The Research Center for Music Iconography
and
The Répertoire International d'Iconographie Musicale

Music, Body, and Stage: The Iconography of Music Theater and Opera

The Tenth Conference of the Research Center for Music Iconography

and

The Twelfth Conference of the Répertoire International d'Iconographie Musicale

New York City

11–14 March 2008

The City University of New York, The Graduate Center

http://web.gc.cuny.edu/rcmi

RESEARCH CENTER FOR MUSIC ICONOGRAPHY
&
RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE

CONFERENCE PROGRAM COMMITTEE

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Conference administrator: MICHELE SMITH
Printing: CUNY GC Graphic Arts Production Services

CONFERENCE VENUE

The City University of New York	Baisley Powell Elebash Recital Hall / ground floor
The Graduate Center	Harold M. Proshansky Auditorium / concourse level
365 Fifth Avenue, New York	Rooms C.202/C.203 & C.204/C.205 / concourse level

Dear Colleagues,

We have the pleasure to warmly welcome all of you to the joint conference of the Répertoire International d'Iconographie Musicale (RIdIM), for whom this is the twelfth conference, and the Research Center for Music Iconography (RCMI), for whom this is the tenth conference. Driven by the vision to connect research and cataloging of sources for music iconography around the world, RIdIM and RCMI have organized eight such joint conferences during the 1970s, and it is our great pleasure to revive this tradition and collaboration. The idea for this joint project comes from our firm belief that the close collaboration between our two institutions could be beneficial to all. After all, it was Barry S. Brook (1918–1997), a long-time chair of the Music Department at the CUNY Graduate Center, who was instrumental in founding both institutions and who guided them during their initial days. The symbiosis between RIdIM and RCMI at that time was very close, not least since RCMI hosted RIdIM's International Center for many years, and since Brook was simultaneously director of RCMI and president of RIdIM. In fact, the RCMI office at the Graduate Center is still frequently referred to as "RIdIM".

Hosting an international conference is always a rewarding experience, and there is no better forum for the fruitful exchange of ideas than to meet colleagues concerned with similar questions and studying parallel issues. We are therefore excited and gratified that the conference's topic has attracted an extraordinarily large number of senior and junior scholars from all continents. It is certain that the conference will make a significant contribution both to strengthening the international network of music iconographers and to exploring new territories of research. The conference's topic *Music, Body, and Stage: The Iconography of Music Theater and Opera*—surprisingly not yet systematically explored—seems to be predestinated to discuss and reflect more broadly on both the new directions in music iconography and the place of music iconography research and cataloguing projects in 21st-century academia.

We are very pleased that the conference is combined with a workshop on the methodology and tools for cataloguing music-related visual sources in RIdIM's new database, now available on Internet, and a demonstration of several other cataloguing projects of music iconography. This workshop again proves the strong connection between cataloguing and research in music iconography, which reflects RIdIM's dual role of providing access to iconographic sources that are significant for music history and of creating a context for their scholarly interpretation. We should express our most sincere gratitude to Florence Gétreau from the Institut de recherche sur le patrimoine musical en France in Paris, who, upon our invitation, put together and moderated the workshop.

It is our happy duty to thank some of those who have made this conference possible. Members of the RIdIM Commission Mixte and of the conference program committee provided helpful guidance in bringing this meeting into being. The three sponsoring societies of RIdIM—the International Musicological Society (IMS), the International Association of Music Libraries, Archives and Documentations Centres (IAML), and the International Committee of Musical Instrument Museums and Collections (CIMCIM)—were its steady supporters through all these years. The Graduate Center of the City University of New York has supplied the venue and technical support for the conference. Claire Brook has been a constant and involved supporter of the Research Center for Music Iconography, and this conference is but the latest beneficiary of her generosity. Finally, thanks is also due to the Artephila Foundation, Mercedes-Benz Automobil AG (Switzerland), and other institutions for providing financial contributions.

We wish everyone an exciting conference that will hopefully provide a forum for learning, sharing, and exchanging insights and knowledge.

Antonio BALDASSARRE   Zdravko BLAŽEKOVIĆ
Répertoire International d'Iconographie Musicale   Research Center for Music Iconography
President Commission Mixte   Director

MUSIC, BODY, AND STAGE:
THE ICONOGRAPHY OF MUSIC THEATER AND OPERA

TUESDAY, 11 MARCH 2008

Lobby of the Baisley Powell Ewlebash Recital Hall
Registration   2:00–3:00

Baisley Powell Elebash Recital Hall   3:00–4:30
To hear and to see music theater
Zdravko Blažeković & Antonio Baldassarre

KEYNOTE LECTURE. I
Pierluigi Petrobelli (Roma), *To hear and to see: The function of the stage in musical theater*

Olga Jesurum (Teatro dell'Opera di Roma), *From Giuseppe Bertoja to Primo Conti: Italian set designs for Verdi's* Un ballo in maschera *in the 19th and 20th centuries*

Break

Baisley Powell Elebash Recital Hall   5:00–7:30
Between expression and representation
Dujka Smoje

Thomas Betzwieser (Universität Bayreuth), *Body and gesture in 18th-century German melodrama: The 160 "passionate" engravings to Peter von Winter's* Lenardo und Blandine *(1779)*

Martin Knust (Wolgast), *Revealing ancient traditions of dramatic gesture: The physical action on stage in the film before Wold War I*

Anno Mungen (Universität Bayreuth), *Singing and acting Wagner: Voice, gesture, and performance of Anna Bahr-Mildenburg*

KEYNOTE LECTURE. II
Richard Leppert (University of Minnesota, Minneapolis), *Cinematic iconographies of acoustic desire*

OPENING CEREMONY

MUSIC, BODY, AND STAGE:
THE ICONOGRAPHY OF MUSIC THEATER AND OPERA

THE TENTH CONFERENCE OF THE RESEARCH CENTER FOR MUSIC ICONOGRAPHY,
THE GRADUATE CENTER, CITY UNIVERSITY OF NEW YORK
&
THE TWELFTH CONFERENCE OF THE RÉPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE

GREETINGS

ZDRAVKO BLAŽEKOVIĆ
Director of the Research Center for Music Iconography
The Graduate Center, City University of New York,

ANTONIO BALDASSARRE
President of the Commission Mixte
Répertoire International d'Iconographie Musicale (RIdIM)

JULIA WRIGLEY
Provost and Senior Vice President
The Graduate Center, City University of New York

RECEPTION

WEDNESDAY, 12 MARCH 2008

Baisley Powell Elebash Recital Hall   9:00–10:30
Staging opera
Clair Rowden

Samuel N. Dorf (Northwestern University, Evanston), *Seeing Sappho in Paris: Operatic and choreographic adaptations of Sapphic lives and myths*

Laura Basini (California State University, Sacramento), Manon Lescaut *and the myth of America*

Elisabetta Piras (Università di Bologna), *Music and clowning: Scenographies for opera, music theater, and dance theater*

Break

Baisley Powell Elebash Recital Hall   11:00–12:30
Asia I
Tatjana Marković

Lam Ching-wah (Hong Kong Baptist University), *Chinese opera in films: A comparison of the musical and visual aspects of three versions of Huangmei opera* The Butterfly Lovers *from Hong Kong, China and Taiwan*

Dai Wei (Shanghai Conservatory of Music), *The theater of modern Shanghai and the early "Shanghai style" Beijing opera*

Darya Vorobieva (State Institute of Art History, Moscow), *Peculiarities of ancient Indian theater reflected in images of musicians in Ellora Cave temples*

WEDNESDAY, 12 MARCH 2008

Conference Room C.202/C.203   2:00–4:30
The twentieth century
Emile G.J. Wennekes

Thea Brejzek (Zürcher Hochschule der Künste), *The captured and the devoured: Mediatized opera scenography between expression and representation*

András Borgó (Innsbruck), *Metamorphosen: Stilwandel auf dem Theater am Beispiel der Interpretationsgeschichte von Bartóks* Der wunderbare Mandarin *während achtzig Jahren*

Emily A. Bell (University of Florida, Gainesville), *Synesthetic expression: Schönberg's* Die glückliche Hand

Fátima Bethencourt & **María Palacios** (Universidad Complutense de Madrid), *The ballet* La romería de los cornudos*: A compromise between Spanish tradition and avant-garde*

Mathias Auclair (Bibliothèque Nationale de France, Paris), *A la recherche d'un art total: Les «projections mouvantes» d'Ernest Klausz sur la scène de l'Opéra de Paris*

Conference Room C.204/C.205   2:00–4:30
Scenography and costume
Olga Jesurum

Bruno Forment (University of Southern California, Los Angeles), *Trimming scenic invention: Oblique perspective as poetics of discipline*

Christine Fischer (Musik-Akademie der Stadt Basel, Schola Cantorum Basiliensis), *Engravings of opera performances in the 17th and 18th centuries: Their function now and then*

Nicolle Lallement (Institut de Recherche sur le Patrimoine Musical en France, Paris), *Iconography of Rameau's opera: The* Dardanus *example*

Laura Citti, *The "messa in scena" of Casa Sonzogno: An iconography of stage direction at the end of the 19th century*

Vincenza Busseti (Teatro dell'Opera di Roma), *Dance costumes between sketch and performance (or between theory and practice)*

Break

Conference Room C.202/C.203   5:00–6:30
Wagner and Massenet
Thomas Betzwieser

Daniel Sheridan (Carleton University), *Embodying Germany: The somatic topographies of nation in* Lohengrin

Clair Rowden (Cardiff University), *Opera and caricature in the French fin-de-siècle press: Massenet's* Thaïs. *A case study*

Marwan Ali Fawzi (Helwan University, Cairo), *Tone, image and mental image: On the musical text in opera and film, with emphasize on the Wagnerian aesthetics*

Conference Room C.204/C.205   5:00–7:00
Life and work of Daniel-Lesur
Cécile Auzolle

Cécile Auzolle (Université de Poitiers), *Daniel-Lesur: A musical life in pictures (1908–2002)*

Giuseppe Montemagno (Observatoire Musical Français, Paris), *"Avec un peu d'Espagne autour": French imagination of Iberian iconography.* L'Étoile de Seville *(1941)*

Jérôme Rossi (Université de Paris-Sorbonne), *Composing for marionnettes: Cinematographical extravaganzas in Daniel-Lesur's music*

Nicolas Southon (Université de Tours), *When opera and scenography come into conflict:* Ondine's *case*

THURSDAY, 13 MARCH 2008

Harold M. Proshansky Auditorium   9:00–10:30
Artistic visions
Pierluigi Petrobelli

Anita S. Breckbill (University of Nebraska, Lincoln),
André Gill and musicians in Paris in the 1860s and 1870s: Caricatures in La Lune *and* L'Eclipse

Anna Maria Ioannoni Fiore (Conservatorio Statale di Musica "L. D'Annunzio", Pescara),*"Tipi ... all'opera": Personages, situations and events of the operatic life in nineteenth-century Italy: The point of view of Melchiorre de Filippis Dèlfico*

Roberta Montemorra Marvin (University of Iowa),
Visual imagery and the prima donnas of mid-Victorian Britain: The Illustrated News*, a case in point*

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Break

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Harold M. Proshansky Auditorium   11:00–1:00
Singers and theaters
Michael Burden

Kordula Knaus (Institut für Musikwissenschaft, Universität Graz), *Images of travesti characters on the operatic stage*

Amy Brosius (New York University), *"Il suon, lo sguardo, il canto": The function of portraits of mid-seventeenth-century singers in Rome*

Berta Joncus (St Anne's College, Oxford), *"Of all the arts that sooth": Imaging Kitty Clive (1711–1785)*

Dorothea Baumann (Universität Zürich), *Architectural scenery, spatial illusion and theatre acoustics*

THURSDAY, 13 MARCH 2008

Conference Room C.202/C.203   2:00–4:30
Orchestras and theaters
Dorothea Baumann

Vanessa L. Rogers (University of Southern California, Los Angeles), *The London theater orchestra 1750–1850 and orchestral seating in the Georgian-era playhouse*

Carol Padgham Albrecht (University of Idaho), *The face of the Vienna Court Opera, 1804–1805*

Theodore Albrecht (Kent State University), *Picturing the players in the pit: The orchestra of Vienna's Kärntnertor Theater, 1821–1822*

Margaret Butler (University of Florida, School of Music, Gainesville), *"Olivero's" painting of Turin's Teatro Regio: Reevaluating an operatic emblem*

Dujka Smoje (Faculté de Musique, Univeristé de Montreal), *Celebrating music: Chagall's ceiling of the Opera Garnier*

Conference Room C.204/C.205   2:00–4:30
Luso-Brazilian context
James Melo

Daniel Tércio (Instituto de Etnomusicologia, Centro de Estudos de Música e Dança, Lisboa), *The desire of the 17th- and 18th-century Portuguese society for opera and ballet*

Luís Sousa & **Luzia Rocha** (Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa), *"Ridendo castigat mores" or The theatrical side of life reflected in 17th-century Portuguese ceramic tiles*

Beatriz Megalhães-Castro (Fundação para a Ciência e Tecnologia, Lisbon), *Conde do Farrobo and the Teatro das Laranjeiras: Music patronage and social portrayal through opera in 19th-century Lisbon*

Rogerio Budasz (Universidade Federal do Paraná), *Spaces of transgression: Dramatic dances and religious processions in nineteenth-century Brazil*

Pablo Sotuyo Blanco (Universidade Federal da Bahia), *Opera, painting and society in 19th-century Bahia: The Barbosa de Araújo case study*

Break

Conference Room C.202/C.203   5:00–7:00
The eighteenth century
Kordula Knaus

Florence Gétreau (Institut de Recherche sur le Patrimoine Musical en France, Paris), *Rameau's portraits: A methodological overview*

Štěpán Vácha (Ústav Dějin Uměn, Academie Věd České Republiky, Prague), *Iconographic sources for Fux's opera* Costanza e Fortezza, *newly interpreted from the point of historical performance practice*

John A. Rice (Rochester, Minnesota), *Mid-eighteenth-century opera seria evoked in an engraving by Marc'Antonio Dal Re*

Michael Burden (New College, Oxford), *Imaging Mandane from Arne's* Artaxerxes: *Character, costume, monument*

Conference Room C.204/C.205   5:00–7:00
Spectacle and ritual
Lam Ching-wah

Nicola Bizzo (Torino), *Stage costumes and glam aesthetics: Queen live performances between theater and music*

Andrea del Castello (Roccaraso), *Dracula as a lovesick monster: Iconology of the PFM's rock opera*

Vesna Mikić (Fakultet Muzičke Umetnosti, Belgrade), *Constructing and reconstructing a revolutionary myth of Youth's Day public spectacle in Tito's Yugoslavia*

Hana Urbancová (ÚstavHudobnej Vedy, Slovenská Akadémia Vied, Bratislava), *Iconography of funeral rituals: Lamentation, gesture and ritual role*

FRIDAY, 14 MARCH 2008

Conference Room C.202/C.203   9:00–10:30
Asia II
Tilman Seebass

Ş. Şehvar Beşiroğlu (Istanbul Teknik Üniversitesi, Devlet Konservatuarı, Müzikoloji Bölümü), *Musical instruments of Mughal, Timurid and Ottoman courts depicted in contemporaneous paintings*

Gabriela Ilnitchi Currie (University of Minnesota), *Imaging the sounds of Ottoman festivals: The* Surname-i Vehbi

Dorit M. Klebe (Universität der Künste Berlin), *The phenomenon of the "moon-faced beauties" in music and dance performances represented in West and Central Asia from the 12th to the 17th centuries*

Conference Room C.204/C.205   9:00–10:30
Between the Renaissance and Baroque
Desmond Hosford

Elena Ferrari Barassi (Università degli Studi di Pavia, Facoltà di Musicologia, Cremona), *Stage costumes for well-known musicians in the 1589 Florentine intermedi*

Barbara Grammeniati (Roehampton University, London), *Filippo d'Aglie's ballet* Il Dono del Re dell Alpi *(1645)*

Ayana O. Smith (Indiana University, Jacobs School of Music), *Mythology, iconography and versimilitude in Arcadian aesthetic*

Break

Conference Room C.202/C.203   11:00–1:00
Theatricality of the performance
Anno Mungen

Galina Bakhtiarova (Western Connecticut State University), *Where the musical and visual collide:* Don Quijote en Barcelona *on video and on line*

Tatjana Marković (Fakultet Muzičke Umetnosti, Belgrade), *Opera after opera in the process of recycling archetypes: Reconstructing, deconstructing and abolishing body and stage*

Holly Mathieson (University of Otago), *The "true Wagnerian": Wagnerian theory and its influence on the development of conducting as manifested in the iconography and public image of Hans Richter*

Emile G.J. Wennekes (Universiteit Utrecht), *Mengelberg conducts* Oberon: *The conductor as actor anno 1931*

Conference Room C.204/C.205   11:00–1:00
Between sacred and secular
Daniel Tércio

Cristina Menzel Sensó (Departamento de Musicologá, Consejo Superiod de Investigaciones Científicas, Barcelona), *Scenography in the cathedral of Mallorca*

Arnold Myers (University of Edinburgh), *Parade instruments for the military*

Ágnes Mészáros (Zenetörténeti Múzeum, Magyar Tudományos Akadémia, Budapest) *Stage musicians from around 1600*

Ruth Piquer Sanclemente & **Gorka Rubiales Zabarte** (Grupo Complutense de Iconografía Musical, Universidad Complutense de Madrid), *Music representation and ideology in the paintings of Goya and his contemporaries*

FRIDAY, 14 MARCH 2008

Baisley Powell Elebash Recital Hall   2:00–3:30
The seventeenth century
Florence Gétreau

Virginia Christy Lamothe (University of Minnesota at Morris), *The importance of being evil: Operatic demons for the papal court in the seventeenth century*

Desmond Hosford (City University of New York, The Graduate Center), *Anthropomorphic terror: The bête-machine and the* tragédie en musique

Benoît Bolduc (New York University), *Visualizing music and opera in* Les Divertissements de Versailles *(1676)*

Break

KEYNOTE LECTURE. III   4:00–5:00
Antonio Baldassarre & **Zdravko Blažeković**

Tilman Seebass (Institut für Musikwissenschaft, Universität Innsbruck), *Between set design and visualisation in musical theater: A contribution to the study of the situation around 1900*

Closing remarks   5:00

METHODOLOGY FOR CATALOGUING AND INDEXING
VISUAL SOURCES FOR MUSIC HISTORY

moderated by Florence Gétreau (Paris),
with the participation of Cristina Bordas (Madrid), Sean Ferguson (Columbus, Ohio),
Olga Jesurum (Parma), and Nicole Lallement (Paris)

The workshop will focus on the methodology and tools for cataloguing music-related visual sources in RIdIM's new database available over the Internet. The demonstration will be based on cataloguing of different visual genres, such as composers' portraits, costumes (drawing and engraving), scenographies, and specific performances including theater and non-Western performances.

The workshop will also include a demonstration of the database for cataloguing the iconography of Rameau, prepared in conjunction with the publication of his *Opera omnia* and integrated in the *Euterpe* database in Paris; the database of the Istituto Nazionale di Studi Verdiani in Parma which includes over 10.000 images of set designs and costumes; and the database of the Grupo de Investigación, Universidad Complutense de Madrid, used for cataloguing images at the Museo del Prado.

SCHEDULE OF THE WORKSHOP

Monday, 10 March 2008 @ 2:00-6:00
Demonstration of cataloguing in the RIdIM database
Tuesday, 11 March 2008 @ 10-12:30
Demonstration of other databases for cataloguing music iconography

LOCATION:
City University of New York, The Graduate Center, Rm 6.418
365 Fifth Avenue, New York, NY 10016

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CITY UNIVERSITY OF NEW YORK   **Saturday, 15 March 2008**
THE GRADUATE CENTER   **10:30–1:00 & 2:30–5:00**
Room 3.491

ANNUAL MEETING OF RIdIM COMMISSION MIXTE
(meeting opened to members only)

MUSIC, BODY, AND STAGE:
THE ICONOGRAPHY OF MUSIC THEATER AND OPERA

ABSTRACTS OF PAPERS

CAROL PADGHAM ALBRECHT (University of Idaho), *The face of the Vienna Court Opera, 1804–1805.*

The adage that "nothing is as constant as change" was certainly applicable to Viennese opera in the early 19th century. Although many of its singers, such as Therese Rosenbaum and Irene Tomeoni, spent entire careers there, there was also a steady supply of new faces (along with their voices) as principal singers went away on tour, married, or died. The years 1804 and 1805, for example, saw the return of Mad. Marianna Sessi and castrato Girolamo Crescentini, as well as the debuts of Sessi's younger sister Victoria and one of Mad. Tomeoni's daughters in the Italian Opera Company. Featured productions that year included Salieri's *Axur*, Mozart's *La clemenza di Tito*, and Zingarelli's *Giuliette e Romeo*. The German Opera Company also had a cadre of attractive new stars to support its established supernova, Therese Saal (renowned for her performances in Haydn's *Die Schöpfung*). Antonie Laucher and her younger sister Cäcilie, Christine Eigensatz, and Mad. Antonia Campi appeared in German translations (many by Friedrich Treitschke) of French comedies and rescue operas, capitalizing on the box office success of *Lodoïska*, *Les deux journées* (Der Wasserträger), and *Médée* by Cherubini. Collectively these ladies filled Mlle. Saal's shoes when she left the Viennese stage to marry a wealthy art collector, Franz Gawet, in March of 1805, and their extant portraits testify to their success. This paper will examine trends in programming and personnel, including the prevalence of family dynasties, for the years 1804 and 1805 (up to the French occupation in November) in the Vienna Court Opera system, illustrated with portraits of the singers themselves.

THEODORE ALBRECHT (Kent State University), *Picturing the players in the pit: The orchestra of Vienna's Kärntnertor Theater, 1821–1822.*

On 11 September 1821, the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode* published a supplement depicting a new seating arrangement of the orchestra of the Kärntnertor Theater, the home of the Court Opera, together with a guide to instrumental placement and brief rationale for the seating. On 19 September, the *Wiener allgemeine musikalische Zeitung* published a slightly more extensive rationale, but no illustration. The illustration has been unclearly reproduced many times, but Till Gerrit Waidelich's *Schubert: Dokumente* (1993) finally reproduced both it and the accompanying paragraphs clearly, though without modern annotation as to their significance. At about the same time (1821), there appeared a chart of the audience seating in the Kärntnertor Theater—the type familiar in box offices today when selecting seats for performances. Interestingly enough, the seating is also shown for the orchestra in the pit, with a corresponding guide to instrumental placement printed around the perimeter of the upper tier of balcony seats. Anton Ziegler's *Addressen-Buch von Tonkünstlern* (Vienna, 1823) provides a printed roster of the Kärntnertor Theater's orchestra members in fall of 1822, a year after the above diagrams were printed. The 1821/22 season, however, had proven a turbulent one, as the new impresario Domenico Barbaja attempted to dismiss a third of the orchestra's most experienced personnel. My recent research in Vienna's Haus- Hof- und Staatsarchiv, Stadt- und Landesarchiv, the library of the Österreichisches Theatermuseum, and numerous church archives has now provided us with biographical sketches of most of the musicians who filled the empty orchestra pit of Vienna's Court Opera, depicted on the eve of one of the most chaotic periods in its history.

MATHIAS AUCLAIR (Bibliothèque Nationale de France), *A la recherche d'un art total: Les « projections mouvantes » d'Ernest Klausz sur la scène de l'Opéra de Paris* [In search of a total art: The "moving projections" by Ernest Klausz on the stage of the Opéra de Paris].

> « Ce que l'on nomme communément « le décor », doit devenir une image scénique en mouvement, c'est-à-dire : non plus un cadre pour situer l'action, un décor rigide, bâti dans l'espace, incapable de marcher « ensemble », dans le temps, avec les autres arts, mais une partie puissante, mouvante-émouvante de l'œuvre d'art total. »
> Ernest Klausz

Trained at the Bucharest Polytechnics, Ernest Klausz (1896–1970) embraced in 1914 a career of abstract painter. After passing a few years in Berlin, where he studied music and theatrical design, he arrived in 1931 in Paris, where his interest turned to the relationship between painting and movement what in turn led him to the theater. In the context of movement for the stage renewal influenced by the ideas of Adolphe Appia about the leading role of space and light, following the avant-garde movements (such as Futurism, Rayonnism, and

Bauhaus) which gave a central place to light, movement, and speed, as well as the systems invented by Oscar Schlemmer, Vsevolod Mejerhol'd, Lazar Lissitzky, Erwin Piscator, and Eugène Frey, Ernest Klausz offered to Jacques Rouché to design sets for productions at the Opéra de Paris. The luminous expressionist sets of his first production, *La damnation de Faust* in 1933, were much noted, and until 1953, Klausz created sets for ten other productions at the Opéra, always using projections. He perfected the technique and theorized its employment in within the framework of the "art total", which, for him, was what stage performance should be.

GALINA BAKHTIAROVA (Western Connecticut State University), *Where the musical and visual collide:* DQ Don Quijote en Barcelona *on video and on line*.

This paper seeks to explore how the opera, *DQ Don Quijote en Barcelona*, brings together a contemporary operatic experience, elements of rock music, astounding visual effects, and twenty-first century technology, such as interactive participation of the audience through the Internet, creating a new performance genre. *DQ Don Quijote en Barcelona* was produced through a collaboration by composer José Luis Turina, writer Justo Navarro and the experimental theatre group La Fura dels Baus at the Gran Teatre de Liceu in Barcelona in the fall of 2000. An interactive Web site through which the audiences could watch the rehearsals and participate in the project composing their own music was launched in the months preceding the opening.

Oscillating between Geneva in the year 3014, Hong Kong in 3016, and a congress dedicated to the 400th anniversary of the first edition of *Quijote* that takes place in Barcelona in 2005, *DQ Don Quijote en Barcelona* draws on Cervantes's premise of parody and questions a variety of traditional and contemporary genres reinventing the quixotic myth in a fragmentary postmodernist fashion. A DVD of this opera perpetuates this new operatic experience and opens new possibilities for the genre.

LAURA BASINI (California State University, Sacramento), Manon Lescaut *and the myth of America*.

Compared to the opulent and intricate set designs of the first three acts of Puccini's *Manon Lescaut*, the bare, bleak landscape of Act IV—set in America—contrasts starkly. As a visual expression of the title character's isolation and her psychological journey, the featureless backdrop is apt; as musicologist Roger Parker has pointed out, the staging represents the apotheosis of a 19th-century trajectory towards interior emotion on the opera stage—what Michele Girardi has called "the anguished values of a restless fin-de-siecle." In what ways, though, does the bare landscape of *Manon*'s Act IV engage with contexts outside the theater? What might this vista have

suggested to audiences of 1893, and what perspectives would they have brought to such an image? This essay relocates the wilderness and landscape topography of *Manon Lescaut*'s American ending in its historical context: the beginning of the great age of Italian emigration and fascination with the New World, and the nascent exportation by Americans themselves of ideas about their land. I read the stage set of Act IV against images of America present in late 19th-century Italy in landscape painting, Italian travel and immigration texts, American literature in translation, and earlier operas depicting scenes in the New World. Examining contemporary perceptions about what such panoramas represented in real, cultural, and spiritual terms promises to help us understand better why Puccini and his scenographers (unlike many 19th-century adaptors) chose to remain true to Prevost's original ending. Considering the representation of American landscape in Puccini's music, what is more, may stimulate new ideas about influences on the composer's stylistic development.

DOROTHEA BAUMANN (Universität Zürich), *Architectural scenery, spatial illusion and theatre acoustics*.

The aim of perspective scenery is but one: to create a visual illusion of architectural space, no matter how dry the real stage acoustics are. Theatre goers would be surprised to hear the true reverberation as suggested by the walls, vaults, stair cases and halls created by famous architects and stage designers. Artistic illusion is at its best if it remains incomplete. In this respect it is related to dream. Perspective scenery creates space without its typical sound characteristics. Visual impression remains unrelated to aural experience. The two sensory inputs are kept separate. This independence even permits the addition of a secondary spatial illusion created by musical means which are purely symbolic. One might, for instance, produce distant voices that sound as if they come from behind the scene but that are in fact produced from within the orchestra pit at a low dynamic level, or echoes that suggest the acoustical conditions of the cavities of the underworld not represented on stage, as in Monteverdi's *Orfeo*, produced by simple repetition of melodic motives. Examples will be discussed to show stylistic changes in the world of space illusion and their relation to styles of acting, singing and composition from around 1600 to modern times, with the enlargement of the virtual architectural buildings, the increase of stage dimensions, the growing number of orchestra instruments, the greater distance between stage and public, and the growing size of the halls serving audiences.

EMILY A. BELL (University of Florida, Gainesville), *Synesthetic expression: Schönberg's* Die glückliche Hand.

The effects of color in the staging of *Die glückliche Hand* were of utmost importance to Arnold Schönberg. For his semi-

monodrama, Schönberg visualized everything scenic and either sketched, painted, or used techniques to portray his ideas for stage settings. The correlation between color, instrumental timbres, and emotions in the work is very similar to Kandinsky's Color Theory as expressed in his *Über das Geistige in der Kunst*. I used Kandinsky's emotive assignments to formulate my interpretations based on the different gradients of color given throughout the piece. Although Schönberg never went as far as Kandinsky in codifying his perception of color values into a system, I thought, since the idea of producing an overall synesthetic effect was a goal of Schönberg's, it would be helpful to discern possible interpretations of these colors in terms of Kandinsky's Color Theory, especially since there were various artists influenced by the effects of colors and synesthesia in their art at this time.

Given that it is relatively unknown in the dramatic repertoire, could *Die glückliche Hand* gain notoriety if it were released as a movie? The "Drama mit Musik" focuses on visual effects and dramatic action, and filming it could potentially boost its reception and fulfill the composer's original wish. The influence of and possible appreciation for this dramatic work has yet to make a great impact; however, with time and the growing interest in composers' lesser-known works, *Die glückliche Hand* may have a permanent place after all in the dramatic repertory.

Ş. ŞEHVAR BEŞIROGLU (Istanbul Teknik Üniversitesi, Devlet Konservatuarı, Müzikoloji Bölümü), *Musical instruments of Mughal, Timurid and Ottoman courts as depicted in contemporaneous paintings.*

While most comparative studies of Ottoman, Mughal and Timurid courts focus on their history, statecraft, military organizations, and sociopolitical characteristics, comparisons can also be made of aesthetic elements like architecture, visual art, and music. Manuscripts and miniatures are the most important sources for studying musical instruments used in these societies, providing not only vast information about instruments' physical properties and their structural and acoustic characteristics, but also the social context in which instruments were used. By utilizing depictions in manuscripts and miniature paintings the paper will provide a visual comparison of the musical instruments used in these societies and their historical development. This will help us to understand how certain musical traditions continued to exist in various geographic locations and time despite vast differences in their application.

FÁTIMA BETHENCOURT & MARÍA PALACIOS (Universidad Complutense de Madrid), *The ballet* La romería de los cornudos: *A compromise between Spanish tradition and avant-garde.*

One feature of the theater in the first decades of the 20th century is a concept of the scene as a place where different artistic languages coincide. When the European interdisciplinary model was taken to the Spanish scene, efforts were made to reconcile the avant-garde language with the Spanish tradition, and "traditional" was understood as "native" and "popular". This fusion became particularly apparent in ballet and *La romería de los cornudos* is a perfect example of how the dialogue between tradition and avant-garde is present in its constituent elements. The stage design (scenography) by Alberto Sánchez is surreal but with a strong nationalist accent. It is a rural surrealism which shows the rouge La Mancha field, in accordance with the Vallecas School aesthetics. In Rivas Cherif and Lorca's script is developed a plot with both popular and traditional elements. Farcical irony is combined with the grotesque. Pittaluga's music blends typical Spanish folklore features with European, avant-garde language; this is done in order to transcend the Spanish nationalism. The dance both of La Argentina (for whom the ballet was written) and of the Argentinita (who performed it for the first time) are based on the traditional Spanish dance, but they go beyond its basic ideals, giving birth to a new type of dance: a stylized, female-centered dance.

THOMAS BETZWIESER (Universität Bayreuth), *Body and gesture in 18th-century German melodrama: The 160 "passionate" engravings to Peter von Winter's* Lenardo und Blandine *(1779).*

The German melodrama with its specific mixture of spoken text and music has been principally designed for famous (female) actors. In the history of the early German melodrama, Peter von Winter's *Lenardo und Blandine* (Munich 1779) merits attention, since it has been enriched by additional material by the librettist Joseph Franz von Goetz. The poet not only provided esthetical reflections on acting, but he furthermore published in 1783 a series of 160 engravings illustrating Winter's melodrama scene by scene. There is hardly any other theatrical performance in the late 18th century which is documented so perfectly through iconographical sources. This collection of illustrations has to be investigated by different aspects, in order to determine the "status" of this source: (1) the relationship between these illustrations and performance(s), and (2) the function of the collection, possibly as a model for acting. These questions have already been raised by research in regard to the eloquence of body in late-18th-century Germany. However, one of the most important issues remained untouched so far, i.e. the interaction of music and gesture. In contrast to other iconographic sources of musical theater, in this case the artist/illustrator is identical with the producer, since Goetz himself guided the rehearsals of *Lenardo und Blandine* in 1782. Therefore, it seems obvious that his illustrations are reflecting the musical rhetoric in the same way as they are mirroring the text. The high quantity of the illustrations producing very dense (sometimes "film-like") sequences of pictures, permits a closer look on the subtle correspondance between the rhetoric of the body and those of the music.

NICOLA BIZZO (Torino), *Stage costumes and glam aesthetics: Queen live performances between theatre and music.*

During the 1970s some music artists began to show themselves in a new look with the focus on costumes and clothes (especially during live shows and TV appearances), thus to draw media attention and to make music more visible and recognizable. The presence on the stage becomes always more important, not only for the importance of media and stages effects (lights, costumes, sceneries) but because the appearance is transforming itself in a new media event, getting always closer to a theatrical drama. For that reasons image merges and integrates with music (in these years a new kind of communication spreads over the musical world, the video clip) and the *glam* aesthetic gives the theoretic support to the performers. The English rock band Queen in its first years followed suggestions that come from dance world and from ballet environment (such as the reproduction of a Nijinskij dress): these ideas come to maturity in the following years with the adoption of stage costumes conceived exclusively for live shows, and with the help of a costume designer. These garments range from kimono suits to latex costumes and often they include quotes from Hollywood movies of the time: there is no field that remains unexplored. The relationships with theater and with opera world increase both in musical references and in stage presence: the adoption of a new look—not only for the stage costumes, but as well for the physical aspect—for each tour highlights a continuous and incessant research by Mercury and the other members of the group. For that reasons these iconographic choices absorb musical, aesthetic and costumes aspects which merge together during live shows to become a new way of art and communication, as popular musical context never had before.

PABLO SOTUYO BLANCO (Universidade Federal da Bahia), *Opera, painting and society in 19th-century Bahia: The Barbosa de Araújo case study.*

Until the beginning of the 20th century, the theater (or in a more general sense, the stage) has been considered in Brazilian musical history the proper place to publicly represent the hierarchical social structure and to teach people ways to deal with it. The three main socially established "stages" in 19th-century Bahia were the church, the theater and the plazas (*largo*). The Bahian composer Damião Barbosa de Araújo (Itaparica, 1778–Salvador, 1856), the first non-ecclesiastical chapelmaster (*mestre-de-capela*) of the Bahia Cathedral and the most important musician invited by the Regent Prince D. João (during his one-month stop in Bahia on his runaway from Lisbon to Rio the Janeiro) to be a part of his new Royal Chapel, is best known for his religious music, although he also wrote arias and overtures, and, according to Manoel Querino (1907), in 1808 supposedly composed the opera *A intriga amorosa* (The amorous intrigue). The only known portrait of Damião Barbosa de Araújo, an oil painting, is lost; however, a reproduction is provided in Querino's work, with no attribution of authorship.

This paper focuses on the authorship, time and compositional models of the painting (and the painter's inspirational resources), as well as on the opera *A intriga amorosa*, all of which are viewed as forms of publicly displaying Barbosa de Araujo's relevance within the social hierarchy.

BENOÎT BOLDUC (New York University), *Visualizing music and opera in* Les Divertissements de Versailles *(1676).*

Illustrated festival books of the Early Modern Period are both a blessing and a curse for historians of the performing arts. They offer some of the most compelling visual representations of stage sets and costumes. They suggest specific attitudes, gestures, and acting styles. They sometimes give rare details about theatre architecture or the location of the public, the musician, the dancers, and the actors. We know, however, that they tend to idealize the event as they record it and favor what was supposed to have happen more than what actually happened. Two-dimensional engravings are also subjected to technical limitation and guided by artistic traditions of their own, which transform an object meant to be perceived and experienced diversely by a group of spectators at a given time in a fixed image of coherent and unified design. Using the 1676 book (illustrated by Le Pautre) which commemorated Louis XIV's 1674 summer festival at Versailles, this paper will show the limited documentary value of such images and focus on what they were specifically meant to do: convey the pleasure of the performance of music and opera in a visual medium, while making very important statements about the status of music in the service of the Sun King.

ANDRÁS BORGÓ (Innsbruck), *Metamorphosen: Stilwandel auf dem Theater am Beispiel der Interpretationsgeschichte von Bartóks* Der wunderbare Mandarin *während achtzig Jahren* [Metamorphoses: Change of style on theater stage, illustrated by the history of interpretation of Bartók's *The Miraculous Mandarin* over the last eighty years].

Béla Bartók's *A csodálatos mandarin* (The miraculous mandarin) is one of the most performed dance plays. The world premiere in Cologne in 1926 and its rather late initial performance in Hungary (Budapest 1945) not only evoked artistic interest but were also met with furious protest and political reactions. The performances of the last eighty years offer a view of shifting performance styles coupled with changing personal and national concepts. Especially the pantomime's plot has been appropriated for fluctuating interpretations. On the basis of photos and drawn sketches, the paper will compare stage settings, costumes and masks of different productions. The analysis of the diverse solutions concerning the stage setting of *A csodálatos mandarin* effectively recapitulates the general development of the arts in the theater.

ANITA S. BRECKBILL (University of Nebraska, Lincoln), *André Gill and musicians in Paris in the 1860s and 1870s: Caricatures in* La Lune *and* L'Eclipse.

André Gill's caricatures decorated newpapers in Paris in the 1860s and 1870s. Twenty of Gill's full-page caricatures, which appeared as front pages of the journals, *La Lune* and *L'Eclipse* between 1866 and 1875, have musical subjects. Included in the group are takeoffs on composers (Wagner, Offenbach, Rossini, Auber, Hervé) as well as on singers (Hortense Schneider, Adelina Patti, Léa Silly, Marie Sass, Delphine Ugalde, Célestine Galli-Marié, Christine Nilsson, Victor Capoul, Marguerite Macé-Montrouge, José Dupuis, Christian, Anna Judic, Louise Théo) and some group portraits. Iconographic clues in the pictures and evidence from contemporary sources indicate that the publication of each caricature is tied to a contemporaneous event or performance. Freedom of the press in the printed word, of which Paris was justly proud, did not extend to illustrations, and several of the caricatures illuminate issues of censorship in Paris during the time. They also throw light on the reception of composers and singers in Parisian society. Slides of the caricatures, which are held in the Rokahr Family Archive at the University of Nebraska-Lincoln will be shown as part of the paper.

THEA BREJZEK (Zürcher Hochschule der Künste), *The captured and the devoured: Mediatized opera scenography between expression and representation.*

Opera is the biggest, the most expensive and the most seductive of all theatrical machines and since its early days in 16th-century Italy has provoked scenographers toward the continuous development of new stage technologies. While there is extensive theoretical debate on the intermediality between theater/performance and film, or theater and digital media, comparatively little research engages with questions of mediatization/remediation/intermediality in opera-scenography and its audiovisual recordings/representations. I propose to contrast two very different media recordings of live operatic events in order to discuss questions arising from the occurring "double" or "twofold" transformation of time, space and image via mediatization. I argue that in the DVD-Live-recording of the 2003/2004 Barcelona production of *Der Ring* by the director Harry Kupfer and the scenographer Hans Schavernoch the concept of space is equally constructed and deconstructed whereas in the 2007 Zurich production of "Opera Calling" by the artists group !bitnik the notion of diegetic space takes on an entirely new perspective. Caseys 1999 cryptic statement that the live and mediatized are "the same, only different" serves as a point of departure to the two case studies presented.

AMY BROSIUS (New York University), *"Il suon, lo sguardo, il canto": The function of portraits of mid-seventeenth-century singers in Rome.*

This paper addresses the function of singers' portraits in the court culture of 17th-century Rome. I will examine the portraits of Anna Francesca Costa, Margherita Costa, and Leonora Baroni. By situating these images in contemporary views on portraiture, gender, social status, embodiment and selfhood I will explore the different ways portraits were valued and utilized by singers and their patrons.

Performing in court society often had a paradoxical effect upon the social status of female singers: while it placed them in social situations that facilitated upward mobility, the relationship of vocal performance to somatic acts such as sex had the potential to inhibit acceptability. Singers, with the help of their patrons, fashioned public personae that helped mitigate negative associations and enabled them to maintain their role in court culture. Portraits played an important role in this endeavor. The portraits of singers reveal an array of cultural anxieties surrounding both the persona of the singer and the act of singing. They also reflect the diverse positions singers maintained in the social and gender hierarchies that functioned in court society.

Vocal performances were highly regarded by patrons, especially for the physical and psychological transformations that they were thought to engender in their audience. These transformations were informed by a conception of the early modern self that posited the inseparability of psychological and physical states. This inseparability also compelled early modern subjects to conceive of portraits as representations of the total self, body and soul. Therefore, portraits of singers could function in performative ways, causing viewers to interact with portraits as they would with the embodied singers and providing permanent simulacra of the singers and their performances. Such images could incite fantasies and engender similar changes in the viewer that a real vocal performance would in the listener.

ROGERIO BUDASZ (Universidade Federal do Paraná), *Spaces of transgression: Dramatic dances and religious processions in nineteenth-century Brazil.*

Mixture of religious drama, dance, and procession, the *congadas* are, above all, expressions of Catholic devotion. Their non-liturgical character and the apparent blending of the sacred and the profane have raised the suspicion of legislators and religious authorities throughout Brazilian history. *Congadas* are still found in many regions of Brazil, always featuring a plot about the conversion to Christianity of a character called the King of Congo and his meeting with the Christian Queen of Angola. This story was shaped after historical events that took place in the 17th century. Since the mid-18th century, brotherhoods of slaves and free blacks in Brazil stage *congadas* on specific dates, especially on the day of Saint Benedict the

Black, that is, after Christmas. Nineteenth-century written reports by foreign visitors and local regulations always concentrate on what seemed exotic or shocking to them. The small amount of 19th-century iconography and the only 18th-century drawing of a *congada* give another dimension to these reports, conspicuously showing European and African musical instruments such as marimbas and guitars, and characters wearing costumes that mix elements of three continents. In this paper, I will analyze engravings and watercolors by Carlos Julião (1740–1811), Jean Baptiste Debret (1768–1848) and Johann Moritz Rugendas (1802–1858), comparing them with written reports in aspects such as costumes, choreography, musical instruments, and playing techniques. Assuming that these visual representations were influenced and reflected the ideology of their authors, special attention will be given to codified signs and symbols revealing the preconceptions and prejudices of the dominant culture. I will also complement the analysis with examples of social, racial, and religious transgression in other Brazilian dramatic dances, such as the *folias*, and in modern examples of *congadas* in order to compare and clarify their social uses and functions—in the past and today.

MICHAEL BURDEN (New College, Oxford), *Imaging Mandane from Arne's* Artaxerxes: *Character, costume, monument.*

Thomas Arne's opera *Artaxerxes* was the most popular English opera on the 18th-century London stage. But it was not an "English" opera; it was an adaptation and a translation into English of a work by Italian librettist living in Vienna, set to music by an English composer who was barred from many jobs by his Catholic faith, and whose style was an amalgam of Italian and English elements. In that sense, of course, it was a true piece of English music theatre, with traditions twisted and adapted to the needs of the moment. What was atypical was its popularity; no other English opera (and certainly no Italian opera) came even close to equalling its performance record.

One of the lynch-pins of the opera's plot is the character of Mandane, a role for which Thomas Arne provided some florid and vocally complex arias for the singer who created the role, his pupil and (possible) mistress, Charlotte Brent. The popularity of the opera, the dramatic demands of the part of Mandane, and the vocal demands of the character's arias, combined to build a role which became both a test piece and a show case for English singers. Indeed, a number of them including Anna Maria Crouch and Elizabeth Rainforth, made their debuts in the role, and were pictured in the part. Both the piece and the role therefore took on a monumentality which cannot be found in any other role in English opera.

This paper examines the role of the surviving prints—which span a period from the 1760s to the long 18th century—in the development of that monumentality. Using details of gesture and costume design, it argues that the way in which the role was exploited for different singer's personal image making created a unique interplay between the opera and the

role of Mandane, which guaranteed the opera a place in the repertoire which otherwise consisted of new and novel works.

VINCENZA BUSSETI (Teatro dell'Opera di Roma), *Dance costumes between sketch and performance (or between theory and practice).*

Costume is a fundamental element of scenery, and makes immediately apparent when and where the dramatic action takes place, and can also suggest the idea of its character. We might not always have a set but we will always have a costume. A costume can force the performer to dance, sing or play in a particular way (Triadhiche Ballet of Schlemmer, American dancer Loie Fuller). A perfect costume reflects the emotion and the feelings of the character. A costume need to follow the human shape. However, humans are changing and now are taller then before, what affects costume's proportions, and it is especially important in the ballet where the dancer has only the gesture to show the character. In the last century the dance was given new costumes made of new materials, in new shapes and colors, and many important painters (Picasso, Balla, De Chirico) designed costumes. Analysis of the iconography of dance and costume sketches can document this transformation.

MARGARET BUTLER (University of Florida, School of Music, Gainesville), *"Olivero's" painting of Turin's Teatro Regio: Reevaluating an operatic emblem.*

An untitled painting of Turin's Teatro Regio, long attributed to Pietro Domenico Olivero, is ubiquitous in literature on opera. Supposedly picturing a scene from Francesco Feo's *Arsace*, the theater's inaugural production of 1740, it vividly presents many conventions of opera seria: an expansive, opulent theatrical interior, the few central characters onstage, a large orchestra, and lively spectators interacting in the gallery and boxes. Through its numerous contemporary reproductions this image has become an emblem of opera broadly conceived.

Myths surrounding the painting and inconsistencies in it obscure an understanding of what it depicts and signifies. In 1980 Mercedes Viale Ferrero proposed that the image actually represents a different opera. Arabella Cifani and Franco Monetti's 1993 reattribution of the work to another artist is not yet widely known. My research shows that the image does not present the orchestra of 1740 nor does it convey the striking visual component essential to Turinese opera: it lacks the lavish stage spectacle integral to every production throughout the theater's history. Furthermore, the audience's behavior is inconsistent with convention: the characters' staging suggests an aria, when audiences were most attentive, while the spectators' demeanor reflects performance of recitative.

Regardless of whether or not it represents a specific Turinese production, I argue that the painting is more an emblem

of royal power and hierarchy than of operatic performance. Several elements in the image highlight the prominence of the military in Savoy culture. The work reflects the visual perspective of the tier containing the royal box, affording the ruler a broad panorama of his subjects. Reassessing this painting as an idealized illustration of a militaristic society and its opera as sponsored and viewed by its monarch facilitates a reevaluation of the image's significance, role, and function as a modern operatic emblem.

ANDREA DEL CASTELLO (Roccaraso), *Dracula as a lovesick monster: Iconology of the PFM's rock opera.*

Playbills, covers and logo of an opera often reflect the meanings of the drama. This paper focus on these elements related to *Dracula*, the rock opera of Italian band PFM, explaining how all visual aspects (including scenography and costumes) are closely linked to libretto and music and show the consistency among the different facets of the opera production. In this procedure graphic artists and designers demonstrate their knowledge, but apart from this awareness, the final design indicates symptoms of an unconscious creativity. This study aims to show how the management of the biggest colossal in the history of rock opera tries—constantly torn between art and advertising—to attract a potential audience by means of the iconography both of the composers and of the most famous vampire in the world.

LAURA CITTI, *The "messe in scena" of Casa Sonzogno: An iconography of stage direction at the end of the 19th century.*

"By recording in staging manuals the visual, dramatic and decorative elements of an operatic production, often at the time of its first performance, *régisseurs généraux* established a permanent record of the *mise en scène*, with a view to facilitating its duplication in subsequent productions." (Cohen H. Robert/Marie-Odile Gigou). The *livrets de mise en scène* (1828–1830), produced in France, became model of Ricordi's *Disposizioni sceniche* (1856–1894): they were staging manuals, with a detailed description of scenery through many plans and diagrams, an account of the entries, exits, gestures, movements and positions of the characters, or a list of stage accessories. On their titles the included a date and location of the performance indicating when and where a given *mise en scène* was staged.

After Ricordi, this practice was continued in Italy by Sonzogno, who issued seven *messe in scena* between 1894 and 1922. The practice of transcribing the stage of operatic works was limited and finished at the beginning of the 20th century when stage direction was establishing as interpretation and recreation of performance. Sonzogno's *messe in scena* can be considered a bridge between an iconographic version of the performance and the modern direction. The analysis of several examples proposed and taken from different Sonzogno's *messe in*

scena reveals this evolution, from the first work for Massenet's *Manon* (1894), a simple translation of the French version, to the last work for Giordano's *Madame sans-Gêne* (1922), a real stage direction's book.

DAI WEI (Shanghai Conservatory of Music), *The theater of modern Shanghai and the early "Shanghai style" Beijing opera.*

If the Pi Huang opera of Beijing during the Qing Dynasty meant the end of the ancient Chinese drama, the currency of Beijing opera in Shanghai during the later 19th century opened up its new development. As the center of dramatic culture in the south of China, Shanghai with its social and cultural background, not only accepted and absorbed the traditional Beijing opera, but was also pregnant with a development of its new model. From the old-fashioned tea garden entertainment here developed the "Shanghai style" of Beijing opera. A study of visual documentation about historical theater performances in modern Shanghai (such as Man Ting Fang, Dan Gui Xuan, New Stage, First Stage of Dan Gui, New New Stage, Tian Chan Stage, Rong Ji Grand Stage, Gong Stage, Mei Qi Grand Theatre) will document this development.

SAMUEL N. DORF (Northwestern University, Evanston), *Seeing Sappho in Paris: Operatic and choreographic adaptations of Sapphic lives and myths.*

Sappho's oeuvre exists in tantalizing fragments providing fodder for generations of interpreters to reimagine her life and poetry in myriad ways. This paper looks at three Parisian fantasies of Sappho: Charles Gounod's first opera *Sapho* (1851 and 1884), Charles Cuvillier's operetta *Sapphô* (1912), and the Sapphic music and dramatic activities held in the garden of Natalie Clifford Barney (ca. 1900). For each of these productions, musical scores provide scant information as to how the authors and performers imagined the myths and lives of Sappho; iconographic sources, however, open doors to new readings, illustrating how these pieces appropriated past Sapphic fictions to create nuanced and often satirical productions.

Gounod's opera reveals the transformation of Sappho's image from mid-19th century Hellenism to fin-de-siècle debauchery, as evidenced by differences in costume and set design between the 1851 premier and the 1884 revival. In addition to expanded roles for the courtesan, the simple classicism of the original production is replaced with a decidedly more decadent décor. In Cuvillier's operetta, photos published in the journal *Le Théâtre* provide enough evidence to recreate plot, as well as decipher satirical elements that poke fun at the battle between Cyprian and Hellenic mores despite the lack of a score and libretto for the work. Finally, in my discussion of Natalie Barney's queer Sapphic theatrics, I will use photo-

graphic and anecdotal evidence to illustrate the dialectical understanding of early 20th-century Sappho as emblematic of the refined Hellenism of the mid-19th century and the decadent Orientalism of fin-de-siècle erotic Sapphic fantasies. The paper contends that visual culture played a privileged role in the reception of musical representations of Sappho histories and fantasies.

MARWAN ALI FAWZI (Helwan University, Cairo), *Tone, image and mental image: On the musical text in opera and film, with emphasize on the Wagnerian aesthetics.*

The presentation will be based on the following outline:

1: General foreground about the transformation of musical text into a synthetic art form. The musical/linguistic text as a *complex sign* in opera. The power of film score in producing *mental images* and certain *channels* in the mind of audience. The *syntagm* of music/dance/poetry in opera and its philosophical origins in the theoretical writings of Hegel, Schopenhauer, Bloch, and Copland. Wagner's *Gesamtkunstwerk*. The creative process in the American musicals and musical fixations in American literature (works by Arthur Miller and Tennessee Williams).

2: A characteristic profile of Richard Wagner's operatic style based on four principles: (a) Greek drama; (b) revolutionary; (c) philosophy; (d) Beethovenian symphonism. Comparison of Wagner with other opera composers (Monteverdi, Berg, Gershwin, and Weil).

3: Analytical application with semiotic approach on Wagner's work and other opera and film pieces (*dualism* in the musical *aesthetic code* in Wagner's *Der Ring des Niebelungen*. Applications of Carl Bucher's theories on Emmett's *Dixie land*, Weber's *Der Freischütz*, Wagner's *Der fleigende Hollander*. The minimal use of score and the *affective fallacy* in Alan Silvestri's *Cast away*. The use of non-original film score and mental image processing in Bergmann's *Persona* and Scorsese's *The color of money.*

ELENA FERRARI-BARASSI (Università degli Studi di Pavia, Cremona), *Stage costumes for well-known musicians in the 1589 Florentine intermedi.*

Much was written about 16th-centiry Italian mythological and allegorical intermedi played and sung between comedy acts, especially the six intermedi performed in Florence in 1589, during the festivities for Ferdinando de' Medici's and Christine of Lorraine's wedding, inserted into three comedies, one (*La pellegrina*) by Girolamo Bargagli and two (*La zingara* and *La pazzia*) performed by a commedia dell'arte company. Their music is nearly completely preserved in a book published by Cristofano Malvezzi, and details of the theatrical and musical performance are recorded in reports, lists of payments and images. Iconographic documentation of full scenes is found in drawings by Bernardo Buontalenti and engravings by Agostino Carracci and Epifanio d'Alfiano; costume sketches were the work of the same Buontalenti. Up to now no sufficient attention was paid to the sibylline writings accompanying the sketches. Their interpretation on the basis of related documentation indicates the names of well-known singers and players of the time (some of them composers as well) who took part in the performance wearing stage dresses: among them was Luca Marenzio, who, besides composing music for the third intermedio, certainly sang in it.

CHRISTINE FISCHER (Musik-Akademie der Stadt Basel, Schola Cantorum Basiliensis), *Engravings of opera performances in the 17th and 18th centuries: Their function now and then.*

My paper deals with one aspect of a larger research project currently being conducted at the Schola Cantorum Basiliensis. As part of an approach to widen the perspective on the performance practice of opera in the 17th and 18th centuries at German courts, our research group is examining, among other aspects, iconographical sources of stage design and theater decorations. Most of the relevant sources are found either in printed libretti or — less frequently — in printed scores: engravings of the original stage design, in many cases also featuring some of the characters in costumes and their specific gestures and placement on stage.

I will discuss the value and possible function of these sources in the process of reconstructing the historical performance. The engravings were made and published with the same intention which also underlies our research project: that is, to make a specific performance come to life again before the eyes of the reader. They should be seen as an attempt to make a (series of) performance(s) accessible to a broader public and also in the context of a competition of prestige between courts. Therefore they are an instrument to convey certain information about a performance, and not a way to enable the spectator to gain an impression of the performance as a whole. They ought consequently to be regarded, in the first place, as documents of how a performance was intended to be experienced and only secondarily, as documents concerning the real stage design and scenery.

BRUNO FORMENT (University of Southern California, Los Angeles), *Trimming scenic invention: Oblique perspective as poetics of discipline.*

From 1687 onwards, Ferdinando Galli Bibiena (1657–1743) revolutionized the art of stage design by experimenting with a so-called "manner of seeing scenes from an angle". Incorporating the latest techniques from stereometry and *quadratura* painting, Bibiena's *scena per angolo* substituted the traditional, central perspective with colliding vanishing-points and

worm's-eye views that rendered architectures in more monumental fashion than ever before. At the same time, the new system's heavy reliance on backdrops and wings that were placed irregularly, instead of symmetrically, restricted the illusionary compass of perspective to enclosed spaces, rather than "infinite" vistas. It thus reduced the theater's optical scope by limiting itself to horizontal slices of earthly reality, devoid of the celestial and infernal.

Especially noteworthy—though largely overlooked—is the fact that vertical descents, especially of the deus ex machina, could only be implemented in Bibiena's schemes at the cost of upsetting vertical proportions. Not that this defect complicated stagings of Italian opera. Quite the contrary: the poetics of verisimilitude adopted by *opera seria* chimed perfectly with the phenomenal breadth of oblique perspective. On the other hand, operatic genres that hinged more specifically on the marvelous through the deployment of machinery, most notably the *tragédie en musique* and *festa teatrale*, held on to central perspective so as to allow divine descents. Evidence for this intriguing development can be gleaned from a rich array of visual and textual sources, ranging from depictions of Bibiena's designs to indications for scenery in Metastasian libretti.

FLORENCE GÉTREAU (Institut de Recherche sur le Patrimoine Musical en France, Paris), *Rameau's portraits: A methodological overview*.

As part of Jean-Philippe Rameau *opera omnia* (the complete critical edition of Rameau's compositions), edited by Sylvie Bouissou at CNRS (Institut de recherche sur le patrimoine musical en France), a special project is devoted to the systematic catalogue of visual sources related to Rameau's works: costumes (drawings and engravings), scenographies, performances and their theaters, and portraits of the composer, his librettists, and performers. This paper will focuses on a dozen of Rameau's portraits selected from more than thirty attributed or certified items. I will underline methodological aspects: portraits considered to represent Rameau without critical evidences and with constant changes of attributions to the author; original portraits with their "derivatives" (to use Gunther Braam's methodology and terminology), presented according to their degree of "corruption"; caricatures and their variants; apotheoses and posthumous hagiographies. All these works will be presented in their functional context (series of portraits for an ideal gallery of the universal, French or Burgundian musical glories; frontispieces for musical, literary or theoretical works; music rooms or harpsichord leads decorations), bringing a provisional contribution to the critical fortune of the composer and his works.

BARBARA GRAMMENIATI (Roehampton University, London), *Filippo d'Aglie's ballet* Il Dono dell Re dell Alpi *(1645).*

The ballet *Il Dono dell Re dell Alpi* was performed for the celebration of Duchess Cristina's birthday on 19 February 1645 at the Rivoli castle. Menestrier's *Des Representations en Musique anciene e moderne* (Paris, 1681) indicates that the ballet was a spectacle of a new kind, performed in four rooms of the castle, where Filippo d'Aglie demonstrated wondrous stage designs and elaborate stage effects and machinery; sudden stage transformations, change of climate, platforms transformed into boats and splendid lightings are some of the wondrous effects employed by Filippo d'Aglie, along with a variety of lavish costumes and ornaments, responsible for adding to the grandeur of the occasion. The structure of the ballet is divided into two parts. The first part includes solo singing and concerti performed in all four rooms, devoted to the provinces of Savoy. The second part consists of ensemble singing, four entratas, choral singing and two grand ballets. The subject of the ballet is related to the motion of the spheres which is renewed by the grand event of the Duchess Cristina's birthday, celebrated by her son Duke Carl Emanuele II, the Sun Child of the beautiful Aurora who offers his kingdom to his beloved mother and celebrates the event with this ballet. Filippo d'Aglie relates the unique character and the wondrous stage effects of the ballet with the idea of the Alpine King offering his own Duchy as a gift to his mother. His generosity, which is also enjoyed by the courtiers, emphasizes the prominence and prosperity of his state and celebrates Duchess Cristina' role as the ruler of Savoy.

DESMOND HOSFORD (City University of New York, The Graduate Center), *Anthropomorphic terror: The bête-machine and the* tragédie en musique.

In the *Discours de la méthode* (1637), Descartes declares that the actions of animals are mere reflexes of "la nature qui agit en eux, selon la disposition de leurs organes: ainsi qu'on voit qu'un horloge, qui n'est composé que de roues et de ressorts." This well-known notion of the "bête-machine" has bolstered the view that in early modern France, animals were regarded as soulless creatures intended by God for human use, entertainment, and consumption. However, the theriophilic writings of Montaigne and Gassendi, among others, coupled with a large body of anthropomorphic literature, including the fairy tales of Mme d'Aulnoy and the fables of La Fontaine, and artistic evidence, such as the man-beast sketches by Lebrun, reveal that the anthropocentrism of early modern France was neither wholly Cartesian nor concretely established. Instead there was a profound insecurity over the distinction between human and non-human animals and their relative status, and this insecurity was exploited by the *tragédie en musique*.

The uneasy anthropocentrism of early modern France played a central role in the *tragédie en musique* through its implication in the *merveilleux*, one of the genre's defining characteristics, which hinged on the acceptance of a verisimilitude governed principally by the requirements of the libretto. From its inception with Lully and Quinault's *Cadmus et Hermione*

(1673) the *tragédie en musique* was populated by fantastic animal-machines animated by men hidden within. As iconographic evidence reveals, the animal-machines of the *tragédie en musique* were performative sites of anthropomorphic transformation that blurred species distinctions. Ironically, and despite the Cartesian arrogance by which these animal-machines should have been easily controlled, they, like real animals, often resisted and sometimes killed their masters. The animal-machine was dangerous, and this danger engaged the spectator's anxiety over the distinction between humans, animals, monsters, and machines. Modern productions of 17th- and 18th-century French operas infantilize, demean, or ignore the *merveilleux*, assuming that in 17th- and 18th-century France, audiences were sophisticated enough not to be frightened by it. This misconception fails to recognize that the monsters in 17th- and 18th-century French operas were not toys, appeared in tragic contexts, and were intended to upset the audience through a performatively enacted anthropomorphic threat that further destabilized an already uneasy anthropocentrism.

Reexamining the *merveilleux* of the *tragédie en musique* within the context of the anthropocentric anxiety of 17th- and 18th-century France restores an element lacking from the modern understanding of these works and sheds new light on how audiences received and experienced the *merveilleux* and the animal-machines of the *tragédie en musique*.

GABRIELA ILNITCHI CURRIE (University of Minnesota), *Imaging the sounds of Ottoman festivals: The* Surname-i Vehbi.

Ottoman royal festivals (*sur*) held to celebrate the births of sons, weddings of daughters, and circumcisions of princes were often recorded in "books of festivals" (*surname*). The *Surname-i Hümayun* and *Surname-i Vehbi*, which describe the 1592 and 1720 circumcision festivals, respectively, contain more than 550 extraordinary full-page illustrations, a significant number of which depict a bewildering array of musical activities. The paper will discuss a selection of illustrations with musical content in the *Surname-i Vehbi* with respect to the larger iconographical program of the manuscript.

I will suggest that the imaged sound of the festival forms a narrative that runs parallel to, and at times intersects, Levni's pictorial and Vehbi's textual narratives. Vehbi's text, for example, mentions that in preparation for the festival, Burgaz Hasan Çelebi, chief imperial musician, is said to have assembled eighty singers and musicians to rehearse new songs and dances in the fourth courtyard of Topkapı Palace. Such historical recollections, embedded in the textual narrative of the *surname*, relate to the composition of Levni's depictions of instrumental ensembles, dancers, and singers. The nature and composition of these ensembles changes constantly throughout the manuscript, subtly or dramatically, and so does the sound imaged in these illustrations. With imperial Istanbul and the Bosphorus as the theatrical backdrop for the celebrations, the musical moments succeed one another in near-cinematic

fashion; the spectacle of the *mehter* gives way to that of the bear trainers, and the dancing *köçeks* to the hieratic sufis; instrumental ensembles head the guilds in their celebratory procession; barges on the Bosphorus carry musicians, masked actors, and acrobats that perform for floating audiences of Ottoman dignitaries and foreign guests. Insofar as the musical content of the *surname* is concerned, the manuscript is indeed a *bande dessinée* of sorts, a narrative of characters, entertainment acts, and imaged sounds, all participant in the most magnificent of the imperial Ottoman celebrations.

ANNA MARIA IOANNONI FIORE (Teramo), *"Tipi… all' Opera"*: *Personages, situations and events of the operatic life in nineteenth-century Naples. The point of view of Melchiorre De Filippis Dèlfico.*

The musician and caricaturist Melchiorre De Filippis Dèlfico (Teramo, 1825–Portici, 1895) is considered the greatest caricature "biographer" of Giuseppe Verdi; besides episodes referring to the artistic life of the composer, in his watercolor tables, we can also admire a myriad of other more or less well-known personages who characterized the Neapolitan musical background of the second half of the 19th century. Gifted with the entirely Neapolitan taste for humor, parody and scherzo elements, De Filippis Dèlfico, with a quick and witty touch, in his large gallery of personages, greets critics, librettists, composers, singers, impresarios, music publishers keeping alive in images situations and events linked to the context and accustomed theatrical problems (contracts, bookings, stagings and rehearsals of operas, "marketing" operations) inclusive of caprices and envies.

He produced satiric caricatures of the musicians Saverio Mercadante, Enrico Petrella, Lauro Rossi and Vincenzo Battista; the music librarian Francesco Florimo; the librettist Domenico Bolognese; the music publisher Pietro Clausetti; the sopranos Elena Fioretti and Adalgisa Gabbi, the baritones Filippo Coletti and Giuseppe Kaschmann, the tenors Gaetano Fraschini and Francesco Tamagno; the journalist critic Vincenzo Torelli, and other Neapolitan noblemen of Verdi *entourage*. *"Tipi … all'Opera"*, therefore, wants to outline an iconographic "alternative" path to know new personages and operas, reconstructing an original cross-section of the Italian artistic chronicle.

OLGA JESURUM (Teatro dell'Opera di Roma), *From Giuseppe Bertoja to Primo Conti: Italian set designs for Verdi's* Un ballo in maschera *in the 19th and 20th centuries.*

In the Istituto Nazionale di Studi Verdiani of Parma, which collects the documentation about Verdi, the iconography section includes set designs and costumes for his operas from their earliest productions until now. Their catalogue makes possible a reconstruction of the development of visual ideas and interpretations of each opera. The visual idea of the

earliest staging of *Un ballo in maschera* has been reconstructed on the basis of Ricordi's *Disposizioni sceniche*, because set designs for the *prima* at Rome's Teatro Apollo in 1859, have not been found. Its further development can be reconstructed starting with the drawings of Carlo Ferrario (produced for the Teatro alla Scala in Milan, 1862) and his contemporaries (Peroni, Bertoja and Manzini) trough the 20th-century examples of Mario Sala, Carlo Songa and Eugenio Marchioro for the production at the Teatro alla Scala, Camillo Parravicini for the Teatro Reale dell'Opera of Rome, until designs by Primo Conti for the Maggio Musicale Fiorentino (1935), which represents a fundamental step in the modern stage design.

BERTA JONCUS (St Anne's College, Oxford), *'Of all the arts that sooth': Imaging Kitty Clive (1711–1785).*

The coordination of portraiture with musical roles was vital to the success of star soprano Kitty Clive. Visual promotion of Clive served different functions at different stages of her career: invention (for ballad opera, 1729–32), assertion (for high-style English song, 1734–39), apotheosis (for music by Handel and Arne, 1740), and parody (for musical burlesque, 1748–69). London's theatrical, musical and print industries worked together to construct Clive's star persona and ring its changes.

Following the trend set by John Gay's Beggar's Opera (1728), Clive was initially portrayed as Gay's lead soprano Lavinia Fenton had been, that is, as a sexually available nymph —though the first Clive "portrait" of 1729 was not actually a likeness of her. Frontispieces to the ballad opera *Damon and Phillida* likewise dealt in a false Clive image by suggesting she was popular as Phillida when in fact she rarely appeared in this role. From 1732 Clive followed her huge success in ballad opera by distinguishing herself in more elevated English song, and was faithfully depicted in mezzotints praising her vocal skills. Her most lavish portrait (1740) broadcast her by now mythic status as London's "Sweet Bird" by showing her holding Handel's eponymous aria. Musical parody dominated Clive's last two decades on stage, and as "Mrs. Riot" (from Lethe, 1748) she appeared on watchpapers, in porcelain and oil as well as engraving.

DORIT M. KLEBE (Universität der Künste Berlin), *The phenomenon of the "moon-faced beauties" in music and dance performances in representations of West and Central Asia from the twelfth to the seventieth centuries.*

The phenomenon of the "moon-faced beauties" struck me during my work related to Ottoman-Turkish courtly vocal genres and especially the "effeminate" professional musicians. In Ottoman miniature paintings, predominantly from the 15th to the 19th centuries, a particular prominence has the moon-shaped face—white-looking faces comparable to a full moon— probably made up with white paint. The phenomenon of the

"moon-faced", an ideal of beauty on the whole, is visible in representations of Turkish-Mongolian-Persian cultures from the 12th century on, and it should be seen probably in connection with ceremonial rites of Islamic brotherhoods and could have been influenced by various symbolic meanings of the moon in proto- and/or neighboring cultures as well. The geographic area which I examined stretches over parts of Asia Minor, the Near East and Central Asia focusing on ethnic groups like Seljuks, Timurids and Safavids. The period between the 12th and 17th centuries had been coined by a process of the Islamization which superseded original religious affiliations and came essentially to an end by the 16th/17th centuries. My investigations/observations will focus on the following points: (1) representations of the "moon-faced beauties" in Turkish-Mongolian-Persian cultures between the 12th and 17th centuries; (2) the complex of meanings of the "moon" (= female, silver, night, watery element) in the East during the period chosen for this paper; comparisons with the West and the Far East (like Chinese opera and Japanese music theater); (3) formula of description and symbolic meanings for the lunar face, its attributes of make-up; (4) reconstruction of the performance practice of music and dance in courtly and/or religious context; (5) development of a hypothesis for possible genres being part of the performances; (6) completion by examples of poetry visualizing the "moon-faced beauties" and, additionally, descriptions of European travelers.

KORDULA KNAUS (Institut für Musikwissenschaft, Universität Graz), *Images of travesti characters on the operatic stage.*

Cross-sexual casting has a long and multifaceted history in opera: All-male-cast performances in the 17th century, old women played by tenors in the 17th and 18th centuries, castrati in female roles in Rome throughout the Baroque era, or trouser roles in the late 18th, 19th and 20th centuries. All these conventions have in common that a singer of one gender plays a character of the other gender. But how were these performances perceived? How were the "wrong" bodies displayed? Was the target to make the gender of the performer vanishing behind the gender of the character or did there exist a play with the various facets of gender identity?

Iconographic material is a useful and precious device to come closer to an answer to these questions. The presentation will provide a selection of singer portraits in travesti roles and analyze their gendered display with regard to the historical discourse of body images. Different strategies for different role types and genres are observable. Whereas in Baroque opera seria the singer's "wrong" gender in the cross-cast role was often hidden in singer portraits, the singer's gender ambiguity is displayed in a more obvious way in comic operas or comic roles. A special focus will be drawn to portraits of trouser-roles singers in Viennese operetta from the 19th century, where the female body was displayed in a highly eroticized way.

MARTIN KNUST (Wolgast), *Revealing ancient traditions of dramatic gesture: About the physical action on stage in the film before World War I.*

Gestures have changed during the centuries. Some gestures described in literature or depicted in former times seem completely alien to us and have thus disappeared from our repertoire of gestures, while some still are in use and directly intelligible for us, even if they are hundreds of years old. This observations apply especially to artificial gestures, that is to say in first line to the theatrical action. By evaluating films that were made in the years between 1900 and 1914 and show theatrical actions in opera and music theatre, for instance the film *Richard Wagner* (1913), some fundamental differences to nowadays practice can be stated: (1) The attitude of the actor as a whole is different, especially in tragedies; (2) the turning of the head, the positions and attitude of the arms, hands and fingers remind to traditions, that go back to the 18th century at least; (3) the positions and attitudes of the actors are similar to the positions of figures in classical paintings and statues of ancient time. This similarity was, according to 19th-century sources, fully intended. (4) The range and the modulations of speed of the gestures differ extremely from modern habits. The old body language gives us the impression of a ponderous and very lofty delivery on the 19th-century stage, that in some respects preserved ancient traditions as for instance the "chironomia". Finally the question has to be handled, if and how the contemporary style of stage gestures may have influenced opera composers in the 19th century, among others Giacomo Meyerbeer, Giuseppe Verdi and Richard Wagner. If influences can be found, the problem of a historically "correct" performance practice of 19th-century music might be extended even on the field of the artificial presentation of the human body on the opera stage.

LAM Ching-wah (Hong Kong Baptist University), *Chinese opera in films: A comparison of the musical and visual aspects of three versions of Huangmei opera* The Butterfly Lovers *from Hong Kong, China and Taiwan.*

Chinese opera is a popular art form that has many regional varieties using different dialects and folk musical materials, united by somewhat similar archaic costumes and stories often highlighting certain moral standards. Beijing opera, based on high-range folk melodies from Northwest China, became the most influential theatrical art form in the 19th century, owing to the personal taste of the Empress Dowager, and it managed to develop during the early part of the 20th century, as large cities like Beijing, Tianjin and Shanghai had audience and resources to support actors like Mei Lanfang and Xun Huisheng. Huangmei opera from Anhui Province, however, has a much shorter history, as it only appeared at the urban stages in Shanghai in the 1930s; its development accumulated momentum after the founding of the Peoples' Republic in 1949, when Communist leaders like Mao Zedong and Zhou Enlai saw great potential in the art form as a means of propaganda

for Chinese folk art, as the musical ingredients originate from the south, where folk melodies tend to be sung using natural voice.

The Butterfly Lovers, Chinese counterpart of the Western *Romeo and Juliet*, was originally adopted as Yue opera, a regional type in Zhejiang Province. It only existed as excepts in Huangmei opera until the 1960s, but when the Hong Kong film giant Shaw's Brothers produced the Huangmei opera film *The Love Eterne* using the same story in 1963, it was overwhelmingly received by audiences not only in Hong Kong, but in all Chinese societies, including Taiwan, Malaysia, Singapore, Thailand, Indonesia and other major Western countries; enthusiasm for the film has continued, even though it is now unfashionable to produce films in this category. There were imitations on the film in Taiwan in the 1980s and in Mainland China a decade later.

This paper endeavors to study the musical and visual impact of three Huangmei opera films based on the story of *The Butterfly Lovers*, taking into consideration of the adoption and transformation of folk musical material, and features like costumes, make-up, scenery, stage paraphernalia, dialects and style of acting. It is envisaged that Huangmei opera produced for cinema (and transformed into home video) is a far cry from the original crude operatic form of rural entertainment from Anhui Province.

NICOLE LALLEMENT (Institut de Recherche sur le Patrimoine Musical en France, Paris), *Iconography of Rameau's works: The example of* Dardanus.

Visual documents related to the production of Jean Philippe Rameau's *Dardanus* during King's annual stay at the Fontainebleau in October and November 1763—including plans of the entertainment hall at the castle drawn during its alterations in 1753-54, drawings and pieces of decoration which evoke the stage setting, and models of costumes—allow us to reconstruct the visual aspects of the performance.

VIRGINIA CHRISTY LAMOTHE (University of Minnesota at Morris), *The importance of being evil: Operatic demons for the papal court in the seventeenth century.*

Art in 17th-century Rome was created not only for the glorification of the city that was the head of the "true church," but also to better educate and inspire the church's followers to a pious life of good works. This art inspired its audiences not just through depiction, but also by physical experience. During the reign of Urban VIII (Maffeo Barberini, 1623–44), the pope's cardinal-nephews entertained dignitaries from Rome and distant Catholic lands with operas whose themes were taken from the lives of saints, each with libretti written by future pope Clement IX (Giulio Rospigliosi). At times, the deeds and resolution of these saints seem so virtuous that they are nearly

incomprehensible. Like contemporary sermons which also dealt with the lives of saints, these incomprehensible acts were meant to inspire audiences to thoughts of a spiritual life beyond the mundane world. But within two of these operas, *Il Sant'Alessio* (1632, 1634) and *San Bonifatio* (1638), we find demonic characters who deceive the saintly protagonists; such characters not only further the dramatic plot by creating a means to "test" the saint in temptation before he can gain heavenly glory, but also draw the audience into an experience of fear of the unseen world that would encourage them to find their strength in the Church, her leaders, and her doctrines amidst the uncertainties of war, plague, and religious reformation. In addition to exploring the dramatic and pictorial representations of demons in these operas, this paper also concerns their musical voices and dances, written by papal musicians Stefano Landi and Virgilio Mazzocchi, which also create a space for the demons to sing in a manner which heightens the experience of the audience in understanding the true, evil nature of deception.

RICHARD LEPPERT (University of Minnesota), *Cinematic iconographies of acoustic desire.*

The plot of Werner Herzog's *Fitzcarraldo* (1982) develops around the conceit of building an opera house in the Peruvian jungle for the benefit of the native populations, and with the grand idea to have Caruso inaugurate the theater. However, apart from the opening scene, a staged bit from *Ernani* which doubles as backdrop for the film's credits, and a brief scene from *I Puritani* staged aboard the river steamer "Molly Aida," at the end, the use of music during the two-and-a-half-hour film is severely limited to key moments. (The film uses only a very small amount of non-diegetic music.) What matters most is the disembodied voice of Caruso, reproduced on a wind-up gramophone, intruding onto the sonoric landscape of the Amazon basin, where the sounds of nature are otherwise emphasized, even more than the occasional "native" drumming and chanting.

Caruso's recorded voice, magically emanating from a machine, is locked in a duel for supremacy less with native musics and more with the sounds of nature, which play as large a part in Herzog's spectacle as does the cinematography. Alongside the music itself, the paper emphasizes the visual-sonoric role played by the gramophone, a technology that Herzog (and Fitzcarraldo) seem to consider as the cultural-political equal of the boat's noisy engine and anchor winch. Arguably, the film's soundtrack of opera (sung in a language that no character in the narrative understands) and natural sounds are the principle organizers of the film's complicated dialectics of historicism, modernity, and aesthetics-as-politics. The paper considers these issues in significant part through the lens of Adorno's socially-located aesthetic theory, incorporating his work on early gramophone technology.

BEATRIZ MAGALHÃES-CASTRO (Fundação para a Ciência e Tecnologia, Lisbon), *Conde do Farrrobo and the Teatro das Laranjeiras: Music patronage and social portrayal through opera in 19th-century Lisbon.*

Studies on the dissemination of the Classical style in Luso-Brazilian regions during the 18th and early 19th centuries, initially focused on the instrumental music practice, have revealed an important operatic and stage activity in Lisbon at the Teatro das Laranjeiras, a privately owned theater conceived and constructed by the industrialist Conde do Farrobo (1801–69), whose family was also responsible for the patronage of the Teatro São Carlos. The repertoire of the Teatro das Laranjeiras is partially registered in MS 4986 at Lisbon's Biblioteca Nacional, a handwritten catalog of works existent in the musical archives of the Conde do Farrobo. Along with a substantial practice of instrumental music by composers assimilated to 18th-century musical styles, it reveals performances of significant contemporaneous operatic repertoire, enabling a global view of musical life in 19th-century Lisbon. A compilation of portraits of the Count and the performers reveal a correlated public portrayal of their relevancy within the new incoming social context. Focused on the portrayal of this group, the paper discusses the role of the operatic performances within the constitution of social and cultural life in Portugal, depicting new social structures, practices and tastes. It also sheds light onto lesser know aspects of privately owned structures devoted to operatic performances of the period.

TATJANA MARKOVIĆ (Fakultet Muzičke Umetnosti, Belgrade), *Opera after opera in the process of recycling archetypes: Reconstructing, deconstructing and abolishing body and stage.*

After the second death of opera in the Lacanian, or Žižek's sense — in the post-opera's period — there are some new creative paths in the continuation of the medium in the 21st century. Based on recycling of the archetypes, mainly embodied via mythological beings, either revived or symbolized, new opera's worlds are settled by real bodies or only by their audible (sound/music) representations. This will be examined through three operas by three young Serbian and Croatian women composers, following the reconstruction (Anja Djordjević: *Narcissus and Echo*, 2002), deconstruction (Mirela Ivičević, *Tri lipe* [Three beauties], 2006), and abolition of the operatic body and stage (Jasna Veličković, *DreamOpera*, 2001). Thus, two chamber operas as well as an electronic opera offer three images of the opera's third life at the beginning of the third millennium by both going back to the past (recalling characters of Monteverdi, Mozart, Verdi, Wagner, Bizet, Puccini, Debussy) or looking at the future (contemporary pop music).

ROBERTA MONTEMORRA MARVIN (University of Iowa), *Visual imagery and the prima donnas of mid-Victorian Britain:* The Illustrated London News, *a case in point.*

In the scholarly literature about women in Victorian Britain is an ever-growing collection of studies about females who had careers in the theater. Several writers have investigated how star opera singers were portrayed in novels, poetry, and biographies; the manner in which journalistic commentaries contributed to creating *prima donnas*, however, has only begun to be studied, with the visual imagery in these sources receiving very little attention. This paper begins to fill the gap by investigating how visual images contributed to creating a collective ideal of female opera "stars" and consequently to the marketing of foreign opera in London, through a partial survey of engravings of these singers printed in *The Illustrated London News*.

Although theater historians have tended to discuss singing actresses in the same ways as actresses of the spoken stage, the significant differences between these groups must be considered. This paper seeks to expose those differences through examining in historical context how the messages on appearance, performance, voice, and biography conveyed by the visual images, together with verbal commentary, created profiles of *prima donna*s as refined and respectable "proper" Victorian ladies, thereby valorizing and validating them. Drawing on the pictorial journalistic evidence and existing scholarship about women on the London stage during the mid-19th century, the inquiry addresses the important role of visual representations in contributing to a public portrayal of *prima donna*s as icons of femininity, beauty, artistic genius, and domesticity, a profile acceptable to not only on the stage but also in Victorian culture and society.

HOLLY MATHIESON (University of Otago), *The "true Wagnerian" and the English imagination: The image of Hans Richter.*

In the eyes of his English audience, Hungarian-born Hans Richter (1843–1916) was a prototype for the interpretive, Wagnerian-schooled conductor and so his critical reception, memoirs, biographical material, and iconography from that period are rich with information about the shift in the public's perception regarding conductors, what they do and how they do it, and the part Wagner's conducting theory might have played therein. Richter's personal and professional connections with Richard Wagner were paramount not only in influencing his conducting, but also in the construction of his public persona. Richter was in the vanguard of Austro-German conductors schooled in Wagner's conducting theory, which contributed not only to a change in the conductors' role in rehearsal and performance, but also coincided with a shift in the public image of the conductor as a romanticized, interpretive genius. Richter's personal connection with Wagner reinforced his connection with these concepts in the public's imagination. By examining the "image" of Richter we can trace key developments in conducting in England in the second half of the 19th century, their connections to Wagner's theory and to what extent they were manifest in Richter's career.

CRISTINA MENZEL SANSÓ (Departamento de Musicología, Consejo Superior de Investigaciones Científicas, Barcelona), *Scenography in the cathedral of Mallorca.*

The religious theater in the cathedral of Mallorca has a long history, with most of the liturgical dramas having their origin in the medieval era, just before the conquest of the island in 1229. A medieval inventory has been recently found among the documentation preserved in the cathedral archive which shows a description of the scenography used in the liturgical dramas performed at the cathedral. Information about the sets and costumes used in these performances has also been found in other archival documentation. Most of these medieval dramas were performed just until before the Council of Trent, although some of them were so popular that they survived even later. The paper will demonstrate the development of the liturgical performances taking place in the cathedral of Mallorca form the medieval time to our days, in particular *El davallament de la creu*, a religious musical drama of medieval origin, and the chant of the *Sibilla*. Both pieces have been performed annually since the 14th century. The documentation about the scenography used in these performances is an excellent source to study the complexity of drama thorough history: In the first centuries performances were simple brief presentations and a part of the liturgical celebration, but during the 17th and 18th centuries these dramas reached a point of technical perfection and transformed into the most important part of the celebration.

ÁGNES MÉSZÁROS (Zenetörténeti Múzeum, Magyar Tudományos Akadémia, Budapest), *Stage musicians from around 1600.*

In the collection of the Museum of Fine Arts in Budapest is kept an anonymous painting showing a secular music ensemble with 16 figures. Stylistic characteristics date it to a Central-European mannerist court at the turn of the 16th to the 17th century. A comparison between the painting and other relevant images, especially portraits, indicates that represented figures do not wear everyday clothes, but rather theatrical costumes, and the company is probably a troupe of professional actors, singers and musicians, rather than an *ad hoc* friendly music gathering. Apart from its large dimensions (145.3 × 333.5 cm) the composition has some peculiar features which give it a unique place among representations of 16th-century music-making ensembles. The instrumental ensemble consists of winds and a regal, and the question is what kind of music would necessitate such an accompaniment? One of the part-books laid on the top of the keyboard instrument and turned

conspicuously toward the viewer, contains religious music and excerpts from the text of Agnus Dei are clearly readable under the staves. What is the meaning or message of this detail? Half of the musicians are female, but how does a woman come to play shawm even as late as the end of the 16th century?

VESNA MIKIĆ (Fakultet Muzičke Umetnosti, Belgrade), *Constructing and reconstructing a revolutionary myth: Youth's Day public spectacle in communist Yugoslavia.*

From the late 1950s till 1979, 25th of May was a national holiday devoted to the Yugoslav youth, and celebrated all over Yugoslavia. Conveniently, that was also the date that Josip Broz Tito, the leader and life-long president of Yugoslavia, chose for his birthday. The central celebration used to take place at the Belgrade's JNA (Yugoslav People's Army) stadium, also known as the home of Partizan, one of the biggest soccer clubs of former Yugoslavia and Serbia. The celebration was in the form of a massive gymnastic festival called *Slet*, with a large number of young participants trained for weeks to express their devotion and admiration to the Marshal, as well as strength, vigor, health and beauty of the nation's youth. These public stage spectacles included a serial of gymnastic numbers with music, based on choreography "all as one". The paper will show some crucial points of constructing the Tito / youth / socialist myth by the means of music/lyrics, choreography, and scenery on the example from some of the Belgrade's *Slet* television broadcasts. The dissemination of the myth is demonstrated by the example of the famous North Korean *Slet* organized during Tito's visit to Pyongyang. The reconstruction of the myth can be detected also in the recent years.

ANNO MUNGEN (Universität Bayreuth), *Singing and acting Wagner: Voice, gesture, and performance of Anna Bahr-Mildenburg.*

The Viennese soprano Anna Bahr-Mildenburg (1872–1947) was one of the leading Wagnerian sopranos in the late 19th and early 20th centuries. Isolde, Brünnhilde and Kundry were her specialities. Gustav Mahler at the Hamburg Opera house was her mentor and recommended her to Cosima Wagner. At the Bayreuth festival she gave her debut as Kundry in 1897. Coming from a 19th-century background, Bahr-Mildenburg picked up on the elaborate acting and performing tradition of soprano Wilhelmine Schröder-Devrient. Not only was she herself an outstanding performer, but she also taught singing and acting. Her task was to synchronize performing models to musical expression, based on the Wagnerian performance tradition. There are specific sources available where gestures and movements of certain Wagner parts are combined to musical excerpts. Kept in manuscripts she not only accomplished this for her own parts but also for others. The iconography aspects of performance are also implicit with film material of Bahr-Mildenburg which was recently discovered.

ARNOLD MYERS (University of Edinburgh), *Parade instruments for the military.*

Musical performances in military parades and displays have always used standard musical instruments, but from time to time new instruments have been specially designed and built for parade use. These instruments have combined musical function with suitability for use on horseback or in a marching band. Further, these parade instruments have often incorporated visual design qualities intended to impress and the reinforce the message of the parade. This paper examines the rise and decline of this fashion in instrument design, drawing on contemporary images, archival documents and extant instruments. Nineteenth-century France was particularly fertile in producing parade instruments, but other periods and places will also discussed.

PIERLUIGI PETROBELLI (Rome), *To hear and to see: The function of the stage in musical theater.*

A survey of historical forms in the relationship between musical and visual components of the theatrical events, such as opera and ballet, demonstrate how the drama developed over the centuries, shifting from a purely decorative background (almost indifferent to the plot) to a vision totally (at least in principle) integrated with the drama.

RUTH PIQUER SANCLEMENTE & GORKA RUBIALES ZABARTE (Grupo Complutense de Iconografía Musical, Universidad Complutense de Madrid), *Music representation and ideology in paintings of Goya and his contemporaries.*

Spanish painters and engravers contemporary to Francisco de Goya y Lucientes (1746–1828) left us a great number of representations of music and dance in popular festivities. In this period the urban society developed a taste for public entertainments of different sorts, such as popular festivals (pilgrimages or carnivals) or a range of staged performances from spoken to musical theater (zarzuela, opera and *tonadilla escénica*). Carlos III's ascent to the throne of Spain guaranteed modernization thanks to his enlightened ideas and the *Encyclopédisme*. As many other enlightened monarchs of this age, Carlos III and his cabinet promulgated a series of laws and canons, which specified even the way of dressing, the entertainment, the hygiene and the education. An interesting example of those laws can be found in the *Memorias sobre las diversiones públicas* (Memories on public diversions) by the minister Gaspar Melchior de Jovellanos.

Works by Goya and his contemporaries played a significant role in the elaboration of visual models corresponding to those enlightened ideals. Those paintings and engravings, nevertheless, were not directed to the common people, but aimed to fulfill the expectations of the new middle-class art lovers. Music did not escape this process: festivals and popular dances were in fact frequently represented, following the patterns of the

enlightened despotism, reflecting, nevertheless, an often exaggerated theatricality. The new middle-class was involved in the boom of different genders of theater music, above all the *tonadilla escénica*. This kind of theater, greatly popular at that time, became more and more autonomous and was often used as a tool for criticism and satire of the society. The *tonadilla* assimilated popular elements of dance and music like the *seguidilla* and the *bolero*, that also appeared represented in the paintings and engravings. These models were common to the plastic and the scenic arts, and they adopted characteristics of classical and of popular music. The detailed analysis of the depicted dances and songs, of the instruments and their role, of the characters, and the pictorial composition has been carried out in this work with special attention to their relations to fashion, customs, and of course, with the contemporary musical scene. This process has allowed us to clarify the ideological environment of 18th-century Spain and, as an underlying objective, to analyze the political ideas that caused this stylizing and interpretation of the reality.

ELISABETTA PIRAS (Università di Bologna), *Music and clowning: Scenographies for opera, music theater, and dance theater.*

Famous artists have been inspired by the clown figure for its psychological and evocative potential. The particular link between this figure and music is not often considered in an abstract sense and also in the clowning theater art. There are many examples of lyric operas in which the protagonists are various kinds of "buffoon", and also clowns, in the precise meaning of the term, like *I Pagliacci* by Ruggero Leoncavallo, or *Le Grand Macabre* by György Ligeti (as the composer claims). Moreover, it is well known that the most important clowns have been often expert musicians, and music represents a necessary element of the clowning repertoire, in order to be involved in a particular kind of performance inspired by the "commedia musicale", typical for the most complete clowns, like the famous Grock, who organized his performances around music. At the beginning of the 19th century, clowns were often involved in music and drama performances, and, although they did not play any instruments, they had to be brilliant in the body movement, related to the rhythmic, narrative and sensitive dimension of music, preserving the body movement features of the clown, and interacting with other actors, dancers and musicians on the stage. This kind of performance could be called music hall, and some examples are *Parade* by Erik Satie, and *Le Boeuf sur le Toit* by Darius Milhaud. In my paper I will show images representing the link between music and the art of clowning, some images concerning scenographies of operas, inspired by clowns, and images that have clowns as protagonists of some performance moments.

JOHN A. RICE (Rochester, Minnesota), *Mid-eighteenth-century opera seria evoked in an engraving by Marc'Antonio Dal Re.*

During Carnival 1750 the soprano Violante Vestri (also known as Vestris) created the role of Apamia in Giuseppe Carcani's *Tigrane* at the Regio Ducal Teatro of Milan, in a production with sets by Bernardino and Fabrizio Galliari. Her performance was celebrated by a magnificent engraving by Marc'Antonio Dal Re. (The engraving has been published, without substantial commentary and on a scale too small to reveal some its most important details, in Robert Haas, *Aufführungspraxis der Musik* (Potsdam, 1931), and in Mariangela Donà's articles on Milan in *The New Grove Dictionary of Music and Musicians* and in *The New Grove Dictionary of Opera*, where the opera depicted in the print is wrongly identified as Hasse's *Tigrane*.) The engraving serves as an extravagant frame for a sonnet addressed to the singer, "No, sprezzata non sei, l'Insubria onora." An unusual aspect of the poem is that instead of merely praising Vestri (as one would expect an operatic sonnet to do) it defends her against attacks and encourages her to perservere in the face of them:

> Prosegui pur la ben comincia impresa,
> E'l tuo Nome passar sopra ogni speme
> Vedrem, ne paventar contraria offesa.
> Chi seco ha il merto, di cader non teme,
> E in van nel tosco suo l'Invidia accesa,
> Contro i tuoi pregi si contorce, e freme.

Below the sonnet, two putti hold up a banner displaying musical notation (partly legible) and a third putto holds up a portrait of the singer. Below these, Dal Re gives us a wonderfully vivid and detailed view—from the perspective of the ruler's box at the back of the auditorium—of the staging of a serious opera in mid-18th-century Italy, of the orchestra that accompanied it, and of the audience that enjoyed it.

This paper analyzes Dal Re's engraving from several perspectives. It discusses Vestri's career, which is remarkable for the large number of well documented relationships (many of which were probably sexual) that she maintained with rich and influential men. It summarizes the complicated history of the libretto set by Carcani. It presents a transcription of the musical notation held aloft by the putti, which preserves a small part of an opera that is otherwise almost entirely lost. It discusses the function of this large-scale engraving, evaluating the possibility that the opera whose performance is depicted is the *Tigrane* in which Vestri herself sang, and that the theater is the Regio Ducal Teatro. It compares Dal Re's engraving to the famous painting, often attributed to Pietro Domenico Olivero, of the interior of the Teatro Regio in Turin.

VANESSA L. ROGERS (University of Southern California, Los Angeles), *The London theater orchestra 1750–1850 and orchestral seating in the Georgian-era playhouse.*

The orchestra pits of early London playhouses make for an interesting study in ensemble placement and orchestral sound in theatrical music of the late 18th and early 19th centuries. Though English theater music is a genre relatively neglected in performance practice studies, a veritable plethora of engravings, paintings, and other images provide us with details concerning

the staggering variety of instruments and seating arrangements used in the London playhouses. These images, along with the recent identification of a previously unknown manuscript sketch of the orchestra pit at the "old" Drury Lane Theatre (held by the Folger Shakespeare Library in Washington, D.C.), raise some interesting questions about standard theatrical seating arrangement, composition, and related considerations in English theatrical orchestras during the Georgian era.

How did the orchestra pit in the London theaters differ from other opera and playhouses in Britain and on the Continent? Were the instruments and seating arrangements commonly used for plays very different than those used for operas? Most importantly, what did these historical differences in the arrangement and spatial separation of certain instruments do to the sound of the ensemble in the theater?

Taking a closer look at the images of the playhouse orchestra pit provides us with new information about music-making in the late 18th and early 19th centuries, and has several implications for current performance practice. First, we must reconsider the size and makeup of the playhouse orchestra, as well as seating arrangements for the players and the leader. Secondly, and most significantly, we must anticipate some drastic adjustments in the orchestral sound which occur with these changes in size, composition, and seating, and consequently reflect on how these elements would have affected scoring as well as performance practice in English theatrical music of this era.

CLAIR ROWDEN (Cardiff University), *Opera and caricature in the French fin-de-siècle press: Massenet's* Thaïs, *a case study.*

When press censorship was abolished in France in 1881, Parisian newspapers saw an explosion of creative energy in the medium of caricature. This vogue coincided with improvements in printing technology and a flowering of the visual arts in Paris: French poster artists, cartoonists, photographers and cinematographers were at the forefront of development of both still and the first real moving images. Like politics and society scandals, theatrical premières became favourite fodder for caricaturists whose works can be read as a prism of contemporary reception and interpretation of Third-Republican art. The high-profile première of Jules Massenet's opera *Thaïs* in 1894 presented an irresistibly rich event for the sharp pencils of French caricaturists.

My paper examines how, in the case of *Thaïs*, caricature carried out its various "tasks", be it reflection of social and political practice, cultural mediation, or promotion of moral and aesthetic integrity. Drawing upon theories developed by the late-19th-century school of neuro-psychology, I demonstrate how caricature was used to highlight the so-called "degenerate" nature of the story of *Thaïs*, the principal characters, the moral standards of the singers and composer, and the composer's music itself. Caricatures ranged from the traditionally drawn *portrait charge* to the clean line-drawing cartoons of the avant-garde Caran d'Ache. They exploited a range of imagery and contemporary

ideas and issues, from the perceived links between overt female sexuality, religious hysteria and hypnosis, to the recently invented *Théâtrophone* and contemporary Anarchist bombings. By incorporating methodologies from art and cultural historians such as Debora Silverman, Edward Berenson and Pierre Nora, my contextual analysis of these caricatures elucidates not only the wider reception context of *Thaïs* and its national significance, but also the central role of opera in the cultural and political life of *fin-de-siècle* Paris. This paper is part of a wider project on opera caricatures which demonstrates how ever-increasingly sophisticated means of constructing and deconstructing images in the late 19th-century proved to be vital not only to entertainment and amusement, but also to self-analysis and auto-censorship.

TILMAN SEEBASS (Universität Innsbruck), *Between set design and visualisation in musical theater: A contribution to the analysis of the situation around 1900.*

Since the beginnings of musical theater set designs had a mostly decorative, hence ancillary function. In the late 19th century, stage designers expanded this concept by adding programatic elements derived from the content of the libretto and even by introducing excursions into a visual semi-autonomy: the musical experience of the listener/spectator could evolve into a synaesthetic one, or change into a visual experience with musical illustration.

Our discussion is based on two paradigmatic figures, Alfred Roller and Arnold Schoenberg and their set designs for earlier works and Richard Strauss, and Schoenberg respectively. Aside from an attempt to determine the position of the (visual) artists on the scale between the decorative and the autonomous, some thought will also be given to the importance of set designs for reception history. Finally, it will become apparent that scholars involved in this kind of inquiry are facing considerable problems of analysis and method due to the tensions between the art-critical and music-critical emulatory vocabulary at the turn of the century and art-historical and musicological interpretation of today.

DANIEL SHERIDAN (Carleton University), *Embodying Germany: The somatic topographies of nation in* Lohengrin.

Critical theory has devoted an increasing degree of inquiry to the contention that the nation is not so much stabilized through juridical or geographical means as it is discursively constituted. National identity is brought into being and normalized through a repeated dissemination of ideological tropes; these tropes are conveyed through a wide array of cultural products, among them opera. In this paper, I take as my focus Wagner's *Lohengrin*, which I argue foregrounds a narrative based on Christian mythology in order to stage German nationhood upon the male body. At the opera's climax, Lohengrin reveals his belonging to a brotherhood that protects the Holy Grail, a group that stands for all that is noble. The Grail Knights stand as an example of an idealized

masculinity, which is then mapped upon discourses of German nationalism. The ideal masculine body thus functions as a synecdoche for the essence of German nationhood.

The essay explores the staging of the nation on the body of Lohengrin along several trajectories: by observing in the score how Wagner's music traces the body; contemporaneous artwork depicting the characters (costume and scene designs for example); the visualization of the character in specific productions as seen on video. The intent is to survey how discourses about masculinity and the nation as depicted in opera change over time, and how different representations offer themselves as a possible critique of these cultural tropes. In their effort to visualize an ideal masculinity and national identity, do these depictions in fact say something about their perpetually transitional nature?

AYANA O. SMITH (Indiana University, Jacobs School of Music), *Mythology, iconography and verisimilitude in Arcadian aesthetic: The case of* Endymion.

Gianvincenzo Gravina's *Discorso sopra l'Endimione* (1691) teaches us two important concepts about the creation and perception of verisimilitude according to the aesthetics of the Arcadian Academy: (1) mythology is the most important source of historical truth in literature, and (2) representations in poetry and musical drama should accord with what Gravina calls "commonly held beliefs" in order to prevent "bitterness in the senses of the audience." In his *Discorso*, Gravina analyses Alessandro Guidi's *L'Endimione* (1688) as an exemplar of verisimilitude among dramatic texts intended for musical setting. This work tells the story of the love of the lowly shepherd Endymion for the moon goddess Cynthia (also known as Diana, the goddess of the hunt). Surprisingly, though, Guidi's text seems to contradict Gravina's theory of "commonly held beliefs;" at the most iconic and central moment of the narrative, Guidi uses gender subversion to reverse the traditional mythological narrative and to extend the denouement. Despite such stunning narrative differences, Gravina considers the text to be truthful because it represents characteristics of "feminine love and deception," erasing any hint of dominant female sexuality and thus allowing the male character to be seen as more heroic, and because the narrative can be read as a Neoplatonic metatext representing transformation from states of grief to states of happiness through humble unification with divine light.

By using principles of iconography, drawing upon sources from Renaissance and Baroque mythography, literature and art (particularly Annibale Carracci's fresco in the Palazzo Farnese, which would have been well known by Guidi's patron, Queen Christina of Sweden), this paper will provide a narrative standard against which Guidi's text can be read, will create a broader context for Gravina's gendered and Neoplatonic interpretations, and will suggest a practical model for approaching verisimilitude in late 17th- and early 18th-century musical drama.

DUJKA SMOJE (Faculté de Musique, Université de Montréal), *Celebrating music: Chagall's ceiling of the Opera Garnier.*

At the opening of the 1964 celebration of the Opera Garnier, Chagall declared: "I wanted to paint on the top a bunch of dreams, to reflect as in a mirror, creations of actors and musicians, to remind the colourful clothes of the audience sitting on the lower level. To sing as a bird, free of any theme and method. To render homage to the great composers of opera and ballet."

The aim of this paper is to have a closer look of Chagall's fantastic painting, to enter in the imaginary realm of music and musicians, surrounded by the crowd of weightless figures in a dancing ring as floating in space. The dome, divided in five great fields of color, pays tribute to the great composers of the musical stage, from Orpheus to Stravinsky. The visionary spectacle is animated by symbolic figures, opera and ballet characters, birds and stars in brilliant colors and vivid movement. Fantasy, naïvety, improvisation seduce the eye; they possess the depth and the power of emotion almost equal to the intensity of music they evoke. Beyond the visible level, the vast Chagall's composition enters in the fantastic space of legends and dreams, transforming the Opera dome in a sphere of celestial music.

LUÍS SOUSA & LUZIA ROCHA (Centro de Estudos de Sociologia e Estética Musical, Universidade Nova de Lisboa), *"Ridendo castigat mores", or The theatrical side of human life in 17th-century Portuguese ceramic tiles.*

A play or opera does not need to be always performed inside a theater or an opera house. The theatrical side of human nature, its comical and satirical side, is taken to an extreme when the spectator who applauds is also the main character of a moralizing "play" that criticizes him.

Our presentation emphasizes the satirical and popular tradition whose motto is "Ridendo castigat mores" (By laughing we may criticize our habits). When compared with a more serious themes it might be normal to put aside such a playful subject, thought this subject reveals a slashing and powerful criticism which is at the same time also very intelligent. The bizarre and eccentricity of the representation of human actions performed by *macacos* (monkeys)—from there originated the Portuguese name *macacarias* (*singeries*)—can be understood as a communication strategy. The spectator's moral is destroyed by the reduction of its human being condition to the one of an animal. The nearness of this representation and the similitude with daily life makes the satire more efficient. In the context of 17th- and 18th-century Portuguese art, the ceramic tiles are, without any doubt, one of the most important supports that reflects, in a *sui generis* way, the society that promoted it. Scenes of dance, hunting, or mythology, are the most frequent but, in the court society, the *macacarias*, are some amazing marginal notes in the script that criticizes the theatrical side of daily life.

DANIEL TÉRCIO (Instituto de Etnomusicologia, Centro de Estudios de Música e Dança, Lisbon), *The desire for opera and ballet at the 17th- and 18th-century Portuguese society.*

Throughout the 17th and 18th centuries, dance and music appeared as very important iconographic themes. By searching in the grammar for the way in which theatrical dance and music have been captured, we naturally discover one of the most suggestive national pictorial expressions: the art of the tile. With dance and music being recurrent themes in tile panels, there was a revelation of iconographic relationships with a view to the design of an iconological interpretation. Tile panels depicting dance and music scenes, participating in the process of making the architecture more dynamic, seem also to function like mirrors, or rather, open windows onto the daily life the theatrical landscape of life, displaying the manners and models of social behavior. The 17th- and 18th-century Portuguese spectator had, before his eyes, on the walls of gardens and salons as many paradigms of courtly behavior as depictions of scenes from the theater and opera. Among them could be recognized psychological types, such as "comedians", maschere from the Italian commedia dell'arte, and the tragic figures of serious opera as well as incidents similar to those to be seen in places of public entertainment. Tile paneling, to some extent, fulfilled a ludic sense of life, displaying learned models or parodies due to the taste for burlesque. This does not mean that, in Portugal, figurative tile panels should be seen as a "photograph" of national reality. On the contrary, one may consider those depictions as reproductions (and reinterpretations) of patterns, then circulating throughout Europe. This presentation intends firstly to examine the use of the Dutch, Flemish and French repertoire of engravings in depictions of figurative tile panels, and secondly to propose an interpretation for that procedure; in fact, the hypothesis is that the procedure signalize the desire for opera and ballet at the 17th- and 18th-century Portuguese society.

HANA URBANCOVÁ (Ústav Hudobnej Vedy, Slovenská Akademémia Vied, Bratislava), *Iconography of funeral rituals: Lamentation, gesture and ritual role.*

Traditional rituals connected with death were wide-spread in Europe. Keeping a vigil over the body, followed by funeral processions and placing the body into the grave used to be accompanied by the lamentations, a specific genre that presented ritualized communication of suffer and sadness expressed vocally in a manner bordering between natural crying and stylized singing. The basic function of lamentation was to take leave of the deceased person and providing his or her departure to the other world. Lamentations were performed by *weepers*—usually female relatives of the deceased or hired women. Iconographic sources confirm that in the past funeral rituals were part of culture of various social layers. In some European rural areas they persisted until the 20th century.

Visual sources representing funeral lamentation in Slovakia provide information about phases of ritual and indicate that the lamentations performed by female weepers play an important role. Weepers can be recognized in images by their gestures, postures, and location in the ritual space. A comparison between randomly chosen images from the 11th to 16th century with the photographic documentation made during the 20th century confirms a long-term persistence of elements related to the tradition of lamentation in funeral rituals.

ŠTĚPÁN VÁCHA (Ústav Dějin Umění, Academie Věd České Republiky, Prague), *Iconographic sources for Fux's opera* Costanza e Fortezza, *newly interpreted from the point of view of historical performance practice.*

The festa teatrale *Costanza e Fortezza* of Johann Joseph Fux, performed in Prague during the coronation visit of emperor Charles VI in September 1723, on the occasion of the birthday of his wife, Elisabeth Christine, attracts attention not only for its importance in music history, but also from the point of view of historical performance practice. The main iconographic sources of the performance are engravings of scenic projects of Galli-Bibiena, which provide views of the colossal building of the open-air theater, built for this occasion near Prague Castle. Their reading against archival documents makes it possible to reconstruct the opera theater which once stood at the Prague castle and analyze its spatial and acoustic conditions. Bibiena's engravings will be discussed with the regard to the performance practice of Baroque opera (seating of musicians in the orchestra pit, position of singers on the scene) and confronted especially with my own experiences gained during the period-style opera performances given at the Baroque theater in the castle at Český Krumlov.

DARYA VOROBIEVA (State Institute of Art History, Moscow), *Peculiarities of ancient Indian theater as reflected in musicians' images in Ellora cave temples.*

Temple was in ancient India a place that accumulated different art forms, and performing arts were presented there together with the plastic arts and painting. Such a vital synthesis of arts has affected all senses of believers: during the ritual (*pūjā*) at a temple priests have presented Gods with water, gifts, incense and fire, and have chanted hymns, while musicians and dancers have filled the temple space with gestures, shadows and sounds of instruments. Performances, narrating mythological stories, were held in temples as well. Despite this synthesis, arts were divided: each art in India had its own rules from the very ancient times. These rules were fixed in theoretical scriptures (*shāstras*): *Nātyashāstra* was dedicated to theater; *Shilpashāstra* was dedicated to sculpture, and *Vāstushāstra* tells about architecture.

I will present musical performance as reflected in temple sculpture, and relations between music and sculptures that have had the same mythological background and same aesthetical principles. Certainly, in designing them artists followed a set of laws, which however were not too detailed what makes us

believe that sculptors have drawn some of their inspiration from visual experience, such could have been images of gods seen in theatrical performances. As a result, deities have obtained attributes of actors. Minor beings represented in sculptures also had their parallels in ancient theater: *apsaras* and *gandharvas* parallel members of orchestras, *ganas* parallel theatrical clown *vidūshaka*. Moreover, human figures represented dancing and playing musical instruments reflect ancient ritual actions. Ellora is a rather big cave complex, carved between the 5th and the 13th century, consisting of 34 temples dedicated to three main religions of ancient India: Hinduism, Buddhism, and Jainism. All inner temple space is practically covered with relief images, what makes a convenient material for research. On the one hand, sculptures can reveal peculiarities of ancient Indian theater, and on the other hand, the only way to understand the meaning of relief details is to learn theoretical works on theater.

EMILE G.J. WENNEKES (Universiteit Utrecht), *Mengelberg conducts* Oberon: *The conductor as actor anno 1931.*

Early moving pictures of orchestras in performance are often considered neither chalk nor cheese. They have been only marginally studied to date as an independent phenomenon both in musicology and in film studies. An integrated approach to the aspects of film, scenography, choreography and film direction alongside musicological concerns and archival (historical) investigation could alleviate this situation.

I would like to propose a paper on an intriguing film dating from 1931 wherein Willem Mengelberg is seen (and heard) conducting the Concertgebouw Orchestra in segments of Weber's *Oberon*. The concept, context, studio décor as well as the (musical) performance will be analyzed. Why was this film made? Why and by whom was the interior of the main hall of Amsterdam's famed Concertgebouw minutely reconstructed in the sound studio in Epinay sur Seine, on the outskirts of Paris? [It is likely to be the significant Russian designer Lazare Meerson (often a collaborator of the director René Clair) who also figures in the recent publication *Film architecture and transnational imagination* by Tim Bergfelder, Sue Harris and Sarah Street (Amsterdam, 2007).] How were the recordings made? Upon whose initiative, and for which consumer group(s)? Where should we place this recording in the then very actual patent war waging between Western Electric & RCA and their European counterparts? Who successfully convinced the initially sceptical Mengelberg to eventually "play himself", to undertake the theatrics required, whereby, one could argue, two levels of performativity arise. Several significant questions of definition are inherent to this research and paper, for example, which elements are to be considered as diegetic, and which elements as extra-diegetic music?

These are the types of questions that will be posed and researched using this particular, rich visual source. It is one of the case studies in a general project concerning performative musicology now being initiated by members of the Faculty of Media and Culture Studies of the University of Utrecht.

PANEL PRESENTATION

Between tradition and modernity: Discovering Daniel-Lesur as stage composer.

Daniel-Lesur (1908–2002) is the composer's Alice Lesur youngest son. He was taught the organ and composition by Charles Tournemire, while studying at the Conservatoire de Paris in the 1920s. He then began a dual career as an organist and a composer founding in 1936 the Groupe Jeune France with Yves Baudrier, André Jolivet and Olivier Messiaen. After World War II, he terminated his organist career and composed film music, operas (*Andrea del Sarto*, 1969; *Ondine*, 1982; *La Reine morte*, 1995), ballets, and vocal music, especially on Claude Roy's poems. He has also been a great figure of French musical world, "en marge des avant-gardes"; for example, he was head of the Paris Opera during the two years before Rolf Lieberman's mandate.

CÉCILE AUZOLLE (Université de Poitiers) *Daniel-Lesur: A musical life in pictures (1908–2002).*

Presentation of of Daniel-Lesur's life seen through iconographical sources, coming from his own archives.

GIUSEPPE MONTEMAGNO (Observatoire Musical Français, Paris), *"Avec un peu d'Espagne autour": French imaginary of Iberian iconography.* L'Étoile de Seville *(1941).*

Premiered at the Célestins Theatre in Lyon on 18 March 1941, then performed in Vichy and Paris, *L'Étoile de Séville*, a tragedy "in two days" by Albert Ollivier, after Lope de Vega, marked the debut of the Jeune-France association. The Association's aim, regarding theater, was to reaffirm an "art of expression", instead of an "art of pleasure". The incidental music was composed by Daniel-Lesur, supported by the poet Claude Roy, who wrote the text of two songs, the *Chanson de l'Esclave* and the *Chanson de la Prison*. The drama—based on the touching history of Estrella, a young, beautiful woman from Sevilla who refuses to become the king's favorite—was selected by the authors and performers in order to reaffirm values, such as honor, virtues and probity, and to renew the repertory in the wake of the 1940 French military collapse. Between tradition and modernity: discovering Daniel-Lesur as stage composer.

For this reason, the tragedy was set "without any concern for historical truth, but with a view to showing human reality" and featuring feelings and psychologies well-known to the spectators. Designed "with his wild brush" by Jean Le Moal (1909–2007), "the most violent and fierce of the group", settings and costumes were far from reflecting a picturesque and anecdotic Iberian iconography, even though it was critical to recreate a Spanish context: in a remote, stylized time and land, Estrella's life and feats must be considered as an everlasting example—a sort of Jeanne d'Arc, praised as such at the time—against corruption and perversion. In so doing, the whole performance of *L'Étoile de Séville* contributes to metamorphosing a French imaginary of Spanish world, contributing to the final decline

of the myth of exoticism and proposing an "engagée" vision of the theater.

JÉRÔME ROSSI (Université de Paris-Sorbonne), *Composing for marionnettes: Cinematographical extravaganzas in Daniel-Lesur's music (1942–1949).*

In 1942, Daniel-Lesur turns to the film music. Among his first scores for the cinema, three are intended to accompany filmed marionnettes shows: two of them support sequences included in documentaries (*Surprises de la vie* and *Mémoire des maisons mortes* by Paul Gilson) and the third, the most important, extends over the whole duration of the underlying marionette show movie (*Fleur de fougère*, Ladislas Starewitch). The magical world of the directors and their technical ingenuity caused Daniel-Lesur to leave traditional forms of classical music and to work on sound.

NICOLAS SOUTHON (Université de Tours), *When opera and scenography come into conflict:* Ondine*'s case (1982).*

"The battle of Ondine will not take place", was the title of a review the day following the creation of Daniel-Lesur's second opera (1982). The work's unfavorable reception is essentially attributable to the gap between its traditional musical language and avant-garde scenography. Claiming Monteverdi's and Mozart's heritage, but refusing the "leveling" of Wagner, Daniel-Lesur indeed composed an "opéra à numéros". According to the composer, *Ondine* "is in line with tradition, but not with continuity" — the nuance is important. In opposition to this, Jean-Claude Fall, the *Ondine's* stage director, aimed at "insisting on the operas half-dream half-reality climate", through an "austere and refined show" which transposed "traditional romanticism into a contemporary romanticism": on stage, undines wore trench-coats and Borsalino hats, the king's palace was made of concrete, then long black and white lines that "signify things more than they express them", formed a geometric scenery. It seems that the opposite visions of the composer and the stage director came from two different readings of the very ambiguous Giraudoux's play. Daniel-Lesur mainly remembered its Germanic inspiration, poetry and marvelous, whereas Jean-Claude Fall was maybe more faithful to the writer's irony, detachment and originality, but at the cost of a dissonance with the score he had to serve. One year after Ondine's creation, Daniel-Lesur considered with bitter disappointment that an opera's music and subject in his time were only "an excuse for rereading", as stage directing had become "the essential in a dramatic performance". Relying on scenographic sources, on the score, and on *Ondine*'s press reviews, we will try and understand the exact nature of such discrepancy, and to show why this opera went unheeded.

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