

Music History and Cosmopolitanism / abstract & bio
Mondelli, Peter (University of North Texas, US)
Session 1a / Wednesday June 1, 2:30–4 pm

***Ivanhoe*, Pastiche Opera, and the Cosmopolitan Ideal in Nineteenth Century Paris**

In the 1820s, Paris's Odeon Theater commissioned two operatic adaptations of Walter Scott's *Ivanhoe*. Both were examples of pastiche opera: a genre in which new works were created by fitting music from older operas with new plots. The first adaptation – *Robin des bois* (1824) – was a posthumous transformation of Weber's *Der Freischütz* (1821) into a Robin Hood opera with a libretto by Castil-Blaze. The second – *Ivanhoé* (1826) – borrowed music from eleven Rossini operas. In both cases, these pastiches seemed to flaunt their international pedigrees: a novel by a popular Scottish author was adapted for the Parisian stage by French authors with music by prominent Italian and German composers.

My paper will examine the enduring presence of these *Ivanhoe* pastiches on the Parisian stage to theorize the importance of cosmopolitanism to our understanding of nineteenth century music history writ large. My focus will fall on two revivals of *Robin des bois* – the first a 60-performance run at the Opéra comique in 1835, the second a 201-performance run at the Théâtre lyrique from 1855 to 1867. The second run crucially postdates Hector Berlioz's *Le Freischütz* (1841), a carefully edited French-language edition of Weber's original. Castil-Blaze's more cosmopolitan pastiche surpassed the popularity of Berlioz's more authentic version in terms of number of performances throughout the nineteenth century, and essentially supplanted it on the Parisian stage during the second empire. Reactions from the press in 1835, 1841, and 1855 further attest to a preference for the pastiche in spite of a general acknowledgement of its inauthenticity.

These case studies highlight a disparity between the current histories of nineteenth-century music that emphasize originality, artistic independence, authenticity, and nationalism, and the cultural practices of so many artists and institutions that valued adaptation, collaboration, imaginative revisions, and cosmopolitanism.

Peter Mondelli has served as an assistant professor of music history at the University of North Texas since 2012. He is currently completing a book project, titled *Opera, Print, and Capital in Nineteenth-Century Paris*. He has presented his research at conferences in the US, UK, and Canada, and published in *19th Century Music*.