

Music History and Cosmopolitanism / abstract & bio  
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**Tracing Italian Opera in the Eastern Adriatic theatres: peculiarities, productions and role of national identity (1861–1918)**

This research aims to track the presence and role of Italian opera within the theaters that overlook the coast of present Slovenia and Croatia in the age immediately following the unification of Italy – until the end of the First World War. From Rijeka to Dubrovnik, through Zadar, Šibenik and Split, the archival material collected so far allows us to reconstruct the circuits of the major opera companies, the relationships between impresari and theatrical directions, identifying contacts that publishers and their representatives from Milan, Rome and Venice had with the area of the coast.

Most of the documents found are written in Italian: in fact, since the beginning of the Napoleonic domination, the Italian was established as the official language for the territory under consideration. Its presence then will fade, because of the policy of "de-Italianisation" of Istria and Dalmatia, promoted since 1866 by Emperor Franz Joseph.

How far did this politics affect the musical culture related to opera? How did the Austro-Hungarian administration intervene in censorship operations?

The progressive Germanization and Slavicization of the area, pursued with the clear intention to remove the intellectual dominance of Venice, did not stop impresari in hiring Italian opera companies for one or more seasons. The companies came from the hinterland, while the musicians were for the most part local.

Can we speak of "cultural resistance" of Italian opera in the territories taken into consideration? With the end of the Nineteenth Century, Italian opera began a slow and gradual coexistence with other forms and genres (Croatian opera, operetta, etc.). Representations, more and more often in Italian and Croatian - as in the emblematic case of the Theatre Mazzoleni in Sibenik - were a reflection of a process of mix between different cultures, at the crossroads of the Slavic, Germanic and Roman world.

**Cristina Scuderi** is an Italian post doc researcher working at the Karl Franzens University of Graz. Journalist and "perito musicale" to the Civil Court of Udine, graduated in History of Music and in Organ, Harpsichord and Electronic Music, after the PhD she has worked for the Universities of Fribourg (CH) and Stuttgart (DE) supported by the Italian Ministry of Foreign Affairs and the DAAD.

She has participated in international and national conferences all around Europe and lectured at the Martin Luther Universität Halle, the Comenius University of Bratislava and the University of Ljubljana.

Recipient of several fellowships, she has also taught at the Conservatory of Venice, the University of Padua, and has worked for the University of Udine, Teatro La Fenice Venice and MartLAB (Conservatory of Florence). Since 2005 she has been responsible for the organization of "Contemporanea" New Music Festival and for the International Composition Competition "Città di Udine".

Currently she is working at her habilitation project *Tracing Italian Opera in the Eastern Adriatic Theatres: peculiarities, productions and national identity (1861–1918)*.

More info on: [www.cristinascuderi.it](http://www.cristinascuderi.it)