

Università IULM di Milano/IULM University, Milan, Italy

Master in “Music Publishing and Production”-Department Giampaolo Fabris

Master “Editoria e produzione musicale”-Dipartimento Giampaolo Fabris

Sala dei 146, IULM 6, 28 e 29 novembre 2022/November 28 and 29, 2022

**International Symposium “The Mid-century Musical : Stage, Screen and Television”/Convegno internazionale “Il musical di metà Novecento: teatro, cinema, televisione”**

Conceived and directed by/Ideato e diretto da Luca Cerchiari e William Everett

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Genere tra i più affascinanti del Novecento, nato a teatro e poi reso popolare anche dal cinema e, in minor misura, dalla televisione, e anche per questo rappresentativo della cultura “intermediale”, il musical è una forma di spettacolo che prevede interpreti in grado di misurarsi tanto con la recitazione quanto con la danza e con la musica. Fiorito a New York da matrici culturali francesi, inglesi e austriache, e innervato da decisivi contributi della giovane cultura americana, per anni il musical ha fatto propria, in senso teatrale, la dimensione della commedia, sviluppata spesso in intrecci a sfondo romantico intervallati da grandi canzoni, nel tempo divenute pagine immancabili dei repertori di ogni Paese.

La seconda guerra mondiale ha però messo in crisi questa dimensione “classica” del musical, che dal secondo dopoguerra si è caratterizzato per un’idea diversa. Quella di uno spettacolo inteso anche a interpretare in senso musicale, cinematografico e coreografico le vicende e le idee, talora drammatiche, di un mondo profondamente cambiato, e meno centrato sulla “filosofia di Broadway”; uno spettacolo più internazionale, progressivamente più tecnologico, e alimentato da nuovi soggetti professionali e nuovi contributi musicali.

A questa fase di cambiamento del musical, gli anni Cinquanta e Sessanta del secolo scorso, è dedicato un convegno cui prendono parte studiosi da tutto il mondo. Il convegno affronta, per la prima volta, argomenti inediti o poco noti, come gli apporti non statunitensi al genere o le sue produzioni in ambito televisivo; ma intende anche mettere in luce temi come il grande contributo autoriale di Richard Rodgers e Oscar Hammerstein II, l’inversione della priorità-nella costruzione di uno spettacolo-tra componente musicale e struttura narrativa, il fenomeno degli adattamenti dal cinema al teatro, o viceversa, nonché la fruttuosa relazione tra le canzoni e la loro elaborazione nel jazz moderno e contemporaneo (l.c.).

Over the tangled course of the twentieth century, the musical became one of the most recognizable and popular forms of entertainment worldwide, and its influence continues to resonate nowadays. References to musicals, either overtly or covertly, seem to be almost everywhere—in television advertisements, on quiz programmes, as crossword puzzle clues, and so on. Furthermore, the musical is by its very nature intermedial. Its manifestations on stage, screen, television and now the internet reflect the genre's inherent malleability and mobility.

The middle part of the twentieth century proved to be an especially rich and influential time for the musical. Hence, the idea behind this conference, 'The Mid-Twentieth Century Musical on Stage, Screen and Television', is to explore how the idea of 'musical' was being realized in various ways across Europe and in North America. The international symposium brings together fifteen scholars representing eight countries to explore connections, contradictions and confluences between specific approaches to the musical in its various guises. We'll explore how musicals have been envisioned in different contexts and for different purposes; what sorts of implicit and explicit meanings have been ascribed to them, intentionally or not; various processes of cultural transfer, translation and mediation; and how and why musicals from the middle decades of the twentieth century continue to hold relevance and meaning today. Through formal presentations, informal discussions and musical performances, we'll delve deeper into aspects of this most captivating and enduring genre, revel in its nuances and explore why these works, creators and performers from nearly eighty years ago hold such tremendous appeal(w.e.).

Monday/Lunedì 28.11.2022

9 a.m./ore 9

Welcomes/Saluti introduttivi, Salvatore Carrubba (Head/Direttore ICS/IULM);

Valentina Garavaglia (History of Theatre/Storia del teatro; Vice-Provost/Pro-Rettore)

Session I/Sessione I- Making Mid-Century Musicals/Il musical di metà Novecento:fonti e aspetti produttivi

*Luca Cerchiari, session chair/presiede Luca Cerchiari*

-Carolin Stahrenberg (Anton Bruckner University, Linz, Austria), *Paul Burkhard's Musical Comedy Das Feuerwerk (1950) and Its Journey from Stage to Screen/Dal palcoscenico al cinema:il percorso della commedia musicale Das Feuerwerk di Paul Burkhard (1950)*

-Aleš Opekar (Czech Academy of Sciences, Prague, Czech Republic), *The Czech Lemonade Joe:*

*From Illustrated Magazine Series to Movie Musical/Lemonade Joe (Repubblica Ceca): da rivista*

*illustrata a film musicale*

-Dominic Broomfield-McHugh (University of Sheffield, UK), *Adaptive Consequences of the Songbook Musical: Writing, Shooting, and Cutting MGM's The Band Wagon (1953)/Le canzoni di The Band Wagon (MGM, 1953): adattamenti, riprese visive, montaggi*

Session II/Sessione II-Rodgers and Hammerstein

*George Burrows, session chair/presiede George Burrows*

-William Everett (University of Missouri-Kansas City, Usa), *'It's Possible': Rodgers and Hammerstein and the Television Musical/It's Possible: Rodgers e Hammerstein e il musical televisivo*

-Greta Panettieri (Conservatory of Catanzaro, Italy), *From Broadway to Jazz: The 'Interpretation' Of Some Tunes by Richard Rodgers/Da Broadway al jazz:"l'interpretazione" di alcune melodie di Richard Rodgers*

3 p.m./ore 15

Session III/Sessione III-The Musical on European Screens/Il musical cinematografico in Europa  
*Caroline Stahrenberg, session chair/presiede Carolin Stahrenberg*

-Franziska Kollinger (University of Salzburg, Austria), *A Question of Cultural Identities? On the Interlocking of Music and Film Industries in French Musical Films, 1940-1950/Identità culturali e relazioni tra musica e industria cinematografica in alcuni musical francesi degli anni Quaranta*

-Maurizio Corbella (University of Milan, Italy), *The Music in Musicarello: On the Film Composer's Craft in Italian Musical Cinema/La musica nel musicarello: sul mestiere del compositore nel cinema musicale italiano.*

**-Alessandro Carrera (University of Houston, Usa), Carosello Napoletano, or the Road that Italian Cinema Did Not Take (1954)/ Carosello Napoletano, o la strada che il cinema italiano non prese**

**5 p.m./ore 17.00**

**Live event/Concerto dal vivo**

**Greta Panettieri(voice/voce), Andrea Sammartino(keyboard/tastiera)**

***It Might as Well Be Spring* (Rodgers - Hammerstein II)**

***My Favorite Things* (Rodgers - Hammerstein II)**

***I Didn't Know What Time it Was* (Rodgers - Hart )**

***My Funny Valentine* (Rodgers - Hart )**

***My Romance* (Rodgers - Hart )**

***The Lady is a Tramp* (Rodgers - Hart)**

**Tuesday/Martedì 29.XI.2022**

**9 a.m./ore 9**

**Session IV/Sessione IV-The Musical in Hollywood/Il musical a Hollywood**

***Dominic Broomfield-McHugh, session chair/presiede Dominic McHugh***

**-Quirino Principe (Opera Academy, Verona, Italy), *Mitteleuropa and America***

***in Billy Wilder's film The Emperor Waltz (1948)/Mitteleuropa e America nel film The Emperor's Waltz di Billy Wilder (1948)***

**-Julianne Lindberg (University of Nevada, Reno), *Pal Joey: Re-negotiating Class and***

*Gender on the Silver Screen/ Pal Joey :una “rinegoiazione” cinematografica delle identità sociali e sessuali*

Session V/Sessione V-The Musical on Stage/Il musical teatrale

*Julianne Lindberg, session chair/presiede Julianne Lindberg*

-George Burrows (University of Portsmouth, UK), *Reflecting on Reception: The Metatheatre of Me and Juliet/ Il metateatro di Me and Juliet:alcune riflessioni sulla sua ricezione*

-Péter Bozó (Academy of Sciences and Franz Liszt Academy, Budapest, Hungary), *Musical Theatre as Propaganda: Operetta in Budapest, 1949–1956/Il teatro musicale come veicolo propagandistico:l’operetta a Budapest nel periodo 1949-1956*

-Paul Laird (University of Kansas, Usa), *Leonard Bernstein and the Orchestration of West Side Story/Leonard Bernstein e l’orchestrazione di West Side Story*

2.30 p.m./h.14.30

Session VI/Sessione VI-The Musical Crosses the Atlantic/Il musical Oltreoceano

*William Everett, session chair/presiede William Everett*

-Millie Taylor (University of Amsterdam, Holland), *‘Ik ben een doodgewone man’: My Fair Lady in the Netherlands; ‘Ik ben een doodgewone man’: My Fair Lady in Olanda*

-Luca Cerchiari (IULM University, Milan, Italy), *Screen, Stage, Television: Delia Scala and the Italian Way to Musical Comedy from Garinei and Giovannini (1953) to the Italian Version of My Fair Lady (1963)/Delia Scala tra cinema, teatro e tv: la via italiana alla commedia musicale da Garinei e Giovannini (1953) alla versione italiana di My Fair Lady (1963)*

-Emilio Méndez (National Autonomous University, Mexico City, Mexico), *A Postdiluvian Flood and a Catholic Musical Overseas: Aggiungi un posto a tavola from Rome to Mexico/Aggiungi un posto a tavola. L’enorme successo messicano di un “musical cattolico” Italiano*

4 p.m./h.16

Live event/Concerto dal vivo

Greta Panettieri(voice/voce), Andrea Sammartino(keyboard/tastiera)

*Aggiungi un posto a tavola* (Armando Trovajoli - Pietro Garinei e Sandro Giovannini)

*Peccato che sia peccato* (Armando Trovajoli - Pietro Garinei e Sandro Giovannini)

*Maria* (Leonard Bernstein - Stephen Sondheim)

*America* (Leonard Bernstein - Stephen Sondheim)

*I Feel Pretty* (Leonard Bernstein - Stephen Sondheim)

*I've Grown Accustomed to Her Face* (Frederick Loewe - Alan Jay Lerner)

<https://www.iulm.it/it/news-ed-eventi/news/musical-meta-novecento>

International Symposium "The Mid-century Musical : Stage, Screen and Television"/Convegno internazionale "Il musical di metà Novecento: teatro, cinema, televisione"(28-29.11.2022)

*Administration/Amministrazione: Carlotta Zuccaro(zuccarocarlotta@gmail.com); Cultural secretariat/Segreteria culturale: Sofia Ratti; email: convegnoasterepm@gmail.com*

#### SESSION I. MAKING MID-CENTURY MUSICALS

Carolyn Stahrenberg (Anton Bruckner University, Linz, Austria)

*-Paul Burkhard's Musical Comedy Das Feuerwerk (1950) and Its Journey from Stage to Screen*

In late spring 1950, the musical comedy *Das Feuerwerk (Fireworks)*, written by Erik Charell and Jürg Amstein, with music by Paul Burkhard, successfully opened at the Gärtnerplatztheater in Munich. The plot was based on a Swiss dialect play from 1939, *Der schwarze Hecht (The Black Pike)* and focused on the life of circus people and the conflict between settledness and travelling. Since Charell, who had staged revues and the well-known *Im weißen Rössl (The White Horse Inn)* in Berlin before the war, was responsible for

the script and the stage direction, some reviewers in 1950 stated enthusiastically that with the premiere of *Feuerwerk* the metropolitan show had now returned post-war. (These critics used the Weimar Republic as a reference point for German entertainment before the war.) Thus, it is no surprise that only four years later the story and the music were adapted for a musical film comedy, also produced in Munich, at Bavaria Studios, and first screened on 16 September 1954. This paper will focus on changes made to the script and music due to the plot's medial shift. It will also highlight the casts of both the stage and the film versions to illuminate the important networks surrounding the stage and screen musical in mid-century Munich, the city that after the war replaced Berlin as the centre of the film entertainment industry in the Federal Republic of Germany.

*Carolin Stahrenberg is professor of musicology at Anton Bruckner Private University in Linz, Austria. Prior to this position, she was employed as a Research Assistant at the Research Centre for Music and Gender in Hannover, at the Research Institute for Popular Culture and Music in Freiburg and as a University Assistant for Popular Music and Gender Studies at the University of Innsbruck, Austria. In 2018 she was applied junior professor in musicology/gender studies at the University of the Arts in Berlin. Her doctoral thesis was published in 2012 and concerns composer Mischa Spoliansky and popular music in Berlin between the wars. Stahrenberg's research interests include popular music, musical theatre, music and gender studies, music and migration and musical life in the Weimar Republic.*

Aleš Opekar (Czech Academy of Sciences, Prague, Czech Republic)

*-The Czech Lemonade Joe: From Illustrated Magazine Series to Movie Musical*

The Czech *Lemonade Joe* (1964) remains one of the most famous Czech film musicals. This paper examines the gradual development of its narrative through various manifestations in multiple media. The storyline is based on the long-standing popular theme of the Wild West, which it treats with a great deal of parody and exaggeration, worthy of the tradition of Jaroslav Hašek *Good Soldier Svejk*.

The author Jiří Brdečka introduced the basic story in a magazine series with his own

illustrations in 1940. An early comedic theatrical treatment with songs by Jan Rychlík (1944) and a book edition (1946) followed. Then came the animated puppet film *Aria of the Prairie* (1949), which told a loosely related story using only moving pictures and music and songs by Rychlík. Rychlík subsequently developed his incidental music and songs into the stage musical *Lemonade Joe* (1955), to which Vlastimil Hála also contributed new songs. Several successful productions of the stage version took place over the next decade (e.g., Teplice in 1960, Prague's Nusle Theatre in 1961, Český Těšín in 1962, Brno, Ostrava and Olomouc in 1963, and Gottwaldov and Plzeň in 1964).

In 1964, the film musical appeared to tremendous popular acclaim. Subtitled *The Horse Opera*, its popularity eclipsed that of the stage version. In fact, not one new staging of the theatrical version took place from 1964 through 1979. No director was bold enough to take on the challenge of competing with the celebrated film. Finally, in late 1979, Divadelní klub in Kladno came up with its own stage version, and it became obvious that from then on, any new stage adaptation would be built chiefly on the foundations laid by the film version.

*Aleš Opekar, PhD, worked from 1990 to 1998 as a researcher at the Institute of Musicology, Czechoslovak Academy of Sciences, and from 1999 to 2018 as a program director for jazz and popular music at Czech Radio Vltava station. He has produced many radio programs and collaborated with Czech TV on various documentary series, such as Bigbít (1999) and PopStory (2016 and 2020). Since 2006, he has been teaching popular and world music at the Department of Musicology at the Faculty of Arts, Masaryk University in Brno, and since 2016, he has also been teaching at the Academy of Performing Arts in Prague. In 1998, he founded the civic organization Popmuseum. In 2019, he began to work at the Department of Musicology of the Institute of Art History, Czech Academy of Sciences.*

Dominic Broomfield-McHugh (University of Sheffield, UK)

*-Adaptive Consequences of the Songbook Musical: Writing, Shooting, and Cutting MGM's The Band Wagon (1953)*

Following the success of *An American in Paris* (1951) and *Singin' in the Rain* (1952) – based, respectively, on the song catalogues of the Gershwins and the team of producer-lyricist Arthur Freed and composer Nacio Herb Brown – MGM set to work on a third musical. *The Band Wagon* (1953) brought back the screenwriters of *Singin' in the Rain*, Betty Comden and Adolph Green, to devise a scenario that would suit the songs of Arthur Schwartz and Howard Dietz, the latter a studio executive at MGM. With Vincente Minnelli (director), Oliver Smith (designer) and Michael Kidd (choreographer) leading a strong creative team, and Fred Astaire, Nanette Fabray and Cyd Charisse heading the cast, *The Band Wagon* looked set to score another triumph.

Yet the process of writing and making this film was more difficult than that of its predecessors. In this paper, I will use studio documents, the assistant director's reports, draft scripts, scores and correspondence to show how the film suffered from challenges in its writing process that it never overcame during the shooting, which overran and went over budget. Comden and Green struggled with the fact that the songs in the movie came from revues of the 1930s, with their specific, often quirky and specific style. Less generic than the Freed-Brown numbers used in *Singin' in the Rain*, many of the songs would only work in the setting of a revue in a theatre, but MGM did not have the right to use the songs in their original contexts, so Comden and Green had to be creative to make idiosyncratic numbers like *Triplets* work in a new way.

Further, the writers created too much material and used too many songs, a lot of which was filmed at huge expense but then deleted. Four production numbers were filmed and axed. Meanwhile, the consequence of being forced to change the context in which the songs appeared meant that some of the songs are used in ways that erase or marginalize Black talent: for example, *Shine on Your Shoes* was originally performed on Broadway by the Black actress Monette Moore, but in *The Band Wagon* it is performed by Fred Astaire to

Black actor LeRoy Daniels, who performs the shoeshine but is not allowed to sing or speak. Finally, the need to delete over twenty minutes of scenes and songs after filming meant that the released movie is a flawed masterpiece in which the cuts and plot holes are sometimes visible.

*Dominic Broomfield-McHugh is professor in musicology at the University of Sheffield (UK). He is the author or editor of eight books, including *Lovely: The Life and Times of My Fair Lady*, editions of the letters of Alan Jay Lerner and Cole Porter, *The Big Parade: Meredith Willson Musicals from *The Music Man* to 1491*. His most recent book is *The Oxford Handbook of the Hollywood Musical (2022)*. He has appeared on several dozen BBC TV and radio shows, including a recent BBC TV News appearance related to *Disney Encanto*, and is associate producer of a new PBS documentary on Meredith Willson.*

## SESSION II. RODGERS AND HAMMERSTEIN

William Everett (University of Missouri-Kansas City, Usa)

*It's Possible: Rodgers and Hammerstein and the Television Musical*

On 31 March 1957, Rodgers and Hammerstein's made-for-television musical *Cinderella* was broadcast live on the CBS network in the US. It reportedly reached more than 107 million people across 24.2 million households, roughly 60% of the US population at the time. *Cinderella's* success led the Broadway team to ponder further projects for television, including an unrealized version of their less-than-successful musical *Allegro* from 1947. This paper will first consider how *Cinderella* reflects a synthesis of hallmark traits of Rodgers and Hammerstein's iconic style with the technological possibilities of television. It will then explore Hammerstein's ideas for a television version of *Allegro*, based on materials in the Oscar Hammerstein II Papers at the Library of Congress.

*Cinderella* features many of the storytelling tropes associated with Rodgers and Hammerstein, including luxuriant waltzes (*Waltz for a Ball*, *Ten Minutes Ago*), lyrical character-defining songs (*In My Own Little Corner*), and dramatic uses of musical reprise

(e.g., *In My Own Little Corner*, *Do I Love You because You're Beautiful*, and *Impossible/It's Possible*). These are melded onto a television-based mode of visual storytelling defined by limited physical space and camera effects such as close-ups and shifting perspectives.

*Allegro* tells the story of Joseph Taylor, Jr. from his birth to when he returns home in his mid-30s to practice medicine alongside his physician father in small-town America. Of particular significance is *Allegro's* use of a stylized Greek chorus to reflect on the action. Hammerstein, in his notes for a television version, sought to recast the role of the chorus, rendering it physically invisible and making it less 'high falutin' for the intended audience. Hammerstein also envisioned the opening scene as employing the camera to render how the infant Joe and young Joe experience the world: the camera lens becomes Joe's eyes and we see what he sees.

*Cinderella* and *Allegro* both offer insights into the possibilities Rodgers and Hammerstein saw in the television musical. Just as their influence on the development of the Broadway musical is undeniable, one could also look to their work for television as having a profound influence on the nascent genre. This is evident in not only the two subsequent television versions of *Cinderella* (1965, 1997) but also in the development of original musicals for television, including Jerry Bock and Sheldon Harnick's *The Casterville Ghost* and Stephen Sondheim and James Goldman's *Evening Primrose*, both of which were broadcast in 1966 as episodes of the anthology series ABC Stage 67.

*William A. Everett is curators' distinguished professor emeritus at the University of Missouri-Kansas City Conservatory, where he taught courses on topics ranging from medieval music to the American musical theatre. Everett has published widely on musical theatre-related topics and on the relationship between music and national identity. He has written books on Rudolf Friml, Sigmund Romberg, and the Kansas City Philharmonic Orchestra and is contributing co-editor to three editions of The Cambridge Companion to the Musical (with Paul R. Laird, 2002, 2008, 2017), The Palgrave Handbook of Musical Theatre Producers (with Laura MacDonald, 2017), and Intertextuality in Music: Dialogic Composition (with Violetta Kostka and Paulo F. de Castro, 2021).*

**-Greta Panettieri (Conservatory of Catanzaro, Italy), *From Broadway to Jazz: The 'Interpretation' of Some Tunes by Richard Rodgers***

Between 1920 and 1960, some of the finest American songwriters (e.g., Irving Berlin, Cole Porter, the Gershwin brothers, Richard Rodgers, Lorenz Hart and Oscar Hammerstein) were writing for Broadway, and some of the most celebrated jazz performers (e.g., Louis Armstrong, Charlie Parker, Billie Holiday, Ella Fitzgerald and Frank Sinatra) were building, in parallel, their formidable careers. At the time pop and jazz were often connected to musical theatre through extensive crossover between show tunes and jazz recordings. Some jazz musicians played in Broadway theatre orchestras, and many of the composers mentioned above were writing with a jazz tint. The boom of the recording industry and the advent of radio made some compositions very popular; these were recorded hundreds of times. While many of these songs came from Broadway or Hollywood musicals, they often owed their longevity to jazz artists. Some of these tunes, to jazz musicians, are related as much to their famous interpreters as to their creators. One striking example is *My Favorite Things*, written by Rodgers and Hammerstein for the 1959 musical *The Sound of Music*, which was a huge success, especially after its movie version (1965) starring Julie Andrews. The song also made history as John Coltrane's masterpiece. The saxophonist made it a milestone not only in his own discography but also as part of a new stylistic trend, modal jazz. On this occasion we will listen to the original version of the song from the musical, an excerpt from Coltrane's legendary version and a jazz version sung by Al Jarreau. We'll also enjoy two other songs by Rodgers, both with lyrics by Lorenz Hart, in their original and jazz versions: *It Might as Well be Spring*, a favorite of jazz musicians, and *Bewitched, Bothered and Bewildered*.

*Greta Panettieri is a singer-songwriter, author and multi-instrumentalist. As a child she studied violin and piano at the Morlacchi Conservatory in Perugia, where she graduated in solfeggio, and later jazz singing in Rome. After high school she won a scholarship to attend the Berklee College of Music in Boston; however, she settled in New York City, where she*

*would remain for more than ten years and sign her first record deal with Decca/UMG. She has collaborated with many musicians of the international and Italian scenes, including Larry Williams, Diane Warren, Terri Lynn Carrington, Toquinho, Mitch Forman, Robert Irving III and Gegè Telesforo, among others, thus enriching her training. After releasing the album The Edge of Everything (Decca/Universal NYC) she returned to Italy and started her own record company, Greta's Bakery Music, on which she has released all her subsequent albums. Panettieri has performed at all major jazz festivals in Italy and abroad. She teaches at Catanzaro Conservatory and at IULM University in Milan. In 2014 she wrote the graphic novel Viaggio in Jazz (Edizioni Corsare), the story of her long adventure in the United States, and regularly hosts and writes radio shows about music. Her latest book, La voce nel pop e nel jazz. Guida discografica a 100 canzoni imperdibili, edited by Professor Luca Cerchiari, is released in December 2022 by Mimesis.*

### SESSION III. THE MUSICAL ON EUROPEAN SCREENS

Franziska Kollinger (University of Salzburg, Austria),

*- On the Interlocking of Music and Film Industries in French Musical Films, 1940-1950.*

*A Question of Cultural Identities?*

Maurice Chevalier, Juliette Gréco, Yves Montand, Edith Piaf, Charles Trenet: these are some of the names that reveal the close connection between French chanson and French cinema in the early decades of sound film. By examining French musical films of the 1940s and '50s, different dimensions of cultural mobility reveal a differentiated understanding of the artistic liaison between the popular music genre of French chanson and French film production. The aim of this paper is to discuss the relationships, interactions and intersections between (transcultural) narratives while highlighting the multiple factors that influence the construction of individual and collective cultural identities in French musical films during this period.

First, the significant role and frequent use of the chanson will be examined alongside the parameters of cultural integration, distribution and transfer that are inseparably linked to

questions of cultural and social identity in French musical films of the time. Second, the formation, establishment and impact of the singer-actor as a professional field within the cinematic sphere will be discussed as an aspect of (cultural) mobility and migration. Thus, the presentation helps to decipher aspects of cultural mobility in French musical films of the 1940s and '50s and sheds light 1) on the potential of the cinema to increase music's mobility and 2) on the multiple interlockings of the music and film industries during these turbulent years.

*Franziska Kollinger studied musicology and German language and literature in Göttingen and Berlin. She received her doctorate in 2017 with a thesis on French composer Georges Auric and his stage and film music as a reflection of cultural and social historical developments in 1930s France (published Stuttgart: Franz Steiner 2019). As a musicologist, she has been researching, teaching and publishing since 2014 in research projects and at institutes in Germany and abroad on the cultural and social history of music, on music history as media history, as well as on popular music and film and stage music in the twentieth century. She is currently developing the research project 'Music in Motion', which deals with musical mobilities between France and Germany since the 1940s. Since 2022 she has been a research associate at the Research Center for Musical Theatre (University of Salzburg).*

Maurizio Corbella (University of Milan, Italy)

*-The Music in Musicarello: On the Film Composer's Craft in Italian Musical Cinema*

The Italian domestic genre called "musicarello" has been investigated in several complementary ways: as a vehicle of stardom, as a model of low-budget commercial production, as a hybrid cine-televisual form, as a catalyser of lifestyle ideologies and morals, as a representation of youth popular music styles, and so on. From a musicological standpoint, approaching the genre helps shed light on the understudied links that existed between the music publishing and recording industries and the Italian media system (cinema, radio, TV and press) during the years of the so-called 'economic miracle' (from after World War II to the late 1960s). A

musical aspect that often goes unnoticed is the contribution of film composers to the soundtracks of musicarelli. Besides providing admittedly minimal and disengaged underscoring and background music for these movies, film musicians took on further responsibilities when shaping the soundtrack recordings. These ranged from arranging the featured songs to even being credited as co-authors of some songs. This calls into question the continuity that existed between pop record production, musical cinema, musical entertainment on TV and film music at large at that particular historical juncture. Figures like Ennio Morricone, Luis Bacalov, Piero Umiliani and Bruno Canfora, to name a few, who worked on several musicarelli and were deeply involved in all the mentioned areas of music production, can be thus viewed as linking figures and mediators between various media. They can also be seen as providing the 'performing personae' of the rising teen idols who starred in these films – such as Adriano Celentano, Mina, Gianni Morandi and Rita Pavone – with specific and compelling sonic textures.

*Maurizio Corbella is associate professor of musicology at the University of Milan. His published work spans the fields of music and audiovisual media (Italian film music in particular) and the cultural history of twentieth- and twenty-first century music. He co-chairs the workgroup Sound and Music in Media of NECS (European Network for Cinema and Media Studies) and sits on the boards of the journal Sound Stage Screen and the book series Musica.Performance.Media (NeoClassica). He recently curated the new edition of Morricone, la musica, il cinema by Sergio Miceli (Ricordi-LIM, 2021) and translated the composer's memoirs into English as Ennio Morricone: In His Own Words (Oxford University Press, 2019). He guest edited three special issues of academic journals and is currently working on a book about the history of film music in Italian cinema (under contract with Ricordi-LIM).*

Alessandro Carrera (University of Houston, Usa)

*-Carosello napoletano, or the Road that Italian Cinema Did Not Take (1954)*

Does anyone remember *Carosello napoletano*? it won the Prix International in Cannes in

1954, and in 2008 the 'Giornate degli autori' at the Venice Film Festival included it in its list of '100 Italian films to save'. It would be difficult to find anyone, aside from film historians, who could locate its rightful place in the film production of those years, mostly because such a place does not exist. *Carosello napoletano* has remained unique in Italian cinema. It is the largest and most sumptuous film-rivista and the most ambitious cinematic effort to display the legacy of the Neapolitan song in the performing style that was current in the 1950s as well as to depict the various social classes that make up Naples. Its limitation, however, came precisely because of it being in the transitory genre of the film-rivista. These were not really musicals like those coming from elsewhere. Furthermore, they did not have a following because the rivista, or variety show, was linked to the pre-war world, and in the 1950s the stage genre's decline was well underway. Also, the 'great silence' that marks the film's reconstruction of Neapolitan history cannot be ignored: *Carosello napoletano* is simply silent on everything that happened between 1920 and 1945. We go elegantly from the end of the First World War to the end of the Second World War, or, as the song says, 'Whoever had had, and whoever gave gave'.

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Warhol's Diaries (*Feltrinelli*). Since 2019, he is editor-in-chief of the semiannual *Gradiva. International Journal of Italian Poetry* (*Olschki*).

#### SESSION IV. THE MUSICAL IN HOLLYWOOD

Quirino Principe (Opera Academy, Verona, Italy)

*-Mitteleuropa and America in Billy Wilder's Film The Emperor Waltz (1948)*

Some of the finest interwar and post-WWII American literature, including the works of Saul Bellow and Philip Roth – as well as contemporary examples from the visual arts, theatre and architecture – share a cultural root, one which is at the same time Jewish and Mitteleuropean. But where Jewish and Mitteleuropean traditions best flourished in American arts was in the realms of music and cinema: the former with George Gershwin, Sergei Rachmaninov, Erich Wolfgang Korngold, Leopold Stokowski, Bernard Hermann, Benny Goodman (Gutman) and even Béla Bartók and Arnold Schoenberg; the latter with Fritz Lang, Otto Preminger, Woody Allen (Allan Konigsberg) and Ernst Lubitsch.

The term Mitteleuropa is generally used to identify -- sometime with good results, other times risking simplification – Austria and the former Habsburg Empire. Consequentially, a number of films from the time deal with Imperial Austria. Many of these provide solid entertainment, while others lean toward superficiality and stereotyping. Some in the latter group, namely those directed by Ernst Marischka and starring Romy Schneider, belong to a well-known category dedicated to 'Empress Sissi'. These films offer a very low and stereotyped critical perspective on the European country: Austria is imagined and shown as a paradise lost. In these films, produced soon after Austria had been liberated from the German Nazi occupation, everything is Austrian: the actors, the director, the producer, the screenwriter, the designer, the composer. Max Ophüls's 1948 film *Letter from an Unknown Woman* is in a way the polar opposite of the 'Sissi' series. Adapted from a short novel by Stefan Zweig, *Brief einer Unbekannten* (1922), and featuring music by Liszt and Chopin, it evokes the desolate atmosphere of pre-WWI Austria. Actors Joan Fontaine and Louis Jourdan play their roles in highly dramatic ways. In their approaches to cinema, one cannot

even think to compare Ophüls with Marischka.

Does something exist between these two opposite approaches to envisioning Austria? One example could be *The Emperor Waltz* (1948), an American film directed by the Austrian-American director Billy Wilder. It features Bing Crosby as Virgil Smith, Joan Fontaine as Countess Johanna Augusta Franziska, Roland Culver as Baron Holenia, Richard Haydn (no relation to Josef) as Emperor Franz Joseph, and two little dogs, the 'aristocratic' Scheherazade and the 'plebeian' but democratic Buttons. Crosby performs songs by Victor Young, while the rest of the soundtrack, which offers perfect sonic commentary to wonderful scenes showing Austrian mountains and historic buildings, consists of famous Strauss waltzes. In this rare and very interesting film, Doris Dowling, uncredited, plays a 'Tyrolean Girl'. Many will remember her playing alongside Silvana Mangano in *Riso Amaro* (1949), a film directed by Giuseppe De Santis.

*Quirino Principe has been teaching musicology, literature and other topics in universities, conservatories and public schools since the early 1960s. The recipient of prestigious prizes both in Italy and in Europe, he has written numerous important monographs and biographies, especially on German and Austrian musicians (e.g., Gustav Mahler, Richard Strauss, Ludwig van Beethoven), as well as on European opera.*

Julianne Lindberg (University of Nevada, Reno)

-Pal Joey: *Re-negotiating Class and Gender on the Silver Screen*

The 1957 screen adaptation of Rodgers and Hart's *Pal Joey* (1940) — starring Frank Sinatra as Joey, Rita Hayworth as Vera, and Kim Novak as Linda — redeems Joey, one of Broadway's first antiheroes. Now a singer rather than a dancer, Joey genuinely falls in love with the ingénue Linda and makes seemingly selfless decisions that the stage Joey would have scorned. The film praises Joey's vulnerability and laughs conspiratorially at his self-seeking behavior; in the end Joey gets the girl.

The film renegotiates the gender and class politics of the original stage show, promoting a set of emerging gender archetypes that defied traditional, middle-class, suburban

constructions of masculinity and femininity. Joey's stage-to-screen evolution – from 'rent boy' to swinging bachelor – is mirrored by Linda's transformation from naïve stenographer to sex kitten. Both of these archetypes are responses to what cultural theorists have called the postwar 'crisis' in masculinity, and both reject traditional constructions of gender and domesticity in favor of something more sexually deviant, even potentially 'progressive'. Vera's character presents a foil to these seemingly uncomplicated archetypes. Played on stage by Vivienne Segal, Vera was selfish and sexually experienced. As played by Rita Hayworth, however, she is eventually tamed by Joey. The anxiety over contested gender roles is reflected in the alteration of the original score, which is reworked, repurposed and in some cases eviscerated in order to both satisfy the censors and promote the ethos of the film.

*Julianne Lindberg is associate professor of musicology at The University of Nevada, Reno. Her research interests include American musical theatre, musical modernism and children's musical cultures, with a focus on musical and theatrical articulations of gender, race, age and class in musicals of the pre-WWII era. Her recent book, Pal Joey: The History of a Heel (Oxford University Press, 2020), traces the genesis and cultural significance of Rodgers and Hart's classic musical comedy Pal Joey. Lindberg's current project examines representations of childhood and adolescence in American musicals of the 1930s. Her recent publications appear in American Music, Studies in Musical Theatre, in the Routledge Companion to Jazz and in The Oxford Handbook of Musical Theatre Screen Adaptations. Lindberg received her Ph.D. in musicology from UCLA.*

## SESSION V. THE MUSICAL ON STAGE

George Burrows (University of Portsmouth, UK)

*-Reflecting on Reception: The Metatheatre of Me and Juliet*

This paper explores the reception of Rodgers and Hammerstein's *Me and Juliet* relative to the

way it functions as metatheatre. Although the show is most often portrayed as a relative failure within the output of Rodgers and Hammerstein and reviews of the original 1953 Broadway production were decidedly mixed, the ambition of Rodgers and Hammerstein to reflect on musical comedy with this original musical comedy serves as a pre-emptive critique of the criticism. A fascinating sequence that opens Act II, in which the audience is portrayed discussing the show during the interval, misremembering the songs and debating whether theatre is dead, serves to illuminate prevailing receptions of Broadway musicals. It shows how Rodgers and Hammerstein were acutely conscious of the consumption and criticism of musicals and it highlights how *Me and Juliet* is a complex and ambitious show that fundamentally reflects on tropes and attitudes and puts the life and death of musical theatre at the heart of its character-driven narrative. How, then, can we account for its criticism and might there be a new way to consider the merits of the show based on appreciating its metatheatre?

*George Burrows is professor of music and theatre at the University of Portsmouth. He co-founded the international musical theatre conference, Song, Stage and Screen, in 2005 and the field-leading journal, Studies in Musical Theatre, in 2006. His published research focuses on the meanings and functions of musical theatre and jazz during the interwar period and, as an active performer, he is also productive in the field of Practice-as-Research. His 2019 book, The Recordings of Andy Kirk and his Clouds of Joy (Oxford University Press), which considers a body of recordings relative to receptions of race, won the 2020 ARSC award for best discographic study. He has directed the University of Portsmouth choirs for nearly two decades and is principal investigator of the Musical Theatre and All That Jazz international research network, which is funded by the UK Arts and Humanities Research Council to explore connections between forms and between research and practice.*

Péter Bozó (Academy of Sciences and Franz Liszt Academy, Budapest, Hungary)

*-Musical Theatre as Propaganda: Operetta in Budapest, 1949–1956*

During the post-World War II Stalinist dictatorship of Mátyás Rákosi in Hungary (1949-1956), operetta played a highly significant role. Disguised as entertaining musical theatre, operettas

in fact promoted didactic messages of state propaganda. In this paper, I will analyse some of the fundamental principles concerning the practice of operetta at the time, using the nationalized Capital City Operetta Theatre in Budapest, led by Margit Gáspár, as a case study. The theatre's repertory can be divided into three categories. First were recent works by foreign authors from the Soviet sphere, almost all of which came from the USSR. Examples include *Volny Veter (Free Wind, 1950)* by Isaak Iosifovich Dunayevsky, *Trembita (1951)* by Yury Sergejevich Milyutin, and *Akulina (1954)* by Iosif Naumovich Kovner. Second, and most numerous, were new operettas by Hungarian authors. The plots of these works can be divided into two groups. The first showcased 'our progressive national traditions', in other words, they were based on subjects taken from Hungarian history that were re-interpreted in the spirit of the Marxist theory of class struggle. A classic example of this approach was *A szelistyei asszonyok (The Women of Szelistye, 1951)*, with music by István Sárközy. The other group of domestic operettas sought to depict utopian realities of the new political regime. Probably the most famous example of this type was Ottó Vincze's *Boci-bocitarka (Cow, Cow, Colourful, 1953)*, whose subject was the collectivization of agriculture and the staging of which featured live cattle. The third category consisted of Socialist Realist adaptations of classical operettas, including those of the Viennese tradition as well as two well-known pieces by Offenbach: *A gerolsteini nagyhercegnő (La Grande-Duchesse de Gérolstein, 1950)* and *Orfeusz (Orphée aux enfers, 1952)*. For these versions, librettos were carefully expurged of 'bourgeois decadence' and the void was filled with 'progressive' didactic content. In short, the situation concerning operetta during the Rákosi era reveals an important dimension of musical theatre production and performance in the middle decades of the twentieth century, one that emphasizes the relationship between political policy and popular culture.

*Péter Bozó, PhD is a research fellow at the Institute for Musicology of the Research Centre for the Humanities, a senior lecturer at the Liszt Academy in Budapest and Editor-in-Chief of Studia Musicologica, the international journal of musicology of the Hungarian Academy of Sciences. His books include Offenbach Performance in Budapest, 1920–1956: Offenbach on the Danube (Cambridge: Cambridge University Press, 2022) and A dalszerző Liszt (The song*

composer Liszt; *Budapest: Rózsavölgyi & Co., 2017*), which received the György Kroó *Plaque from the Hungarian Musicological Society*.

Paul Laird (University of Kansas, Usa)

*-Leonard Bernstein and the Orchestration of West Side Story*

Leonard Bernstein was one of the most complete musicians ever to write a Broadway score. He was capable of orchestrating his theatrical music, but the packed schedule that confronts a composer in the weeks before opening makes it almost impossible for the same person to meet demands for revisions and new songs and to orchestrate the music. Despite these difficulties, Bernstein tended to participate in orchestrating his shows. For *West Side Story* he supervised Sid Ramin and Irwin Kostal, providing them with detailed instructions before they wrote out arrangements and then closely checking the results. This paper will demonstrate how Bernstein was the dominant presence in the orchestrations for *West Side Story*, and that the way the pit orchestra was used played a distinctive role in bringing the story and characters alive, the most significant way to consider the composer's dramatic approach to the show.

Bernstein's process of orchestration will be shown in existing *West Side Story* manuscripts, including sketches, fair copies, and drafts of orchestrations. Bernstein sometimes wrote indications for possible orchestration in his sketches and fair copies. The most revealing draft of orchestration is a version of 'America' where one can see the results of Bernstein's actual consultations with Ramin and Kostal in the over 100 entries and changes in Bernstein's hand. Study of how the show's orchestrations demonstrate the power of Bernstein's musical choices will be accomplished through describing places in the score where instrumental effects are especially compelling. One finds such moments in nearly every number, but emphasis in this paper will involve *Something's Coming* and *America*, each of which shows a strong correlation between the sounds of the orchestration and the delineation of the plot and characterization.

*Paul Laird is professor of musicology at the University of Kansas. His research*

*specialties include the life and music of Leonard Bernstein, the works of Stephen Schwartz, the American musical theatre, the Spanish and Latin American villancico, and the Baroque cello. He has lectured and presented papers at numerous universities and conferences in the United States, Canada, the United Kingdom, Italy, Spain, and Ecuador. His latest books include West Side Story, Gypsy, and The Art of Broadway Orchestration (Routledge) and, as co-author with Gonzalo Fernández Monte, West Side Story in Spain: The Transcultural Adaptation of an Iconic American Show (Cambridge University Press). He has also edited three editions of The Cambridge Companion to the Musical with William A. Everett and published numerous articles and book chapters.*

#### SESSION VI. THE MUSICAL CROSSES THE ATLANTIC

Millie Taylor (University of Amsterdam, Holland)

*-‘Ik ben een doodgewone man’: My Fair Lady in the Netherlands*

*My Fair Lady* opened at the Luxor Theater Rotterdam on 1 October 1960, with a book translated by Herbert Janssen and Alfred Pleiter, and fifteen songs translated by Seth Gaaikema (1939-2014). Still a student at Groningen University, Gaaikema had already translated some of the texts for a student cabaret as well as for comedian and cabaretier Wim Kan (1911-83).

The show, produced by Lars Schmidt, Willy Hofman and Piet Meerburg, and starring another cabaret performer, Wim Sonneveld (1917-74), was the first American musical imported to the Netherlands, and was the catalyst for the establishment of musical theatre in that country. This paper will establish the context and consequences of this key event in Dutch musical theatre history, and, using the original cast recordings of the show in English and Dutch, explore the effects of the translation of words, voices and vocal performances.

*Prof. Millie Taylor holds the Van den Ende Chair of the Musical at the University of Amsterdam. She began her career as a freelance musical director and, for almost twenty years, toured Britain and Europe with a variety of musicals including West Side Story, The*

Rocky Horror Show, Little Shop of Horrors and Sweeney Todd. Since switching to an academic career her publications include Theatre Music and Sound at the RSC: Macbeth to Matilda (Palgrave, 2018), Musical Theatre, Realism and Entertainment (Ashgate Press, 2012/ Routledge 2016). She is co-author of Studying Musical Theatre (Palgrave, 2014), and British Musical Theatre Since 1950 (Methuen, 2016) and co-editor of Gestures of Music Theater: The Performativity of Song and Dance (Oxford University Press, 2014). Her latest book (with Adam Rush), Musical Theatre Histories: Expanding the Narrative, will be published later this year.

Luca Cerchiari (IULM University, Milan, Italy)

-Screen, Stage, Television: Delia Scala and the Italian Approach to Musical Comedy from Garinei and Giovannini (1953) to the Italian Version of My Fair Lady (1963)

The Italian approach to musical comedy in the 1950s was mainly developed by a pair of authors from Rome, Pietro Garinei and Sandro Giovannini (known as 'G. and G.'). The duo was able to fuse elements of the national revue with typical Broadway features such as choreography and musical style. They worked with the jazz-oriented composer and director Gorni Kramer on several stage productions as well as programs for the newly born Italian television. In 1953 'G. and G.' met a young actress and dancer, Odette Bedogni, who had already appeared in more than twenty films. Odette, renamed Delia Scala, was launched to fame as the female star of their productions, which included *Giove in doppiopetto*, *Un trapezio per Lisistrata* and *Rinaldo in campo*. The last of these also featured the young singer and actor Domenico Modugno. Delia Scala became the first Italian female show-woman to dance, act and sing at the same time in the quintessential Broadway tradition. In 1963 producer Remigio Paone, following the international success of *My Fair Lady*, presented its Italian version in Milan's Teatro Nuovo with Delia Scala as Eliza Doolittle and actors Gianrico Tedeschi as Henry Higgins and Mario Carotenuto as Alfred P. Doolittle. (The music from this version was released as an LP on the Italian CBS label). Curiously, Lerner's book and lyrics were translated and adapted by a couple of 'highbrow' intellectuals: screenwriter Suso

Cecchi D'Amico and her husband, Fedele D'Amico, the future distinguished professor of music history at the University of Rome.

*Luca Cerchiari teaches 'History of Pop and Jazz' and directs the master's degree in 'Music Publishing and Production' at Milan IULM University; he has given guest lectures at various European and American universities. His areas of research include jazz, popular music, video/discography and the musical comedy. He has written and edited more than one hundred articles and books, including Scott Joplin's Treemonisha, Miles Davis, On Record and A History of the Musical Comedy. He is currently working on a biography of Frank Sinatra. Website: [www.lucacerchiari.it](http://www.lucacerchiari.it).*

Emilio Méndez (National Autonomous University, Mexico City, Mexico)

*-A Postdiluvian Flood and a Catholic Musical Overseas: Aggiungi un posto a tavola from Rome to Mexico City*

*Aggiungi un posto a tavola*, an Italian musical by Pietro Garinei and Sandro Giovannini, opened in Rome in 1974, exactly nine years after the conclusion of the Second Vatican Council, which sought to update the Catholic Church. This musical, inspired by David Forrest's novel *After Me, the Deluge*, mixes comedy, brisk choral musical numbers and romantic, even sexual, complications with God's commandeering of the plot. God announces a postdiluvian Flood which only a tiny mountain town charged with the construction of a new Ark will survive. The lavish production proved a hit, and various producers ventured transfers to Madrid (1977), Mexico City and London (1978). The London production, presented at the Adelphi Theatre as *Beyond the Rainbow*, ran for 238 performances; on the other hand, the Spanish and Mexican productions of *El diluvio que viene* ran for years, breaking records for imported musicals and enjoying successful revivals in the 1990s and the current century. While focusing on Mexico City's first long run, this presentation will propose that we consider *Aggiungi un posto a tavola* as an example of a non-Anglo-American musical which has enjoyed successful international productions. The paper will approach Garinei and Giovannini's show as an expression of the Catholic musical not only in its inception and plot

but also in its musical dramaturgy. We will also explore how said structure and plot influenced the contrasting responses between British and Hispanic audiences.

*Emilio Méndez is Professor of Theatre Studies and Dramaturgy at the National Autonomous University of Mexico (UNAM) and has worked as a director and translator. He coordinates UNAM's committee to create its first graduate program in performing arts and performance studies. He has published works on the reception, translation and history of musical theatre in Mexico. Emilio Mendez received the 2015 National University Distinction for Young Academics in the field of Artistic Creation and the Dissemination of Culture. He coedits with professor Robert Gordon the upcoming series Topics in Musical Theatre, published by Bloomsbury.*

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