Mayr-Studien 7

Iris Winkler

Napoleons Traumrollen

Alexander und Trajan im Werk des Komponisten Giovanni Simone Mayr

Musik und Kulturpolitik
im napoleonischen Venedig und Mailand



MUSIKVERLAG KATZBICHLER • MÜNCHEN – SALZBURG

Napoleons Traumrollen

Alexander und Trajan im Werk des Komponisten Giovanni Simone Mayr

Iris Winkler

Musik und Kulturpolitik
im napoleonischen Venedig und Mailand

Mayr-Studien 7, Musikverlag Katzbichler, München-Salzburg 2014, 208pp

"PEL GLORIOSISSIMO E AUGUSTISSIMO RE NAPOLEONE"
(Toute l'Italie sera soumise â ma loi)

Eventful indeed, auspicious maybe, with a lasting material impact it is true, Napoleon's descent upon Italy remains contentious - except perhaps musically. Mayr was not alone in recording such a momentous interregnum and a handful of imperial offerings from his hand has come down to us, marking not just a fleeting political affiliation but also a thematic drift in his rapidly evolving repertoire. The list of works in this important book spans the period between 1797 when his farsa *Il segreto* at the Teatro San Moisè in Venice featured the *carmagnole* in a brilliant finale and the exuberant 1811 festivities for the Baptism of the King of Rome in Bergamo, with, as *points de repère*, the *Te Deum* sung in 1805 for the Coronation of Napoleon in Milan Cathedral and a clutch of gloriosissime cantate of unbridled fervour. Iris Winkler details the preparatory phases for this high profile but unpredictable and unwonted Napoleonic imposition with great finesse, most notably in respect of the effusion that accompanied his advent from such literary "sunflowers" as Vincenzo Monti, Angelo Anelli and Giuseppe Maria Foppa. The radical substance of such a prostrate welcome for a foreign conqueror supplies a key to the climate of change that banished the musical certainties of the *ancien régime* in Italy. Mayr was a composer at the heart of this evolution and his music straddles the period stylistically and subjectively without - it should be noted - entirely unblemished commitment. Such a scepticism invests this important study with an especially perceptive eye.

The opening chapters detail the groundwork: *Einleitung* introduces the young Napoleon's musical tastes, including his liking for Paisiello (and an unfortunate but formative clash with Cherubini); *Einführung in die Thematik* covers the enthusiastic reception for this nascent imperial comet over an unwitting lagoon; the twin sections *Napoleon und die Kunst der Repräsentation/Napoleon und die "Gewalt der Musik": Chantons du nouvel Alexandre* recount, among other significant items, his brush with revolutionary and other French composers and initial link with Mayr; *Facetten des kulturellen Lebens in "napoleonischen" Venedig*

is concerned with the tidal wave of renewal that surged along the Grand Canal at this moment of crisis; while various important sub-sections - *Politische Verhältnisse* for example covers the abject imploding of the once serene republic and *Huldigungen, Huldigungsmusiken, Huldigungsprogramme* refers to the stream of hommage that came his way in its wake, more intensely focussed in the ensuing section *Huldigungskantaten in Venedig*. This latter brings Ferdinando Bertoni, Vittorio Trento, and Stefano Pavesi on to the laudatory scene culminating in cantatas for Napoleon's footfall in the Piazza San Marco invoking such beings as "*Giove, Clemenza e Valore*" and other flattering denizens of a highly speculative Parnassus thought appropriate to the adulation of the "*augustissimo ed altissimo nostro imperatore e re*". This introductory section also includes a selective study of the sacred panorama of the Bavarian composer over many decades in *Musik und Liturgie* which outlines Mayr's devotional works both before and after the imposition of Napoleon Bonaparte upon the peninsula, with his shadowy *Te Deum* for the latter's Italian enthronement at its heart.

Was it actually written specifically for this occasion? A part autograph score remains in Bergamo. It could have been the true apex of his actual commitment to the Emperor: "*il famoso Te Deum scritto nell'occasione dell'incoronazione di Buonaparte*" in the words of Calvi, momentously performed in the Milan Duomo on 26 May 1805 with a vast orchestra divided into four parts, a double chorus and a quartet of soloists, with the triumphant Corsican soldier seated on a throne surrounded by *quattro statue dorate simboleggianti vittorie con palme in mano* hearing a votive Mass according to the Ambrosian rite during which he swore an oath of fidelity to cries of "*Vivat*", "*Vivat Imperator Rex in æternum*" culminating in a crash of artillery. But no one, apart from Calvi, seems to have recorded Mayr's authorship of this *Te Deum*. That the Emperor's eternal sovereignty did not come to pass was not the fault of Mayr, nor is it Mayr's fault that his name is missing from the innumerable accounts of the occasion. The extraordinary confusion surrounding the authorship of this *Te Deum* is extensively covered in these pages in great detail, its various attribution to Ambrogio Minoja and Francesco Pollini examined exhaustively together with the contingent celebration of festivities in the theatre. Iris Winkler here uncovers an unrivalled tapestry of events of import to the musical culture of the day, but the truth remains inconclusive amid the indulgent details.

No such ambiguity covers the cantatas Mayr composed for Napoleon. If the Emperor did nothing else he certainly inserted an heroic lapsus into Mayr's compositional sequence. Though his *Lodoïska* (1799 version) was revived expressly for Napoleon at La Scala (in May 1805) such Cherubiniesque heroines were currently sacrificed on the altar of macho

solidarity. How much of this was due to conviction and how much to cynicism is hard to determine. From the heights of Bergamo Alta between 1803 and 1806 Mayr evoked Hercules (*Ercole in Lidia* 1803), the conquistador Alonso (*Alonso e Cora* 1803) and the Indian hero Zamori (*Palmira* 1806) [Napoleon's favorite opera was Paër's *Achille* of 1801]. From 1807 onwards these heavyweight studs were trumped imperially by classical potentates like the Emperor Trajan, Faramondo and Numa Pompilio.

With a text by Angelo Anelli *Trajano,* a *Cantata pel Giorno Onomastico di Sua Maestà Napoleone il Grande e per la Pace* (often confusingly listed as "San Napoleone, cantata") was sung at La Scala on 16 August 1807 on which occasion Teresa Belloc sang the role of La Pace. With a text by conte Giovanni Battista Carrara Spinelli the *Cantata per le Auguste Nozze di S.M. Imperatore e Re Napoleone I* was sung in Bergamo on 10 May 1810 (for his second marriage to the Archduchess Marie-Louise of Austria) with a roster that included Giuseppe Viganoni among the soloists. Also with a text by Spinelli and for the same event, appeared his "Già squillan le trombe", *Faramondo,* for voce solo (either soprano or tenor); followed in due course and logically enough by "Sommi Numi", *Numa Pompilio Per la nascita del Re di Roma* of 1811, together with a further cantata, poet undisclosed, for the same occasion written for Bergamo. The series capped by "Omnipossente Diva", the *Cantata per le Feste del Comune di Bergamo in Occasione del Battesimo di Sua Maestà il Re di Roma* in the Teatro Riccardi of that same city with chorus and two tenors and two basses on 9 June 1811 and a further text by the obliging Spinelli.

This seems to have been the end of his heroic phase and he then peaceably returned to arcadian and proto-romantic shores. All these cantatas, with many attendant extras are here described in minutely scientific detail. The new *Alexandre* has clasped hands with the old *Trajano.* **Napoleons Traumrollen** itemises the euphoria and idealism that coloured a shortlived presence on the Italian peninsula. The Napoleonic era - the Emperor in person even - was a pivotal force in the work of Johann Simon Mayr, his autocratic descent upon church and stage coming at the very cusp of the demise of one century and the dawn of the next with all that implies of brutal revolution in Europe, liberal disassociation from the past, and a welcome freedom in the mood and content of music. This study is full of wonderful insights concerning the trauma surrounding the arrival of Napoleon upon Italian soil, but the finite detailing, so necessary and fascinating to scholars - inevitably blurs the specificity that would aid the musical newcomer fully to understand its meaning and purpose.

Alexander Weatherson

[Parte seconda dell'articolo *Sulla "Fausta" di Donizetti: la fonte letteraria, la fortuna teatrale* di PAOLA CIARLANTINI, in Donizetti Society Newsletter 122, pp. 19-25]

APPENDICE

Cronologia teatrale della *Fausta* di Gaetano Donizetti
Periodo 1832 - 1860

Tale cronologia corregge, rielabora e integra quella fondamentale redatta nel 1981 da Saverio Durante (cfr. *infra*, in Fonti e Bibliografia, DURANTE 1981 e 1987), grazie anche alla gentile collaborazione di Giuseppe Martelli e Fulvio Stefano Lo Presti, che hanno messo a disposizione informazioni e le loro preziose biblioteche. Un sentito ringraziamento va anche all'eredità Kaufman che ha reso disponibile la banca-dati del compianto musicologo Thomas G. Kaufman di New York, e a Alexander Weatherson per la supervisione.
Ogni allestimento, progressivamente numerato, è stato così indicato:

- Città, teatro, data o stagione:

- Nome e cognome dei cantanti segnalati dalle fonti, seguiti dal ruolo in sigla tra ( ). I ruoli sono stati elencati nel seguente ordine: Costantino (CO); Fausta (FA); Crispo (CR); Beroe (BE); Massimiano (MA); Licinia (LI); Albino (AL).

- Fonti e Bibliografia, in sigla tra [ ] e, nell'ordine: fonti d'epoca, repertori librettistici, cronologie teatrali, dizionari, monografie.

- In chiusura, la voce NOTE compare solo quando si ritiene di fornire ulteriori informazioni utili su quel determinato allestimento, sulla stagione o altro. Ogni integrazione dell'Autrice rispetto alle fonti documentarie e bibliografiche consultate è indicata tra [ ].

°°°°°°°°°°°°°°°°

1. Napoli, T. S. Carlo, 12 gen. 1832: Antonio Tamburini (CO); Giuseppina Ronzi-De Begnis (FA); Giovanni Basadonna (CR); Virginia Eden (BE); Giovanni Battista Campagnoli (MA); Edvige Ricci (LI); Giovanni Revalden (AL). [TAL 9°, suppl. al 412 del 9 feb. 1832, pp. 199-200; BINI-COMMONS; MELISI 873; BLACK 25]. NOTE: opera allestita per il compleanno del Re di Napoli. Alla prima assistette lo scrittore Walter Scott, che morirà pochi mesi dopo. Esito buono. Ottenne otto recite, più una al T. del Fondo (vedasi *infra*). Secondo Black, nel periodo da lui preso in esame (1833-1848), l'opera non tornò più a Napoli

2. Napoli, T. del Fondo, 30 ag. 1832: Luigi Lablache (CO); Giuseppina Ronzi-De Begnis (FA); Giovanni Basadonna (CR); Virginia Eden (BE); Giovanni Battista Campagnoli (MA); Edvige Ricci (LI); Giovanni Revalden (AL). [DURANTE 1981].

3. Milano, T. alla Scala, 26 dic. 1832: Carlo Zucchelli (CO); Adelaide Tosi (FA); Francesco Pedrazzi (CR); Gaetana Ramella (BE); Domenico Spiaggi (MA); Adelaide Villani (LI); Giuseppe Vaschetti (AL). [Libretto; TAL 10°, suppl. al 459 del 3 gen. 1833, p.166; MELISI 874; TINTORI]. NOTE: esito infelice

4. Madrid, T. de la Cruz, 23 genn.1833: Giovanni Inchindi (CO); Henriette Méric-Lalande (FA); Ignazio Pasini (CR); A. Campos (BE); Fernandez (LI). [DURANTE 1987; MANFERRARI].

5. Venezia, T. La Fenice, 26 dic.1833: Orazio Cartagenova (CO); Giuditta Pasta (FA); Domenico Donzelli (CR); Giuditta Saglio (BE); Nicolao Fontana (MA); Carolina Lussanti (LI); Lorenzo Lombardi (AL). [TAL11°, 513, 9 gen. 1834, pp. 157-158; GIRARDI-ROSSI]. NOTE: esito mediocre

6. Torino, T. Regio, 16 gen. 1834: Paolo Barroilhet (CO); Amalia Schutz-Oldosi (FA); Giovanni Battista Genero (CR); Marianna Franceschini (BE); Natale Costantini (MA); Annunziata Fanti (LI). [Libretto; TAL 11°, 510, 19 dic. 1833, p. 130 e 512, 2 gen. 1834, p. 149; MELISI 876; BASSO]. NOTE: allestimento curato dallo stesso Donizetti. Esito discreto

7. Palermo, T. Carolino, 6 feb.1834: Giuseppe Marini (CO); Marietta Napoleona Albini (FA); Giovanni Basadonna (CR); Rosaria Pasta (BE); Basilio De Ninnis (MA); Giovanni Grifo (LI); Mariano Sansone (AL). [TAL 12°. 521, 6 marzo 1834, pp. 11-13; MELISI 875; LEONE]. NOTE: il tenore Basadonna sostituì il collega Pietro Gentili. E' in questa recensione di TAL che si nomina *Il Crispo* di Tommaso Sgricci come fonte soggettistica della *Fausta* di Donizetti. Esito discreto

8. Genova, T. Carlo Felice, 31 maggio 1834: Giovanni Schober (CO); Amalia Schütz-Oldosi (FA); Antonio Poggi (CR); Margherita Rubini (BE); Pietro Novelli (MA). [Libretto; TAL 12°, 536, 19 giugno 1834, pp.146-147; IOVINO]. NOTE: esito mediocre, secondo TAL "nello spartito non vi si trova nessuna novità"

9. Cadice, T. Italiano, ag.-sett. 1834: Moncada (CO); Cristofani (CR); Annetta Fischer-Maraffa (FA), la Ghedini. [TAL 11°, 551, 2 ottobre 1834, p. 47, che cita il «Diario di Cadice» 6499 del 17 agosto 1834; DURANTE 1981]. NOTE: esito felice

10. Bologna, T. Comunale, 18 ott. 1834: Celestino Salvatori (CO); Giuditta Pasta (FA); Domenico Donzelli (CR); Marianna Guglielmini (BE); Nicolao Fontana (MA); Luigia Crociati (LI); Giacomo Roppa (AL). [MELISI 877; TREZZINI].

11. Lisbona, T. S. Carlos, 27 dic. 1834: Luiz Maggiorotti (CO); Eloisa Gaggi Storti (FA); Luigi Ferretti (CR); Grata Nicolini (BE); José Ramonda (MA); Clara Delmastro (LI); Josè Castellani (AL). [Libretto; TAL 13°, 590, 25 giugno 1835, p. 148; MOREAU]. NOTE: esito felice. La Gaggi Storti sostituì alla prima Paolina Monticelli

12. Barcellona, T. Principal, 7 giugno 1834: Cesare Badiali (CO), Amalia Brambilla Verger (FA), Giovanni Battista Verger (CR). [DURANTE 1981 e 1987].

13. Berlino, Konigstheater 26 feb. 1835: A. Fischer (CO), A. Hähnel (FA), Holzmiller (CR). [DURANTE 1981 e 1987; KAUFMAN].

14. Padova, T. Nuovo, 11 giugno 1835: Giuseppe Marini (CO); Amalia Schütz-Oldosi (FA); Berardo Winter (CR); Rosalinda Calamari (BE); Saverio Giorgi (MA); Marietta Mar (LI). [Libretto; TAL 13°, 589, 20 giugno 1835, p. 131; MELISI 187; CAVALIERE 287]. NOTE: esito felice

15. Oporto, T. São Joao, 28 luglio 1836: G. De Baillou (CO); Passerini (FA); Luigi Ferretti (CR). [KAUFMAN].

16. L'Avana, T. Principal, 31 dic. 1837: A.Valtellini (CO); Teresa Rossi (FA); Clorinda Corradi-Pantanelli (CR). [KAUFMAN].

17. Lodi, T. Sociale, prim.1839: Mastelli (CO); Dotti (FA); Gaetano Fraschini (CR). [KAUFMAN].

18. Pavia, T. del Condominio, giugno 1839: Gaetano Nulli (CO); Carlotta Griffini (FA); Gaetano Fraschini (CR); Teresa Cuchi (BE); Domenico Coletti (MA); Borghi (LI); Luigi Bottagisi (AL). [Libretto].

19. Catania, T. Comunale, 10 nov. 1839: Mazzetti Morrone (CO); Eloisa Gaggi-Storti (FA); Giovanni Storti (CR); Giuditta Girometti (BE); Attilio Terenzi (MA); Eugenia Savonari Tadolini (LI). [DANZUSO-IDONEA; DURANTE 1987]. NOTE: Durante indica sia Eloisa Gaggi Storti sia Eugenia Savonari Tadolini come interpreti del ruolo di Fausta nella stagione autunnale 1839 al Teatro di Catania. Potremmo dunque supporre che le due cantanti, all'epoca all'apice della fama, si alternassero nel ruolo principale

20. Vicenza, T. Eretenio, 26? dic. 1839: Pietro Novelli (CO); Giuseppina Armenia (FA); Emilio Giampietro (CR); Carlotta Remorini (BE); Giuseppe Catalano (MA); Elisa Schlatter (LI); Pietro Trapolin (AL). [Libretto; TAL 17°, 829, 9 gen. 1840, p. 157]. NOTE: esito infelice. A Vicenza nella stagione estiva 1821 era già stato rappresentato *Costantino* di Stuntz, protagonista Nicola Tacchinardi affiancato da Rosa Morandi nel ruolo di Fausta, opera che avevano affrontato nella precedente stagione di carn. al T. La Fenice di Venezia (cfr. CAVALIERE 188 e 189)

21. Firenze, T. della Pergola, 16 gen. 1840: Sebastiano Ronconi (CO); Sofia Grevedon (FA); Eugenio Musich (CR); Angela Galleni (BE); Angelo Cavalli (MA); Giulia Ricci (LI); Ettore Profili (AL). [Libretto].

22. Lisbona, T. S. Carlos, 8 marzo 1840: Marini (CO); Domenico Conti (CR). [DURANTE 1981 e 1987].

23. Brescia, T. Grande, 19 sett. 1840. [DURANTE 1981; KAUFMAN]. NOTE: DURANTE 1981 indica come data il 17 settembre

24. Lima, T. Principal, 23 sett. 1840: Josè Marti (CO), Teresa Rossi (FA), Clorinda Corradi-Pantanelli (CR). [DURANTE 1987; KAUFMAN].

25. Milano, T. alla Scala, 19 gen. 1841: Filippo Coletti (CO); Eugenia Tadolini (FA); Domenico Donzelli (CR); Felicita Bayllou Hillaret (BE); Pietro Novelli (MA); Amalia Gandaglia (LI); Napoleone Marconi (AL). [MELISI 879; TINTORI].

26. Piacenza, T. Comunitativo, 15 aprile 1841: Matteo Albertì (CO); Carlotta Griffini (FA); Giovanni Storti (CR); Elena Martini Dai Fiori (BE); Francesco Canetta (MA); Marietta Laghi (LI). [Libretto; FORLANI].

27. Vienna, Kärntnertortheater, 26 aprile 1841: Filippo Coletti (CO); Eugenia Tadolini (FA); Domenico Donzelli (CR). [DURANTE 1981; KAUFMAN].

28. Londra, Her Majesty's Theatre, 29 maggio 1841: Antonio Tamburini (CO); Giulia Grisi (FA); Mario [Giovanni Matteo De Candia] (CR). [DURANTE 1981].

29. Parma, T. Ducale, 29 maggio 1841: Matteo Alberti (CO); Carlotta Griffini (FA); Francesco Gumirato (CR). [DURANTE 1981].

30. Lima, T. Principal 3 giugno 1841: Josè Marti (CO); Teresa Rossi (FA), Clorinda Corradi-Pantanelli (CR). [DURANTE 1987; KAUFMAN].

31. Barcellona, T. Liceo de Montesiòn, sett. 1841: L. Battaglino (CO), F. Rocca-Alessandri (FA), Galliani (CR). [DURANTE 1981 e 1987].

32. Alessandria, T. Comunale, 19 ott. 1841: Amalia Brison (FA); Pelosio (CR); Ambrosini (MA). [«Il Pirata», 22 ottobre 1841].

33. Palermo, T. Carolino, nov. 1841: Pietro Balzar (CO); Anna Gambardello (FA); Giovanni Paganini (CR); Achille De Bassini (MA). [LEONE].

34. Milano, T. alla Scala, carn. 1841-1842: Filippo Coletti (CO); Eugenia Tadolini (FA); Domenico Donzelli (CR); Felicita Baillou Hillaret (BE); Pietro Novelli (MA); Amalia Gandaglia (LI); Napoleone Marconi (AL). [MELISI 879].

35. Reggio Emilia, T. Comunale, genn. 1842: Giuseppe Liuzzi (CO); Virginia Eden (FA); Giovanni Storti (CR); Gaetana Montani (BE); Francesco Alessandri (MA); Eugenio Manzini (AL). [FABBRI-VERTI].

36. L'Avana, T. Principal, prim. 1842: Celestino Salvatori (CO). [KAUFMAN].

37. Saragozza, T. del Liceo, feb. 1843: F. Rocca-Alessandri (FA); Lorenzo Bonfigli (CR). [DURANTE 1981; KAUFMAN].

38. Lima, 13 gen. 1843: P. Ferretti (CO); Clorinda Corradi-Pantanelli (FA); Zambiati (CR). [DURANTE 1987; KAUFMAN].

39. Bergamo, Teatro Riccardi, 11 agosto 1843: Gaetano Ferri (CO); Eugenia Tadolini (FA); Carlo Guasco (CR); Amalia Gandaglia (BE); Faustino Lonati (MA); Emilia Gandaglia (LI); Franco Corrazzari (AL). [COMUZIO]

40. Lima, 13 sett. 1843: Teresa Rossi (FA), Clorinda Corradi-Pantanelli (CR). [DURANTE 1987; KAUFMAN].

41. Lima, 14 gen. 1844. [DURANTE 1987].

42. Ancona, T. delle Muse, 26 dic. 1844: Francesco Steller (CO); Joséphine Fodor-Mainvielle (FA); Carlo Scolart Merizzi (CR); Augusta Pierfederici (BE); Filippo Alessandrelli (MA); Francesca Belli (LI); Alessandro Belli (AL). [CONATI; SALVARANI; CIARLANTINI-TOSTI CROCE]. NOTE: nel periodo preunitario Conati non registra altro allestimento nelle Marche

43. Valparaiso, [T. della Vittoria], 10 aprile 1845: P. Ferretti (CO); Teresa Rossi (FA); Clorinda Corradi-Pantanelli (CR). [DURANTE 1987; CIARLANTINI-Cantante di Marca; KAUFMAN]. NOTE: tale teatro, fatto erigere dal commerciante italiano Pietro Alessandri, con l'ausilio di tecnici italiani e del pittore bolognese Raffaello Giorgi, fu inaugurato dalla suddetta compagnia il 16 dicembre 1844 con *I Capuleti e i Montecchi* di Bellini,

protagoniste Teresa Rossi (Giulietta) e Clorinda Corradi Pantanelli (Romeo), per la direzione del marito di quest'ultima, il tenore Raffaele Pantanelli.

44. Santiago del Cile, [T. de la Universidad], 26 agosto 1845: P. Ferretti (CO); Teresa Rossi (FA); Clorinda Corradi-Pantanelli (CR). [DURANTE 1987; KAUFMAN].

45. Livorno, T. Rossini, 17 genn. 1846: Luigi Rinaldini (CO); Luisa Bassano (FA); Giuseppe Lucchesi (CR); Caterina Micheli (BE); Paolo Mazzarini (MA); Carolina Vasoli (LI); Costantino Lamponi (AL). [CHITI-MARRI 385].

46. Valparaiso, [T. della Vittoria], 26 giugno 1846: Teresa Rossi (FA). [DURANTE 1987; KAUFMAN].

47. Novi Ligure, T. [Com.], 25 luglio 1846: Giuseppe Liuzzi (CO); [Giuseppina] Berlaam (FA); Francesco Gumirato (CR). [DURANTE 1987].

48. Sassari, T. Civico, sett. 1846: Giuseppe Liuzzi (CO); Giuseppina Berlaam Massaj (FA); Francesco Gumirato (CR); Carolina Berini (BE); Lodovico Zuanni (MA). [Libretto; DURANTE 1987].

49. Novara, T. [Nuovo], aut. 1849: Edoardo Ventura (CO); Marietta Anselmi (FA); Achille Assandri (CR); Carlotta Ragusin (BE); Eugenio Grassi (MA); Giulietta Bellezza (LI); Eugenio Bellezza (AL). [RAIMONDI].

50. Rio de Janeiro, T. S. Pedro, 10 agosto 1850: Capurri (CO); Candiani (FA); F. Tati (CR). [DURANTE 1987].

51. Lisbona, T. S. Carlos, 14 feb.1851: Jean Baptiste Portehaut (CO); Clara Novello (FA); Eugenio Musich (CR); Caterina Persolli (BE); F. Reighi (MA); Marie Léopoldine Saint Martim (LI); Antonio Bruni (AL). [MOREAU; DURANTE 1987]. NOTE: secondo Durante la prima avvenne il 14 febbraio, secondo Moreau il 16.

52. Siviglia, T. S. Fernando, 2 aprile 1852: L. Assoni (CO); J. Gassier (FA); A. Volpini (CR). [KAUFMAN].

53. Venezia, T. La Fenice, 26 dic. 1858: Giovanni Guicciardi (CO); Maria Lafon (FA); Vincenzo Sarti (CR); Briseide Rossi (BE); Cesare Della Costa (MA); Orsola Bignami (LI); Antonio Galletti (AL). [MELISI 880; GIRARDI-ROSSI].

54. Milano, T. alla Scala, 26 dic. 1859: Giovanni Corsi (CO); Maria Lafon (FA); Emilio Pancani (CR); Teresina Mistrali (BE); Cesare Della Costa (MA); Orsola Bignami (LI); Gaetano Archinti (AL). [Libretto; MELISI 881; TINTORI].

NOTA dell'Autrice: la prima ripresa moderna della *Fausta* di Donizetti avvenne al Teatro dell'Opera di Roma il 27 novembre 1981 (come opera d'inaugurazione della stagione 1981-82), per volontà del sovrintendente Roman Vlad e del direttore artistico Gioacchino Lanza Tomasi. Gli interpreti furono: Renato Bruson (CO), Raina Kabaiwanska (FA), Giuseppe Giacomini (CR), Giuseppina Dalle Molle (BE), Luigi Roni (MA), Ambra Vespasiani (LI), Tullio Pane (AL), per la direzione di Daniele Oren (secondo direttore, Alberto Leone). In alcune sere cantò un cast in parte alternativo: Franco Sioli (CO), Gabriella Cegolea (FA), Manlio Rocchi (CR), Ambra Vespasiani (BE), Milly Mascaro (LI).

Fonti e Bibliografia

«Teatri, arti e letteratura», annate teatrali 1832-1840, nn. 411-829 [TAL].

«Il Pirata», 22 ottobre 1841.

Libretti originali degli allestimenti (collezione privata Giuseppe Martelli).

Archivio privato di Thomas G. Kaufman - New York [KAUFMAN].

Alberto Basso (a cura di), *Cronologia teatrale comparata* in *Il Teatro Regio di Torino 1740-1990. L'arcano incanto*, Milano, Electa, 1991, pp. 55-74 [BASSO].

Annalisa Bini - Jeremy Commons (a cura di), *Le prime rappresentazioni delle opere di Donizetti nella stampa coeva*, Milano, Skira, 1997 [BINI-COMMONS].

John Black, *Donizetti's Operas in Neaples 1822-1848*, London, The Donizetti Society, 1982, scheda 25 [BLACK].

Lia Cavaliere (a cura di), *Libretti per musica dell'Ottocento nella Biblioteca Universitaria di Padova*, Lucca, Libreria Musicale Italiana, 2005 [CAVALIERE].

Rossana Chiti - Federico Marri, *Testi drammatici per musica della Biblioteca Labronica di Livorno*, parte II, in «Quaderni della Labronica» n. 56 (febbraio 1994) [CHITI-MARRI].

Paola Ciarlantini, *Il percorso biografico-artistico di Clorinda Corradi Pantanelli, "musa" di Carlo Leopardi*, Atti del Convegno *Cantante di Marca* [Macerata, T. L. Rossi, 12-14 novembre 1999], a cura di Giorgio Gualerzi, in numero monografico di «Quaderni Musicali Marchigiani» 10/2003, pp. 73-81 [CIARLANTINI-Cantante di Marca].

Mauro Tosti Croce - Paola Ciarlantini, *La fabbrica delle meraviglie. Il teatro delle Muse nelle carte d'archivio*, Ancona, Il Lavoro Editoriale, 2011, CD allegato con cronologia della programmazione d'opera e di prosa [CIARLANTINI-TOSTI CROCE].

Ermanno Comuzio, *Il Teatro Donizetti*, Bergamo, Lucchetti Editore, 1990 [COMUZIO].

Marcello Conati, *L'opera in musica nei teatri marchigiani (1770-1859)* in *Luoghi e repertorio del teatro musicale nelle Marche*, a cura di Marco Salvarani e Flavia Emanuelli, Roma, Fratelli Palombi Editori, 2000, pp. 97-144 [CONATI].

Domenico Danzuso - Giovanni Idonea, *Musica, Musicisti e Teatri a Catania*, Palermo, Publisicula Editrice, 1985 [DANZUSO-IDONEA].

Saverio Durante, saggio per la prima mondiale moderna di *Fausta*, programma di sala Stagione Lirica 1981-1982, Teatro dell'Opera di Roma [DURANTE 1981].

Saverio Durante, *Fausta, oggi* in *Donizetti e il suo tempo* (vol. per il VI Festival Donizetti), Bergamo, Comune di Bergamo, 1987, pp. 69-79: p. 70 [DURANTE 1987].

Paolo Fabbri - Roberto Verti, *Due secoli di teatro per musica a Reggio Emilia. Repertorio cronologico delle opere dei balli 1645-1857*, Reggio Emilia, Teatro Municipale Valli, 1987 [FABBRI-VERTI].

Maria Giovanna Forlani, *Il Teatro Municipale di Piacenza (1804-1984)*, Piacenza, Cassa di Risparmio di Piacenza, 1985 [FORLANI].

Michele Girardi - Franco Rossi, *Il Teatro La Fenice. Cronologia degli Spettacoli 1792-1936*, Venezia, Albrizzi, 1989 [GIRARDI – ROSSI].

Roberto Iovino (*et al.*), *I palcoscenici della lirica. Cronologia dal Falcone al nuovo Carlo Felice*, Genova, Sagep, 1993 [IOVINO].

Guido Leone, *L'Opera a Palermo dal 1653 al 1987*, Palermo, Publisicula Editrice, 1987 [LEONE].

Umberto Manferrari, *Dizionario universale delle opere melodrammatiche*, Firenze, Sansoni Antiquariato, 1954, vol. I [MANFERRARI].

Francesco Melisi, *Biblioteca del Conservatorio di San Pietro a Majella di Napoli. Catalogo dei libretti per musica dell'Ottocento (1800-1860)*, Lucca, Libreria Musicale Italiana, 1990 [MELISI].

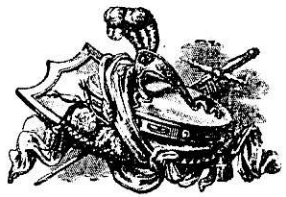
Mario Moreau, *O Teatro de S. Carlos. Dos Seculos de Historia*, Lisbon, Hugin Editores, 1999 [MOREAU].

Silvia Raimondi, *Oltre il Velario. Fantasmi di palcoscenico al Teatro Coccia di Novara*, Milano, Silvana Editoriale, 1993 [RAIMONDI].

Marco Salvarani (a cura di), *Le Muse. Storia del teatro di Ancona*, Ancona, Il Lavoro Editoriale, 2002, (Cronologia, pp. 80-122) [SALVARANI].

Giampiero Tintori, *Duecento Anni di Teatro alla Scala*, Gorle, Grafica Gutenberq, 1979 [TINTORI].

Lamberto Trezzini, *Due secoli di vita musicale. Storia del Teatro Comunale di Bologna*, Bologna, Edizioni ALFA, 1987 [TREZZINI].



THE KAUFMAN CHRONOLOGIES

THEA COOK

Open one of Opera Rara's booklets pre-2011, and you will likely find included a performance chronology by Thomas G. Kaufman for the opera in question. Alongside Jeremy Commons's essays on the operas, Tom's chronologies enriched our understanding of these works: they were a snapshot of the opera's popularity, showing its place in the repertory of the 19th century, what famous singers performed it and how often, in which countries and at what theaters. Tom contributed many articles to our newsletters and journals, wrote LP and CD liner notes, and published a massive reference work, *Verdi and His Major Contemporaries*, (VHMC) his true magnum opus. VHMC is devoted chronologies of operas by Verdi's rivals. It is a priceless resource for both the serious and amateur students of the Ottocento.

Tom was truly a one-off. Born in Austria in 1930, his love of Italian and French opera of the 19th century and of tenors was boundless, as was his impatience with Wagner and Strauss. He was a regular and very vocal contributor to all the major online opera listservs, where he was affectionately nicknamed "Tenormonster" or just "Monster." Tom never took himself too seriously and was the soul of gentlemanliness, scholarly ideals, and impish humor. He would not hesitate to correct a mistake, but corrections were always carefully thought out, documented with sources, and delivered with tact and politeness. Tom's library of books about opera was one of the largest in private hands. Crammed into his Baltimore apartment, it consisted of 12,000-13,000 volumes. Many of them were utterly obscure opera house chronologies. There were books in every conceivable language (one written in Maltese). He delighted in a series of tiny paperback volumes, whose pages detailed the entire history of an obscure French house. According to Tom, it was the only known complete set in existence. There were bound copies of periodicals - such as *Opera* going all the way back to its inception - and a collection of 19th and early 20th century Italian, French, German and English periodicals on microfilm that would be the envy of many a university library. Other shelves overflowed with a gargantuan collection of opera CDs. LP's were kept in a bursting-at-the seams storage room in the basement of the apartment building. There were ephemera too, including a large selection of printed libretti – many of them original printings from the 19th century. But Tom's most prized possession were his manuscript chronologies. These 9x12 three-ring binders were filled with raw performance data about virtually every major house – extant and defunct – from the beginning of the 19th century up to the present day. The fruit of decades of painstaking labor, they were a never-ending project, for as Tom often reminded me, such chronologies can never be really be complete. He was always finding new periodicals and deliciously obscure reference books to consult.

My Acquisition of the Chronologies

In 2009, I visited Tom and found him in good spirits despite increasingly poor health. On that visit he stunned me by saying (still with his mischievous smile) that he wanted me to have his chronologies when he passed away. It was an incredible honor, it was very humbling, and a huge responsibility. It was with misgivings that I accepted his charge. When he passed away that April 2010, I was personally devastated by the loss of my friend. But more importantly, there was no one left to take Tom's place, no one to do exactly what he had done, no one with the expertise or the limitless enthusiasm he had for his task. In the

midst of a very emotional situation, I had to make a very cursory assessment of what the chronologies contained and to make quick decisions about how to best transport and store them. At first, I was glad to have the chronologies in my possession but as the months wore on, I began to worry. They were in a poor state of preservation and deteriorating. They needed to be conserved. In my apartment, they were not easily accessible to other researchers, nor did I feel comfortable allowing others to handle them for reasons I will explain below. And though I consulted them in preparing two chronologies for Opera Rara, by virtue of their sheer volume it was daunting to use them as a source. I didn't know how to best stabilize and conserve the documents themselves. It became clear to me that the best course was to find an institution that not only understood their significance, but had the willingness and the wherewithal to preserve them from further deterioration. That proved unexpectedly difficult. I contacted university after university. I spoke with musicologists and librarians alike. Most knew of Tom's work, and many knew him personally. Some had even utilized his library. All were initially excited about the prospect of a donation of Tom's archive. But in the end, none of them was able to accept the donation. They simply didn't have the funds available to conserve the documents, catalog them, store them properly.

The purpose of this article, then, is threefold:

1. to offer a general description of the archive: its state of preservation, its organization, and its contents;
2. to suggest the outlines of a way to make the archive a useful and practical tool for researchers in the future;
3. to raise awareness of its existence among scholars and institutions in the hopes that it may yet find a more suitable home.

Physical Description and the Contents of the Chronologies

As already stated, the chronologies were originally stored on bookshelves in 3-ring binders, mostly printed by hand on paper specially designed by Tom. Gridlines were drawn by hand on blank white paper and these sheets had been Xeroxed so that performance data could be entered in tabular format. Other sheets are standard filler notebook paper such as might be used by students. I have yet to do a precisely count, but my best estimate is that the four bankers' boxes currently housing the chronologies contain approximately 6,000-7,000 pages. The loose-leaf copy paper itself is aging and often in poor condition. The oldest sheets are tissue thin, the edges often fraying. The rings in the binders have in some cases torn through the paper. Tom wrote many of the chronologies in pencil to enable easy revision, but this resulted in the writing on these pages sometimes fading or smearing. In several of the binders, sheets had either come loose or been removed at some point during Tom's research and not replaced in their original locations. These orphan pages were sometimes to be found in the front of back pocket of the binder or were stored in pockets in the yellow dividers. Within the binders, like data – most often grouped by specific cities and houses within those cities – are separated by yellow dividers with plastic tabs on which was written the name of the house/city for which that group corresponded. When I removed the chronologies from the binders for shipping, I preserved the location of the divider tabs and kept orphan pages separated and in their original locations. The individual sheets of paper within these groupings do not generally have the house/city name printed on them, nor do they have any page numbers. This means that anyone using the chronologies for research has to be

exceedingly cautious not remove pages without carefully marking their original location; such a blunder make it next to impossible to replace pages correctly. A further complication with the chronologies is in the handwriting. Though not was bad as that of his idol Pacini, Tom's handwriting sometimes can at times be daunting to read It is usually decipherable, but his notes were small, taken quickly, and in large volume. Certain words and names can therefore be difficult to make out. A working knowledge of main singers active during the 19th century is essential to successfully utilizing the chronologies in their current state.

Contents

The vast majority of the material – and the portion that formed the *fons et origo* of Tom's published chronologies – consists of performance data organized by city and by theater. Tom's method was simple and effective. As his first line of inquiry, he consulted all the periodicals he could find in print during a given period of time in the city he was documenting. When he encountered a notice of an upcoming performance, he would tentatively note it but confirm in later issues – preferably in reviews - that the performance then actually took place. He would note the singers, which role they sang, and the date of the first performance. When noting the singer name, he typically used only the singer's first initial and last name, or their last name only. Wherever possible, he would cross-check data from one periodical in others to confirm accuracy and completeness. Though he utilized secondary sources, he tended to distrust their data unless he could confirm it with contemporary periodicals or other primary sources.The chronologies do not generally include citations: to have sourced every detail of every performance listed would have led to footnotes or endnotes exponentially larger than the chronologies themselves. However, some of the pages do show notes indicating that he wanted to confirm the performance in additional sources, or that he wanted for some reason to note the source: he might, for example, note "AMZ" for *Allgemeine Musikalische Zeitung*. Details of which he was unsure were left blank or sometimes noted as dubious with a question mark.

Examples of My Use of the Chronologies

Opera Rara contacted me to prepare a performance chronology for their CD of *Maria di Rohan* (ORC44). The task was made somewhat easier by the fact that the chronologies contained some organized by composer.[1] There are separate chronologies for Donizetti, Pacini, Mercadante, Vaccai, Bellini, and Coppola and the Riccis to name several. [2] Because there as already a chronology for the Donizetti operas, the task seemed simple: type and format the chronology verbatim and hand it over . But the Donizetti chronology material presented its own conundrums. First, there were not one, but two chronologies for Donizetti: one handwritten and the other typed. At first, I assumed that the handwritten manuscript was a draft of the typewritten one. After extracting the material specific to *Maria di Rohan* from both, I examined them to compare their contents. The sheer number of performances – for

---

[1] In addition, Tom had prepared chronologies for a number of famous singers, including Mario, Persiani, Strepponi, and others. At least some of these were prepared for other researchers writing biographies of singers.

[2] These appear to have been groundwork for a companion volume to VHMC that never actualized. Tom had mentioned to me that he planned a work entitled "Bellini and his Major Contemporaries" which would have covered these composers.

Maria di Rohan was at one time practically a repertory piece – obscured the true situation at first. The two chronologies overlapped to a large degree. But a detailed side-by-side comparison revealed that the typewritten manuscript was not, as I expected, a more complete version of the handwritten one. Nor was the reverse true. Each of these two chronologies for the same opera contained data for some performances the other did not cover. Additionally, some performances that were listed in both chronologies contained more detail in one chronology (i.e., more singers, or a more definitive date) than in the other. Again, unexpectedly, it was not always the typewritten version that was the more complete. Thus it was not clear which of these two drafts was the prior one. The task, therefore, was to collate the two chronologies into a single one that had no duplicates or omissions. This would seem like a largely clerical task, but there were problems here, too. To the greatest extent possible, I wanted to follow Tom's format of using a singer's first initial and last name consistently throughout. Therefore, singers for whom only a last name existed would have to be researched. I filled these names in wherever possible. Also, as previously noted, the handwritten version was difficult to read. If the same performance was noted in the typed version, this was no problem. However, where this was not true, I had to do additional independent research and detailed handwriting comparisons to decipher exactly what singer was being referenced. The final stage of the process consisted of finding the performances that had occurred since the most recent listed on the two chronologies. This part was my own original research. The entire task was quite lengthy, taking about two months of work.[3]

A second chronology I prepared for my collaboration with soprano Francesca Mondanaro on a concert dedicated to the career of Giuseppina Strepponi in August, 2012. This chronology also presented unique problems. Tom had been working on a large-scale singer chronology but it was in the early stages of completion. The section on Strepponi was fragmentary, and so it was necessary to compile a chronology by hand. Knowing that Strepponi only sang on stage in Italy somewhat simplified the task. Still, it was laborious. It was necessary to leaf through every page between 1834 and 1846 of every chronology for every city in Italy that Tom had researched and note the details of any performance in which Strepponi had appeared. Had she had a longer, more international career, the task would have been infinitely more daunting. But in the end, the work proved worth it. Although a chronology appears in two of the major biographies of Strepponi, and it proved to be mostly accurate, Tom's research revealed a number of roles and performances that had been overlooked by the earlier researchers. Despite the obvious challenges of working with such a large mass of raw handwritten data, the value of this trove of material cannot be overstated . To compile a reasonably complete chronology of any singers, composers, operas, or opera houses from scratch without this material would be a virtually impossible task without simply duplicating Tom's decades of labor. Having this data in one concentrated source – even one that itself demands many hours of work to tease out its secrets - represents a priceless time savings for a researcher.

---

[3] In their initial pressing of the booklet for *Maria di Rohan*, Opera Rara mistakenly attributed sole authorship of the final chronology to me, an oversight that they promised to rectify in future printings of the booklet. My chronology for their recording of *Caterina Cornaro* was the product of my own research, and so sole authorship was appropriate in that case.

The Way Forward

The institution that might eventually accept the chronologies as a donation faces challenges. First and foremost, the fragile documents in the archive need to be physically stabilized and preserved. But more importantly, the data itself needs to be protected from potentially becoming scrambled and useless. The outlines of a solution might be borrowed from the legal industry's practice of "Bates-stamping" large boxes of documents produced in litigation. Essentially, each page would be stamped with a number so that the documents could always be put back in the order in which they originally appeared. I am not sure if a clever researcher would be able to replace the 'orphan' pages back into their original locations, but at least the pages that clearly belong together would be protected from potentially being separated and becoming useless. Ideally, once the page numbers were affixed, the pages could be scanned digitally for conversion into high-resolution image. Once the pages were protected both from physical decay and human error, work could someday begin on tabulating and entering the data into a database to which search filters could easily be applied. Relatively complete chronologies of singers, composers, operas, opera houses, cities and even nations could become a matter of the click of a mouse. What such a database could yet reveal about opera is anyone's guess, but it would most certainly contain many surprises.

I encourage anyone with leads on an institution that might have interest in acquiring the chronologies to contact me for further discussion. The need for this archive to be preserved for current researchers and for future generations cannot be overstated.

Stella (stellar) di Napoli?

Stellar is the word for the current rediscovery of Pacini's *Stella di Napoli*, a Cammerano-engendered masterpiece of 1845 supplied for that city during the Verdian heyday whose *Sinfonia* this summer featured at Wildbad and is currently supplying the title for a brilliant series of concerts by the indisputably stellar Joyce DiDonato. What can be more aurally devastating than to hear one of the most beautiful soprano voices of our world singing a series of largely unfamiliar arias written for a clutch of the most beautiful voices of his world including Maria Malibran, Eugenia Tadolini and Henriette Sontag - names to repeat with an intake of breath? This repertoire turns the listener towards the stars and happily some of the items she sings are now on disc. Turning to the future we can look forward to GREAT SCOTT a new belcanto opera being written specifically for Joyce DiDonato and the Dallas Opera by the fascinating composer Jake Heggie pencilled-in for October 2015. The libretto is by Terence McNally and the *"basic premise of the story is that a great American singer (Arden Scott) returns to her home company, which is struggling. She herself is at a critical moment in her personal life, and has brought with her a recently discovered bel canto opera by a forgotten composer Rosa Dolorosa, Figlia di Pompei"*. Pompei ritrovato? We can't wait. AW

Giuseppe Lillo, pianista d'arte e d'intrattenimento

Alessandro Macchia

Il verdetto di Francesco Florimo è perentorio: Giuseppe Lillo (1814-1863), credendosi uomo di teatro, aveva preso un abbaglio. Non le vesti dell'operista, bensì quelle del pianista e dell'autore di musica per pianoforte erano le uniche idonee a far brillare il talentuoso compositore salentino. Del resto, aggiungiamo noi, lo stesso Petrarca era convinto di entrare nella storia con i componimenti e i trattati in latino, piuttosto che con il *Canzoniere* del volgar parlare. Se mai ci fu, come fare una colpa a Lillo delle esigenze di un sistema produttivo, quello italiano, che alla ribalta voleva per lo più interpreti di arti drammatiche? Le categorie estetiche su cui poggia il responso di Florimo chiamano in causa il "sacro fuoco" e il "genio", romanticamente a servire la "sublime branca della divina arte" operistica. Meno probante è l'accusa secca di mancanza di gusto:

> Noi ci onoriamo di essere tra gli ammiratori del Lillo, considerato come valente e coscienzioso artista, meritevole di lodi e di encomi; ma non possiamo associarci alla sua ostinazione in voler essere, quasi a dispetto della sua natura, compositore teatrale. Per riuscire in questa sublime branca della divina arte, bisogna aver quel sacro fuoco che accompagna sempre le opere del genio; e questo non solo mancava interamente al Lillo, ma egli non possedeva neanche quella parte di gusto, ch'è pure un'ancora di salvezza per un compositore melodrammatico. Aveva però invece la vocazione e quasi uno speciale istinto di essere un pianista di primissimo ordine. Egli toccava il pianoforte con un'inappuntabile precisione, con isquisito sentire e con una delicatezza di tatto unita ad una eleganza nel sonare che incantava e nel tempo stesso dilettava. Tutto era naturale in lui in questa parte. Il suo vero posto era al pianoforte, e non nel teatro per comporre o dirigere opere. In questi due rami non fu che un ottimo maestro che mostrava di sapere il fatto suo e nulla più; nell'altra parte, quantunque si sia fatto immensamente ammirare, pure sarebbe divenuto grande, e, non abbiamo difficoltà a dirlo, uno dei più eminenti della nostra epoca, se il tempo applicato a scrivere opere teatrali l'avesse speso a divenire pianista. Come compositore di pianoforte, scrisse piacevolissime musiche e parecchie anche originali, che molto promettevano del suo avvenire; e se non avesse secondato che solo questa spiccata tendenza della sua natura, il suo nome sarebbe collegato a tutti quelli che acquistarono grido e celebrità nella storia dell'arte del secolo XIX.[1]

Tutto ciò sarebbe sufficiente per annichilire qualsivoglia aspirazione a commemorare i duecento anni della nascita di Lillo non meno che a darsi pace sulla negligenza degli addetti ai lavori in occasione degli appena trascorsi centocinquanta dalla morte. Eppure l'insistenza di Florimo sulla disparità di valore dell'operista rispetto al pianista, invece che un postumo sgarbo, dovrebbe esser letta come indicazione dell'affinità elettiva che egli sentiva per il musicista di Galatina. Riferirsi alle pagine per pianoforte di Lillo significa, difatti, parlare anche del volto misconosciuto di Florimo e di uno spaccato napoletano generalmente glissato con un sorriso di sufficienza dagli studiosi di storia della musica.

[1] F. FLORIMO, *La scuola musicale di Napoli ed i suoi Conservatori*, Napoli, Morano, 1880-1882, p. 380.

Or bene, accanto al lavoro dell'annalista (potremmo dirlo il Vasari della musica di scuola napoletana), Florimo coltivava la passione per la composizione musicale. Esistono innumerevoli canzoni napoletane con pianoforte di suo pugno. Una di esse almeno, la *Tarantella*, ha avuto il privilegio di essere pubblicata nell'*Eco di Napoli* (1877), la fortunata raccolta di Vincenzo de Meglio. Sebbene i brani di Florimo siano passibili di essere relegati nell'ambito della più schietta musica di intrattenimento dell'epoca, i suoi precedenti storici raccontano di una demarcazione assai labile, se non inesistente, con la musica d'arte: precedenti che si attestano almeno agli anni Venti del diciannovesimo secolo. Nel 1824, infatti, uscirono i *Passatempi musicali* di Guillaume Cottrau: un successo editoriale che portò a numerose ristampe, fino alla memorabile "Raccolta completa di Canzoni Napoletane" per il Regio Stabilimento Musicale di Teodoro Cottrau del 1865. Non diciamo la riscoperta di un patrimonio etnico a base regionalistica: i *Passatempi musicali*, semmai, mentre riuscirono a cogliere le aspettative dell'alta borghesia e dell'aristocrazia partenopea, crearono, o quantomeno misero a punto, la moderna cifra stilistica della musica popolare napoletana. È ineludibile che a questo processo abbia partecipato lo stesso Lillo. Se sfogliamo il catalogo delle composizioni di Lillo degli anni Quaranta per i tipi di Girard (come dire Cottrau, considerata la fortunata *partnership* imprenditoriale), verifichiamo che, accanto alle classiche variazioni su temi d'opera celebri di Ricci e Mercadante, Rossini e Donizetti, spuntano alcune fantasie su melodie napoletane: *Fenesta vascia* e *La festa di Piedigrotta* su tutte. Lillo era un musicista totalmente integrato al contesto produttivo ed editoriale coevo e lo serviva da *primus inter pares*. D'altra parte, un secondo autorevole modello era rappresentato da Francesco Lanza, capostipite della scuola pianistica napoletana, nonché insegnante di pianoforte di Lillo al Real Collegio di Musica. Accanto al potente *Metodo* per pianoforte, Lanza vantava una serie di brillanti tarantelle e le *Variazioni brillanti sulla canzone popolare napoletana "Io te voglio bene assaje"*. L'enumerazione dei loro continuatori sarebbe lunga e porterebbe in primo piano per lo meno Michelangelo Russo (rinomatissime le sue *Rimembranze sulle melodie popolari napoletane*) e Ernesto Coop (con una significativa mole di pezzi caratteristici). Non ne rimase immune Sigismund Thalberg, che nel suo *The Art of Singing Applied to the Piano* op. 70, in coda a una sequenza di rielaborazioni di temi d'opera, inserì una *Fenesta vascia, chanson napolitaine*.

Il luogo destinato all'esecuzione di tutti questi brani erano i salotti di Napoli: convegni di gentiluomini e gentildonne che nella seconda metà del secolo avrebbero preso il titolo di "periodiche". La convivenza di musicisti dilettanti e professionisti è indice della stessa contiguità e continuità di cultura alta e cultura popolare. Lo stornello e la serenata *en plein air* erano riassorbiti nel pianismo artistico e, al contrario, il tema operistico risuonava come una melodia nata fra il popolo. È persino fuori luogo avanzare distinzioni di genere, giacché le canzoni o arie con pianoforte avevano stupefacenti analogie con i pezzi per pianoforte solo, in un perpetuo interscambio di moduli melodici e strutture formali. In Lillo *Il priego dell'amante* o una *mélodie caractéristique et étude* per pianoforte come *L'abandon* valgono lo stornello *Un angelo reggeva il mio destino*. È significativa l'equivalenza dei titoli, di vezzo naturalista. Fra le altre pagine di Lillo troviamo anche espressioni di accentuato virtuosismo tecnico (la fantasia *Mes loisirs*, per esempio), ma stentiamo a credere che i pezzi di maggior presa emotiva fossero quelli in cui il pianista poteva ostentare le proprie abilità digitali. Pensiamo, invece, che per la maggiore andasse la romanza sentimentale, con quel gusto per il "superfluo" che poi avrebbe dettato la *musique d'ameublement* di Erik Satie. Se volessimo

circoscrivere sotto un titolo questo mondo musicale, quello di *bluette* sarebbe il più adatto. Lo stesso Lillo ne compose una. La *bluette*, vale a dire la "scintilla", altro non è se non una breve composizione di carattere leggero, elegante e di carattere elegiaco. Un minimalismo, insomma, che a Parigi avrebbe avuto pari fortuna.

E difatti questo gusto trovò terreno fertile nella Parigi prerivoluzionaria. Cottrau, di natali francesi, favorì, con un occhio al portafoglio, lo sviluppo di una direttrice di diffusione che da Napoli raggiungeva la capitale transalpina. Il legame di Lillo con la famiglia Cottrau (e i benefici che il nostro poté ricavare da questa amicizia) sono tra l'altro esplicitati dalle dediche di diversi pezzi a congiunti dell'editore-musicista: un nome su tutti è quello di Giovannina Cottrau. La celebrata fortuna di Lillo nella capitale francese si deve a tanto. Era il 1847. Introdotto ufficialmente alla corte di Luigi Filippo d'Orléans dal duca di Serracapriola, l'ambasciatore del Regno delle due Sicilie in Francia, il pianista Lillo riscosse apprezzamenti tali che Maria Amalia di Borbone fece l'impossibile per trattenerlo. È vero che Parigi era piazza sicura per il lancio internazionale nel mondo del teatro musicale, ma ad accompagnare Lillo oltre confine era la stima che si era già guadagnato a casa come insegnante di pianoforte e interprete. D'altronde, le opere di Lillo, dopo più o meno fortunate rappresentazioni, continuarono a vivere per un certo periodo proprio sulla tastiera pianistica: che fossero i suoi stessi *Tema variato dalla "Rosmunda di Ravenna"* o *Quadriglia dall'"Osteria di Andujar"* o i *Trois Impromptus brillants sur des motifs favoris de l'opéra de Lillo "L'osteria di Andujar"* op. 136 di Johann Peter Pixis. Si tratta di pagine che indirettamente rivelano una consolidata diffusione popolare di arie e motivi operistici di Lillo: ma palesano anche l'eleganza e il gusto della melodia delicata (al di là del verdetto di Florimo e delle innegabili ricadute di tensione drammatica di alcune opere) di un musicista forse perennemente acerbo ma capace di interpretare con spirito di originalità la *douceur de vivre* dell'amatissima Napoli di metà Ottocento.



Serious Sullivan

It is an unfortunate truth that many composers are pigeon-holed by just one melody: Godard's Berceuse; Litolf's Scherzo; and even Widor's Toccata.
Unfortunately the consequence that there must be some hidden hinterland of undiscovered 'masterpieces' remains unproven. Perhaps the slow movement of Messager's *Symphony in A* might count as a lollipop that Beecham failed to exploit, but I struggle to think of another. By the way, if you want a copy of the only recording (on the Skarbo label) you might have a hard job finding it.
Where does that leave Sullivan, and the public's chronic inability to see beyond his operettas with Gilbert? Surely more than one tune (though a friend of mine joked that all G&S was based on only 3 tunes!) The truth is that whilst Sullivan was spurred by Gilbert's crazy verse his music bounces, and curtsies its way into our hearts and without that stimulous, doesn't. So, we put Sullivan in a strait-jacket, and in many record shops (if you can find one nowadays) Sullivan is catalogued under 'G'. Every now and then such slovenly habits need to be challenged, but what might be revealed? Is Sullivan all boringly Victorian and indistinguishable from the other composers of the time?
One way to produce a convincing case for the non-Gilbert works might be to pick over his other lyricists. I couldn't even start to make a case for the likes of *Ivanhoe* or *The Beauty Stone*. Even if the music was redeemable, no one could sit through them in a theatre. Then there are the songs, but the Victorian sentiment gets in the way. Surely I am not the only one that wishes the Long Day would remain closed, and the Lost Chord stay silently lost?

All this is mere preamble to a discussion of a new recording of two Sullivan 'rarities': the cantatas *Kenilworth* and *On Shore and Sea*.
Kenilworth has already been recorded professionally, and labours under the burden of a Henry Chorley text. Chorley was an acerbic and over-active Victorian critic whose writings laid waste a vast swathe of English culture. He wrote the lyric for *The Long Day Closes* (qv). His promotion of Gounod in England was rewarded by the composer with a satirical portrait of Chorley's high-pitched voice in the piece that found its final guise as the Funeral March for a Marionette. The text is enlivened by the insertion of the famous 'On such a night....' quotation from Shakespeare's *The Merchant of Venice* that was also used by Berlioz in *Les Troyens*. The better verse stimulates Sullivan, but not as memorable as it did Berlioz. Enough said.
In a major review of Sullivan's output by Stan Meares in the 2000 British Music Society Journal *On Shore and Sea* is not even mentioned, having fallen into a crevasse between his stage works and the semi-religious choral stuff (*Te Deum*s and oratorios).

Before turning to the new recording, I will summarise the equivocal history of Sullivan's cantata, written for a concert at the opening of the 1871 Exhibition.
The International Exhibition of 1871 began as a celebration of the 20th anniversary of the Great Exhibition but soon aspired to greater glory as the start of an annual event that would do for science and industry something like the job of the Royal Academy for the fine arts.

The first problem was the venue: the Crystal Palace had already moved to Sydenham, leaving a space for that brassy monstrosity, the Albert Memorial. Facing that the new Albert Hall commanded the head of a site sometimes referred to as 'Albertopolis'. Most of it was taken up at this time with the Royal Horticultural Gardens, complete with a conservatory that looked like a mini-Crystal Palace. A facile, but not very considered choice was made.

In the event, the Exhibition was a victim of its own 'success'. The opening on 1st May 1871 was botched (saved only by the presence of mind of the Prince of Wales) and subsequently the crowds drawn to the site overwhelmed the limited facilities. The experiment was not repeated, and the area soon turned over, after the move of the Royal Horticultural Gardens to Chelsea, to the creation of the Imperial Institute (now Imperial College).

The associated concert was probably intended to take place in situ as part of the opening celebrations but it was moved to the recently opened Albert Hall. Anyone familiar with the problems of the old Albert Hall will be able to anticipate the result. I once sang there in the Imperial College choir (in the 1970s) and can recollect a sensation similar to standing on the edge of the cliffs at Dover and shouting as loud as possible, but getting not a whisper back from the abyss. To call the acoustic 'hostile' is to be kind. On top of this the ambitions of the concert were beyond hubris, and the theme of 'international brotherhood' naïve. It was determined that it must include examples of Italian, French, German and English art, regardless of the fact that the recent Franco-Prussian war had brought 2 of these 4 into a bruising clash that would echo well into the 20th century.

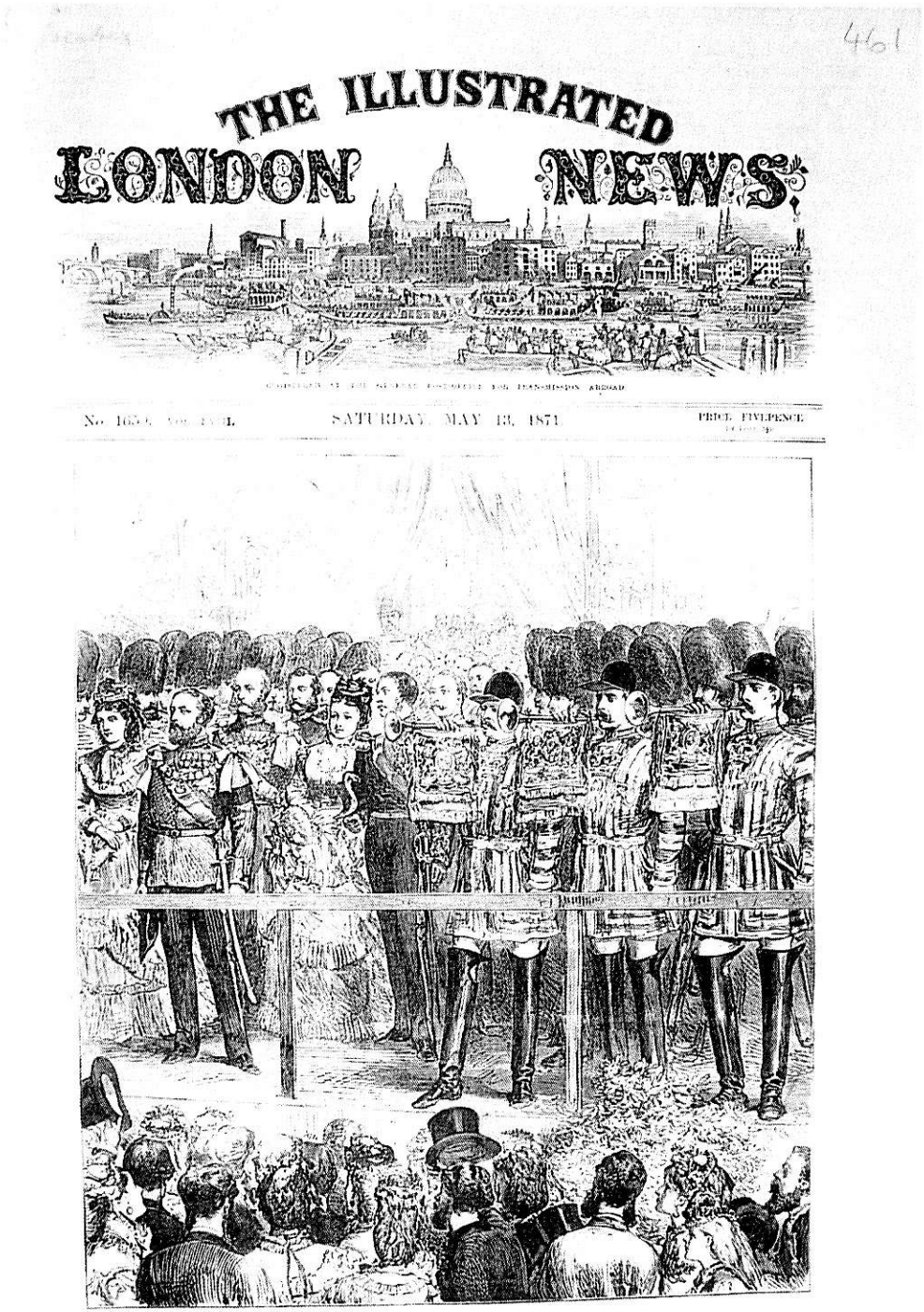
To the committee's invitations to composers the replies were sparse: Verdi (busy in parliament and writing *Aida*) refused, Auber was busy dying and Wagner just ignored it. The English invitation went to Sterndale Bennett who dodged the poisoned chalice, suggesting that a younger man might pick it up. Open to any takers, Italy was represented by Ciro Pinsuti (who he?) and Germany trawled up Ferdinand Hiller. The French flag passed to Gounod, who buried the hatchet and came up with *Gallia* (a setting of Psalm 130).

The afternoon concert opened with Sir Michael Costa conducting the *Freischütz* overture. Each composer now stepped up to do his own piece. Pinsuti's 'chorale' suffered from an indistinguishable text (it opened to address 'O people of this favoured land....' but none would know until the Daily Telegraph published the words the following day). Gounod's *Gallia* was sympathetically received, but not Hiller's *Triumphal March* that closely (too closely) followed. It was deemed more suited to Kaiser Wilhelm in Berlin.

After these *monstres sacrés*, it was down to the young Sullivan to carry the British Imperial banner into the stadium.

Precisely what expectation greeted Sullivan's *On Shore and Sea* cannot be determined. The work might have been conceived as a celebration of Britain's growing naval power, but the programme spoke of the '..sorrows and separations incidental to war' and the '..Christian powers of the Mediterranean .. particularly the Genoese'. Unfortunately the audience latched on more to the apparent showcasing of the Moslem enslavers that were (in the scant drama of the piece) supposedly quelled by Christian faith. It was thought that excessive realism devoted to these 'eastern' elements unbalanced the work.

The concert concluded with Costa again: the *Semiramide* overture and his own arrangement of the National Anthem.



When heard again, *On Shore and Sea* turns out not to justify its neglect, and has long been in need of a rattling good performance, the only previous one being on a cassette (through the Sullivan Society) of a 1984 concert called (inappropriately) 'Sullivan at the Crystal Palace'. I resurrected my copy for comparison, but it revealed only the weaknesses of the older performance: largely amateur musicians (from the Imperial College Operatic Society). All Saints, West Dulwich provides a distant, boomy acoustic so that only the bass line comes across intact.

Luckily for us, it is Sullivan's evocation of the mysterious East, complete with Jingling Johnny, that makes *On Shore and Sea* more appealing now. The Jingling Johnny is a Turkish instrument: a stick with suspended bells.

The text, by the multi-talented Tom Taylor, may not have had quite the stimulus of Gilbert's satires, but it gives a satisfactory platform for Sullivan's workmanship to build on. It is the 'Moresque' sections that lift the whole out of the ordinary. It proved too much in 1871: but it is quite suitable in modern, multi-cultural Britain.

The performance on this new recording is by the resources of Victorian Opera Northwest led by that redoubtable Peter Pan, Richard Bonynge. All the soloists perform in *Kenilworth* and give a nicely balanced quartet in the exemplary rendition of that occasional work (written for the Birmingham Festival of 1864). For *On Shore and Sea* only Sally Silver (as *La Sposina*) and Nico Darmanin (as *Il Marinajo*) are required. All acquit themselves well, including the orchestra which provides an unusually colourful background.

The next Victorian Opera Northwest project has also been announced: Balfe's *Satanella*. On this evidence it is something to look forward to.

Douglas Bennett

Arthur Sullivan: *On Shore and Sea* & *Kenilworth*
Sally Silver (soprano), Nico Darmanin (tenor), Louise Winter (mezzo), Donald Maxwell (bass-baritone)
Victorian Opera Northwest, Richard Bonynge
Dutton: CDLX7310

VICTORIAN OPERA NORTHWEST
PRESIDENT RICHARD BONYNGE AC CBE
CHAIRMAN RAYMOND J WALKER
6 LINDOW FOLD WILMSLOW SK9 6DT
01625 530030
www.victorianoperanorthwest.org



New Opera recording for 2014
— Balfe's 'Satanella' —

The music of this opera contains excellent melodies and was highly regarded when it was first performed at Covent Garden, London in December 1858.

In Richard Bonynge's new performing edition, he conducts Victorian Opera with leading singers from London and Manchester.

SATANELLA *(A melodramatic opera)*

Words by Edmund Falconer & Augustus Harris and composed by Michael William Balfe.

Sally Silver, Kang Wang, Catherine Carby, Trevor Bowes, Duncan Rock, Quentin Hayes, Christine Tocci, Anthony Gregory, Elizabeth Sikora, and the John Powell Singers, conducted by Richard Bonynge

The opera ran successfully during the first winter season presented by a new opera duo, soprano Louisa Pyne and tenor William Harrison. The critics thought the music was a highlight in Balfe's career as an opera composer. Apart from a few solo numbers, the work has unfairly faded into obscurity until now.

The presentation of spirits on stage may well have given W S Gilbert ideas for the plot of *The Sorcerer (1877)* where the fiend is also called Arimanes. Edmund Falconer (an Irish actor and writer) formed an associationship with Balfe over a number of years and wrote the books for a number of successful operas in Balfe's middle period. In 24 musical numbers, the story of Satanella concerns the poor luck of Count Rupert in gambling, his dealings with the devil, and the power of Christian love.

Count Rupert is about to lose his Castle Brockenberg to pay gambling debts. According to legend one of his ancestors had sold his soul to the devil to retain his estate. In the Castle's haunted tower, Count Rupert finds the spell to summon the fiend, Arimanes who appears with Satanella, a female demon. Satanella transforms herself as a page to ensnare the vulnerable Count.

Satanella substitutes herself as the Count's intended, behind the bridal veil. The devil threatens Satanella that she must bring the Count to him as her slave within 30 days. In a change of mind, Satanella destroys the evil contract and when the devil appears to claim her, she is given a holy rosary which through the power of love screens the devil from ever harming her.



Charming musical numbers won the audience's hearts—

- *Oh, could I but his heart* Satanella
- *Our hearts are not our own* Lelia
- *An angel form in dreams* Rupert
- *Oh! Would she but name* Satanella
- *No prize can fate* Rupert

Arrieta – A Postscript

Alan Jackson

Taking up Walter Wiertz's recommendation to investigate Emilio Arrieta's opera *La conquista di Granata* (see Newsletter 122) I bought the Dynamic CDs he mentions. Despite some cuts (especially in Act II) and a little rougher than ideal singing, it has proved immensely enjoyable and anyone wanting to explore a virtually unknown opera from 1850 shouldn't hesitate.

La conquista was a totally new name to me, though I had come across Arrieta before thanks to a chance purchase from a junk stall in Cadiz of his *Marina* (actually just the second CD of a two-disc set – the name Alfredo Kraus on the cover had caught my eye, though this is an earlier recording than the one mentioned by Walter). The big surprise was the ending, the final showy waltz ending with nothing less than a cadenza for soprano and flute right out of the Mad Scene from *Lucia di Lammermoor*. On another CD set, picked up on another trip to Spain, recorded in 1929 with Mercedes Capsir and Hippolyte Lazaro, the cadenza is again present, this time even including a few extra notes. (Note that all these recordings are of the three-act opera that Arrieta enlarged in 1871 from his original two-act zarzuela of 1855.)

The critical edition of *Marina* is held by the British Library and reveals that both 'my' recordings are heavily cut. And moreover, though there is a suggestion for a cadenza to Marina's final aria, it is brief and there is no sign whatever of a flute. But turn to the introductory essay by Mª Encina Cortizo and we read (in a translation by Yolanda Acker):

"... Arrieta cannot resist introducing a brilliant final number, in two parts (somewhat parallel to the cavatina and cabaletta), which allows the work to conclude with a dazzling vocal display by the protagonist. The cabaletta takes on the form of a waltz (used with profusion by Gounod and the rest of the French opera composers) and gives way to a long cadence almost an exact copy of the one Donizetti wrote for soprano and flute in the 'Mad Scene' of *Lucia di Lammermoor*. [Actually, the words "soprano and flute in" are missing in the English translation, though they are present in the original Spanish.] It is a difficult number for the performer, who is outside the work's dramatic flow, and crowns the opera in rare form."

All of which is rather strange, given that the "traditional" Mad Scene cadenza is not by Donizetti and nothing like it appears in his score. And, stranger still given the essay, there is no sign of it in this score of *Marina*. The same author wrote the notes that accompany the Auvidis recording and again the Lucia-with-flute cadenza is mentioned, though in fact it doesn't appear on the recording, Maria Bayo sticking to the flourish in the critical edition. This recording is complete (or virtually so) and includes a short lyrical cavatina just before the waltz which was recovered during the work on the critical edition. Bayo, if a little cautious in the final waltz, sings beautifully everywhere else, Juan Pons and Enrique Baquerizo are excellent as Roque and Pascual, alas Alfredo Kraus as Jorge sounds his 70 years. The essay also says that for the waltz Arrieta reused a rondo written years before for a zarzuela entitled *Llamada y tropa*.

This erroneous attribution of this cadenza to Donizetti is also present in the entry on *Marina* in the New Grove Dictionary of Opera, which mentions "the flagrant imitation of Donizetti's *Lucia di Lammermoor* at the end". This clearly refers to the cadenza as the aria at the end of *Marina* is otherwise nothing like anything in *Lucia*. The latest view is that it was first performed by Nellie Melba in 1889 and was probably written, or largely written, by her teacher Mathilde Marchesi. Sopranos from then on have of course adapted and extended it, and only recently has there been a move to using Donizetti's own suggestion or something stylistically similar to it. Incidentally, Melba in her 1904 recording has to do without her flute! But the curiosity does not end there. The British Library possesses another vocal score

of Marina, with a preface by the composer dated 1877. At its end there is a totally different final aria, also florid in style. This aria also has its suggestion for a cadenza, rather longer than that in the critical edition, though not at all like the one "from" *Lucia*. But each of its phrases is followed by an identical echo, though there is no suggestion that the echoes are for a flute – this is *Dinorah*-domain rather than *Lucia*-land. I wonder when the tradition of using the *Lucia* cadenza in *Marina* started. The first 1871 Marina was the soprano Angiolina Ortolani. She was born in Bergamo in 1834 according to the bust of her that stands in its Teatro Donizetti. She made her debut as Parisina in 1853 at the Teatro Sociale in Bergamo (according to the terradibergamo website, though another Wikipedia search gives Brescia, but that also gives 1830 as her date of birth). She had an extensive career in Milan, London, and Madrid, was in the cast at the premiere of Franco Faccio's *Amleto* at Genoa in1865 with her husband Mario Tiberini in the title role – he also sang at the Milan revision of 1871, and Lucia was in her repertoire. So she is an albeit tenuous link between Lucia and Marina.

There is one last connection. The cadenza that Kraus sings in his entrance aria in *Marina* is note-for-note the one that many Edgardos (Gibin, Cioni, Bergonzi, Pavarotti) used at the end of "Fra poco a te ricovero" in the last scene of *Lucia*. (The arias are in the same key.) Lazaro in 1929 used it too. Another tradition? Going back how far?

L. S. Lowry and Belcanto Opera

On a visit to the Lowry Centre in Salford to see their collection of paintings by the Manchester painter L. S. Lowry (perhaps best known for his industrial scenes, though his range was wider than that) I noticed that their information film uses Bellini's "Casta Diva" as background music. This piece has been used a number of times to accompany television adverts – the details escape me, but always with no good reason it seems to me. However, in Lowry's case its use is purposeful as the artist was a music lover and Bellini and Donizetti were his favourite composers, at least in later life. He was introduced to their works by the mysterious Ann, who was one of a series of young women with whom he developed platonic relationships. Her identity has been argued over, her surname may have been Hilder or Helder, and it has even been suggested that she "was a figment of his imagination, a composite of his ideal woman ..." (see "L. S. Lowry – A Biography" by Shelley Rohde, published by the Lowry Press, 1999). According to another biography, "The Life of L. S. Lowry" by Allen Andrews, published by Jupiter Books in 1977, "He thought the last act of *Norma* was the most affecting music in the world. By 'affecting' he meant something transcendental, not merely emotional or sentimental". He was a frequent visitor to London, so it is not impossible that he saw one of the Callas performances at Covent Garden in 1952, 1953 or 1957, though neither biography mentions this.

Rohde provides the only mention of an opera visit, to Verdi's *Macbeth*, which he saw with the artist Sheila Fell, causing her some embarrassment as the old man loudly commented "She's taking a long time to die, isn't she?" and "Hasn't she gone yet?" and, when the last act had barely begun, "Shall we leave now?" It isn't clear when this occurred but *Macbeth* was performed at Covent Garden in 1960, 1964 and 1969. Rhode also relates that when Lowry was seventy-seven (i.e. in 1964), the Hallé Orchestra gave a birthday concert in his honour and invited him to choose the programme. He asked for an excerpt from *Norma* by Bellini. 'Not practicable', they said. He asked for something from *Lucia di Lammermoor* by Donizetti. 'No, no, no', they said, 'it can't be done'. 'Oh well,' said Lowry, 'you choose then'. They gave him Mozart's *Eine Kleine Nachtmusik* and the Brahms Symphony No 1 in C minor. They asked if he would mind the inclusion of Hindemith's *Mathis der Maler*; he didn't know the work, but he agreed, adding politely: 'I don't dislike Hindemith'. In fairness to the Hallé, Normas weren't too common in 1964 and neither were Lucias. And given that Hindemith's title translates as *Mathias the Painter* and the composer arranged three interludes as an orchestral suite, that suggestion is certainly not thoughtless for an occasion honouring a great painter. Nonetheless, having had his beloved Bellini and Donizetti refused I would love to have heard how he politely intoned 'I don't dislike Hindemith'.