



INTERNATIONAL CONFERENCE

MUSICAL EXOTICISM IN THE LONG NINETEENTH CENTURY (1789-1918)

Virtual conference
12-15 May 2022



Universidad de Oviedo
Universidá d'Uviéu
University of Oviedo



INTERNATIONAL CONFERENCE

MUSICAL EXOTICISM IN THE LONG NINETEENTH CENTURY (1789-1918)

ORGANIZED BY

Centro Studi Opera Omnia Luigi Boccherini, Lucca
Research Group ERASMUSH, University of Oviedo (Oviedo, Spain)
Palazzetto Bru Zane – Centre de musique romantique française, Venice

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12-15 May 2022

Programme Committee:

- MARIA ENCINA CORTIZO (Universidad de Oviedo)
- ROBERTO ILLIANO (Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- MASSIMILIANO SALA (Centro Studi Opera Omnia Luigi Boccherini)
- RAMÓN SOBRINO (Universidad de Oviedo)



Keynote Speakers

- JEAN-PIERRE BARTOLI (Sorbonne Université / IReMus)
- RAMÓN SOBRINO (Universidad de Oviedo)

THURSDAY 12 MAY

10.30-11.00 **Opening**

- IGNACIO VILLAVERDE (Chancellor of the University of Oviedo)
- RAMÓN SOBRINO (Universidad de Oviedo)
- FULVIA MORABITO (Centro Studi Opera Omnia Luigi Boccherini)
- ÉTIENNE JARDIN (Palazzetto Bru Zane – Centre de musique romantique française)

11.00-12.30 **Exoticism on the Spanish Stage**

(Chair: **Ramón Sobrino**, Universidad de Oviedo)

- JONATHAN MALLADA ÁLVAREZ (Universidad de Oviedo), *Exotismo y orientalismo en el Género Chico: análisis dramático de obras estrenadas en el teatro Apolo de Madrid durante la primera década del siglo XX*
- FRANCESC CORTÈS (Universitat Autònoma de Barcelona), *Lo Oriental y lo nacional en las primeras óperas de Felip Pedrell: de «Le dernier Abencerage» a «L'ultimo Abenzeraggio»*
- MIRIAM PERANDONES (Universidad de Oviedo), *Autoexotismo en la obra lírico-teatral de Isaac Albéniz: discursos músico-culturales en su obra lírica*



15.00-16.00 **Keynote Speaker 1:**

- RAMÓN SOBRINO (Universidad de Oviedo), *Exotismos musicales en el siglo XIX: las poéticas sonoras de lo diferente*

16.30-18.00 **Exoticism in France**

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- GUILLAUME GUILLEMIN (Norwegian University of Science and Technology, Trondheim / Sorbonne Université), *«Gulnare», un opéra-comique oriental au gré des tourmentes politiques et esthétiques de la fin du XVIII^e siècle*
- ROBERTO SCOCCIMARRO (Independent Scholar, Berlin), *L'orientalismo nelle «opéras-comiques» del Second Empire: «Lalla Roukh» e «La captive» di Félicien David*
- SERENA LABRUNA (Independent Scholar, Venice), *«Voilà donc la terrible cité!». Contrapposizione tra «couleur antique» e «locale» nella «Thaïs» di Jules Massenet*

FRIDAY 13 MAY

9.30-11.00 **The Oriental, the National, the Ethnic or the *Pittoresque*: Stereotypes and Musical Languages**

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- SAM GIRLING (University of Auckland & Beethoven-Haus, Bonn), «*A Rich, Inventive Spirit*»: *Beethoven's 'Turkish' Percussion Parts Reconsidered*
- JULIA FEDOSZOV (Franz Liszt Academy of Music, Budapest), *Recreating Ancient Greek Dance and Music in a Hungarian Art-of-movement School*
- ÁNGELA LÓPEZ LARA (Universidad Complutense de Madrid), *Picturesque on Display: Perceiving Harmonic Processes of a Sundanese Gamelan in 1889*

11.30-12.30 **Keynote Speaker 2:**

- JEAN-PIERRE BARTOLI (Sorbonne Université / IReMus), *De 1974 à 2022, quelques réflexions pour une petite histoire des études sur l'exotisme en musique et quelques propositions pour l'avenir*



14.30-16.30 **Orientalism and Exoticism in the Music of Liszt and Debussy**

(Chair: **Jean-Pierre Bartoli**, Sorbonne Université / IReMus)

- NICOLAS DUFETEL (CNRS / IReMus), «*Io non so se son Valacchi O se Turchi son costor*»: *La musique composée par Liszt à Constantinople et la Rhapsodie « roumaine » : valaque, turque ou orientale ?*
- CALEB LABBE PHELAN (University of Toronto), *Franz Liszt, the Roma, and Exotic Virtuosity*
- JOHN LAM CHUN-FAI (University of Music and Theatre Leipzig / University of Tokyo), *Claude Debussy as Reinventor of «Musique Chinoise»*
- MARK MCFARLAND (Georgia State University), *Debussy's Reaction in Harmony to Paradise*

17.00-18.30 **Exoticism and Orientalism in British Music**

(Chair: **Fulvia Morabito**, Centro Studi Opera Omnia Luigi Boccherini)

- SONJA JÜSCHKE (Goethe-Universität Frankfurt am Main), «*Off to Cairo*»: *Musical Exoticism in Late Victorian Popular Musical Theatre*

- JOHN L. SNYDER (University of Houston), *The Orient in the Music of Samuel Coleridge-Taylor*
- ALISON SANDERS MCFARLAND (Louisiana State University), *British Exoticism: Imagination and Experience*

SATURDAY 14 MAY

9.30-11.00 **The Sound Image of Exotic Spain**

(Chair: **Ramón Sobrino**, Universidad de Oviedo)

- MICHAEL CHRISTOFORIDIS – ELIZABETH KERTESZ (University of Melbourne), *Exoticism and Beyond: The Habanera and Musical Modernity in belle-époque Paris*
- MARÍA ENCINA CORTIZO (Universidad de Oviedo), *Exotic Sounds of Spain: Repertoires and Musical Imageries from Outside to Inside*
- DIEGO CERDÁ VARGAS (Universidad Complutense de Madrid), *La influencia del discurso de Manuel de Falla sobre el cante jondo en la composición de «Noches en los jardines de España» (1909-1916): estudio de los parámetros armónico-modal melódico y rítmico*

11.30-13.00

- NICOLÁS JAVIER CASAS CALVO (Universidad Complutense de Madrid), *Caracteres españoles en la ópera del primer romanticismo alemán: una revisión del concepto de exotismo*
- GLORIA A. RODRÍGUEZ-LORENZO (Universidad de Oviedo) – FRANCISCO J. GIMÉNEZ-RODRÍGUEZ (Universidad de Granada), *Granada «The Beautiful» (1896): Musical Exoticism and Nostalgia at the Turn of the Century*
- ANDREA GARCÍA TORRES (Universidad de Alicante), *The «bayadera»: Myth, Modernity and Politics on the Spanish Stage*



15.00-16.30 **Orientalism and Musical Otherness in Opera and Other Musical Genres**

(Chair: **María Encina Cortizo**, Universidad de Oviedo)

- MARIA BIRBILI (Humboldt Universität Berlin / Universität des Saarlandes), *L'orientalisme dans l'opéra de la fin du XVIII^e et du XIX^e siècle dans son contexte historique, esthétique et social: un aperçu*

- PATRICK BECKER-NAYDENOV (Universität Leipzig), *The Orient is Everywhere: Social Criticism and the Epistemology of Musical Othering in the 'long' 19th Century*
- RALPH P. LOCKE (Eastman School of Music, University of Rochester), *Leaving «allaturca» Behind: The Middle East in Opera and Other Musical Genres, 1800-44*

17.00-18.30

- GUILHERME FEITOSA DE ALMEIDA (Baylor University), *«Il Guarany» and the Poiesis of a Syncretic Composer*
- LAURA STANFIELD PRICHARD (San Francisco Symphony & Boston Baroque), *Romantic Roma Roots: The Bolero as a Touchstone in the Long Nineteenth Century*
- VALERIA WENDEROTH (University of Hawai'i at Manoa), *Hahn's «L'Île du Rêve» and the Multi-faceted Representation of Otherness*

SUNDAY 15 MAY

10.00-11.00 **The Reception of the Exotic Element in Italian Music**

(Chair **Roberto Illiano**, Centro Studi Opera Omnia Luigi Boccherini)

- DAVIDE MINGOZZI (Università di Genova / Università eCampus), *Carlo Andrea Gambini e il «Cristoforo Colombo»: un progetto sinfonico-corale nell'Italia ottocentesca*
- FEDERICO VOLPE (Université du Québec à Montréal), *«I Lombardi alla prima crociata»: l'Islam medievale rappresentato da Giuseppe Verdi*

11.30-12.30

- ALESSANDRO DECADI (Università di Roma Tor Vergata), *«Les mystères d'Isis», la ricezione di un adattamento*
- EOIN KEARNS (Utrecht University), *Facilitating Irish Orientalism in Nineteenth-Century Italy*



14.00-15.30 **Exoticism in Croatian Music**

(Chair: **Étienne Jardin**, Palazzetto Bru Zane)

- STANISLAV TUKSAR (University of Zagreb, Academy of Music), *Exoticism as Specific Otherness of Some Acculturation Phenomena within Croatian 19th-century Arts*

- PETRA BABIĆ (Croatian Catholic University in Zagreb), *The 'Exotic' as a Threatening Other: The Presentation of Ottoman Turks in the Croatian National-Historical Opera «Nikola Šubić Zrinjski» (1876) by Ivan Zajc*
- VJERA KATALINIC (Croatian Academy of Sciences and Arts, Zagreb), *Staging Exoticisms: Case Studies in Operatic Iconography of the Late 19th-century Zagreb National Theatre*

16.00-18.00 Exoticism in Popular and Art Songs

(Chair: **Gloria A. Rodríguez-Lorenzo**, Universidad de Oviedo)

- DELIA DATTILO (University of Cagliari), «*Indian Melodies, by Thomas Commuck, a Narragansett Indian*» (1845): *A Legacy in Transcultural Scenarios*
- NICOLAS BOIFFIN (Sorbonne-Université, Paris), *Exoticism in the German Lied: E. Geibel's and P. Heyse's «Spanisches Liederbuch» and Its Musical Settings*
- INÊS THOMAS ALMEIDA (INET-Md / FCSH / Universidade Nova de Lisboa), «*It's a Type of Song with a Special Character*»: *The Search for the Exotic in Early 19th-Century Portuguese Art Song, in the Accounts of Foreign Travellers*
- PAUL KREJCI (Independent Scholar, Fairbanks), *A Case Study of White American Male Othering in Early 20th-Century Popular Music: The Exotic Songs of Seattleite Minstrel Harold Taylor Weeks*

Keynote Speakers

• **JEAN-PIERRE BARTOLI (Sorbonne Université / IReMus), De 1974 à 2022, quelques réflexions pour une petite histoire des études sur l'exotisme en musique et quelques propositions pour l'avenir**

Depuis les années 1970 jusqu'aux décennies récentes, la recherche sur l'exotisme dans la musique a subi les transformations qui reflètent l'évolution de la discipline musicologique mais aussi plus largement l'évolution de recherche en sciences humaines. Sans résumer de façon exhaustive les travaux académiques, qui n'ont fait que s'accroître en nombre au fur et à mesure que les années se sont écoulées, mais en s'arrêtant sur quelques étapes marquantes, cette communication s'attache à décrire le passage d'une production préoccupée et focalisée sur l'esthétique à la domination de l'approche culturaliste contemporaine. Elle en discute les conséquences, notamment le gain épistémologique de l'approche socio-historique, mais aussi les risques méthodologiques, en particulier ceux liés à la difficile question des « limites de l'interprétation ».

• **RAMÓN SOBRINO (Universidad de Oviedo), Exotismos musicales en el siglo XIX: las poéticas sonoras de lo diferente**

A partir de la visión de 'la alteridad' y 'lo propio' en el hecho musical — siguiendo los planteamientos de Ralph P. Locke —, se reflexiona sobre algunos procesos de creación y utilización del exotismo musical en la música europea de la segunda mitad del siglo XIX. Veremos el proceso de identificación de lo 'español' con diversos aires o géneros, como el fandango, la seguidilla, la tirana, etc., utilizados por compositores españoles y extranjeros como representación musical de España. Constataremos, asimismo, el carácter cambiante de este proceso, sustituyendo estas músicas por otras nuevas como la jota, la habanera, o la música andaluza y flamenca, que vienen a sumarse a los sonidos de España. Y nos detendremos en el desarrollo de un lenguaje musical exótico sobre España — desde fuera — y en España — por parte de compositores españoles —, presentando algunas relaciones entre lo considerado 'español', lo dado a conocer como 'español' en otros lugares — principalmente Francia —, y la nueva recepción de los elementos exóticos 'españoles' difundidos por compositores foráneos y asimilados por compositores españoles. Para ello, revisaremos la creación musical asociada al palacio nazarí de La Alhambra, en Granada, llevada a cabo por compositores españoles como Monasterio, Carreras, Bretón, Chapí o Tárrega, entre otros. El interés expresado por viajeros, literatos, grabadores y artistas de toda Europa y de otros lugares — recordemos al estadounidense Washington Irving —, por el pasado árabe de España impulsa que algunos compositores españoles también aporten, a lo largo de la segunda mitad del siglo XIX, su propia visión musical sobre el exotismo orientalista asociado a La Alhambra, dando lugar a diferentes obras en las que lo supuestamente árabe puede aparecer como simple referencia en el texto de algunas canciones para voz y piano, o puede llegar a recrear una sonoridad exótica diferente. Resulta un corpus especial, pues no cumple las premisas ideológicas que Edward Said ha

definido en los exotismos históricos, ya que, los restos de los palacios nazaríes que habían sido sede del reino árabe de Granada hasta 1492, forman parte del territorio español, y en el siglo XIX carecen de población árabe. En este repertorio, se aprecia la presencia de *topoi* que permiten construir un lenguaje musical considerado adecuado para recrear una sonoridad ‘alhambrista’, para la que los compositores españoles unen recursos propios de la música andaluza, con giros melódicos, armónicos y rítmicos que en su consideración pueden caracterizar a la música árabe — que ellos desconocían —, cuya acumulación, en el sentido de la isotopía semántica propuesta por Jean-Pierre Bartoli, permite crear una sonoridad ‘exótica’ de un lugar próximo en el espacio geográfico, pero lejano en el tiempo e idealizado por la perspectiva romántica.

Contributors

Exoticism on the Spanish Stage

• **JONATHAN MALLADA ÁLVAREZ (Universidad de Oviedo), *Exotismo y orientalismo en el Género Chico: análisis dramaturgico de obras estrenadas en el teatro Apolo de Madrid durante la primera década del siglo XX***

Durante el último cuarto del siglo XIX y la primera década del XX, el ocio teatral madrileño se vio dominado de forma indiscutible por el Género Chico. La revolucionaria apuesta que llevaba aparejada este nuevo sistema teatral conllevó innumerables aplicaciones e implicaciones de un profundo calado que cristalizarían, poco tiempo después, durante la década de los años noventa del siglo XIX, tradicionalmente considerada por los investigadores como la etapa de mayor esplendor del género chico gracias, fundamentalmente, a los costumbristas sainetes madrileños que empezaron a cultivarse de forma masiva, perviviendo algunos de ellos hasta nuestros días. Ahora bien, el Apolo no fue ajeno a la tendencia orientalista que sacudió la práctica totalidad del continente europeo a finales del siglo XIX y, desde los primeros años de la década de 1900, observamos la convivencia de los tradicionales sainetes con una progresiva ‘internacionalización’ de las temáticas de las piezas estrenadas evocando la cultura oriental e incluyendo personajes, ambientaciones o espacios poco comunes hasta el momento. Obras como *El amor en solfa* o *El pollo Tejada*, que cosecharon gran éxito en los coliseos madrileños, hacen gala de una temática de cierta influencia orientalista dentro de un contexto que ya parece ahondar en un mayor gusto hacia lo visual y lo sicalpítico. El objetivo de esta comunicación es analizar, a través de los libretos de algunas de estas obras de mayor éxito representadas en el teatro Apolo durante la primera década del siglo XX, los personajes y las ambientaciones, contextualizándolos con otras manifestaciones artísticas del mismo periodo para esclarecer posibles influencias y complementar los estudios y acercamientos que se han hecho, hasta nuestros días, sobre el Apolo.

• **FRANCESC CORTÈS (Universitat Autònoma de Barcelona), *Lo Oriental y lo nacional en las primeras óperas de Felip Pedrell: de «Le dernier Abencerage» a «L’ultimo Abenzeraggio»***

The first opera composed by Felip Pedrel, *El último Abencerraje* (1868) was based on a novel by the french Chateaubriand, *Le dernier Abencerage*. It projected an orientalist vision of the French stamp around one of the images that aroused the most interest in early romanticism:

Granada. The adaptation of Chateaubriand's work as an operatic libretto was carried out by F. Fors de Casamajor, a writer closely linked to the Gran Tetre del Liceu. Fors was a writer and censor of various translations at that time. Pedrell made three versions of same opera. The second one was conceived for the première of the opera in 1874. The third recasting, in 1889, was carried out in view of the revival that took place at the Teatro Lírico de Barcelona. There were substantial changes between the different versions, including attempts to systematize a nationalist interpretation, from a musical point of view. In between, the evolution of musical aesthetics had to adapt and modify an eminently orientalist argument, and modify a first version of the opera that was imbued with an orientalism of French origin. The musical analysis of the three versions will be contrasted, focusing primarily on those passages that were modified, and also with the reception obtained by the two interpretations, separated by fifteen years. That historical period was crucial in Spanish music, since the emergence of different languages with a flavour *fin-de-siècle* nationalist languages were arrived.

• **MIRIAM PERANDONES (Universidad de Oviedo), *Autoexotismo en la obra lírico-teatral de Isaac Albéniz: discursos músico-culturales en su obra lírica***

El compositor Isaac Albéniz, uno de los máximos representantes del llamado nacionalismo español, entró en la historia de la música gracias a su magna obra pianística *Iberia*. En ella lo andaluz funciona como representación simbólica nacional española, algo que había sido habitual durante el siglo XIX. Sin embargo, Albéniz había dedicado sus mayores esfuerzos compositivos a la composición de teatro lírico, tanto de ópera como opereta o zarzuela, y los argumentos de estas obras pueden transcurrir en España (*San Antonio de la Florida* [1894], o *Pepita Jiménez* [1895-1902]) o bien ser ajenos a la realidad nacional: *The Magic Opal* (1893) está ambientada en Grecia, *Henry Clifford* (1895) está escrita sobre la Guerra de las dos Rosas inglesa, o la ópera de ambientación artúrica, *Merlín*. Estas obras las escribió, en su mayoría, desde sus distintas residencias fuera de España y el autor de la mayoría de sus libretos era inglés. Sin embargo, todas ellas incluyen secciones con lenguaje 'español', es decir: escalas frías, cadencias andaluzas, floreos... A través del análisis musical estudiaremos cómo Albéniz hace uso del autoexotismo al convertir su propia cultura en un contexto musical orientalizante que satisface los estereotipos culturales y musicales orientales propios del siglo XIX europeos (en *Merlín*, o en *The Magic Opal* por ejemplo), mientras que, en otros casos, contribuye a confirmar el ideario europeo sobre los tópicos españoles, como ocurre en *Pepita Jiménez*. Lo nacional, así tratado, construye distintos significados a través de los diferentes contextos literarios que atañen al orientalismo, a la identidad nacional y a los estudios de género, lo que se explicará a través de varios ejemplos.

Exoticism in France

• **GUILLAUME GUILLEMIN (Norwegian University of Science and Technology, Trondheim / Sorbonne Université), «Gulnare», un opéra-comique oriental au gré des tourmentes politiques et esthétiques de la fin du XVIII^e siècle**

Gulnare ou l'Esclave Persane, opéra-comique écrit par Benoît-Joseph Marsollier et composé par Nicolas Dalayrac en 1797, se démarque particulièrement, par son aspect unique, des autres pièces du duo aux intrigues généralement situées dans la société contemporaine des spectateurs parisiens. Bien que le livret de Marsollier s'inscrive dans la lignée d'un orientalisme

abondant tout au long du siècle des Lumières, le choix du sujet interroge. Il est donc intéressant de se pencher sur le contexte entourant la création de cette pièce. Le décalage existant entre la date de soumission du livret par Marsollier au comité de censure du théâtre Favart en 1782 et celle de première représentation en 1797, laisse la place à de nombreuses hypothèses. Le contexte politique entourant cet opéra-comique donne tout autant matière à réflexion. La proximité de la date de création avec la campagne égyptienne de Napoléon en 1799 est à relever. Celle avec l'abolition de l'esclavage en 1794 par la Convention montagnarde également. Enfin, il est important de noter que *Gulnare* rencontra un très grand succès et continua à être jouée sous Le Consulat et même sous L'Empire. Cette pièce fut également célèbre en dehors de France et le compositeur autrichien Franz Xaver Süssmayr en fit une reprise en 1800. Fait qui souligne encore un peu plus la notoriété de l'œuvre bien après sa date de création : En 1844, en remaniant l'opéra-comique de *Gulistan ou Le Hulla de Samarcande*, d'Etienne et de La Chabaussière (1805), le compositeur français Adolphe Adam choisit d'introduire un air tiré de *Gulnare*, ce qui montre l'attrait que la musique de cette pièce pouvait avoir encore dans les années 1850. Seule œuvre du duo à thème oriental, révélateur de la pratique de la comédie avec musique vers cette extrême fin du dix-huitième siècle, cet opéra-comique tranche autant par son contenu que par son contexte. Il s'agira donc ici de comprendre la place qu'il a au sein de la production du duo Marsollier/Dalayrac et dans le monde théâtral parisien de cette période.

• **ROBERTO SCOCCIMARRO (Independent Scholar, Berlin), L'orientalismo nelle «opéras-comiques» del Second Empire: «Lalla Roukh» e «La captive» di Félicien David**

Nell'ambito dell'interesse per le culture extra-europee espresso dall'opera francese dell'Ottocento, una delle tendenze di maggior rilievo fu quella dell'orientalismo, in parte legata alle conquiste coloniali in Africa e Asia. Se si prescinde dai diversi titoli operistici settecenteschi di ambientazione 'turca', iniziatore di tale fascinazione fu Félicien David, che dalla metà degli anni Trenta, in concomitanza di un viaggio nel vicino Oriente intrapreso con i confratelli di fede sansimonista, compose *mélodies* di ispirazione orientale per voce e pianoforte. Nei decenni successivi, senza trascurare i generi cameristici, David sviluppò la sua vocazione orientalista in generi di più grande portata, come l'oratorio, con il grandissimo successo di *Le désert* (1844), e l'opera, in particolare con *Lalla Roukh* (Opéra-comique, Salle Favart, 1862) e *La captive* (1864), entrambe ambientate in regioni asiatiche. Le ragioni di uno studio mirato delle due opere risiedono, oltre che negli elementi stilistici orientalizzanti ad esse in comune, nella fortuna del tutto opposta cui i due titoli andarono incontro: *Lalla Roukh* ebbe esito trionfale, con rappresentazioni in tutta Europa fino al 1897; *La captive* raggiunse solo le prove, per essere ritirata prima della première e approdare a una rappresentazione postuma quasi vent'anni dopo la creazione, nel 1883. Nonostante il successo duraturo nell'Ottocento, *Lalla Roukh* non appartiene oggi al canone del repertorio operistico, e anche in sede musicologica, se si prescinde dall'ampia letteratura sull'esotismo nell'opera francese, non si hanno studi specifici. *La captive* è ancora oggi del tutto sconosciuta, ma il manoscritto autografo e gli schizzi conservati alla Bibliothèque nationale de France permettono di comparare le caratteristiche delle sue componenti esotiche con quelle di *Lalla Roukh*, come pure di formulare ipotesi sulle ragioni del mancato approdo alla scena. Gli elementi metodologici di questo studio consistono nell'analisi delle risorse tecnico-compositive impiegate da David al

fine dell'evocazione dell'ambiente orientale e delle loro ricadute sulla drammaturgia delle due opere; nell'interpretazione delle recensioni successive alla prima di *Lalla Roukh* e di altri scritti coevi o di poco posteriori, quali *Les nationalités musicales étudiées dans le drames lyrique* (1872), di Gustave Bertrand, che permettono di comprendere la ricezione dell'esotismo attraverso la sensibilità contemporanea; nonché nello studio delle risorse iconografiche relative alle messe in scena, quando reperibili. Un aspetto specifico dell'indagine sta nell'applicazione di mezzi interpretativi mutuati degli approcci teorici all'esotismo: se si distingue tra esotismo integrativo, simbolico e illustrativo (FOUQUET, in LACOMBE 2020), a quale tipologia può essere ricondotto l'orientalismo di David nei due titoli analizzati? Vi sono forse, riprendendo una definizione di Richard E. Mueller, momenti di «authentic imitation» (MUELLER 2019)? E se l'esotismo dell'oratorio *Le désert* fu percepito dai contemporanei come «autentico» (GRADENWITZ 1976), in che rapporto sono gli elementi esotici di *Lalla Roukh* e *La captive* con tale percezione di autenticità? L'apporto che si prefigge questa relazione consiste in ultima istanza in un contributo a una possibile riconsiderazione dell'orientalismo francese ottocentesco, un fenomeno che oggi, in fase di avanzata decolonizzazione, può forse essere visto con occhi diversi rispetto ai numerosi studi in merito realizzati negli anni settanta del secolo scorso.

• **SERENA LABRUNA (Independent Scholar, Venice), «Voilà donc la terrible cité!». Contrapposizione tra «couleur antique» e «locale» nella «Thaïs» di Jules Massenet**

Tra le diverse dicotomie utili a definire l'esotismo in musica, Locke illustra la contrapposizione tra il vicino e il lontano, il sé e l'altro, categorie ampiamente utilizzate nel corso del XIX secolo. Cardine di questa contrapposizione è la figura femminile mostrata come *femme fatale*, ovvero donna che conduce l'uomo alla perdizione (ne sono emblema Carmen, Dalila, per esempio). Alla fine del XIX secolo cambia l'immagine della figura femminile, divenuta vittima anch'essa di un potere distruttivo che la conduce alla morte: diventa pertanto *femme fragile*. È il caso di Thaïs, cortigiana alessandrina che, dopo aver conosciuto la conversione, viene santificata. *Thaïs*, affronta la tematica esotica diversamente da quanto accaduto nella prima metà del XIX secolo: non potendo più contare sull'effetto del *dépagement*, si accentua la peccaminosità, contrapponendo la lussuria alla sacralità. La dicotomia Athanaël-Thaïs, cardine di tutta l'opera, si esprime musicalmente mediante l'impiego del frammento della *Méditation* che esplicita la tematica del 'doppio', irrompendo nella tranquillità del deserto mediante la dimensione del sogno. I personaggi affermano una relazione di identità con il luogo in cui vivono, aspetto richiamato dall'impiego della *couleur antique* e *locale* che identifica ora la Tebaide ora Alessandria, luoghi geograficamente lontani. Jules Massenet utilizza pertanto il linguaggio musicale in maniera differente per caratterizzare dapprima l'ambiente desertico della Tebaide, successivamente l'immagine lussureggiante della città di Alessandria; ancora, richiama la Tebaide con i suoi ritmi regolari e con l'impiego di melodie austere, mentre denota la città alessandrina con l'utilizzo di cromatismi e adottando i *tòpoi* del teatro e dell'amore epicureo, emblemi del pregiudizio cristiano. Il contributo si propone di mostrare il diverso impiego del linguaggio musicale nel delineare i due luoghi che identificano i protagonisti, concentrandosi I) sugli stili musicali; II) sull'impiego del frammento della *Méditation*, fulcro importante per i protagonisti; III) sull'uso di alcuni *tòpoi* nel delineare la città alessandrina.

The Oriental, the National, the Ethnic or the Pittoresque: Stereotypes and Musical Languages

• SAM GIRLING (University of Auckland & Beethoven-Haus, Bonn), «A Rich, Inventive Spirit»: Beethoven's 'Turkish' Percussion Parts Reconsidered

The sudden and unexpected appearance of percussion in the final movement of Beethoven's Ninth Symphony has often been dismissed as being solely representative of the so-called *alla turca* style that emerged in late eighteenth-century Vienna. One common way in which composers represented 'Turkishness' was to incorporate into their works the rhythmic pattern of the *davul*, a large cylindrical bass drum with two distinct sounds that would have been played by the Ottoman military bands (*mehter*). Using examples from *Die Ruinen von Athen* and the Ninth Symphony, among others, I argue that Beethoven's awareness of Turkish music stretched far beyond a mere rhythmic representation of the *davul* pattern; as such, his percussion writing represents a stylistic shift that ceases to solely serve as an exotic signifier of the Turkish 'other' and instead contributes to and enhances the overall orchestral colour and effect. The 'Chor der Derwische' in *Die Ruinen von Athen* provides one such example. Beethoven's autograph manuscript indicates for the melody to be accompanied only by castanets; however, a c. 1864 full-score edition of the work, published by Breitkopf and Härtel, calls for «all available noise-making instruments, such as castanets, bells etc.». This misrepresentation of Beethoven's original instruction perhaps contributed to the view that Beethoven merely intended any additional percussion to function purely as a noisy background effect. However, Beethoven's knowledge of the intricacies of Turkish music was perhaps wider than previously thought, and his instruction for only castanets to accompany the dervish chorus may in fact be a very specific reference to Mevlevi music. In relation to the Ninth Symphony, I argue that Beethoven deliberately writes for percussion in a way that suggests the abandonment of any 'Turkish' signifiers, in particular the distinct *davul* rhythmic motive, and instead reflects Europeans absorbing and accepting the exotic element, and then subjugating it under their tonal regime. As such, Beethoven's music paved the way for later nineteenth-century composers such as Spohr, Schumann and Berlioz to experiment with percussion in ways vastly different from the *alla turca* style of previous decades.

• JULIA FEDOSZOV (Franz Liszt Academy of Music, Budapest), **Recreating Ancient Greek Dance and Music in a Hungarian Art-of-movement School**

In 1912, after studying philosophy at Sorbonne University in Paris with Henri Bergson as well as learning the 'ancient Greek' mode of movement with Raymond Duncan, Valéria Dienes returned home to Budapest, Hungary. Based on her experiences in Paris, her earlier studies at the Royal Academy of Music in Budapest, as well as a doctoral degree in mathematics and philosophy, she laid the theoretical and practical foundations of an art-of-movement school soon to be called the School of Orchestics. As a well-educated person and especially as a pupil of Raymond Duncan, Dienes was naturally very interested in ancient Greek culture. Of course the Duncans' philhellenism was not without precedent either: many artists and musicians were drawn to and inspired by exotic cultures — whether in a geographic, ethnic or a chronological sense — throughout the long 19th century. Dienes's early choreographies, premiered in Budapest in the first two decades of the 20th century (e.g. *Phaedra* or *Pan and Kore*) built on Raymond Duncan's ideals of recreating ancient

Greek theatre through movement. While Raymond Duncan was convinced that even Greek music can and should be reconstructed and used for the accompaniment of theatrical performances, it seems that Dienes was more inclined to classical pieces and modern music composed especially for her school. On the other hand, she was convinced that rhythm and metre of movement should be organised with the help of ancient Greek metrics. In my paper I will present some ways Dienes has built on ancient Greek legacy creating an innovative method and style.

• **ÁNGELA LÓPEZ LARA (Universidad Complutense de Madrid), *Picturesque on Display: Perceiving Harmonic Processes of a Sundanese Gamelan in 1889***

In 1889, during an international exhibition built around the motto of progress and modernity, the Netherlands presented a gamelan ensemble from the Sunda region (West Java) that would challenge the expectations created by the musical exoticism of the time. After spending countless hours with the Sundanese musicians, reporter at *Le Ménestrel* Julien Tiersot compiled his annotations on the musical processes of the gamelan in *Musiques Pittoresques: Promenades Musicales à l'Exposition de 1889*, a source of information of irreplaceable value. In this volume, the French musicologist would portray the music and dance performances at the colonial section of the exhibition, accompanying his impressions on foreign cultures with musical transcriptions. Departing from this and other sources of the time, and under the light of Sundanese musical practices, this text underscores some of the procedures that were carried out in 1889 but that, not fitting the paradigms of the tempered system and tonality, were not taken into account or led to hasty conclusions. A positivist desire to mathematize and standardize gamelan tunings, the universalization of the pentatonic scale and a teleological vision of the history of music that considered the elaboration of harmonic and melodic constructions as the summit of intellectual development, would lead to perceive the harmonic processes of the gamelan as rudimentary, arbitrary or, directly, non-existent. Although the ethnocentrism of Tiersot and his contemporaries has already been brought to light by the historiographic gaze of later generations, it is also true that the stereotypes about the gamelan at Paris 1889 that began to crystallize from their observations have not ceased to permeate even recent literature. Some observations that, backed by evolutionism and racial theories of the time, would consider the East as incapable of making not only political decisions, but also aesthetic ones.

Orientalism and Exoticism in the Music of Liszt and Debussy

• **NICOLAS DUFETEL (CNRS / IReMus), « *Io non so se son Valacchi O se Turchi son costor* ». *La musique composée par Liszt à Constantinople et la Rhapsodie « roumaine » : valaque, turque ou orientale ?***

En 1837, pour couronner ses voyages en Suisse et en Italie, Liszt envisage de se rendre en Orient. Marie d'Agoult décrit un projet de voyage malicieusement placé sous la tutelle de Molière et de son « Grand Turc » : « car il [Liszt] est comme M. Jourdain, il ne parle que du Grand Turc, il ne rêve que le Grand Turc, il veut *instaurer la musique humanitaire* dans l'Empire ottoman ». Son séjour pendant l'été 1847 est désormais connu dans ses grandes lignes : par exemple ses concerts (dont deux pour le Sultan Abdul-Medjid), sa rencontre avec Giuseppe Donizetti Pacha (l'Instructeur des musiques impériales ottomanes à Constantinople depuis 1828), ses visites à Buyukdere sur le Bosphore, auprès des communautés franques et levantines, son excursion dans la

colonie polonaise de « Polonezköy » en Asie mineure. Liszt arrive à Constantinople après plusieurs semaines de tournées en Transylvanie et dans les principautés danubiennes comme la Valachie. À l'appui de manuscrits (dont des esquisses peu connues et inédites) et d'œuvres publiées, cet article propose de revenir sur les œuvres composées par Liszt à Constantinople, afin de voir comment elles peuvent être inspirées par — du moins liées à — son séjour oriental. Sous quelle forme l'œuvre de Liszt est-elle un exemple d'orientalisme et en quoi se différencie-t-elle de ses contemporains ? Une attention particulière sera donnée au second concert pour le Sultan, au Palais de Tcheregan, où le virtuose improvise sur la *Mecidiye Marşı* de Donizetti Pacha et d'« anciens airs valaques qui ont une très grande ressemblance avec les airs turcs » (*Journal de Constantinople*). Il s'agira donc d'étudier les aspects orientaux et transnationaux d'œuvres comme sa Paraphrase sur la Marche du Sultan et la Rhapsodie posthume dite « roumaine ».

• **CALEB LABBE PHELAN (University of Toronto), Franz Liszt, the Roma, and Exotic Virtuosity**

Hungarian-born composer Franz Liszt identified in several ways with the 'otherness' which Roma culture posed to the nineteenth-century European status quo (MALVINNI 2004; LOYA 2011): his Byronic wanderings evoke a rootlessness akin to Roma nomadism, and his virtuosic talents which challenged musical norms recall the Roma's resilient and exotic musical performance style. In this paper, I deconstruct this parallel by asking to what degree Liszt was consciously complicit in developing, appropriating, and instrumentalizing Roma exoticism to serve his own musical ends. Liszt published two works, one in prose and one in music, pertaining directly to the Hungarian-Gypsy style: the book *Des Bohémiens et de leur musique en Hongrie* (1859; 1881), and the *Rhapsodies hongroises* for solo piano (1846-1853). In *Des Bohémiens*, Liszt expresses indifference to the debate of whether Hungarian folk melodies or Roma performances of them fundamentally constitute the 'Hungarian-Gypsy' style. This position allowed Liszt, I suggest, to instrumentalize Roma performance traditions as valuable compositional idioms with which to individualize and authenticate his own Hungarian style — in short, a self-exoticism without accountability for cultural appropriation. To address this idea, I focus on one of the most immediately apparent shared musical attributes between Roma musical traditions and Liszt's style: virtuosity. I argue that the *Rhapsodies* are musical texts wherein Liszt captures the virtuosic and improvisatory Gypsy renderings of Hungarian folk songs in Western musical notation. He does so by embodying Roma exoticism in his distinct virtuosic-compositional gestures at the piano recorded as notation, which begs further inquiry into the cultural politics of embodiment as exoticism and notation as extraction. In recognizing the cultural politics of bodily gesture in Liszt's autoexoticising virtuosic performances as instrumentalizing encounters with an idealized Roma culture, my study contributes to a fuller understanding of transcultural musical portrayals of 'exotic' versus 'national' identities in nineteenth-century Europe.

• **JOHN LAM CHUN-FAI (University of Music and Theatre Leipzig / University of Tokyo), Claude Debussy as Reinventor of «Musique Chinoise»**

The autograph manuscript of Claude Debussy's *Rondel chinois* (1881) shows a curious subtitle: «Musique Chinoise (d'après les manuscrits du temps)». The present study suggests the high relevance of a little-studied — Chinese, *chinoise* and *chinoiserie* — repertoire and shows how a

knowledge of «musique chinoise», as proliferated and advanced in subsequent decades, proves to be useful for understanding Debussy's mature style of musical *chinoiserie*. Catalytic to his stylistic developments are two sinologist friends: Louis Laloy and Victor Segalen. The former's monograph on Chinese music, *La musique chinoise* (1910), presented a piece for *gugin* evidently heard by Debussy in the context of a *chinoiserie* theatrical work. The latter's handwritten folksong fragments from the *Sichuan* provenance in China (1910) offered an illustration of what Segalen referred to as «mode chinois». Indeed, the hallmark of Chinese pentatonicism serves to link *Rondel chinois* to two pieces composed by Debussy around 1910, 'Et la lune sur la temple qui fut' (1907) and the unfinished *Le Palais du silence* (1914) alias *No-ja-li*. The intervallic space of the fourth rather than the third, to be filled in to yield Chinese melodic inflections and stacked to form quartal chords, shapes at once an exoticised melodic sphere and a modernist harmonic sphere. Attributing chordal roots or tonal centres to what could be called «quartal tapestry» would mean nothing less than undoing an evolving spatialisation of pentatonic awareness in the long nineteenth century and beyond. From Olivier Messiaen's *Traité de rythme, de couleur et d'ornithologie* (Tome VI, 2002) to Sang Tong's *Heshengxue jiaocheng* (2003), pentatonic imprints in Debussy's oeuvre came to acquire a special status in harmonic treatises not only from the place of exoticisation (France), but also from that of the once-exoticised (China) and its neighbourhood (Japan). As such, the intertwined histories of music and musicology between Europe and «Extrême-Orient» keep in flux until this date Debussy's layered legacy as a reinventor of «musique chinoise».

• **MARK MCFARLAND (Georgia State University), Debussy's Reaction in Harmony to Paradise**

In 1911, Debussy attempted to portray paradise. *Le martyre de Saint Sébastien* goes one step further than Debussy's other exotic works in its celestial subject matter. This experimental work, composed just years before the composer's turn to neoclassicism, represents an apex in his harmonic experimentation. Roy Howat notes a systematic exploration of the octatonic scale in 1912: I would revise this to say that Debussy began an exploration of both the exotic octatonic and whole tone scales in *Le martyre de St. Sébastien*. Debussy experimented with these two scales in this work as he never had before, and some of the most audacious passages seem to anticipate the more complex moments from the piano preludes. In 'Qui pleure mon enfant si doux' of *Le martyre*, Debussy uses a chord that does not completely fit with the octatonic scale, and so when he transposes it through a complete cycle of minor thirds, it spells the collection along with its four missing pitches. The sound is otherworldly in *Le martyre*, while the foreign major ninth of the cycle in 'Ondine' does not negate the octatonic sound: it just enriches it. In 'Le laurier béni' Debussy is clearly exploring the common pitches between whole tone and octatonic scales. Four elements in this passage — whole tone harmony, octatonic harmony, common pitches between the two collections, and an F-sharp seventh chord — are also found in the recapitulation of the first movement of Ravel's string quartet. It is unclear if Debussy copied from this earlier work, only that there are a number of similarities. In any case, the conjunction of whole tone and octatonic harmony is handled much more skillfully in 'Feuilles mortes' where one of the notes held in common between the two collections is actually foreign to the octatonic.

Exoticism and Orientalism in British Music

• SONJA JÜSCHKE (Goethe-Universität Frankfurt am Main), “Off to Cairo”: Musical Exoticism in Late Victorian Popular Musical Theatre

Musical comedy was an effective instrument in maintaining colonial ideology and the idea of British superiority in late Victorian Britain — effective because of the genre’s immense popularity and therefore its wide range of influence, but also because of the lasting impression made on the spectators because the works were visually stunning. While contemporary newspaper articles devoted whole pages to a detailed discussion of the costumes, comments on the music are astonishingly scarce. This paper aims to discuss if and how composers like F. Osmond Carr and Ivan Caryll utilised actual *musical* exoticism to enhance the aspect of cultural Otherness concerning Arabic countries like Morocco and Egypt in their musical comedies *Morocco Bound* and *The Messenger Boy*. Interactions between British and Arabic characters clearly reflected British superiority; however, both works also feature (and ridicule) characters from various European countries and therefore create a multifaceted picture, arguably allowing insight into a (satirized) British perspective on various cultures in the late 1890s. The texts of the opening choruses, fulfilling their function to introduce the setting, are usually laden with commonplace clichés concerning the depicted culture in order to conjure up vivid images in the audience’s minds. Musical exoticism would be a most effective way to create a multi-layered impression of Otherness, so this paper will provide analyses of the opening numbers. Furthermore, this paper will discuss if and how musical exoticism was utilised in order to musically describe characters belonging to Other cultures. The analysis of the libretti will focus on the (negative) representation of Arabic characters and traditions, which were arguably a means to justify British superiority, but at the same time highly attractive for the spectators due to their exoticism.

• JOHN L. SNYDER (University of Houston), The Orient in the Music of Samuel Coleridge-Taylor

Exoticism plays a significant role in the music of Samuel Coleridge-Taylor, beginning in works of his student days at the Royal College of Music and continuing to the end of his tragically short career. While he rose to fame with the success of his trilogy of cantatas on *Hiawatha*, his interests also include African, Gypsy, and Oriental subjects. While *Hiawatha* and the African-inspired works have been studied, the Orient-influenced music has not. The Moors appear early and often: *Zara’s Ear-Rings* (1895, set in Moorish Spain), and several piano compositions (1897-1904). *Kubla Khan* (1905) and *A Tale of Old Japan* (1911) are choral-orchestral works. In some cases the title alone suffices (Locke’s ‘Full Context’ paradigm), and in many others we hear various established markers of *otherness* (Locke’s ‘Exotic Style Only’ paradigm, ‘Overt Exoticism’): stereotypical melodic figures and rhythms, characteristic timbres. This paper will first survey this music, and then trace its development, both in terms of its technique (from overt to submerged exoticism) and its overall eastward shift. Finally, speculation will be offered regarding the relationship between the music and the composer’s life: his status as an exotic in his own land, and his participation in the first Pan-African Conference in 1900.

- ALISON SANDERS MCFARLAND (Louisiana State University), **British Exoticism:**

Imagination and Experience

Of the British composers who indulged in exoticism, the most devoted was Granville Bantock. His interests were centered on the Middle East, particularly Persia. A perusal of the sensational titles of his repertoire can give the impression of superficiality, but Bantock awaits scholarly attention, particularly an understanding of his exotic works. The best known of these is *Omar Khayyam*, a major choral work (1906-1909) based on Fitzgerald's translation of the Ruba'iyat. Despite the exotic subject matter, his musical language is chromaticized diatonic harmony. The desert Interlude from part 1 features the most exotic effects, including modal inflections, but it clearly represents a completely Western, idealized kind of exoticism. One of Gustav Holst's few exotic works was written as a result of direct contact with non-Western materials. Holst encountered Arabic music in Algiers in 1908, and postcards home reveal his excitement at the music he heard. There is certainly late nineteenth-century chromatic harmony and orchestration in his 'oriental suite' *Beni Mora*, with added colorful effects. But what distinguishes this personally-experienced exoticism is that each movement is based on an Arabic tune used melodically as an ostinato. The third movement in particular features a hypnotic tune which transfixed Holst. He reports that he spent an entire afternoon listening to this tune being played on a bamboo flute. The tune makes up more than an ostinato in the third movement: it is ubiquitous and nearly as hypnotic as Holst must have found it in Algiers. Holst, unlike Bantock, was not motivated by a lifelong passion for the exotic. But when presented with exciting new musical materials, he created one of the most interesting and compelling pieces of British exoticism.

The Sound Image of Exotic Spain

- MICHAEL CHRISTOFORIDIS – ELIZABETH KERTESZ (University of Melbourne),

Exoticism and Beyond: The Habanera and Musical Modernity in belle-époque Paris

The habanera had been introduced to Paris during the Second Empire as a marker of exoticism and at times Spanish identity, principally through the protagonism of Sebastian Iradier, paving the way for its renowned adoption by Georges Bizet in *Carmen*. However, in the generation prior to World War I elements of the habanera would be aligned to manifestations of musical modernity that would take it beyond its original exotic associations. This paper will explore two examples of this phenomenon. The early 1900s had seen the proliferation of the habanera in Paris, where it infiltrated a variety of musical styles, perpetuated in part by Carmen's aria, which had breached its operatic confines and frequently appeared as a self-contained item on the popular stage. In terms of popular music, it also retained its appeal in part because of the fashion for syncopated song and dance styles, including ragtime and the maxixe (which in fact owed their derivation in part to the habanera's rhythmic template). We will argue that the established popularity of the habanera also facilitated the Argentine tango's acceptance in Paris from around 1908, another dance that owed its origins in part to the same rhythmic template. This nexus between the habanera and the tango is even more direct in the case of the tango-chanson, a form of song cultivated by French, Spanish, and Argentine composers in the French capital in the years prior to World War I, and that at times drew on the narratives associated with Carmen to underscore its identity as a sexualized social dance. Spanish performers were also integral to the

dissemination of the Argentine tango, at times investing it with Andalusian inflections of dance and dress. The habanera's reach also extended to some of the most innovative instrumental and orchestral music being produced in fin-de-siècle Paris. By the late nineteenth and early twentieth centuries it had attained a certain independence from its original poetic allusions and had become a key marker of musical Spanishness. From Bizet, through Emmanuel Chabrier, Albéniz, and Ravel, and to Debussy, the habanera had been transformed from a sensuous song to a nostalgic utterance, often evoking the night music of Granada (especially in works such as Debussy's 'La Soirée dans Grenade...' and 'Parfums de la nuit' from his orchestral suite *Ibéria*), a site increasingly associated with *Carmen* at the turn of the century. It will be argued that some of these works can be viewed as meta-exotic in their modernist reconfiguration of exotic topics associated with Spain and the habanera.

• **MARÍA ENCINA CORTIZO (Universidad de Oviedo), Exotic Sounds of Spain: Repertoires and Musical Imageries from Outside to Inside**

During the 19th century, Spain enjoys a period of self-awareness of its exotic condition through the Other's sight. After a first Romantic period, when Cachuchas and Boleros toured the world from Paris to New York representing the Spanish Soul, in the middle of the century the Jota, the Habanera — thanks to the Iradier's works — and the Sarasate's Spanish Dances come along to complete a stylized image of Spain to the measure of Paris. Furthermore, the sounds of the Gypsies, the bandits and the Bullfighters — like the ones who appear in a significant amount of *Opéras-comiques* or Italian operas like *La traviata* o *Il trovatore* — emerge as new sound imagery of these Spanish stereotypes definitively shaped as a portrait of Spain after the premiere of *Carmen* in 1875. In this paper, I will go deep into the language and sources of that Spanish music — Boleros, Cachuchas, Habaneras, Jotas, Seguidillas — considered exotic outside of Spain, mainly in France, to identify the exciting processes of synergies, between borrowings and recreations. On the other side, I will deal with the possible feedback between those repertoires and the national contributions produced inside Spain around Moorish and Nasrid music traditions, creating the Alhambrita style around 1850. Finally, analysing these repertoires will allow us to delve into the processes of shaping the sound image of exotic Spain outside and inside Spain, comparing both and assessing their synergies.

• **DIEGO CERDÁ VARGAS (Universidad Complutense de Madrid), La influencia del discurso de Manuel de Falla sobre el cante jondo en la composición de «Noches en los jardines de España» (1909-1916): estudio de los parámetros armónico-modal melódico y rítmico**

El cante jondo ocupó una posición privilegiada, casi obsesiva, en la mente de Manuel de Falla durante buena parte de su trayectoria vital. Su importancia para el maestro fue tal que no sólo lo definió como expresión del alma de Andalucía y 'germen' inicial de la lírica española, sino que, además, defendió vehementemente la pureza de este cante andaluz, único en Europa por sus raíces 'primitivas' orientales. El discurso falliano sobre el cante jondo, que culminaba en 1922 con la publicación de *El cante jondo. (Cante primitivo andaluz)* y hacía descansar nuevamente la identidad musical española en la simbiosis flamenco-oriental, fue resultado de un dilatado proceso

de gestación. En esta larga travesía, el gaditano se nutrió de diversas fuentes e influencias — desde las enseñanzas de Pedrell al orientalismo exótico y primitivo de la *cité* parisina, sin olvidar sus lecturas de Louis Lucas o Pabanó — y se hizo eco de procesos contemporáneos de resignificación identitaria en España, como la defensa de las modernidades literarias de la Andalucía del *llanto* y la Granada jonda. Este rico viaje estético-teórico atravesó por completo la composición de *Noches en los jardines de España* (1909-1916). Así lo reconoció Falla — anónimamente — en las notas al programa de su estreno en el Teatro Real, el 9 de abril de 1916: «La parte temática de esta obra está basada en los ritmos, modalidades, cadencias y figuras ornamentales que caracterizan el *canto popular andaluz*», cuyo «tronco está representado por el llamado cante jondo». Así pues, en esta comunicación se analizará la asimilación y el tratamiento que realiza Falla de las propiedades del cante jondo en el primer movimiento de las *Noches* – ‘En el Generalife’ —, con especial atención al uso de la modalidad — la importancia constructiva del semitono frigio, la superposición de polos tonales y modales, cadencias, sintaxis neomodal, giros y fórmulas melódicas —; a los parámetros rítmico y melódico, y al plano formal.

• **NICOLÁS JAVIER CASAS CALVO (Universidad Complutense de Madrid), *Caracteres españoles en la ópera del primer romanticismo alemán: una revisión del concepto de exotismo***

Desde la segunda mitad del siglo XVIII, España fue objeto de sistemático interés y fervoroso entusiasmo entre estudiosos, académicos y literatos alemanes de la talla de los hermanos Schlegel, Ludwig Tieck o el propio Goethe. Este hispanismo también se tradujo en toda una colección de libretos de inspiración española y de temas musicales que gozaron de cierto éxito en los principales teatros de Viena, Frankfurt, Berlín, Dresde o Múnich entre 1800 y 1830. Uno de los objetivos de esta ponencia es el de dar a conocer no solo algunas de las obras vinculadas a este repertorio de inspiración española de compositores como Weber, Spohr, Eberwein, Neeb, Blum o Götze — algunas, hoy totalmente olvidadas —, sus fuentes literarias y musicales, sino las principales conclusiones del trabajo de tesis doctoral del ponente titulado *España en la música alemana de las primeras generaciones románticas (1800-1830)*. La ponencia comenzará por presentar sumariamente algunas de las principales referencias a los usos musicales españoles en la Alemania de comienzos de siglo XIX (literatura de viajes y prensa, fundamentalmente), para luego abordar algunas obras dramáticas de ambientación española, sus fuentes y sus temas musicales de aire español. Todo ello contribuirá a reconstruir la imagen que los alemanes de entonces tenían de España y que se tradujo en la ópera de manera muy significativa; además, planteará a la comunidad científica un tema de discusión sobre la adecuación de términos como ‘exotismo’ o ‘couleur locale’ para este fenómeno concreto de la asimilación de España por parte de los primeros románticos alemanes en sus óperas

• **GLORIA A. RODRÍGUEZ-LORENZO (Universidad de Oviedo) – FRANCISCO J. GIMÉNEZ-RODRÍGUEZ (Universidad de Granada), *Granada «The Beautiful» (1896): Musical Exoticism and Nostalgia at the Turn of the Century***

In a collection of articles published with the title *Granada la Bella* [Granada the Beautiful] (1896), the journalist, writer and diplomatic Ángel Ganivet dreamed of a town which looks like a recumbent woman resting her head on the red pillow of the Alhambra. This end-of-the-century

idealization connects with the romantic construction of Granada as the last European refuge of Arab culture, turning the city into a powerful symbol of exoticism, and launched a fashion all over Europe for incorporating oriental influences in painting, architecture and literature. The Alhambra, in particular, became the poster child for the fall and loss of al-Andalus, whilst simultaneously the themes of Reconquest sent a message of Spanish glory to nineteenth-century audiences, all within the reassuring perspective of being the historical victors. Different competing representations of the Alhambra whether Spanish or foreign, brought all these tensions to life: nostalgia, lost empires, and melancholy all helped to transform the Alhambra in an ahistorical moment, but nonetheless serves as a reminder of the past, and of loss. At the turn of the century all these topics remain as a memory, and Granada 'The Beautiful' emerged in musical works like *Noche en la Alhambra* [Nights in the Alhambra] (1905) and *El sueño de Boabdil* [Boabdil's dream] (1908) by Francisco Alonso or *Noches en los jardines de España* [Nights in the Garden of Spain] by Manuel de Falla (1916), whose first movement 'In the Generalife' is related to the villa, with its gardens next to the Alhambra, conceived of since the 13th century as a place of rest for the Arab kings of the city. This paper explores how Ganivet's tag was successfully expressed through different musical genres (symphonic, song, chamber music and wind band) at the early 20th century, and persisted as a lament against the growing urbanization, even until today. At the same time, it has been widely used as a promotional strategy for tourism (closely associated with the Alhambra), has also been applied in the cultural field and has provided an enduring backdrop each year for the Granada International Music and Dance Festival.

• **ANDREA GARCÍA TORRES (Universidad de Alicante), *The «bayadera»: Myth, Modernity and Politics on the Spanish Stage***

One of the most outstanding exotic characters of the Western imaginary in the 19th century was the *bajadera*, named *bayadera* in Spanish. Linked to the tradition of Indian dance, it acquired a relevant significance in Europe thanks to works such as *Der Gott und die Bajadere* by Goethe and the Petipa's ballet *La Bayadère*. Its importance within the Spanish scene has not raised yet the same degree of interest, despite the fact that several music theatrical plays have been written based on this dancer, fascinating for the western eyes, still in the early 20th century. The circumstances of modernity, liberalism and relaxed moral popularized the figure of the *bayadera* on the Spanish stage. The *sicalipsis* spectacles and the *varietés* hosted the performances inspired by this character. Their body was fully exhibited, a modern practice quite problematic for a country ethically shaped by the Church. Exotism was a significant characteristic for the spectacles and replicating it a notorious way of survival, even for local women artists that concealed their origins. This paper aims to explain the *bayadera* presence on the Spanish stage, analyzing performances and the theatrical plays written about this topic, pointing that war issues between Spain and Morocco were a stimulus to promote Eastern and exotic aesthetics, at times without pointing differences on their utterly disparate precedence. It is possible to prove, thanks to the *bayadera's* spectacles and plays based on them, the way exoticism was a meaningful practice to exhibit these women's body and promote modern eroticism, without compromising the moral of local ones. Finally, the *bayaderas* were useful as well in terms of balancing the Spanish stage with fashionable and modern European spectacles in the early 20th century.

Orientalism and Musical Otherness in Opera and Other Musical Genres

- **MARIA BIRBILI (Humboldt Universität Berlin / Universität des Saarlandes),**

L'orientalisme dans l'opéra de la fin du XVIII^e et du XIX^e siècle dans son contexte historique, esthétique et social: un aperçu

J'essaierai de suivre l'orientalisme dans l'opéra de la fin du XVIII^e et du XIX^e siècle dans son contexte historique, esthétique et social. Je commencerai par une discussion de l'image de l'empire ottoman vu de Vienne pendant les Lumières. Dans la partie viennoise de mon discours, je discuterai la musique *alla turca*, l'expérience de la musique janissaire, et le paradigme mozartien *Die Entführung aus dem Serail* (Vienne, 1782). Ensuite je tracerai les empreintes mozartiennes dans le contexte napoléonien, avec les *opere buffe* turques de Rossini, ses citations mozartiennes, son usage instrumental de la *catuba* (combinaison de timbales, grand caisse et triangles) et son adoption du sujet turque dans une intention politisante, avec la citation de La Marseillaise dans un méta-commentaire anti-viennois et pro-unification italienne dans *L'Italiana in Algeri* (Venise, 1813). Cette partie de la discussion contiendra la présentation de nouvelles sources acquises pendant mes recherches pour mon deuxième livre sur Rossini. Dans une deuxième partie, j'essaierai de suivre l'image de l'Autre dans le cliché de la 'femme exotique', symbole du pays lointain à conquérir ou à assujettir. J'initierai avec le portrait d'Amazily dans le napoléonien *Fernand Cortés* de Spontini (Paris, 1809/1817) avec la première image de la femme exotique victimisée sur la scène de l'opéra, juste au moment où les premiers romans du marquis de Sade sont publiés en France. Je suivrai avec le traitement de la 'femme exotique' dans le grand opéra (*La Juive*, *Aida*, *L'Africaine*) dans l'intention d'un historicisme proclamé et anthropologiquement documenté, mais avec des mises en scène qui démontrent une intention excessivement sensuelle, avec une instrumentation 'exotique' reposant surtout sur les effets chromatiques aux instruments à vent et sur des combinaisons/effets rares et avec un extrême recours à la colorature, comme dans *Lakmé* et *Esclarmonde*. En conséquence de l'opéra de la seconde moitié du XIX^e siècle, l'image de la 'femme exotique' érotisée a été reprise par le cinéma au début du XX^e siècle.

- **PATRICK BECKER-NAYDENOV (Universität Leipzig), The Orient is Everywhere: Social Criticism and the Epistemology of Musical Othering in the 'long' 19th Century**

Few critical concepts of cultural studies introduced by 1980s New Musicology and the following generations have had such a career as Orientalism. Today, the term is easy at hand, part of a flurry of notions frequently employed to point toward the myriad instances and structures of epistemic violence or discrimination experienced by protagonists of historical and contemporary musical culture, as well as manifest in the creative production of the 'Other' through various compositional techniques and exoticist musical materials. However, the perils of Orientalism have reached the level of truisms, resulting in an incessantly growing musicological literature, whose only methodology is the tiresome disclosure of new orientalist cases from past and present often to be rejected but rarely to be understood. Drawing from the discipline's state of the art, this contribution looks at two directions reimagining the position of Orientalism in 19th-century music: Firstly, the case of Félicien David's symphonic ode *The Desert* (1848) raises the question how Orientalism could not only inspire non-standardized — or even rule-breaking — musical forms. Instead, David's idea of an *œuvre sociale* points toward the critical potential of Orientalism

once seeing it in the broader framework of intersectional emancipation against the background of Saint-Simonist cultural politics and aesthetics. Secondly, late 19th-century British aesthetics from the Oxford Movement and Anglo-Catholicism to the Hegelian idealism of Francis H. Bradley's *Appearance and Reality* put the question of representing Otherness at the forefront of their debates. Given the close personal and institutional interaction between important positions in the discourse and composers such as Edward Elgar, this representation of the 'East' begs the question how it was a specific cultural context that allowed Orientalism to become a matter of music in the first place, suggesting its dissolution into a more general concept that conditioned various forms of compositional Othering in 19th-century music (Exoticism, Historicism, etc.).

• **RALPH P. LOCKE (Eastman School of Music, University of Rochester), *Leaving «alla turca» Behind: The Middle East in Opera and Other Musical Genres, 1800-44***

Scholars have written little about the ways in which the Middle East was represented in opera and other musical genres ca. 1800-40. The *alla turca* musical conventions of the late 1700s were coming to be replaced by three highly disparate new options for composers. 1) More and more scraps of actual Middle Eastern music became available through such publications as the multi-volume *Description de l'Égypte* and a book on music of the Arabs by Kiesewetter. 2) There was an increased emphasis on spreading 'local color' across an entire work, through intensely evocative sets and costumes (in staged works) and through musical materials and stylistic devices that lacked the authority of those in point 1 but nonetheless could be *taken* as characteristic of the region. 3) Operas, in general, now increasingly featured a single central female character; and librettists and composers of 'Oriental' operas tended to exoticize her, in ways analogous to the exoticizing of certain male characters in previous 'Oriental' operas (e.g., Mozart's buffoonish and vicious Osmin). My presentation focuses on a small number of significant works (in different languages) from this period. These include art songs (e.g., Schubert's *Gebeimes*, 1821, to an 'Eastern' text by Goethe) and stage works by Beethoven (*Die Ruinen von Athen*, 1811), Rossini (*L'italiana in Algeri*, 1813), the young Meyerbeer (*Alimelek*, 1813-14, and *Il crociato nell'Egitto*, 1824), Albert Lortzing (*Ali Pascha von Janina, oder die Franzosen in Albanien*, 1828), and Cherubini (*Ali-Baba*, 1833). My account—a missing chapter in the history of "the Middle East *per musica*"—ends in the 1830s-40s. In 1836, Félicien David published his pathbreaking *Mélodies orientales*. This collection of 22 piano pieces contains several that are based on Turkish or Arab tunes that he had collected *in situ*. David would re-use one of these tunes prominently in his influential work of exotic evocation: *Le désert* (1844, for *récitant*, tenor, men's chorus, and orchestra). Another melody in that work was quoted by Verdi in the ballet music for the Paris version of *Otello* (1894). Throughout, I make reference to two paradigms for interpreting musical exoticism: paradigms that I had not yet developed in my previous overview of representations of the Middle East (published in Jonathan Bellman's *The Exotic in Western Music* and, more fully, in *Nineteenth-Century Music*, xx/1 (Fall 1998). I call these the 'Exotic Style Only' paradigm and the 'All the Music in Full Context' paradigm.

• **GUILHERME FEITOSA DE ALMEIDA (Baylor University), «Il Guarany» and the Poiesis of a Syncretic Composer**

The Opera *Il Guarany* (1870) by Brazilian composer Antônio Carlos Gomes has been scrutinized by musicologist Maria Alice Vople, critiquing the transposition of mythological

elements of Brazilian Indianism from the original novel *O Guarani* (1857) by José de Alencar into the libretto constructed by Antonio Scalvini and Carlo D'Ormeville. The interdisciplinary team comprised of Maria Auxiliadora Fontana Baseio, Lourdes Ana Pereira Silva, and Marcos Júlio Sergl provides an intertextual, semiotic, and dialectical analysis of Alencar (literary) and Gomes (musical) works considering the project of devising Brazilian identity. Further connections to the production and reception of *Il Guarany* have been exposed by performer Durval Cesetti. The greatest lacunae in analysis remain within the aesthetics and political dimensions of Antônio Carlos Gomes' work. I propose a closer look at the processes of poesis present in *Il Guarany* and its place within the corpus of Antônio Carlos Gomes. Considering social identities and post-colonial historiographies I will highlight the syncretic potential of this creation as it relates to this Brazilian composer that possessed various cultural heritages. Charting the intercultural dialogue and exchanges between subjects and objects, namely the interpretation of musical and dramaturgical devices, I will seek to position the artifacts present in the composition, scenography, and performance practices that emerged from *Il Guarany*. Furthermore, I will consider the new imperial assertions of identity in the late nineteenth century Brazilian Empire, situating this opera in relation to the practices of detribalization and assimilation of the Brazilian indigenous population. The complexities present in *Il Guarany* reveal an autoexoticism that resonates with the cultural synchronization happening in late nineteenth and early twentieth centuries across Brazilian cultural institutions. This autoexoticism resonance will continue to wade through the Modernist movement in Brazil, embodied primarily in the Anthropophagic Manifesto of 1928.

• **Laura Stanfield Prichard (San Francisco Symphony & Boston Baroque),
Romantic Roma Roots: The Bolero as a Touchstone in the Long Nineteenth Century**

In the early nineteenth century, stereotypes of wild, musical Romani culture surfaced gradually through major works by Liszt and Bizet. Among the many Spanish musical elements that spread through Europe, the most productive was the bolero. New at the end of the eighteenth century and considered daring, if not *risqué*, the dance captured the flavor of Goya's *majos* and *majas*. In both Spain and France, a revue-like atmosphere surrounded serious drama and opera: evenings often ended with boleros and ballet movements. Some composers travelled directly to the source for inspiration, while others studied Spanish scenes and stereotypes. Dargomyzhsky and his colleagues were particularly affected. Glinka's bolero setting of a Russian love poem by Nestor Kukolnik appeared in his 1840 collection *Proshchaniy S. Peterburgom*. Dargomyzhsky set the text 'Odelas' tumanami Sierra Nevada' in his 1843 art song *Bolero* after publishing a tone poem with the same title (1839). César Cui set the poem 'O moi mili' for his *Bolero*, Op. 17 (1881). The bolero was first popularized in 1780s Spain (notably danced by Sébastian Cerezo). It fused a slower form of the Romani *baile chico* with enlightenment ballet, Castilian *contradanzas*, and *sevillana* castanets. Once the bolero's steps had been codified, 'authentic' bolero was introduced to Paris by the Spanish singer/guitarist Manuel Garcia, who embodied a romanticized view of the Roma, in negotiation with concert culture. His daughter Pauline Viardot collected boleros, and her salon encouraged hybrids (1828-1880) from Auber, Chopin, Liszt, Rémusat, Guilman, Gounod, Hervé, and Saint-Saëns. Chopin heard boleros sung by Garcia in 1831, inspiring his 1833 *Introduction and Bolero*, Op. 19 (*Souvenir d'Andalousie*). Spanish and transnational composers

gradually moved further from original sources, incorporating bolero elements into exotic modern ballets, chamber works, and keyboard fantasies. This research is developed from earlier work presented at the American Musicological Society, Oxford University, and the Initiative for Romani Music at New York University.

• **VALERIA WENDEROTH (University of Hawai'i at Manoa), Hahn's «L'Île du Rêve» and the Multi-faceted Representation of Otherness**

Reynaldo's Hahn's *L'Île du rêve* premiered at the Opéra-Comique in 1898. A faithful adaptation of Pierre Loti's novel *Le Mariage de Loti* (sketched as a diary in Tahiti in 1872 and published in 1880), Alexandre and Hartmann's libretto of *L'Île* recounts the love story between an alluring native woman and a handsome British officer entranced by the exotic land and its people. Colonial Tahiti provides the tropical backdrop of the story, which takes place, as the libretto suggests, «in the present day», in an exotic locale not entirely imaginary at that point. To evoke the idyllic encounter, Hahn's music intertwines French lyricism and 'native' songs without interruption. The variety of productions and receptions of the opera (from the premiere to 2016) leads us to ponder some possible exemplifications of otherness. Keeping in perspective the two-hundred-year political and societal relationship between France and Tahiti, and in light of Ralph Locke's 'All the Music in Full Context' paradigm, my discussion on otherness and its perception in *L'Île* tackles the notions of tropicality, exotic nostalgia, sovereign exoticism, reverse exoticism, and auto-exoticization. The discussion covers the first production (1898) at the Opéra-Comique in Paris; the private performances at the Hôtel of Madeleine Lemaire in Paris (1900) and the Hôtel de la Préfecture maritime in Toulon (1903); the productions at the Théâtre Albert 1^{er} in Paris (1921) and the Casino Municipal of Cannes (1942); the Tahiti performance on the beach of the Beachcomber Hotel in Papeete (2000); the Rochefort production (2016); and, coming full circle geographically, the Théâtre Louis Jouvet performance in Paris (2016). Finally, in 2020, the Centre de Musique Romantique Française Bru Zane produced the first musical recording of the opera, furthering the discussion on the music of *L'Île du rêve* and nineteenth-century French exotic opera in general.

The Reception of the Exotic Element in Italian Music

• **DAVIDE MINGOZZI (Università di Genova / Università eCampus), Carlo Andrea Gambini e il «Cristoforo Colombo»: un progetto sinfonico-corale nell'Italia ottocentesca**

La Genova di medio Ottocento, tutt'altro che ignara della temperie romantica italiana ed europea, conobbe una vita musicale dal valore non irrilevante. Nel contesto di tale fervore culturale spicca la figura di Carlo Andrea Gambini (1819-1865). Appartenente a una famiglia della piccola borghesia commerciale, amico di Giuseppe Mazzini, Gambini riuscì a costruirsi nel corso di un'esistenza relativamente breve una posizione di rilievo su scala nazionale in veste di pianista, compositore e critico musicale. Si aggiudicò importanti concorsi di composizione, collaborò assiduamente con la *Gazzetta musicale di Milano*, sviluppò un catalogo che, con scelta non banale nella prassi dei compositori italiani coevi, spazia dal teatro musicale alla produzione sinfonica, dalla cameristica al pianoforte, all'organo. In un catalogo tanto vasto e articolato merita particolare attenzione l'ode-sinfonia *Il Cristoforo Colombo, ossia La scoperta del Nuovo Mondo*,

tributo alla memoria dell'illustre concittadino, accolto con grande successo alla prima esecuzione, il 1° giugno 1851 presso la Società Filarmonica di Firenze. Il *Colombo*, proposto negli stessi mesi del *Rigoletto*, rappresenta un notevolissimo esperimento di composizione sinfonico-vocale che celebra l'eroe genovese non nel linguaggio del melodramma, bensì ricorrendo a modelli formali d'Oltralpe: Gambini e il poeta Giuseppe Torre ricorsero alla traduzione di un testo francese di Joseph-François Méry, Charles Chaubet e Sylvain de Saint-Étienne intonato pochi anni prima da Félicien David. L'intervento vuole presentare la genesi, il processo compositivo e le vicende legate alla prima esecuzione dell'ode-sinfonia, ricorrendo anche a una serie di lettere di Gambini recentemente scoperte. Si proporrà inoltre un confronto fra il testo francese e la traduzione italiana, evidenziando le molteplici difformità ideologiche di cui la figura di Colombo — allora come ora assai discussa — si fa portatrice.

• **FEDERICO VOLPE (Université du Québec à Montréal), «I Lombardi alla prima crociata»: l'Islam medievale rappresentato da Giuseppe Verdi**

Nel quadro dell'ampio tema dell'esotismo musicale, il genere dell'opera lirica riveste senza dubbio un ruolo di primo piano. Non è ignoto il fatto che durante tutto l'arco del XIX secolo i palcoscenici europei abbiano visto la messinscena di opere liriche ambientate in un contesto orientale, perché considerato esotico, misterioso e affascinante. Sulla base di questa premessa, il nostro contributo propone alcune riflessioni sull'opera *I Lombardi alla prima crociata* di Giuseppe Verdi (1843). Come il titolo stesso dell'opera suggerisce, la cornice entro cui i personaggi agiscono è quella della Terrasanta nell'età medievale, agli albori della lunga epopea delle crociate. Particolarmente ricca di elementi dal punto di vista storico e antropologico, l'opera di Verdi invita a delle considerazioni circa il modo in cui i personaggi orientali — in particolare musulmani — vengono rappresentati dal compositore e dal librettista occidentali, nonché ad una riflessione sul significato e sull'interpretazione del fenomeno stesso delle guerre di religione. Osservando i ruoli presenti nell'opera, si può notare come i personaggi musulmani non siano affatto messi in secondo piano né, tantomeno, oggetto di descrizioni stereotipate; al contrario, essi risultano notevolmente approfonditi dal punto di vista psicologico e sono sempre messi nella posizione di poter esternare i propri pensieri, le proprie emozioni e i propri punti di vista, esattamente come le loro controparti occidentali e cristiane. Si crea, in questo modo, una sorta di equilibrio, di bilancio tra l'Occidente e l'Oriente che rende possibile un confronto fra le due culture ed una lettura dell'opera di carattere storico-sociale, oltre che musicologico.

• **ALESSANDRO DECADI (Università di Roma Tor Vergata), «Les mystères d'Isis», la ricezione di un adattamento**

Senza ombra di dubbio il XVIII e il XIX secolo fu l'epoca della grande opera francese. Tra il 1789 ed il 1830 esistevano almeno tre sale permanenti per le rappresentazioni operistiche. In contrapposizione ai rivolgimenti politici, lo stesso non avveniva dal punto di vista musicale ed i grandi maestri rimasero quelli del Settecento quali Gluck, Sacchini e Grétry. Se da un lato assistiamo alla creazione di opere a soggetto repubblicano o destinate a esaltare le vittorie di Napoleone Bonaparte, dall'altro i generi del Singspiel e dello Zauber, diffusi in area tedesca, non furono recepiti immediatamente in Francia. Consideriamo sotto questo profilo che *Il flauto magico* mozartiano fu

presentato in versione originale solo nel febbraio del 1865, anche se tradotto. Pur tuttavia, erano ampiamente diffuse opere liriche che si riferivano all'antico Egitto e questo fu terreno fertile per la nascita di un adattamento de *Il flauto magico* a opera di Ludwig Venceslav Lacnith, che arrangia la musica, e di Étienne Morel de Chédeville che compone un nuovo libretto in francese per la musica del salisburghese. Tale adattamento, presentato nel 1801, prese il nome de *Les mystères d'Isis*, un'opera fondamentale per l'affermazione della musica mozartiana a Parigi, un'opera dal successo indiscusso nella scena ottocentesca. L'adattamento francese, costituì una totale rivisitazione del libretto mozartiano di cui mantenne l'ambientazione egizia e l'idea dei personaggi principali, ma si presentava al pubblico denudata degli elementi simbolici e massonici che connotava il lavoro mozartiano. *Les mystères d'Isis*, a seguito delle sue numerose rappresentazioni, destò riconoscimenti ma anche critiche. L'analisi proposta mira non solo alla conoscenza della genesi dell'opera, ma soprattutto a elevare paragoni con l'originale in virtù di quanto emerge dai giornali dell'epoca.

• **EOIN KEARNS (Utrecht University), *Facilitating Irish Orientalism in Nineteenth-Century Italy***

By examining Orientalism as a conceptual archive, it is possible to see it as a method used to affirm and promote the creation of a collective European identity through superiority. This was achieved with a unifying set of values, which placed the European above that of the Other. It was manifested in many ways, and my paper sheds light on a lesser known example: a cultural exchange between Ireland and Italy through the mutual desire for Orientalism. This is illustrated through Thomas Moore, one of Ireland's most prolific nineteenth-century composers and lyricists. Aside from the considerable success of *Irish Melodies* (1807-1834) across Europe, Moore also penned several Orientalist works: I will examine the Oriental romance *Lalla Rookh* (1817), and *The Loves of the Angels* (1823). It was these works that first captured the attention of Italian readers in the nineteenth century. The translation of the above works into Italian, over the more acclaimed *Irish Melodies*, suggests an appetite in Italian literary culture for the appeal of the exotic, while also representing some of the earliest inclusions of Irish creative works in Italy. This Irish impact has received little scholarship so far, and these Italian adaptations remain a relatively unknown part of Thomas Moore's legacy. My paper examines this impact through consultation of these early translations, with a focus on Italian poet and librettist Andrea Maffei and his translation *Canti Orientale di Tommaso Moore* (1836). I concentrate on the reception of the Italian audience to both these works and Thomas Moore, and reflect on his role in building a shared European identity through the passive Orient. This paper will shed light on an unusual and rarely acknowledged example of an Irish connection to nineteenth-century Italian culture.

Exoticism in Croatian Music

• **STANISLAV TUKSAR (University of Zagreb, Academy of Music), *Exoticism as Specific Otherness of Some Acculturation Phenomena within Croatian 19th-century Arts***

Lives of people living in a country such as Croatia, where direct bordering and intertwining with both similarities and differences profoundly influenced their own experience of inner and outer identity, caused full awareness of dualistic interplay of the Self-and-Other relationships. Existing already since the 16th century as a border land of the Habsburg Empire towards the

Ottoman state and Islamic civilization, the 19th-century Triune Kingdom of Croatia, Slavonia and Dalmatia lived daily in political, small-scale economic, social and cultural relations with the reality existing on the other side of the 1,000 km long border. This Otherness was in many aspects mainly felt and understood as Exoticism, i.e. the «quality of being unusual and exciting because of coming from far away». But this type of exoticism was not so much ‘unusual and exciting’, especially when dealing with the ‘far away’ aspect. This was especially true when coming to the sphere of arts, music included. There exists a considerable list of works of art produced by Croatian and other artists which reflect that dualistic attitude towards the neighbouring exoticism — from admiration in painting via operatic topics in some musical stage works to a sort of anti-Turkish sentiments evoked in some literary works. In addition to these high-brow cultural products, the complex of popular culture and everyday life, especially in Croatian border areas, was showing an intensification of acculturation phenomena. Exotic-oriental features had modestly penetrated the domains of cuisine, arrangements of households and attire, while some musical genres and printed collections of oriental folk tunes formed attractive parts of salon music culture. The paper will elaborate more in details the corresponding specific works of art and the context of their creation and reception.

• **PETRA BABIĆ (Croatian Catholic University in Zagreb), *The “Exotic” as a Threatening Other: The Presentation of Ottoman Turks in the Croatian National-Historical Opera «Nikola Šubić Zrinjski» (1876) by Ivan Zajc***

The Ottoman Empire posed a real and long-lasting threat to Central Europe between the 15th and 18th centuries. It conquered the entire Balkan peninsula (directly or via vassal states), parts of modern-day Ukraine in the north and parts of modern-day Hungary and Croatia in the South-West. Thus Croatia was reduced to the *reliquiae reliquiarum olim magni et incltyi regni Croatiae* (remains of the remains of the once great and glorious Croatian Kingdom). During this period the Ottoman Turks came to be perceived mostly as a destructive, plundering and enslaving force — in short, as a threat to the entire Christian civilisation and seeking to annihilate it. Such an idea was strongly fixed in Croatian cultural memory and found its way into epics, folk songs, and historiography alike. Thus it is no wonder that in Croatian stage works the Ottomans were not portrayed as amorous Pashas or their caricatured funny servants, but as formidable sultans and their power-hungry Grand viziers. This paper will analyse, as a case study, the way in which the Ottoman side was portrayed in the most famous Croatian national-historical opera, *Nikola Šubić Zrinjski* (1876) by Ivan Zajc, trying to demonstrate how exoticism was used to depict threatening Otherness and accentuated the differences between the two confronting parties. The opera plot deals with the siege of Szigetvár (in 1566) in which the Croatian-Hungarian war commander Nikola Zrinjski with 2,300 men resisted the siege of the 117,000-strong Ottoman army led by sultan Suleyman the Magnificent (on his way to conquer Vienna) for a month before gloriously perishing in the final battle. The use of exoticism as a means of accentuating the ‘otherness’ of the Ottomans was present both in the musical score and in the characterization of some protagonists. Musically, it is most evident in the Ottoman war choirs and the Grand vizier’s aria, and especially in the long harem scene in which concubines, odalisques, eunuchs and guards celebrate the Sultan’s past victories. However, although Nikola Zrinjski is one of the most revered Croatian historical heroes, the Ottomans were not portrayed in a black-and-white manner, but in a rather more complex

way. Thus Suleyman is presented not as a barbaric plunderer, but as a grand conqueror, almost a European chevalier, the worthy opponent to the Croatian commander Zrinski whose defeat turns out to be the Sultan's greatest obsession. On the other hand, the character of the Grand vizier Sokolović assumes all the negativity that was associated with the Ottomans in European cultural memory — he is keen and ruthless, caring only for gaining and maintaining power. The function of such a complex portrayal of the Ottomans went far beyond merely satisfying the desire for exoticism. To present what the enemy was simultaneously emphasized the opposite — what the defenders were not. Also, by accentuating Sultan Suleyman's grandeur, Zrinski's greatness was also highlighted. This treatment strongly supported a national integrational function and contributed to the reception of national-historical operas as such.

• **VJERA KATALINIC (Croatian Academy of Sciences and Arts, Zagreb), *Staging Exoticisms: Case Studies in Operatic Iconography of the Late 19th-century Zagreb National Theatre***

After many struggles, Zagreb National Theatre Opera department came into being in 1870. Until the outbreak of the Great War, not only national repertoire was presented to its audience, but also standard operatic output, as well as a series of operettas composed by domestic and foreign authors. A rather small theatre (actually, two of them), to some extent peripheral in relation to the central Austro-Hungarian theatres such as those in Vienna, Budapest or Prague, continuously struggled with financial problems, what was also reflected in simple and sometimes even uniformed decorations of the stage. How were presented exotic aspects in chosen performances of operas and operettas, domestic and foreign (such as Goldmark's *Königin von Saba*, Sullivan's *Mikado*, or Zajc's *Nach Mekka*)? What was actually observed and considered as exoticism? Was it just something 'different' and 'other', or something that points to the distant countries and cultures and causes nostalgia and longing? Was it just a mere entertainment, or an educational window to something unknown that stimulates the imagination and arouses curiosity? How was exoticism presented in staging operas and operettas: was it more seriously treated and perceived in the 'high culture' than in operettas? Were there any traces of influence from the 'central' theatres to be found? This paper will try to give answers on these questions, mostly based on newspapers' reports as well as on rare materials from the theatre archives.

Exoticism in Popular and Art Songs

• **DELIA DATTILO (University of Cagliari), «Indian Melodies, by Thomas Commuck, a Narragansett Indian» (1845): A Legacy in Transcultural Scenarios**

In 1845 Thomas Commuck published *Indian Melodies*, a tunebook of sacred vocal music and «a tribute of respect to the memory of some tribes that are now nearly if not quite extinct [...]» (p. vi). The tunes were composed by Commuck himself, and harmonized by Thomas Hastings. All the songs were printed in 'four shapes', a notational system belonging to the 'shape note singing' tradition. The features of the written practice developed in the wake of the 'Yankee tunesmith' tradition (1770-1810 ca.), and continued during the 19th century. The singing practice resulted from a peculiar interaction between particular and variously-formalized musical codes and behaviors. Because of a renewal of this complex tradition, new singing communities are

experiencing a profound understanding of its music trail. For this and other reasons, and for a ‘full contextualization’ of Commuck’s tunebook, one should not only look at the compiler’s life, and its links to the Brothertown tribe’s history (PAGE 1989), but also: 1) the relations between the music makers (both in oral and written American singing tradition); 2) the transmission processes of traditional repertoires through the experience of many singing masters (who were also compilers of these type of books) operating in local counties’ singing schools. Not by chance, hymn-tunes such as *Missionary, or White Pilgrim’s* (see COMMUCK 1845, p. 104) later on had been included in other American songbooks of the mid-19th century, such as *The Christian Psalmists* (1848), *The Sacred Harp* (1850 edition; 1st ed. 1844) and *Tabor: or the Richmond Collection of Sacred Music* (1867). In recent contexts of shape note singing tradition, *Indian Melodies* has become an inspiration for those who convey around social issues while participating in this multipart singing practice.

• **NICOLAS BOIFFIN (Sorbonne-Université, Paris), *Exoticism in the German Lied: E. Geibel’s and P. Heyse’s «Spanisches Liederbuch» and Its Musical Settings***

It is known that the publication of Emmanuel Geibel’s and Paul Heyse’s *Spanisches Liederbuch* in 1852 highly contributed to the dissemination of Spanish poetry in Germany. Its publishers were aware that the poems compiled and translated in this anthology would raise the interest of German composers; indeed, some of these texts gave rise to more than ten musical settings during the following 50 years. Apart from a few famous songs by Schumann, Brahms or Wolf, this corpus has not been discussed yet. As we know, Spanish exoticism was less developed by German composers than by French or Russians during the 19th century. Nevertheless, a deeper investigation through the settings of Geibel’s and Heyse’s translations reveals that the presence of exotic musical features varies significantly according to the content of each text. Considering four poems whose settings attest to this stylistic diversity — from imitations of Spanish dances to more archetypal romantic *Lieder* —, this paper will question the nature and the functions of musical exoticism in the German *Lied*.

• **INÊS THOMAS ALMEIDA (INET-Md / FCSH / Universidade Nova de Lisboa), «It’s a Type of Song with a Special Character»: The Search for the Exotic in Early 19th-Century Portuguese Art Song, in the Accounts of Foreign Travellers**

In the first decades of the 19th century, Portugal was considered an exotic destination by most European countries. Many travelogues show a directed search for exotic elements, that is, those outside their known pattern. This trend was reinforced by the transfer of the Portuguese capital to Rio de Janeiro from 1807 to 1821, following the flight of the Portuguese royal family to Brazil, caused the Napoleonic invasions, a transfer that intensified the ongoing transatlantic circulation of European and Afro-Brazilian cultural elements. Many European travellers, strongly influenced by the Romanticism, and believing that the essence of nations would be crystallized in certain pure cultural manifestations, reported the music they observed, both in mainland Portugal and in Brazil, seeking to find elements of exoticism (when compared to the rest of Europe) which at the same time were national and typical (when seen as the intrinsic essence of the Portuguese nation). Often, the search for the exotic merged with the traveller’s own imagination. The marked rhythms, which came from Afro-Brazilian practices, as well as a supposedly Portuguese archetypal

melancholy, were elements commonly mentioned by travellers, in a visible delight that ranged from the description of Afro-Brazilian musicians to the sentimentality of songs, which were often copies of Italian and other European models, but were considered by travellers as audible characteristics of Portuguese musical exoticism. In this communication, focusing on the *modinha* — an urban art song, usually for voice and guitar, which had great popularity in Portugal and Brazil, from salons to theatres and the court — French, British, Italian and German travelogues will be analysed, comparing the scores mentioned in them, in order to understand which elements of Portuguese musical practice were considered exotic, and in which extension they are attributable to autochthonous characteristics, Afro-Brazilian influences or to the projected expectations of travellers.

• **PAUL KREJCI (Independent Scholar, Fairbanks), A Case Study of White American Male Othering in Early 20th-Century Popular Music: The Exotic Songs of Seattleite Minstrel Harold Taylor Weeks**

During the early 20th century, much of American popular sheet music depicting non-European American peoples featured blatant racism and sexism. The manner in which White, mainly male, composers and visual artists of the period represented minorities often varied according to their perceived threat to mainstream American culture, that is, White America. Largely through the medium of sheet music and recordings, my paper examines European American perceptions of the Other and the role of music in advancing ethnic, racial, sexual, and gendered stereotyping. I will focus on five popular songs composed by Harold Taylor Weeks (1893-1967), an accomplished composer from Seattle, who wrote a prodigious number of ethnic novelty songs during his career. These five works illustrate different ways in which a male, European American, popular songwriter treated the image of minorities and their respective cultures, in this case, a Chinese man, a Hawaiian woman, Hawaiian musical culture in general, an 'Eskimo' woman, and an American Indian couple. A comparative analysis of the composer's music and corresponding artwork depicted on the cover sheet will constitute the bulk of my presentation. Music serves as a powerfully effective vehicle to convey cross-cultural imagery. The portrayal of the Other in early 20th-century sheet music played off and effectively reinforced popular misunderstandings of minorities. Weeks' remarkable success as a songwriter of ethnic themes and his numerous like-minded collaborations with other popular lyricists, musicians, and visual artists indicate that a massive mainstream audience both in the United States and beyond craved such music. These exotic sheet music examples and their corresponding commercial recordings therefore provide an important perspective on the pervasive Othering of peoples by the dominant society.

