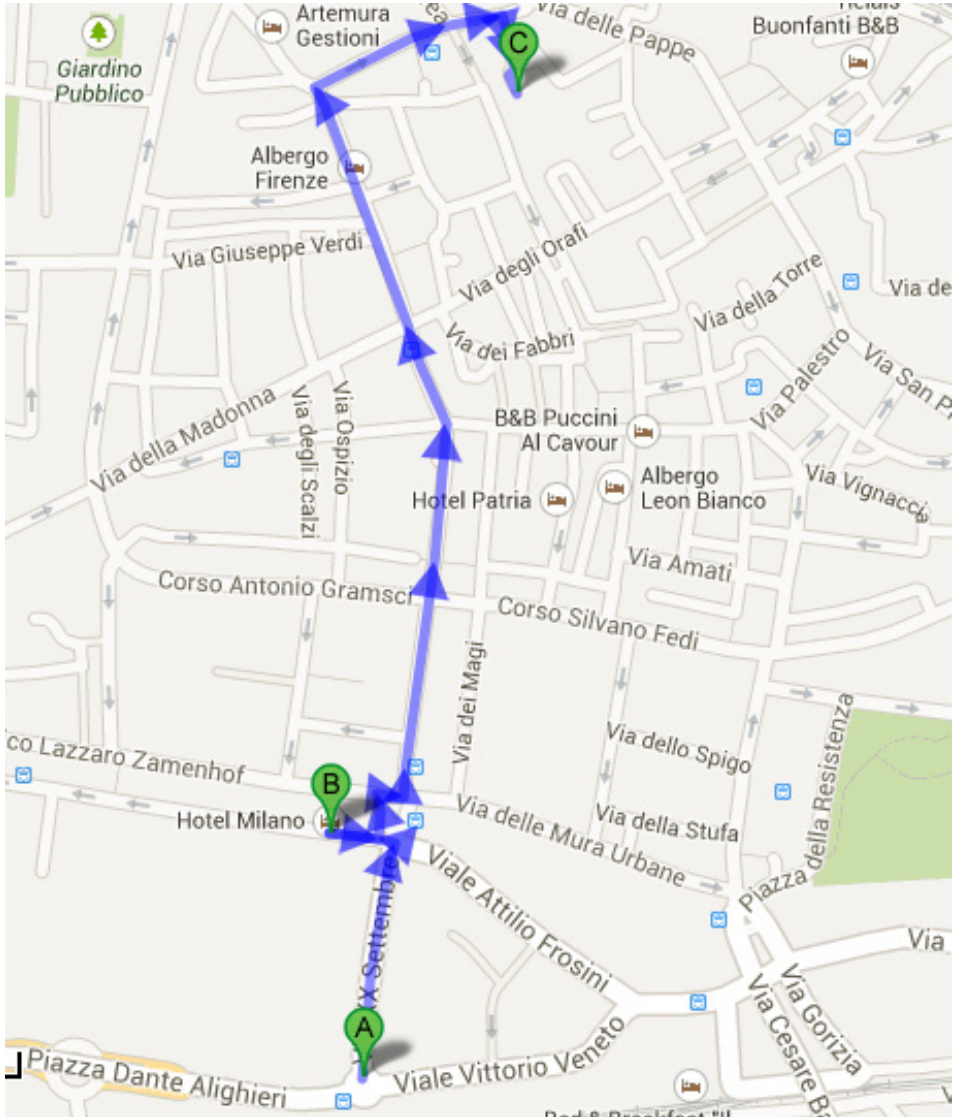
Till Gerrit Waidelich: The Early Reception of Meyerbeer’s Operas in Vienna

My work investigates the early reception of Meyerbeer within Viennese Theater in the 1830s. There are many unknown sources from this period about the reception of Meyerbeer’s operas, as well as those of his French and Italian colleagues, which were premiered in the Theater in der Josephstadt and in the K.K. Hofoper am Kärntnerthor. These sources include letters, scores, and other documents which are essential to understanding the reception of Meyerbeer in Austria.

Jennifer C. H. J. Wilson: Meyerbeer in New York: «How, therefore, Could New York Have Remained behind?»

During the summer of 1845, New Yorkers were introduced to operas written by successful European composers working in Paris from the late 1820s to the 1840s: Rossini, Donizetti, Auber, Halévy, and Meyerbeer. Prior to these performances by the French Opera Company from the New Orleans Théâtre d’Orléans, their operas had not been presented in New York City in their original French text and complete musical structures. When the troupe began its tour at the Park Theatre, the New York French- and English-language newspapers and journals closely documented their impressions, which demonstrated detailed knowledge of the European musical world. Although New York audiences had not heard an entire *grand opéra* before, during this tour they had the unusual opportunity of hearing not just one complete *grand opéra* by Giacomo Meyerbeer but *two* within a two-month period. Until then, Meyerbeer’s operatic works had been heard only in English adaptation and concerts. The New York premieres of *Robert le Diable* and *Les Huguenots* were enthusiastically anticipated. A self-conscious critic from the *New York Herald* (10 July 1845) publicly professed his chagrin that New Yorkers had not seen the complete French version of *Robert* by flatly stating «How, therefore, could New York have remained behind?» Meyerbeer’s ascent to the pinnacle of the nineteenth-century opera scene was

documented with both positive and negative descriptions of his musical pedigree, musical style, reputation, and influence. Their assessments both reflected and shaped the public's perception of the composer. Meyerbeer's advocates in the New York press considered him a «founder of the romantic school in music», while his detractors considered his artistry «not of the highest order». In this paper, I present a history of the performances and reception of these two operas in New York City, from their initial abridged performances in 1834 to their complete performances in 1845 by the New Orleans French Opera Company. In addition, I trace the New York press's assessment and understanding of Meyerbeer's compositional practices and legacy as a major participant in the operatic movement of 1830s Paris. The 1845 performances by the New Orleans-based singers, conductor, and musicians introduced a new style of opera and new approaches to singing developed in Paris, and generally raised the quality of opera performances on the New York stage. Thus, the reactions to the opera company, Meyerbeer, and these two works demonstrate the critics' involvement in educating and creating a cosmopolitan city that strove to understand, sustain, and support foreign-language opera.



MAIN LOCATIONS

A: Train Station

B: Hotel Milano (viale Antonio Pacinotti)

C: Biblioteca Comunale Forteguerriana (Piazza della Sapienza)

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