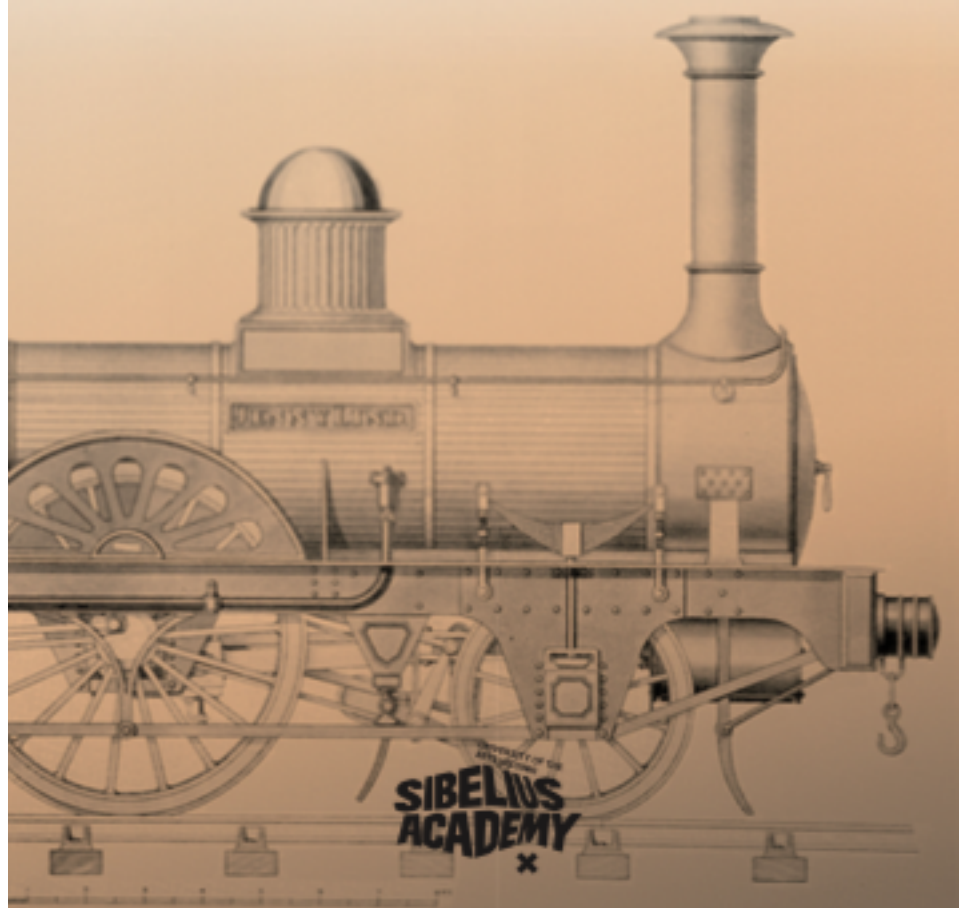


**Traces of Performance:
Opera, Music Theatre, and Theatre Music
in the Long 19th Century**

International Symposium, 11-13 December 2013
Sibelius Academy, Helsinki.



Traces of Performance: Opera, Music Theatre, and Theatre Music in the Long 19th Century

Programme Committee: Professor Anne Sivuoja-Kauppa (Sibelius Academy), Dr. Owe Ander (the University of Stockholm), Dr. Ulla-Britta Broman-Kananen (Sibelius Academy), and Dr. Jens Hesselager (Copenhagen University).

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Traces of Performance: Opera, Music Theatre, and Theatre Music in the Long 19th Century

Wednesday 11 December at the Akté Hall (4th Floor)

10–11 am **Welcoming** by professor Anne Sivuoja-Kaupala

Keynote Tiina Rosenberg, Rector of the University of the Arts, Helsinki

Revisiting 19th Century Opera
Reflections on Memory, Disappearance, and Historiography

11 am **Coffee**

11.30–
1.30 pm **Reconstructing scenographies,**

Chair Martin Knust

Owe Ander, Stockholm, University of Stockholm/SMI
Traces of performances – *Rienzi* and *La juive* in Stockholm

Pentti Paavolainen, University of Helsinki
Traces of *The Magic Flute (Taikahuilu)* in Helsinki January 1877
– Karl Bergbom as dramaturg and director and what can we know

Astrid von Rosen, University of Gothenburg, Sweden
Scenographic Shimmers in Strindberg's *A Dream Play*
Re-thinking the Sketch as Historical Source

Göran Tegnér
Verdi's *Ernani* and the Italian Opera Company in Stockholm c. 1850

1.30–3 pm **Lunch**

3–4.30 pm **Cultural reverberations of past performances**
at the Auditorium, 5th Floor

Chair Hilary Poriss

Sarah Hibberd, The University of Nottingham
Rossini's *Siège*: an archaeology of the senses
Ulla-Britta Broman-Kananen, Sibelius-Academy
The Mute Fenella in the Middle of a Finnish-Swedish Language
Struggle in Helsinki

Clair Rowden, Cardiff University
Parodying *Tannhäuser* on the Parisian popular stage, 1861

4.30 pm **Break** (refreshments)

4.45–
5.45 pm **In search of past performances** at the Auditorium, 5th Floor

Chair Sarah Hibberd

Hannele Ketomäki, Sibelius Academy
The birth and premiere of the opera *Pohjan neiti* (Maiden of the
North) at the song and instrumental music festival held in Vyborg in
1908

Anne Sivuoja-Kauppala, Sibelius Academy
Signe Hebbe's guest performance as Violetta in the Finnish Opera
Company (1876)

5.45–7 pm **Interval & Transition**

Finnish National Opera: LA CENERENTOLA 19–

Thursday 12 December at the Wegelius Hall

10–11 am

Keynote Hilary Poriss, Associate Professor, Northeastern University, Boston

Pauline Viardot, In Her Own Words

11 am **Coffee**

11.30–
1 pm **Voices from the Past 1** at the Ackté Hall

Chair Petteri Salomaa

Svetlana Toivakka, University of Helsinki, musicology
Alma Fohström: "The Finnish Nightingale"
Pekka Gronow, University of Helsinki
19th century Finnish voices: The testimony of historical recordings

1–2.30 pm **Lunch**

2.30–
3.30 pm **Voices from the Past 2** at the Seminary Room T-404, 4th Floor

Chair Göran Gademan

Katrin Losleben, University of Bayreuth
"It affects the ear as chrysalis or as diamonds the eye" Metaphors as
traces to the sound of Giovan Battista Velluti's voice

Kristina Selén, freelance stage director and dramatist
"Deeds of Music Made Visible": Anna Bahr-Mildenburg as Isolde

3.30 pm **Break** (refreshments)

3.50–6 pm **Panel** at the Seminary Room T-404, 4th Floor

***The Harvest Feast (Høstgildet, 1790)– a national Danish-
Norwegian ballad opera?***

from the research group *Performing Arts between Dilettantism and
Professionalism* Norwegian University of Science and Technology
(NTNU, Trondheim)

Chair Randi Margrete Selvik
Elizabeth Svarstad, PhD candidate
Cecilie Louise Macé Stensrud, Ph.D. fellow in musicology
Ellen Karoline Gjervan, postdoctoral research fellow

6–7 pm **Interval & Transition**

7 pm **Conference dinner at the Snellman Cabinet of Restaurant
Ostrobothnia (Museokatu 10)**

Friday 13 December at the Wegelius Hall

10–11 am

Keynote Göran Gademan Docent, Dramaturg at the Göteborg Opera

Traces of opera – what is left and how?

11–11.15 **Coffee**

11.30–
12.30 pm **Performing institutions** at the Ackté Hall

Chair Jens Hesselager

Cesar Octavio Moreno Zayas, University of Nottingham
Repertoire and Opera consumption

Seija Lappalainen, University of Helsinki
The musicians in the operas of Fredrik Pacius.

12.30–**Lunch**

2 pm

2–3.30 pm **Acting and Gestures** at the Seminary Room T-404, 4th Floor

Chair Clair Rowden

Susana Egea Ruiz, Escola Superior de Música de Catalunya
The role of acting in opera in the 19th century: creating links
between the musical and the theatrical sides of opera.

Martin Knust, Linné university
The operatic 19th-century gesture: Sources, possibilities and
limitations for a musical and theatrical reconstruction

Jens Hesselager, Associate Professor, University of Copenhagen
Performing Jeremias Arvidson: Comic opera, Danish humour,
Jewish irony?

3.30 pm **The Closure of the conference**

7 pm Finnish National Opera: Turandot

Abstracts of Keynotes

Göran Gademan, Docent, Dramaturg at the Göteborg Opera

Traces of opera – what is left and how?

The main purpose of this keynote speech is to examine and discuss what kind of material that was left in opera during the period for my dissertation (1860-1880's), and compare them with the material that is left today, concerning my participation as a dramaturgist in a big opera house. How do we interpret the material, what different kinds of materials are there and what it is important to think about when we reconstruct the productions? In what ways do we have to think differently when we examine for instance an intentional material, f.i. a *mise-en-scène* (Regiebuch) from the 19th Century compared to dvd-recording from a performance today? And how do we actually preserve the material today for upcoming generations in a way so that they will be able to interpret it?

Göran Gademan has worked as a dramaturge in the Göteborg Opera since 2006. Before this appointment he was active as a researcher and a teacher at the Department of Musicology and Performance Studies, Stockholm University. Gademan's thesis under the title *Realismen på Operan* was accepted 1996, among other publications are *Operabögar* 2004 and participating the *Ny svensk teaterhistoria* 2007 (New history of Swedish theater). He has also worked as a member of chair at Folkopera and University College of Opera, Stockholm. He is known as an industrious lecturer, writer and broadcaster.

Abstracts of Keynotes

Hilary Poriss, Associate Professor Northeastern University, Boston

Pauline Viardot, In Her Own Words

In 2011, Houghton Library of Harvard University acquired an extraordinary collection of materials pertaining to the life and career of one of the nineteenth century's greatest prima donnas, Pauline Viardot (1821-1910). The daughter of Manuel Garcia (Rossini's first Almaviva in *Il barbiere di Siviglia*) and the sister of the famously short-lived Maria Malibran (1808-1836), Viardot's operatic career spanned over twenty-five years, during which she participated in operatic premieres (Meyerbeer's *Le Prophète*), revivals (Gluck's *Orfeo*), and hundreds of other productions. In addition to her career as a singer, Viardot was a pivotal figure in the musical and literary culture of the time, acquainted with some of the century's most important artistic and literary personalities including George Sand, Clara Schumann, and Jenny Lind, to name only a few. Viardot has been of great interest to scholars and biographers (including Everist, Harris, FitzLyon, Steen), and the documents in this collection—which include letters, drawings, her (incomplete) journal, and musical scores, among hundreds of other items—serve to expand exponentially our current understanding of Viardot's career and relationships.

This presentation begins with an overview of the new holdings, providing a detailed tour through the most important items. In addition to adding chapters—if not volumes—to Viardot's biography, moreover, the documents in this collection provide a unique glimpse into the broader domain of diva culture and the authority that some of the most powerful nineteenth-century prima donnas exerted over the operatic world. To illustrate, the second half of the presentation will focus on one of the collection's most illuminating holdings: a set of 26 long letters—both dated and undated—that Pauline Viardot wrote to her husband Louis Viardot. It is difficult to exaggerate the importance of these documents. Discussing rehearsals and performances in which she was participating, the singers with whom she worked, the friends she visited while away from her family, Viardot writes to her husband in a voice that is noticeably distinct from the one she uses with her other correspondents. I will provide an overview of the letters, teasing out some of the most important themes. What emerges is a dimension of this singer's personality that has yet to materialize in biographies or articles.

Hilary Poriss received her B.A. from Bates College and her M.A. and Ph.D. in music history from the University of Chicago. Her primary research interests are in the areas of 19th-century Italian and French opera, performance practice, diva culture, and the aesthetics of 19th-century musical culture. She is the author of *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (Oxford University Press, 2009), and the co-editor of *Fashions and Legacies of Nineteenth-Century Italian Opera* (Cambridge University Press, 2010) and of *The Arts of the Prima Donna in the Long Nineteenth Century* (Oxford University Press, 2012). Her articles and reviews have been published in *19th-Century Music*, *Cambridge Opera Journal*, *Nineteenth-Century Music Review*, *Verdi Forum*, *Journal of British Studies* and other musicological books and journals. Poriss has held fellowships from the American Academy in Rome (2006-2007), the Franke Institute for the Humanities (2004-05), Columbia University Society of Fellows in the Humanities (2001-02), the American Association of University Women (1999-2000), and the Gladys Kriebel Delmas Foundation (1999 and 2002). Most recently, she has received a fellowship from the American Council of Learned Societies (2013-2014) to work on her newest project, a biography about the nineteenth-century diva Pauline Viardot (1821-1910). Poriss has taught previously at the University of Cincinnati, the University of Chicago, and Columbia University.

Abstracts of Keynotes

Tiina Rosenberg, University of Arts, Helsinki

Revisiting 19th Century Opera Reflections on Memory, Disappearance, and Historiography

History is a difficult field of research, in particular the performing arts, where historical events have left only fragmentary traces. By piecing together these fragments, opera historians have tried to create an image of the past: how performances possibly looked like and how the “Gestaltung” was created on stage. This paper is about revisiting an era bygone in two ways: my own research long time ago, and the Hobsbawmian notion of the long 19th century, an era that remains enigmatic.

I approach this material by memory. The past and the traces of performance history are a kind of reminiscence, where we face our imagined predecessors. In leaving no visible traces, performance becomes itself through disappearance, as performance studies scholar Peggy Phelan states. Through this research-creation process on the “becoming-trace/recording objects” I address the performative possibilities of historical traces, and find a way to find out new dimensions of opera history.

Tiina Rosenberg is the rector of the University of the Arts Helsinki, Finland. She is also the chair of Finland's Arts Council., and a professor of Performance Studies at Stockholm University. Rosenberg has previously been professor of gender studies at Stockholm University and at Lund University, and has written extensively on performing arts, feminism and queer theory. Her monographs include *En regissörs estetik: Ludvig Josephson och den tidiga teaterregin* [The Aesthetic Program of a Director: Ludvig Josephson and Theatrical Direction in the 19th Century, 1993], *Byxbegär* [Desiring Pants, 2000], *Queerfeministisk Agenda* [Queer Feminist Agenda, 2002], *Besvärliga människor: Teatersamtal med Suzanne Osten* [Troublesome People: Theatre Talks with Suzanne Osten, 2004], and *L-ordet: Vart tog alla lesbiska vägen?* [The L-Word: Were Have All the Lesbians Gone? 2006) and *Bögarnas Zarah: diva, ikon, kult* [Queer Zarah: Diva, Icon, Cult, 2009]. Rosenberg has edited Judith Butler's work in Swedish and she is the co-author of *Teater i Sverige* [Theatre in Sweden, 2004]. Rosenberg's most recent book, entitled *Ilska, hopp och solidaritet. Med feministisk scenkonst in i framtiden* [Anger, Hope and Solidarity: Carrying Feminist Performance Art into the Future, 2012], is a study of contemporary feminist performance in Sweden.

Abstracts of lecturers

Owe Ander, Stockholm University/SMI

Traces of performances – *Rienzi* and *La juive* in Stockholm

Halévy's *grand opéra La juive* (from 1835), was planned to be performed in Stockholm in 1840. The rehearsals started, including Jenny Lind in the cast, and decorations were produced, but the first performance was cancelled. The opera had to wait until 1866 for its premiere, during the peak of *grand opéra* in Stockholm.

The paper intends to critically investigate the rich source material regarding *La juive* preserved in Stockholm, from both the 1840s and the 1860s.

1) What sort of sources (text books, translations; scores, vocal and instrumental part-books; instructions regarding mise-en-scène, lights, scenery and decorations; objects as clothes, musical instruments, utensils etc., but also protocols, correspondence, diaries, and newspapers)?

2) For what use/function were the sources produced? Produced by whom and for whom? When (before, during or after the performance)? Why and how preserved? (Private or public; planning, instructions, documentation, publicity; printed or hand-written; plans, pictures and photographs etc.)

3) What sorts of information can be extracted, interpretation, terminology; intended or not intended information (sweat marks)?

4) The development of new production techniques, the almost industrial production of opera etc. Economic aspects, marketing, side products (as arrangements, published text-books, souvenirs, fashion).

5) The reception and context, including the (historical) theme of Jews being persecuted by Catholics, regarded by a Lutheran (liberal) audience in Stockholm.

Owe Ander is associate professor (docent) in musicology at the Stockholm University and senior lecturer at SMI, the University College of Music Education, Stockholm. The main focus of his research is on orchestral music and opera in the late 18th and the 19th century from an analytical as well as historical point of view. He has participated in the European Science Foundation research programme "Musical life in Europe 1600-1900, Circulation, Institutions, Representation", in "An Inventory of Swedish music" (MMS/KMA), and more recently in "Opera on the move" (Nordic Council/NOS-HS). As an editor he has worked for Monumenta Musicae Svecicae as well as for Franz Berwald Sämtliche Werke (Bärenreiter-Verlag).

Abstracts of lecturers

Ulla-Britta Broman-Kananen, Sibelius Academy

The Mute Fenella in the Middle of a Finnish-Swedish Language Struggle in Helsinki

La Muette de Portici (Auber) was performed sixteen times at the Swedish Theatre (Nya Teatern) during the spring and autumn of 1877. The staging of *La Muette de Portici* in Helsinki in Swedish is an illustrative example of how an opera belonging to the European operatic tradition travels between countries and generates new meanings in new contexts. However, the context in which opera emerged was totally different in Finland than in most European capitals with established and permanent opera houses such as in neighbouring Stockholm and St Petersburg.

Various traces of *La Muette* in the Swedish Theatre's archives and elsewhere lead directly to the Royal Swedish Opera in Stockholm where the opera was premiered already in 1836: a) a label by the Royal Swedish Opera can be found on the piano vocal scores; b) the Swedish translation of the libretto by Bernhard Crusell from the 1830s was reproduced in a nearly identical form in Helsinki; and c) letters confirm that the Swedish Theatre's theatre- and stage directors visited Stockholm and saw the opera before it was staged in Helsinki. However, as far as one can judge from the press and other available sources, the actual performance at the Swedish Theatre was rather different from its predecessor due to the lack of both human and material resources.

La Muette de Portici has a political dimension and it might have been well suited for the nationalist statement the theatre perhaps wanted to make. Before and after the opera's premiere in Helsinki language was debated furiously, also in relation to opera. Arguments for staging operas in Finnish at the Swedish Theatre were, however, effectively turned down by the Swedish Theatre Board. In my presentation I shall make an attempt to reconstruct the actual performances of *La Muette* at the Swedish Theatre in 1877 in the light of available sources, but I will also consider the fact that the Swedish Theatre wanted to address the ongoing Finnish-Swedish language debate by placing the Mute Fenella on stage, a role figure that acts with no words or language whatsoever.

Ulla-Britta Broman-Kananen is a post doc researcher at Sibelius Academy in Finland. During 2010–2013 she worked in a research project “The Finnish Opera Company (1873–1879) from a Microhistorical Perspective: Performance Practices, Multiple Narrations, and Polyphony of Voice” funded by the Academy of Finland. Broman-Kananen is currently engaged as researcher in the Nordic research project “Opera on the Move: Transnational Practises and Touring Artists in the Long 19th Century Norden” funded by NOS-HS.

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Abstracts of lecturers

Susana Egea Ruiz, Escola Superior de Música de Catalunya

The role of acting in opera in the 19th century: creating links between the musical and the theatrical sides of opera.

The theatrical side of opera, inherent in its very nature from the moment it came into being, owing to the desire to recreate the theatre of ancient Greece, obliges the performers, right from the start, to acquire acting abilities in order to represent their operatic characters. Initially, when the distance between actors and singers was not as pronounced as it is nowadays, opera singers used the same treatises as the actors; a treatise such as *Dialogues of Leone de Sommi* (1556), or *Della poesia rappresentativa e del modo di rappresentare le favoli sceniche* of Angelo Ingegneri (1598) or the prologue itself to *Dafne* (1608), signed by Marco de Gagliano, or *Il Corago* (1630); works which provide advice not only on composition but also on gestures, facial expression and movements on stage. These practices were to give rise to a stereotyped performance which was prolonged up until the close of the 19th century when the psychologistic theories appeared; music as a transmitter of dramaturgy, was also to contribute to intensify the symbolic gestural code. These stereotyped habits converged in the 19th century with the emergence of naturalistic interpretation and with the formulation of the wagnerian *Gesamtkunstwerk*; and at a moment of time when the opera singer was to be the main organizer of the musical-scenic reality, more than the producer, the regisseur or the composer. The analysis of acting habits and techniques in opera in the 19th century, based on biographies, contracts and direction books, not only allows us to confirm the specific acting technique required in opera, compared to the technique of the dramatic actor, but moreover, through the operatic character, allows us to witness, throughout the 19th century, the birth of a new conception of the human being.

Susana Egea Ruiz (Barcelona, 1968) actress, stage director and researcher in performing arts. She graduated in Romance Philology at the University of Barcelona (1996) and has a Masters research degree in Performing Arts, Autonomous University of Barcelona – Institut del Teatre). She has received training in music, dance and drama, and has completed doctoral courses in Performing Arts (Autonomous University of Barcelona - Institut del Teatre) along with the presentation of her research dissertation - “Bases for the development of an acting training for opera singers”. With her work “Actor training in opera: Analysis of a specificity” she received the “Artez Blai International Award for Performing Arts Research” (2011). As an actress she has worked with, among others, conductors such as Adolfo Marsillach, Calixto Bieito, Ferran Madico, Hansel Cereza, Antonio Simon, Hasko Weber and Malena Espinosa. As a stage director, her work is mainly interdisciplinary (music, theatre). She has been invited to attend several courses as a teacher of acting training. In 2003 she joined the staff at the Escola Superior de Música de Catalunya, where she currently teaches *Lyric Theatre* and *Acting Skills for Singers*, and where she has coordinated the Opera Workshop since 2009. At the present time she is working towards her PhD with a thesis on acting for singers. She is the author of *Actor training for opera* (ed. Artez Blai, Bilbao: 2012)

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Abstracts of lecturers

Pekka Gronow, Docent, University of Helsinki

19th century Finnish voices: The testimony of historical recordings

Recordings by opera singers were an important part of the output of the record industry during the first decade of the 20th century. The purpose of my research was to find out how the performers and repertoire on early recordings were selected. I was able to indentify 40 Finnish opera singers who had their debuts before 1900. All were trained abroad; the group included several Lamperti and Marchesi pupils. Nine of the singers also made recordings, including three with significant international careers.

It appears that early record companies were able to sign the best-known singers of the period. The works recorded were usually part of the artists' normal concert repertoire, although there was a tendency to favor solo songs by national composers rather than opera arias. In some cases the artists recorded several versions of certain works, which makes it possible to study the consistency of their performances.

I shall also discuss the limitations of early recording technology and the wider problem of using recordings as documents of performance practice. It is suggested that when properly reproduced, recordings can be quite reliable sources. However, it is suggested that for any serious study, researchers should rely on original shellac pressings rather than CD or vinyl reissues.

Pekka Gronow is adjunct professor (docent) of ethnomusicology at University of Helsinki. From 1989 to 2006 he was the manager of the sound archives of YLE, the Finnish Broadcasting Company, and in that capacity responsible for planning the company's digital sound archive. He is currently the coordinator of an international research project which charts the history of Carl Lindström AG, one of the first multinational record companies. He has written extensively on the history of the recording industry, and in 2008 received the Lifetime Achievement Award of the Association for Recorded Sound Collections (ARSC).

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Abstracts of lecturers

Jens Hesselager, Associate Professor, University of Copenhagen

Performing Jeremias Arvidson: Comic opera, Danish humour, Jewish irony?

Jeremias Arvidson is a fictional character in *Tordenskjold i Dynekilen*, a 3 act opera with spoken dialogue composed by the Jewish composer Siegfried Saloman (1816-99) to a text by Henrik Hertz, and performed at the Royal Theatre in Copenhagen seven times between May 1844 and October 1845. The opera was moderately successful, being much applauded by the audience, but it also met with critique, particularly in one newspaper, *Kjøbenhavnsposten*, which brought a particularly dismissive review during the second season of the opera's run.

Jeremias plays a fairly important role in the plot, but he is not the protagonist of the opera, nor in fact a major singing role. Yet reviews – including the one in *Kjøbenhavnsposten* – agreed that this character, as performed by the popular actor (and singer) Johan Ludvig Phister (1807-96), constituted the most enjoyable element of the work. Or, to be more precise, that Phister's wonderfully comical rendition of this character went a long way to elevate the overall quality of the operatic event beyond the inherent artistic merits of the libretto and the score.

In my paper I will seek to trace what that performance might have been like, particularly in some of the operatic ensembles where Jeremias participated. I will suggest that the character of Jeremias – a rich, but disagreeable Swedish merchant, whose main concern throughout the opera is to protect his private property in a time of national crisis – seems to be constructed around a subtext, alluding to a well-known negative Jewish stereotype. At the same time, however, he may also, perhaps, be associated with some of the more 'jovially Danish' comic characters in Holberg's comedies – characters with which Ludvig Phister was particularly successful at the time.

What, then, might the enjoyment of Phister's performance as Jeremias have entailed? Would Phister's performance possibly have catered to (more or less illicit) anti-Semitic sentiments amongst (parts of) the audience? And/or should the character be interpreted as expressive of a certain brand of Jewish irony on Saloman's (and Hertz's) part? Or could it, rather, have been appreciated as an attempt at 'neutralising' a negative Jewish stereotype, by applying it to a non-Jew?

Methodically, I seek to switch back and forth between a strategy of zooming-in on details in the libretto and the surviving performance material for the part of Jeremias (and for the opera as a whole), and one of zooming-out on a broader cultural context.

Jens Hesselager is associate professor in musicology at the Department of Arts- and Cultural Studies, University of Copenhagen. His current research mainly concerns music theatre and theatre music in the 19th century – including incidental music for plays, melodrama, opera. Methodologically and theoretically, important keywords include cultural transfer, public memory, affectivity, development of practice-based approaches within musicological research. One important current research project concentrates on musical (and political) life in Copenhagen in the 1840s.

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Abstracts of lecturers

Sarah Hibberd, Associate Professor, The University of Nottingham

Rossini's *Siège*: an archaeology of the senses

A number of French operas concluded with cataclysmic tableaux of destruction at moments of revolutionary anxiety during the period 1789-1848. They employed the latest technological innovations to overwhelm the senses, frequently melding the fictional with evocations of reported and remembered (revolutionary) events. This paper takes as a case study the finale of Rossini's *Le Siège de Corinthe* (Opéra, 1826): the mass suicide of the Greek citizenry in a burning palace besieged by Turks. Modern commentators (Anselm Gerhard, Benjamin Walton) have emphasised the novelty of the horrific stage action and 'noisy' score in the context of the ongoing events of the war of Greek independence. But contemporaries commented not only on the visual and musical effects, but also on the noise and smoke that provoked a much deeper, more instinctive, emotional response. For many – in spite of the government's official policy towards the Revolution of 'oubli' (forgetting) – the tableau recalled the Terror (1793-4) by recreating the assault on the senses that had been experienced by Parisians nearly 30 years earlier, thus bringing the past into the present with powerful directness.

This paper analyses on one hand the opera's technological innovations that stimulated all of the senses, and on the other hand the understanding of perception (especially through smell, taste, touch) that was emerging in relation to ideas about emotion and memory in the writings of Pierre Maine de Biran, and novelists such as Balzac and Gautier (explored more recently by Alain Corbin). I argue that the tableau articulated a very particular relationship with the 1789 revolution, focusing on human suffering, accessed through the senses. This in turn can be understood in relation to Victor Hugo's 1827 definition of modern drama in which the rhetorical power of the sublime combines with the power of the grotesque to shock.

Broadly, the paper demonstrates the importance of situating nineteenth-century opera in the wider context of technological and scientific – as well as cultural and political – developments. By this means, we are better able to appreciate a historically rooted sense of the 'liveness' experienced by opera-goers.

Sarah Hibberd: My research interests focus primarily on musical culture in nineteenth-century Paris and London. I have published journal articles and book chapters about French and Italian opera and drama (including most recently in the *Cambridge Opera Journal* and *19th-Century Music*). My monograph *French Grand Opera and the Historical Imagination* was published by Cambridge University Press in 2009, and I have edited a volume of essays for Ashgate entitled *Melodramatic Voices: Understanding Music Drama* (2011). A co-edited volume (with art historian Richard Wrigley) is forthcoming with Ashgate: *Art, Theatre and Opera in Paris, c.1750–1850: Exchanges and Tensions*. I currently hold an AHRC Research Fellowship for my project on French Opera and the Revolutionary Sublime, which incorporates work on sensory perception and technological innovation in relation to cataclysmic tableaux in operas and melodramas. I am a co-editor of the journal *Music & Letters*, and was Head of Music at Nottingham, 2010–13.

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Abstracts of lecturers

Hannele Ketomäki, Sibelius Academy

The birth and premiere of the opera *Pohjan neiti* (Maiden of the North) at the song and instrumental music festival held in Vyborg in 1908

Oskar Merikanto composed the first Finnish-language opera, *Pohjan neiti*, for an opera competition arranged by the Finnish Literature Society in 1898. The opera's libretto is adapted from the Finnish national epic *The Kalevala*. The work's music is influenced by *The Kalevala*, but otherwise represents the era of Romantic nationalism.

Oskar Merikanto was the only contestant, and of course won the competition. The opera's premiere was, however, postponed due to negative attitudes from the Finnish cultural elite. Merikanto was a skilled organist, conductor, and teacher, but was inexperienced as a composer of opera. It was not generally wished that he receive the title of composer of the first Finnish-language opera.

The birth period of *Pohjan neiti* includes many features that were typical for Finnish musical culture during the Era of Russification. Limits on freedom of speech and civil liberties narrowed down how the Finns viewed their country, nation, and nationality, ideas of which were constructed with the help of art. Music by Finnish composers was commonly regarded as culturally invaluable, and often would take a particular, clear stance on a given issue. *The Kalevala* and the Finnish language were essential symbols of the nation.

The opera premiered at the KVS Foundation's song and instrumental music festival in Vyborg in 1908. The festival emphasized choral music, which required amateur choirs as performers and professional musicians for instruction and conducting. Choirs founded in the countryside were generally considered an educational activity, and these recruited singers from all social classes. The performances were attended by both common folk and the cultural elite.

Pohjan neiti was conducted by its composer for its first performance. The soloists were merited professionals of their time, and several had experience in European opera productions. The musicians were professionals as well. The 100-member ensemble was put together from members of amateur choirs working in Vyborg and the surrounding areas. Most of the choir, therefore, was thoroughly practiced.

The opera premiered at the Vyborg theatre and sold out.

A second performance was arranged on a stage built on the field outside. This performance was open for all ticket purchasers, who numbered in the thousands, according to press.

Pohjan neiti gathered widespread press publicity during its birth and premiere. The opera and its composer were central topics of discussion. Finnish opera and its founding were also highlighted topics. Oskar Merikanto was a part of a group of artists who founded Finnish opera in Helsinki in 1911.

Hannele Ketomäki received her Doctor of Music degree in music history from the Sibelius Academy in 2012. The study examined Oskar Merikanto's National Ideals, his activities in the song and instrumental music festivals of the Kansanvalistusseura Foundation and his relationship with the ideals of the pro-Finnish Fennoman movement behind the Kansanvalistusseura foundation. The study also looked at the first public performance of the opera *Pohjan neiti* which was held at the Kansanvalistusseura Foundations's song and instrumental music festival in 1908. Hannele Ketomäki works as a Manager of Academic Development at the Sibelius Academy.

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Abstracts of lecturers

Martin Knust, Linné university

The operatic 19th-century gesture: Sources, possibilities and limitations for a musical and theatrical reconstruction

In my paper I would like to discuss the possibilities of a reconstruction of the operatic gestures of the 19th century. It presents the different types of sources, which are available and some methodic approaches to use them practically. Such a reconstruction would be fruitful for musicology as well as for the historical informed performance practice. As a tool for research it would help to explain some specific features of 19th-century dramatic music, which partly germinated from a genuinely gestural impulse. In the artistic practice a reconstruction of the ancient physical delivery could enrich the performance practice of opera; this applies not only to the optical component, the stage, but also to the interpretation of music since the wide range and highly expressive style of theatrical gestures of that time might also have a strong impact on the singer's vocal delivery. At the same time the preserved material gives only limited insight into the practice of that time. This can also be said about the primary sources about the practical realization of, for instance, Baroque and Renaissance music that has nonetheless been used successfully as the fundament of a historical informed performance practice. Maybe this could serve as a model for the reconstruction of 19th-century musical practice?

Martin Knust (b. 1973) studied musicology, theology and philosophy at the E.-M.-Arndt-University in Greifswald, Germany, the Humboldt-University in Berlin and the Technical University in Dresden, attained the grade of a Magister Artium (M.A.) in musicology 2000 in Dresden and the grade of a Dr. phil. 2006 in Greifswald. Doctoral scholarship of the German county Mecklenburg-Vorpommern 2001–2004. Since 2007 lectureships at the E.-M.-Arndt-University in Greifswald, the Technical University in Berlin, and the Royal College of Music in Stockholm. Spring till autumn 2008 Assistant professor in Greifswald, 2008–2012 Postdoctoral research fellow at the University of Stockholm. 2012–2013 substitute lecturer at the College of Music at the University of Örebro and at the Royal College of Music in Stockholm, Sweden. Since 2013 Senior lecturer in Musicology at the Department of Music and Art at the Linnæus University in Växjö, Sweden. Since 2001 various printed and broadcasted publications, especially about Richard Wagner, Jean Sibelius and other Northern composers of the 19th through 21st centuries, the church music of the 16th century, and the music of Cambodia.

Abstracts of lecturers

Seija Lappalainen, University of Helsinki

The Musicians in the Operas of Fredrik Pacius

The German-born composer, conductor and violinist Fredrik (Friedrich) Pacius (1809–1891) spent the years 1824–1826 in Kassel, studying the violin with the famous violinist, conductor and composer Louis Spohr, and theory and composition with Moritz Hauptmann. After that Pacius had concert tours in the North Germany. In 1828 he moved to Stockholm and worked as first violinist in the court chapel.

In 1834 the Imperial Alexander-University in Helsinki needed a music teacher, and Pacius was elected. He had to organize Helsinki's music life in a new way. Pacius moved to Helsinki in February 1835, and in April he conducted Spohr's oratorio *Die letzten Dinge*. It was performed by an ensemble recruited by Pacius among society ladies, students, military bands, academic music-lovers, civil servants and a handful of professional musicians. Pacius conducted oratorios almost every year.

In 1849–1850 the amateurs in Helsinki performed Rossini's *The Barber of Seville*, and Donizetti's *Lucia di Lammermoor*, conducted – not by Pacius but by a mysterious "lieutenant Wickström". His first name is unknown. In 1850 Pacius conducted a new Singspiel of German-born and in Turku lived composer and violinist Conrad Greve.

Pacius's first opera is called *Kung Carls jagd* (1852, King Charles' Hunt), whose premiere on March 24, 1852 has an aura of legend of it. The libretto is written by Zacharias Topelius. Pacius's and Topelius's collaboration also gave rise to the Singspiel – sometimes also styled an opera – *Prinsessan af Cypern* (1860, The Princess of Cyprus), first performed at the inauguration of the Nya Theatern (the New Theatre) of Helsinki in 1860. Pacius's second opera was *Die Loreley* (to a libretto by Emanuel Geibel, 1887). The performances of those works with amateur forces were major efforts. Who were the musicians?

Seija Lappalainen, Lic. of Phil., has studied musicology at the University of Helsinki. She has lectured almost two decades on Finnish music history at the University of Helsinki. Her main focuses are on the composers and the musical life of the 18th and 19th centuries. Lappalainen has published several scientific writings on Finnish music history, encyclopedia essays, and the books *Tänä iltana Yliopiston juhlasalissa* (Concerts in the Great Hall of the University of Helsinki in 1832–1971, 1994), *Fredrik Pacius, Musiken som hemland – Kotimaana musiikki* (Fredrik Pacius, Music as Homeland, 2009).

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Abstracts of lecturers

Katrin Losleben, University of Bayreuth

“It affects the ear as crystal or as diamonds the eye“ Metaphors as traces to the sound of Giovan Battista Velluti’s voice

As a member of the research group *Role – Gender – Voice* I occupy myself with one of the last castratos on the operatic stage. The basic assumption is that any theatrical performance before the invention of different storage media is an ephemeric event; nevertheless it leaves some traces. These traces are in our cases cores and parts, newspaper announcements, reviews, engravings, letters, and archival material from music theatres and theatre managers. We focus on three singers of the long 19th century: Wilhelmine Schröder-Devrient, Anna Bahr-Mildenburg and Giovan Battista Velluti. My special focus is on the latter. Born in 1780, he was an active singer until about 1830. His voice and style of singing were received very controversially. In Italy on the one hand he was celebrated as a star for whom well established composers such as Rossini and Meyerbeer wrote parts, e.g. the role of Armando in *Il crociato in Egitto*; in Munich he was received well and awarded a Kammersänger. Reviews in Italian papers (esp. women’s journals) celebrated him as the most outstanding singer of these days. On the other hand, his performances in the King’s Theatre in London (1825/26) were booed, as we can track from the reviews published in the daily newspapers and musical journals.

These reviews are the material I will be concentrating on for this paper. They reflect the fact that the sound of the voice or the impression it gives to the listener has to be translated into written language. Therefore the reviews are affected by a highly metaphoric language. These metaphorical images are drawn from very different natural areas as well as from technology. Following J. R. Searle, I am first going to extract those expressions that are to be understood as metaphors; the second step consists of showing the meanings of the statements and thirdly I am going to explain them in their contexts. For the last step I will use among others contemporary dictionaries and lexica.

Katrin Losleben studied flute, musicology, literature and media studies at the Hochschule für Musik, Theater und Medien Hannover, Germany, and Malmö and completed her PhD about interdependencies between music and politics in early modern Rome. From 2006 until 2012 she was an assistant lecturer at the Hochschule für Musik und Tanz Köln, since 2012 she holds a post doc position in the project *Singers and roles. Concepts of gender in 19th century opera* at the Research Institute for Opera (fimt) of the University of Bayreuth.

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Abstracts of lecturers

Cesar Octavio Moreno Zayas, University of Nottingham

Repertoire and Opera consumption

The opera house provides a wide range of sources of investigation. We can analyse type of productions, composers, attendance, and the repertoire that they present. This work focuses, precisely, on the repertoire of opera, which seems to shape our understanding of opera; for example authors, such as Storey (2006), state that “If our historical starting point is the classical repertoire performed in the vast majority of contemporary opera houses, it could be argued that opera begins with Mozart in 1786 (*The Marriage of Figaro*) and ends with Puccini in 1926 (*Turandot*)”. Then, the repertoire exhibits a policy about what type of operas are interesting for the audience, as well as which are the favourite composers. This link between policy and interests cannot be considered as a static phenomena, but it should be taken as a dynamic one that helps to understand the process of change of interests in opera production and also in consumption. Therefore, the analysis of repertoire of different historical periods enables us to link and detect the similarities and difference in the creation and perception of opera from the past to nowadays.

This work analyses the repertoire of opera held in theatres of Mexico City from 1821, which is the date of culmination of the war of independence, to 1920 that is the official date of the end of the Mexican revolution. This selected period draws an image of the operatic landscape in Mexico, and its analysis provides important traits of the development of Mexican opera goes. This research focuses its attention on titles, composers, companies and theatres. Titles and composers are the most relevant elements to identify an opera but in producing opera implies the companies and the theatres where the works are presented; that is why I consider in the current research these four elements. The corpus is taken from the book “*Dos Siglos de Ópera en México*” by José Octavio Sosa and Mónica Escobedo (1988), which contains the list of operas presented in XIX century in Mexico.

This conference through the analysis of the situation in Mexico has the aim to present a methodology to analyse the production and consumption of opera and to link the past with our present. Thus, this work is not just about Mexico but at the same time it allows us to discover our origins as opera consumers.

Cesar Octavio Moreno Zayas is a Mexican opera scholar. Now is in the PhD in Music at The University of Nottingham, he carries out a research about the relation between opera and its audience. The dissertation “Approach to an Integral Model of an Evaluation in Social Opera Studies” was his work presented to get the Master Degree at the University of Tartu where he studied the MA in Semiotics. He studied his Bachelor degree in Linguistics at the Metropolitan Autonomous University, his dissertation was titled “A Multimodal Analysis of an Operatic Aria: Va Tacito e Nascosto”. His bachelor thesis was published in 2012 by Academic Spanish Publisher. In 2013 he coordinated the on line seminar of “opera and Power” at 17, Critical Studies Institute in Mexico City. He participated in March 2013 at Lund University at the congress on “Media and Passion” with the conference “Sharing Opera on You Tube”. He worked also at the University of Veracruz teaching Italian and History of Opera at the Faculty of Music. He was head of Language Department at the Intercultural University of Veracruz, he was professor of Applied Linguistics at the University of Anahuac Mexico Norte.

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Abstracts of lecturers

Pentti Paavolainen, University of Helsinki

**Traces of *The Magic Flute (Taikahuilu)* in Helsinki January 1877
- Karl Bergbom as dramaturg and director and what can we know**

As the 'founding father' of the Finnish Opera Company Dr Karl Bergbom accomplished a series of Opera productions between 1873-79. Traces of those performances are a typical challenges for theatrehistoriography. Yet the 'reconstructions' of past performances in Finland have been made very scarcely, due to the a rather small research community, due to the "tombs" in which unorganised archives have been resting in peace and due to lack of interest. Considerable improvement has taken place with the archives, and yet the scholar has many open questions.

For the late 19th Century theatre *The Magic Flute* was a challenge due to its numerous short episodes, especially in the II Act. The century of 'theatrical illusion' and the 'integration of music, drama and emotion' also had difficulties (not only technical) in coping with the machinery of this theatrical fairy tale, like how to take seriously a dragon. The other problem was obviously the sensuous love, represented by Monostatos' character and the sexual threat Pamina is submitted. Even Papageno is not all accepted on a 'decent stage', which the Finnish Opera Company was supposed to be - not only to protect the wives of its young academic supporters - but to protect its imagined and intended audiences, the lower classes, which it still did not have.

Pentti Paavolainen

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Abstracts of lecturers

Astrid von Rosen, University of Gothenburg

Scenographic Shimmers in Strindberg's *A Dream Play* Re-thinking the Sketch as Historical Source

Scenography can be understood as “an expressive and affective agent of performance” (McKinney & Butterworth 2010, 4–5). It is thus something that happens within the temporality of a theatrical event; it lives in a mutual and immensely complex co-creative interaction involving audience, space, actors, sound (words, music or other), smell, and movement, as well the material, built environment. Scenography hums, sings, resonates, acts, and is acted upon, in-between body, image and language. It articulates something immensely complex, in a process with basically no limits. This way of theorizing scenography clearly opposes a common understanding of the feature as a static “framework” or a “background”.

Accordingly, the overarching aim of this paper will be to re-theorize scenography as “inventory of shimmers” (Barthes 2005, 77), and to rethink the sketch as a critically productive historical source. Notably, a sketch can be considered a performative event in its own right, articulating valuable connections to the unreachable performance as well as its contexts (von Rosen 2013). When pursuing such a quest, one has to enter a field of visual, corporeal, emotional, spatial and immensely instable features. While no longer dismissing the experiential knowledge of – for example – the practicing scenographer, previous research on a broad range of theatrical events can be challenged, as well as enriched.

In the paper, sketches made 1915 till 1918 by Swedish scenographer Knut Ström, for August Strindberg's *A Dream Play*, will be explored when re-thinking scenography as affective shimmer. This particular version was premiered on the reform stage Schauspielhaus Düsseldorf in 1918, being the third production ever of the drama in Germany. It was co-directed by Ström and Paul Henckels, and music by Stenhammar was used. Ström's interpretation has hitherto not been thoroughly investigated, and it is obvious that historiographical criticism urges us to engage anew with non-text based traces. This is particularly evident when working through the enormous corpus of research dedicated to August Strindberg's drama. In historical Strindberg studies, practitioner's contributions are rarely acknowledged in any substantial way.

The main contribution the paper wishes to make is to provide a theoretically informed and methodologically applicable approach to historical traces such as scenography sketches. This rather new line of research places itself in the promising cross disciplinary field where practice-based research and the humanities can intersect.

Astrid von Rosen is senior lecturer of Art History and Visual Studies, at the Department of Cultural Sciences, University of Gothenburg. She is also research coordinator for the Staging the Archives Cluster/Critical Heritage Studies, at the same university. A former classical and contemporary dancer, von Rosen is interested in the intersections of artistic practice and theoretical formulation in relation to the so called “ephemerality” of dance and theatre performances. Her current research centres on the development of theoretically informed ways of accessing past theatrical events through the articulation of experiential knowledge. Among other texts on the subject, she has recently published an article on “Accessing experiential knowledge through dance-writing” (EKSIG 2013). One major concern of von Rosen’s ongoing research projects is to “stage the archive” in order to explore and rethink dance as critical heritage.

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Abstracts of lecturers

Clair Rowden, Cardiff University

Parodying *Tannhäuser* on the Parisian popular stage, 1861

The debacle surrounding Wagner's *Tannhäuser* in Paris in March 1861 is well known: 163 rehearsals for three performances, a lousy conductor, a new ballet (in the wrong place), a riotous Jockey Club and Wagner withdrew his work. This paper explores the traces left by these performances, but not in the press or archives, rather in parodic spectacles which followed in the immediate wake of Wagner's opera in Paris. There may have been any number of these which are now lost in the mists of time, but apart from Offenbach's short parody of 'Le compositeur de l'Avenir' as part of *Le Carnaval des revues* in February 1860 (but which was still running when *Tannhäuser* opened), none of these 'reception documents' have yet been unearthed.

My paper will explore two of these spectacles given in March and April 1861, both written by the same renowned parodist Clairville in collaboration with other writers and composers: *Ya-Mein-Herr, Cacophonie de l'avenir, en trois actes sans entr'acte mêlée de chants, de harpes et de chiens savants* and *Panne-aux-Airs, Parodie musicale en deux actes et six tableaux*. Using slim archival sources, detective skills and a lot of guess work, this paper tries to a modest extent to reconstruct the dramatic and musical aspects of these shows which relied not just on Wagner's original work, but on many contextual issues, particularly the general perception of Wagner and his prose works in Paris, the conventions of popular theatre and well-known operatic arias and popular songs.

This research poses many methodological questions due to the scant archival material remaining from these spectacles performed in private boulevard theatres. This paper therefore also poses as many questions as it answers: Who was the audience for these parodic shows? What did audiences learn about the original work? In what ways was the performance derivative or independent of Wagner's original? What can they tell us about popular French perceptions of Wagner and his music (above and beyond what we already know)? Were they subject to censorship? What can we know of these spectacles beyond the dramatic texts? What music was performed? How was the music accompanied? Who were the performers? What intertextual markers were used to communicate meaning to audiences? This paper broaches all these issues in an attempt to piece together a complex picture of a genre of parodical musical

theatre in Paris during the second half of the nineteenth century which remains on the margins of serious musicological study.

Clair Rowden is Senior Lecturer in the School of Music, Cardiff University. Her research deals mainly with opera and nineteenth-century France; her book *Republican Morality and Catholic Tradition at the Opera: Massenet's Hérodiade and Thaïs* was published in 2004, and the edited volume *Performing Salome, Revealing Stories* for Ashgate Interdisciplinary Studies in Opera appeared in 2013. She has published on the critical reception of opera, stage production, dance and iconography (especially caricature) in *La Revue de musicologie*, *Cambridge Opera Journal*, *Music in Art*, and *Franco-British Studies*, and regularly contributes chapters concerning opera and dance to the *Cahiers de l'Esplanade* (Saint-Etienne, France), and programme notes for the Royal Opera House, Covent Garden.

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Abstracts of lecturers

Kristina Selén, freelance stage director and dramatist

“Deeds of Music Made Visible”: Anna Bahr-Mildenburg as Isolde

How can the thoughts and ideas of a composer – or for that matter, of an entire era – be manifested and made visible in a physical gesture?

This project aims to provoke a discussion of all the options we have in stagecraft and acting techniques, and to open some eyes to the richness of physical language. The participants, Kristina Selen (director), Cornelia Beskow (soprano) and Nigar Dadasheva (piano), will be gathering inspiration from a number of German and Austrian primary sources from around 1890-1930 for the choreography of a number of scenes from Richard Wagner’s *Tristan und Isolde*. We will be exploring on stage as well as on paper what the Wagnerian turn-of-the-century stage aesthetic was like, and through this, we hope to uncover new insights about the tight connection between Wagner's music and the theatrical ideals of his time.

Our main primary source is the detailed ‘performer’s guide’ to *Tristan und Isolde* written by Anna Bahr-Mildenburg (*Tristan und Isolde: Darstellung der Werke Richard Wagners aus dem Geiste der Dichtung und Musik*, first published in Vienna 1936). It provides a thorough example of what is usually referred to as the ‘Bayreuth Style’; Bahr-Mildenburg sang frequently at Bayreuth and even co-directed a production with Cosima Wagner on one occasion.

The final product will be something of an artistic, educational and academic ‘Gesamtkunstwerk’: it will consist of a performance, raising questions about aesthetics, taste and style that will be discussed in a more factual presentation of research around the and the acting techniques initiated by Richard Wagner in Bayreuth and developed by Cosima Wagner and Anna Bahr-Mildenburg. It will also be accompanied by an open discussion addressing questions pertaining to the stage representation of artworks that are products of other times and cultures than our own.

Kristina Selén is a young artist working in many fields: as a choreographer, dramatist and musicologist. She was educated at New College, University of Oxford (BA Music, 2009-2012) and at the Junior Academy of Music in Stockholm (2005-2009), but has also trained as an actress/choreographer with Jed Wentz (University of Amsterdam) and at Balettakademien (Stockholm).

Her work as a director includes full-scale productions of Vivaldi's *Ottone in villa* (Oxford, 2011) and Humperdinck's *Hansel and Gretel* for Opera Studio Oxford (Sheldonian Theatre, 2012), as well as more experimental work on scenes of Wagner's *Tristan und Isolde* (performed in Malmö, Pistoia, Leeds, and the Birgit Nilsson Museum, 2013) and interdisciplinary projects with other artists and designers, like Zhylevich's *Bang bang! My baby shot me down* (Kulturfyren Stockholm, 2013). She has also spent much time at the Drottningholm Court Theatre as a trainee assistant for stage directors Sigrid T'Hooft (*Così fan tutte*, 2011) and Deda Cristina Colonna (*Il Matrimonio Segreto*, 2013), and will be assisting Magnus Tessing Schneider's production of Cavalli's *Gli amori d'Apollò e di Dafne* at Hofteatret, Copenhagen, in 2014. Other 2014 activities include the premiere of her adaption of the Orpheus story from Ovid's *Metamorphoses* (Musikvalvet, Stockholm), and performances of sections of her *Castor och Pollux*.

Kristina has been awarded several scholarships and grants, most notably from the Deutscher Akademischer Austausch Dienst (DAAD) for studies at the Ludwig-Maximilians-Universität in Munich (2013), and the Anders Sandrew scholarship for her studies in Oxford (2009-2012). This year, she is also one of the recipients of the Friends of the Drottningholm Court Theatre's scholarship.

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Abstracts of lecturers

Anne Sivuoja-Kauppala, Sibelius Academy

Signe Hebbe's guest performance as Violetta in the Finnish Opera Company (1876)

The Swedish soprano Signe Hebbe (1837–1925) performed the role of Violetta (*La traviata*) five times during her visit to Finnish Opera Company in the autumn of 1876. She sang in Italian while most of the cast performed their roles in Finnish. Her two other roles in Helsinki were Marguerite (*Faust*) and Leonora (*Fidelio*) – all of them roles she had previously performed in Kristiania (Oslo) and Stockholm where she had been working with the Swedish theater director Ludvig Jospelson (1832–1899). In Helsinki, her interpretation was praised in the newspapers, as both her acting and singing had configured her as a touching Violetta. In addition to the newspapers some private letters describe her performances, particularly by the in-house primadonna Emmy Achté (1850–1924) and the seamstress Maria Grape who wrote intimate letters from Helsinki to Kristiania to the actress Hedwig Charlotta Raa-Winterhjelm (1838–1907).

La traviata was a somewhat difficult opera for the newly formed, nationally motivated Finnish Opera Company (1873–1879) as the frivolous life style of its female heroine was an ill match with the decent womenhood that was in demand there (e.g. solidified in the role of Leonora, in *Il trovatore* with 37 performances). Another in-house primadonna, Ida Basilier (1846–1928) had in vain been soliciting the staging of the *La traviata* for years, and it was only now that this became possible, as Basilier sang Violetta three times in August 1876, some weeks before Hebbe's arrival. After her visit the opera was never re-staged there. [However, the Finnish performance history of *La traviata* continued in the Swedish Nya Theatern (1879 and 1880) and in the Russian Alexander Theatre (1880 and 1882).]

This paper explores Signe Hebbe's Violetta interpretation on the basis of a scarce empirical source material, her voice, singing style, stage appearance and movements as well as the cultural reverberations enhanced by this visit, the only one to the Finnish Opera Company by a foreign primadonna.

Anne Sivuoja-Kaupppala is a Professor of Music Performance Research at the Sibelius Academy in the DocMus Department in Finland. Her research interests are opera, musical semiotics and the cultural study of art music (including performance). Her publications include the monograph *Narrating with Twelve Tones. Einojuhani Rautavaara's First Serial Period ca. 1957–1965* (1997) and journal articles in both international and Finnish periodicals as well as editorial work, most notably an anthology on Kaija Saariaho's music (in Finnish). Her most recent publication is a co-edited anthology with Owe Ander, Ulla-Britta Broman-Kananen and Jens Hesselager *Opera on the Move in the Nordic Countries during the Long 19th Century* (2012), also published in open access electronic format, and a chapter on Aino Ackté's *Salome* in *Performing Salome, Revealing Stories*, edited by Clair Rowden (Ashgate 2013). She currently runs a research project on the culture surrounding early Finnish opera funded by the Academy of Finland, and has recently launched an inter-Nordic research project on opera in Nordic Countries during the long nineteenth century funded by NOS-HS.

Abstracts of lecturers

Göran Tegnér, Stockholm

Verdi's *Ernani* and the Italian Opera Company in Stockholm c. 1850

In August 1848 the Stockholm audience confronted for the first time an opera by Giuseppe Verdi: *Ernani*. It was presented by a travelling Italian opera company in a small theatre, not in the Royal Opera House. The singers belonged to a company that had been performing at the Court Opera House in Copenhagen, the northernmost outpost of Italian opera. Circumstances including the death of their patron, King Christian VIII, and the outbreak of war in the spring of 1848 had radically diminished their opportunities in Copenhagen.

The tenor Francesco Ciaffei had previously sung *Ernani's* title part in Rome, allegedly chosen personally by Verdi, already a few months after the première in Venice. Likewise the singer of the part of Carlo, Luigi Della Santa, had sung in that production in Rome, and later the same month they both performed their parts in Faenza. Several of the company's members could look back on highly distinguished careers in Italy.

The history of the Italian Opera Company in Stockholm illustrates the conditions under which such small companies worked, and also the conditions of individual Italian singers of the period. The sources used in this study apart from the literature are the archives that Ciaffei left behind on his departure from Sweden in the summer of 1851. Archives in Stockholm hold some 400 letters, accounts, and Ciaffei's Italian contracts, all covering his entire career up to 1847, as well as other relevant documents. In addition, contemporary press reviews shed light on the singers' musical and theatrical abilities, on the reception in Sweden of Verdi's new musical language and of idiomatic performances of Italian opera.

Göran Tegnér: After university studies in art history and archaeology in Stockholm I was a curator at the Historical Museum in Stockholm for 35 years. Since my retirement I have been able to devote myself to my chief interest beside medieval art, the music and music culture of the early 19th century. Wishing to deepen my knowledge of the musical life of Stockholm 1800-1850 I discovered the traces of the Italian opera company which visited Stockholm 1848-1849. Their leading tenor, staying on until 1851, left behind letters, accounts etc which is at present the object of my study. The result so far is a contribution 2011 to the on-line bulletin of The Musik- och Teaterbiblioteket, *Dokumenterat*

(http://statensmusikverk.se/musikochteaterbiblioteket/files/2012/12/dokumenterat_43.pdf), Ciaffei – en italiensk opera- sångare i svenska arkiv, as well as unpublished studies about a 19th century Swedish pianist, Jean Kullin, and the reception of the Romantic generation in 19th century Sweden.

Abstracts of lecturers

Svetlana Toivakka, University of Helsinki

Alma Fohström: “The Finnish Nightingale”

Presentation based on my studies about opera singer Alma Fohström von Rode (1856–1936).

She made her operatic debut at the Finnish Opera in Helsinki in 1878 as Marguerite in Gounoud’s *Faust*. Her career rapidly became international in scope. She performed in South- and North America, in Europe, Russia and Asia. In the late 19th century Alma Fohström appeared at the Academy of Music in New York, at La Scala in Milan, at Kroll Theatre and Opera House in Berlin, at Colon Theatre in Buenos Aires, at Imperial Theatre in Rio de Janeiro, at the Metropolitan Opera in New York, at Mariinsky Theatre in Saint Petersburg, at Bolshoi Theatre in Moscow, at the Covent Garden in London and in many other opera houses.

Finnish Nightingale Alma Fohström was one of the famous sopranos in the late 19th century due to the purity and beauty of her lyrical voice and the high quality of her *bel canto* technique. Her voice had perfectly equalized vocal registers and a silver tone. Regarding her voice international music critics said that Nordic prima donna Alma Fohström had a crystalline, and a very high soprano voice. Her vocal range was wide from low *a* to high *F*. Alma Fohström’s repertoire included 40 opera roles. She sang in the title role of Donizetti’s *Lucia di Lammermoor* and Amina in Bellini’s *La Sonnambula*. Fohström proved to be an effective actress in those lyric roles that required the summoning forth of deep emotions, such as Verdi’s Gilda in *Rigoletto* and Violetta in *La Traviata*.

Svetlana Toivakka is postgraduate student in Musicology at the University of Helsinki and status researcher at the Finnish Doctoral Programme for Music Research. She received her Diploma in Music from the University of Culture and Arts of St. Petersburg and M.A. in Musicology from the University of Helsinki. Her Ph.D. dissertation focuses on nineteenth-century opera singer Alma Fohström’s career. Her research interests are in the practice of 19th-century Italian opera performance in Russia, the Victorian Nightingales and phenomena of prima donna.

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Panel

The Harvest Feast (Høstgildet, 1790)– a national Danish-Norwegian ballad opera?

A panel from the research group Performing Arts between Dilettantism and Professionalism, Norwegian University of Science and Technology (NTNU, Trondheim)

Randi Margrete Selvik, Norwegian University of Science and Technology (NTNU)

Elizabeth Svarstad, PhD candidate (NTNU)

Cecilie Louise Macé Stensrud, Ph.D. fellow in musicology (NTNU)

Ellen Karoline Gjervan, postdoctoral research fellow, Department of Art and Media Studies (NTNU)

Among the types of entertainment popular in the Nordic countries as well as on the continent during the 18th century, we find «Syngespill», also known as *opéra comique*, *Singspiel* or *ballad opera*. This was a type of light opera, with spoken lines as well as singing and dancing numbers. It was a very popular genre in its day, but has for a long time been largely overlooked, though recently there seems to be a renewed interest in light opera in general.

In this panel we aim to discuss typical traits of the Syngespill. We have chosen as our case study *Høstgildet (The Harvest Feast)* – a Danish piece written on the occasion of the wedding of the prince regent Frederik to his cousin, the Princess Marie Sophie in 1790. The play celebrates the royal union as well as the unity of the twin kingdom and its subjects, under Danish rule. In *Høstgildet*, Danish, Norwegian and German peasants are put on stage as the main characters without ridicule, reflecting the popular political reforms taking place under Frederik's rule.

Høstgildet consists of spoken and sung sequences, as well as dance. Both the libretto and the original music score has survived, and the written music gives clues as to what types of dancing that was performed. A sketch of the original backdrop, presenting the actual church of Gentofte kirke and its rural surroundings in Sjælland also survives.

Based on the material at hand, in addition to the group's knowledge of performance practices of the time, we wish to contextualize *Høstgildet*, both historically and socio-culturally. We will try to shed lights on questions like: How are the central elements in the piece to be understood? Who were the performers, and what kind of technical skills did they have? What kind of dancing was done? What is the relationship between song, dance, music, text/plot and other scenic elements? There seems to be a

surprising degree of dynamic relationship between text and music (instrumentation included). A central question is how the piece can be interpreted in the tension between entertainment and social/political commentary. We also want to address questions about scenic, dramaturgical, musical and organizational practices and discuss whether the traces *Høstgildet* has left behind can give any clues about such matters.

What we want to focus on is:

- The demands of the piece to actors, singers, musicians and dancers
- The social/historical «tendency» of the piece
- Traces of scenic, dramaturgical, musical and organizational practices

The abstracts of the panelists

Cecilie Stensrud: Hundred years of performances and a national divorce.

Looking at the written traces of *The Harvest Feast* in the royal theatre's and the royal library's archives in Copenhagen, one is struck by the extent to which there are traces of performances, in plural, and not only of one performance. Although the production book was not started until 1820, information about the first performances in 1790 has been entered, and the entries go all the way to 1899. Names have been crossed out and new ones added. Changes have been made, undone, and made again. However, the most striking change is the reworking of the text after 1814, when the Norwegian peasant could no longer be Norwegian, as Norway was no longer part of the Danish nation.

Ellen Gjervan will look specifically at how *The Harvest Feast* can be understood as a national ballad opera, and discuss what understanding of the nation the play is presenting and representing. I will achieve this by examining both the contents and the historical context of the play as well as how it was staged.

Randi M. Selvik will take a closer look at some of the musical pieces of this ballad opera and analyze the categories of musical numbers, their style and degree of complexity, and the musical demands on the singers and orchestral players. Another aspect is whether the music can be said to be specifically connected to some of the central ideas of the play.

Dance, in its ephemeral quality, leaves us few traces of performance. Elizabeth Svarstad's presentation will try to throw some light on the dances represented in *The Harvest Feast* and what continental ideals and courtly societies may have been imitated in Norway around 1800.

Randi M. Selvik is a professor in musicology, Department of Music at the Norwegian University of Science and Technology (NTNU). She specializes in music history with emphasis on Norwegian and European music from the seventeenth to the nineteenth century. She is currently project manager of the three year interdisciplinary project *Performing arts between dilettantism and professionalism. Music, theatre and dance in the Norwegian public sphere 1770–1850*, which is funded by the Norwegian Research Council and the Faculty of Humanities at NTNU. In this project she works on light opera in Norway from 1820 to 1850. Her publications (all in Norwegian) focus on different aspects of musical life in Norway in the eighteenth and early nineteenth century. Among these are her doctoral dissertation (2005) about musicians, musical and dramatic societies, and concert life in Bergen ca. 1750–1830. She is currently working on a book on the operas of Lully in collaboration with a literary scholar at NTNU.

Elizabeth Svarstad is a PhD candidate in dance at the Norwegian University of Science and Technology. Her project *Dance in Norway 1770–1850* researches dance as social education and as artistic expressions. She is a member of the project *Performing arts between professionalism and dilettantism. Music, theatre and dance in the Norwegian public sphere 1770–1850*. She holds a Masters degree in dance on the subject *Reconstruction and interpretation. The 18th century sarabande*. Elizabeth Svarstad received her BA in dance from The Norwegian College of Dance and has studied baroque dance in France, England and the US. She works as a freelance dancer, teacher and choreographer. She has performed with Scandinavia's leading baroque ensembles and in numerous venues like The Royal Castle and Riksscenen.

Cecilie Louise Macé Stensrud is educated in theatre studies at the University of Oslo, and is currently Ph.D. fellow in musicology at the Norwegian University for Science and Technology (NTNU). *Her project's working title is: Light opera as an historical and aesthetic expression of bourgeois identity construction in the period 1790–1820*. The theme is light opera's place in the bourgeois theatre societies (in Bergen, Christiania and Trondheim), and what choice of repertoire can tell us about the genre's social function. Cecilie's PhD- project is part of the multi-disciplinary project *Performing Arts between Dilettantism and Professionalism. Music, Theatre and Dance in the Norwegian Public Sphere 1770–1850*.

Ellen Karoline Gjervan is a postdoctoral research fellow at the Department of Art and Media Studies at NTNU, where she is part of the research project *Performing arts between dilettantism and professionalism. Music, theatre and dance in the Norwegian public sphere 1770–1850*. In this project, Gjervan takes a special interest in the itinerant theatre artists operating in Norway and Northern Europe around 1800.

Gjervan received her PhD in Theatre Studies from the University of Bergen, Norway, in 2010, with a dissertation on how Henrik Ibsen created and used theatrical space in the production books he kept during his employment at the Bergen theatre, 1851-1857. Gjervan has co-authored an academic textbook on dramaturgy, *Dramaturgi – forestillinger om teater* (Universitetsforlaget, Oslo, 2005). She has published articles on Ibsen's theatrical career, on dramaturgy and on late 18th century and early 19th century stagecraft.

Traces of Performance: Opera, Music Theatre, and Theatre Music in the Long 19th Century

International Symposium, Sibelius Academy, Helsinki, 11–13 December 2013.

The project called The Finnish Opera Company (1873–79) from a Micro-historical Perspective: Performance Practices, Multiple Narrations, and Polyphony of Voices (Academy of Finland), the project Opera on the Move (NOS-HS), and the University of the Arts Helsinki (Sibelius Academy/DocMus)

Keynote speakers: Tiina Rosenberg (University of the Arts, Helsinki), Hilary Poriss (Northeastern University) and Göran Gademan (The Göteborg Opera).

This conference focuses on how scholars might study musical performances in theatre spaces dating from the past, whether opera, ballet, other forms of music theatre or music incorporated into spoken theatre. What traces have such performances left? What can we make of such traces?

Obviously, performances of the past cannot be conjured up in the present. Yet this does not mean that scholars today should consider once lively performance traditions to be completely inaccessible and closed to research. The temporal distance poses a challenge for researching historical performance cultures, a topic still in need of methodological development, and for recognizing the potential to expand its empirical territory into the 'dark ages' – before the invention of the gramophone and film. Moreover, there are many other kinds of traces that performances have left, which are accessible and relevant to scholarship: scores and parts (sometimes with performance markings), music manuscripts, *mise-en-scène* plans, newspaper announcements, reviews and interviews, photographs, personal and business letters, diaries, and archival material from music theatres and theatre managers.

The main conference topics are the following:

1) Methodology. With what methods and their combinations may performances of the past be addressed? Sounds, gestures, and settings cannot be captured in toto, but they may be studied to some extent, albeit often indirectly. We are interested here in different methodological solutions, their limits, and their possible pitfalls.

2) Historiography. This topic will be devoted to research on individual performances or performers, including singers, instrumentalists, and theatre professionals, such as theater staff, stage directors, set designers, costume

designers. What were the performances like? What kinds of vocal and musical resources were available? What kinds of theatrical equipment were used, e.g. backdrops, lighting, costumes, props? How were the rehearsals and performances arranged?

3) Re-enactment. The process of reconstructing past performances and performance practices offers new ways of obtaining information. This may take place through artistic means (whether singing, playing, directing, or staging) or in various combinations of historical research and artistic enactment.

4) Free papers. Besides the topics presented above, we are interested in papers that explore other aspects of music theatre or theatre music relevant to the purpose of this conference.

The proposals

Proposals for individual papers (20 minutes + 10 minutes for discussion), lecture demonstrations (45 minutes), and panels (90 minutes) should be sent as abstracts (max 400 words) to markus.kuikka@siba.fi along with full contact information for each author. Along with scholarly proposals, abstracts representing practice-based research ('artistic research') are also welcome, particularly for the section on re-enactment.

The conference language as well as the language for the abstracts is English. The deadline for submitting abstracts is 15 September 2013. Authors will be contacted by 30 September 2013 with the acceptance decisions. The organizers plan to initiate a book project on the basis of selected conference papers. The call for articles will be issued immediately after the conference.

Coordinator

Dr. Markus Kuikka

Conference secretary

MuM Minna Hovi

Conference site: <http://sites.siba.fi/en/web/traces-of-performance/home>

Conference Locations

The conference locations are all in the Töölö area in the heart of Helsinki and within a walking distance. There are also available a few restaurants in the area or a modest lunch in the student and staff restaurant of Sibelius Academy in the Building T.

Some restaurants in the area:

Restaurant Kuu	Töölönkatu 27
Restaurant Mamma Rosa	Runeberginkatu 55
CAFÉ TINTIN TANGO	Töölöntorinkatu 7 (salads & soups etc.)
Trattoria Sogno	Töölöntorinkatu 2

Important addresses:

Sibelius Academy Building T	Töölönkatu 28 (The Conference location)
Finnish National Opera	Helsinginkatu 58
Crowne Plaza Helsinki	Mannerheimintie 50
Scandic Continental	Mannerheimintie 46
Restaurant Ostrobotnia	Museokatu 10 (The Conference Dinner)

