



HILARY PORISS (NORTHEASTERN UNIVERSITY)

A COLLABORATION TO REMEMBER: GIACOMO MEYERBEER, PAULINE VIARDOT, AND *LE PROPHÈTE*

Kiedy: 17 marca 2022, godz. 17.00-18.30

Gdzie: ZOOM (aby otrzymać link do spotkania należy zapisać się na nie za pośrednictwem [formularza Google](#)), streaming spotkania będzie dostępny na [Facebooku Instytutu Muzykologii UW](#)

Spotkanie poprowadzi dr Aneta Markuszewska

During his lifetime, Giacomo Meyerbeer was undisputedly one of the most influential and powerful composers in France, and perhaps all of Europe. That, however, his grand operas were among the most popular operatic works of the nineteenth century was interpreted for many decades following his death not as evidence of his talents, but rather as proof of his licentiousness, a position neatly summarized by Wagner's pithy description of Meyerbeer's operas: "effects without causes." Over the past thirty years,

many scholars have actively sought to counter this view, and yet the idea that Meyerbeer displayed weakness against demanding singers has lingered. In this talk, I seek to push against the assumption that Meyerbeer was cowed by his singers by exploring the relationship between the composer and one of his most important prima donnas: Pauline Viardot (1821-1910). I begin by consulting a unique archival document that provides a glimpse into what components of *Le*

Prophète Viardot may have helped compose. I then seek to explore the deeper foundation of collaboration that existed between this singer and composer, a relationship grounded, as I hope to show, in artistry and mutual respect.

Hilary Poriss is an Associate Professor at Northeastern University, Boston, MA. Her primary research interests are in the areas of 19th-century Italian and French opera, performance practice, diva culture, and the aesthetics of 19th-century

musical culture. She is the author of *Gioachino Rossini's The Barber of Seville* (Oxford University Press 2021) and *Changing the Score: Arias, Prima Donnas, and the Authority of Performance* (Oxford University Press, 2009) and the co-editor of *Fashions and Legacies of Nineteenth-Century Italian Opera* (Cambridge University Press, 2010) and of *The Arts of the Prima Donna in the Long Nineteenth Century* (Oxford University Press, 2012).