

WEDNESDAY, 5TH JULY / AFTERNOON II

	A-122	A-126	A003
	Opera and Transnational Shifts Chair: DAVID ROSEN	Staging Opera Chair: CÉLINE FRIGAU MANNING	Opera and Cinema II Chair: SASCHA WEGNER
16h30	LUÍSA CYMBRON <i>Donizetti's Il furioso all'isola di San Domingo</i> in the Iberian Peninsula: in Search of a Transnational Approach	HELENA KOPCHICK SPENCER Henri Justamant's Choreographies for <i>Les Huguenots</i> and <i>La Favorite</i> at the Paris Opéra, 1868/69	MARCO LADD Film Music <i>avant la lettre?</i> Disentangling Film from Opera in Italy, 1913
17h05	DIANA HALLMAN Venetian "Terreur" in Nineteenth-Century Franco-Italian Opera: Halévy's <i>La Reine de Chypre</i> and Verdi's <i>I due Foscari</i>	BENJAMIN WALTON Technological Phantoms of the Opéra	CHRISTY THOMAS Scoring the Silents: Casa Ricordi and Savoia Film <i>Germania</i> (1914)
17h45	Tosca Award's Winner Address		A003
	Chair: MARCO BEGHELLI		
	SARAH FUCHS SAMPSON Performing Provence: Emma Calvé and the <i>Chanson de Magali</i> at the Opéra-Comique, in Arles, and on the Phonograph		
19h30	● Lecture Recital "The Art of Fortepiano Singing" Leonardo Miucci, fortepiano @ Aula Muesmatt		

OPERA AND TRANSNATIONAL SHIFTS

Chair:

DAVID ROSEN, Professor emeritus of Music at Cornell University, works primarily with nineteenth- and early twentieth-century Italian music, although he has written about opera theory, French grand opera, Mozart piano concertos, and Stanislavsky as opera director as well. He edited Verdi's *Messa da Requiem* in *The Works of Giuseppe Verdi* and wrote the Cambridge Music Handbook about that work. He is a member of the editorial board of *The Works of Giuseppe Verdi* and the *comitato scientifico* of the Centro studi Giacomo Puccini (Lucca, Italy).
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LUÍSA CYMBRON is Associate Professor of Musicology at the Universidade Nova (Lisbon) and a researcher at the Centre for Sociology and Musical Aesthetics Studies (CESEM). Her main areas of specialization are the history of Portuguese music (nineteenth century), Italian opera and musical relations between Portugal and Brazil. She is the author of *História da Música Portuguesa* (with Manuel Carlos de Brito; Lisbon, 1992), *Verdi em Portugal 1843-2001* (Lisbon, 2001) and *Olhares sobre a Música em Portugal no Século XIX* (Lisbon, 2013). She has published and participated in research projects both in Portugal and abroad.
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Donizetti's *Il furioso all'isola di San Domingo* in the Iberian Peninsula: In Search of a Transnational Approach

In Portugal, an old popular saying claims that "neither a good wind nor a good marriage will come from Spain". This proverb, even when decontextualized, allows us to understand the rigid separation that existed between Spain and Portugal for centuries. However, from the viewpoint of nineteenth-century producers of Italian opera, the political-administrative divisions within the Iberian Peninsula appeared blurred. This phenomenon suggests seeking out a transnational approach that, with one single exception, never interested Portuguese and

Spanish musicologists. Starting with Donizetti's *Il furioso all'isola di San Domingo* (Rome, 1833), an opera that enjoyed a wide circulation, this paper aims to explain the reasons and conditions that characterized its success in the Iberian Peninsula.

DIANA R. HALLMAN, Associate Professor of Musicology at the University of Kentucky, centers her research in nineteenth-century French opera and cultural history. She is author of *Opera, Liberalism, and Antisemitism in Nineteenth-Century France: The Politics of Halévy's "La Juive"* (Cambridge, 2002; 2/2007) and made contributions to *The Cambridge Companion to Grand Opera* (Cambridge, 2003), *Music, Theater, and Cultural Transfer: Paris, 1830-1914* (Chicago, 2009), *Le Concours du Prix de Rome de la musique, 1803-1968* (Lyons, 2011), *Sephardism: Spanish Jewish History and the Modern Literary Imagination* (Stanford, 2012), and *Meyerbeer and Grand Opéra from the July Monarchy to the Present* (Turnhout, 2016). – diana.hallman@uky.edu

Venetian "Terreur" in Nineteenth-Century Franco-Italian Opera: Halévy's *La Reine de Chypre* and Verdi's *I due Foscari*

In nineteenth-century theater, representations of Venetian "terreur" appear as tropes of fiction and myth, but also as overt or obscured political signifiers. Against a background of intercultural, transnational associations, this paper will contrast depictions of Venice in Halévy's *La Reine de Chypre* (1841) and Verdi's *I due Foscari* (1844) in text, music, and mise-en-scène, with considerations of formative ideas, censorship restrictions, and performance adaptations. It will explore the political implications of the Venetian trope across national, regional, and institutional contexts—questioning the impact of Napoleonic vestiges in the early 1840s, Risorgimento activities, and Venice's rejection of Verdi's proposed work.

STAGING OPERA

Chair: CÉLINE FRIGAU MANNING, see p. 5

HELENA KOPCHICK SPENCER is Assistant Professor of Music History and Affiliated Faculty in Women's and Gender Studies at the University of North Carolina Wilmington. Her primary area of research is nineteenth-century French opera and ballet, and her essays have been published in the volumes *La Sylphide: Paris 1832 and Beyond* (Alton, Hampshire, 2012), and *Meyerbeer and Grand Opéra from the July Monarchy to the Present* (Turnhout, 2016). She has presented papers at national and regional meetings of the American Musicological Society, British and North American conferences on nineteenth-century music, and tosc@bologna.2015. – spencerh@uncw.edu

Henri Justamant's Choreographies for *Les Huguenots* and *La Favorite* at the Paris Opéra, 1868/69

During the 1868/69 season, Henri Justamant served as ballet-master of the Paris Opéra, where his duties included creating and directing dances for that year's reprise productions of Meyerbeer's *Les Huguenots* and Donizetti's *La Favorite*—tasks for which he received critical acclaim in the Parisian press. This paper examines Justamant's surviving choreographies, transmitted in manuscript staging manuals held by the Theaterwissenschaftliche Sammlung der Universität zu Köln, for selected numbers from those two operas: the infamous Act II bathing ballet from *Les Huguenots* and the pair of *chœurs dansés* that open Act I, Tableau 2 of *La Favorite*.