

Errata

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Verdian Opera Burlesqued: a glimpse into mid-Victorian theatrical culture by
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There were some errors in the printed edition of the journal, the corrections are listed below:

p. 34, par. 2, line 9: delete “renewed”

p. 42, par. 2, line 5: delete “although these did happen from time to time”

p. 42, par. 2, line 7: delete “apparently”

p. 49, line 3: delete “rare”

pp. 54 and 55: The correct versions of Tables 3a and 3b and their notes follow overleaf.

Table 3a. *III-Treated Il Trovatore* - selected musical designations^a

- Ferrando: ‘Cork Leg’ [‘music hall’ song ‘The Cork Leg!’, arranged by by Jonathan Blewett, written by Thomas Hudson, sung by Sam Cowell in the Song and Supper Rooms, as well as by Hudson and one Mr. Fitzwilliam at the City Festivals]
- Leonora: ‘The symphony to “Tacea la notte” [*Il trovatore*] played preparatory to air “Gaily the Troubadour” [a popular song]^b
- Count Di Luna (Medley):
 Song ‘Il balen [del suo sorriso]’ (*Il trovatore*)
 Air ‘Burlesque Galop’ [unidentified]
 Air ‘Kitty of Sligo’ [unidentified]
- Manrico: ‘Sich a gittin’ up stairs’ [a black-face minstrel song]
- Concerted piece (Manrico, Leonora, Count, Inez): ‘Playing on the Fiddle’ [unidentified]
- Chorus ‘The Gipsy’s Tent’ [words by Eliza Cook, music by Steven Glover, sung by Edwin Ransford at the Theatre Royal, Covent Garden]
- Azucena (Medley):
 ‘Scena - Stride la vampa’ (*Il trovatore*)
 Air ‘Yellow Dwarf Polka’ [composed by John Barnard on the melody of Mr. Robson’s dance in Planché’s Olympic Theatre burlesque *The Yellow Dwarf*]
 ‘Nix my dolly’ [‘Nix my dolly palls fake away’ by George Herbert Rodwell, words by W. Harrison Ainsworth, sung by ‘Mrs. Keeley and P. Bedford’ at the Royal Adelphi Theatre in the controversial play *Jack Sheppard*]^c
- Azucena (Medley):
 Air ‘I’d be a gipsy’ [parlor ballad, music by James Ernest Perring, text by J. E. Carpenter]
 Air ‘Merry Little Zingara’ [‘I’m a Merry Zingara’, music by Michael Balfe (1850) and text by Edward Fitzball]^d
 Air ‘Literary Dustman’ [a music hall tune, written and sung by Robert Glindon, accompaniments by J. T. Craven]
 Air ‘Ai nostri monti’ (*Il trovatore*)
 Air ‘Polly Bluck’ [‘Polly Bluck, or Married on Wednesday’, words and music by Frank Hall, accompaniments by P. Rathbone, sung by E. W. Mackney, a well-known music-hall singer and black-face entertainer]
- Manrico: ‘Belle Brandon’ [ballad, ‘Belle Brandon, or The Old Arbour Tree’, by Francis Woolcott]^e
- Azucena: Air - ‘Stood it like a lamb’ [‘music hall’ song, ‘I Stand it like a Lamb’, written and sung by Harry Sydney]^f
- Azucena and Manrico: Duet ‘Tarantella’ [unidentified]
- ‘Music - “Still so gently” is played on piano’ [‘Ah! Perche non posso odiarti’ (Still so gently o’er me stealing) from Bellini’s *La sonnambula*]
- Trio (Count, Manrico, Leonora): ‘Air - Clocken Galop’ [unidentified]
- Concerted piece (Leonora, Count, Manrico): ‘Vivra contende [il giubilo]’ (*Il trovatore*)
- Concerted piece (Chorus of Guards, Count, Inez, Azucena): Air - “Going home to Dixie” [words and music by Daniel Emmett]
- Manrico ‘heard singing to the air “Ah che la morte”’ (*Il trovatore*); ‘during Manrico’s singing, “The Cure” is played in orchestra piano’ [‘music hall’ song, ‘The Perfect Cure’, Frederick C. Perry’s new words to Jonathan Blewett’s ‘The Monkey and the Nuts’, made famous by J. H. Stead in the London Music Halls]
- Concerted piece (Count, Manrico, Azucena, Leonora, Inez, Chorus): ‘The Dark Girl Dressed in Blue’ [written by Harry Clifton, sung by Clifton and Kate Harley at the London Music Halls]^g
- Finale (Count, Azucena, Manrico, Inez, Leonora): ‘Air - Breakdown (Emmett)’ [unidentified]

Table 3b. *Ernani, or The Horn of a Dilemma* - selected musical designations

- Opening chorus from *Ernani*
- Ernani: Air ‘Maid of Athens ere we part’ [original poetry by Lord Byron]^h and Air ‘Have you seen her lately’ [words by Charles Merion, music by John Fairfax, sung by Albert Steele]
- Concerted music (Ernani, Silva, Chorus): Air ‘The Nerves’ [music hall song, written and sung by French and Harvey at the Oxford, Wiltons, & Canterbury Grand Music Halls]
- Elvira: Air - second movement of ‘Ernani, involami’ (*Ernani*)
- Trio (Elvira, Ernani, Carlo): Air ‘Periwinkles’ [unidentified]
- Ensemble: Air ‘Hark, ‘tis the Indian Drum’ [words by James Planché, music by Henry Bishop]
- Concerted music (Ernani, Silva, Elvira, Iago, Jacinta, Chorus): Air ‘What will Miss Wobbinson say?’ [words by Watkin Williams, music by C. Solomons, sung by the ‘Great Vance’]
- Concerted music (Carlo, Elvira, Silva, Chorus): Air ‘The German Band’ [music hall song, written and composed by G. W. Hunt, known as ‘Arthur Lloyd’s Great Song’]
- Duet (Silva, Ernani): Air ‘Suoni la tromba’ and Air ‘Pop Goes the Weasel’ [sung simultaneously]
- Quartet (Scampa, Roguey, Vagabondi, Iago): Air ‘An ‘Orrible Tale’ [unidentified]
- Chorus: Conspirators’ Chorus (*Ernani*)
- Concerted music (Carlo, Silva, Ernani, ensemble): Air ‘Pour seduire Alcmene’ (opera melody from *Orphée aux Enfers*)
- Finale (Carlo, Ernani, Elvira, Jacinta, Silva): Air ‘The School of Jolly Dogs’ [music by H. Copeland]

^aMost of these tunes have been located individually in various sheet-music collections; for information on others, I am grateful to Derek Scott.

^bThus far, I have located a ‘new edition revised for the use of teachers & schools’, published as ‘The Troubadour’s Song: Welcome Me Home’, by B. Williams, in 1856, with words by Thomas Haynes Bayly; and a later edition of the same tune, titled ‘The Troubadour’s rum, tum, tum’, with words by Francis C. Burnand, published by Duff & Stewart in 1873, ‘sung by George Beckett, and rapturously encored, at the Royal Charing Cross Theatre, in F. C. Burnand’s burlesque *Very Little Faust and More Mephistopheles*’, first performed in August 1869.

^cThe first page of the D’Almaine & Co., London, publication (1850) of the song titles it ‘In a box of the stone jug I was born’.

^dThe cover of the 1876 Chappell publication gives the title ‘I’m a merry little zingara’, calls the song a ‘cavatincta brillante’, and notes that it was ‘expressly composed’ for Anna Thillon (prima donna of the Opera Comique); the song was also sung at Jullien’s concerts at Exeter Hall. Nigel Burton, ‘Michael William Balfe’, *New Grove Dictionary of Music and Musicians*, 2nd edn, 2:537, provides the ‘conjectural date within inclusive years’ as 1850.

^eIn a personal communication (of 6 October 2000) Derek Scott indicated this to be ‘a black-face minstrel song, probably of the black-face “dandy” type ... sung by the Moore and Burgess Minstrels [in] smaller St. James’s Hall, London, in the 1870s’. The tune was popular in the United States as well; among those issues I have located: the melody was published in *Beadle’s Dime Song Books*, no. 1 [p. 46], published in New York in 1859; a broadside was published by A. W. Auner in Philadelphia in the 1880s; Woolcott’s music with words by T. E. Garrett appeared in *The Edison Phonograph Monthly*, vol. 6 (1908), and was issued in a cylinder in that year; and the verses turn up set to a different tune in *Cowboy and Western Songs: A Comprehensive Anthology*, ed. Austin E Fife and Alta S. Fife (New York: Clarkson N. Potter, 1969).

^fThe printed text of the burlesque indicates who it was sung by, suggesting a strong link between the song and the singer, as was customary for many music hall tunes.

^gThe song was evidently so popular that it spawned ‘sequels’: ‘I’m the Dark Girl Dressed in Blue (Answer to the Dark Girl Dressed in Blue)’, a comic song by Watkin Williams, geared specifically toward ‘ladies’ written by Watkin Williams, and sung by Kate Harley, ‘with unanimous encores’ (published by B. Williams in 1863); and ‘a companion song’ titled ‘The Dark Man Dressed in Blue’, also by Watkin Williams.

^hThis poem by Lord Byron was set by numerous composers in Victorian Britain among them: Henry R. Allen (W. Williams, London, [1861]), Michael William Balfe (Hutchings & Romer, London, 1869), Stephen Glover (Brewer, London, [1875]), H. Kalliwoda, op. 7 (Ewer & Co., London, [1863]), George Linley (Campbell, Ransford & Co., London, [1854]). If the dates above, which represent British Library acquisition dates, are approximate publication dates, then of these settings, only those by Allen, Kalliwoda, or Linley would have been possible choices for the burlesque performed in 1865.