

LA EMOCIÓN DE LA ÓPERA

ESCENARIOS Y PROTAGONISTAS
DE EUROPA A MADRID

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BIBLIOTECA HISTÓRICA MARQUÉS DE VALDECILLA DE LA UCM
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Organisers

Instituto Complutense de Ciencias Musicales (ICCMU)
Biblioteca Histórica Marqués de Valdecilla de la UCM

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- Comunidad de Madrid
- Fondo Social Europeo. Ministerio de Economía y Competitividad
- Teatro Real

- Sociedad General de Autores y Editores (SGAE)
- Biblioteca Nacional de España
- Museo Nacional del Prado
- Universidad Nacional de Educación a Distancia (UNED)

OUVERTURE

For several decades, a massive collection of opera scores lay forgotten in an apartment on Calle de la Bola, in the very centre of Madrid. The collection consisted primarily of thousands of printed and manuscript scores, many of masterpieces that are still popular today, others of operas that are now largely forgotten. The core of the collection was formed in the mid-nineteenth century, when it was housed in the offices of the impresarios Vidal y Roger and his son Andrés Vidal y Llimona in Barcelona. It was probably in the 1880s, with the definitive relocation of Andrés Vidal y Llimona in Madrid, that the collection was transferred to this city, where from 1895 Vidal y Llimona is associated with Antonio Boceta, causing the company to be called Vidal, Llimona y Boceta. The collection continued to grow well into the twentieth century.

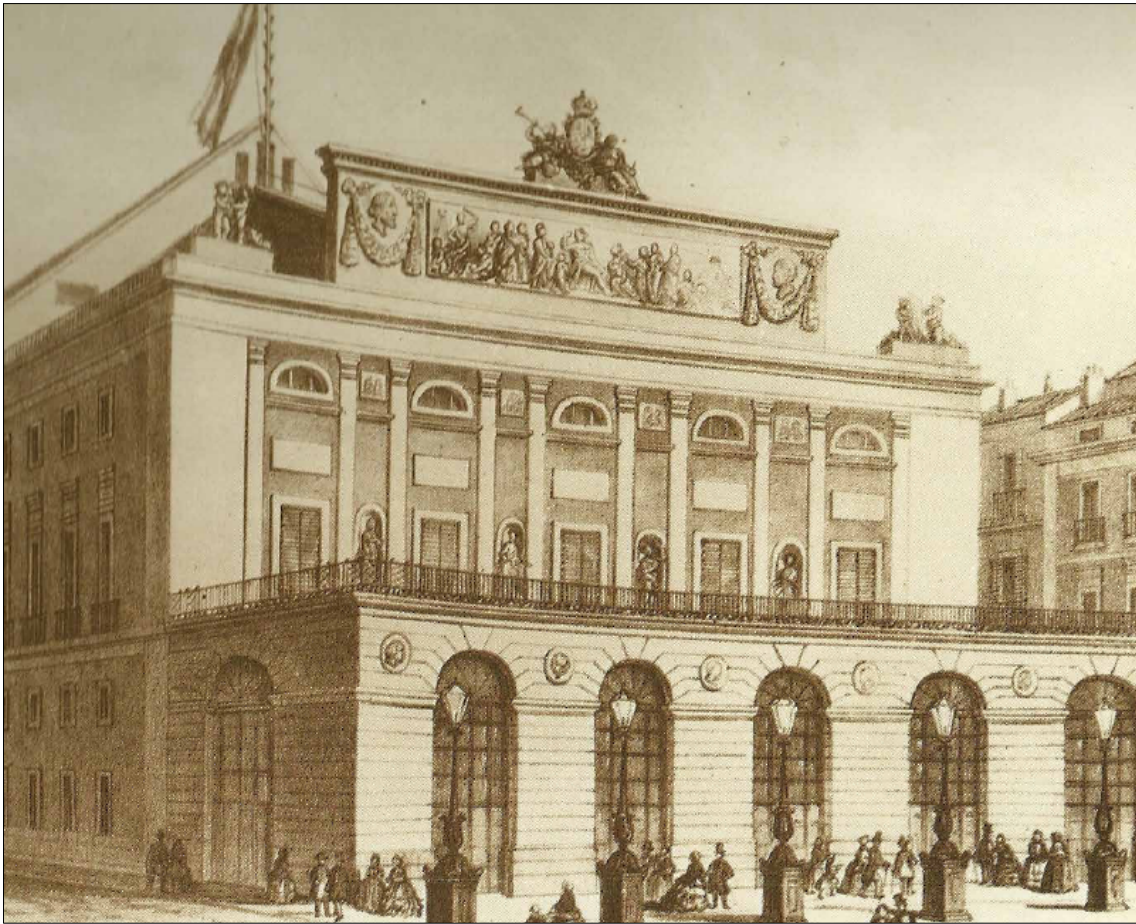
Through the intervention of Emilio Casares, in 1992 the Instituto Complutense de Ciencias Musicales acquired this extraordinary collection, which is now housed in the Biblioteca Historica Marques de Valdecilla. The Fondo Vidal, Llimona y Boceta constitutes the main body of this exhibition, which is complemented by numerous items from the libraries of the Complutense University of Madrid and from various private collections. The vast majority of these materials are on public display for the first time.

The exhibition uses these fascinating materials not only to document the hectic activity of a group of impresarios who contributed in a fundamental way to the thriving operatic activities of Barcelona, Madrid, and many other cities, but also, and most importantly, to explore the numerous facets of the world of opera. The first part of the exhibition (showcases 1-10) traces the cultural webs to which opera belongs, from the connections between opera and literature to the use of theatrical masterpieces as sources for popular operas, the visual appeal of exoticism in opera of the 19th century, the rise of the Spanish translations, and the contribution of Spanish composers to the history of the genre.

The second part (showcases 11-20) pays homage to the places, the protagonists, and the professions that made opera come alive as an art form. Opera houses were not only performance venues, but also focal points of intense social and political activities. And composers, singers, conductors, repetiteurs, stage technicians, tailors, and many more contributed to bringing each opera, night after night, to the stage.

Throughout the exhibition, each object on display tells a compelling story of professionalism, passion, and tireless work, and sheds light onto the cultural context and the protagonists that allowed this art form to flourish from Europe to Madrid, bringing to the public gripping stories, dazzling sets and costumes, and above all, unending emotion.

1. THE IMPRESARIO'S WORK DESK



The work desks of impresarios like Vidal, Llimona and Boceta were often chaotic. They could be literally covered with contracts, accounting books, scores, musical instruments, props, and much more. The objects gathered in this initial showcase want to convey a sense of that chaos, variety, and allure. We can see manuscript copies and early editions of some of the most popular Italian, French, and German operas of the 19th century, from Gioachino Rossini's *Il barbiere di Siviglia* (1816) to Giuseppe Verdi's *Macbeth* (1847), Richard Wagner's *Tristan und Isolde* (1865), and Georges Bizet's *Carmen* (1875). Several of these works will appear again in various parts of this exhibition. The different printing styles and conditions of each copy reveal something about the time in which they originated, and the purposes for which they were used. The beautiful multi-volume full score of Verdi's *Aida* may well have been an archive copy; most of these scores are heavily worn out, displaying the marks of time and heavy usage.

EXHIBITION ITEMS

Giuseppe Verdi

Macbeth.

[After 1847]

UCM: BH MUS VB 55

Giuseppe Verdi

Miserere de Il trovatore.

[After 1853]

UCM: BH MUS VB 62

Giuseppe Verdi

Rigoletto. Melodramma di Francesco Maria Piave.

Milano, G. Ricordi & C., ca. 1880

UCM: BH MUS VB 2523

Gaetano Donizetti

Lucia di Lammermoor: Dramma tragico in tre atti.

Milano, G. Ricordi & C., late 19th century

UCM: BH MUS VB 1279

Richard Wagner

Tannhäuser: Grande opera romantica in 3 atti. Traduzione di Salvatore de C. Marchesi.

Milano, G. Ricordi e C., late 19th century

UCM: BH MUS VB 2690

Georges Bizet

Carmen: Opera en 4 actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy.

Partition orchestre.

Paris, Choudens, ca. 1880

UCM: BH MUS VB 845

Gaetano Donizetti

Don Pasquale: Drama buffo in tre atti.

[After 1843?]

UCM: BH MUS VB 75

Giuseppe Verdi

Aida.

[After 1871]

UCM: BH MUS VB 10-1/4

Richard Wagner

Tristan et Isolde. Partition complète chant et piano par R. Kleinmichel. Traduction française commencée par Alfred Ernst terminée par L. de Fourcaud et P. Brück.

Leipzig, Breitkopf & Härtel, 1914

UCM: BH MUS VB 2702

Richard Wagner

Tristan und Isolde.

Leipzig, Breitkopf & Härtel, 19th century

UCM: BH MUS VB 2708

Gioachino Rossini

Il barbiere di Siviglia: Melodramma buffo in due atti.

Milano, Gio. Ricordi e Francesco Lucca, late 19th century

UCM: BH MUS VB 2204

Gaetano Donizetti
L'Elisir d'amore: Melodramma in due atti.
Milano, Ricordi, late 19th century
UCM: BH MUS VB 1214

Giuseppe Verdi
Ernani.
Milano, G. Ricordi, 19th century
UCM: BH MUS VB 2452

Vincenzo Bellini
La Sonnambula. Melodrama di Felice Romani.
Milano, Gio Ricordi, 19th century
UCM: BH MUS VB 1052

Richard Wagner
Parcival: Festival sagrat en tres actes. Traducció de Jeroni Zanné i Joaquim Pena.
Barcelona, Associació Wagneriana, 1929
Private collection

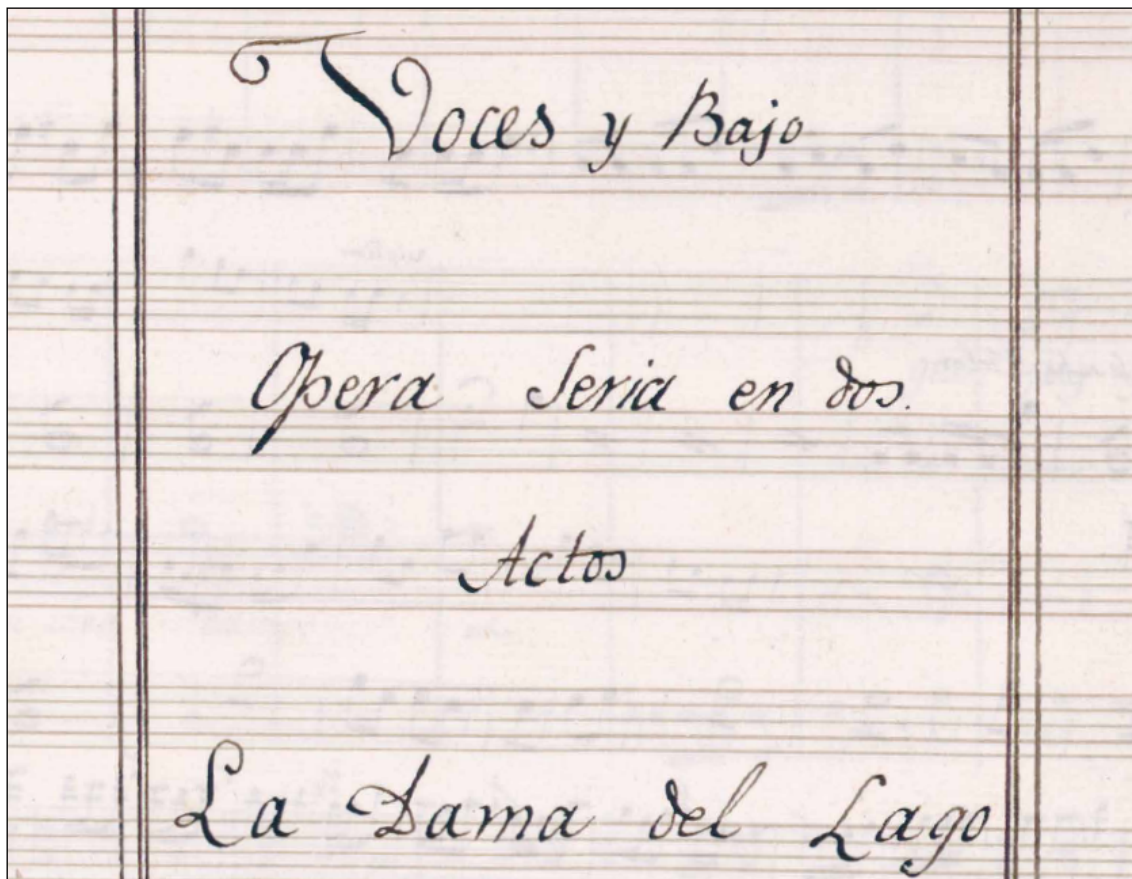
Richard Wagner
Lohengrin: Opera romantica en tres actes. Transcripció para piano y cant de Teodor Uhlig. Traducció
Xavier Viura y Joaquim Pena.
Lepzig, Breitkopf; Barcelona, Associació Wagneriana, 1906
Private collection

Oboe
Paris, A. Lecomte & Cie.
19th century
Private collection

Teatro Real
"Temporada de invierno 1918-1919 y 1918-1919".
Barcelona, tipografía La Académica, 1918-1919
Private collection

Repertory props: Hand fan and glass bottle
20th century
Teatro Real

2. LITERATURE AND OPERA



Opera is full of wonderful music. But there is so much more than music. The stories on which they are based, for one thing, contribute to making the theatrical experience powerful and deeply emotional.

Those stories are rarely, if ever, original. Throughout the history of the genre, librettists and composers drew on well known works of theatre and literature, including plays, novels, poems, short stories, and even other librettos.

The literary sources for many operas popular in the 19th century circulated in Spanish translation and were familiar to audiences who attended performances in Spain's opera houses. This showcase displays some rare editions of works by the likes of Victor Hugo, Prosper Merimée, and Walter Scott, along with the scores of the operas they inspired, from Gioachino Rossini's *La donna del lago* to Verdi's *Ernani* and Bizet's *Carmen*.

EXHIBITION ITEMS

Walter Scott

La dama del lago.

Sevilla, El Porvenir, 1857

UCM: BH FG 2791(2)

Gioachino Rossini

La dama del lago: Ópera seria en dos actos. Voces y bajo.

19th century, first half

UCM: BH MUS VB 148

Victor Hugo

Hernani, ó El honor castellano. Traducción de Eugenio de Ochoa.

Madrid, José María Repullés, 1836

UCM: FA 14230

Giuseppe Verdi

Ernani.

Milano, G. Ricordi & C, 19th century

UCM: BH MUS VB 2450

Gioacchino Rossini

Il barbiere di Siviglia: Melodramma buffo in due atti.

Milano, Gio. Ricordi e Francesco Lucca, 19th century

UCM: BH MUS VB 2203

Pierre-Augustin Caron de Beaumarchais

El barbero de Sevilla, ó La inútil precaucion. Traducción de Juan Eugenio Hartzenbuch.

Madrid, José María Repullés, 1840

UCM: FA 14233

Georges Bizet

Carmen: Opéra en quatre actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy. Partition d'orchestre.

Paris, Choudens, ca. 1880

UCM: BH MUS VB 861

Prosper Mérimée

Carmen.

Madrid, Compañía Ibero-Americana de Publicaciones, 1931

UCM: FIL A4577

Georges Bizet

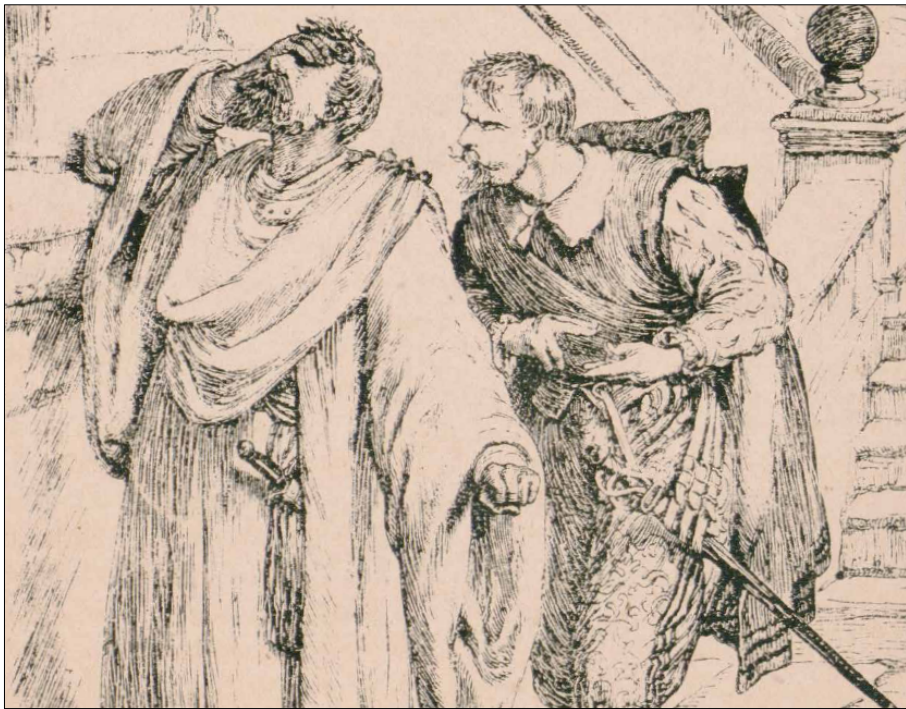
Carmen: Opera en 4 actes. Tiré de la nouvelle de Prosper Merimee. Poème de H. Meilhac et L. Halevy.

Paroles italiennes de A. de Lauziers. Paroles allemandes de D. Louis. Partition chant et piano, arrangée par l'auteur.

Paris, Choudens, ca. 1870

UCM: BH MUS VB 813

3. SHAKESPEARE & VERDI



The theatre of William Shakespeare became increasingly popular during the course of the nineteenth century. Spanish translations of his plays circulated widely, and by the time such masterpieces as *Romeo and Juliet* and *Othello* arrived in Spain, audiences were familiar with their plots, and could detect some key differences with the originals. In some instances, operas believed to be based on Shakespeare, such as Vincenzo Bellini's *I Capuleti* and *i Montecchi*, were actually derived from other sources, but in the middle and late part of the century composers were increasingly drawn to the work of the English Bard. Giuseppe Verdi's passion for Shakespeare is well known, and led to the creation of three operas: *Macbeth*, *Otello*, and *Falstaff*. This showcase includes Spanish editions of Shakespeare's *Macbeth* and *Othello* along with piano-vocal scores of Verdi's operatic setting. Verdi's *Macbeth* exists in two versions - 1847 and 1865 - and both are presented here in their first editions.

EXHIBITION ITEMS

William Shakespeare

Macbeth. Traducción de José García de Villalta

Madrid, José María Repullés, 1838

UCM: FA 14231

William Shakespeare

Dramas de Guillermo Shakspeare: El mercader de Venecia, Macbeth, Romeo y Julieta, Otelo. Traducción de Marcelino Menéndez Pelayo

Barcelona, C. Verdaguer, 1881

UCM: FA 15726

William Shakespeare

Tragedia en cinco actos: Otélo, o el moro de Venecia. Traducción de L.A.C.A.L.L.E.

Valencia, Ildelfonso Mompié, 1816

UCM: BH FOA 2181

William Shakespeare

Los grandes dramas de Shakespeare.

Barcelona, La Enciclopedia Ilustrada de Francisco Nacente, 1875

UCM: FA 16877

Giuseppe Verdi

Macbeth. First version. Riduzione per canto e piano di E. Muzio.

Milano, Giovanni Ricordi, 19th century

UCM: BH MUS VB 2496

Giuseppe Verdi

Macbeth: Nuovo dramma lirico in quattro atti. Second version. Poesia di F. M. Piave.

Paris, Léon Escudier, 19th century

UCM: BH MUS VB 2495

Giuseppe Verdi

Otello: Dramma lirico in quattro atti. Versi di Arrigo Boito. Riduzione di Michele Saladino.

Milano, G. Ricordi & C., 19th century

UCM: BH MUS VB 2504

4. FAUST AND THE SPANISH IMAGINATION



Few stories in the nineteenth century captured the public imagination as much as the myth of Faust, the disillusioned aging scholar who enters into a pact with the devil as he pursues a dream of youth and love, and is ultimately damned. The story as told in Goethe's 1808 tragedy circulated in numerous translations, some of them illustrated, and two of them are displayed here.

And several operatic settings of the story exist; many are now forgotten, but French composer Charles Gounod's 1859 *Faust* has withstood the test of time and remains popular to the present day; it is in fact the opera that opens the 2018-19 season at the Teatro Real. The work is currently performed in French; in the nineteenth century, however, this and other French and German works were routinely performed in Italian.

One of the manuscript scores displayed here shows the famous jewel song for Marguerite in Act III with Italian words.

EXHIBITION ITEMS

Johann Wolfgang von Goethe
Fausto. Traducción de Teodoro Llorente.
Barcelona, Biblioteca "Arte y Letras", 1882
UCM: BH FLL 49212

Charles Gounod
Faust ballet. Composé et ajouté pour les représentations de l'Académie Impériale de Musique.
Paris, Choudens, 19th century
UCM: BH MUS VB 1452

Johann Wolfgang von Goethe
Fausto.
Barcelona, Juan Oliveres, 1865
UCM: BH REC 4796

Charles Gounod
Faust. Drame lyrique en 5 actes de Barbier e Carré. Traduzione di A. de Lauzieres.
Milano, F. Lucca, 19th century
UCM: BH MUS VB 1449

Charles Gounod
Fausto.
[After 1859]
UCM: BH MUS VB 376-2

Charles Gounod
Fausto.
[After 1859]
UCM: BH MUS VB 376-3^a

A. Marlon
"Mr. Faure dans Faust, role de Méphistophélès".
Paris, Martinet, 19th century
Private collection

5. OPERA AND SPANISH THEATRE



As European composers sought to engage with new subject matter, they often turned to Spanish theatre as a source of inspiration. The story of Don Juan, as told in Tirso de Molina's *El Burlador de Sevilla*, long held the public's fascination, and merged with other literary sources inspired the creation of many operas, including Wolfgang Amadeus Mozart's *Don Giovanni* (1787).

In the nineteenth century Giuseppe Verdi, in particular, was drawn to the plays of Antonio Garcia Gutiérrez and Ángel de Saavedra and Ramírez de Baquedano, Duke of Rivas. *El trovador* (1836) and *Simon Bocanegra* (1843) by Gutiérrez were the sources for operas by similar titles, premiered in 1853 and 1857 respectively (Verdi subsequently revised *Simon Bocanegra* in 1881). And the Duke of Rivas' *Don Alvaro, o La Fuerza del sino* morphed into *La forza del destino* (1862, revised 1869).

These operas by Verdi contributed greatly to popularize the tales born of Spanish imagination. And Verdi himself visited Madrid for the Spanish premiere of *La forza del destino* in 1863. The libretto printed on that occasion, on display in this showcase, puts into prominence the Duke of Rivas's play on the title page.

EXHIBITION ITEMS

Wolfgang Amadeus Mozart
Don Giovanni.
[19th century?]
UCM: BH MUS VB 368-4

Antonio García Gutiérrez
Obras escogidas.
Madrid, M. Rivadeneyra, 1866
UCM: BH FLL 43451

Francesco Maria Piave
Simon Boccanegra: Melodramma in un prologo e tre atti. Musica di Giuseppe Verdi
Milano, G. Ricordi, [ca. 1910]
UCM: LIB 783

Francesco Maria Piave
La forza del destino: Ópera en cuatro actos. Música del célebre maestro Verdi. Poesía del Sr. Piave tomada del drama original conocido con el nombre de D. Álvaro ó la fuerza del sino, propio del Duque de Rivas.
Madrid, Imprenta Española, 1863
UCM: FA 16597

Tirso de Molina
Comedias escogidas de Fray Gabriel Tellez (El Maestro Tirso de Molina).
Madrid, M. Rivadeneyra, 1850
UCM: BH FLL 43723

Molina, Tirso de
Comedias escogidas de Fray Gabriel Tellez (El Maestro Tirso de Molina).
Madrid, M. Rivadeneyra, 1850
UCM: BH FLL 41378

Antonio García Gutiérrez
El trovador: Drama en cinco jornadas.
Salamanca, Círculo Literario Comercial, 1868
UCM: TEA 578

Giuseppe Verdi
Il trovatore: Dramma in quattro parti di Salvatore Cammarano.
Milano, Gio. Ricordi, 1853
UCM: BH MUS VB 2561

Giuseppe Verdi
La forza del destino: Melodramma in quattro atti di F. M. Piave.
Milano, G. Ricordi & C., After 1869
UCM: BH MUS VB 2477

6. VIEWS OF SPAIN



Countless operas of the nineteenth century are set in Spain. Whether they are based on Spanish literary sources (such as the works displayed in the previous showcase) or on the work of French or German authors, the visual appeal of the locations in which the stories unfold, from the Seville of *Il barbiere* and *Carmen* to the Cathedral of Valladolid in Giuseppe Verdi's *Don Carlos*, is immense.

Monuments, items of clothing, and depictions of historical figures found in a variety of printed sources can provide inspiration to set and costume designers and stage directors. And the portrayal of *Ernani*, wearing his characteristic hat, on the cover of a late nineteenth-century edition of Verdi's opera, could not be more revealing.

In a subsequent showcase, the visual depiction of scenes from Cervantes' *Don Quixote* for Massenet's opera of 1910, explore this topic further.

EXHIBITION ITEMS

Luis Cabrera de Córdoba
Filipe Segundo, Rey de España.
Madrid, Luis Sanchez, 1619
UCM: BH FLL 11530

Francisco de los Santos
Descripción breve del Monasterio de S. Lorenzo el Real del Escorial.
Madrid, Imprenta Real, 1657
UCM: BH FLL 10045

Francisco de los Santos
Descripción breve del Monasterio de S. Lorenzo el Real del Escorial.
Madrid, Imprenta Real, 1657
UCM: BH FG 824

Antonio Ponz
Viage de España, en que se da noticia de las cosas más apreciables, y dignas de saberse que hay en ella. Tomo undécimo.
Madrid, Joachin Ibarra, 1783
UCM: BH FLL 34594

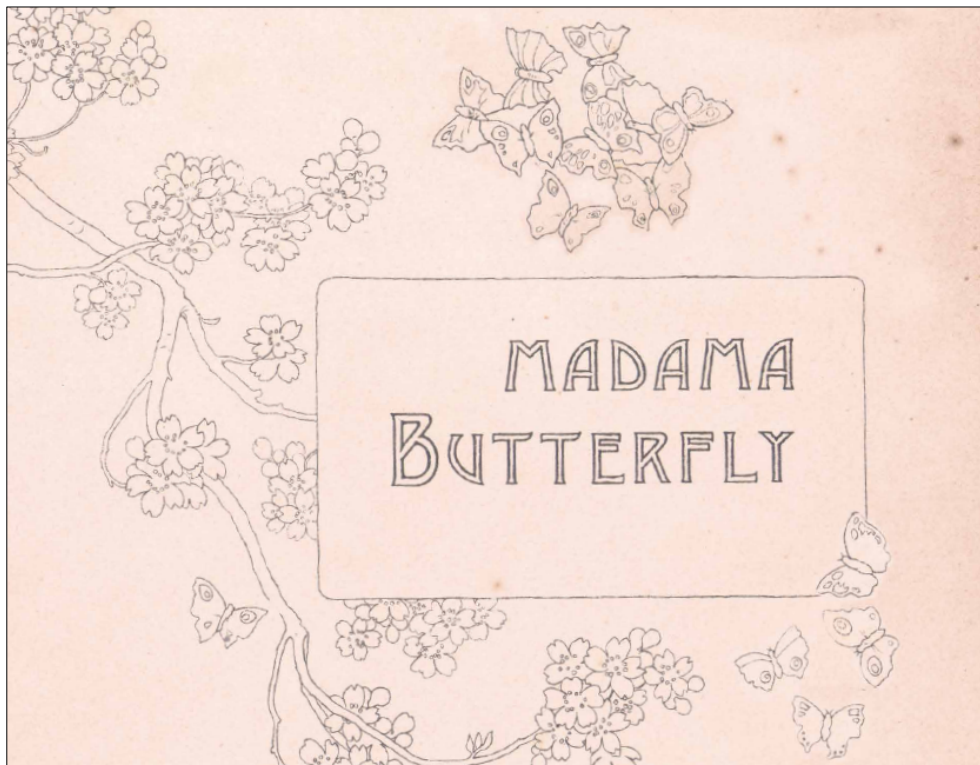
Friedrich Schiller
Don Carlos, infante de España: Poema dramático.
Madrid, Biblioteca Universal, 1881
UCM: FH 3955

Giuseppe Verdi
Don Carlo: Opera in cinque atti. Parole di Mery e Camillo du Locle. Traduzione italiana di Achille de Lauzières. Canto e pianoforte di Vauthrot e G. Ricordi.
Milano, Gio Ricordi, 19th century
UCM: BH MUS VB 2442

Giuseppe Verdi
Ernani: Damma lirico in quattro parti di Francesco Maria Piave.
Milano, G. Ricordi & C., 19th century
UCM: BH MUS VB 2449

Repertory props: Golden Crown and Silver jewelry box.
20th century
Teatro Real

7. DISTANT LANDS AND EXOTICISM



The representation of distant lands goes even further than the exoticisation of Spain in some nineteenth-century operas. Exoticism pervades the world of opera during the second half of the nineteenth century and beyond.

French operas like Bizet's *Les pecheurs de perles* (1863) and Meyerbeer's *L'africaine* (1865) contributed to set a trend that was subsequently developed in celebrated masterpieces like Verdi's *Aida* (1871) and lesser known works such as Bottesini's *Ali Babà* (also 1871).

Two scores of Giacomo Puccini's *Madama Butterfly* (1904) in this showcase demonstrate how the visual appeal and decorative taste of Japan informed not only the staging of this opera, but also the ways in which it was published, with butterflies and fans decorating covers and title pages.

EXHIBITION ITEMS

Giacomo Meyerbeer

L'Africana.

[After 1865]

UCM: BH MUS VB 153-1

Giovanni Bottesini

Ali Baba: Ópera en tres actos.

[After 1871]

UCM: BH MUS VB 721

Giacomo Puccini

Madama Butterfly de John L. Long e David Belasco: *Tragedia Giapponese di L. Illica e G. Giacosa.*

Milano, G. Ricordi y Comp, 1907

UCM: BH MUS VB 2138

Georges Bizet

Les pêcheurs de perles: Opéra en 3 actes.

Paris, Choudens Père & Fils, ca. 1880

UCM: BH MUS VB 864(2)

Giacomo Puccini

Madama Butterfly da John L. Long e David Belasco: *Tragedia Giapponese di L. Illica e G. Giacosa.*

Milano, G. Ricordi & C., 1907

UCM: BH MUS VB 2137

G. Marichal

“Paisaje a orillas del Nilo. Decoración en el acro tercero de la ópera Aida, del maestro Verdi”

In: *La Ilustración Española y Americana*. Año XVIII, nº XLVI, 15 de diciembre de 1874

Private collection V. Sánchez

Repertory props: Feline mask.

20th century

Teatro Real

8. OPERA IN SPANISH



The Italian language was the *lingua franca* for opera in Spain through the end of the nineteenth century. Italian operas were routinely given in the original language, and French and German works were typically translated into Italian. Even Spanish composers, who aimed to establish themselves on the international stage, wrote operas in Italian. Printed librettos, such as that for Verdi's *Aida* in this showcase, typically provided the original text with facing Spanish translation.

Individual and institutional efforts to produce operas in Castilian and in Catalan developed considerably during the second half of the nineteenth century. The performance of Bizet's *Carmen* in Spanish, presented as a “zarzuela”, is a particularly intriguing example.

It is not uncommon, in the Fondo Vidal Llimona y Boceta, to find printed scores such as those of *Les pêcheurs de perles* and of *Tannhäuser* displayed in this showcase, which contain not only French or Italian words, but also a singable Spanish text underlaid by hand. Printed scores in Spanish, such as that of Lehár's celebrated operetta, *Die lustige Witwe* (*La viuda alegre*), became increasingly common at the turn of the twentieth century.

EXHIBITION ITEMS

Georges Bizet

Les pêcheurs de perles: Opéra en 3 actes de M. Carré & Cormon.

Partition chant et piano transcrite par l'auteur.

Paris, Choudens Père & Fils, ca. 1880

UCM: BH MUS VB 832

Francesco Maria Piave

El trovador: Drama lírico en cuatro actos. Música de G. Verdi. Traducción de M. Capdepón.

Madrid, Sociedad de Autores Españoles, 1907

UCM: LIB 1431

Franz Lehar

Die lustige Witwe: Operette in drei akten von Victor Léon u. Leo Stein.

Ien, Ludwig Doblinger, 1905

UCM: BH MUS VB 1655

Franz Lehar

La viuda alegre. Die Lustige Witwe: Célèbre opereta en 3 actos. Edición para canto y piano con la versión rítmica española de Roger Junoy.

Barcelona, Musical Emporium, 20th century

UCM: BH MUS VB 1654

Leo Stein

La viuda alegre: Opereta en tres actos. Música de Franz Lehar. Traducción de A. Roger Junoi.

Madrid, Casa editorial de "La Última Moda", 20th century

UCM: LIB 861

Franz Lehár

La viuda alegre.

[1905?-1925?]

UCM: BH MUS VB 578

Bedrich Smetana

La novia vendida: Ópera cómica en un acto.

[1910-1925?]

UCM: BH MUS VB 1

Giuseppe Verdi

Aida.

Milano, G. Ricordi y Compa., 19th century.

UCM: BH MUS VB 2395

Antonio Ghislanzoni

Aida: Ópera en cuatro actos. Música de J. Verdi. Traducción de Antonio Arnao.

Milán, Ricordi, After 1872

Private collection

Richard Wagner

Tannhäuser.

Milano, G. Ricordi e C., 19th century

UCM: BH MUS VB 2687

Richard Wagner

Lohengrin: Opera romántica en tres actes. Transcripció pera piano y cant de Teodor Uhlig.

Traducció catalana de Xavier Viura y Joaquim Pena.

Leipzig, Breikopf & Härtel; Barcelona, Associació Wagneriana, 1906

UCM: BH MUS VB 2616

Eduardo de Bray

Carmen: Zarzuela en 4 actos y en verso basada en la ópera del mismo nombre. Música del maestro Georges Bizet.

Barcelona, José Cunill, 1890

Private collection

Georges Bizet

Carmen: Parte de apuntar en español. [1872?-1925?]

UCM: BH MUS VB 444-1

9. CREATING OPERA IN SPAIN



Throughout history, Spain has generated an immense and varied operatic legacy, consisting of *tonadillas*, zarzuelas, operettas and operas.

To this day, around 800 operas have been created in Spain. Opera established an important social presence, and also had the ability to divulge Spanish music and culture beyond national boundaries.

Since the reign of Carlos IV and the opening of the Teatro de los Caídos del Peral, more than 200 Spanish composers have devoted themselves to opera successfully, starting with Vicente Martín y Soler and Manuel García, admired throughout Spain and internationally; subsequently, Ramón Carnicer, Baltasar Saldoni, Emilio Arrieta and Valentín Zubiaurre thrived, and later still the last great opera composers of the nineteenth and twentieth century, including Tomás Bretón, Ruperto Chapí, Emilio Serrano, Isaac Albéniz, Enrique Granados, Felipe Pedrell, Manuel de Falla, José María Usandizaga, Jesús Guridi or Conrado del Campo. Some protagonists of this rich history are shown here.

EXHIBITION ITEMS

Emilio Arrieta
La conquista de Granada.
[After 1850]
UCM: BH MUS VB 528-1

Emilio Serrano
Gonzalo de Córdoba. Partes instrumentales de viola y violoncello.
Ca. 1898
SGAE: MMO/1236
Tomás Bretón
Farinelli. Parte de maestro director y libreto.
1902
SGAE: MMO/1232

Ruperto Chapí
Circe. Parte de tiples primeras, parte de apuntar y libreto.
1902
SGAE: MMO/1240

Federico Chueca
La Gran Vía. Parte de apuntar, 3 partes vocales y libreto.
1886
SGAE: MMO/1709

Antonio Nicolau
Un rapto: Ópera cómica en tres actos. Letra de Conrado Colomé.
Barcelona, Andrés Vidal y Roger, ca. 1887
Handwritten dedication from Antonio Nicolau to Andrés Vidal y Llimona.
Private collection

Tomás Bretón
Guzmán el Bueno: Ópera española en un acto. Preludio.
Madrid, Andrés Vidal hijo, 1876
Private collection

Carlos Fernández Shaw
La vida breve: Drama lírico en dos actos y cuatro cuadros. Música de Manuel de Falla.
París, Max Exchig; Madrid y Buenos Aires, Renacimiento, 1914
Handwritten dedication from Manuel de Falla to Carlos Fernández Shaw.
Private collection

Le Théâtre Illustré: Revue des succès lyriques et dramatiques.
Paris. 5e. année, n° 7, 1896.
Monographic number dedicated to *La Gran Vía*, by Federico Chueca.
Private collection

Ruperto Chapí
Curro Vargas: Drama lírico en tres actos. Partitura para canto y piano.
Madrid, Pablo Martín Editor, 1899
Private collection

Real Academia Española

Convocatoria de la junta pública para dar posesión de plaza de número a Francisco Asenjo Barbieri.

Madrid, 7th March 1892

Private collection

Teatro Partenope (Naples)

Announcement of the representation "La gran vía de Federico Chueca", on 6th October 1900.

Napoli, Tipi Prete, 1900

Private collection

Blanch

"Personajes y decoraciones de la ópera del maestro Nicolau, Un rapto".

In: *La Ilustración Musical*, Año I, nº 6, 15 de febrero de 1888

Private collection

10. WRITING ABOUT OPERA IN SPAIN



Opera as a genre contributed a number of titles of value. It was also the subject of a great deal of theorization and discussion about the essence of Spanish-language lyric theatre, a recurring theme for generations of authors until the late 20th century. Numerous controversies, manifestos, conferences and more developed around Spanish opera. Furthermore, various operatic societies were established, an opera was at the centre of the first important attempts to systematise Spanish music history - by musicologists Antonio Peña y Goñi and Luis Carmena y Millán.

These discussions concerned the essence of Spanish opera, the dependence on, and liberation from Italian hegemony, Spanish as an operatic language, the need for Spanish history to provide the foundation of a national opera, collaboration with Spanish dramatists, and the prominence of historical and popular music as fundamentals of the genre. Thus emerged treaties and singing schools, specialized magazines - *El Manifiesto* -, and important training centres for Spanish singers, of which the mythical tenor Julián Gayarre was a student.

EXHIBITION ITEMS

Peña y Goñi, Antonio

La ópera española y la música dramática en España en el siglo XIX: Apuntes históricos.

Madrid, Imp. y Estereotipia de El Liberal, 1881

UCM: FA 3807

Antonio Cordero

Escuela completa de canto en todos sus géneros y principalmente en el dramático español e italiano.

Madrid, Beltrán y Viñas, 1858

Private collection

Hilarión Eslava

Método completo de solfeo (sin acompañamiento).

Madrid, B. Eslava, 1893

Private collection

Tomás Bretón

Más en favor de la ópera nacional.

Madrid, Gregorio Juste, 1885.

Private collection

Luis Carmena y Millán

Crónica de la ópera italiana en Madrid desde el año 1738 hasta nuestros días.

Madrid, Manuel Minuesa de los Ríos, 1878.

Private collection

José Rius

Ópera española: Ventajas que la lengua castellana ofrece para el melodrama demostradas con un ejemplo práctico en la traducción de la ópera italiana El Belisario arreglada a la letra y música del original.

Barcelona, Joaquín Verdaguer, 1840.

Private collection

El anfión matritense: Periódico filarmónico-poético de la asociación musical.

Madrid, Imprenta del Panorama Español, 1843

Private collection

11. COMPOSERS



Opera typically came to life in performance, in specific locations and thanks to the work of countless individuals. The creation of an opera is normally the result of collaboration, first and foremost between a librettist who writes the lyrics and a composer who writes the music.

In the nineteenth century, composers increasingly took most of the credit, and it became common practice to acknowledge them in large print on playbills and on the covers of manuscript and printed scores. Their portraits were often included on the covers or in whole-page images at the beginning of printed piano-vocal scores, and sometimes were complemented by biographical information (as in the scores of Vincenzo Bellini's *Norma* and Giacomo Meyerbeer's *Les Huguenots* on display here). The semblance of these composers, like Gioachino Rossini, Giuseppe Verdi, or Richard Wagner, became iconic.

Portraits of prominent Spanish composers appeared regularly in periodicals of the time, such as *Ilustración Española y Americana*. Portraits of Emilio Arrieta, Francisco Barbieri, and Tomás Bretón (of whom we also display a rare photograph from a private collection) are displayed here along with those of their colleagues from other parts of Europe.

EXHIBITION ITEMS

Vincenzo Bellini

Norma: Tragedia lirica in due atti di Felice Romani. Edizione riveduta sulla partitura autografa esistente nella R. Biblioteca di Santa Cecilia di Roma.

Milano, G. Ricordi & C., 19th century

UCM: BH MUS VB 1018

Vincenzo Bellini

Norma: Tragedia lirica in due atti. Opera completa per canto e pianoforte.

Milano, Ricordi, 19th century

UCM: BH MUS VB 1019

Gaetano Donizetti

Lucia di Lammermoor: Dramma tragico in tre atti di Salvatore Cammarano.

Milano, G. Ricordi & C., 19th century

UCM: BH MUS VB 1280

Giuseppe Verdi

Il trovatore.

Milano, G. Ricordi & C., 19th century

UCM: BH MUS VB 2562

Richard Wagner

Tristano e Isotta: Opera in 3 atti. Parole e musica di Riccardo Wagner. Traduzione italiana dal testo originale tedesco di A. Boito ed A. Zanardini.

Milano, G. Ricordi e C., 19th century

UCM: BH MUS VB 2700

Giacomo Puccini

Tosca: Melodramma in tre atti di V. Sardou, L. Illica, G. Giacosa. Riduzione per canto e pianoforte di Carlo Carignani.

Milano, G. Ricordi, 1899

UCM: BH MUS VB 2158

Gioachino Rossini

Guglielmo Tell: Opera in quattro atti.

Milano, G. Ricordi & Co., 19th century

UCM: BH MUS VB 2232

Giacomo Meyerbeer

Gli Ugonotti: Opera in cinque atti.

Milano, G. Ricordi & C., 19th century

UCM: P78MEYhug(pia)

Portrait of Tomás Bretón. Photography.

Madrid, J. Sánchez, ca. 1880

Private collection

Arturo Carretero Sánchez

“El maestro D. Tomás Bretón, autor de la aplaudida obra Los amantes de Teruel”

In: *La Ilustración Española y Americana*. Año XXXIII, n° VI, 15 de febrero de 1889

Private collection

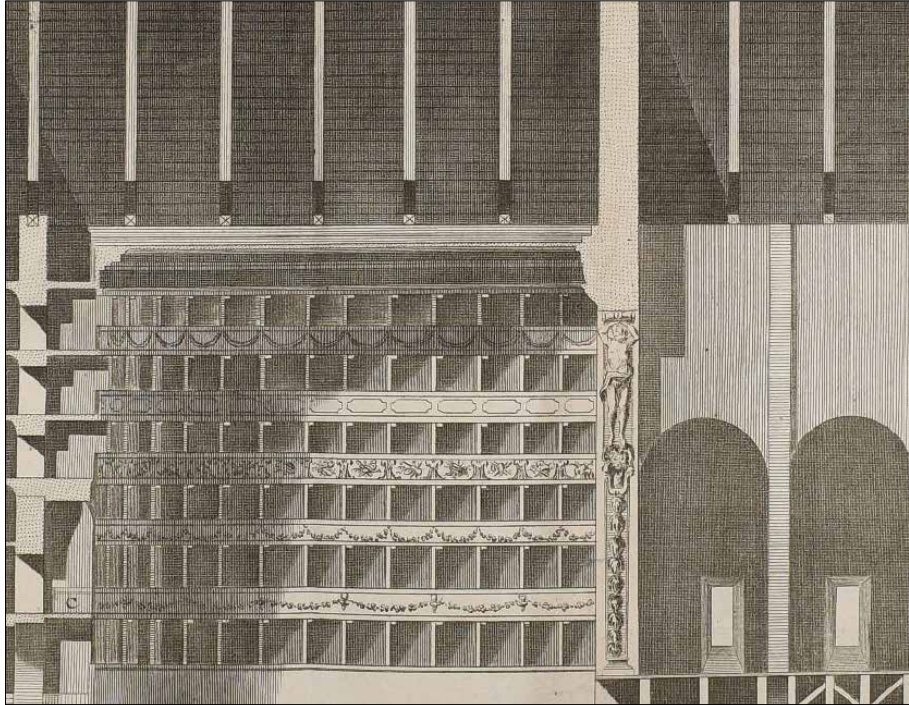
Joaquín Diéguez

“Arrieta”. “Barbieri”.

In: *La Ilustración musical: Periódico semanal ilustrado*. Año I, n° 38, 22 de diciembre de 1883

Private collection

12. THE OPERA HOUSE. ARCHITECTURE AND FUNCTION



Today, opera performances can be experienced in many contexts, from outdoor venues to cinemas that show live HD broadcasts from opera houses around the world. Soon after the birth of the art form in the early seventeenth century, however, theatres were built for the purpose of operatic performance. It is not an overstatement to say that opera and theatrical architecture developed in parallel.

By the time Diderot and D’Alambert published their *Encyclopedie*, theatres across Europe normally conformed to a well-established model, with a large proscenium arch, a characteristic horseshoe floor plan, and boxes arranged in several rows. This structure is described in numerous tables in the *Encyclopedie*, offering various floor plans and prospectuses of important opera houses in Europe. The opening on display here shows the Teatro di San Carlo in Naples.

Opera houses in big cities were not used exclusively for opera performances. They could also host concerts, various forms of entertainment, banquets, and masked balls, as seen in a remarkable illustration of the Teatro del Liceo in Barcelona.

EXHIBITION ITEMS

Marcos Jesús Bertrán

El Gran Teatro del Liceo de Barcelona 1837-1930.

Barcelona, Instituto Gráfico Oliva de Vilanova, 1931

Private collection

L'Encyclopédie

Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques, avec leur explication.

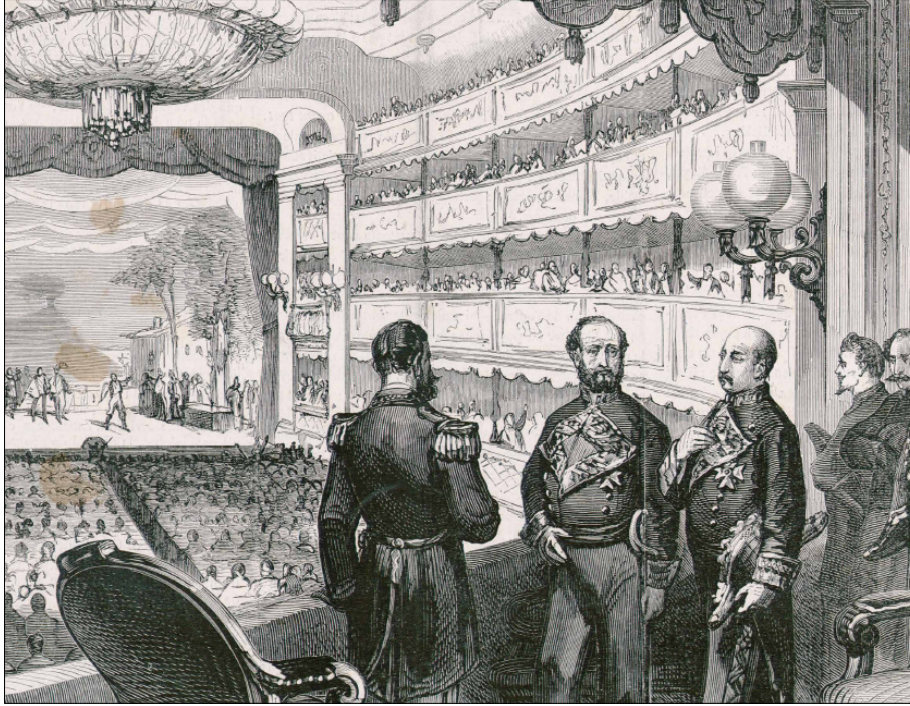
Volume 10 de planches.

Paris, Briasson, 1772

Engraving: "Salles de spectacles. Coupe du Théâtre Royal de St. Charles à Naples".

Private collection

13. A TEMPLE OF OPERA AND POLITICS



In central Madrid, there is a metro station named “Ópera”. It is located next to the Teatro Real, one of the most prestigious opera houses in the world. The theatre’s location, opposite the Royal Palace, is a clear indication of its origins as a court theatre. Despite several stages of renovation, until its reopening in its present form twenty years ago, the interior preserves the architectural structure described in the previous showcase.

Illustrations published in books and periodicals document not only the performance, but also the social practice of attending the theatre. In this showcase we can see audiences crowding the main entrance of the Teatro Real, sitting in various parts of the house, and even attending a formal sit-down dinner. An image in *L’Univers illustré* shows an important political gathering taking place in a box, while a performance of Auber’s *La muette de Portici* unfolds in the background.

The excitement and pride of attending performances in the Teatro Real is documented by a vivid image of a box printed on a chocolate wrapping. To access the Teatro Real, those individuals used tickets and subscription cards such as those on display here.

EXHIBITION ITEMS

Manuel Juan Diana

Memoria histórico-artística del Teatro real de Madrid.

Madrid, Imprenta Nacional, 1850

Lithography: "Vista interior del Teatro Real", de Urrabieta.

Private collection

Manuel Alcázar

"Teatro Real. El vestíbulo principal o Foyer".

In: *La Ilustración Española y Americana*. Año LII, n° VII, 22 de febrero de 1908

Private collection

Manuel Alcázar

"Aniversario CCCXCI del descubrimiento de América. Banquete conmemorativo celebrado en el Teatro Real, el 12 del corriente".

In: *La Ilustración Española y Americana*. Año XVII, n° XXXIX, 22 de octubre de 1883

Private collection

Adolfo Lozano Sidro

"Del Teatro Real. Un entreacto en noche de segundo turno".

In: *Blanco y Negro*. Año 25, n° 1241, 28 de febrero de 1915.

Private collection

Bernardo Rico y Francisco Ortego

"Un palco del Teatro Real en un día de baile".

In: *El Museo Universal*. Año III, n° 5, 1 de marzo de 1859

Private collection

Miranda y Charles Maurand

"Événements d'Espagne. Une représentation au Théâtre de l'Orient, a Madrid. Tamberlick chantant l'Hymne de Riego".

In: *L'Univers illustré*. 11e. année, n° 720, 31 octobre 1688

Private collection

Teatro de la Ópera

Season ticket: "Entrada de favor Sr. D. José Inzenga".

Between 1878 and 1891.

Private collection

Teatro Real

Single ticket: "Primera fila de palco, n° 20".

Between 1920 and 1925.

Private collection

"En el Teatro Real"

Card printed to Chocolates Matías López.

Paris, F. Champenois, between 1874 and 1892.

Private collection

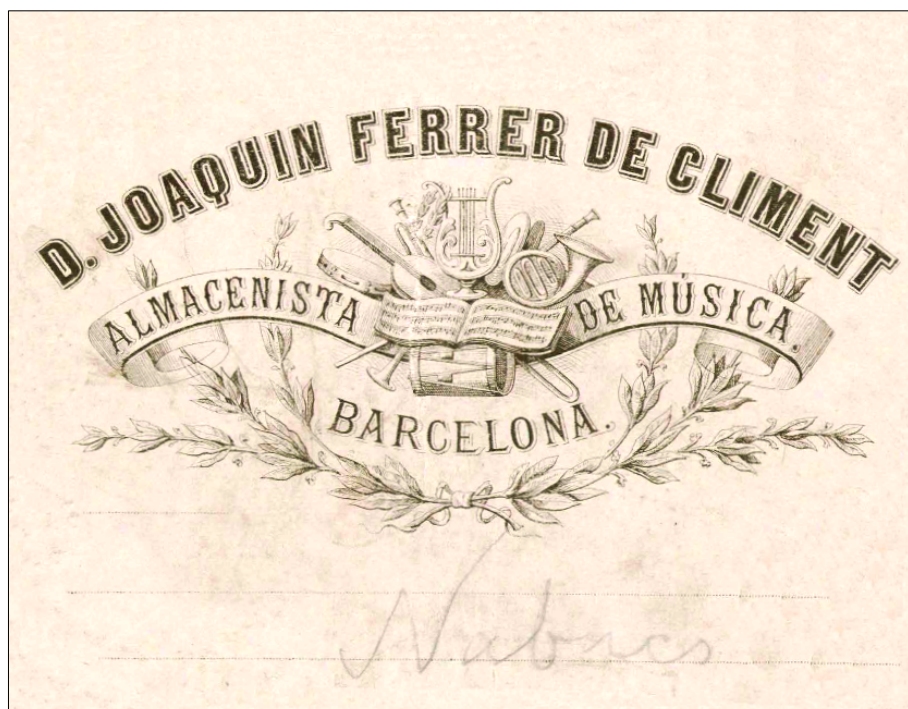
Jean Laurent

Teatro Real de Madrid

Photography from the Ruiz Vernacci Archive

UCM: BH AP 11-25

14. IMPRESARIOS AND THEIR SCORES



The publisher and the distributor are very relevant figures in the opera world of the nineteenth century. The publisher was not only for copying and publishing sheet music, but also stored and distributed music scores to companies and opera houses around the world. The rental and sale of sheet music made available the necessary copies for the performers. This involved intense commercial activity and branding, documented by stamps, labels, and contracts between publishing companies and theater companies.

This showcase displays labels and stamps of the different stages through which the Italian publisher Ricordi operated, and of the main Spanish publishers and distributors, including Vidal Llimona y Boceta who served as representatives of Ricordi and of Choudens in Spain. They constituted the main intellectual property agency in the field of music of Spain between the nineteenth and the twentieth century.

EXHIBITION ITEMS

Giuseppe Verdi

Un ballo in maschera.

[1859?-1925?]

UCM: BH MUS VB 13-2

Giuseppe Verdi

I Lombardi alla prima crociata.

[After 1843]

UCM: BH MUS VB 29-2

Giuseppe Verdi

Nabuccodonosor.

[After 1842]

UCM: BH MUS VB 39-1

Contract established between Mr. Vidal Llimona y Boceta and Mr. Luis Paris, for the rental of the orchestra material of *Siegfried* opera, for the season 1900-1901.

Madrid, 2nd March 1901

UCM: BH MUS VB

Contract established between Mr. Vidal Llimona y Boceta and Mr. Luis Paris, for the rental of the orchestra material of *Carmen* opera, for the season 1913-1914.

Madrid, 18th November 1913

UCM: BH MUS VB

Giuseppe Verdi

Ernani.

[After 1844]

UCM: BH MUS VB 52-1

Gaetano Donizetti

La favorita.

[1840?-1925?]

UCM: BH MUS VB 80

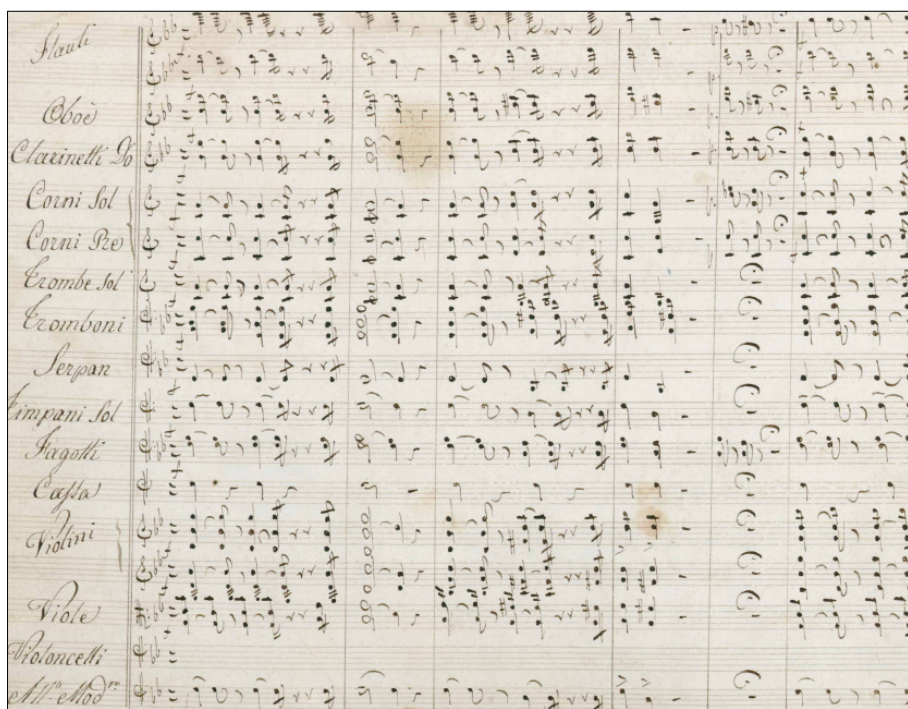
Gaetano Donizetti

Lucrezia Borgia.

[1833?-1925?]

UCM: BH MUS VB 105

15. CONDUCTING



One of the most iconic figures in the world of opera is the conductor. Standing on a podium overlooking the orchestral pit and facing the stage, the conductor leads all musical aspects of an operatic performance, overseeing preliminary rehearsals with singers and orchestra, and bringing the various components of the performance together in ensemble rehearsals, all the way to the premiere performance.

This type of figure is a relatively modern development, however, which emerged mostly during the second half of the 19th century. Prior to that, the orchestra was not lowered into a pit, and was often led by the “violino principale”, who played the violin and directed the performance using a special score containing not only his part, but also cues for other instruments and for the vocal parts. One such score for Saverio Mercadante’s *La vestale* is displayed in this showcase.

As operas became more complex the figure of the modern conductor developed. Numerous scores used by conductors are present in the Fondo Vidal Llimona y Boceta. Some are piano-vocal reductions, whereas most contain the full score of the opera, with all of the orchestral and vocal parts presented vertically. Conducting scores are clearly identified on the title page and contain abundant annotations that reveal how individual conductors subdivided bars into beats, provided cues to the performers, and highlighted specific details of the music.

EXHIBITION ITEMS

Alphons Czibulka

Pfingsten in Florenz. Operette in 3 Acten von Richard Genée und J. Riegen.

Hamburg, Aug. Cranz, 19th century

UCM: BH MUS VB 1176

Giuseppe Verdi

I due Foscari. Melodramma lirico di Francesco Maria Piave. Riduzione per Canto con
accompagnamento di Pianoforte di L. Truzzi.

Milano, Giovanni Ricordi, 19th century

UCM: BH MUS VB 2443

Vincenzo Bellini

Norma.

Barcelona, D. Joaquin Ferrer de Climent, [1831?/1925?]

UCM: BH MUS VB 138-1/2

Saverio Mercadante

La vestale.

Ricordi, Milano, [1840?-1925?]

UCM: BH MUS VB 317-1/2

16. AN USUAL PROFESSION: THE OPERA SINGER



When the great Spanish tenor Julian Gayarre died prematurely in Madrid in January 1890, he was given the honour of an official funeral. A large crowd was in attendance, and the orchestra of the Teatro Real played from under the theatre's arches as the coffin went through the Plaza de Oriente.

This kind of pomp and public participation for a singer might seem extraordinary, and is a powerful reminder that the operatic artists who rose to stardom and fame were idolized, much like pop stars or sports icons today.

Images of great opera singers such as those shown in this showcase became increasingly common in the nineteenth century and are now prized collectibles.

These images reveal much more than the physical appearance of individual singers. They tell us a great deal about stage costumes, props, and about the stylised postures and gestures that they performed on stage. A tenor standing proudly, a soprano impersonating a Valkyrie holding a spear, an arm gently raised as if to hand particularly expressive passages to the audience are familiar views for anyone who is passionate about opera, and, even in the absence of the voice, seem to evoke a theatrical and musical performance.

EXHIBITION ITEMS

Juan Comba

“El entierro de Julian Gallarre”.

In: *La Ilustración Española y Americana*. Año XXIV, nº I, 8 de enero de 1890

Private collection

Barberis

“Julián Gallarre”.

In: *La Ilustración musical: Periódico semanal ilustrado*. Año I, nº 38, 22 de diciembre de 1883

Private collection

“Mme. Gueymard-Lauters dans don Juan, role de dona Elvire”.

Paris, Martinet; Londres, S. Miller, 19th century

Private collection

Santiago Llanta y Guerín.

“Selva”.

Madrid, Lit. de J. Donon, 19th century

Private collection

Portrait of Miguel Fleta. Photography.

Caracas, Ramírez y Co., 20th century

Private collection

Portrait of Avelina Carrera, en traje de Walkyria. Photography.

Madrid, Fotografía Calvet, 19th century

Private collection

17. THE PROFESSION OF OPERA SINGER



Opera singers are not merely individuals gifted with extraordinary voices, wearing fancy costumes and performing conventional or stylised gestures on stage. Their profession is immensely challenging, and those who rise to international stardom are very few.

For all singers, the pursuit of a career in opera means constant travel, practicing, learning new roles, intense rehearsal schedules, and of course facing the judgement of the audience and critics. Behind each performance there is not only talent and passion, but an enormous amount of discipline and hard work.

Many of the scores in the Fondo Vidal Llimona y Boceta offer glimpses of the work of opera singers. Part books with the names of individual characters, such as those for Donizetti's *La favorite*, Bellini's *La sonnambula*, and Verdi's *Aida* in this showcase, were given to singers so that they could learn or review their parts, which they needed to memorise before going on stage. These part books often contain fascinating annotations – from added embellishments and cadenzas to phonetic spellings for the benefit of artists who did not master the language in which they were singing (this is the case of an opening of *Il barbiere di Siviglia* displayed here). Some scores were used for added or replacement arias; for example, in the mid-nineteenth century it was not uncommon to introduce an aria from Donizetti's *Rosmonda d'Inghilterra* into *Lucia di Lammermoor*.

EXHIBITION ITEMS

Santiago Llanta y Guerín.
“Tamberlik”. Madrid, Lit. de J. Donon, 19th century
Private collection

Vincenzo Bellini
La sonnambula.
Napoli-Milano, Cottrau-Ricordi, 19th century
UCM: BH MUS VB 1053

Gaetano Donizetti
La favorita.
Milano, G. Ricordi & C., 19th century
UCM: BH MUS VB 1227

Gaetano Donizetti
La favorita.
Milano, G. Ricordi & C., 19th century
UCM: BH MUS VB 1228

Gaetano Donizetti
La favorita.
Milano, G. Ricordi & C., 19th century
UCM: BH MUS VB 1229

Gioachino Rossini
Il barbiere di Siviglia.
Milano, Gio. Ricordi, 19th century
UCM: BH MUS VB 2207

Gioachino Rossini
Il barbiere di Siviglia. Ridotta per pianoforte solo da G. B. Croff.
Milano, Ricordi, 19th century
UCM: BH MUS VB 2208

Giuseppe Verdi
Aida.
Milano, G. Ricordi y Compa., After 1871
UCM: BH MUS VB 2394

Gaetano Donizetti
Lucia de Lamermoor. Cavatina nell'opera La Lucia.
[After 1835]
UCM: BH MUS VB 120

Gaetano Donizetti
L'elisir d'amore. Duetto Elisir fra due buffi.
[After 1832]
UCM: BH MUS VB 181

Charles Gounod
Faust. Romanza “Quando a te lieta”.
[After 1859]
UCM: BH MUS VB 386

Portrait of Marietta Alboni. Photography.
19th century
Private collection

18. BACKSTAGE WORKERS



The work of conductors and singers is supported by numerous professionals who are not as visible but still contribute substantially to the preparation of any opera performance.

In order to produce an opera, it is now clear, one needs musical scores. In the nineteenth century, at a time when printing was expensive and not financially viable, copyists prepared manuscript scores. Many scores in the Fondo Vidal Llimona y Boceta were sent from abroad (mostly from Italy and France), but others were copied here in Spain, and this is easily detected when the instrumentation at the beginning of a piece is written in Spanish, as in the excerpt from Verdi's *Il trovatore* displayed here.

Chorus masters train the chorus during the early part of the rehearsal process, using special scores containing only the choral excerpts, and then assist the conductor leading up to the premiere.

Repetiteurs and diction coaches help the singers prepare for their performances, marking scores with performance indications and cuts, sometimes growing frustrated with singers who are in a bad mood for futile reasons. An annotation in the score of Verdi's *La traviata* displayed here contains a curious remark about this.

EXHIBITION ITEMS

Charles Gounod

Faust ballet. Composé et ajouté pour les représentations de l'Académie Impériale de Musique.
Paris, Choudens, 19th century.

UCM: BH MUS VB 1451

Charles Gounod

Faust.

Milano, F. Lucca, 19th century

UCM: BH MUS VB 1454

Gioachino Rossini

Il barbiere di Siviglia. Ridotta per pianoforte solo da G. B. Croff.

S.l., s.n., 19th century

UCM: BH MUS VB 2205

Gioachino Rossini

Il barbiere di Siviglia.

Milano, Gio. Ricordi e Francesco Lucca, 19th century

UCM: BH MUS VB 2206

Giacomo Meyerbeer

Gli Ugonotti: Guión para el baile.

[1836?-1926?]

UCM: BH MUS VB 158

Giuseppe Verdi

La traviata.

[After 1854]

UCM: BH MUS VB 12

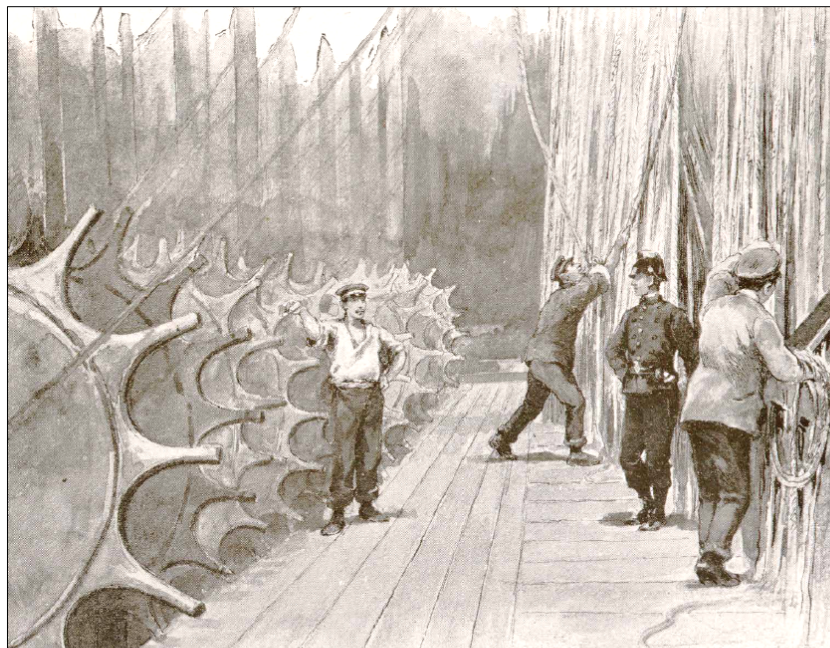
Giuseppe Verdi

Il balen del suo sorriso: escena ed aria nell Trobatore.

[After 1853]

UCM: BH MUS VB 63

19. STAGING OPERA



A massive amount of work goes also into preparing the visual elements of a performance. Stage machinery, some of which is described in detail in the plates devoted to “machines de théâtre” in Diderot and d’Alembert’s *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers* (1772), is essential to perform a variety of tasks, from raising and lowering the curtain to changing the sets rapidly and producing a variety of special effects. This kind of machinery is manufactured and operated by expert and creative technicians who can adapt to the changing needs of individual shows.

Set and costume designers produce detailed sketches that are used to prepare the staging of an opera; here we can see original colour designs used in preparation for the premiere of Jules Massenet’s opera *Don Quichotte* (1910). And tailors and artisans realise those designs at a hectic pace in special labs within the opera house.

The staging of an opera requires accurate timing, so that all visible actions are coordinated with the music. Some scores in the Fondo Vidal, Llimona y Boceta used by stage directors and managers are richly annotated, indicating the spot where the curtain raises, the entrance and exit of different characters, lighting effects, and numerous other visible aspects of the performance.

EXHIBITION ITEMS

L'Encyclopédie

Recueil de planches, sur les sciences, les arts libéraux, et les arts mécaniques, avec leur explication.

Volume 10 de planches.

Paris, Briasson, 1772

Engraving: "Machines de Théâtres, Coupe des deux planchers du dessous avec la pente du théâtre, et constructions des assemblages développés garnis de leurs ferrures".

Private collection

Samuel Urrabieta Vierge

"Teatro Real. De telón adentro".

In: *La Ilustración Española y Americana*. Año XV, n° XLIII, 22 de noviembre de 1881

Private collection

Manuel Alcázar y Muñoz de Baena

"Teatro Real. En los telares". "El Teatro Real por dentro. En los fosos". "El teatro Real por dentro".

In: *La Ilustración Española y Americana*. Año LII, n° VII, 22 de febrero de 1908

Private collection

Charles Gounod

Faust.

Milano, G. Ricordi e C., 19th century

UCM: BH MUS VB 1453

Georges Bizet

Carmen: Opera en 4 actes. Tiré de la nouvelle de Prosper Mérimée. Poème de H. Meilhac et L. Halévy; Paroles italiennes de A. de Lauziers; Paroles allemandes de D. Louis. Partition chant et piano, arrangée par L'auteur.

Paris, Choudens, ca. 1870

UCM: BH MUS VB 812

"The knighting of don Quixote"

Set design for the opera *Don Quichotte*. Oil on board. Taller de Alexandre Bailly (1866-1947)

Colección Carmen y Justo Fernández

"Sancho's entry on the isle of Barataria". Set design for the opera *Don Quichotte*. Oil on board.

Taller de Alexandre Bailly (1866-1947)

Colección Carmen y Justo Fernández

"The theft of Sancho's donkey"

Set design for the opera *Don Quichotte*. Oil on board. Taller de Alexandre Bailly (1866-1947)

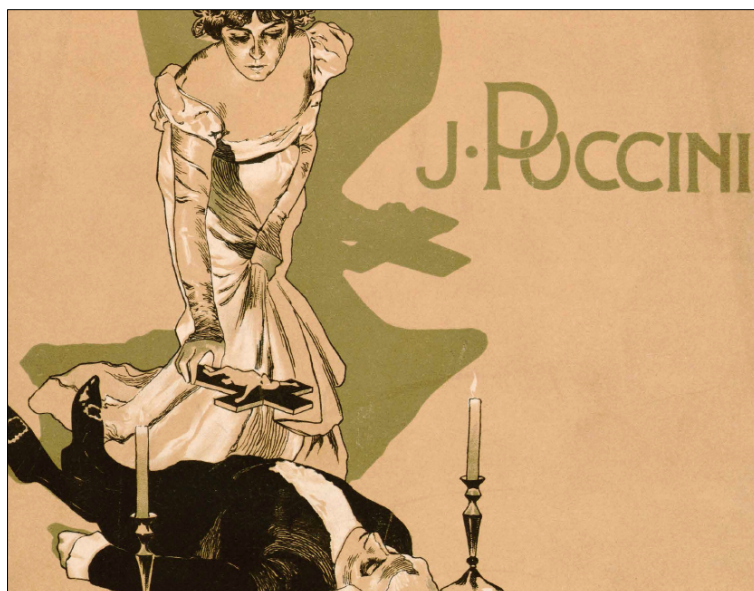
Colección Carmen y Justo Fernández

Repertory props: Red thread bobbin.

20th century

Teatro Real

220. THE SHOW MUST GO ON!



After training, planning, weeks of rehearsal, collaboration, and often some drama, the day of the premiere arrives. Hairdressers and make-up artists crowd the dressing rooms of singers and choristers, orchestral players tune their instruments, ushers check tickets and show members of the audience how to get to their seats.

During the show, everyone is on high alert. Although everyone has trained and rehearsed extensively, things can and sometimes do go wrong. One key figure is that of the *suggeritore* (prompter), who used to sit in the wings or in a small pit at stage front and provide singers with cues, so that any memory lapses could be prevented or minimised in real time. It is one of the professions that, due to new technologies and changing standards and methods of production, are now disappearing. But the scores in the Fondo Vidal Llimona y Boceta marked “per suggerire” are another reminder of what it took to take an opera to the stage.

One of the most iconic moments in all of opera is the end of act 2 of Giacomo Puccini’s *Tosca*. Desperate and pushed to her limits, Tosca stabs the evil Scarpia to death. The magnificent cover of a Ricordi piano-vocal score offers a powerful rendition of that moment. Just as powerfully, what we are displayed throughout the twenty showcases of this exhibition shows the extraordinary complexity of the art form known as “opera”, fuelled by professionalism, creativity, and indeed passion.

EXHIBITION ITEMS

Giacomo Puccini

Tosca: Melodrama en tres actos de V. Sadou, L. Illica, G. Giacosa. Musica de Jacobo Puccini.

Opera completa para canto y piano. Traducción de J. M. Alvira. Reducción de Carlo Carignani.

Milán, G. Ricordi y Comp., 1911

UCM: BH MUS VB 2150

Vincenzo Bellini

Norma: Tragedia lirica in due atti di Felice Romani. Edizione riveduta sulla partitura autografa esistente nella R. Biblioteca di Santa Cecilia di Roma.

19th century

UCM: BH MUS VB 1015

Giuseppe Verdi

Ernani: Dramma lirico in quattro parti di Francesco Maria Piave. Riduzione per canto con accompagnamento di Pianoforte del maestro L. Truzzi.

Milano, Giovanni Ricordi, After 1844

UCM: BH MUS VB 2451

Gaetano Donizetti,

La Favorita.

[After 1840]

UCM: BH MUS VB 89

Repertory props: Dagger and Candlestick.

20th century

Teatro Real

COSTUME

Producción: *La vida breve.* Acto II.

Personaje: Señorita moderna n° 4.

Intérprete: Ana Díaz.

Grupo: Coro.

Acto II.

Teatro Real: ID VESTUARIO 9798020027

Producción: *La vida breve.* Acto II.

Personaje: Tío Sarvaor

Intérprete: Alfonso Echevarría.

Grupo: Solista.

Teatro Real: ID VESTUARIO 9798020089

Producción: *La vida breve.* Acto II.

Personaje: Flamenca n° 1

Intérprete: Cristina Guadaño.

Grupo: Ballet.

Teatro Real: ID VESTUARIO 9798020069

THIS EXHIBITION IS PART OF THE ACTIVITIES OF RESEARCH AND DEVELOPMENT PROJECTS:

MADMUSIC: *ESPACIOS, GÉNEROS Y PÚBLICOS DE LA MÚSICA EN MADRID, SS. XVII-XX*

MUTE: *MÚSICA TEATRAL EN ESPAÑA, GÉNEROS, CONTINUIDADES E INTERACCIONES*

(1680-1914)