In the early nineteenth century over forty operas by foreign composers including Mozart, Rossini, Weber and Bellini were adapted for London playhouses, often appearing in drastically altered form. Such changes have been denigrated as ‘mutilations’. The operas were translated into English, fitted with spoken dialogue, divested of much of their music, augmented with interpolations and frequently set to altered libretti. By the end of the period, the radical changes of earlier adaptations gave way to more faithful versions. In the first comprehensive study of these adaptations, Christina Fuhrmann shows how integral they are to our understanding of early nineteenth-century opera and the transformation of London’s theatrical and musical life. This book reveals how these operas accelerated repertoire shifts in the London theatrical world, fostered significant changes in musical taste, revealed the ambiguities and inadequacies of copyright law and sparked intense debate about fidelity to the original work.

Christina Fuhrmann is a Professor in the Department of Music at Ashland University. Her publications include articles in Nineteenth-Century Music Review and Gender, Sexuality and Early Music and a volume on Romanticism and Opera. Her critical edition of Henry Bishop’s adaptation of The Marriage of Figaro was published in 2012.
CAMBRIDGE STUDIES IN OPERA

Series editor Arthur Groos, Cornell University

Volumes for Cambridge Studies in Opera explore the cultural, political and social influences of the genre. As a cultural art form, opera is not produced in a vacuum. Rather, it is influenced, whether directly or in more subtle ways, by its social and political environment. In turn, opera leaves its mark on society and contributes to shaping the cultural climate. Studies to be included in the series will look at these various relationships including the politics and economics of opera, the operatic representation of women or the singers who portrayed them, the history of opera as theatre and the evolution of the opera house.

Published titles

Opera Buffa in Mozart’s Vienna
Edited by Mary Hunter and James Webster

German Opera: From the Beginnings to Wagner
John Warrack

Johann Strauss and Vienna: Operetta and the Politics of Popular Culture
Camille Crittenden

Opera and Drama in Eighteenth-Century London: The King’s Theatre, Garrick and the Business of Performance
Ian Woodfield

Opera Liberalism, and Antisemitism in Nineteenth-Century France: The Politics of Halévy’s La Juive
Diana R. Hallman

Three Modes of Perception in Mozart: The Philosophical, Pastoral, and Comic in Così fan tutte
Edmund J. Goehringer

Landscape and Gender in Italian Opera: The Alpine Virgin from Bellini to Puccini
Emanuele Senici

Aesthetics of Opera in the Ancien Régime, 1647–1785
Downing A. Thomas

The Puccini Problem: Opera, Nationalism, and Modernity
Alexandra Wilson

The Prima Donna and Opera, 1815–1930
Susan Rutherford
Opera and Society in Italy and France from Monteverdi to Bourdieu
Edited by Victoria Johnson, Jane F. Fulcher, and Thomas Ertman

Wagner’s Ring Cycle and the Greeks
Daniel H. Foster

When Opera Meets Film
Marcia J. Citron

Situating Opera: Period, Genre, Reception
Herbert Lindenberger

Rossini in Restoration Paris: The Sound of Modern Life
Benjamin Walton

Italian Opera in the Age of the American Revolution
Pierpaolo Polzonetti

Opera in the Novel from Balzac to Proust
Cormac Newark

Opera in the Age of Rousseau: Music, Confrontation, Realism
David Charlton

The Sounds of Paris in Verdi’s La traviata
Emilio Sala

The Rival Sirens: Performance and Identity on Handel’s Operatic Stage
Suzanne Aspden

Sentimental Opera: Questions of Genre in the Age of Bourgeois Drama
Stefano Castelvecchi

Verdi, Opera, Women
Susan Rutherford

Rounding Wagner’s Mountain: Richard Strauss and Modern German Opera
Bryan Gilliam

Opera and Modern Spectatorship in Late Nineteenth-Century Italy
Alessandra Campana

Opera Acts: Singers and Performance in the Late Nineteenth Century
Karen Henson

Foreign Opera at the London Playhouses: From Mozart to Bellini
Christina Fuhrmann
Foreign Opera at the London Playhouses
From Mozart to Bellini

Christina Fuhrmann
Ashland University
## CONTENTS

List of figures | page viii  
List of music examples | ix  
Acknowledgements | xi  

Introduction | 1  
1 A tale of two Boieldieus | 16  
2 The pippin and the pineapple: Rossini and Mozart | 39  
3 ‘The flood-gates of foreign music’: Der Freischütz | 71  
4 The search for Weber’s successor | 93  
5 Mozart and Rossini revisited | 117  
6 Grand opera: competition and copyright | 146  
7 Of foreigners and fidelity | 170  

Appendix 1 Operas adapted for the London playhouses, 1814–1833 | 195  
Appendix 2 Reviews of adaptations | 200  
Notes | 207  
Bibliography | 232  
Index | 250
FIGURES

1.1 Title page, Bishop, arr., Jean de Paris. m3.1.857, vol. 13, Jean Gray Hargrove Music Library, University of California Berkeley  | page 23
1.2 Playbill for Covent Garden for 12 November 1814. frcs 63, Harvard Theatre Collection, Houghton Library, Harvard University  | 25
3.1 Title Page, Hawes, arr., Der Freischütz. m1503.w37 F8, Reproduction courtesy of the William and Gayle Cook Music Library, Indiana University, Bloomington, Indiana, USA  | 79
MUSIC EXAMPLES

1.1a ‘Qu’a mes ordres ici tout le monde’, Boieldieu, Jean de Paris, mm. 41–59 | page 28
1.1b ‘My anger, my anger will choke me’, Bishop, arr., Jean de Paris, mm. 29–40. Jean Gray Hargrove Music Library, University of California, Berkeley | 30
1.2 ‘No, never, no!’, Bishop, arr., Jean de Paris, mm. 69–96. Jean Gray Hargrove Music Library, University of California, Berkeley | 32
1.3a ‘The girl that I love’, Bishop, arr., Jean de Paris, mm. 5–18. Jean Gray Hargrove Music Library, University of California, Berkeley | 34
1.3b ‘Lorsque mon maitre est en voyage’, Boieldieu, Jean de Paris, mm. 52–62 | 36
2.1 ‘An old man would be wooing’, Bishop, arr., Il barbiere di Siviglia. (a) mm. 13–20, (b) mm. 60–80. Jean Gray Hargrove Music Library, University of California, Berkeley | 50
2.2 ‘Away, deceiver!’, Bishop, arr., Il barbiere di Siviglia, mm. 96–110. Jean Gray Hargrove Music Library, University of California, Berkeley | 53
2.3 ‘Womankind’, Bishop, arr., Il barbiere di Siviglia, mm. 1–40. Jean Gray Hargrove Music Library, University of California, Berkeley | 56
2.4 ‘O this love ‘tis a passion so pleasing’, Bishop, arr., Le nozze di Figaro, mm. 1–26. This example is based on Henry Rowley Bishop: Mozart’s ‘The Marriage of Figaro’: adapted for Covent Garden, 1819, edited by Christina Fuhrmann. Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries, vol. 55. Middleton, WI: A-R editions, Inc., 2012. Used with permission | 64
4.1 ‘Hah! Yet one and thirty days’, Hawes, arr., Der Vampyr. (a) mm. 1–10, (b) mm. 58–69. © British Library Board, g.809.b.(25.) | 101
4.2 ‘Dear maid in me confide’, Hawes, arr., Die Räuberbraut, mm. 125–42 | 103
5.2 ‘Tis when the garish sun has set’, Kramer, arr., Die Entführung aus dem Serail. (a) mm. 1–12, (b) mm. 37–48. © British Library Board, h.699.d | 123
5.3 ‘Strike for Tyrol and liberty’, Bishop, arr., Guillaume Tell, mm. 1–53. Courtesy of the Trustees of the Boston Public Library/ Arts Department/ m.264.20 | 139
6.1a No. 4 scène et chœur, Auber, La muette de Portici, mm. 17–33 | 153
6.1b Melodramatic music, Cooke and Livius, arr., La muette de Portici. Kislak Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries | 154
6.1c No. 4 scène et chœur, Auber, La muette de Portici, mm. 54–60 | 155

© in this web service Cambridge University Press www.cambridge.org
### List of music examples

<table>
<thead>
<tr>
<th>Example</th>
<th>Composer, Opera, and Arranger</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1d</td>
<td>No. 4 scène et chœur, Auber, <em>La muette de Portici</em>, mm. 77–85</td>
<td>155</td>
</tr>
<tr>
<td>6.1e</td>
<td>Melodramatic music, Cooke and Livius, arr., <em>La muette de Portici</em>. Kislaw Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries</td>
<td>156</td>
</tr>
<tr>
<td>6.1f</td>
<td>No. 4 scène et chœur, Auber, <em>La muette de Portici</em>, mm. 170–7</td>
<td>156</td>
</tr>
<tr>
<td>6.1g</td>
<td>Melodramatic music, Cooke and Livius, arr., <em>La muette de Portici</em>. Kislaw Center for Special Collections, Rare Books and Manuscripts, University of Pennsylvania Libraries</td>
<td>157</td>
</tr>
<tr>
<td>7.1b</td>
<td>‘Do not mingle’, Bishop, arr., <em>La sonnambula</em>, mm. 63-70. © British Library Board, N.401.1</td>
<td>181</td>
</tr>
<tr>
<td>7.2a</td>
<td>‘When Time Hath Bereft Me’, Cooke, arr., <em>Gustave III</em>, mm. 1–36. Courtesy of the Trustees of the Boston Public Library/Arts Department/ M.264.20. M.223.1</td>
<td>188</td>
</tr>
<tr>
<td>7.2b</td>
<td>Overture, Auber, <em>Gustave III</em>, mm. 1–4</td>
<td>190</td>
</tr>
</tbody>
</table>
ACKNOWLEDGEMENTS

This book would not have been completed without the assistance of many individuals. Darrell Berg first sparked my interest in the field and Bruce Carr generously shared his work in this area. My colleagues and students at Ashland University supported my research. A semester of sabbatical leave and several summer grants gave me time to work on the project. Jeff Pinkham tirelessly sought out interlibrary loan items, Alexander Sanchez-Behar graciously read drafts, Stephanie Sikora performed several excerpts from these adaptations and Fatima Imani Smith provided research assistance. Several librarians aided my research, most especially Peter Horton at the Royal College of Music and Bradley Short at the University of Washington in St Louis. At the Oberlin College Conservatory of Music, members of my writing group helped me refine my ideas and my prose: Sarah Gerk, Jared Hartt, Charles McGuire, Jan Miyake and James O’Leary. Roger Parker graciously invited me to present a workshop for his European Research Council project, Music in London, 1800–1851, and I am grateful to him and his research fellows for their insightful comments. David Kenmerley and Jan Smith generously shared their thesis work. Especial thanks go to Alison Mero and Jennifer Oates, who read substantial portions of the manuscript in its final stages and answered last-minute queries. I also thank my parents, who instilled a love of opera in me from a young age; my mother also graciously lent her artistic talents to the cover of this book. Finally, I thank my husband, Christopher Borgmeyer, who broke all records for patience and support.