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Demonic Imagination:

A study of keyboard arrangements based on Meyerbeer’s Robert le diable from the 1830s to the 1880s

by

Nana Wang

Thesis for the Degree of Doctor of Philosophy

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ABSTRACT

FACULTY OF HUMANITIES

Music

Thesis for the Degree of Doctor of Philosophy

Demonic Imagination:

A study of keyboard arrangements based on Meyerbeer's *Robert le diable* from the 1830s to 1880s

This thesis examines solo piano arrangements of Giacomo Meyerbeer's *Robert le diable* from the 1830s to the 1880s. This *grand opéra*, as the most notable operatic success of the mid-19th century, prompted more than 100 composers to transcribe the themes from it throughout the rest of the century. Among these works, 56 arrangements were made for solo piano. In addition to the renowned virtuosi Franz Liszt, Sigismund Thalberg, Carl Czerny, Friedrich Kalkbrenner, and Theodor Döhler, other arrangements for solo piano were written by composers who are lesser known today, including Ludwig Schuncke, Ferdinand Beyer, Félix Fourdrain, Sydney Smith, Joseph Ascher, and George Bull. However, this repertoire has barely been touched by the existing research on opera-based works, with one notable exception being the brief examination of Liszt's *Réminiscences de Robert le diable* given by Charles Suttoni (1973) and Kenneth Hamilton (1989).

The lack of awareness of the piano arrangements based on *Robert le diable*, in this context, results in an incomplete portrayal of 19th-century Parisian musical life and a lack of understanding about the compositional characteristics of these lesser-known composers. Thus, this thesis accounts for the *lacuna* surrounding the 19th-century piano literature by reconsidering the harsh judgments that have been levelled against this repertoire. Moreover, it illuminates those lesser-known virtuosi, including Ascher, Ludwig and Godefroid, instead of concentrating solely on better-known virtuosi such as Liszt and Thalberg. Methodologically, I first collect the keyboard arrangements based on *Robert le diable* from the Bibliothèque nationale de France and the
international online database IMSLP. Following this, in addition to adopting a two-fold analytical approach in which each composer’s choice and treatment of thematic material is interrogated, I rethink this repertoire in terms of its translatative, creative, and narrative dimensions. This is achieved by comparing the repertoire with translation theories, setting them in the compositional context of the keyboard fantaisie of the mid-19th century, and justifying their dramatic connotations by borrowing narrative elements from literary texts and the arguments surrounding narrativity in music given by Jean-Jacques Nattiez, Michael Klein, and Douglas Seaton. In doing so, this thesis demonstrates how different composers reconceived Meyerbeer’s Robert le diable, bringing out diverse perceptions through the single medium of the piano.
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Academic Thesis: Declaration Of Authorship

I, Nana Wang

declare that this thesis and the work presented in it are my own and has been generated by me as the result of my own original research.

Demonic Imagination: a study of keyboard arrangements based on Meyerbeer's Robert le diable from the 1830s to 1880s

I confirm that:

1. This work was done wholly or mainly while in candidature for a research degree at this University;
2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
3. Where I have consulted the published work of others, this is always clearly attributed;
4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
5. I have acknowledged all main sources of help;
6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
7. None of this work has been published before submission:

Signed:  

Date:  

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Chapter 1: Introduction

At the center of French musical life was the opera, and musicians of every sort contrived to share its glory. Even more than Paganini, the piano virtuosos specialized in musical embroideries on the most popular operatic tunes. They dazzled audiences in concerts or at resplendent salons with their fantasias, variations, rondos, and capriccios on favourite morsels from Rossini and Meyerbeer, and then sold their handiwork, very often in simplified form, for people to play for themselves.¹

—Leon Plantinga

Plantinga’s statement partially reveals the active role of keyboard operatic arrangements in the mid-19th-century Parisian musical life. Lured by the glory and success of the opera, hundreds of composers tended to take advantage of the prosperity of opera by composing fantaisies, rondos, potpourris and caprices based on it, in order to pander to the amateur market. With innovations in piano construction, and the instrument’s subsequent widespread use in the first half of 19th century,² this repertory provided the rising bourgeoisie with increasing opportunities to hear operatic excerpts repeatedly at different venues, ranging from a public concert hall, to a semi-public salon or even a domestic parlour.³

² Parisian piano makers such as Sébastien Érard, Ignace Pleyel and Jean-Henri Pape attempted to combine the advantages of both the Viennese rapid hammer action (Johann Andreas Stein, Nannette Streicher and Anton Walter) and the sturdiness of the English piano (Thomas Broadwood). They particularly aimed to produce a more expressive instrument embodied with more power and a broader range. As a result, the tension and diameter of strings and the weight of hammers were all increased, which also brought about the appearance of the full iron frame to sustain the tension within. In addition, the ranges of the keyboard were also widened from five or five and a half to seven octaves in the 1820s. Six years later, in order to produce a wider dynamic range and avoid the undesirable effects of the attack, Pape adopted felt hammer coverings to replace the previous leather ones. The utilisation of pedals did not become a common phenomenon until the generation of Liszt and Thalberg. With respect to other significant improvements, it is also remarkable that Érard invented a mechanism in 1808, which allowed the keyboard notes to be repeated in an easier manner. This device was further improved in 1821 and it became known as double-escapement action, serving as the foundation for the development of the modern piano. See David Rowland, ‘Pianos and Pianists 1770–1825’, in The Cambridge Companion to the Piano, ed., David Rowland (Cambridge: Cambridge University Press, 1998), 22–39; Rosamond E. M. Harding, The Piano-Forte: Its History Traced to the Great Exhibition of 1851 (New York: Da Capo Press, 1973), 177–212.
In spite of its significant status in 19th-century musical culture, such repertory was also seriously criticised. Gustav Heuser, a German music journalist, complained and satirised the artless and utilitarian process of arrangement in 1842:

It is enough to make plausible the ironic anecdote about the busy arranger who lays out on his desk four different scores and four empty pages of manuscript paper so that as soon as one page is filled up, he can move on without interruption to another without having to wait until the ink has dried.\(^4\)

Heuser’s ‘busy arranger’ was actually an insinuation of Czerny’s hard work on keyboard arrangements of canonical works in the first half of the 19th century.\(^5\)

Besides criticising Czerny, Heuser also exposed the profit-oriented compositional industry of transcribers, who were driven by the considerable profit made from the amateur market and transcribed the masterly works sometimes absentmindedly, resulting in a superficial and disrespectful interpretation of the original texts.\(^6\) This also explains why Heuser maintained that 19th-century keyboard arrangements are ‘worthy of the strongest censure’.\(^7\)

Criticism of this repertory continued to resonate in the following centuries. In the first half of the 20th century, arrangements and transcriptions were in decline and tended to be condemned by scholars for their lack of authenticity, and their distortion of the ‘sanctity of the Urtext’.\(^8\) The eclipse of keyboard arrangements was largely related to a prevailing tendency in the first half of 20th century, to highlight the authentic interpretation and authorship of an artwork.\(^9\) According to Derek Watson, ‘the legacy of the past was sacred and ought not to be re-thought and shifted by

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\(^4\) This anecdote was originally published in *Neue Zeitschrift für Musik* 17, no. 52 (27 December, 1842): 213. This passage was also quoted in Thomas Christensen, *Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception*, *Journal of the American Musicological Society*, vol. 52, no. 2 (1999): 269.


\(^6\) Suttoni also sheds light on the profit-oriented phenomenon of opera-based works. Composers of this category, as Suttoni illustrates, are Henri Karr, Joseph Gelinek and Daniel Steibelt. They tended to entertain the rising amateur market by composing opera *fantaisies* in the first half of the 19th century. In 1836, François-Joseph Fétis particularly criticised this phenomenon on by regarding this repertoire as ‘effortless’ production, being ‘business’ instead of ‘art’. According to him, composers such as Steibelt would rather ‘put his hands on some ready cash’ than thinking hard to compose serious music. The original criticism is in *Le Revue et Gazette musicale de Paris* (1836): 196-197. Cited in Suttoni, *Piano and Opera*, 102-103.

\(^7\) It is quoted again from *Neue Zeitschrift für Musik* 17, no. 52 (27 December, 1842): 213. Christensen translated it in his *Four-Hand Piano Transcription*, 269.


latter-day standards’. The transcribers, reworking canonical works either freely or faithfully, ran contrary to this trend and were hence blamed. Though an interest in opera-based works began to re-emerge during the second half of the 20th century, this repertory continued to be criticised by scholars as a ‘less accepted repertoire’ of ‘second-hand works’; an ‘obsolete, vulgar, and bastard genre’, the creation of which resulted in ‘the worst crimes ever committed in music history’. Walter Georgii, whose Klaviermusik had an important influence on the keyboard music research in the 20th century, gave Liszt’s Réminiscences de Don Juan a negative review in 1956: ‘It has sunk into the grave and, one hopes, will never be resurrected’.

However, the negative scholarly opinions of 19th-century keyboard arrangements brought a two-fold danger in terms of viewing them from both historical and musical dimensions. Historically, the lack of an in-depth inquiry into keyboard operatic arrangements inevitably resulted in an incomplete interpretation and portrayal of 19th-century Parisian musical culture. Musically, the excessive criticism of this repertory generated a bias against and miscomprehension of the compositional procedures of different transcribers—who did not simply borrow the operatic tunes written by another composer, but employed various strategies to reinterpret a dramatic work within a single medium of piano. Thus, this thesis aims to delve into this repertory via keyboard arrangements based on Giacomo Meyerbeer’s Robert le diable from the 1830s to the 1880s—an age covering both the golden and declining periods of keyboard operatic arrangements in the 19th century. Furthermore, this research will also interrogate how this repertory—and the transcribers’ musical responses to the source text—reflected their different compositional strategies in the 19th century.

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11 In the second half of the 20th century, two important scholarly inquiries of this repertory were Charles Suttoni, ‘Piano and Opera: A Study of the Piano Fantasies Written on Opera Themes in the Romantic Era’ (Ph.D. diss., New York University, 1973); and Jesse Parker, ‘The Clavier Fantasy from Mozart to Liszt: A Study in Style and Content’ (Ph.D. diss., Stanford University, 1974).
13 Walter Georgii, Klaviermusik (Zurich: Atlantis-Verlag, 1956), 357. Quoted in Suttoni, Piano and Opera, 2.
14 Calogero Di Liberto clarifies both the development and decline of operatic keyboard arrangements in the 19th century, see Calogero Di Liberto, ‘Fantasy on Cavalleria Rusticana in the Context of the Romantic Opera Fantasy for Piano’ (D.M.A diss., Rice University, 2006), 26-49.
The reason for choosing Meyerbeer’s *Robert le diable* as the subject of this study is not simply that its keyboard arrangements as a whole have not been explored by scholars before, but also due to the fact that this *grand opéra* was perhaps the most notable operatic success in the early 19th century. Four years after its première, *Robert le diable* had been performed more than a hundred times on the stage of the Paris Opéra, even reaching 77 opera houses in ten different countries. The success of the opera also gave Meyerbeer prominence on Parisian stages for almost a century. As François-Joseph Fétis proclaimed after the première of *Robert le diable* in 1831, 'this work seems to me to unite all the qualities needed to establish a composer’s reputation unshakeably. It certainly places Meyerbeer at the head of the present-day German school, making him its leader.\(^{17}\)

Responses from other cultural fields to *Robert le diable* also reflected the success of this opera. For instance, literary works such as Balzac’s *Gambara* (1837) and Dumas’ *Le Comte de Monte Crito* (1841-42) both involved relevant discussions and descriptions of *Robert le diable*.\(^{18}\) Painters like Edgar Degas and François-Gabriel Lepaulle drew different scenes of the opera as their visual responses to it.\(^{19}\) Even a rose variety took its name from *Robert le diable* in the 19th century.\(^{20}\)

However, the eminence of *Robert le diable* before Meyerbeer’s death in 1864 is in contrast with the esteem that the opera holds in current scholarship.\(^{21}\) Mark Everist commented that in the 21st century, *grand opéra* as a whole—and not just *Robert le diable*—‘has been viewed with more enthusiasm as a background to early Wagner, or

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15 The only scholarly research regarding arrangements based on Meyerbeer’s opera is Herbert Schneider, ‘Die Bearbeitung des *Pardon der Ploërml* von G. Meyerbeer im Jahre der Uraufführung’, in Schläder and Quandt, *Festschrift Heinz Becker*, 152–161. Schneider primarily examined how the première of Meyerbeer’s *Pardon der Ploërml* in 1859 sparked off 43 arrangements. Among them, 24 pieces were particularly transcribed for piano solo performance in the 19th century.


18 Brzoska, ‘Meyerbeer: Robert le diable and Les Huguenots’, 192

19 Ibid. Edgar Degas drew the *Ballet of Nuns* from Act III twice in 1872 and 1876, which are separately displayed in Metropolitan Museum of Art in New York and the Victoria and Albert Museum in London.


21 Ibid., 213.
as a holiday excursion for Verdi and Donizetti. Moreover, rather than examining grand opéra in its own right, scholars like Jane F. Fulcher, Sarah Hibberd and William Crosten attached more emphasis on social, cultural, visual and political contexts than artistic merit. Though these aspects are significant when analysing an opera, to do so without considerations of the musical and dramatic elements result in incomplete comprehensions of the artistic pulse in a grand opéra. In this circumstance, the keyboard arrangements based on Robert le diable serve as an effective starting point for probing the musical and dramatic ingredients of the opera, such as its arias, ensembles, organisation of different motifs, and dramatic coherence. Nevertheless, it is also undeniable that these elements are filtered and reorganised freely by the arrangers, which cannot reflect the original opera or its constituent parts in precisely the same way.

With respect to the musical responses to Robert le diable, to date, more than a hundred composers have transcribed the themes from the opera into different arrangements for solo instruments, (including piano, violin, flute, cornet, clarinet and harmonie arrangements); as well as duets, trios and quartets for combinations of string, wind and keyboard instruments. Due to the dissemination of the piano in 19th-century musical life, the keyboard arrangements are the most prolific, with 56 settings for piano solo performance. Almost every significant virtuoso of the 19th century transcribed themes from the opera into solo instrument arrangements, including Theodor Döhler, Friedrich Kalkbrenner, Frédéric Chopin, Sigismund Thalberg and Franz Liszt. Other significant operas that were chiefly reworked by important virtuosos in the 19th century include Mozart’s Don Giovanni and Vencenzo Bellini’s Norma, both of which have been examined in depth by scholars like Mark

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22 Mark Everist, Giacomo Meyerbeer and Music Drama in 19th-Century Paris (Burlington: Ashgate, 2005), 179.
24 However, the element of orchestral colour could hardly be examined with these piano arrangements.
25 See Appendix 1 for all of the arrangements based on Robert le diable.
26 Regarding the keyboard arrangements based on Robert le diable, 56 works could be found in the Bibliothèque nationale de France and the international online database IMSLP. However, only 49 pieces are available to be downloaded. For more details of the piano arrangements, see the section of methodology in this chapter.
27 Chopin was in the audience at the première of Robert le diable in 1831. He was impressed with Meyerbeer’s musical language, the melodramatic plot and the sensational stage effects of the opera. One year after the première, he collaborated with the cellist Auguste Franchomme to compose a grand duo based on this opera for cello and piano. See Robert Ignatius Letellier, Meyerbeer’s Robert le diable: The Premier Opéra Romantique (Cambridge Scholars Publishing, 2014), 1.
Everist and Alicia Cannon Levin. In addition to the better-known virtuoso arrangements, about 50 arrangements based on Robert le diable have been composed by lesser-known composers, including Ludwig Schuncke (1810-1834), Félix Godefroid (1818-1897), Joseph Ascher (1829-1869), Ferdinand Dulcken (1837-1901), and Johann Peter Pixis (1788-1874).

The keyboard arrangements based on Robert le diable range in scope from faithful statements of operatic excerpts, to elementary piano duets, to freer and more elaborate treatments of the operatic materials. The different musical responses to the opera also reflected the divergent requirements of the 19th-century consumer market, which involved domestic amusement, pedagogy, and virtuosic display. By either performing or listening to this repertory at different venues like concert halls, salons or parlors, the theatrical repertory was no longer restricted to opera houses, but was widely disseminated and consequently permeated a larger public than the original opera, exerting a profound influence on 19th-century musical culture.

1.1 Terminology: arrangement, transcription and opera fantaisie

Keyboard arrangements of operatic works were known by various names in the 19th century. The arrangements based on Robert le diable were ascribed many different titles, including transcription, rondo, réminiscence, paraphrase, arrangement, fantaisie, illustration, bagatelle, variation and caprice. Furthermore, some of these titles, such as fantaisie, include different denominations—for example, brilliant fantaisie, dramatique fantaisie and grand fantaisie. Some headings, such as réminiscence, illustration and fantaisie, were seemingly interchangeable in their

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29 The section of methodology in this chapter mainly sheds light on the collection of the piano arrangements based on Robert le diable. Among them, 16 pieces feature faithful statements of the operatic themes from Robert le diable, such as Ferdinand Beyer’s Bouquets de mélodies, No.3 Robert le diable, op.42, Georges Bull’s Le Miroir dramatique, choix de transcriptions faciles, and Émile Tavan’s Fantaisie pour piano sur Robert le diable, de G. Meyerbeer. See Chapter 3 Transcriber as translator for more details and analyses of these faithful transcriptions. Another 33 works are primarily characterised by elaborate treatments of the operatic materials, including Frédéric Kalkbrenner’s Souvenir de Robert le diable, de Meyerbeer; fantaisie brillante pour le pianoforte, op. 110, Sigismund Thalberg’s Fantasia sur Meyerbeer’s Robert le diable, op.6 and Liszt’s Réminiscence de Robert le diable. See Chapter 4 Transcriber as creator and Chapter 5 Transcriber as narrator for more discussions of these opera fantasias. In addition to piano solo arrangements, composers such as Carl Czerny, Édouard Wolff, Ferdinand Beyer, and Sydney Smith also composed piano duets based on the opera in the 19th century. However, the piano duet is not a focus of this thesis. See Appendix 1 for the piano duets based on Robert le diable.
30 Sutton, Piano and Opera, 46-58.
31 Ibid.
32 Adolfo Fumagalli, Grande Fantaisie pour la main gauche sur Robert le diable, de Meyerbeer; Frédéric Kalkbrenner, Souvenir de Robert le diable, de Meyerbeer, fantaisie brillante pour le pianoforte, op. 110; Sydney Smith, Robert le diable, fantaisie dramatique pour piano sur l’opéra de Meyerbeer, op. 78.
usages. Liszt’s arrangement based on Robert le diable is a case in point. This piece was first performed by Liszt at the Hamburg Festival in 1841 with the title Fantaisie pour piano sur des motifs de Robert le diable. Later in the same year, Schlesinger published this work as Réminiscence de Robert le diable, Valse Infernale. He replaced the original fantaisie with réminiscence for marketing this work to the public probably with Liszt’s approval.\footnote{33} However, an advertisement for the same piece in the Gazette bore the title Fantaisie brillante sur des motifs de Robert le diable de Meyerbeer, and another advertisement publicised the piece with the heading Grand Fantaisie.\footnote{34} The diversity and inconsistent usage of the titles poses a challenge to examine this repertoire, since it is difficult to employ an explicit and consistent terminology when analysing piano arrangements based on Robert le diable. Thus, in this section, the different terms such as arrangement, transcription, and fantaisie will be particularly examined and clarified.

An arrangement might be described as ‘any piece of music based on or incorporating pre-existing material’.\footnote{35} To demonstrate the different practices of reworking original tunes, Malcolm Boyd suggests distinguishing ‘between the purely practical arrangement, and the more creative arrangement’.\footnote{36} As he explains:

The word may be taken to mean either the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium. In either case some degree of re-composition is usually involved, and the result may vary from a straightforward, almost literal transcription to a paraphrase, which is more the work of the arranger than of the original composer.\footnote{37}

Boyd’s definition indicates that the term ‘arrangement’ acts as an umbrella term, involving a range of different transcribing practices. During the transfer between the source text and the targeted medium, a certain degree of re-composition is executed by the composer-arranger, reaching a result between two poles: literal transcription

\footnote{33} Liszt tended to employ a similar technique of recurring motif in his opera fantaisies entitled réminiscence, such as his Réminiscences de La juive in 1835, Réminiscences de Norma and Réminiscence de Robert le diable in 1841. For the examination of recurring motifs in Réminiscences de La juive and Réminiscences de Norma, see Suttoni, Piano and Opera, 255-57, 298-308. For the discussion of recurring motifs in Réminiscence de Robert le diable, see the later part of this section and Chapter 5 Transcriber as narrator for more details.

\footnote{34} Suttoni, Piano and Opera, 34-35.


\footnote{36} Ibid.

\footnote{37} Ibid.
at the one end and free paraphrase at the other, which both subordinate to the hypernym ‘arrangement’. However, Boyd does not illustrate further the different levels of re-compositions in a transcription and a paraphrase separately.

Boyd’s dichotomous classification of the term ‘arrangement’ is also echoed by Kara Dine and Derek Watson, who especially concentrate on Liszt’s arrangements. According to Dine:

Coexisting under the general umbrella term of arrangement, transcription and paraphrase lie at the opposite ends of the spectrum: transcription is a literal reworking of the original, while paraphrases are freer adaptations.\(^{38}\)

Watson also divides Liszt’s arrangements into two categories, ranging from free treatments of the source text, primarily operatic *fantaisies, réminiscence, paraphrase* as well as *illustration*, to stricter arrangements such as transcription and *partition de piano*. However, in contrast to Dine, who regards transcription as a faithful representation of the original musical content, Watson stresses the creative essence embedded within transcription. Although this term falls under the category of a more faithful arrangement of the original work, Watson maintains that ‘the art of transcription is re-creation’ rather than a note-for-note copying of the original tune.\(^{39}\)

A literal strategy for transcribing an orchestral work into a keyboard piece, from Watson’s perspective, probably results in a monochromatic acoustic expression in terms of the new medium, thus bringing a less artistic interpretation of the source text.\(^{40}\)

Though Boyd, Dine and Watson all define ‘arrangement’ dichotomously, they do not illustrate each branch in depth. Their conflicting views on the nature of the term ‘transcription’ necessitates even more interrogation of this term, to clarify further the balance between faithfulness to the original musical content, and the creativeness of the transcriber. Before continuing to classify the discrepancies between the terms used for opera-based works, it is perhaps more fruitful to examine the nomenclature used when composers either faithfully transcribe or freely paraphrase original tunes. In addition to the dichotomous classification of opera-based works, another category

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\(^{38}\) Kara Dine, ‘Musical Arrangements and Questions of Genre: A Study of Liszt’s Interpretive Approaches’ (Ph.D. Diss. University of North Texas, 2010), 16.


\(^{40}\) *Ibid.*
of arrangements lies between the above-mentioned two branches, but is difficult to categorise because it shares the characteristics of both embrancments. It might involve a literal statement of the original theme in a homophonic texture, but also contains embellishments of the chosen themes and self-composed sections, such as introduction, transition, and coda, making this category different from either a literal transcription or an elaborate *paraphrase*. In the following section, the nomenclature of different categories will be examined, ranging from a faithful statement of the original musical content, a freer and elaborate re-composition of the source text, to a category between those two embrancments.

The exact definition of the term ‘transcription’ is contested. Evlyn Howard-Jones regards transcription as ‘a recreation or making-over with regard to their imaginative and creative content’. ⁴¹ Rather than a faithful transference of notes to a new medium, Howard-Jones considers that a transcription represents ‘a new conception or recreation of the idea’ in terms of the new medium. ⁴² However, Stephen Davies presents an opposing viewpoint. According to him, a transcription, on the one hand, should ‘adequately resemble and preserve the musical content of the original work’, and, on the other hand, is adapted appropriately in the new medium. ⁴³ He also argues that a transcription ‘achieves greater faithfulness to the musical contents’ than an arrangement or a variation does. ⁴⁴

Neither Howard-Jones nor Davies defines transcription in a comprehensive manner. Their definitions differ from each other primarily in terms of the degrees that composer-arrangers are faithful to the original musical content. In the process of transcription, Davies maintains a literal representation of the chosen themes, where an arrangement consists of a reduction of the operatic materials into a single medium of piano, resembling a word-for-word translation. In contrast, Howard-Jones treats transcription as a creative transference between the source text and the target text. The original operatic materials should be fitted into the pianistic setting in a creative and proper manner, making the arrangement more suited to the instrument for which the piece is being adapted. Thus, some alterations to the source texts may be

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⁴² Ibid., 308.
⁴⁴ Ibid., 218.
made, including the changes of the texture, thematic embellishments, as well as the framing additions of new sections, such as an introduction, linking passages and coda.

These two concepts of transcription are also reflected in the piano arrangements based on *Robert le diable*. As demonstrated in subsequent chapters, almost every arrangement involves a faithful restatement of the themes from *Robert le diable*, ranging from an elaborate concert *fantaisie* composed by Thalberg to a faithful transcription composed by Ferdinand Beyer. In these works, transcription could serve as the basis for thematic variation and development in a virtuosic opera *paraphrase*, or cover the entire faithful arrangement. For the latter category, 16 composers represent Meyerbeer’s original musical substance by employing a relatively literal strategy. Most of them are lesser-known composers, such as Félix Fourdrain, Henri Cramer, George Bull and Eugène Thuillier. Cramer faithfully restates seven different excerpts from the opera, reflecting the literal representations in Davies’s viewpoints on transcription. Other composers such as Émile Tavan and Eugène Thuillier make some alterations in terms of tonality, texture, tempo and structure to fit the chosen operatic themes into the setting of a piano work. However, Ferdinand Dulcken and W. Cramer deal with the cavatina *Robert, toi que j’aime* with more freedom, featuring partial variations of the refrain and episodes, reflecting Howard-Jones’s creative conception of transcription.

In contrast to the transcriptions are more creative interpretations and re-compositions of the original operatic materials. These arrangements are ascribed various titles, including *paraphrase, réminiscence, fantaisie*, and *illustration*. From Alan Walker’s perspective, *paraphrase* equates to a ‘metamorphosis’ of the original musical materials. Thematically, a virtuoso can select a single theme or combine

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46 Thalberg’s opera *fantaisie* features a creative interpretation of the themes chosen from *Robert le diable*, for more details of this work, see Chapter 4 Transcriber as creator, 131-145. Beyer’s transcription is a collection of highlights from the opera, featuring faithful representations of the chosen themes. For more details of this piece, see Chapter 3 Transcriber as translator, 95-115.
47 See Chapter 3 Transcriber as translator.
48 The name ‘Henri Cramer’ is probably a pseudonym. According to Fétis, this pseudonym was mainly used by Parisian publishers for the authorship of piano works based on popular operas from 1850 to 1910 and ‘it is impossible to tell the real provenance’. See Mark Everist, *Mozart’s Ghosts: Haunting the Halls of Musical Culture* (Oxford: Oxford University Press, 2012), 99. For more details of this work, see Chapter 3 Transcriber as translator.
49 For the analyses of these works, see Chapter 3 Transcriber as translator.
50 For more details of the analyses of these two works, see Chapter 3 Transcriber as translator.
different operatic tunes in a *paraphrase*. Musically, the chosen tunes tend to be freely reworked by a virtuoso through either variation or ornamentation in order to give the audience ‘an aerial view of the composition’.

52 Pieces of this category are mainly composed by 19th-century renowned virtuosos like Kalkbrenner, Thalberg and Liszt. By composing and performing this repertory, they displayed their extraordinary virtuosity to dazzle their audience in either salons or public concert halls.

However, there are still subtle discrepancies between the terms like *paraphrase*, *fantaisie* and *réminiscence*. *Réminiscence* is a case in point, particularly in terms of those composed by Liszt.

54 In his study of Liszt’s *Réminiscences de Don Juan*, Charles Rosen highlights that the title ‘must be taken not as a series of isolated memories but as a synoptic view of the opera’, in which the dramatic connotations of the chosen themes are interrelated.

55 Besides the *Réminiscences de Don Juan*, Liszt also indicates a dramatic reinterpretation of the original opera in his *Réminiscences de Robert le diable* (1841). In this piece, Liszt focuses on *La Valse Infernale* by not only stating it completely, but also alternating it with another two themes from *Quand tour nos chevalliers* in Act II and *Air de Ballet No. 2* in Act III, which are both related to the demonic character Bertram in the opera.

56 This strategy, to some extent, resembles the ‘reminiscence motif’ primarily employed in late 18th-century operas. It denotes ‘a theme, or other coherent musical idea, which returns more or less unaltered, as identification for the audience to signify recollection of the past by a dramatic character’.

57 However, in comparison with opera-based works composed by Liszt, the recurring themes tend to be reworked elaborately so as to display a composer-arranger’s skill. Undeniably, not every opera-based work with the title of *réminiscence* features a thematic recurrence and implies a dramatic significance.

Anton Strelezki’s *Réminiscence de l’opéra Charles XII* is a case in point—it simply

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52 Ibid.
53 For the opera *fantaisies* written by the virtuosos, see Chapter 4 Transcriber as creator.
54 In Liszt’s arrangements of operatic works, seven pieces bear the title of *réminiscence*, including *Réminiscence de La Juvie*, *Réminiscence de Lucia di Lammermoor*, *Réminiscence de I Puritani*, *Réminiscence de Lucrezia Borgia*, *Réminiscence de Robert le diable*, *Réminiscence de Don Juan*, *Réminiscence de Norma*, and *Réminiscence de Boccanegra*.
56 For the analysis of this work, see Chapter 5 Transcriber as narrator, 196-204.
57 The ‘reminiscence motif’ was mainly employed in late 18th-century operas, where the reoccurrence of a motif usually suggested the recalling of a dramatic character to remind the audience of them, such as the reappearance of *Se vuol ballare* in Mozart’s *Le nozze di Figaro*, acting to emphasise Figaro’s angry response to Count Almaviva’s ploy on Susanna. See Arnold Whittall, ‘Reminiscence motif’, *Grove Music Online*, accessed 18 September 2016, http://www.oxfordmusiconline.com.
features a faithful reduction of the operatic excerpts without a specific thematic recurrence.

Of the piano arrangements based on Robert le diable, 18 pieces bear the title of fantaisie—equating to almost one third of the entire body of work. However, opera fantaisie is a problematic title for an opera-based work. Its usage is not consistent. According to Alicia Levin, the 19th-century opera fantaisie ‘poses a challenge in terms of its origins, its structure, and even its identity as a genre’. The Grove Dictionary of Music and Musicians only provides a brief introduction to opera fantaisie under the entry for ‘paraphrase’: ‘in the 19th century the “Paraphrase de Concert”, sometimes called “Réminiscences” or “Fantaisie”, was a virtuoso work based on well-known tunes, usually taken from popular operas’. This definition, though clarifying the basic features of an opera fantaisie, is still ambiguous because not every fantaisie can be truly regarded as a paraphrase. For instance, Émile Tavan and Eugène Thuillier both designated their arrangements as Fantaisie pour piano sur Robert le diable, but they are actually literal statements of the chosen themes rather than virtuosic paraphrase of the source text.

Due to the problematic use of the term ‘opera fantaisie’ in the title of opera-based works, scholars like Suttoni and Levin suggest a more descriptive means of defining this term, instead of ‘a strict etymological classification’. Suttoni, for instance, puts forward three key factors for identifying an opera fantaisie: Firstly, it should be based on one or more operatic themes; secondly, it should be well structured into different sections; and finally, an opera fantaisie may involve thematic variations or may not. Suttoni outlines the definition in an open-ended manner to satisfy the variability of opera fantaisie, ranging from thematic choice to musical treatments. However, his definition covers a wide range of operatic arrangements, even involving literal transcriptions, which is actually opposed to freer and elaborate arrangements of operatic excerpts. Levin further develops Suttoni’s paradigm by adding that opera fantaisies ‘exist in published form, and they exhibit a set of aesthetic values that may

58 See Appendix 2: Keyboard arrangements based on Robert le diable.
61 See Chapter 3: Transcriber as translator for more details of the works composed by Émile Tavan and Eugène Thuillier.
62 Suttoni, Piano and Opera, 35.
63 Ibid.
run counter to contemporary musical ideals but that embody the concurrent aesthetic characteristics of 19th-century French and Italian opera.\textsuperscript{64} Unlike Suttoni who evaluates this term solely from a musical perspective, Levin regards opera \textit{fantaisie} as a means to interpret the aesthetic connotations embedded within 19\textsuperscript{th}-century French and Italian operas. However, with the lack of singers, orchestration, dramaturgy and spectacle, the extent to which an opera \textit{fantaisie} demonstrates the aesthetic characteristics of a \textit{grand opera} is questionable.

Though Suttoni and Levin attempt to provide applicable parameters to define an opera \textit{fantaisie}, both of their criteria are inadequate for identifying this term in a 19\textsuperscript{th}-century context due to its variety of thematic choice, compositional strategies and quality. Moreover, in contrast to Levin’s perspective, not every opera \textit{fantaisie} was published or scrupulously structured in the 19\textsuperscript{th} century. In fact, opera \textit{fantaisies} in the early 19\textsuperscript{th} century primarily featured improvisational characteristics and did not simply exist in print alone, especially those composed by Johann Nepomuk Hummel. As he declared in 1829:

I endeavored to ground my Fantasia on the flow of my own ideas, as also, occasionally to weave among them some known Thema or subject, less with a view to vary it, than to elaborate and to exhibit it, quite freely and on the spur of the moment, under various shapes, forms, and applications, either in the strict or free styles.\textsuperscript{65}

Hummel’s statement also echoed the definition of ‘\textit{fantaisie}’ given by Heinrich Christoph Koch in the early 19\textsuperscript{th} century, who particularly emphasised the creativity and freedom of composers in writing this repertory—in which they neither limited themselves to a specific form nor tonality, neither a tempo nor a character, but displayed their musical ideas imaginatively.\textsuperscript{66} In the examination of the opera \textit{fantaisies} based on \textit{Robert le diable}, only three opera \textit{fantaisies} composed by Michel Floret, Émile Tavan, and Eugène Thuillier are featured with faithful transcriptions of the chosen themes, the rest of the works that entitled \textit{fantaisie} are embodied with free and elaborate treatments of the themes.\textsuperscript{67} Thus, in examining the arrangements

\textsuperscript{64} Levin, \textit{Seducing Paris}, 146.
\textsuperscript{65} Johann Nepomuk Hummel, \textit{A Complete Theoretical and Practical Course of Instructions on the Art of Playing the Piano Forte}, vol. 3 (London: T. Boosey, 1829), 74.
\textsuperscript{66} Heinrich Christoph Koch, \textit{Musikalisches Lexikon}, 2 vols (Frankfurt am Main: Verlag, 1802).
\textsuperscript{67} For the opera \textit{fantaisies} composed by Michel Floret, Émile Tavan, and Eugène Thuillier, see Chapter 3
of Robert le diable, I will confine the term opera fantaisie to the works featured with elaborate treatments and paraphrase of the operatic themes, involving a combination of different compositional strategies, such as variation, ornamentation of themes, self-composed materials and thematic development.\textsuperscript{68}

Concerning other relevant terms to opera fantaisie, Czerny particularly clarified them, such as \textit{grand fantaisie}, \textit{pot-pourri} and \textit{caprice}. For \textit{grand fantaisie}, Czerny suggested a virtuosic reworking of the original musical contents, which must be brilliant and challenging in performance.\textsuperscript{69} In the arrangements based on Robert le diable, the three pieces that bear the title of \textit{grande fantaisie} composed by Melchior Mocker, Henri Rosellen and Adolfo Fumagalli, are all well-structured and featured with representations of different themes in a florid manner, particularly in the piece written by Fumagalli, which is a virtuosic composition for left-hand performance.\textsuperscript{70} According to Czerny, the term \textit{pot-pourri} represented a more inventive interpretation of the operatic tunes:

The composer must sufficiently bring into operation his peculiar gift and invention, both as regards variations, connecting passages and embellishments, as well as the ingenious and suitable connection of the numerous subjects; so that this species, when successful, must by no means be deemed insignificant.\textsuperscript{71}

Nevertheless, the majority of \textit{pot-pourris} in the 19\textsuperscript{th} century were actually medleys of operatic highlights. Henri Cramer’s \textit{pot-pourri} of Robert le diable is a case in point.\textsuperscript{72} It features a combination of ten different popular excerpts from the original opera.\textsuperscript{73} According to Camille Saint-Saëns, except for Liszt’s opera-based works, operatic themes in an ordinary 19\textsuperscript{th}-century \textit{pot-pourri} tended to ‘serve as a pretext for arabesques, festoons, and astragals’, and, as a result of which the piece descended

\begin{footnotesize}
\begin{itemize}
\item Transcriber as translator. See Chapter 4 Transcriber as creator for more details of the elaborate opera \textit{fantaisies} based on Robert le diable.
\item For more discussions of these compositional strategies, see Chapter 4 Transcriber as creator.
\item Carl Czerny, \textit{The School of Practical Composition}, op.600, trans. John Bishop, vol. 3 (London, 1848), 86.
\item See Chapter 4 Transcriber as creator for more details of these works in the 19\textsuperscript{th} century.
\item \textit{Ibid.}, 88-89.
\item Cramer’s work is the only one entitled \textit{pot-pourri} in the keyboard arrangements based on Robert le diable.
\item The ten chosen themes are as follow: Overture, Ballade: \textit{jadis regnait en Normandie} in Act I, \textit{Sicilienne} in Act I, \textit{Quand je quitte la Normandie} in Act III, \textit{La Valse Infernale} in Act III, \textit{Va dit-elle, va, mon enfant} in Act I, Isabelle’s whole cavatina Robert, \textit{Toi que j’aime} in Act IV, \textit{Air de Ballet No.2} in Act III, \textit{Mon fils, ma tendresse assidue} in Act V, and \textit{Versez à ta trêve pleine} in Act I. This work primarily features Cramer’s transcriptions of the highlights from Robert le diable, without any inventive treatments or self-composed passages. Thus, Czerny’s emphasis of a transcriber’s creative interpretation of the source text in a \textit{pot-pourri} seems problematic in Cramer’s composition. Similar to opera fantaisie, the definition of \textit{pot-pourri} is also hard to pin down for its inconsistent usages in opera-based works.
\end{itemize}
\end{footnotesize}
into ‘trivialisities and platitudes’.\textsuperscript{74} With respect to 	extit{caprice}, Czerny regarded it as ‘nothing more than a \textit{fantaisie}', but was mainly characterised by humorous characteristics.\textsuperscript{75}

Overall, the classification and definition of opera-based works is not simply a matter of faithful transcription versus freer paraphrase, since the practice of arranging the source text varies from piece to piece, and the arranging strategies employed by the composer-arrangers are diverse. A fixed dichotomous classification of this repertory, therefore, is less fruitful and does not demonstrate all the possible variables in the creation of opera-based works. The following table aims to establish a terminological framework for opera-based works, illustrating the above-mentioned different classifications of arrangements. Five different arrangements have been chosen to demonstrate the different terms used, and the varying procedures and thematic treatments in piano arrangements of \textit{Robert le diable}. The leftmost column lists the arrangement with the most faithful statements of the original themes, while the rightmost column lists an arrangement with a more elaborate and inventive treatment of the source. From left to right, the arrangements gradually and increasingly move away from the source texts both musically and dramatically. The pieces given in Table 1.1 will be further illustrated and examined in the following chapters.

Table 1.1: Selected arrangements based on \textit{Robert le diable}.

<table>
<thead>
<tr>
<th>Literal transcriptions</th>
<th>Arrangements between literal transcriptions and freer paraphrases</th>
<th>Freer paraphrases</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henri Cramer: \textit{Mélange sur Robert le diable}</td>
<td>George Bull: \textit{Le Miroir dramatique, choix de transcriptions faciles pour piano, no. 4}</td>
<td>W. Cramer: \textit{Air de grâce de Robert le diable de G. Meyerbeer}</td>
</tr>
<tr>
<td></td>
<td>W. Cramer: \textit{Réminiscences de Robert le diable}</td>
<td>Franz Liszt: \textit{Réminiscences de Robert le diable}</td>
</tr>
<tr>
<td></td>
<td>Sigismund Thalberg: \textit{Fantasia on Meyerbeer's Robert le diable. Op.6}</td>
<td></td>
</tr>
</tbody>
</table>


\textsuperscript{75} Czerny, \textit{The School of Practical Composition}, 89.
1.2 Previous research on keyboard operatic pieces

As a crucial agent of 19th-century musical culture, keyboard operatic arrangement is worthy of more attention and careful scrutiny. However, while numerous scholarly inquiries concentrate on Liszt’s keyboard arrangements of operatic works, very little academic literature exists on arrangements of Robert le diable.76 In fact, even for Liszt’s Réminiscences de Robert le diable, only Kenneth Hamilton and Charles Suttoni have discussed this piece in their theses.77 The methodologies developed by scholars for their studies of Liszt arrangements, however, are very useful when exploring and analysing other composer-arrangers’ pieces in this repertory. The first study of Liszt’s opera fantaisies and transcriptions can be found in a three-volume study of Liszt’s compositions by Lina Ramann in the 19th century.78 In the 20th century, scholars such as Ferruccio Busoni, Barbara Crockett, Kenneth Hamilton, Derek Watson and Charles Rosen also embarked upon studies of Liszt’s arrangements based on operas.79 They continue to be held in high regard in current scholarship—recent publications include Jonathan Kregor’s Liszt as Transcriber in 2010, and a book written by Michael Saffle.80

Studies of Liszt’s operatic arrangements vary in scope and methodology. Scholars like Busoni, Schenkman, and Rosen only concentrated on a single Liszt opera fantaisie, which inevitably provided a limited, and at times misleading picture of Liszt’s operatic arrangements,81 especially not all of the opera-based works in the

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78 Lina Ramann, Franz Liszt als künstler und Mensch (Leipzig, 1880-1894).
81 These three scholars shed light on different opera fantaisies composed by Liszt. Writing in the 1920s, Busoni presented a balanced study of both Mozart’s Don Juan and Liszt’s opera fantaisie based on that opera. He proclaimed audaciously that this work should be regarded as a ‘pianistic summit’ and that it should be obligatory for every pianist to learn it. The significance of this piece resonated until the end of the century. Rosen also examined this same opera fantaisie in his study of the 19th-century musical culture. Following the same track as Busoni, Rosen highly regarded Liszt’s Réminiscences de Don Juan, especially in terms of its dramatic connotations.
19th century were as difficult as Liszt’s opera fantaisies. A large number of operatic arrangements were targeted at the amateur market and featured simpler techniques than Liszt’s opera fantaisie. Other scholars provided more of a brief overview of Liszt’s arrangements, rather than focusing on a single work, ranging from Liszt’s transcriptions of symphonic works composed by Beethoven and Berlioz, and arrangements of Schubert’s Lieder, to opera fantaisies based on operas written by Mozart, Rossini, Bellini, Donizetti, Verdi and Wagner. Significant scholars in this category include Derek Watson, David Wilde, Michael Saffle and Philip Friedheim. Similarly, Wilde, Friedheim and Watson examined Liszt’s creative compositional strategies through different musical illustrations, but none of them provided any in-depth inquiries of the whole corpus of Liszt’s opera fantaisies.

Jonathan Kregor undertook a significant academic investigation of Liszt’s arrangements. Like Watson, Wilde and Friedheim, Kregor also examined different categories of Liszt’s arrangements, involving arrangements of symphonic works composed by Berlioz and Beethoven, transcriptions based on Schubert’s Lieder as well as arrangements based on Wagner’s operas. However, in contrast to existing

He maintained that Liszt ‘brings out a new significance’ by combining different excerpts from the original opera. However, it is undeniable that both Busoni and Rosen merely brushed the surface of Liszt’s opera fantaisie by analysing a single piece. Differently, Schenkmna primarily studied the musical and structural strategies that Liszt employed in his Reminiscences de Norma, which also influenced Wagner’s composition of Tristan und Isolde in the 19th century. See Ferruccio Busoni, ‘Mozart’s Don Giovanni and Liszt’s Don Juan Fantasy’, in The Essence of music and other papers, 89-95; Charles Rosen, The Romantic Generation, 528-541; Walter Schenkman, ‘Liszt’s Reminiscences of Bellini’s Norma’, 55-64.

82 This is especially true for the transcriptions discussed in Chapter 3, such as Ferdinand Beyer’s Bouquets de mélodies op.42 Robert le diable No.3, and Félix Fourdrain’s Robert le Diable. G. Meyerbeer Fontaine brilante pour piano. For more details of these works, see Chapter 3 Transcriber as translator. Suttoni examines the recreational role of this category of arrangements in the 19th-century amateur market. See Suttoni, Piano and Opera, 46-52.


84 Watson only discussed a limited number of Liszt’s operatic arrangements and attached more importance to illustrating Liszt’s compositional strategies in rewriting operatic excerpts from Rossini’s Erminie, Mozart’s Don Giovanni and Bellini’s Norma, etc. From his perspective, the variety of Liszt’s compositional devices ensures that his operatic arrangements never ‘descend into pot-pourri’. See Watson, Liszt, 201-202; Wild particularly examined Liszt’s orchestral writing style in operatic arrangements. He analysed Liszt’s fantasias based on Bellini’s Norma and Wagner’s Tannhäuser—see David Wilde, Transcriptions for Piano, 168-201; Friedheim investigated Liszt’s creative reworking of the other composers’ music, including Berlioz’s Symphonie fantastique, Schubert song transcriptions, as well as several operatic arrangements based on operas composed by Wagner, Mozart and Bellini. Similar to Wilde, Friedheim in particular shed light on how Liszt created orchestral effects through the single medium of piano in his arrangements. See Philip Friedheim, ‘The Piano Transcriptions of Liszt’, 83-96; Different from Watson, Wilde and Friedheim, Saffle first reviewed the tradition of fantasie in the late 18th and early 19th century, and interrogated how the development of fantasie influenced Liszt’s compositional style, especially in his compositions such as symphonic poems, sonatas and operatic arrangements. See Michael Saffle, ‘Liszt and the Traditions of the Keyboard Fantasy’, 151-185.

85 In contrast to Wilde, Friedheim and Rosen’s discussions of operatic arrangements, Kregor primarily focused on Liszt’s arrangements based on Wagner’s operas, which Liszt rewrote the operatic themes into both accessible and virtuosic pieces targeted at either publicising or domesticating Wagner’s operas. See Kregor, Liszt as Transcriber,
academic literature, Kregor provided an insightful interpretation of Liszt’s arrangements by drawing upon discourses surrounding translation theory in the 19th century, such as paraphrase and parody.\textsuperscript{86} He then demonstrated that Liszt gradually evolved from a 19th-century ‘translator’ in transcribing Berlioz’s \textit{Symphonie fantastique} to a ‘violator’ in recomposing Wagner’s opera, which was particularly demonstrated in the case study of the arrangement based on the \textit{Tannhäuser} Overture.\textsuperscript{87} From the perspective of Kregor, Liszt tended to erase Wagner’s imprint and made himself more visible as a composer in the arrangement of \textit{Tannhäuser} Overture: ‘...through their accumulative force, the small modifications and additions that Liszt made to Wagner’s music in fact erode Wagner’s presence while reinforcing Liszt’s’.\textsuperscript{88} Kregor also aimed to re-evaluate Liszt’s arrangements in the historical and cultural context of the 19th century, exploring them in terms of their political, cultural and creative significance.

Michael Saffle’s recently published \textit{The Music of Franz Liszt} is a comprehensive and thorough study of Liszt’s compositions.\textsuperscript{89} Rather than focusing on the social and political circumstances in which Liszt lived, as previous research has done, Saffle, based on an empirical approach, re-interrogates Liszt’s compositional practices by analysing more than 100 musical examples.\textsuperscript{90} Particularly, in the investigation of Liszt’s arrangements and opera-based works, Saffle demonstrates how Liszt inherited the musical legacy of late-18th- and early-19th-century fantasy and creatively employed it in his own compositions, such as \textit{Réminiscences de la Juive} and \textit{Réminiscences de Don Juan}.\textsuperscript{91} Even in Liszt’s more literal transcriptions of Bach’s organ works, Saffle argues that ‘Liszt remained a re-composer, not simply a transcriber or arranger, throughout his life’.\textsuperscript{92} With a critical interrogation of fidelity, appropriateness, purpose, reception of Liszt’s transcriptions, Saffle proclaims that Liszt’s ‘voice can be heard in everything he worked on’.\textsuperscript{93} However, although Saffle gives an insightful interpretation of Liszt’s compositions, he does not focus in detail

\textsuperscript{86} Kregor, \textit{Liszt as Transcriber}, 12-19.
\textsuperscript{87} Ibid., 179.
\textsuperscript{88} Ibid.
\textsuperscript{91} According to Saffle, Liszt’s innovative treatments of the fantasy include thematic transformation, sequential repetitions, suggestions of ‘double-function’ sonata form and musical programism. See Saffle, \textit{The Music of Franz Liszt}, 58.
\textsuperscript{92} Saffle, \textit{The Music of Franz Liszt}, 123.
\textsuperscript{93} Ibid.
on Liszt’s opera-based works but, rather, provides a general overview of this repertory and analyses fewer than ten pieces in depth.

Other academic responses to Liszt’s operatic arrangements can be found in the form of 20th-century doctoral dissertations. These studies examined different opera fantaisies composed by Liszt and focused on a range of different features from compositional strategies, gestures of performance, and dramatic connotations to the historical context of this repertoire. Unlike Yoon Ju Lee, Barbara Crockett and Axel Schmitt, who illustrated a limited scope of Liszt’s operatic arrangements, Kenneth Hamilton implemented a more thorough study of this repertory in 1989. In his thesis, Hamilton particularly traced the compositional and pianistic development of Liszt’s operatic arrangements. To illustrate this repertoire in a broader historical context, Hamilton also examined Liszt’s contemporary competitor Thalberg, whose influence and interaction with Liszt affected Liszt’s compositional strategies in the 1830s and 1840s. As well as examining the most famous opera fantaisies written by Liszt, intriguingly, Hamilton also probed and elucidated some unpublished operatic arrangements such as Liszt’s fantaisie based on Mercadante’s Il giuramento, which were of great significance in clarifying the undeserved obscurity in Liszt’s oeuvre.

Distinct from the above-mentioned scholarships that focused on Liszt’s operatic arrangements, Charles Suttoni provided a broader context of the 19th-century opera-based works in his 1973 doctoral thesis, which remains the most complete and

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95 Yoon Ju Lee primarily concentrated on Liszt’s arrangements based on Mozart’s Don Giovanni and Gounod’s Faust. Lee paid more attention to Liszt’s compositional procedure and further examined those two arrangements from the perspective of performance. Crockett provided a wider exploration of this repertoire through Liszt’s arrangements based on Wagner’s operas along with another three opera fantaisies based on Bellini’s Norma, Sonnambula and Mozart’s Don Giovanni. These three pieces, from his perspective, are the most extraordinary representatives of this repertoire. Axel Schmitt, in stead of shedding light on Liszt’s compositional styles as Lee and Crockett did, attached more significance to Liszt’s reinterpretation of the original dramaturgy through the case study of Réminiscences de Don Juan. Intriguingly, Schmitt not only compared this arrangement with the original opera, but also with the literary works written by Lord Byron and E. T. A. Hoffmann, which are both relevant to the character of Don Juan.


97 Hamilton particularly examined Liszt’s fantaisie based on Mercadante’s Il giuramento in a broader social and cultural context in the 19th century. Not simply illustrating Liszt’s creative interpretation of Mercadante’s operatic materials, Hamilton also regarded this opera fantaisie as ‘diplomacy’, which extricated Liszt from the tricky dilemma—his serious criticism of La Scala and disparagement of the artistic appreciation of Italian audiences. See Hamilton, ‘Réminiscences of a Scandal—Réminiscences of La Scala’, 187-198.
comprehensive study of this repertoire to date. Following a commentary on the historical development of opera-based works, Suttoni illustrated the active influence of operatic arrangements on 19th-century musical life and primarily concentrated on opera fantaisies composed between 1830 and 1850. Suttoni discussed a large number of the 19th-century virtuosos—including the better-known Liszt and Thalberg, as well as those currently lesser-known such as Franz Hünten and Adolf von Henselt—and analysed their compositional devices. Suttoni’s research of the composers’ creative strategies posed a challenge to Rosen’s arguments about this repertoire 20 years later, who regarded Liszt as ‘the only true master of the opera fantasy’. However, Suttoni’s study is still limited to analytical aspects of this repertoire and he gives more emphasis to the examination of Thalberg and Liszt.

Both Mark Everist’s and Thomas Christensen’s studies shed light on operatic arrangements from the perspective of reception theory. In his investigation of the reception of Don Giovanni, Everist collected and examined keyboard arrangements based on three new productions of the opera in Paris in 1866. First, Everist compared these three versions of Don Giovanni in terms of the musical, poetic, dramaturgical and choreographic texts, before examining the operatic arrangements. Then he studied the repertory from iconographic and musical perspectives to explore how different composers reinterpreted Mozart’s operatic tunes as transcriptions, variations, dances and fantaisies. Christensen, however, primarily focused on domestic four-hand piano transcriptions based on symphonies of Beethoven and Haydn. According to Christensen, this repertory destabilised and blurred the geographical boundaries of traditional musical polarities ‘between symphonic and chamber repertories, professional and amateur music cultures, active and passive music acculturation, and even repertories gendered as masculine and feminine’. In the process of composing and performing the arrangements, Christensen argued that

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98 Suttoni, Piano and Opera.
100 In this study, Suttoni particularly catalogued the opera-based works of Thalberg and Liszt, and examined their most significant opera fantaisies. For his discussions of Thalberg’s opera fantaisies, see Suttoni, Piano and Opera, 151-208. Concerning the analyses of Liszt’s works, see Suttoni, Piano and Opera, 244-323.
103 Ibid, 92-128.
104 Christensen, ‘Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception’, 256.
the four-hand piano transcriptions altered the identity and restructured the consequent reception of the original masterly work.\textsuperscript{105}

The preceding research examined many different aspects of keyboard operatic arrangements in the 19\textsuperscript{th} century. However, except for Kregor, who discussed how Liszt made his role as a transcriber more visible, scarcely any scholars have addressed the question of how transcribers reflect their different compositional characteristics in the operatic keyboard arrangements. Roger Parker noted that arrangements of operatic works created 'what we might call a surplus of signature,'\textsuperscript{106} which included 'the dictates not of an authorial intention but of multiple (often vigorously competing) authorial intentions'.\textsuperscript{107} Operatic arrangements, ranging from literal transcriptions to virtuosic \textit{fantaisies}, therefore represent the varied and complicated 'surplus signatures' of different composers, which are worthy of more scholarly attention.

Therefore, this thesis aims not only to address this \textit{lacuna} in existing scholarly research by discussing currently lesser-known composers and their keyboard arrangements based on \textit{Robert le diable} from the 1830s to the 1880s, but it will also investigate how different 19\textsuperscript{th}-century transcribers inscribed their own compositional characteristics when reshaping opera-based works. In order to do so, this project, like Saffle's investigation of Liszt's compositions, will examine the different compositional strategies and thematic treatments of arrangements based on \textit{Robert le diable}, instead of solely demonstrating the political, social and cultural circumstances surrounding the creation of this repertory.

\section*{1.3 Methodology}

In order to have a specific overview of the transcribers and their piano arrangements based on \textit{Robert le diable} from the 1830s to the 1880s, the first step of the research methodology is to assemble relevant scores and composers. To examine this repertoire in the 19\textsuperscript{th}-century Parisian musical culture, I primarily compile the composers and their piano arrangements available from the Bibliothèque nationale de France. Besides, the international online database IMSLP is also researched, in

\begin{flushleft}
\textsuperscript{105}\textit{Ibid.}
\textsuperscript{106}Roger Parker, \textit{Remaking The Song} (Berkeley: University of California Press, 2006), 8.
\textsuperscript{107}\textit{Ibid.}
\end{flushleft}
order to have a broader context of this repertoire. Each source varies in terms of
the number of arrangements, transcribed instruments, composers as well as
publishation details. Thus, in the following sections, each dimension of the four aspects
will be considered in the keyboard arrangements located in both sources. A
comparison will also be made between the keyboard arrangements from these two
sources, especially in terms of the number of pieces, instruments, composers and
publication details.

1.3.1 Arrangements based on Robert le diable in each source

In the Bibliothèque nationale de France, 96 arrangements based on Robert le
diable can be found, composed for various instruments, including solo instruments
such as piano, flute, saxophone, horn, and clarinet, as well as ensembles such as
military bands, orchestras, or a solo instrument like violin, oboe, cello and flute with a
piano accompaniment. Of these 96 arrangements, keyboard works account for the
largest proportion with 49 pieces, including 40 solo piano works, 7 piano duets, a
piano duo featuring an eight-hand performance composed by Ange-Marie Auzende
(1850-1940), as well as a piano trio written by Edouard-Antoine Thuillier
(1841-1913). These keyboard arrangements vary from technically simpler pieces
composed for either recreational or pedagogical purposes, like Édouard Wolff’s La
jeune pianiste,110 to virtuosic fantasies primarily performed at salons or concert halls,
including pieces composed by Kalkbrenner, Thalberg, Liszt and Ludwig Schuncke.111
It is also notable that the piano arrangements located in the Bibliothèque nationale de
France were predominately published by Parisian publishing firms such as G.
Brandus et S. Dufour and M. Schlesinger, with the exception of three arrangements
published by German and British publishers.112

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108 The full name of IMSLP is The International Music Score Library Project, which is also known as the Petrucci
Music Library.
109 The full title of Auzende’s piano duo is Pas de cinq de Robert le diable de G. Meyerbeer, which was published by
Brandus in 1886. With regard to the piano trio, it is an arrangement in Thuillier’s 12 Fantaisies pour piano à six
mains, which was published by Benoît elder in 1896.
110 Édouard Wolff’s arrangement based on Robert le diable was included in his La jeune pianiste: ouvrage
délémentaire et progressif en 6 volumes, which was primarily targeted at young pianists for pedagogical purposes.
111 For more details of these pieces, see Chapter 4 Transcriber as creator and Chapter 5 Transcriber as narrator.
112 These three arrangements are as follow: Th. Oesten, Robert le diable: fantaisie de salon pour le piano, op.63
(London: Cramer, Beale, 1857); Émile Prudent (1817-1883), Robert le diable, de Meyerbeer, fantasie pour piano
sur l’air de grâce, op.38 (Mayence: les fils de B. Schott, 1860); Henry Martin, Opern: Album. Die schönsten Melodien.
IMSLP yielded a smaller number of arrangements based on *Robert le diable*—56 pieces can be found there in total. In addition to 28 solo piano works (which again comprised the largest proportion), arrangements were also composed for the guitar, harp, string quartet, clarinet duet, violin duet, as well as the piano with instruments like the cello, harp, flute, clarinet and cornet. Notably, Georg Jakob Strunz (1781-1852) is the only composer who arranged themes from *Robert le diable* for string quartet.\(^\text{113}\) The German composer and flautist Kaspar Kummer (1795-1870) as well as the French violinist and composer Ferdinand Gasse (1780-1840) are the only two composers who composed duets for clarinet and violin, respectively.\(^\text{114}\) Additionally, it is also worth noting that Christian Rummel (1787-1849) is the only composer who titled his arrangements as *Two Nocturnes on Robert le diable*, which were transcribed for clarinet and piano. The arrangements preserved in IMSLP were published by a range of different publishers and feature no particular emphasis on either Parisian or British publishing houses. Publishers include B. Schott’s Söhne in Mainz, G. Sennewald in Warsaw, A. M. Schlesinger in Berlin, and Maurice Schlesinger in Paris.

Table 1.2: Comparison of the arrangements based on *Robert le diable* in the two sources.

<table>
<thead>
<tr>
<th></th>
<th>BNF</th>
<th>IMSLP</th>
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<tbody>
<tr>
<td>Total number</td>
<td>96</td>
<td>56</td>
</tr>
<tr>
<td>For solo piano</td>
<td>40</td>
<td>28</td>
</tr>
<tr>
<td>For other instruments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Solo instruments such as flute, harmonie, horn, saxophone, clarinet, accordion;</td>
<td></td>
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<tr>
<td>Accompanied solo instruments such as violin, flute, cello, horn, oboe and bassoon (with piano accompaniment);</td>
<td></td>
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<tr>
<td>Solo instruments such as guitar and harp; Piano with solo instruments like cello, cornet, flute, harp, and violin; Duets for clarinet or violin; Ensembles such as a cello concerto;</td>
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\(^{114}\) Kaspar Kummer composed a clarinet duet based on *Robert le diable*, which is in his *3 Duos concertans sur des motifs des opéras*, op.107. Ferdinand Gasse transcribed the operatic themes into a violin duet, which was entitled *Airs de Robert le diable, 4 suites.*
Introduction

<table>
<thead>
<tr>
<th>Ensembles such as a military band, orchestra; Other instrumental combinations: Violin, piano and organ; mandolin and piano or guitar; flute and oboe or two flutes with the accompaniment of a piano or orchestra; two violins, viola, and bass and flute or flageolet.</th>
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<tbody>
<tr>
<td>clarinet concerto, string quartet.</td>
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</table>

| Publication | 93 pieces published by Parisian firms, such as G. Brandus et S. Dufour and M. Schlesinger; 3 arrangements published by German and British publishers. |
| --- |
| Various publishing houses, without particular emphasis on either Parisian or British publishers. |

1.3.2 Arrangements preserved in both sources and only one location

Of the arrangements located in the Bibliothèque nationale de France, 14 pieces have also been found in IMSLP, all of which were published by Parisian publishing houses such as G. Brandus et S. Dufour, Brandus and Maurice Schlesinger.\(^{115}\) Each arrangement is associated with piano, involving solo piano, flute or violin with a piano accompaniment and an instrumental combination of piano, violin and harmonie. Similarly, the 14 pieces were primarily composed by lesser-known

composers, such as Delphin Alard (1815-1888), Adolfo Fumagalli (1828-1856), Giuseppe Gariboldi (1833-1905), as well as Amédée Méreaux (1802-1874), who composed two arrangements based on Robert le diable for solo piano and a combination of piano, violin and harmonie.\textsuperscript{116}

In addition to arrangements found in both sources, there are also works solely found in each location. Over half of the arrangements based on Robert le diable are found only in the Bibliothèque nationale de France (70 out of 96 pieces in total). Keyboard arrangements still account for the largest proportion of these pieces, including 21 solo piano works, seven piano duets and one piano trio solely located at this place. These were mostly composed by lesser-known composers, such as Ferdinand Beyer (1803-1864), George Bull (1827-1903), Félix Fourdrain (1880-1923), Ludwig Schuncke (1810-1834), etc. Most of these arrangements were published by Parisian publishers, such as Brandus et Dufour and M. Schlesinger,\textsuperscript{117} with the exception of four pieces, three of which were published by German publishers and the fourth by a British publishing company, Cramer, Addison & Beale.\textsuperscript{118}

There are 30 pieces preserved solely in IMSLP, constituting just over half of the arrangements found in this location (56 pieces in total). Apart from two keyboard arrangements composed by Czerny,\textsuperscript{119} the rest of the arrangements were primarily written by lesser-known composers of the 19th century, including Henry Maylath (1827-1883), Maurice Strakosch (1825-1887), Theodor Kullak (1818-1882), and Aleksander Pohlens (1793-1859), to name a few. Among these arrangements, 14 pieces, approximately half of the whole amount, are composed for solo piano. It is notable that Aleksander Pohlens, a Polish virtuoso of contrabassoon and a composer of dances, is the only composer in these two sources who rewrote Meyerbeer's

\textsuperscript{116} The two arrangements composed by Amédée Méreaux are Grand Caprice concertant sur l'opéra Robert le diable de G. Meyerbeer, op.65 and Variations brillantes pour le piano forte sur la marche du tournoi dans Robert le diable de G. Meyerbeer, op.32. The former piece was composed for a combination of piano, violin and harmonie, while the latter work was arranged for solo piano performance.

\textsuperscript{117} The Parisian publishing companies include G. Brandus et S. Dufour; Brandus, Brandus et Cie; Brandus, Dufour et Cie; Deiss et Crépin; C. Laigerot; Evette et schaeffer; Gautrot aîné; Tilliard; Marguerita; F. Tournier et P. Goumas; P. Goumas; Maurice Schelvinger; P. Goumas; H. Lemoine; L. Bonnelond; Souchet; A. Lamotte; Philipp; Elder Benoit; P. Goumas et Cie.; J. Meissonnier Jr.; Aulagnier; Benot elder; P. Maquet; etc.

\textsuperscript{118} The three German publishing companies are les fils de B. Schott (Mayence), Breitkopf et Härtel (Leipzig), bei G. W. Niemeyer (Hamburg). The only British publishing company is Cramer, Addison & Beale in London.

\textsuperscript{119} The two arrangements composed by Czerny are 3 Thèmes choisis de 'Robert le diable', op.275 and Variations brillantes sur 'Robert le diable', op.332. However, the former cannot be downloaded from IMSLP.
operatic themes into a *polonaise*. The publishers of the arrangements found only in IMSLP vary, from German publishing houses like A. M. Schlesinger in Berlin and Breitkopf und Härtel in Leipzig, to the Parisian Maurice Schlesinger and G. Sennewald in Warsaw.

Table 1.3: Arrangements based on *Robert le diable* located solely in the Bibliothèque nationale de France and IMSLP.

<table>
<thead>
<tr>
<th></th>
<th>BNF</th>
<th>IMSLP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of arrangements</td>
<td>96</td>
<td>56</td>
</tr>
<tr>
<td>No. of pieces found only in this location</td>
<td>70</td>
<td>30</td>
</tr>
<tr>
<td>No. of solo piano arrangements (only in this location)</td>
<td>21</td>
<td>14</td>
</tr>
<tr>
<td>Composers</td>
<td>Lesser-known composers</td>
<td>Apart from two arrangements composed by Czerny, the others are composed by lesser-known composers</td>
</tr>
<tr>
<td>Publishers</td>
<td>Parisian publishers</td>
<td>Various</td>
</tr>
</tbody>
</table>

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120 The full title of this piece is *Polonaise on Themes from Robert le diable* (Warsaw: G. Sennewald, 1837-1840). This piece was dedicated to Karol Kurpiński (1785-1857), who was a Polish composer, conductor and pedagogue. For more information on Aleksander Pohlens, see Halina Goldberg, *Music in Chopin’s Warsaw* (Oxford: Oxford University Press, 2008), 269.
### 1.3.3 The complete collection of arrangements based on Robert le diable

In total, 138 arrangements of *Robert le diable* can be found at IMSLP and the Bibliothèque nationale de France.\(^\text{121}\) Although these arrangements were composed for different solo instruments and instrumental combinations, piano arrangements feature most prominently. Specifically, 98 works are associated with the piano, 56 of which are for solo piano, 9 are piano duets, and 1 is a piano trio. A further 12 pieces are for solo instruments with a piano accompaniment, and 20 pieces are written for the piano and instruments such as the cello, violin, cornet, clarinet, flute, harp, and organ. The extensive employment of the piano in these operatic arrangements also largely echoes the popularity of the instrument and the wide dissemination of piano works during the 19\(^{\text{th}}\) century. This project principally concentrates on the piano solo arrangements based on *Robert le diable* from the 1830s to the 1880s. Hence, the following sections will discuss and outline the composers and publication details of those keyboard arrangements.

![Instruments of arrangements based on Robert le diable](image)

Figure 1.1: Instrumentation of arrangements based on *Robert le diable*

The 56 piano solo arrangements based on *Robert le diable* are composed by 47 different composers.\(^\text{122}\) Among them are well-known composers such as Liszt,

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\(^{121}\) See Appendix 1.

\(^{122}\) See Appendix 2. However, 7 works of the 56 piano arrangements based on *Robert le diable* cannot be downloaded from IMSLP. These works are as follow: Henry Charles Litolff, *Grande Fantaisie-Caprice de Concert de Robert le Diable*, op.21; Franz Hünten, *Triade mélodique*, op.224. Diederich Krug, *Bouquet des mélodies*, op.38.
Thalberg, Czerny, Kalkbrenner, Henri Herz, and Théodore Döhler. The others, however, are lesser-known composers, such as Aleksander Pohlnens, Alexandre Daussoigne-Méhul, Alphonse Leduc, Charles Voss, Félix Godefroid, and Sidney Smith, to name a few.123 Of these 47 composers, 6 of them composed more than one keyboard arrangement based on Robert le diable.124 For instance, Adolphe Adam (1803-1856), a French composer and music critic, composed five keyboard arrangements based on different thematic materials from Robert le diable in the 1830s.125 Carl Czerny composed three works based on the opera in the 1830s, two of which were solo piano works and one a piano duet.126 Kalkbrenner composed three arrangements based on Robert le diable in the 1830s, of which two were for solo piano performance, while the other was for piano and violin.127 Franz Hünten, George West, George Bull and Sydney Smith all composed two keyboard arrangements, including both a solo piano work and a piano duet.128

Though based on the same opera, the keyboard responses to Robert le diable differ from each other in terms of thematic choices and compositional strategies.129 Thematically, the whole body of work varies from a single-themed arrangement, like Ferdinand Dulcken’s reworking of Robert, toi que j’aime in his Air de grâce de Robert le diable, to opera fantaisies featuring the free combination, re-ordering and organisation of multiple themes from either the same or different acts of the opera. The arrangements composed by Johann Peter Pixis and Eugène Thuillier are instances of the latter category. Pixis rewrote thematic materials from La Valse infernale and Quand je quittai la Normandie, both in Act III, while Thuillier chose eight different themes from almost every act of the opera except for Act V, and re-ordered them diversely from the original sequence.130 The whole body of work varies in thematic treatment, from faithful restatements of the operatic themes to the more

Diederich Krug, Fleurs mélodiques d’opéras favoris, op.114. Theodore Osten, Etincelles, 12 impromptus élégants sur des thèmes favoris, op.105. G. Redler, 8 Petitsairs de divers caractères pour le piano, op.79. Carl Czerny, Thèmes choisis de Robert le Diable, op.275. Thus, the number of piano arrangements examined in this thesis is 49.

See Appendix 2.

The following composers transcribed Meyerbeer’s Robert le diable at least twice: Adolphe Adam, Henri Cramer, Carl Czerny, Frédéric Kalkbrenner, Theodore Osten, and Émile Prudent.

See Appendix 2.

However, only Czerny’s Variations briliantes sur Robert le diable have been found through IMSLP.

The three pieces are Souvenir de “Robert le diable” de Meyerbeer. Fantaisie brillante pour le Piano, op.110; Rondeau pour le Pianoforte, sur la Sicilienne dans “Robert le diable” de Meyerbeer, op.109; and Duo & Variations pour Piano & Violon sur des Motifs de Robert le diable, de Meyerbeer.

See Appendix 1.

The transcribers’ thematic choices and compositional strategies will be discussed further in Chapters 3-5.

The eight themes are chosen from different acts, including overture, Le duc de Normandie-Sicilienne and Sicilienne-O fortune à ton caprice in Act I, Quand tous nous chevaliers and En vain j’espère in Act II, Quand je quittai la Normandie and Baccanale in Act III, and Robert, toi que j’aime in Act IV.
elaborate and liberal embellishments of the original thematic materials.\textsuperscript{131} Composers in this category include some of the most famous virtuosi of the time, such as Kalkbrenner and Thalberg, as well as those that are lesser known such as Joseph Asher and Ludwig Schuncke.

1.4 Analytical methodology

This section first reviews the analytical methodologies of some previous research into arrangements based on \textit{Robert le diable}, and then introduces a personal critical approach to analysis. Six examples of existing research on opera-based works have been chosen for further study: those of Suttoni (1973), Hamilton (1989), Schmitt (2004), Kregor (2010), Everist (2013) and Saffle (2018).\textsuperscript{132} The methodologies adopted by these six scholars shed different light on the analysis of opera-based works. They include the examination of thematic choice and compositional strategies; the interrogation of dramatic connotation and creativity; the analysis of different categories of opera-based works like transcription, dance and \textit{fantaisie}; as well as the consideration of extra musical factors like purposes and reception of this repertoire.

Suttoni’s research (1973) is a systematic and comprehensive study of opera-based works in the 19\textsuperscript{th} century, covering opera \textit{fantaisies} composed by Johann Nepomuk Hummel, Ignaz Moscheles, Czerny, Kalkbrenner, Henri Herz, Adolf von Henselt, Thalberg, Döhler, Émile Prudent and Liszt. His analytical methodology focuses on two basic decisions made by a composer in transcribing operatic themes: the thematic choice and the artistic reprocessing of operatic themes.\textsuperscript{133} With regard to thematic choice, Suttoni lists four analytical dimensions, including the relationships, acts, sequences, and numbers of the chosen themes.\textsuperscript{134} The relationships between the original characters and sequential alteration of the themes, from Suttoni’s perspective, might especially imply a dramatic justification of the composer, which could remain the same or differ from the original dramaturgy.\textsuperscript{135}

\textsuperscript{131} As demonstrated below in Chapter 3, 4 and 5.
\textsuperscript{133} Suttoni, \textit{Piano and Opera}, 6.
\textsuperscript{134} Ibid., 7.
\textsuperscript{135} Ibid.
In addition, Suttoni summarises five strategies which composers typically employed in arranging the operatic themes, including reconstruction of the chosen themes, alterations in thematic materials (such as melodic line, rhythm, harmony, and key scheme), as well as the utilisation of musical techniques like ornamental variation, thematic transformation, and motivic development, which are aimed to extend and develop the chosen themes. On the whole, Suttoni’s dichotomous methodology serves as a basis for analysing opera-based works in the 19th century, and scholars such as Hamilton, Schmitt, Kregor, Everist and Saffle in their subsequent studies all scrutinise the thematic choice and treatments of an opera-based work. Nevertheless, Suttoni does not further distinguish the difference between arrangements embodied with dramatic justification and purely musical purposes.

Hamilton (1989) is the only one of the six scholars who provides a thorough analysis of Liszt’s Réminiscence de Robert le diable. Like Suttoni, he also employs a two-fold analytical methodology. However, Hamilton specifically stresses the characters and dramatic connotations of each chosen theme, for the purposes of interrogating Liszt’s reinterpretation of the original dramaturgy. For instance, in his analysis of Liszt’s thematic choice from Robert le diable, Hamilton observes that Liszt’s selections are devoid of any irrelevant thematic materials to the devil Bertram. He continues by analysing Liszt’s reorganisation and reprocessing of the chosen themes. Hamilton first provides a table featuring four dimensions: sections, themes, musical techniques and tonality. This table not only outlines the structural skeleton of Réminiscence de Robert le diable, but also clarifies how different themes are reconstructed to fit into Liszt’s design. Moreover, Hamilton also examines the strategies employed by Liszt to reinforce the dramatic unity, such as a consistent use

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136 Suttoni also provides specific explanations of musical techniques such as motivic development, thematic transformation, and ornamental variation. See Piano and Opera, 8-10.

137 Though Suttoni also discusses this work in his thesis, he just briefly mentions Liszt’s thematic choice at the end of his thesis, without detailed analysis of Liszt’s opera fantaisie. See Suttoni, Piano and Opera, 340-341. Hamilton primarily examines Liszt’s opera fantaisies in chronological order. He covers Liszt’s early opera fantaisies such as Seven Brilliant Variations on air of Rossini, more mature fantaisies based on Robert le diable, La Sonnambula, Norma, Don Juan, two unpublished opera fantaisies as well as the Verdi and Wagner opera transcriptions. See Hamilton, The Opera Fantaisies and Transcriptions of Franz Liszt.

138 The first theme from La Valse Infernale in Act III features the satanic chorus; the second excerpt from Séduction par le jeu in the same act is the demonic and seductive dance scene; the last theme from Quand tour nos chevaliers suggests the demonic influence on the cavaliers. See Hamilton, The Opera Fantaisies and Transcriptions of Franz Liszt, 120.

139 Ibid., 120-21.
Introduction

of a rhythmic pattern, a vertical combination of two themes, and the coherence of
tonality on B major and B minor.  

de Don Juan. In particular, he explores the way that Liszt reconstructs and
reinterprets the dramatic properties of Mozart’s Don Giovanni. Schmitt examines the
musical characters of the chosen themes, analysing the singing characters, their
relationships and the dramatic scenarios of the chosen themes.  

He then explores the dramatic significance of Liszt’s thematic treatments. Unlike Hamilton, Schmitt
specifically observes this from the perspective of transition, dramatic climax, change
and the development of the characters, conflicts between the characters, and the
development and solutions of the conflicts.  
Furthermore, rather than simply
comparing Liszt’s treatments with Mozart’s original opera like Suttoni and Hamilton,
Schmitt also examines the character of Don Juan in literary works written by E. T. A.
Hoffmann, Lord Byron, and Søren Kierkegaard, who hold different perceptions of Don
Juan and contribute to Liszt’s interpretation of the character in his opera fantaisie.  

Though Schmitt’s analytical approach is insightful in scrutinising dramatic
connotations in an opera-based work, his research is restricted to the scope of his
analytical object, and consequently it is questionable how effective his methodology is
for the analysis of other opera-based works of the 19th century.

Kregor (2010) also investigates the dramatic connotations in Liszt’s opera
fantaisie, particularly in his arrangements based on Wagner’s Tannhäuser. Instead of
a linear analysis examining an opera fantaisie section by section, Kregor chiefly
concentrates on the complementary parts composed by Liszt, such as a newly
composed coda in the arrangement based on the ‘Abendstern’ scene and his virtuosic
treatment of the Tannhäuser Overture. Liszt’s thematic treatments, Kregor argues, are
designed either to enhance Wagner’s original dramaturgy or to bring out ‘entirely
new complementary dramatic scenarios’.  

Methodologically, Kregor also employs a

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140 Ibid., 121-26.
141 Schmitt, Franz Liszt and the Don Juan Fantasy, 8.
142 Ibid.
143 Hoffman’s conception of Don Juan was tragic, while Byron interpreted this character as epical and satirical.
These two conceptions, from Schmitt’s viewpoint, are both counterpoints of Liszt’s interpretation of Don Juan.
However, differently, Kierkegaard’s conception of Don Juan as a ‘mythological figure and personification of
sensuality’ was closely associated with Liszt’s reinterpretation of this character in his opera fantaisie. See
Schmitt, Franz Liszt and the Don Juan Fantasy, 60.
144 Kregor, Liszt as Transcriber, 168. The newly added coda to the ‘Abendstern’ scene is a case in point. It not only
two-fold approach. However, in his analysis of the Tannhäuser Overture arrangement, Kregor specifically illustrates and compares the different virtuosic figurations in Liszt’s rewriting of Wagner’s descending diatonic scale. He lists 17 accompanimental figurations designed by Liszt, including running scales, arpeggios, repeated notes and cadenza-like filigree.\footnote{Ibid., 172-173.} Bearing some similarities and differences, these figurations are interrelated and ordered logically by Liszt, making the whole piece structurally cohesive, and simultaneously challenging the audience’s expectation of Wagner’s original dramaturgy.\footnote{Ibid.}

Everist (2013), unlike the aforementioned scholars, scrutinises four aspects of keyboard arrangements based on Mozart’s Don Giovanni—transcription, variation, dance and fantaisie. Everist’s study is enlightening, especially in his examination of different arrangements based on the same opera. Everist examines the extent to which the arrangements are faithful transcriptions and, with the exception of thematic alterations such as register, voicing, and accompaniment, Everist especially highlights the linking passages, where transcribers tend either to introduce self-composed passages or transitions based on the chosen themes.\footnote{Ibid., 172.} In terms of variation, Everist primarily outlines the arrangers’ variation strategies in terms of accompanimental figurations, texture and melody.\footnote{Ibid., 105-107.} In his analysis of dance, more significance is attached to the alterations of tempo, duration, rhythmic, and metrical structure, which are employed in order to fit the music into different generic contexts, such as waltz, polka and quadrille.\footnote{Ibid.} Finally, Everist studies the different levels of inventive interpretation in the creative sections of the opera fantaisies based on Don Giovanni, such as variation, development, fragmentation, and self-composed passages, which, he feels, differentiate opera fantaisies from the other categories of arrangements.\footnote{Ibid.}

Saffle (2018) examines Liszt’s re-compositional activities by introducing a critical approach featuring four aspects of his work: fidelity, appropriateness, purpose, and
reception. These four aspects, from Saffle’s perspective, are of particular importance in comprehending and interpreting Liszt’s transcribing process. Fidelity refers to the faithfulness of an arrangement to its source text and Saffle examines this through a comparison between the operatic works and the pianistic textures of the arrangements. Appropriateness chiefly concerns the ‘feasible, idiomatic, and tasteful’ interpretation of the original melody. Here, Saffle explores the artistic treatments of the chosen themes, which should be properly adapted for piano. Fidelity and appropriateness are chiefly associated with the examination of the source and targeted texts, while the other two aspects that Saffle examines involve extra-musical issues, such as a transcriber’s motivation or purpose in reworking the other composer’s compositions, as well as the influence of an arrangement in or after a composer’s lifetime.

Of the six scholars mentioned above, Hamilton, Schmitt and Kregor all investigate the dramatic connotations in Liszt’s operatic arrangements. Although all of them employ a two-fold approach in their analytical methods, they stress different aspects of thematic choice and treatments, and integrate them in their own analytical methodologies. Thematically, Hamilton and Schmitt both discuss the singing characters, relationships, and dramatic situations of the chosen themes, while Kregor also examines the musical characteristics of the original excerpt in order to interpret Liszt’s response to it further. Unlike Hamilton and Kregor, who illustrate Liszt’s most characteristic devices, Schmitt tends to focus on Liszt’s complete dramatic design in his thematic treatments, including the examination of transition, climax, change or development of the characters, as well as conflict and solution. Schmitt also compares Liszt’s opera fantaisie with relevant literary works, which all focus on the character of Don Juan.

My analysis of the arrangements based on Robert le diable will also follow a two-fold approach. Firstly, I will explore the composer’s thematic selection, including arrangements based either on a single theme or several themes. For the single-themed arrangements, I will outline the theme chosen, the act from which it is taken, where or not it is based on a whole number of the original opera or merely part

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152 Ibid.
153 Ibid.
of it, and whether it is selected from the aria, recitative, duet, chorus, or other ensembles from the original opera. For the multi-themed arrangements, in addition to the information above, three aspects will be considered: I will first explore the relationships between the chosen themes; outline which operatic characters performed the selected themes; discuss whether the theme is focused on a certain character or several different characters; and, finally, I will examine whether the themes are re-ordered in the same sequence as the original opera and, if not, whether there are any dramatic connotations, or merely a collection of operatic highlights.

The second aspect of my analytical methodology relates to the pianistic reprocessing of the chosen themes. Tonality, thematic alterations, form, musical techniques and newly composed passages will be particularly examined and queried. I will identify whether tonality has been altered and why, if so, the composer may have chosen to do so—for instance, in order to link different themes, making the piece more playable on the piano, or to serve a dramatic purpose. I will also identify any alterations of the thematic material, including changes to melodic lines, rhythmic patterns and harmonic progressions, and explore why such alterations are employed—whether for musical purposes or dramatic design, or for both of these two factors. Furthermore, it will be important to consider whether the musical character of the original theme has been altered. I will also consider the forms employed by the arrangers of these keyboard adaptations, noting whether they are based on independent forms such as rondo and ternary, or a combination of different forms.

Finally, I will explore the musical techniques that arrangers employ. I will consider how arrangers vary and develop themes, and whether the variation and development of themes merely serve virtuosic purposes or indicate any dramatic connotations or, rather, have both of the intentions. I will also identify the inclusion of newly composed or complementary sections, and determine whether these passages are usually placed in transition sections, introductions or codas, further noting whether they serve any structural purposes or act as an arranger’s response to the original drama.
However, more than the two-fold approach by analysing the thematic choice and thematic treatments, my methodology may also vary for arrangements that feature translative, creative and narrative characteristics. Translation theories given by John Dryden, Friedrich Schleiermacher and Wilhelm von Humboldt will also be examined, since they held different viewpoints on mediating the difference between the source and the target text, which help to interpret further the fidelity and appropriateness in the process of faithful transcription.\footnote{154} The analysis of the elaborate opera fantaisies will include comparison of an opera fantaisie with its source text in terms of tonality, form, and musical techniques, but also involve consideration of the conventions and developments of the 19th-century opera fantaisie.\footnote{155} The aim of this latter analytical method is to scrutinise how opera fantaisies based on Robert le diable are embodied with creative pulses in the corresponding historical context.

The singing characters, ordering, relationships and dramatic situations of the chosen themes will be examined in arrangements that feature dramatic significance, based on the analytical methodologies of Hamilton, Schmitt and Kregor. It will be important to consider the relationships between the singing characters, whether the relationships between the selected themes are divergent from the original opera, and whether the ordering of the themes in the arrangement differs from the source opera, and how this affects the original dramatic context. I will also examine the ways in which arrangers combine and reprocess the musical materials in order to portray a dramatic situation. Following Schmitt’s analytical methods, I will consider the dramatic causes, transition, climax, alteration of characters, development, conflicts and solution. I will address how a composer creates a drama in the context of an operatic arrangement, and whether the dramatic context remains the same or is different from the original libretto.

1.5 Chapter outline

This thesis sheds light on solo piano arrangements of Giacomo Meyerbeer’s Robert le diable from the 1830s to the 1880s. To examine this repertoire, the introduction establishes the context required to delve into these works in terms of the history of their critical reception; their terminological basis; the previous research

\footnote{154 See Chapter 3 Transcriber as translator for the details of the translation theories.}
\footnote{155 See Chapter 4 Transcriber as creator.}
on opera-based works; and the methodologies that can be used to collect and analyse this repertoire. The second chapter scrutinises Meyerbeer and his Robert le diable. Meyerbeer, as a renowned 19th-century composer who was largely ignored in the 20th century, is first examined in terms of the manner in which he has been criticised, the diverse opinions surrounding his work, and the neglect of his output in recent years. His early career in Germany and Italy, as well as his early encounter with French drama, is considered in this chapter, which serves as a basis from which to interpret his later success with Robert le diable. With respect to the opera, I investigate its origins, its dramatic, musical, and scenic texts, and its 19th-century popularity and decline throughout the 20th century.

The third chapter deals with transcriptions of Meyerbeer's Robert le diable. I approach this category by comparing these transcriptions to the theories surrounding translation given by Cicero, St. Jerome, Dryden, Schleiermacher, and Humboldt. Given the distinction between transcription and translation, I will interrogate whether and how these translation theories can be applied to examine and comprehend the transcriptions of Meyerbeer’s opera. The relationships between transcription and translation are further scrutinised through case studies. First, three piano responses to Robert, toi que j’aime are analysed and compared to the abovementioned translation theories, thereby illuminating how different transcribers have reinterpreted the same source text; and assessing whether they bring out contrasting perceptions of the theme. In turn, the chapter discusses transcriptions embodied with a collection of chosen themes. Through a survey of tonal alterations, changes to the ordering of themes, and additions such as introductions, codas, and transitional material, I explore the gains and losses that have been made in the process of transcription.

The fourth chapter sheds light on the interrogation of the creative pulse of opera fantasies based on Robert le diable. At the outset, the conventions of the early 19th century keyboard fantaisie are examined, particularly through the lens of Czerny’s treatise on the composition of opera-based works. Suttoni’s summary of the compositional techniques widely employed in 19th-century opera fantasies are also investigated, thereby establishing a compositional context for the opera fantasies based on Robert le diable. The criticisms of this genre, such as the quotations of
another composer’s themes and the utilisation of similar techniques, are re-evaluated in this chapter to gain insight into the creativity of a transcriber. Finally, as case studies, the opera fantastie composed by Thalberg is analysed to interrogate whether and how he made the piano ‘sing’ using the single medium of the piano. Finally, contrasting pianistic responses to the Air de Ballet No. 2 are compared, the intention being to investigate how visually oriented scenes have been represented in instrumental works.

The fifth chapter investigates the narrativity of this genre. With the absence of singing characters in arrangements for solo piano, as well as the incomplete demonstration and reordering of opera themes, the dramatic connotations of the fantasies based on Robert le diable remain to be questioned. Therefore, I first define key terms, including ‘narrative’, ‘narration’, and ‘narrativity’, in order to provide a terminological basis for the repertoire. Following this, diverse arguments pertaining to the issue of narrativity in music are re-evaluated, focusing in particular on the statements given by Peter Kivy, Jean-Jacques Nattiez, Michael Klein, and Douglas Seaton. Based on these authors’ strategies, I reconsider the methodological framework that has hitherto been adopted to examine narrativity in opera-based works. As case studies, the opera fantasies of Félix Godefroid, Ludwig Schuncke, and Franz Liszt are examined to interrogate how different transcribers realise diverse narrative connotations based on the same opera.

In the concluding section of this thesis, I review the different compositional characteristics of the transcribers by summarising the extant opera arrangements of Robert le diable, and by detailing how they reinterpret Meyerbeer’s opera from the translative, creative, and narrative dimensions. I also illuminate potential directions for further research. Rather than simply being second-hand works, I aim to investigate whether and how opera-based works provide a fresh opportunity to reconsider the genre of opera not only in terms of its social dimensions, but also from the perspective of musical languages per se.
Chapter 2: Meyerbeer and his Robert le diable

Giacomo Meyerbeer, as a dominant opera composer in the 19th century, has suffered vilification both before and after his death in 1864. Contemporary composers such as Robert Schumann, Felix Mendelssohn and Richard Wagner criticised him for his eclectic use of musical languages and the lack of dramatic cohesion of his operas. Schumann, for instance, negatively treated Meyerbeer for his unbridled eclecticism and lack of national originality in composition. He regarded Meyerbeer’s Les Huguenots (1836) as a ‘farce at a fair for the purpose of raising money and applause’. Likewise, Mendelssohn denounced Robert le diable for its ‘philistinism of the bourgeois’ and even regarded the famous Ballet of the Nuns episode as ‘ignoble’. Wagner, well known for his criticism of Meyerbeer’s operas as ‘effects without causes’, treated this composer as ‘a Jew banker to whom it occurred to write some music’. He acted as a major objecting force for Meyerbeer, who initially supported Wagner financially.

Worse still, as Meyerbeer was of Jewish origin, his operas were largely suppressed by the Nazi regime in Germany in the 20th century and he disappeared from opera stages for almost a century. This neglect of Meyerbeer and his operas in the 20th century is evident from descriptions in contemporary newspapers and the lack of a commemoration for Meyerbeer upon his death in 1864. As Greville Rothon wrote in The Guardian in 1962: ‘Perhaps no other dominant figure of nineteenth-century operatic history has been so neglected in recent decades as

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2 To a large extent the criticism of eclecticism in Meyerbeer’s compositions was deeply rooted in the musical culture cultivated by Schumann and Mendelssohn, who attached more significance to the construction of national character through musical expression in the 19th century. See Roe-Min Kok and Laura Tunbridge eds., Rethinking Schumann (Oxford: Oxford University Press, 2011), 10.
3 Ibid.
6 Ibid.
Giacomo Meyerbeer’. Indeed, unlike the centenary celebration for his contemporaries in the 20th century, such as Gioachino Rossini, Gaetano Donizetti, and Giuseppe Verdi, the centenary of Meyerbeer’s death in 1964 seemed to be forgotten. Peter Heyworth noted this in The Observer in 1975: ‘Now so totally neglected that even the centenary of his death 10 years ago passed virtually unnoticed’. However, although the following year witnessed a revival of scholarly attention on Meyerbeer, the bicentennial celebration of Meyerbeer’s birth in 1991, similarly, was neglected.

Negative judgments, and a lacuna in knowledge around Meyerbeer and his works have resulted in inaccurate and incomplete interpretations. As a result it is easy to underestimate and miscomprehend Meyerbeer’s significance in the 19th-century operatic history. As Jennifer Jackson asserted: ‘To ignore Giacomo Meyerbeer is to ignore the ‘most successful opera composer of all time’, one who might have beaten Wagner to The Ring, or Ground to Faust (with Goethe’s blessing). Indeed, with his four operas—Robert le diable (1831), Les Huguenots (1836), Le prophète (1849), and his last opera L’Africaine (1865)—Meyerbeer became one of the most frequently performed opera composers on the European stages for almost a century. The German musicologist Paul Bekker also held Meyerbeer in high regard, highlighting his significance to music history:

He is one of the ablest composers in the history of music, the type that masters everything, knows everything, does everything correctly, and has at his

12 Perceval Graves primarily recorded the centennial commemorations of Rossini’s death in Pesaro in 1968. He portrayed the exhibitions of paintings associated with the composer at the Casa Rossini and the ducal palace. See Perceval Graves, ‘Homage to Rossini’, Opera, vol. 19 (1968): 858-64. To celebrate Donizetti’s centenary, a stamp of his portrait was specially issued in Italy in 1948. Since then, a ‘Donizetti renaissance’ has occurred both in academia and on the stage. In 1973, the Donizetti Society was established in London, with the aim of promoting the interest and comprehension of Donizetti. See Gundula Kreuzer, ‘Gaetano Donizetti – Moment und Prozeß: Studien zur musikalischen Dramaturgie’, Music and Letters 88/1 (2007): 169–171. Verdi has been a celebrated composer since the early 20th century. Statues and monuments of him have been erected in New York (1906), and in his hometown of Busseto (1913). Laura Basini particularly illustrated the centennial celebrations of Verdi’s birth in Parma in 1913. See Laura Basini, ‘Cults of Sacred Memory: Parma and the Verdi Centennial Celebrations of 1913’, Cambridge Opera Journal, vol. 13, no. 2 (2001): 141–61.
14 In 1976, scholarly interest in Meyerbeer and his significance to 19th-century operatic history was rekindled. However, methodologies and opinions were wide ranging, which brought confusion over the composer and his works. See Jackson, Giacomo Meyerbeer: Reputation Without Cause, 2.
15 Ibid.
16 Ibid., 1.
command both taste and an unerring instinct. Thus he was one of the greatest, even among the virtuosi of his time—the Paganini, Liszt and Berlioz of opera, the great composer-virtuoso.\textsuperscript{18}

Bekker’s viewpoints on Meyerbeer, to some extent, also reflect his objection to the negative judgments given by Schumann and Mendelssohn, who criticised Meyerbeer for his eclectic compositional style. Camille Saint-Saëns, similarly, also defended Meyerbeer in this respect. The fusion of German orchestration, Italian bel canto style, and French grandeur, from his perspective, ‘brought a unique originality to Meyerbeer’s music’ rather than a compromise between different arts.\textsuperscript{19}

In fact, except for Schumann, Mendelssohn, and Wagner, quite a number of renowned composers praised Meyerbeer’s talent for opera composition, including: Rossini, Berlioz, Chopin, Liszt, Verdi, Gounod, Bizet, Mussorgsky, Tchaikovsky, Saint-Saëns, Elgar, Mahler, Richard Strauss and Ralph Vaughan Williams. Verdi, for instance, was especially fascinated by the coronation scene in Meyerbeer’s \textit{Le prophète}. In a letter to the famous librettist Eugène Scribe (1791-1861) in 1852, he highly praised Meyerbeer’s composition, which, he said, ‘no other composer could have done as well as Meyerbeer’.\textsuperscript{20} Bizet even placed Meyerbeer on a par with Beethoven, Mozart, and Shakespeare, and considered Meyerbeer a ‘mighty dramatic genius’.\textsuperscript{21} Composers like Chopin, Liszt and Vaughan Williams all composed transcriptions and paraphrases based on Meyerbeer’s operas to pay homage to the composer.\textsuperscript{22}

Indeed, Meyerbeer is an enigma in the history of music. His reputation in 19\textsuperscript{th}-century musical life is in sharp contrast to the esteem in which he is held today.

\textsuperscript{21} The letter of Bizet to Paul Lacombe (March 1867); cited in Winton Dean, \textit{Georges Bizet} (London: J. M. Dent&sons, 1965), 240.
\textsuperscript{22} Chopin was amazed at the splendour of \textit{Robert le diable} after its première in 1831, and composed a \textit{Grand Duo} for cello and piano based on the opera in the following year. Liszt composed seven transcriptions and paraphrases based on Meyerbeer’s operas for either piano solo or duet from 1841 to 1865. The operas he chose are Meyerbeer’s most significant operas in the 19\textsuperscript{th} century, including \textit{Robert le diable}, \textit{Les Huguenots}, \textit{Le prophète}, and \textit{L’Africaine}. Vaughan Williams composed an arrangement based on \textit{Les Huguenots} for chorus and orchestra in 1942.
Against a background of criticism, ignorance, diverse opinions and underestimation of the composer and his operas, this chapter will first examine Meyerbeer’s early life in German and Italy, as well as his early encounter with French drama, which laid the foundations for his later success with his first grand opéra, Robert le diable. This opera was a breakthrough success, and he was subsequently well known across 19th-century Europe.23 It was in response to this opera, too, that Verdi proclaimed Meyerbeer to be a true dramatist,24 and it also elicited Berlioz’s high praise of Meyerbeer, who he said had created ‘the most astonishing example of the power of instrumentation when applied to dramatic music’.25 However, after Meyerbeer’s death in 1864, the opera gradually fell out of circulation and was barely staged in the following century. The second section of this chapter will explore the opera, Robert le diable, particularly in terms of its origin, dramatic, musical, and scenic texts, as well as its popularity and decline.

2.1 Meyerbeer

Born into a wealthy Jewish family in Germany in 1791, Meyerbeer first received musical training at the age of seven.26 He started to learn the piano under Franz Lauska (1764-1825), who had been the piano teacher for the Prussian royal family since 1798.27 Meyerbeer’s early compositional talent, however, was cultivated by Carl Friedrich Zelter (1758-1832) and Bernhard Anselm Weber (1764-1821).28 Under the advice of Weber, the 19-year-old Meyerbeer left for Darmstadt to study with Weber’s teacher, Georg Joseph (Abbé) Vogler (1749-1814), who was a famous...
music theorist, composer and organist. Under his supervision, Meyerbeer composed his early works such as the oratorio *Gott und die Natur* (1811) and the opera *Jephthas Gelübde* (1812). He also had a successful career as a pianist during this period. Ignaz Moscheles, after hearing Meyerbeer’s piano performance for the first time in 1813, highly praised his bravura playing, calling it ‘incomparable’.

Meyerbeer’s prosperous career as a pianist, however, did not satisfy his ambition to become an opera composer, particularly after his first visit to Paris in 1814, where he was amazed by the city’s theatrical life. In the same year, faced with the failure of his two-act opera *Die beiden Kalifen* (The Two Caliphs) in Vienna, and under the advice of Antonio Salieri, Meyerbeer determined to go to Italy to pursue his career as an opera composer, which he believed to be the optimal location to continue his musical training. Two years later, in 1816, Meyerbeer embarked upon his journey to Italy, where the audiences were enthusiastic about Rossini, as well as his operas such as *Le Barbier de Séville* (Rome, 1816) and *Otello* (Naples, 1816). Meyerbeer quickly became enchanted by the country and its theatrical life:

I seemed to be imprisoned in a magic park from which I neither could nor would escape. All my faculties, all my thoughts were becoming Italian; after I had lived there a year I felt like an Italian born… That so complete a transformation of my inner life should have the most essential influence on my style of composition may be readily understood. I did not wish, as people imagine, to imitate Rossini or to write in the Italian manner, but I was obliged to compose in the style that I adopted because my state of mind compelled me to do so.

Meyerbeer’s Italian ‘state of mind’ is evident through his use of the Italian form of his first name, Giacomo. His time in Italy was extremely productive, too. He

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29 Cooper, ‘Giacomo Meyerbeer, 1791-1864’, 98.
32 This opera, originally titled *Wirt und Gast*, received criticism from both Meyerbeer and critics after its première at Stuttgart Court Theatre in 1813. It was given another performance at Theater am Kärntnertor in Vienna in 1814 with the title of *Die beiden Kalifen*, which was still negatively received. See Robert Letellier, *The Diaries of Giacomo Meyerbeer, Volume 1, 1791-1839* (Madison: Fairleigh Dickinson University Press, 1999), 309-326.
33 Meyerbeer outlined this intention in a letter to his father in 1814. See Conway, *Jewry in Music*, 163.
35 Cooper, ‘Giacomo Meyerbeer, 1791-1864’, 100.
36 Meyerbeer’s Christian name in his native language was Jacob. See Matthias Brzoska, *Giacomo Meyerbeer*,
composed six operas during his stay there, between 1817 and 1824, including
Romilda e Costanza (Padua, 1817), Semiramide riconosciuta (Turin, 1819), Emma di
Resburgo (Venice, 1819), Margherita d’Anjou (Milan, 1820), L’esule di Granata
(Milan, 1821), and Il crociato in Egitto (Venice, 1824).  

Among these operas, the two-act Margherita d’Anjou is of particular importance. It marked
Meyerbeer’s first encounter with French drama, and it was a significant
success during his early career as an opera composer. The librettist, Felice Romani
(1788-1865), had previously worked with Donizetti, Bellini, Rossini, and was
regarded by Rossini as the ‘sublime poeta’. Romani based the libretto on a French
melodrama, Marguerite d’Anjou, written by René-Charles Guilbert de Pixérécourt
(1773-1844), who was the director of the Opéra Comique (1824-1827). It was
Pixérécourt who later proposed embarking upon the production of the three-act
opéra comique Robert le diable to Meyerbeer in 1826. After the successful première
of Margherita d’Anjou at La Scala in Milan (1820), a critic of the Gazetta di Milano
highly praised Meyerbeer’s compositional talent, in particular noting his ‘melodies
which are truly Italianate in kind since they stand by themselves without frivolous
ornaments, and express the idea, the sentiment and the word without
misrepresenting them’. Following its success in Milan, the opera was performed
throughout Europe, reaching 19 different cities during the course of the 19th century,
including Munich (1822), Barcelona (1825), Paris (1826), and London (1828).

The première of Margherita d’Anjou at the Théâtre Odéon (1826) in Paris was
especially significant, since the version performed differed from the original Italian
version in terms of libretto, music, and structure. Thomas Sauvage (1794-1877), the
director of the Odéon in 1827, translated and arranged the Italian libretto into
French, and Pierre Crémont (1784-1846), an arranger for the theatre, reworked

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37 For more details of the six operas, see Robert Letellier, The Operas of Giacomo Meyerbeer (Fairleigh Dickinson
University Press, 2006), 50-106.  
38 Brzoska, ‘Giacomo Meyerbeer’, Grove Music Online.  
40 Mark Everist, ‘Giacomo Meyerbeer, the Théâtre Royal De L’Odéon, and Music Drama in Restoration Paris’,
41 Letellier, The Operas of Giacomo Meyerbeer, 73.  
42 Ibid., 74. Letellier specifically lists the 19 different cities where Margherita d’Anjou was staged in the 19th
century.  
43 Sauvage’s reworking of the libretto in order to expand the opera from two acts to a three-act format was also
the music of the opera for a French audience. The original two-act Italian opera was expanded to three acts, in order to be consistent with the original melodrama written by Pixérécourt. To accommodate this change, Meyerbeer added music from another opera, *Emma di Resburgo* (which premièred at San Benedetto Theatre in 1819), to the Parisian version. The music of Act II of *Marguerite d'Anjou* is primarily drawn from the Act II of *Emma di Resburgo*, except for the finale, which is based on the Act I finale in *Marguerite d'Anjou*. The Parisian version was successful and, as Everist observes, attracted ‘audiences from the other side of the Seine— from the Académie Royale de Musique and the Théâtre-Italien ... when *Robin des Bois* was the talk of Paris... and it kept Meyerbeer’s name in audiences’ minds.

Four years later, in 1824, the première of *Il crociato in Egitto* at La Fenice Theatre in Venice further boosted Meyerbeer’s career and his reputation as an opera composer in Europe—so much so that he was considered the leading composer after Rossini in Italy. The libretto was written by Gaetano Rossi (1774-1855), with whom Meyerbeer had collaborated twice before, including his first opera, *Romilda e Costanza* (Padua, 1817), in Italy. Like *Margherita d’Anjou*, the libretto of *Il crociato* was based on a French melodrama, *Les chevaliers de Malte* (3 acts, 1813), written by Jean-Antoine-Marie Monperlier (1788-1819), a French poet and librettist. This opera, featuring the renowned castrato Giovanni Velluti (1780-1861) and a piano keyboard accompaniment for recitatives, was the last opera that Meyerbeer composed for the Italian stage. After the successful Venetian première of *Il crociato in Egitto* in 1824, one critic for the *Gazetta Privilegiata di Venezia* wrote:

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44 Ibid., 130. Crémont put forward several problems with arranging the finale in Act II, particularly in terms of cutting it in half, in a letter to Sauvage.
45 The overture of *Marguerite d’Anjou* is based on *Emma di Resburgo*. The first act of the opera is mostly the same as the original Italian version, apart from the finale, which is taken from the finale of *Emma di Resburgo*. However, Act II of *Marguerite d’Anjou* is largely based on Act II of *Emma di Resburgo*. For more details of the alterations made for the French version, see Everist, ‘Giacomo Meyerbeer, the Théâtre Royal De L’Odéon, and Music Drama in Restoration Paris’, 128-32.
46 Ibid., 13.
48 Rossi wrote four opera librettos for Meyerbeer during his stay in Italy. They are *Romilda e Costanza* (Padua, 1817), *Semiramide riconosciuta* (Turin, 1819), *Emma di Resburgo* (Venice, 1819), and Meyerbeer’s last Italian opera, *Il crociato in Egitto*. Rossi also wrote a libretto for an opera entitled *L’Almanzore* around 1820-1821, which was unperformed. See Letellier, *The Operas of Giacomo Meyerbeer*, 80.
49 Everist examined the literary sources of this opera. He also compared the differences between Rossi’s libretto and its source text. See Mark Everist, ‘Meyerbeer’s “Il Crociato in Egitto”: Mélodrame, Opera, Orientalism’, *Cambridge Opera Journal*, vol. 8, no. 3 (1996): 216-221.
50 Ibid.
The first performance, and those that followed, saw him called out and feted on countless occasions…. This opera will finally establish the supremacy of its author's position.\footnote{51}

Following its successful première, \textit{Il crociato in Egitto} was staged throughout Italy, and then reached different cities in Europe in the following year, including Paris, London, Munich, and Barcelona.\footnote{52}

Impressed and attracted by the success of \textit{Il crociato} in Italy, Rossini produced the opera at the Théâtre Italien in Paris in 1825, where he had been director since 1824.\footnote{53} Meyerbeer also went to Paris to supervise and revise the Parisian version.\footnote{54} The most remarkable difference between the French and Italian versions of \textit{Il crociato} is the absence of the castrato, Velluti, in the French production, who was replaced by the soprano Giuditta Pasta (1797-1865).\footnote{55} Although the Parisian version was well cast, including singers such as Pasta and the distinguished bass Nicolas Levasseur (1791-1871), from the perspective of François-Joseph Fétis, it was not as successful as the Venetian première and the performances in other European cities.\footnote{56} As he wrote in \textit{Biographie Universelle}:

\textit{Il crociato} did not obtain in Paris the enthusiastic success it gained at Venice, Rome, Milan, Turin, and all over Italy, nor even such as it won later in Spain, at Lisbon, and at London, as well as in Germany. Circumstances were unfavourable. Paris did not divide its crowns, which fall upon a single head. In 1826 the frequenters of the Théâtre Italien did not believe that any other composer than Rossini was possible.\footnote{57}

Fétis's response to \textit{Il crociato}, however, is questionable. He seems to have underplayed the success of the debut in Paris to some extent, since Meyerbeer himself was relatively satisfied and M. Blaze de Bury referred to it as a 'triumph'.\footnote{58}
However, Fétis was correct in his assessment of Rossini’s influence on Parisian theatrical life in the 1820s. Nevertheless, as Meyerbeer’s first opera performed in Paris, *Il crociato* played a significant role in promoting his standing in this city, and it acted as a ‘stepping stone to a new phrase in Meyerbeer’s creative career’. *Marguerite d’Anjou’s* Parisian première was the following year at the Théâtre Odéon. It was also during this period that Meyerbeer made acquaintance with Scribe, a significant librettist whom Meyerbeer would collaborate with for the next 40 years.

In fact, two years earlier, before the première of *Il crociato* in Paris, the director of the French Opéra had already conveyed his interest to collaborate with Meyerbeer via Levasseur. Writing back to Levasseur in 1823, Meyerbeer also outlined his aspirations for the Parisian stage:

> I was very flattered by the passage in your letter referring to the supportive comments made by the director of the French Opéra regarding my modest talent. Would I be interested in composing for the French stage, you ask? I assure you that it would be a much greater honour for me to write for the French opera than for the Italian theatres put together (incidentally, I have already performed my works in the most important of these theatres). Where else but in Paris can one find the immense resources that French opera offers to the composer who longs to write truly dramatic music?

Perhaps no longer ‘imprisoned in the magic park’ in Italy, Meyerbeer determined to pursue his career as an opera composer in Paris. During his visit to Paris in 1825, as M. Blaze observed, ‘one saw him everywhere, at the theatre, in society, at the quartet evenings given in the Pillet-Will mansion, where Baillot had so much trouble then in gathering thirty people to hear the masterpieces of Haydn, Mozart, and Beethoven’. However, Meyerbeer’s ambition to dominate the Parisian stage was not truly realised after the premières of *Il crociato* (1825) and *Marguerite d’Anjou* (1826) in Paris. It was his next opera, *Robert le diable* (1831), that made him a real international celebrity.

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61 Letter to Nicolas Levasseur, 5 July 1823, BT 1, 508f (translation from Heinz and Gudrun Becker, 35f).
62 Cooper, 100.
2.2 Robert le diable

Robert le diable was originally intended as a three-act *opéra comique*, which was first commissioned by Pixérécourt in 1826, who was the director of the Opéra Comique at that time. Eugène Scribe and Germain Delavigne (1790-1868) were responsible for the libretto, which was finally approved by Pixérécourt in April 1827. Meyerbeer started to compose the music in the same year. However, he had to stop when Pixérécourt resigned his position as the director of Opéra Comique in August 1827. During the following two years, in Berlin, Meyerbeer attempted to revive the project via his contact with Friedrich Wilhelm III of Prussia. However, it was not until 1829 that Scribe, Delavigne, and Meyerbeer finally began reworking the project into a five-act opera for the Académie Royale de Musique.

Though the three-act *opéra comique* was never staged in Paris, it still serves as an essential source for the five-act Robert le diable. The five-act version replaces the spoken dialogue with recitatives, but it does bear resemblance to the original three-act libretto, retaining the ballade *Jadis régnait en Normandie*, the ensemble *Fortune à ton caprice*, and the trio *A tes lois je souscris d’avance*. However, these similarities between the libretti do not extend to the poetic and musical texts, which Scribe and Meyerbeer reworked even in those sections retained from the three-act version. The *Fortune à ton caprice* is a case in point. As Everist demonstrates, though the poetic texts of the two libretti are similar at first glance, they differ from each other in terms of their use of syllables. Also, the musical passages of the ensembles in both libretti bear very little resemblance to one another. Other significant alterations made in the five-act Robert le diable include the additions of the *Air de

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64 Auber’s *La Muette de Portici*, and Berlioz’s *Benvenuto Cellini* were also altered from three-act *opéra comiques* into five-act operas performed at the Paris Opéra. See Mark Everist, ‘The Name of the Rose: Meyerbeer’s Opéra Comique, Robert Le diable’, *Revue De Musicologie*, vol. 80, no. 2 (1994): 214.

65 Scribe and Delavigne had already started to write the libretto in 1825. Delavigne might only have been responsible for the spoken dialogue of the second act, but he also collaborated with Scribe to revise the drafts of the libretto. See Everist, ‘The Name of the Rose: Meyerbeer’s Opéra Comique, Robert Le diable’: 216-17.

66 Ibid. As Everist observes, Meyerbeer almost finished the composition of the three-act opera in 1827.

67 Ibid.

68 The dialogue was originally spoken by Auguste Huet, who undertook the role of Bertram and was a famous Opéra-Comique actor. However, in the five-act version, in order to meet the requirements of Paris Opéra, Meyerbeer changed the speaking character into an important bass role, which was undertaken by Levassuer. See Matthias Brzoska, ‘Meyerbeer: Robert le diable and Les Huguenots’, in *The Cambridge Companion to Grand Opera*, ed. David Charlton (Cambridge: Cambridge University Press, 2003), 189-207.


70 Ibid., 222-23.

71 Ibid.
Ballet in Act III, the increased significance of Bertram as the bass, as well as the deletion of the duet between Bertram and Robert originally planned for Act I.\textsuperscript{72}

The five-act \textit{Robert le diable} also acted as a response to the aesthetic ideas of art that had prevailed in the ‘prophetic’ circles since the 1820s. After a series of social and political upheavals, including the French Revolution in 1789, the rise and fall of the Napoleonic age (1804-1815), the Bourbon Restoration initiated in 1815, a social reform was sought by the French intellectuals Pierre-Simon Ballanche (1776-1847), Félicité Lamennais (1782-1854), and Henri de Saint-Simon (1760-1825). These men primarily focused on what and how the development of history would contribute to a comprehension of the future of society and mankind as a whole.\textsuperscript{73} French thinkers such as Lamennais and Saint-Simon regarded art as a significant medium to shed light on the future society.\textsuperscript{74} Lamennais, an advocate of liberal and social Catholicism, regarded artists as ‘priests’ of a new age.\textsuperscript{75} The political and economic theorist Saint-Simon, similarly, viewed artists as ‘avant-garde of future society’.\textsuperscript{76} In order to illuminate the prospective community, as Saint-Simon illustrated in his best-known work \textit{Nouveau Christianisme} (1825), every possible medium, resource and effect of art should be combined to create ‘the most powerful and most useful action’ in a single piece of work.\textsuperscript{77}

Under the influence of the contemporary philosophical movement, Joseph d’Ortigue (1802-1866), a French musicologist and critic, suggested a reform of French opera by associating different arts in a single work, so as to create an ‘art of the future’.\textsuperscript{78} His proposed reforms chiefly featured an alliance of the German instrumental inheritance with the Italian vocal tradition. He saw the first signs of artistic integration in Rossini’s \textit{Guillaume Tell} (1829),\textsuperscript{79} but it was \textit{Robert le diable} that made d’Ortigue realise that Meyerbeer was the real creator of the new integrated

\textsuperscript{72} Brzoska, ‘Meyerbeer: Robert le diable and Les Huguenots’, 190.
\textsuperscript{73} As Letellier further illustrated, the French thinkers such as Ballanche, Lamennais, and Saint-Simon treated the historical, political and social events as ‘providential’, which served as ‘cyclical expiation redeeming mankind in stages’. The French Revolution, for instance, was actually a refining process of the degradation embedded within the ancien régime. These ordeals also served as a basis for the development of a ‘Utopian vision’. See Letellier, \textit{The Operas of Giacomo Meyerbeer}, 105.
\textsuperscript{74} Ibid.
\textsuperscript{75} Ibid.
\textsuperscript{76} Ibid.
\textsuperscript{78} Ibid.
\textsuperscript{79} Ibid.
According to him:

Finally, eager to return to his own identity, and finding there an inevitable solution; and furthermore convinced that the two schools that had in turn commanded his allegiance would sooner or later give way to the irresistible movement which was becoming apparent around them, he preserves everything deserving to survive this dual dissolution. Boldly he goes forward towards the developments that open up before him, straight away taking his position at the crossroads where Italian song and German orchestration have to meet. Thus that union takes place which the author of this article now ventures to congratulate himself on having announced, the union of the vocal style created by Rossini and the instrumental manner developed by Beethoven and applied to dramatic music by Weber.

D’Ortigue’s statements clearly outline how Meyerbeer responded to contemporary philosophical movements in Robert le diable, both musically and dramatically. The following sections will concentrate on the poetic, musical, choreographic, as well as scenic texts of Robert le diable, and interrogate how those dimensions have been integrated in a single opera to create ‘an art of the future’.

2.2.1 Scribe’s libretto

Eugène Scribe was one of the most significant librettists of the 19th century. His poetic language is characterised by ‘clarity and simplicity’, which, however, has also been criticised for being ‘plain, colourless’, and lacking ‘literary grace’. As the French dramatist Pierre Gautier asked: how could ‘an author without poetry, lyricism, style, philosophy, truth or naturalism could be the most successful writer of his epoch, despite the opposition of literature and the critics’? However, according to the

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84 Ibid.
French musicologist Castil-Blaze, poetic richness can actually be a hindrance to a successful libretto.\textsuperscript{87} In fact, Castil-Blaze felt that ‘words are nothing and ought to be nothing’.\textsuperscript{88} A remarkable opera libretto, from the perspective of Karin Pendle, needs to be written by a ‘dramatist’, who understands how to fuse different operatic elements like music, poetic text, plot and staging in a single work properly.\textsuperscript{89} Perhaps Scribe is weak in poetic expression, but he is well known for his \textit{pièce bien faite}\textsuperscript{90} by grasping robust dramatic scenarios, portraying clear contrasts between different characters, creating suspense and resolution, and fusing music and drama appropriately in an opera.\textsuperscript{91}

Scribe based the libretto of \textit{Robert le diable} on a 13th-century French Breton legend, describing the devilries committed by Robert, the son of a devil, who finally repents and is saved by God’s mercy.\textsuperscript{92} Scribe’s Robert character differs from the son’s original cruel and violent character in the legend. In Scribe’s version, the protagonist Robert, the son of an evil father and a human mother, is portrayed as a pathetic and vulnerable figure, who stands and struggles between demonic temptation and God’s salvation. The 1835 painting by Lépaule portrays the Grand Trio in Act V and clearly illustrates the opposing forces that Robert is faced with in the opera (Figure 2.1). Robert’s father Bertram, a devil in disguise, hopes to win the soul of his son by seducing him with wealth (the gamble with cavaliers in Act I) and lust (the seductive ballet of the dead nuns in Act III), which are finally broken down by Robert’s foster-sister Alice, who symbolises heavenly redemption. Centering on the main character Robert, this opera mainly demonstrates three conflicts: the chivalrous world of courtiers and knights, evil temptations and redemption sent from

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\textsuperscript{87} From his perspective, poetry tends to be perceived with different rates from music. The poetic richness results in a difficulty in comprehending both the libretto and the musical text properly at the same time. See Castil-Blaze, \textit{De l’Opéra en France} (Paris: Janet & Cotelle, 1820), 70-72; cited in Pendle, \textit{Eugène Scribe and French opera of the nineteenth century} (Ann Arbor, 1979), 42.
\textsuperscript{88} Ibid.
\textsuperscript{89} Ibid.
\textsuperscript{90} \textit{Pièce bien faite}, or ‘well-made play’, was a term coined by Francisque de Sarcey to illustrate Scribe’s writing style. From Cardwell’s perspective, it is difficult to define the term precisely for its complexity and variety in usage. Accordingly, he put forward several common practices to outline Scribe’s dramatic strategy, which involved exposition, action, character, \textit{quitiproquo} (misunderstanding), and the development of action. See Cardwell, ‘The Well-Made Play of Eugène Scribe’, 876-884.
\textsuperscript{91} In terms of the combination of music and drama in Scribe’s well-made play, in Smith’s opinion, the changing fates of protagonists in the libretto provided opportunities for opera composers to employ different compositional devices, in order to illuminate the alteration of characters. The crowded scenes in Scribe’s libretto were also excellent displays for ensembles and chorus. They served as dramatic functions in an opera. For more details, see Christopher Smith, ‘Eugène Scribe’, \textit{Grove Music Online}, accessed January 4, 2018. http://www.oxfordmusiconline.com/.
\textsuperscript{92} Letellier clearly illustrated the original medieval legend and how Scribe adapted the story. See \textit{The Operas of Giacomo Meyerbeer}, 108-109.
\end{flushleft}
Scribe also included elements from Dark Romanticism, favoured by the French public since the late 18th century, in his adaptation of the supernatural medieval legend. This can be specifically demonstrated via Scribe’s portrayal of evil characters in Act III, including Bertram, the demonic chorus responding to the devil, and the dead nuns rising from their tombs. Scribe partially based the character of Bertram on the title role in Charles Robert Maturin’s five-act tragedy *Bertram* (1816). Although Scribe transformed Maturin’s noble Bertram character into a real devil in the opera, he still maintained the violent, dangerous and wild nature of this character from the original play. In addition to the characters, Scribe based the

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94 Dark Romanticism is a subgenre of Romantic literature. It primarily sheds light on humanity’s sinful essence, fallibility, and self-destruction. These moral characters, according to Gary Richard Thompson, were manifested in the form of Satan, devils, ghosts, werewolves, vampires, and ghouls’ in either arts or literature during the 18th century. Representative writers of this genre included E. T. A. Hoffman (1776-1822) and Christian Heinrich Spiess (1755-1799) in Germany, Lord Byron (1788-1824), Samuel Taylor Coleridge (1772-1834), and Mary Shelley (1797-1851) in Britain, Edgar Allan Poe (1809-1849) in America, and Charles Baudelaire (1821-1867) in Paris. See Gary Richard Thompson, ed., *The Gothic Imagination: Essays in Dark Romanticism* (Pullman: Washington State University Press, 1974), 6.

95 Letellier, *The Operas of Giacomo Meyerbeer*, 110.

96 In Scribe’s libretto, the satanic character Bertram aims to win Robert’s soul. Similarly, in Maturin’s tragedy, the protagonist Bertram proposes a revenge to kill his lover Imogene’s husband, St. Aldobrand.
scene featuring the magic branch, a dramatic lynchpin in Act III, upon the English novel, The Monk, written by Matthew Lewis in 1796. Both the monk (Ambrosio) in the novel and Robert in the opera were seduced into picking up a magic branch, thereby obtaining demonic power.

In addition to the demonic and supernatural themes, the protagonist Robert was also inspired by the concept of the Waverley hero, who is the primary type of character in Sir Walter Scott’s historical novels. Different from the hero in the traditional sense, the Waverley hero features a negative, sentimental, helpless, and vulnerable personality. This passive, masculine image was grafted by Scribe onto the character of Robert, who is by no means assertive and easily tempted by sinister forces, either in the scenes of knights’ gambling in Act I or the seductive dance led by the nuns in Act III. In contrast to the passive hero, Scott tended to endow female figures with a courageous and generous image, in order to comfort, assist and support the wavering and vulnerable hero. Scribe also impressed Scott’s brave heroine image on the female characters of Alice and Isabelle in Robert le diable, both of whom prevent Robert from succumbing to evil temptation.

2.2.2 Meyerbeer’s musical language

Scribe’s dramaturgy is further animated by Meyerbeer through his use of musical language. Meyerbeer organically integrates diverse motifs and orchestral timbres to indicate different characters and their conflicting relationships in Robert le diable. He paid particular attention to demonic temptation by employing different musical

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97 Letellier, The Operas of Giacomo Meyerbeer, 110.
99 Following the success of the historical novel Waverley in 1814, Sir Walter Scott (1771-1832) continued to write novels until 1831. These works were known as Waverley Novels, including Guy Mannering (1815), The Antiquary (1816), Tales of the Crusaders (1825-26), Chronicles of the Canongate (1828), Anne of Geierstein or The Maid in the Mist (1829). See Alexander Welsh, The Hero of the Waverley Novels (Princeton: Princeton University Press, 2014).
100 Ibid., 30-57.
102 Laurel E. Zeiss particularly sheds light on the different roles of orchestra in an opera. In general, the orchestra can serve as harmonic and rhythmic support for the voice, the establishment of mood and atmosphere, the depiction of a character’s external action. In particular, from the 19th century onward, the orchestra tended to indicate a character’s mental status (Puccini’s Tosca), and from the perspective of Zeiss, it acted as ‘an omniscient narrator’. For more details and discussions of the different roles of orchestral music in an opera, see Laurel E. Zeiss, ‘The dramaturgy of opera’, in The Cambridge Companion to Opera Studies, ed. Nicholas Till (Cambridge: Cambridge University Press, 2012), 179-201. Scholars such as Edward T. Cone and James Webster even regard the orchestral music as ‘a persona’, being an essential part of the composer’s voice in an opera. See Edward T. Cone, The Composer’s Voice (Berkeley: University of California Press, 1974), 1-56; James Webster, ‘The Analysis of Mozart’s Arias’, in Mozart Studies, ed. Cliff Eisen (Oxford: Clarendon Press, 1991), 124.
themes associated with the evil characters. The beginning motif in *Nonnes, qui reposez* in Act III is a case in point (Example 2.1). Musically, the motif is built on a descending minor treble figure on C, featuring an orchestration of ophicleide and trombone.\(^{103}\) This ensemble, along with other brass instruments such as bassoon and horn, is also used by Meyerbeer in this opera to create a sound world portrayal of demonic forces.\(^{104}\) Dramatically, Meyerbeer associates this motif with a scene representing Bertram's evocation of the deceased nuns from their graves, which was hence named the ‘Evocation Motif’ by Letellier.\(^{105}\) This motif also appears at the very beginning of the *Overture* to foreshadow the demonic presence in the following acts, and is employed by Meyerbeer in the Grand Trio in Act V, which serves as a dramatic contrast to Alice's character, who symbolises the image of heavenly salvation.

Example 2.1: Evocation Motif in *Nonnes, qui reposez*, *Robert le diable*, Act III.

Another significant theme that relates directly to the devil Bertram is the infernal chorus, *La Valse Infernale*, in Act III. Meyerbeer starts the chorus simply with four consecutive notes played by horn, ophicleide, and trombone (Example 2.2). Robert

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\(^{103}\) However, in the early 19th century, critics such as E. T. A Hoffmann negatively treated the overuse of brass instruments such as trombone and percussion instruments, which created noise rather than manifesting the refinement of individual instruments. As he criticised in 1821: 'from the heart to the heart, we say, and yet we cannot say which has the greater effect, an entire thunderstorm of kettledrums, bass drums, cymbals, trombones, trumpets, horns, etc. or the sunbeam of a single note from the oboe or some other instrument of refinement'. See E. T. A. Hoffmann, 'Zufälligen Gedanken beim Erscheinen dieser Blätter', in *Allgemeine Zeitung für Musik und Musikliteratur*, 9 and 16, October 1820, translated as 'Casual Reflections on the Appearance of this Journal', in Charlton, *The Cambridge Companion to Grand Opera*, 423–31. Nevertheless, Castil-Blaze highly regarded Meyerbeer’s orchestration of demonic force with ophicleide and trombone. From his perspective, the organisation of these two instruments produced a solemn and funeral voice of the dark spirit, which was of great beauty. See Emily I. Dolan and John Tresch, 'A Sublime Invasion: Meyerbeer, Balzac, and the Opera Machine', in *The Opera Quarterly*, vol. 27, no. 1 (2011): 4–31. For the ophicleide in an opera, see Richard Sanborn Morgan, 'The serpent and ophicleide as instruments of romantic color in selected works by Mendelssohn, Berlioz and Wagner' (D.M.A dissertation, University of North Texas, 2006), 1-15, 58-78. For the trombone's dramatic situations in an opera, see David M. Guion, 'The trombone in opera', in *Trombone: Its History and Music*, 1697-1811 (New York: Routledge, 2014), 229-264.

\(^{104}\) Meyerbeer uses a similar orchestration of brass instruments in other themes associated with demonic characters, such as *La Valse Infernale* and *Air de ballet*. The orchestra is of dramatic significance to *Robert le diable*. From Jane Fulcher's perspective, it acts as a 'common denominator'. Meyerbeer tends to associate specific orchestral timbres with different characters, and attempts to imprint different acoustic effects on listeners' minds. This strategy, on the one hand, aims to stress and characterise a specific character, and on the other hand, intends to create a dramatic coherence. See Jane Fulcher, *The Nation's Image: French Grand Opera as Politics and Politicized Art* (Cambridge: Cambridge University Press, 1987), 73-74.

Laudon referred to the four-note motif as ‘Four Strokes of Hell’\textsuperscript{106} and it is employed in a scene featuring Bertram conjuring the devil. This motif also appears at the very beginning of Liszt’s \textit{Réminiscences de Robert le diable}. Liszt faithfully transcribes the motif by employing four octaves in \textit{marcato} without unnecessary embellishments.\textsuperscript{107} Following this four-note motif is the famous infernal chorus of devils, who celebrate Bertram’s evil power: ‘Noirs démons, fantômes; Oublions les cieux; Des sombres royaumes; Célébrons les jeux’ [‘Black demons, ghosts, forget the heavens; Dark Kingdoms. Let’s celebrate the games’] (Example 2.3). Dramatically, it is also the first time in the opera that Bertram reveals his demonic identity completely to the audience. Meyerbeer designs an off-stage chorus for the infernal waltz, in order to create a haunting effect representative of demonic spirits.\textsuperscript{108} The dotted chorus theme is reused by Meyerbeer in the following scene dominated by Alice (\textit{O ciel le bruit redouble}). It appears in a sequential figure supported by diminished seventh chords, underlining the frightening presence of Bertram in a more intense way (Example 2.4).

Example 2.2: The beginning motif of \textit{La Valse Infernale, Robert le diable}, Act III.


\textsuperscript{107} This whole piece will be analysed in detail in Chapter 5, with the aim of investigating how Liszt reinterprets the demonic character in the original opera.

Example 2.3: *La Valse Infernale* in *Robert le diable*, Act III.

Example 2.4: *O ciel le bruit redouble* in *Robert le diable*, Act III.

In contrast to the demonic themes are motifs emblematic of heavenly salvation. Meyerbeer employs the redemption theme in Act V, which starts with a chorus sung by monks (*Malheureux ou coupable*). In the vestibule of the Palermo Cathedral, the monks call for sinners’ repentance by singing: ‘En ce lieu redoutable, ouvert au repentir’ ['This is a redoubtable place, where is open to repentance'] (Example 2.5).

Sung by a group of basses, the powerful effect of the chorus even impressed Berlioz, who proclaimed that even the famous basses Luigi Lablache (1794-1858) and Levasseur could not rival the twelve basses singing ‘in superb unison’. 109 Meyerbeer reinforces Robert’s salvation further by composing a chanting theme accompanied by

an off-stage organ (Example 2.6). The remarkable effect of the organ, according to Brzoska, endows the ‘theatrical expression’ with ‘heavenly power’. Indeed, the organ theme reminds Robert of his mother’s prayer from his childhood, acting as a basis for Robert’s final redemption in the following Grand Trio.

Example 2.5: Malheureux ou coupable in Robert le diable, Act V.

Example 2.6: The theme of organ in Dans ce lieu pourquoi me forcer, Robert le diable, Act V.

Alice, who acts as the opposite to Bertram’s character, also brings the message of salvation, which is first manifested in her aria Va, dit-elle, va mon enfant in Act I (Example 2.7). Apart from a short prelude played by horn and cello, this aria primarily features clarinet and flute. Different from the sound world of Bertram, Meyerbeer tends to associate the timbre of woodwind instruments with Alice, and he also employs flute and clarinet in Alice’s aria Quand je quittai la Normandie (Act III), and accompanies the theme sung by Alice in the Grand Trio with hautbois and piccolo.

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110 This organ was also one of the first organs used in an opera house. See Brzoska, ‘Meyerbeer: Robert le diable and Les Huguenots’, 197.

111 According to Letellier, by utilising the woodwind instruments such as flute, clarinet, and hautbois, Meyerbeer aims to create a peaceful and pastoral atmosphere around Alice, in order to manifest her presence ‘in an idyllic sound world that embodies what she stands for and says’. For more details, see Letellier, Meyerbeer’s Robert le Diable: The Premier Opéra Romantique, 37.
In addition to the orchestration, Meyerbeer also uses a rising fourth to indicate Alice’s redemptive image.\textsuperscript{112} This interval, according to Letellier, acts as ‘a sonic motive’ to manifest Alice’s ‘beneficent presence’.\textsuperscript{113} For instance, Meyerbeer especially associates the poetic texts related to Robert’s salvation with a rising fourth, such as ‘Dire au fils qui m’a délaisse’ ['Tell my son who in sorrow left me'] (Example 2.8), and ‘Dans les cieux comme sur la terre, Sa mère va prier pour lui’ ['In heaven or on earth, his mother will pray for him'] (Example 2.9).\textsuperscript{114} The interval of a rising fourth also appears at the beginning of Alice’s theme in the Grand Trio in Act V (Example 2.10), with corresponding texts of ‘Dieu puissant, ciel propice’ ['Powerful God, propitious heaven'] to demonstrate the theme of heavenly redemption.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example2_7.png}
\caption{Example 2.7: Va, dit-elle, va mon enfant in Robert le diable, Act I, bars 11-15.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example2_8.png}
\caption{Example 2.8: Va, dit-elle, va mon enfant in Robert le diable, Act I, bars 15-19.}
\end{figure}

\textsuperscript{112} Letellier, The Operas of Giacomo Meyerbeer, 126. The interval of a rising fourth not only appears at the beginning of Va, dit-elle, but is also employed by Meyerbeer throughout the aria.

\textsuperscript{113} Ibid.

\textsuperscript{114} A comparison can be made at this point with Wagner’s utilisation of the fourth interval in his Parsifal, such as the Grail motif and Dresden Amen motif. They are both related to the theme of faith in the opera. For more details of Wagner’s employment of the interval, see William Kinderman, Wagner’s Parsifal (Oxford: Oxford University Press, 2013), 76-80.
Isabelle is another significant heroine who encourages Robert to repent. Her part in Robert’s salvation is mostly illustrated in the famous cavatina *Robert! Toi que j’aime* in Act IV (Example 2.11). This aria represents Isabelle’s repetitive and constant pleading to the enchanted Robert for his mercy: ‘Grâce pour toi-même, Et grâce pour moi’ [‘Mercy, mercy for yourself, and mercy for me’]. Musically, Meyerbeer structures the aria in strophic form with episodes in F minor and refrains in its tonic major. In terms of orchestration, Meyerbeer enriches Isabelle’s supplicatory singing with cor anglais and harp. This instrumental

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115 The quoted text is the refrain of the cavatina.
116 Concerning the orchestration of cor anglais, Gluck was the first composer to exploit it seriously in his *La danza* (1755). Several years later in his opera *Orfeo ed Eufidice* (1762), Gluck employed a pair of English horns in Orfeo’s aria *Piangi, il mio ben cosi* to render an atmosphere of lamentation. In the late 18th century, this instrument was primarily employed by opera composers in Italy, including Giuseppe Francesco Bianchi, Domenico Cimarosa, Simon Mayr, and Giuseppe Sarti. Since the early 19th century, Paris became an important place for the development of cor anglais, which was particularly demonstrated via the cooperation between Gustave Vogt (1781-1870), the renowned oboist in Paris, and the firm of Guillaume Triébert since 1810. This instrument also impressed Berlioz. He utilised cor anglais in his *Huit scènes de Faust* op.1 in 1828 and *Symphonie fantastique* in 1830. According to Michael Finkelman, Berlioz contributed to ‘form the character of the English horn as an instrument creating feelings of absence, of forgetfulness, of sorrowful loneliness’. Similarly, Meyerbeer’s utilisation of cor anglais in *Robert! Toi que j’aime* produces a melancholic and lonely circumstance around Isabelle. For the employment of this instrument in Germany in the 19th century, Wagner was the most significant composer to exploit it, especially in his operas such as *Der fliegende Holländer* (1843), *Tannhäuser* (1845) and *Tristan und Isolde* (1865). For more details of cor anglais and its development in Italy, France and Germany in the 19th century, see Janet K. Page, Geoffrey Burgess, Bruce Haynes and Michael Finkelman, ‘Oboe’, *Grove Music Online*, accessed
combination, according to Letellier, creates ‘a mood of remote pathetic melancholy and ecstatic raptness appropriate to the moment of sacramental grace that this aria signifies’, further enhancing the pitiful image of Isabelle.

Example 2.11: Robert! Toi que j’aime in Robert le diable, Act IV.

The cavatina is also of dramatic and historical significance. In terms of dramaturgy, it acts as a crucial turning point in the whole opera. Moved by Isabelle’s affectionate and repetitive pleadings, Robert finally breaks the magic branch that exerts demonic control on him, symbolising the first defeat of the demonic power in the opera. Historically, different elements of the aria, such as strophic form, the orchestration of cor anglais, and F minor tonality, were


117 Letellier, The Operas of Giacomo Meyerbeer, 125.
118 Letellier, Meyerbeer’s Robert le diable: The Premier Opéra Romantique, 178.
imitated by subsequent arias in the 19th century to represent a soprano’s lonely, desperate, and pathetic image.\textsuperscript{119} Verdi, for instance, closely imitated the cavatina in Amelia’s aria \textit{Ma dall’arido stelo divulsa} (\textit{Un ballo in maschera}, Act II, 1859).\textsuperscript{120} Not only did he imitate the musical factors,\textsuperscript{121} but Verdi also borrowed Isabelle’s kneeling posture in Amelia’s aria to demonstrate her supplicatory image.\textsuperscript{122}

The vulnerable hero, Robert, stands between satanic temptation and celestial redemption. His identity is first revealed in a Ballade sung by Alice’s lover Raimbaut in Act I (\textit{Jadis régnaît en Normandie}). Scribe wrote three verses for the Ballade to reveal Robert’s diabolical origin gradually.\textsuperscript{123} Musically, the theme of the first strophe features a triadic figure on C major with string and horn accompaniments (Example 2.12). As Raimbaut further discloses the demonic essence of Bertram and Robert in the following two verses, Meyerbeer increasingly varies the theme of the first strophe in terms of figuration, orchestration, dynamics, and harmony (Example 2.13 and 2.14).\textsuperscript{124} The two variations composed by Meyerbeer also dramatically echo Scribe’s libretto. As Brzoska’s stated, these passages represent Robert’s ‘increasing terror as Raimbaut unfolds his tale’.\textsuperscript{125}

\begin{itemize}
\item \textsuperscript{119} \textit{Ibid}. The cavatina also acts as an important basis for Verdi’s \textit{La traviata} (1853), particularly Violetta’s two arias \textit{Ah! fors’è lui} in Act I, and \textit{Addio, del passato} in Act III. For more details of Verdi’s imitation of the cavatina, see James A. Hepokoski, \textit{Genre and Content in Mid-Century Verdi: ‘Addio, Del Passato’ (‘La Traviata’, Act III’}, \textit{Cambridge Opera Journal}, vol. 1, no. 3 (1989): 249–276.
\item \textsuperscript{120} Mary Ann Smart, \textit{Mimomania: Music and Gesture in Nineteenth-Century Opera} (University of California Press, 2006), 134.
\item \textsuperscript{121} Verdi particularly imitated the strophic pattern of the cavatina.
\item \textsuperscript{122} Smart, \textit{Mimomania: Music and Gesture in Nineteenth-Century Opera}, 134.
\item \textsuperscript{123} The first verse is about the love between a princess (Robert’s mother) and an unknown prince. His identity as a demon is revealed in the second verse. In the last verse, Robert’s origin as the son of a devil and a human is finally unfolded by Raimbaut. For the full texts of the Ballade, see \textit{Complete Libretti of Giacomo Meyerbeer, in the Original and in Translation, Volume III}, trans. Richard Arsenty (London: Cambridge Scholars Press, 2004), 222-227.
\item \textsuperscript{124} In the second strophe, the original theme is varied with scales and an orchestration of strings in \textit{pizzicato}, clarinets, and horns. In the third strophe, as Robert’s demonic origin is fully unfolded by Raimbaut, the theme is varied radically by Meyerbeer with chromatic figurations in triplets and sextuplets. Meyerbeer colours the variations with dark-toned orchestral timbres, including trombones, horns, bassoons and timpani, which are also a group of instruments that Meyerbeer associates with demonic characters, such as Bertram and the deceased nuns in the Evocation Motif and the \textit{Ballet of the Nuns} respectively.
\item \textsuperscript{125} Brzoska, 194.
\end{itemize}
Example 2.12: The first strophe of *Jadis régnait en Normandie, Robert le diable*, Act I.

Example 2.13: The second strophe of *Jadis régnait en Normandie*.

Example 2.14: The third strophe of *Jadis régnait en Normandie*. 
Meyerbeer reuses the Ballade theme in Act I and Act V to evoke the demonic presences of Robert and Bertram. For example, in the third scene of Act I (Qu’on arrête un vassal insolent), Meyerbeer quotes the beginning motif of the Ballade when Alice realises Robert’s identity. In the same scene, the Ballade theme is altered into a minor tonality when Alice first meets Bertram, whose appearance reminds her of a picture of a fallen angel. Meyerbeer further reinforces Bertram’s demonic image by employing dark-toned instruments, such as bassoons and horns. The Ballade theme finally appears in a recitative between Robert and Bertram in Act V with the same orchestration of horns and bassoons. Meyerbeer merely quotes the beginning theme of the Ballade when Bertram confirms his paternity to Robert: ‘Ce matin... ce Raimbaut ... et ce récit funeste. Des malheurs de ta mere ... Ils n’étaient que trop vrais’ [‘This morning... this Raimbaut... and this fatal story. Misfortunes of your mother... They were all true’].

2.2.3 Scenic and choreographic texts

The use of spectacle is significant in Robert le diable. As Taruskin remarks: ‘this was much an opera to see as to hear, and it has been argued that the real hero behind Robert le diable was Cicéri, the designer’. Meyerbeer even complained about the overuse of spectacle, which he feared pushed his music into the background. The scenic design of Air de Ballet in Act III, featuring Bertram’s evocation of the dead nuns from graves and the ghosts’ orgies in the setting of a dilapidated cloister, is especially spectacular. This scene features in Edgar Degas’ oil painting, Ballet Scene from Meyerbeer’s Opera ‘Robert le diable’ in 1871 (Figure 2.2), and was also vividly

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126 The English translation is Stop an insolent vassal.
127 The Ballade theme appears at the very end of Qu’on arrête un vassal insolent in Act I, which is played by horn.
128 Je n’ai pu fermer da paupière in Act I.
129 O ciel, qui donc es-tu?
132 Degas watched Robert le diable on many occasions, and he made his six visits to the Opéra between 1885 and 1892. He made an unusual observation of the spectacles of Robert le diable in his notebook that he used in the 1870s. Degas particularly noted the ballerinas that he saw in the Opéra, and this source now serves as a resource to examine the choreographic texts of the ballet. Degas drew the ballet scene twice. The first version was obtained by the Metropolitan Museum of Art in 1871, and the second, a larger version—painted for the singer Jean-Baptiste Faure—was displayed at the Victoria and Albert Museum in 1876. It is also during this period that Degas shifted his interests from historical paintings and portraits to ballet dancers, both on stage and in rehearsal. In terms of the painting itself, it is notable that Degas made a contrast between the dancing nuns on stage, painted in an impressionistic manner, and the audience, who are portrayed in a more realistic depiction. This painting.
depicted in a description by Frances ‘Fanny’ Appleton, who later married the poet Henry Wadsworth Longfellow. After watching Robert le diable in 1836, Appleton wrote a review of the opera with particular reference to the nuns’ ballet:

It was magnificent and terrific and diabolical and enchanting and everything else fine. The music and the show and the dancing! The famous witch’s dance, in the freezing moonlight in the ruined abbey, was as impressive as I had expected...They drop in like flakes of snow and are certainly very charming witches with their jaunty Parisian figures and most refined pirouettes! ... The diabolical music and the dead rising from their tombs and the terrible darkness and the strange dance unite to form a stage effect almost unrivaled.\textsuperscript{133}

The astonishing staging effects of the ballet also reflected the technical improvements at the Paris Opéra since the 1820s, which, for instance, included the use of gas lighting in 1822 and the employment of limelight in 1830.\textsuperscript{134} Originally, Scribe and Meyerbeer proposed this ballet as a scene featuring shepherdesses on Mount Olympus.\textsuperscript{135} However, Henri Duponchel, the staging director of Opéra, along with the chief scene designer, Pierre Cicéri, suggested a different scene,\textsuperscript{136} performed by nuns in a ghostly and seductive manner. The ballet’s demonic spectacle was intended not only to pander to the audience’s craving for Dark Romanticism, but also in order to experiment with the new lighting system.\textsuperscript{137} Moreover, with the employment of the ‘English trap’, the ballerinas were able either to slide on the stage or diagonally rise from the floors, thereby creating a ghostly atmosphere.\textsuperscript{138} Equipped with such staging techniques, the Air de ballet, according to Brzoska, ‘becomes just moving image, of the sort that nowadays we meet only in the cinema. Film aesthetics are revealed in the representation of the central theme in purely

\textsuperscript{133} Fanny Appleton, Mrs Longfellow: Selected Letters and Journals (New York: Longman Green, 1956), 27-28.
\textsuperscript{134} Taruskin, Music in the Nineteenth Century, 214.
\textsuperscript{136} Louis-Désiré Véron became the director of Paris Opéra in 1831. He employed a team of specialists in scenic design, in order to make Robert le diable as dazzling and grandiose as possible. The staging team included Henri Duponchel (1794-1868), Pierre-Luc-Charles Cicéri (1782-1868) and Philippe Taglioni (1777-1871). Duponchel was responsible for the production of Robert le diable. Cicéri, a leading French scene designer, mainly concentrated on designing the tableaux. Taglioni, an Italian choreographer, was in charge of the choreographic texts. See Brzoska, ‘Meyerbeer: Robert le diable and Les Huguenots’, 190.
\textsuperscript{137} The reflectors of the gas lighting system provided a more controlled lighting for the opera. See Lincoln Kirstein, Four Centuries of Ballet: Fifty Masterworks (New York: Dover Publications, 1984), 142.
\textsuperscript{138} Williams, ‘The Spectacle of the Past in Grand Opera’, 65.
visual terms, without recourse to language, simply through pantomime and dance'.

Figure 2.2: Edgar Degas, *Ballet Scene from Meyerbeer's Opera 'Robert le diable*', the Metropolitan Museum of Art, 1871.

### 2.2.4 Popularity and decline

With the combination of Scribe’s dramaturgy, Meyerbeer's musical language and the remarkable scenic spectacles designed by Cicéri and Duponchel, it was apparent that *Robert le diable* was a huge success almost immediately after its première on November 21, 1831 at the Académie Royale de Musique. In a review published in *La Figaro* two days after the première (23 November 1831), the reviewer described the popularity of the opera by stating: ‘No balls or assemblies were possible when *Robert* was to be premièred; even M. d’Apponyi [Viennese ambassador] has announced in the newspapers that his ball has been postponed’. One day later on 24 November 1831, in a letter of congratulations to Meyerbeer, the French composer Jean-François Le Sueur (1760-1837) expressed his deep admiration for the work, describing it as featuring the ‘liveliest sensations from the beginning of Act I to the conclusion of Act

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139 Brzoska, 196.
140 The passage quoted from the national journal *La Figaro* (23 November 1831) was translated by Jennifer Jackson. See Jackson, *Giacomo Meyerbeer: Reputation Without Cause? A Composer and his Critics*, 92.
V: astonishment never left me for a single minute'. Two days later, Fétis also highly appraised *Robert le diable* in *Revue musicale de Paris*, which referred to as ‘a remarkable production in the history of art’.

The esteem in which *Robert le diable* was held was also reflected in the impact and influence it exerted, and its far-reaching performances both in- and outside Europe in the 19th century. The responses to this opera included over 138 opera *fantaisies* and transcriptions composed for either solo instruments or ensembles (until 1880), paintings drawn by François-Gabriel Lépaule and Edgar Degas, as well as literary works written by Honoré de Balzac, Alexandre Dumas, George Sand, and Heinrich Heine. From its première to 28 August 1893, *Robert* was performed 754 times on the stage of the Paris Opéra. Furthermore, this opera was performed at about 132 different theaters in Europe before the mid-19th century, and reached some distant cities such as St. Petersburg (1843), New York (1856), and Melbourne (1866).

However, the prominence of *Robert le diable* began to diminish after Meyerbeer’s death in 1864. From the 1870s onwards, the number of its performances began to decline. It was only performed in four cities in the 1870s, including Milan (1870, 1873), Port Louis (1873), Zagreb (1876), and Helsinki (1877). This number continued to decrease in the 1880s, with performances in just three cities: Lisbon (1882), New York (1883), and Milan (1886). However, in the 1890s, a remarkable performance was given in Berlin (1891), featuring a new production of the opera to celebrate the centenary of Meyerbeer’s birth. At the beginning of the 20th century, the only notable performance of *Robert le diable* was conducted by Richard Strauss in

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141 Letter dated 24 November 1831, BT2, 155f.
143 Degas primarily concentrated on the Ballet of the Nuns, while Lépaule’s painting is based on the Grand Trio in Act V.
146 *Ibid*. *Robert le diable* was widely performed after its successful première. Three years later, it reached 39 cities in France, 24 cities in Germany and another seven countries, including England (1832), Austria (1833), USA (1834) and Russia (1834).
147 Letellier, 121.
148 *Ibid*.
149 Jackson, 106.
1902, and was aimed at reexamining Meyerbeer’s vocal style.\textsuperscript{150} Since the 1920s, \textit{Robert le diable} has rarely been staged, except for a revival production at the Paris Opéra in 1985.\textsuperscript{151}

Though the turn of the 21\textsuperscript{st} century witnessed revivals of \textit{Robert le diable}, with three performances in Prague (1999-2000), Berlin (2000), and Martina Franca (2000),\textsuperscript{152} there is no comparison to the popularity and prominence of the opera between the 1830s and 1850s, when \textit{Robert le diable} reached more than a hundred different cities worldwide.\textsuperscript{153} Therefore, the 19\textsuperscript{th}-century keyboard arrangements serve as significant sources through which to reinterpret the original opera. The keyboard arrangements feature diverse treatments of the operatic materials, including faithful transcriptions of the melodic elements, elaborate embellishments of the source texts, as well as changes to the original dramaturgy. By choosing, ordering and setting the different themes, the 19\textsuperscript{th}-century composers bring about different perceptions of \textit{Robert le diable} within the single medium of the piano. The following three chapters will first explore the different categories of the arrangements, and then examine the different strategies that the transcribers employed to reinterpret, reshape or even rewrite the themes from the original opera.

\textsuperscript{150} Ibid.
\textsuperscript{151} Letellier, 120-21.
\textsuperscript{152} Robert Letellier, ‘Bellini and Meyerbeer’, \textit{The Opera Quarterly} 17/3 (2001): 361–379. The Royal Opera House gave another important production of \textit{Robert le diable} in 2012.\textsuperscript{153} Letellier, \textit{The Operas of Giacomo Meyerbeer}, 120-21. Letellier lists the cities that the opera was staged in each decade.
Chapter 3: Transcriber as translator

Almost every piano arrangement of an operatic work involves transcription, ranging from simple operatic reductions to the more complicated fantaisies brillantes. Both contain faithful statements of operatic themes, either as a basis for variation in opera fantaisies, or as a literal transcription of an aria from the opera. Of the arrangements based on Robert le diable, transcriptions account for almost one third of the whole body of work, including 16 pieces featuring straightforward piano representations of operatic highlights. These transcriptions are usually less demanding to play, providing amateur pianists and their audiences an opportunity to perform and listen to operatic excerpts in a domestic atmosphere, and without having to see the original opera in a theater. In the process of transcribing the melodic notes from the original opera, an opera transcription, to some degree, can be compared or reconsidered with its literary counterpart, the translation—both reinterpret the source text in a relatively faithful manner and bridge the gap between the ‘reader’ and the ‘author’.

Admittedly, musical transcription differs from literary translation in several respects. First, the transferring mediums are different. For instance, in the procedure of translation, it is the word of the source text that is altered and replaced with the target text. On the contrary, for the piano transcription, it is the medium of performance that is notably changed, rather than the source text. The musical elements in a transcription, like melody, rhythm, and harmony, mostly remain unaltered, albeit with some alterations at transitions and codas, as well as changes to tempo and tonality. In addition, a translation usually includes a complete representation of the source text, while a piano transcription mostly features the

1 See Appendix 3.
2 Faithful transcriptions are usually less difficult to play than the opera fantaisies composed by virtuosi such as Thalberg, Theodor Döhler and Liszt. Rather than displaying virtuosity to dazzle their audiences, the transcribers primarily demonstrated fidelity to the source texts. The techniques of the faithful transcriptions based on Robert le diable will be specifically examined and clarified in the following case studies in this chapter.
3 According to Alexander Brent-Smith, the main task of the 19th-century transcriber is to bring concert repertoire into home. He even suggests that some difficult piano compositions, like Beethoven’s piano sonatas and Liszt’s Hungarian Rhapsodies, should be transcribed, in order to be played by more amateur pianists. See Alexander Brent-Smith, ‘Translation and Transcription’, The Musical Times vol. 63, no. 949 (1922): 169.
4 Sutton, Piano and Opera, 53-54.
5 Lawrence Venuti, The Translation Studies Reader, 3rd edition (London: Routledge, 2012), 5. The definition of translation will be clarified further in the following section of this chapter.
6 The changes of tempo and tonality in a transcription are usually associated with combining different opera themes in a single piece. The piano transcriptions composed by Eugène Thuillier, Félix Fourdrain, and George Bull are cases in this point. These works will be analysed and discussed later in this chapter.
quotation of a single extract or several ‘hit’ tunes from the original opera. Moreover, reordering of texts in translation usually appears between words and sentences, while transcribers tend to freely reorganise the operatic themes in the transcriptions.

In spite of these differences, the transferal of meaning and reconciliation between different texts in translation theories still serve as significant models through which to interpret and comprehend the process of transcription. This is especially reflected in the transmission of meaning in diverse cultural contexts and value systems, specific representations in terms of different texts and the comprehension of the source. This chapter will outline the faithful transcriptions based on Robert le diable using a comparison with translation theories, in order to investigate how operatic materials transfer between diverse texts, how different transcribers reinterpret the same source, and what are the gains and losses in the process of transcription are in terms of both musical elements and dramaturgy.

3.1 Translation theories in history

Translation, as defined by Allan Turner, is ‘one of the ways in which a literary text can be rewritten in order to make it available to a new readership in a new form’. The differences embedded within texts from diverse cultural, political and social contexts can pose a challenge for translators. Similarly, Lawrence Venuti summarises translation theories in history in the following manner: ‘The history of translation theory can in fact be imagined as a set of changing relationships between the relative autonomy of the translated text, or the translator’s actions, and two other concepts: equivalence and function’. ‘Equivalence’ refers to the fidelity of the target text to the source text, while ‘function’ is related to bridging the gap between different texts in terms of cultural and social circumstances. According to Venuti, almost every translation theory in history has dealt with the changing relationships between the source text and the target text. The following section will outline important translation theories from the Roman period to the 19th century, in order to explore how translators throughout history have balanced the differences between diverse

9 Ibid.
10 Ibid.
texts, making the original text apprehensible to a reader in a different cultural background.

During the Roman period, a word-for-word translation strategy was considered to be ineffective in the process of translation.\textsuperscript{11} The Roman politician, orator, and philosopher Marcus Tullius Cicero (106 BC-43 BC) preferred a sense-for-sense approach in translation.\textsuperscript{12} In reference to his translation of the orations of the Attic orators, Aeschines and Demosthenes, Cicero stated:

I did not translate them as an interpreter, but as an orator, keeping in the same ideas and the forms, or as one might say, the ‘figures’ of thought, but in language which conforms to our usage. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of language.\textsuperscript{13}

Cicero attaches more significance to the proper transferal of meaning between different texts, rather than demonstrating fidelity to the original semiotic system. This viewpoint is also reflected in the translation strategy used by the Roman poet Horace (65 BC-8 BC). From his perspective, a translator should not ‘attempt to render word for word like a faithful interpreter’.\textsuperscript{14} Particularly in the translation of poetry, a literal representation of the poem should be avoided; otherwise, the original poetic sense and beauty of the language would either be restricted or undermined with a different linguistic system.\textsuperscript{15} Faced with semiotic discrepancies, both Cicero and Horace suggest interpreting the meaning of the source text, with the aim of making the original connotation properly understood by their target readers, with their familiar linguistic norms.\textsuperscript{16}

\textsuperscript{11} The term ‘word-for-word’ means a literal translation of the original linguistic system. See Lawrence Venuti, \textit{The Translator’s Invisibility: A History of Translation} (London and New York: Routledge, 1995), 37.

\textsuperscript{12} The term ‘sense-for-sense’ was first officially employed by St. Jerome in his letter to Pammachius. However, in the Roman period, Cicero and Horace had already conceived the concept of this term in translation. From their perspectives, the sense-for-sense approach emphasises a correct comprehension of the original connotation in the target text, rather than a linguistic fidelity to the source language. See Douglas Robinson, ed., \textit{Western Translation Theory from Herodotus to Nietzsche} (Manchester: St. Jerome Publishing, 2002), 25.

\textsuperscript{13} Rita Copeland, \textit{Rhetoric, Hermeneutics, and Translation in the Middle Ages: Academic Traditions and Vernacular Texts} (Cambridge: Cambridge University Press, 2009), 49.

\textsuperscript{14} Cited in Robinson, ed., \textit{Western Translation Theory from Herodotus to Nietzsche}, 15.

\textsuperscript{15} The reason is closely associated with the semiotic differences between Greek and Latin. See Venuti, \textit{The Translation Studies Reader}, 4.

\textsuperscript{16} In translation, the interpretation of the original connotation in the source text could also be understood as paraphrase, which is similar to the sense-for-sense approach. They are both aimed at maintaining the original meaning and intention given by the author in terms of the target text. Stefán Snævarr particularly examines several definitions of paraphrase, and provides his own as follows: ‘I define paraphrase as the rewording or the summary of a text, giving the meaning another form, in some cases clarifying the text and capturing its essential meaning’. See Stefán Snævarr, \textit{Metaphors, Narratives, Emotions: Their Interplay and Impact} (Amsterdam: Rodopi, 2009), 135-36.
Four centuries later, St. Jerome (347-420) also advocated the sense-for-sense approach to translation.\textsuperscript{17} In reference to his work on the Septuagint Bible, he asserted that ‘in translating from the Greek—except of course in the case of the Holy Scripture, where even the syntax contains a mystery—I render not word for word, but sense for sense’.\textsuperscript{18} Similar to Cicero and Horace, St. Jerome focuses on translating the essential meaning of the source text. Furthermore, he even endows the sense-for-sense approach with a hegemonic interpretation of the original language. According to him, ‘having captured the sense the translator renders it into his own languages just as it by the right of a victor’.\textsuperscript{19} The translator’s vernacular, in this sense, acts as a dominating and governing result of the foreign text. That is to say, once the procedure of translation ends, the source text is totally displaced by another linguistic system. It is no wonder that Hugo Friedrich regarded St. Jerome’s argument for the sense-for-sense translation as ‘a declaration of power by a Roman emperor’.\textsuperscript{20}

In the 17\textsuperscript{th} century, the English poet and translator John Dryden (1631-1700) was of particular significance in the development of translation theories.\textsuperscript{21} He put forward three types of translation: metaphrase, paraphrase, and imitation.\textsuperscript{22} Metaphrase relates to a literal representation of the source text, featuring a word-by-word and line-by-line translation.\textsuperscript{23} Cicero, Horace and St. Jerome rendered this method ineffective for its lack of readability and fluency.\textsuperscript{24} In stark contrast to metaphrase is imitation, which refers to a liberal portrayal of the original words and meaning in the process of translation.\textsuperscript{25} In imitation, the original text merely acts as a basis on which a translator contrives to create and improve his vernacular. However, Dryden negatively treats this approach as ‘the greatest wrong’ rendered to the authority of the source text.\textsuperscript{26} From his perspective, the meaning inherent in the

\textsuperscript{17} St. Jerome is currently recognised as one of the most important translators of the Bible. For more details of St. Jerome, see Robinson, ed., \textit{Western Translation Theory from Herodotus to Nietzsche}, 22-23.
\textsuperscript{18} Ibid., 25.
\textsuperscript{21} Robinson, ed., \textit{Western Translation Theory from Herodotus to Nietzsche}, 172.
\textsuperscript{22} Ibid.
\textsuperscript{23} Ibid.
\textsuperscript{24} Ibid.
\textsuperscript{25} Ibid.
\textsuperscript{26} For more details of Robinson’s criticism of imitation, see Robinson, ed., \textit{Western Translation Theory from Herodotus to Nietzsche}, 174.
source is ‘sacred and inviolable’, and deserves to be maintained and faithfully manifested in the target text.27

Dryden advocates the strategy of paraphrase in translation, like his predecessors Cicero, Horace and St. Jerome.28 However, his conception of paraphrase features a broader interpretation of the term, which overlaps with metaphor to some extent.29 From his perspective, the word and its sense in the original linguistic text are inseparable to some degree, and their relationship should also be demonstrated in the target text.30 Thus, he primarily suggests paraphrasing with latitude.31 In other words, Dryden still provides the translator with a chance to vary the words of the source text, but he feels that the translator should not ‘vary from a step beyond to amplify and almost the same as to alter’.32 He considers that a translator’s freedom should be limited to some extent.

Attitudes towards translation changed significantly in the last decades of the 18\textsuperscript{th} century.33 The merits of the sense-for-sense translation method were disputed by philosophers of the Athenian school, particularly the brothers Schlegel in the second half of the 18\textsuperscript{th} century.34 Diverging from their predecessors, they held the view that their native German is not easily translated, rather than transcending or dominating the other linguistic system.35 They attempt to bridge the gap between diverse texts by mediating the difference between the source and the target text.36 From the perspective of A. W. Schlegel, fidelity is neither ‘sense-for-sense translation; nor paraphrase; nor dressing up the strange text in native clothing’.37 The process of translation is more like ‘a type of spiritual conduit to the author’.38 Rather than concentrating on the target language, they put more emphasis on the correct

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27 Ibid.  
28 Ibid., 174-75.  
31 Ibid.  
32 Reynolds, The Poetry of Translation: From Chaucer Petrarch to Homer & Logue, 74.  
33 The shifts of attitudes towards translation were primarily associated with the replacement of the Enlightenment Movement by Romanticism, which emphasised the differences of individuals, languages, and nations. See Kregor, Liszt as Transcriber, 12.  
34 André Lefevere, Translating Literature: the German Tradition from Luther to Rosenzweig (Amsterdam: Rodopi, 1977), 46.  
36 Robinson, 213-21.  
37 Kregor, 15.  
38 Ibid.
comprehension of the source material and the original authorship, even at the expense of altering their vernacular.

Another significant contributor to translation theory was the German theologian and translator Friedrich Schleiermacher (1768-1834). In 1813, he completed an influential treatise on translation strategy entitled On the Different Methods of Translation. Schleiermacher did not advocate the aforementioned approaches, such as literal translation, sense-for-sense paraphrase, and liberal imitation. From his perspective, the primary purpose of translation is to make sure that the reader comprehends the discourse given by the author accurately. Thus, Schleiermacher’s approach concentrates on how to bring the reader of the target text and the author of the source text together in the procedure of translation.

Schleiermacher provides two translational methods to bridge the gap between reader and author. He states, ‘Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader’. In Venuti’s opinion, in this first instance, translation results in the ‘foreignization’ of the target text, while in the latter the cultural values inherent in the source text suffers from ‘domestication’ to the target text. Schleiermacher prefers to employ the former strategy because he

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39 For more details of the biography of Friedrich Schleiermacher, see Robinson, ed., Western Translation Theory from Herodotus to Nietzsche, 225.
40 In 1813, the treatise was first given by Schleiermacher as a lecture at a meeting of the Royal Academy of Science in Berlin. Robinson provides a whole translation of Schleiermacher’s treatise. See Robinson, 225-38. For the influence of Schleiermacher’s treatise on modern translation theory, see Jeremy Munday, Introducing Translation Studies: Theories and Applications (London: Routledge, 2012), 28.
41 Schleiermacher particularly discusses the deficiencies embedded within paraphrase and imitation. For the sense-for-sense translation, Schleiermacher criticises it as a mechanical process, which translators of this category tend to underestimate the linguistic significance embedded within the source text. As Schleiermacher states, a ‘paraphraser treats the elements of both languages as if they were mathematical symbols that can be reduced to the same value by increasing or decreasing them’. See Kregor, Liszt as Transcriber, 16. Regarding the approach of imitation, from Schleiermacher’s perspective, the imitator holds a wrong view that the source text and the target text are not compatible due to their semiotic differences. Under such circumstances, the imitator tends merely to demonstrate a general impression of the original meaning. The result is that the reader is no longer able to interpret the author’s true meaning. See Robinson, 225-38.
42 Kregor, 15.
44 Ibid., 28.
feels that it brings the reader closer to the author. Translation for Schleiermacher should not simply consist of the transferal of meaning between different texts, but should also ensure the reader’s comprehension of the historical, cultural and semiotic foreignness inherent in another linguistic system. Schleiermacher suggests an ‘alienating’ methodology of translation, in which the translator should be primarily oriented by the characteristics of the source text, including its syntactic, stylistic, linguistic, cultural and semantic elements. When this method is employed, the reader can perceive the ‘unique nature and manner of thinking’ embedded within the source text, and is therefore able to reconstruct the original identity of the authorship via translation.

However, the conceptual, cultural, and semiotic differences between the source and the target text inevitably pose a significant challenge to the process of translation. Schleiermacher attempts to mediate these differences between authorship and readership via a ‘bending’ approach. As Michael Forster explains, this strategy aims to ‘bend the language of the translation as far as possible towards that of the original in order to communicate as far as possible an impression of the system of concepts developed in it’. In other words, the target language could be properly adjusted and altered to demonstrate the cultural and linguistic differences in the source text. In this way, Schleiermacher attempts to reveal the true character of the source to the readership, who occupy a different cultural environment to the author. According to Schleiermacher, this practice also demands high intelligence and linguistic virtuosity from the translator, who should act more like an ‘artist’ than a translator.

Another esteemed translator in the 19th century was Wilhelm von Humboldt (1767-1835), who was a Prussian linguist and Schleiermacher’s colleague at the

46 From Schleiermacher’s perspective, in the process of translation, the latter approach tends to give way to paraphrase and imitation, which overlook the historical and cultural uniqueness of the source text. As Schleiermacher states, ‘every extraordinary mind...works and acts within the native language, and his or her works must therefore contain a part of the language’s history as well’. See Kregor, Liszt as Transcriber, 16.
48 Quasai Anwer Aldebyan, Strategies for Translating Arabic Cultural Markers into English: A Foreignising Approach (Doctor of Philosophy in Comparative Literature, Yarmouk University, 2008), 5.
49 Kregor, 15.
50 According to Schleiermacher, the ‘bending’ approach primarily relates to the plasticity of languages. See Michael Forster, After Herder: Philosophy of Language in the German Tradition (Oxford: Oxford University Press, 2012), 338.
51 Ibid.
52 Kregor, 18.
University of Berlin.\textsuperscript{53} Like Schleiermacher, Humboldt also valued the reader’s correct understanding of the true characters inherent in the source.\textsuperscript{54} However, Humboldt disagrees with Schleiermacher when it comes to ‘foreignization’ of the target language.\textsuperscript{55} In Humboldt’s opinion, Schleiermacher’s strategy embodies a utopian idealism of translation, because ‘no word in one language is ever entirely like its counterpart in another’.\textsuperscript{56} Thus, Schleiermacher’s approach results in the alienation of the original source text, as well as an unreadability in terms of the target language.\textsuperscript{57} Instead, Humboldt suggests a strategy featuring ‘simplicity and fidelity’ in the procedure of translation.\textsuperscript{58} Fidelity is largely dependent upon the ‘true character’ of the source, rather than the faithful translation of every tiny detail of the original semiotic system.\textsuperscript{59} Simplicity consists of a plain and clear expression of the foreign language in the target text, particularly without any obscurities in terms of syntax and word choice.\textsuperscript{60}

To what extent can these translation theories aid in the interpretation of keyboard transcription?\textsuperscript{61} Although the essential elements of the chosen themes such as melodic outline, rhythm, and harmony remain unchanged or unaffected in keyboard transcriptions, comparison between translation and piano transcription is problematic in several respects. First, in order to fit different operatic themes into a piano work, transcribers usually change basic elements of themes, like tonality, and add some newly composed material, such as an introduction, transition and coda in piano transcriptions.\textsuperscript{62} These alterations and additions do not conform to Schleiermacher’s translation strategy, featuring word-for-word fidelity to the original linguistic system. In the case of an opera transcription, rather than demonstrating the entirety of the source text as in translation, transcribers usually represent part of the

\textsuperscript{54} Robinson, 240.
\textsuperscript{55} As discussed above, Schleiermacher’s translation strategy features a faithful representation of the original linguistic system.
\textsuperscript{56} This passage is quoted from Robinson’s translation of Humboldt’s \textit{The More Faithful, The More Divergent}, which is the introduction to Humboldt’s translation of Aeschylus’ \textit{Agamemnon} (1816). See Robinson, ed., \textit{Western Translation Theory from Herodotus to Nietzsche}, 239.
\textsuperscript{57} According to Humboldt, ‘the more a translation labours to be faithful, the more divergent it becomes. For then it imitates minute details while shunning the purely general, and all it can do in the end is substitute one detail for another’. See Robinson, 239.
\textsuperscript{58} Kregor, 18.
\textsuperscript{59} Robinson, 240.
\textsuperscript{60} \textit{Ibid}.
\textsuperscript{61} For the definition of transcription, see Chapter 1 Introduction.
\textsuperscript{62} The following analysis and discussion of Émile Tavan’s transcription based on Robert le diable is a case in point.
chosen tunes and freely reorganise operatic themes. Moreover, the timbral diversities of the original orchestral arrangement are not present in a keyboard transcription. The loss of the orchestral vibrancy, to some extent, makes Meyerbeer’s original sonic representation of a character ambiguous. Worse still, with the wordless statement of the piano, the dramatic connotation of the original opera remains questionable.

Although transcriptions differ from translations in many respects, the theory of translation can still contribute to our understanding of piano transcription, particularly in the process of the transferal of meaning from the source to the target text, as well as in the mediation between authorship and readership. Similar to Venuti’s arguments of ‘equivalence and function’ in translation theory, a transcription, musically, deals with the faithful demonstration of the original operatic extracts and, culturally, facilitates a wider transmission of theatrical culture. A transcriber, in these contexts, plays a similar role as a translator. Both stand between the source texts and target languages and potentially bridge the gap between the author and the reader. Additionally, they both have to properly balance the distinctions between the source text and the target text. However, unlike translators, transcribers, with a wider choice of operatic themes, tend to have more opportunities and freedom to reorganise and restate the source text. The following section will shed light on whether and how the translational characteristics could be demonstrated in the transcriptions based on Robert le diable.

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63 The examination and comparison of transcriptions based on Robert, Toi que j’aime in the following section are examples of this point.

64 In terms of the musical changes made in piano transcriptions, the most notable alteration is perhaps the disappearance of the timbral and acoustic diversities of the orchestral instruments, which play a vital role in indicating the characters and creating a specific atmosphere in Meyerbeer’s Robert le diable. For instance, Meyerbeer tends to manifest the demonic sound world of Bertram by employing brass instruments, such as ophicleide and trombone in Nonnes, qui reposez as well as La Valse Infernale. For more details of the orchestration, see Chapter 2 Meyerbeer’s musical language. Nevertheless, in the faithful piano transcriptions based on Robert le diable, composers such as Émile Tavan, Félix Fourdrain, Henri Cramer, and Eugène Thuillier tend to disregard the orchestral vibrancy, making these acoustic diversities absent and replaced by homophonic representation of the themes. For more details of these works, see the section of ‘Operatic highlights’ in this chapter. In contrast, composers such as W. Cramer and Ferdinand Dulcken attempt to indicate the original intrumental sonorities pianistically in their arrangements, which will be discussed further in the section of ‘Changing images of Isabelle’ in this chapter. Kregor also sheds light on the loss of orchestral sonorities in the process of transcription, see Kregor, Liszt as Transcriber, 19.
3.2 Transcriptions based on *Robert le diable*

Of all the arrangements based on *Robert le diable*, 16 pieces are faithful transcriptions of operatic tunes, without remarkable thematic alterations. These pieces were mostly transcribed by lesser-known composers, such as Ferdinand Beyer, George Bull, and Eugène Thuillier. They were primarily published by Brandus between the 1830s and 1880s. This is due to the fact that Meyerbeer was one of the most favoured and respected composers at Brandus, and opera-based works also provided a large income for publishers in the 19th century. Although most composers demonstrated fidelity to the original material, especially in terms of the melodic contour, they still employed different strategies in transcribing *Robert le diable* by either combining thematic materials or stating the operatic themes with various pianistic figurations. In terms of thematic choice, these transcriptions mainly fall into two categories: transcriptions based on a single excerpt from the original opera, and collections of highlights from *Robert le diable*.

Transcriptions consisting of a collection of highlights account for the largest proportion of the faithful arrangements based on *Robert le diable* (Table 3.1). These works are characterised by free reorganisation, and combinations of different themes in a single piece. For instance, Ferdinand Beyer (1803-1863) quotes nine operatic highlights in his *Robert le diable Bouquets de Mélodies pour piano*. Equally, the transcriptions composed by Émile Tavan, Félix Fourdrain, Henri Cramer, and Eugène Thuillier, feature more than five famous themes in their works, transcribed and reordered. Furthermore, unlike the operatic source text, particularly in terms of

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66 According to Arthur Loesser, between 1825 and 1875, piano arrangements based on operatic excerpts accounted for the largest portion of all music published during this period. See Arthur Loesser, *Men, Women and Pianos: A Social History* (Dover Publications, 1990), 361.

67 For the piano arrangements based on several extracts, it is worth noting that Act II is universally bypassed in the selection of themes (see Table 3.1). In particular, composers such as Ferdinand Beyer, Henri Cramer, and Émile Tavan tend to select themes from each of the acts except for any tunes from Act II. Adolphe Adam is the only composer who selects four themes from Act II in his *Mosaïque de Robert le diable Quatre Suites, Suite 2*. The reason of the ignorance of this act may be that the themes from Act II are not as popular as the tunes from other acts, particularly *La Valse Infernale* and *Air de Ballet* in Act III, as well as *Robert, toi que j’aime* in Act IV, which were widely chosen by transcribers in the 19th century.

68 Ferdinand Beyer selected themes from almost each act of *Robert le diable*, except for Act II. The chosen themes are as follow (in order with Beyer’s transcription): Overture (Act I); Mon fils, ma tendresse assidue (Act V); Robert, toi que j’aime (Act IV); Prière en chœur (Act V); Romance; Quand je quitte la Normandie (Act III); Procession of nuns (Act III); Jadis regnait en Normandie (Act I); Air de Ballet, No.2 (Act III); La Valse Infernale (Act III).

69 Émile Tavan quotes twelve themes in his *Fantaisie pour piano sur Robert le diable*. Eugène Thuillier employs eight tunes in his *Fantaisie sur Robert le diable*. Henri Cramer selects seven themes in his *Mélange sur Robert le diable*. Félix Fourdrain transcribes six themes in his *Robert le diable*. G. Meyerbeer Fontaine brillante pour piano. It is worth noting that themes from *Jadis regnait en Normandie* (Act I) and *Robert, toi que j’aime* (Act IV) are all
structure, these chosen themes are reshaped to suit a piano work, either in the introduction, redesigned as a refrain in a rondo, or as a transition.

There are five transcriptions based on a single extract from the original opera, including themes from the chorus and arias (Table 3.2). Specifically, Édouard Wolff (1816-1880), a Polish composer and piano teacher,\(^70\) merely transcribes the chorus theme from *Voici le signal des combats* in Act II. Musically, this work is characterised by a simple reduction of the chosen theme, without any notable alterations. As the first piece in *La Jeune Pianiste*,\(^71\) it was primarily designed for junior pianists as daily practice. The similar situation occurs in Henry Maylath's transcription based on *Robert le diable* in his *Young Pianist’s First Quarter, 14 Operatic Gems*, which is a simple reduction of the theme from *La Valse Infernale* and was also targeted at junior pianists. Unlike Wolff and Maylath, composers like W. Cramer, Ferdinand Dulcken, and Henri Cramer all focus on the famous aria *Robert, toi que j’aime* in their transcriptions. They employ different strategies to transcribe the cavatina, such as the reduction of the original strophic structure, alteration of the accompaniment, variations of themes, and expansion of the form.\(^72\) In these circumstances, all of the alterations pose challenges for the application of translation theories in transcription, which will be specifically examined and compared in the following section.

Table 3.1: Transcriptions based on several themes from *Robert le diable*.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Themes and Acts (in order)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beyer, Ferdinand</td>
<td><em>Robert-le-diable, Bouquets de Mélodies pour piano</em></td>
<td><em>Overture</em> (1); <em>Mon fils, ma tendresse assidue</em> (5); <em>Robert, Toi que j’aime</em> (4); <em>Prière en choeur</em> (5); Romance: <em>Quand je quitte la Normandie</em> (3); <em>Procession of nuns</em> (3); <em>Jadis regnait en Normandie</em> (1); <em>Air de Ballet, No.2</em> (3); <em>La Valse infernale</em> (3)</td>
</tr>
</tbody>
</table>

chosen by the composers. For more details of the thematic choices, see Table 3.2.


\(^71\) The full title of the work is *La Jeune Pianiste par Édouard Wolff 1er volume. No.1 Robert le diable*.

\(^72\) These three works will be particularly analysed, discussed, and compared in the following section of this chapter.
<table>
<thead>
<tr>
<th>Author</th>
<th>Work</th>
<th>Transcriptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fourdrain, Félix</td>
<td><em>Robert le diable. G. Meyerbeer Fontaine brillante pour piano</em></td>
<td>Jadis regnait en Normandie (1); Va, dit-elle, va, mon enfant (1); Nonnes, qui reposez (3); Robert, toi que j’aime (4); Le vin, le jeu (1); La Valse Infernale (3)</td>
</tr>
<tr>
<td>Bull, George</td>
<td><em>Le Miroir dramatique, choix de transcriptions faciles pour piano, n°4</em></td>
<td>Air de Ballet, No.2 (3); Quand je quitte la Normandie (3) Sicilienne: O fortune! À ton caprice (1)</td>
</tr>
<tr>
<td>Floret, Michel</td>
<td><em>Robert le diable. (Fantaisie facile). Arrangement de Michel Floret</em></td>
<td>La Valse infernale (3); Quand tous nous chevaliers (2); Jadis regnait en Normandie (1)</td>
</tr>
<tr>
<td>Martin, Henry</td>
<td><em>Opern: Album. Die schönsten Melodien... Für Piano, leicht, arrangiert von Henry Martin, Robert le diable</em></td>
<td>Sicilienne: O fortune! À ton caprice (1); Overture (1) Mon fils, ma tendresse assidue (5) Versez à tasse pleine (1)</td>
</tr>
<tr>
<td>Cramer, Henri</td>
<td><em>Mélange sur Robert le diable</em></td>
<td>Overture (1); Ballade Jadé régnait en Normandie (1); Versez à tasse pleine (1); Cavatine: Robert, toi que j’aime (4); Que faut-il faire? (5); Air de Ballet (séduction par le jeu) No.2 (3) O fortune! À ton caprice (1)</td>
</tr>
<tr>
<td>Adam, Adolphe</td>
<td><em>Mosaique de Robert le diable Quatre Suites, Suite 2</em></td>
<td>Ah! L’honnête homme! (3); En vain j’espère un sort prospère (2); Idole de ma vie (2); Avec bonté voyez ma peine (2); Mon coeur s’élance et palpate (2)</td>
</tr>
<tr>
<td>Adam, Adolphe</td>
<td><em>Mosaique de Robert le diable Quatre Suites, Suite 3</em></td>
<td>La Valse Infernale (3); Quand je quittai la Normandie (3); O ciel le bruit redouble (3); Si j’aurai ce courage? (3); Quand tous nous chevaliers (2);</td>
</tr>
<tr>
<td>Thuillier, Eugène</td>
<td><em>Mes opéras favoris. Album en trois séries de 30 Jolies Fantaisies pour le piano. Fantaisie sur Robert le diable. 3ème série, No.27</em></td>
<td>Overture (1); Quand tous nous chevaliers (2); En vain j’espère un sort prospère (2); Robert, toi que j’aime (4); Quand je quittai la Normandie (3); Le duc de Normandie – Sicilienne (1); Baccanale (3); Sicilienne - O fortune à ton caprice (1);</td>
</tr>
<tr>
<td>Tavan, Émile</td>
<td><em>Fantaisie pour piano sur Robert le diable</em></td>
<td>Nonnes, qui reposez (3); Baccanale (3);</td>
</tr>
<tr>
<td>Composer</td>
<td>Title</td>
<td>Theme and Act</td>
</tr>
<tr>
<td>------------------</td>
<td>----------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Edouard Wolff</td>
<td><em>La Jeune Pianiste par Edouard Wolff</em> 1\textsuperscript{er} volume. No. 1 Robert le diable</td>
<td><em>Voici le signal des combats</em> (2)</td>
</tr>
<tr>
<td>Henry Maylath</td>
<td>Young Pianist’s First Quarter, 14 operatic Gems, No. 3 Meyerbeer: Robert le diable</td>
<td><em>La Valse Infernale</em> (3)</td>
</tr>
<tr>
<td>W. Cramer</td>
<td>Air de grâce de Robert le diable de G. Meyerbeer, transcrit pour piano</td>
<td>Robert, toi que j’aime (4)</td>
</tr>
<tr>
<td>Ferdinand Dulcken</td>
<td>Air de grâce de Robert le diable de Meyerbeer, transcrit pour la main gauche</td>
<td>Robert, toi que j’aime (4)</td>
</tr>
<tr>
<td>Henri Cramer</td>
<td>Délassements de l’étude mélodies et arias favoris arrangés pour Piano seul, divisés en quatre suites contenant, no. 44 Robert le diable</td>
<td>Robert, toi que j'aime (4)</td>
</tr>
</tbody>
</table>

Table 3.2: Transcriptions based on a single extract from *Robert le diable.*
3.3 Changing images of Isabelle

*Robert, toi que j'aime,* is a particularly well-known piece in *Robert le diable,* and is one of the most frequently transcribed extracts from the original opera. This piece and *La Valse Infernale* in Act III have been transcribed 13 times. The cavatina, featuring the image of a despairing Isabelle, portrays her pleadings for mercy from her beloved Robert who is under the control of the evil Bertram. There are three transcriptions that focus entirely on this cavatina, including W. Cramer's *Air de grâce de Robert le diable de G. Meyerbeer, transcrit pour piano* (1858); Ferdinand Dulcken's *Air de grâce de Robert le diable de Meyerbeer, transcrit pour la main gauche* (1868); and Henri Cramer's *Délassements de l'étude mélodies et arias favoris arrangés pour Piano seul, divisés en quatre suites contenant, no.44 Robert le diable* (1861).

W. Cramer and Henri Cramer are presumably pseudonyms of the composers' real names. According to François-Joseph Fétis, from 1850 to 1910, Parisian publishing firms such as *G. Brandus & S. Dufour* tended to use pseudonyms such as 'Henri Cramer' for the attributions of piano arrangements based on popular operas. This makes it 'impossible to tell the real provenance' of the works. The British pianist Ferdinand Dulcken (1837-1901) is also a currently lesser-known composer. Under the supervision of Ignaz Moscheles and Felix Mendelssohn at Leipzig Conservatory, Dulcken later became a piano virtuoso and toured Europe with pianist Henryk Wieniawski (1835-1880) and violinist Henri Vieuxtemps (1820-1881) around the mid-19th century. Although all three transcriptions mentioned above are based on the same cavatina, the three transcribers restate the tune by using different musical strategies, which will be specifically examined and compared in the following analyses. Due to the diverse treatments of the cavatina in these three arrangements, it will also be significant to interrogate whether the perception of the

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73 Letellier, *The Operas of Giacomo Meyerbeer,* 113-114.
74 In terms of the themes of the arrangements based on *Robert le diable, Robert, toi que j'aime* in Act IV and *La Valse Infernale* in Act III are the most frequently transcribed extracts from the original opera. In addition, themes from *Air de Ballet No.2* in Act II, *Ballade* in Act I, and *Sicilienne* in Act I have also been widely chosen by arrangers in the 19th century. They have all been transcribed 11 times.
75 For more details of the cavatina, see Meyerbeer's musical languages in Chapter 2.
original female character has been altered, and how these composers may have understood or interpreted the character in the process of transcription.

Henri Cramer’s transcription is mainly a piano reduction of Robert, toi que j’aime which does not include changes to the basic thematic elements such as time signature, tempo, and tonality (Example 3.1). Cramer also attempts to retain the original coloratura part in the transcription (Example 3.2). Specifically, he transcribes it with chromatic scale fragments to imitate the vocality via pianistic figuration (Example 3.3). Additionally, in presenting the first refrain featuring Isabelle’s pleading for Robert’s mercy (Example 3.4), Cramer alters the original texture from broken chords into a mordent gesture, which is presumably aimed to indicate the original harp orchestration (Example 3.5).


Example 3.2: Giacomo Meyerbeer, Robert, toi que j'aime in Robert le diable, Act IV.

Example 3.3: Henri Cramer, Délassements de l'étude mélodies et arias favoris arrangés pour piano seul, no.44 Robert le diable, bars 31-36.
Example 3.4: Giacomo Meyerbeer, the first refrain in *Robert, toi que j’aime, Robert le diable*, Act IV.


However, though Cramer faithfully restates Meyerbeer’s musical materials, he reduces the original structure from a strophic form to a binary one by merely transcribing the first episode and the first refrain.\(^{80}\) The strophic structure of the cavatina, from Letellier’s perspective, ‘recurs in 19th-century opera as the model for heroines in situations of despair and loneliness’.\(^{81}\) In this sense, Cramer’s reduction of the strophic form, to some degree, undermines and weakens the pleading and

\(^{80}\) *Ibid*. The libretto of the first episode is ‘Robert, toi que j’aime. Et qui reçus ma foi. Tu vois mon effroi’ [Robert, you whom I love. And who received my vow, you see my fear].

\(^{81}\) Letellier, *The Operas of Giacomo Meyerbeer*, 114. The significance of the strophic form in this cavatina and other 19th-century arias such as Verdi’s *Ma dall’arido stelo divalsa* has been discussed in Chapter 2. See Meyerbeer’s musical languages in Chapter 2 for more details.
despairing image of Isabelle, whose supplication for Robert’s mercy is increasingly manifested in the following episodes and refrains.\textsuperscript{82} However, Cramer elides them all in the transcription, making this piece an incomplete portrayal of the immediate narrative context and the character’s dramatic evolution at this point.

In spite of the structural reduction, Cramer still demonstrates fidelity to the cavatina. He employs a note-for-note strategy to transcribe the musical elements of the first episode and refrain.\textsuperscript{83} In this respect, his approach of transcription is similar to a word-for-word translation or metaphor,\textsuperscript{84} since both translational methods faithfully present each of the original words or notes in terms of the target text.\textsuperscript{85} Dryden regarded metaphor as an extreme in translation and criticised it as a ‘foolish task’,\textsuperscript{86} which confined a translator to each of the words instead of shedding light on the entire meaning of the original text.\textsuperscript{87} Similarly, faithful piano transcriptions based on operatic hit tunes were also condemned in the 19\textsuperscript{th} century for their deformation and corruption of the value inherent in the original opera.\textsuperscript{88} As a Viennese critic repudiated in 1847: ‘Far too many contemporary operas...die at the hands of piano arrangers before they reach the Rubicon’.\textsuperscript{89} This is particularly reflected in the loss of the acoustic diversity of the original orchestration, as well as a partial quotation of either a single extract or several highlights from the opera.

However, the note-for-note transcribing strategy that Cramer employed, to some degree, is associated with its potential market. As the title \textit{Déassements de l’étude mélodies et arias favoris arrangés pour Piano seul} indicates, the transcription of \textit{Robert le diable} is within a collection of arrangements based on hit tunes from different operas. In the 19\textsuperscript{th} century, these transcriptions were primarily targeted at the

\begin{itemize}
\item \textsuperscript{82} The libretto of the following episodes and refrains are: ‘Grâce pour moi! Quoi, ton cœur se dégage. Des serments les plus doux? Tu me rends hommage, je suis à tes genoux. Grâce, Grâce pour toi-même, Et grâce pour moi [Mercy for me! What, has your heart forgotten? Its sweetest promise? You once paid homage to me. Now I kneel before you. Mercy, mercy for yourself, and mercy for me]. See Arsenty, ed., \textit{The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation}, 339-41.
\item \textsuperscript{83} Apart from the notes of the theme, Cramer also retains the tempo, time signature, tonality, coloratura section, and the accompaniment texture of harp in the transcription.
\item \textsuperscript{84} Metaphrase is another term of word-for-word translation. John Dryden first put forward this term as one of the three types of translation in his preface to the translation of Ovid’s \textit{Epistles} in 1680. However, the term metaphor was not invented by Dryden. It was Philo Judaeus that first used the term in \textit{De vita Mosis} (20 BC). See Mona Baker, \textit{Routledge Encyclopedia of Translation Studies} (London: Routledge, 1998), 153.
\item \textsuperscript{85} Ibid.
\item \textsuperscript{86} Cited in Robinson, \textit{Western Translation Theory from Herodotus to Nietzsche}, 172-73.
\item \textsuperscript{87} Ibid.
\item \textsuperscript{88} Helen M. Greenwald, ed., \textit{The Oxford Handbook of Opera} (Oxford University Press, 2014), 912.
\item \textsuperscript{89} Cited in Helen M. Greenwald, ed., \textit{The Oxford Handbook of Opera}, 912. The original text is in \textit{AWMZ, ‘Aus Brünn’}, \textit{Allgemeine Wiener Musik-Zeitung} 108 (1847, September 4): 435.
\end{itemize}
amateur market for pedagogical purposes or for amusement at social gatherings. According to Christensen, this kind of piano transcriptions acted as the ‘primary means by which a literate musical public could come to know this music’, and provided the public with more chances to hear a repertory repeatedly to which they only had ‘occasional access in live performance’.

Unlike Henri Cramer, Ferdinand Dulcken composed the arrangement for left-hand performance. After transcribing the first refrain, Dulcken retains Robert’s response ‘Non, non, non, non’ [No, no, no, no] to the pleading of Isabelle (Example 3.6 and 3.7). Interestingly, the interjection from Robert (E flat down to C) is positioned at the very bottom of the chords rather than the top in the original aria (Example 3.6 and 3.7). In this way, Dulcken probably attempts to distinguish between the different characters in piano performance, particularly with the absence of a soprano and a tenor. After transcribing the second refrain, Dulcken skips the same response sung by Robert. In doing so, he probably aims to avoid unnecessary melodic repetition, especially in a circumstance without the implication of the corresponding text. As a consequence, the dramaturgy is weakened to some degree. According to Letellier, Robert’s monosyllabic reply to Isabelle is of dramatic significance to the cavatina. When Robert finally responds positively to Isabelle’s plea and breaks the magic branch, the evil force on Robert is destroyed, which serves as an essential basis for the salvation of Robert in the final act. Moreover, without Robert’s second refusal to Isabelle’s supplication, the following episode and refrain featuring Isabelle’s increasingly urgent pleading for Robert’s repentance become unnecessary.

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90 Christensen, *Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception*, 259.
92 This piece is Dulcken’s only piano work composed for the left hand. In terms of the thematic treatments, Dulcken retained the basic strophic structure, melodic contour and harmonic progression of the original cavatina.
93 Isabelle’s first plea for Robert’s mercy is the first refrain, with a libretto of ‘Grâce pour toi-même, Et grâce pour moi!’ ['Mercy, mercy for youself, and mercy for me']. See Arsenty, ed., *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 338.
94 The second refrain features the same supplication of Isabelle.
95 Letellier, 113.
96 *Ibid.* Robert’s final positive reply to Isabelle follows his two negative responses.
Dulcken transcribes Meyerbeer’s *Robert, toi que j’aime* in a more embellished manner than Henri Cramer. He ornaments the beginning theme with an arpeggiated figuration (Example 3.8), probably echoing the original orchestration and texture of cor anglais and harp (Example 3.9). It may also act as a way to achieve widely-spaced figuration for solo left-hand performance. In the first episode, Dulcken employs scale fragments to elaborate the repeated melodic lines (Example 3.10), which was a typical technique in 19th-century piano transcriptions. In the final refrain, due to the limitations of a single-hand performance, Dulcken alters the accompaniment texture from the original tremolo to running arpeggios (Example 3.11), propelling

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97 The embellished theme in the original cavatina embodies Isabelle’s promise to Robert with a corresponding text of ‘Et qui reçus ma foi’ [‘And who received my vow’]. See Arsenty, ed., *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 339.
98 Suttoni, *Piano and Opera*. 
this piece to a climax as the source opera does (Example 3.12). However, unlike the original cavatina which ended in morendo (Example 3.13), Dulcken brings this piece to a brilliant and powerful close by composing a cadenza featuring descending octaves and rising arpeggios before the coda (Example 3.14). This strategy, musically, displays Dulken’s virtuosic left-hand performance, and dramatically, enhances the image of the despairing heroine.

Example 3.8: Ferdinand Dulcken, *Air de grâce de Robert le diable*, bars 1-9.

Example 3.9: Robert! Toi que j’aime in *Robert le diable*, Act IV.

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Example 3.10: Ferdinand Dulcken, *Air de grâce de Robert le diable*, bars 4-14.


Example 3.12: The last refrain in *Robert! Toi que j’aime, Robert le diable*, Act IV.
Although Dulcken retains the musical outline and dramatic connotations of the original cavatina, compromises have to be made for the left-hand performance. For instance, Dulcken slows down the original tempo from \textit{poco andante} to \textit{lento}, in order to accommodate the limitations of the left-hand. Moreover, some homophonic chords and running figurations in the original accompaniments are either omitted or simplified (Example 3.10). Even with these allowances, and with the help of a pedal, the \textit{cantabile} performance is demanding for a pianist, particularly because in some places the melodic notes are placed more than two octaves away from the notes of accompaniment (Example 3.15). It is also noteworthy that Dulcken moves the original soprano melody one octave lower, so as to be within reach of a single left hand. The new register, however, is equivalent to the range of a tenor, which obscures Meyerbeer’s original intention for this piece to be performed by the soprano role of Isabelle, to some extent.
Dulcken's approach to transcription partly resembles the sense-for-sense translation strategy advocated by Cicero, Horace and St. Jerome. He intended to illustrate the original connotations embedded within the source text, without losing pianistic expression in terms of the target text. For instance, he especially employs idiomatic pianistic figurations, such as the arpeggiated pattern at the beginning of the piece, and alters the accompaniment texture at the end with descending octaves. Nevertheless, Dulcken fails to convey the nuances of the cavatina in full because he omits Robert’s second response to Isabelle’s pleading, and transposes the melodies sung by Isabelle by an octave. This obscures Meyerbeer’s original intentions for this cavatina, which was intended for a soprano voice. In this sense, Dulcken’s methodology runs counter to sense-for-sense translation.

In contrast to Henri Cramer and Dulcken, W. Cramer provides an elaborate reinterpretation of Meyerbeer’s cavatina. In his treatments of the first episode (Example 3.16), Cramer restates the original melodic line in octaves, but alters the accompaniment from even crotchets to a more vigorous dotted rhythm (Example 3.17). Although the new rhythmic pattern adds tension to the theme, it undermines the lyrical expression of the cavatina, which was originally accompanied by a harp. Cramer then employs ornamental variation, embellishing the themes with running passages of descending chromatic scales and rising arpeggios in sextuplets, in which

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100 For more details of each of their perspectives, see the above-mentioned translation theories.
101 Dulcken enriches the theme with arpeggiated figurations, which also indicates the texture of harp and cor anglais, to some extent (Music example 3.8).
102 With the limits of a single hand performance, Dulcken changes the accompaniment texture of the final refrain from tremolo to running arpeggios, both of which aim to bring the cavatina to a climax (example 3.11).
103 Charles Suttoni clearly defined the technique of ornamental variation. According to him, ornamental variation is ‘where the melodic line is embellished with various types of figuration (scales, arpeggios, etc.), typically in quicker time values’. See Suttoni, Piano and opera, 9.
the original vocal line is elaborated with idiomatic pianistic figurations and shifted to the middle of the texture as well (Example 3.18). Cramer also inserts passages such as chromatic scales and arpeggiated figurations to ornament the prolonged notes (Example 3.19).

Example 3.16: The first episode in Robert! Toi que j’aime, Robert le diable, Act IV.

Example 3.17: W. Cramer, Air de grâce de Robert le diable de G. Meyerbeer, transcrit pour piano, bars 6-12.

Example 3.18: W. Cramer, Air de grâce de Robert le diable, bars 19-22.
In addition, Cramer expands of the original structure of the cavatina. He adds two variations based on different themes. The first variation is added after a faithful statement of the second episode. Cramer bases it on the second phrase of the episode (Example 3.20). The chosen theme is originally from a scene where Isabelle desperately pleads for Robert’s repentance, and she kneels down and sings ‘Tu me rendis hommage, Je suis à tes genoux’ ['You once paid homage to me. Now I kneel before you']. Cramer employs a similar strategy of ornamental variation to elaborate the theme with scale fragments and arpeggios in sextuplets (Example 3.21).
In particular, Cramer bases the second variation on the refrain and places it after a faithful statement of the final refrain, twice emphasising Isabelle’s last plea to Robert’s: ‘Grâce pour toi-même, Et grâce pour moi’ [Mercy for yourself, and mercy for me].\textsuperscript{105} Notably, rather than varying the theme with new figurations, Cramer repeats the preceding variation of the first refrain, but employs a different dynamic (Example 3.18). The first variation is pianissimo, whereas it is repeated in sempre fortissimo, (Example 3.22). Both of these varied themes are associated with Isabelle’s pleading. By inserting those two virtuosic variations, Cramer perhaps intends to intensify the supplicatory and desperate heroine.

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\textsuperscript{105} Ibid.
Although the piece features an elaborate treatment of Meyerbeer’s themes, it is noteworthy that W. Cramer is the only one among the three transcribers who includes the whole cavatina by maintaining its original melodic outline and harmonic progression. He even retains the voicing of cor anglais in transcribing the second episode (Example 3.23). At this point in the libretto Isabelle questions Robert’s commitment to her: ‘Quoi! ton cœur se dégage. Des sermens les plus doux’ ['What, has your heart forgotten. Its sweetest promise']. The use of cor anglais is of particular significance to the original cavatina because it contributes to the scene’s melancholy atmosphere (Example 3.24). However, the importance of cor anglais and its dramatic connotations are overlooked by Henri Cramer and Ferdinand Dulcken, and are thus absent from their transcriptions of the cavatina.


Example 3.24: The second episode in *Robert! Toi que j’aime*, Act IV.

Cramer’s approach to transcription could be compared to some degree with imitation, which was one of the three types of translation put forward by John Dryden in the 17th century. According to Dryden, in the procedure of imitation:

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106 Ibid., 339-41.
108 According to Dryden, the three types of translation are metaphor, imitation, and paraphrase. See Robinson, ed., *Western Translation Theory from Herodotus to Nietzsche*, 174.
[A translator] assumes the liberty not only to vary from the words and sense, but to forsake them both as he sees occasions: and taking only some general hints from the Original, to run division on the ground-work, as he pleases.\textsuperscript{109}

Venuti employs a musical metaphor of a variation based on a theme to illuminate the process of imitation further.\textsuperscript{110} As he states: ‘Not only must the imitator be capable of comprehending the musical theme or source text, but also the imitation aims to establish a certain kind of equivalence to it’.\textsuperscript{111} Cramer’s treatment is similar to the process of imitation because he retains the whole melodic outline, harmonic progression, and even the voicing of cor anglais in his transcription. However, Cramer also demonstrates his creative interpretation of the cavatina by altering the rhythmic pattern, employing ornamental variations, and expanding the structure with two variations. Therefore, he acts as an imitator here, retaining the essence of the original source, and at the same time assuming a certain freedom to vary the source in the target texts.

Although the three transcriptions above are based on the same cavatina, different transcription strategies and pianistic figurations can be observed in the process of adaptation (Table 3.3). Henri Cramer’s transcription can be treated as a partial reduction of the first episode and the first refrain of the cavatina, with the intention of pandering to the amateur market, either for pedagogical purposes or domestic amusement. In Dulcken’s transcription, he deliberately omits Robert’s second response to Isabelle to avoid thematic repetition. This piece is therefore an incomplete statement of the cavatina and does not convey the dramatic connotations of the original scene in their entirety. Unlike Henri Cramer and Dulcken, W. Cramer transcribes the cavatina more elaborately by using ornamental variations, changes of rhythmic pattern, and expansion of the form with two variations. His piece therefore primarily functions as a virtuosic display piece.

By omitting and altering the thematic materials, the three transcribers seemingly all fail to convey the real essence of Meyerbeer’s Robert, toi que j’aime. Nevertheless, the transcribers do demonstrate fidelity to the source text to different extents. It is important to consider, therefore, to what extent that their strategies can be regarded

\textsuperscript{110} Lawrence Venuti, Translation Changes Everything: Theory and Practice (Routledge, 2012), 175.
\textsuperscript{111} Ibid.
as translational.

Table 3.3: Three arrangements based on Robert, toi que j’aime from Robert le diable, Act IV.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Feature</th>
<th>Similar translation strategy</th>
<th>Publication date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Henri Cramer</td>
<td>Délassements de l’étude mélodies et arias favoris arrangés pour Piano seul, divisés en quatre suites contenant, no.44 Robert le diable</td>
<td>Reduction of the first episode and the first refrain in the cavatina</td>
<td>Metaphrase</td>
<td>1861</td>
</tr>
<tr>
<td>Ferdinand Dulcken</td>
<td>Air de grâce de Robert le diable de Meyerbeer, transcrit pour la main gauche</td>
<td>Transcription for the left-hand performance. Compensations are made in terms of the original register and the texture of the accompaniment.</td>
<td>Part of the sense-for-sense translation</td>
<td>1868</td>
</tr>
<tr>
<td>W. Cramer</td>
<td>Air de grâce de Robert le diable de G. Meyerbeer, transcrit pour piano</td>
<td>An elaborate statement of the whole cavatina, including changes of rhythmic pattern, variations of themes, and expansion of the original structure.</td>
<td>Imitation</td>
<td>1858</td>
</tr>
</tbody>
</table>

Schoenberg comments on the process of creating piano reductions. In his view, the process of composing a transcription can be compared to viewing the same sculpture from different perspectives. As he declared in his Modern Piano Reduction (1923):

A sculpture can never be seen from all sides at once; despite this, all its sides are worked out to the same degree. Almost all composers proceed in the same way when handling the orchestra; they realize even details that are not under
all circumstances are going to be audible. Despite this, the piano reduction should only be like the view of a sculpture from one viewpoint.\textsuperscript{112}

Schoenberg asserts that it is impossible view all of a sculpture at one time. When viewing a three-dimensional piece from one perspective, the details of the other two dimensions are obscured. He believed that the same situation occurs in the composition of a piano transcription. The source opera, to some extent, is either similar to or even more complicated than the stereoscopic sculpture, as it is imbued with a wide variety of dramatic, visual and acoustic resources. The single medium of the piano also poses great challenges for arrangers in interpreting the abundant source opera completely. Thus, it is unavoidable that essential elements from the multifaceted source opera, such as the libretto, the timbral diversity of the orchestra, the sonority and the expressive vocal brilliance, are all lost in the process of arrangement. Consequently, the practice of transcription reveals a non-text, or a seemingly incomplete picture in pianistic expression.

However, like the translation between the source text and the target text, transcribers also tend to employ strategies to reconcile the differences of musical expressions between opera and piano. This is partially demonstrated in the aforementioned pianistic figurations added to the Dulcken transcription to compensate for the loss of the harp (Example 3.15). Due to the restriction of a single hand, he changes the accompaniment from tremolos to running arpeggios in the final refrain, with the purpose of bringing the cavatina to a climax (Example 3.11). Schoenberg also states: ‘a reduction is not the whole, only a part. And to write orchestrally for the piano is just as bad as to write pianistically for the orchestra’.\textsuperscript{113} Henri Cramer’s reduction of the cavatina is a case in point. Despite faithfully quoting the original notes, the diversity and vibrancy of Meyerbeer’s orchestration are largely lost in his transcription.

Nevertheless, not all of the pianistic figurations in the transcriptions are aimed at evoking the source text, but are instead motivated by the pianistic concerns of the transcribers. Rather than viewing the sculpture from one dimension, as Schoenberg described, Dulcken and W. Cramer have reinterpreted the source by using different

\textsuperscript{113} Ibid.
approaches, such as changing the performance gesture, employing ornamental variations, and inserting variations to enlarge the original structure. In these contexts, transcriptions composed by Dulcken and W. Cramer can be identified or criticised as over-translations of the source text, instead of focusing on the reproduction of the cavatina.

3.4 Operatic highlights

Of all the arrangements based on Robert le diable, 11 transcriptions are characterised by free combinations of themes from either the same or different acts (see Table 3.1). They contain the most famous tunes from Robert le diable, including Air de Ballet, Quand je quitte la Normandie, Sicilienne: O fortune! À ton caprice, and La Valse Infernale. The compilation nature of these works can be reflected in their titles, such as Bouquets de Mélodies, mosaique, mes opéras favoris and mélange. The transcribers of this category mainly aim to display ‘hit’ tunes from the source opera. The works composed by Émile Tavan, Ferdinand Beyer, and Félix Fourdrain are representative cases. Each piece includes at least six highlights from various places in the opera, and they all transcribe the themes from Jadis regnait en Normandie in Act I, La Valse Infernale in Act III, and Robert, toi que j’aime in Act IV.

However, by both selecting and reorganising the highlights from the original opera freely, it remains arguable that whether and how these transcriptions could be reconsidered or reinterpreted with translation theories. Thus, in the following sections, I will first shed light on the alterations that the transcribers make in the processes of combining different themes, including reordering of themes, and changes of the original elements, such as tempo, tonality, and texture of the chosen themes. Moreover, I will also illustrate the additions of the transcriptions (i.e., introduction, transition, cadenza and coda), which are employed by the composers to reframe the selected themes into a single piano work. The reframing additions together with the thematic alterations pose challenges to interpret the multi-themed transcriptions

114 These arrangements are as follows: Ferdinand Beyer, Robert le diable, Bouquets de Mélodies pour piano; Henri Cramer: Mélange sur Robert le diable; Eugène Thuillier, Mes opéras favoris. Album en trois séries de 30 Jolies Fantaisies pour le piano. Fantaisie sur Robert le diable; Adolphe Adam: Mosaique de Robert le diable Quatre Suites.

115 Specifically, Beyer selects nine themes; Fourdrain collects six themes, and Tavan chooses twelve themes from Robert le diable.

116 These reframing additions are either newly composed by the composers or based on the chosen themes. Composer of this category are Thuillier, Beyer, Cramer, and Émile Tavan. Their piano arrangements based on Robert le diable will be examined later in this section.
with translation theories, since a translator can barely add new sections to restructure the target text, even in a sense-for-sense translation.\(^{(117)}\) Hence, after illustrating the additions and thematic changes, I will interrogate and examine to what extent that the multi-themed transcriptions can be reconsidered with translation theories.

### 3.4.1 Alterations and additions in multi-themed transcriptions

Each transcription in this category features the reordering of themes from Robert le diable (see Table 3.1). Except for George Bull and Michel Floret, who order the themes in flashbacks,\(^{(118)}\) the rest of the transcribers tend to reorganise and combine the thematic materials freely. Unlike the opera fantaisies featuring narrative significance (see chapter 5),\(^{(119)}\) the reordering of themes in these transcriptions is related to other concerns, such as structure, musical elements (i.e., motifs, tonality and rhythm), and relationship or conflict between characters in the opera. For instance, Eugène Thuillier inserts a theme based on Le duc de Normandie (Act I) into the extract from Quand je quittai la Normandie (Act III), with the aim of reconstructing a ternary form (Example 3.25). The sequence is primarily associated with the similar features of the dotted motif in these two themes. Unlike Thuillier, composers such as Ferdinand Beyer and Henry Martin both employ the Evocation Motif from Overture (Act I) and the redemptive theme from Mon fils, ma tendresse assidue (Act V). By combining these two extracts, they partially intend to convey the conflict between evil temptation and heavenly salvation in their works.\(^{(120)}\)

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\(^{(117)}\) Lawrence Venuti, *The Translation Studies Reader*, 5.

\(^{(118)}\) George Bull reorders the themes from Air de Ballet No.2 in Act III, Quand je quitte la Normandie in Act III, and Sicilienne: O fortune! À ton caprice in Act I. For Michel Floret, he selects a theme from each of the first three acts, and reorders them as La Valse infernale in Act III, Quand tous nous chevaliers in Act II, and Jadis regnait en Normandie in Act I. However, both Bull and Floret still aim to demonstrate the hit tunes from Robert le diable, rather than convey any dramatic connotations.

\(^{(119)}\) The resequence of the themes in the 11 transcriptions, to some extent, is in contrast to the ‘narrative’ fantaisies discussed in Chapter 5, which the reordering of extracts in the whole piece is primarily associated with a narrative interpretation of the original characters and their relationships. See Chapter 5 for more details of reordering the selected themes.

\(^{(120)}\) Beyer places these two extracts at the very beginning of his transcription, which is then followed by another seven different themes from the original opera (see Table 3.1). Differently, Martin quotes these two extracts in the middle section of his work, which starts with Sicilienne: O fortune! À ton caprice (Act I), and ends with Versez a tasse pleine (Act I). Both Beyer and Martin probably aim to demonstrate the collision between evil and heaven. However, by also quoting other themes in their works, the conflict seems to be partly conveyed in their transcriptions.
In addition to the reordering of themes, the transcribers of this category also change some basic musical elements of the chosen extracts, such as tempo, time signature, and tonality. For instance, Félix Fourdrain slows down the tempo of Nonnes, qui reposez (Act III) from the original Moderato to Andantino, in order to be consistent with the pace of its preceding theme Va, dit-elle, va, mon enfant (Act I), featuring the same tempo of Andantino. Thuillier also changes the time signature of En vain j’espère un sort prospère (Act II) from the original 3/4 to 3/8. In a similar vein, he changes the meter of Baccanale (Act III) from 4/4 to 2/4. In doing so, he alters the speed and accentuation of the chosen themes. Except for Henri Cramer, almost every transcriber includes the original tonalities in their transcriptions, which mostly consist of parallel, relative, dominant or subdominant relationships with their neighboring themes.

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121 Unlike Fourdrain, George Bull slows down the speed of Quand je quitte la Normandie from Allegro moderato to Andantino, so as to contrast with its subsequent theme O fortune! À ton caprice (Act I), featuring the tempo of Allegro.

122 According to Clive Brown, the alteration of time signature has an impact on the speed of movement in performance. As he states: ‘the smaller the denominator in the time signature, the slower and heavier the pulse’. See Clive Brown, Classical and Romantic Performing Practice 1750-1900 (Oxford: Oxford University Press, 2004), p 293. That is to say, compared with a work marked in 3/4, a piece notated in 3/8 should be played in faster and livelier manner. In this transcription, by changing the time signature from 3/4 to 3/8, Thuillier actually indicates a faster performance of the theme in En vain j’espère. This speed is also in contrast with its subsequent theme from Robert, toi que j’aime, which is notated in 3/4. Thuillier changes the original accentuation of Baccanale in terms of the piano performance.

123 Henri Cramer might be another pseudonym employed by the publishers in the 19th century. In his Mélange sur Robert le diable, he quotes seven different themes from the original opera (see Table 3.1). Cramer retains the original tonality of each theme, which is mostly in a parallel or subdominant relationship with its neighboring themes, with the exception of the last extract from O fortune! À ton caprice (Act I). With the tonality of F major, it is in a major second tonal relationship with its preceding theme from Séduction par le jeu, No.2 (E flat major).

124 It is noteworthy that Michel Floret alters all of the tonalities in his transcription. He selects three extracts, which are La Valse infernale in B minor (Act III), Quand tous nous chevaliers in C major (Act II), and Jadis regnait en Normandie in C major (Act I). He alters the tonalities of the chosen themes to D minor, D major, and D major respectively, featuring either a parallel or the same tonal relationship with each other. The most unusual use of tonality is in Fourdrain’s transcription. He quotes a theme from La Valse Infernale (B minor) to complete the whole transcription. It features an augmented fourth relationship with the tonality of its preceding theme from Le vin, le jeu in Act I (F major).
The composers of this category of piano transcription also simplify and alter the musical textures. Fourdrain’s transcription is particularly a case in point. In his representation of Alice’s aria *Va, dit-elle, va, mon enfant* in Act I (Example 3.26), he changes and simplifies the accompaniment texture from the original sextuplets to triplets (Example 3.27). In the following transcription of *Nonnes, qui reposez* (Example 3.28), he states Bertram’s single vocal line primarily in a monophonic texture (Example 3.29), and later changes the accompaniment from the original tremolo to triplets (Example 3.30). Finally, Fourdrain alters the accompaniment from the original homophonic texture to broken chords in the knight’s chorus *Le vin, le jeu* in Act I (Example 3.31 and 3.32). Similar alterations of the textures also appear in the works composed by Thuillier, Floret, Henry Martin, and George Bull.\(^{125}\) The alterations and simplifications of the chosen extracts, to some extent, respond to the demands of the amateur market, which sought hit tunes from popular operas that could be played in the home.\(^{126}\)

Example 3.26: *Va, dit-elle, va, mon enfant* in Robert le diable, Act I.

125 Like Fourdrain, Thuillier also restates the theme from *Nonnes, qui reposez* in a monophonic texture. For Henry Martin, he also employs the texture of broken chords in transcribing *O fortunel À ton caprice*. Floret mainly simplifies the original homophonic texture of *La Valse Infernale* with single notes.

Example 3.27: Félix Fourdrain, *Fantaisie brillante pour piano, Robert le diable*, bars 29-33.

Example 3.28: *Nonnes, qui reposez* in *Robert le diable*, Act III.

Example 3.30: Félix Fourdrain, *Fantaisie brillante pour piano, Robert le diable*, bars 66-72.

Example 3.31: *Le vin, le jeu* in *Robert le diable*, Act I.

Example 3.32: Félix Fourdrain, *Fantaisie brillante pour piano, Robert le diable*, bars 93-100.

In order to accommodate the different operatic extracts in the setting of a piano piece, transcribers insert sections such as introductions, transitions, cadenzas, and codas, which are either newly composed by the transcribers, or based on thematic
materials. Composers such as Thuillier, Beyer, Cramer, and Émile Tavan all base their introductions on the Evocation Motif (Example 3.33).\textsuperscript{127} Floret and Adolphe Adam start with themes from \textit{La Valse Infernale} (Example 3.34) without any alterations.\textsuperscript{128} In contrast, transcribers such as Fourdrain, Georges Bull, and Martin all insert newly composed introductions. Fourdrain uses scales above a dominant seventh chord on G, which harmonically prepares for the following Ballade in C major (Example 3.35). Bull first employs a progression of chords, and employs three ascending broken chords on G, F and C, which also serve as a dominant preparation for \textit{Air de Ballet, No.2} in F major (Example 3.36). Though Martin employs a different figuration featured with chromatic fragments, he also places a dominant seventh chord at the end to lead the work to the following \textit{Sicilienne} (Example 3.37).

Example 3.33: The Evocation Motif in \textit{Nonnes, qui reposez, Robert le diable}, Act III.

Example 3.34: \textit{La Valse Infernale} in \textit{Robert le diable}, Act III.

\textsuperscript{127} The Evocation Motif sung by Bertram in \textit{Nonnes, qui reposez} (Act III) is related to his evocation of the deceased nuns from graves. For more details of the Evocation Motif, see Chapter 2: Meyerbeer's musical languages. Meyerbeer also bases his overture on the Evocation Motif. For more details of the overture, see Letellier, \textit{Meyerbeer's Robert le diable: The Premier Opéra Romantique}, 74-75. Though the introductions composed by the four composers are all based on the Evocation Motif, they actually quote the motif from different extracts of the original opera. More precisely, Cramer and Thuillier base their introductions on the overture, while Beyer and Tavan restate themes from \textit{Nonnes, qui reposez} (Act III) in their introductions. In transcribing the overture, Thuillier merely represents the beginning theme in a monophonic texture, while Cramer faithfully transcribes the Evocation Motif in the overture and omits its variations. Regarding the treatments of \textit{Nonnes, qui reposez}, Beyer merely transcribes the first two phrases, while Tavan states the whole extract in a faithful manner.

\textsuperscript{128} Floret directly begins with the dotted motive of the infernal chorus, while Adam transcribes the theme from the very beginning of \textit{La Valse Infernale}. 

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Transitions are of particular significance to the transcriptions in this category. The transcribers employ various strategies, such as altering the original cadence,\(^{129}\) basing the transitions on the extracts from operas,\(^{130}\) and inserting newly composed passages.\(^{131}\) For instance, Thuillier changes the final harmonic progression of the first episode in *Robert, toi que j’aime*. It originally features a transition from the F-minor episode to the F-major refrain via a C major chord (Example 3.38). However, Thuillier transcribes the original theme in E minor, and moves on to the following extract *Quand je quittai la Normandie* via a dominant seventh chord on G (Example 3.39). Unlike Thuillier, Cramer bases his transition on the theme sung by Robert from *O fortune! À ton caprice* (Example 3.40). He uses the theme as the transition between *Séduction par le jeu* (Act III) and *O fortune! À ton caprice*, which he connects with dominant seventh chord on C (Example 3.41). Unlike Thuillier and Cramer, Bull composes a four measures’ transition between *Air de Ballet, No.2* and *Quand je quitte la Normandie*, leading the tonality from F Major to C Major (Example 3.42).

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\(^{129}\) It is a common practice employed by transcribers such as Thuillier, Floret and Fourdrain. In a similar vein, they alter the original cadence, so as to harmonically prepare for the entrance of the following themes.

\(^{130}\) Composers like Martin, Cramer, and Beyer tend to base their transitions on the themes from the original opera. Martin quotes the Evocation Motif between the thematic statements of *Sicilienne: O fortune! À ton caprice* (Act I) and *Mon fils, ma tendresse assidue* (Act V). Beyer selects the introduction from *Procession of nuns* (Act III) to connect the themes from *Quand je quitte la Normandie* and *Jadis regnait en Normandie*.

\(^{131}\) Transition is the place where the transcribers of this category either freely restate the original thematic materials or insert self-composed passages. For example, composers such as Bull, Tavan, and Beyer all compose transitions by themselves.
Example 3.38: Robert, toi que j’aime in Robert le diable, Act IV.

Example 3.39: Eugène Thuillier, Fantaisie sur Robert le diable, bars 54-58.

Example 3.40: O fortune! À ton caprice in Robert le diable, Act I.
Not all of the transcriptions in this category contain cadenzas, such as the simple reductions composed by Floret, Thuillier, Fourdrain, and Martin. In contrast to them are transcriptions featuring more integral statements of the chosen themes and more difficult techniques in terms of performance. Transcribers of this category include Bull, Tavan, and Beyer. They prefer to insert cadenzas at the end of arias such as *Quand je quitte la Normandie* (Example 3.43). Specifically, Bull employs the fragments of a rising chromatic scale to elaborate the coloratura sung by Alice (Example 3.44). Tavan ornaments the coloratura with ascending broken chords (Example 3.45). Beyer embellishes it with arpeggiated figuration (Example 3.46).

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132 These transcriptions primarily feature reductions of different themes, without creating demanding piano parts. See music example 3.26-3.31.

133 Compared with the simple reductions, the works composed by transcribers like Tavan, Beyer and Bull include more difficult techniques, including the use of rapid passages of octaves, scales and arpeggios in the process of transcription.
Despite the different pianistic expressions, they all aim to demonstrate the vocal flourish through virtuosic displays in terms of piano performance.\textsuperscript{134} Other extracts, such as \textit{O fortune à ton caprice} (Act I) and \textit{Si j’aurai ce courage} (Act III),\textsuperscript{135} are also inserted as cadenzas by transcribers like Tavan and Adam. They both aim to represent Robert’s coloratura with chromatic scales (Examples 3.47 and 3.48).\textsuperscript{136}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example3.43.png}
\caption{Example 3.43: \textit{Quand je quitte la Normandie} in \textit{Robert le diable}, Act III.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example3.44.png}
\caption{Example 3.44: George Bull, \textit{Le Miroir dramatique, choix de transcriptions faciles pour piano, no.4}, bars 79-82.}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example3.45.png}
\caption{Example 3.45: Émile Tavan, \textit{Fantaisie pour piano sur Robert le diable}, bars 134-136.}
\end{figure}

\textsuperscript{134} Similarly, other arias such as \textit{Robert, toi que j’aime} are also inserted with cadenzas, so as to demonstrate the original vocal brilliance in the opera via pianistic figurations. For example, transcribers like Tavan and Beyer elaborate the coloratura sung by Isabelle, both of which are characterised by arpeggiated figurations.

\textsuperscript{135} \textit{O fortune à ton caprice} features the gambling scene between Robert and the knights in Act I. \textit{Si j’aurai ce courage} is a duet between Bertram and Robert in Act III, where Bertram intends to seduce Robert to pick up the magic branch.

\textsuperscript{136} Specifically, Tavan elaborates Robert’s coloratura in \textit{O fortune à ton caprice} with descending and ascending chromatic scales. Adam ornaments Robert’s coloratura in \textit{Si j’aurai ce courage} with descending chromatic scales.


The coda is another place where transcribers tend to either restate the chosen themes, or freely insert newly composed cadences. This is especially illustrated in the transcriptions composed by Thuillier, Bull, Tavan, and Cramer, who all base their codas on *Sicilienne: O fortune! À ton caprice* (Example 3.49). Thuillier composes a coda in *animato* after faithfully presenting the chosen theme (Example 3.50). Likewise, Cramer also composes a coda, which includes dotted chords progressions, alternating between the tonic and its dominant triad (Example 3.51). Bull repeats the ending phrase of *Sicilienne* twice at the treble and the bass respectively, and then inserts a newly composed coda, featuring arpeggiated figures alternating between the tonic and its dominant seventh chord in *animato* (Example 3.52). Tavan employs a diverse strategy by restating the beginning theme of *Sicilienne* in the bass, which is followed by a newly composed cadence (Example 3.53).
Example 3.49: Sicilienne: O fortune! À ton caprice in Robert le diable, Act I.

Example 3.50: Thuillier, Fantaisie sur Robert le diable, bars 111-128.

3.4.2 Multi-themed transcription and translation

It is interesting to consider how transcriptions that feature a collection of different themes relate to translation theories. In translation, a reordering and alteration of the target text often occurs, either within a sentence or between sentences. The reorganisation of words or sentences is primarily intended to
reconcile the linguistic differences inherent in the source text and the target text, and to relay the original meaning of the source text to the greatest possible extent. This strategy is also demonstrated in the sense-for-sense translation defended by Cicero and Horace in the Roman period.

Unlike the reordering of words and sentences in translation, the transcribers, particularly in restating a specific extract, tend to retain the sequence of the notes and harmonic progression of the original melodic line. This is especially illustrated in Henri Cramer’s *Mélange sur Robert le diable*. He transcribes seven extracts faithfully without altering their original tonalities and time signatures.\(^{137}\) In transcribing each of the chosen themes, the work partially resembles the word-for-word translation, albeit without the original libretto and orchestration. However, unlike Cramer, transcribers such as Bull Fourdrain, Thuillier, Floret, and Martin change the thematic elements such as tonality, time signature, texture and rhythmic pattern.\(^{138}\) Although they still present the original harmonic progressions and melodic outlines in the works, the essential elements of the extracts are altered, and therefore those transcriptions are less aligned with word-for-word translation theory.

The use of reordering in the ten transcriptions in question usually occurs when themes are reorganised, either within or between acts (see Table 3.1). Martin’s transcription is a case in point (see Table 3.4). He starts the work with *Sicilienne*, from the finale of the first act, and then returns to the very beginning of the opera by presenting the Evocation Motif from the *Overture*. He omits the following three acts but then transcribes the theme *Mon fils, ma tendresse assidue* from Act V. Martin finally brings the piece to a close with *Versez à tasse pleine* from Act I. By choosing the Evocation Motif from the *overture* and the redemptive theme in Act V (see Table 3.4), Martin may have intended to portray the opera’s themes of conflict between evil temptation and heavenly salvation in his transcription. However, he does not follow the original narrative, and freely reorganises the themes from Act I and omits the middle three acts, which is more than to illustrate the syntactic alteration or to reorder the words and sentences in translation.

\(^{137}\) The chosen themes are as follow: *Overture* (Act I), *Ballade: Jadis régnait en Normandie* (Act I), *Versez à tasse pleine* (Act I), *Cavatina: Robert, toi que j’aime* (Act IV), *Que faut-il faire?* (Act V), *Air de Ballet No.2* (Act III), and *O fortune! À ton caprice* (Act I).

\(^{138}\) See the above-mentioned discussion of the alterations and additions in the ten transcriptions.
Table 3.4: The themes in Henry Martin’s transcription based on *Robert le diable*.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Act</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sicilienne: <em>O fortune!</em> <em>À ton caprice</em></td>
<td>1 (No. 3)</td>
<td>Gambling scene</td>
</tr>
<tr>
<td>Overture</td>
<td>1</td>
<td>Evocation Motif</td>
</tr>
<tr>
<td>Mon fils, <em>ma tendresse assidue</em></td>
<td>5 (No. 23)</td>
<td>Redemptive theme sung by Alice</td>
</tr>
<tr>
<td>Versez <em>a tasse pleine</em></td>
<td>1 (No. 1)</td>
<td>Drinking scene</td>
</tr>
</tbody>
</table>

Venuti’s comprehension of translation may still contribute to our understanding of the procedure of transcription. According to him:

A foreign text is the site of many different semantic possibilities that are fixed only provisionally in any one translation, on the basis of varying cultural assumptions and interpretive choices, in specific social situations, in different historical periods. Meaning is a plural and contingent relation, not an unchanging unified essence, and therefore a translation cannot be judged according to mathematics-based concepts of semantic equivalence or one-to-one correspondence.\(^{139}\)

In other words, translations vary through the application of different interpretive strategies, even if they are all based on the same source text, depending on changing cultural contexts. Moreover, the connotations embedded within the source text are not static, which could hardly be clarified through a faithful equivalence to the target text. Using this theory for the musical transcriptions discussed above, the source opera, like the foreign text in translation, also provides the transcribers with various possibilities for selecting, reordering and varying themes. Although most transcribers appear to have attached more importance to the inclusion of the source opera’s highlights, they have nonetheless also demonstrated a range of different interpretations of *Robert le diable*.

The general features of the transcriptions based on several themes are best illustrated by George Bull’s arrangement (1871).\(^{140}\) In terms of thematic choice, Bull


\(^{140}\) The full title is *Le Miroir dramatique, choix de transcriptions faciles pour piano Robert le diable*. 

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quotes three highlights, including *Air de Ballet*, *Quand je quitte la Normandie* and *Sicilienne: O fortune! À ton caprice*. In order to merge these different themes into a single piano arrangement, Bull employs an introduction, a cadenza, transitions, and an accelerated coda in the transcription. Bull changes the tonality of the first two themes from E-flat major and B-flat major to F major and C major respectively, which harmonically provide the dominant preparation for the forthcoming extract of *Sicilienne* in F major. Furthermore, it is noteworthy that Bull slows the pace of the first two themes from the original *allegro moderato* to *moderato* and *andantino* respectively. As a result, the original vivacious pulse of these two themes, one featuring the dancing nuns who tempt Robert and the other concerning Alice who cannot wait to see her love, are potentially weakened by Bull to some degree.

Bull’s transcription strategy is partly similar to Humboldt’s translation approach of ‘simplicity and fidelity’. Apart from the introduction, transition and coda, Bull presents each of the chosen themes in a faithful and complete manner. At the end of the transcription of *Quand je quitte la Normandie*, as discussed above, he even uses a cadenza to indicate the vocal brilliance of the original extract (Example 3.44). Bull also simplifies the original operatic textures to reduce the difficulty of the performance, which was mainly intended for an amateur market.

Perhaps no transcriber other than Émile Tavan has quoted as many as twelve different themes from Meyerbeer’s *Robert le diable* in their transcription. Most of the extracts chosen by transcribers for inclusion are based on popular tunes from the opera (see Table 3.5), including *Robert, toi que j’aime, Quand je quittai la Normandie* and *La Valse Infernale*. However, it is noteworthy that Tavan includes two themes that are not widely chosen by other transcribers—*Frappez les airs, cris d’allègresse* in Act IV and *Malheureux ou coupable* in Act V. The former praises love and victory, while the latter depicts a religious scene in a cathedral setting. The use of these two extracts was likely, to some extent, aimed at creating a contrast with, or else complementing, their neighboring themes in terms of their dramatic connotations. For instance, *Frappez les airs* dramatically contrasts with its preceding theme from *Robert, toi que...*

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141 Robinson, ed., *Western Translation Theory from Herodotus to Nietzsche*, 240.
142 The theme from *Frappez les airs, cris d’allègresse* (Act IV) is only transcribed by Tavan and Henri Valiquet in his *La Maison D’Or, 25 Petits Morceaux Tres Faciles Sur Les Plus Jolis Motifs Des Operas Célèbres Pour Le Piano*. Except for Tavan, the theme from *Malheureux ou coupable* (Act V) is merely quoted by Melchior Mocker in his *Fantaisie de concert pour le piano Sur Robert le diable*. 
j’aime, which includes Isabelle’s despairing plea for Robert’s mercy and love. However, Malheureux ou coupable is similar to its following two extracts in terms of dramatic significance—Mon fils, ma tendresse assidue, and Va, dit-elle, va mon enfant—which both portray Robert’s heavenly salvation.\textsuperscript{143}

Table 3.5: Themes of Émile Tavan’s Fantaisie pour piano sur Robert le diable

<table>
<thead>
<tr>
<th>Theme (in order)</th>
<th>Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nonnes, qui reposez</td>
<td>3</td>
</tr>
<tr>
<td>Baccanale</td>
<td>3</td>
</tr>
<tr>
<td>Air de Ballet No.2</td>
<td>3</td>
</tr>
<tr>
<td>Quand je quittai la Normandie</td>
<td>3</td>
</tr>
<tr>
<td>La Valse Infernale</td>
<td>3</td>
</tr>
<tr>
<td>Robert, toi que j’aime</td>
<td>4</td>
</tr>
<tr>
<td>Frappez les airs, cris d’allègresse</td>
<td>4</td>
</tr>
<tr>
<td>Malheureux ou coupable</td>
<td>5</td>
</tr>
<tr>
<td>Mon fils, ma tendresse assidue</td>
<td>5</td>
</tr>
<tr>
<td>Va, dit-elle, va mon enfant</td>
<td>1</td>
</tr>
<tr>
<td>Sicilienne - O fortune à ton caprice</td>
<td>1</td>
</tr>
<tr>
<td>Jadis régnait en Normandie</td>
<td>1</td>
</tr>
</tbody>
</table>

Tavan’s transcription begins with Nonnes, qui reposez in Act III. He then retains the original order by including extracts from Act III to Act V, and finally brings the piece to a close with Jadis régnait en Normandie from Act I. Although the original order of Act III to Act V is retained, the extracts from each act are presented in a different order to the original opera. For instance, for the five extracts from Act III, Tavan maintains the original successions of the first three themes, but reorders the

\textsuperscript{143} However, unlike the ‘narrative’ fantaisies discussed in ‘Transcriber as narrator’ in Chapter 5, the contrast or similarity between the neighbouring themes in Tavan’s work cannot create an explicit narrative, but just a contrast or a connection between the chosen themes.
following two extracts from *Quand je quittai la Normandie* and *La Valse Infernale*, which should actually appear before the first three themes in the opera. A similar situation also occurs in the chosen themes from Act IV and Act I. Generally, by retaining the succession of Acts III–V, Tavan roughly follows the original dramaturgy by demonstrating the main conflict between evil temptation and heavenly redemption. However, with the sequential alterations of themes in each chosen act, the omission of Act II, as well as the reordering of Act I, the dramatic continuity inherent in each extract is largely undermined. In this sense, Tavan’s reordering of themes can hardly be compared with translation, which the reordering mostly occurs between words or sentences, rather than different chapters.

Moreover, in reworking the chosen themes, Tavan tends to merge different themes by altering their original structures. For instance, in the transcription of *La Valse Infernale*, he reshapes the original strophic pattern into a binary form. Likewise, in the following transcription of *Robert, toi que j’aime*, Tavan omits the last episode and refrain to reconstruct the original strophic form into a ternary form. On the contrary, in his arrangement of *Sicilienne*, he inserts the theme from *Jadis régnait en Normandie* (Example 3.54), thus reframing a ternary form. The reason that Tavan alters the original structure is probably to avoid the unnecessary thematic repetitions. However, with such reshaping of excerpts, the original dramaturgy is undermined inevitably. Compared with translation, Tavan’s strategy is possibly two-fold. On the one hand, especially in transcribing each single theme, he tends to employ a note-for-note strategy to present the chosen excerpts, resembling metaphrase in translation (Example 3.54 and 3.55). On the other hand, concerning his alteration of the original structure, it could be reconsidered with Dryden’s conception of imitation, which a translator has enough freedom to rework and reshape the source text. Tavan, in this sense, does not aim to reveal the whole essence of the selected themes

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144 *Quand je quittai la Normandie* is number 12 and *La Valse Infernale* is number 11 in the original opera. Themes from *Nonnes, qui reposez, Baccanale* and *Air de Ballet No.2* are number 16 in Act III.
145 Tavan changes the original sequence of the chosen themes in Act IV by placing the cavatina before *Frappez les aires*. Regarding the extracts selected from Act I, he reorders *Jadis régnait en Normandie* at the end, which is originally placed before *Va, dit-elle* and *Sicilienne* in the opera.
146 The demonic temptation is primarily illustrated in Act III, particularly in the themes from *Nonnes, qui reposez, Baccanale, Air de Ballet No.2* and *La Valse Infernale*. In contrast, the theme of salvation is largely found in Act V, including extracts such as *Malheureux ou coupable* and *Mon fils, ma tendresse assidue*. Besides, the theme from *Va, dit-elle, va mon enfant* in Act I and Isabelle’s cavatina in Act IV are also related to redemption.
147 Tavan’s reworking of Isabelle’s *Robert, toi que j’aime* is similar to Henri Cramer’s reduction of the cavatina, which the partial transcription of the cavatina destroys the original dramaturgy. For more details of Cramer’s work, see ‘Changing images of Isabelle’ in this chapter.
by either reducing the original structure or reframing it liberally, even though the
dramatic connotation is destroyed.

In addition to the structure, another significant feature of the piece is that Tavan
also notates the instrumentation in each thematic transcription, as Liszt did in his
transcription of Beethoven's symphonies (Example 3.55).\(^\text{149}\) The specific notation of
the original instruments in a transcription, from Liszt's perspective, is of particular
significance for his faithful representation of the source text. As he wrote in a letter to
Breitkopf & Härtel in 1863:

> I wish to indicate my intention to combine the performer's wit with the effects
> of the orchestra and to make the different sonorities and nuances felt within the
> restricted possibilities of the piano... For this aim I have often indicated the
> names of the instruments: oboe, clarinet, timpani, etc. as well as the contrasts of
> the string and wind instruments. It would undoubtedly be strangely ridiculous
to pretend that these designations are sufficient for transferring the magic of the
orchestra to the piano; nevertheless, I don't regard them as superfluous. Apart
from their rare utility as instructions, the pianist of some intelligence can use
them for getting accustomed to accenting and grouping the motives, to making
the main ones stand out and suppressing the auxiliary ones: in a word, to
adapting himself to the norm of the orchestra.\(^\text{150}\)

Liszt's remark reveals his intention to display fidelity to the original orchestral work
even through with the medium of a single piano. Perhaps more importantly, the
detailed designations of the original instruments, from Liszt's perspective, also help
a pianist or a reader of the target text to have a better comprehension of the timbral
diversity of the orchestral work. In doing so, he expects a talented pianist is able to
achieve a reasonable performance, and a reader can interpret the timbral shifts of
the source text correctly. In this sense, it is no wonder G. W. Fink regards the
addition of specific instrumental notation as 'an advantage, almost an obligation,
which no arrangement of an orchestral work for the pianoforte should lack'.\(^\text{151}\)

\(^{149}\) Hyun Joo Kim, *Liszt's Representation of Instrumental Sounds on the Piano: Colors in Black and White* (University
of Rochester Press, 2019), 43-44.

Representation of Instrumental Sounds on the Piano: Colors in Black and White*, 44.

\(^{151}\) G. W. Fink, 'Pianoforte-Werke von Franz Liszt: (1) Symphonies de Beethoven. Partition de Piano. No. V et VI', in
Representation of Instrumental Sounds on the Piano: Colors in Black and White*, 45.
Concerning Tavan's transcription based on *Robert le diable*, he presumably also attempts to help a performer or a reader to properly understand Meyerbeer's original instrumentation. This can be especially illustrated through Tavan's specific instrumental cues of the Evocation Motif, which the original timbral diversity and shifts are clarified with the designations, such as trombone, hautbois, and harmonium (Example 3.55). Interestingly, Tavan especially illustrates the trombone ensemble and solo trombone at the beginning of the Evocation Motif. This detailed instrumental notation is informative particularly in terms of piano performance, which enables a pianist to make a difference in performing a similar motif. Considering from this aspect, the instrumental notation serve as a significant way to bring the reader closer to the author's intention, which can be treated partly as a sense-for-sense translation.


Generally, Tavan’s transcription is characterised by changes to the original elements of the piece like tonality and tempo, as well as the reordering and restructuring of the chosen themes. Though Tavan faithfully follows the melodic outline and harmonic progression of each chosen extract, the whole essence of the source opera is at least in part eclipsed. In this sense, Tavan’s approach can be regarded as two-fold. By representing each of the chosen themes faithfully, his strategy is similar to a literal translation. In contrast, by reframing the excerpts freely, his practice resembles a liberal imitation in translation. Not simply this two-fold strategy, Tavan is the only composer among the 16 transcribers who notates the orchestration on the piano score. In doing so, he informs his ‘reader’ of Meyerbeer’s instrumental changes and design. As a result, a talented pianist can comprehend the instrumentation given by Meyerbeer to some degree. This strategy is partially aligned with Schleiermacher’s conception of translation, which aims to bring the reader closer to the author. Nevertheless, undeniably, perhaps it was not Tavan’s intention to accurately represent the true essence of the source opera, but rather to display the highlights from Robert le diable, particularly considering his selections of twelve different themes from the opera.
Chapter 4: Transcriber as creator

Opera *fantaisies* are situated at the opposite end of the spectrum to literal transcriptions, and are characterised by freer treatments of the source text. There are 33 opera *fantaisies* based on *Robert le diable*. However, ten of these primarily feature dramatic connotations, which will be further discussed and examined in the next chapter.¹ The remaining 23 opera *fantaisies* were composed by either famous virtuosos such as Thalberg and Kalkbrenner, or lesser-known composers to a modern audience, such as Joseph Ascher, Adolf von Henselt, and Theodor Kullak.² Featuring a bravura style,³ these opera *fantaisies* served as vehicles for the virtuosi to flaunt their dazzling techniques in either salons or concert halls in the 19th century.⁴ Compared with the faithful transcriptions discussed in the previous chapter, these opera *fantaisies* are characterised by more elaborate treatments of the chosen themes, involving techniques such as variation, thematic transformation, and motivic development, which are not common practice in literal transcriptions.⁵

In spite of the thematic alterations and embellishments, it is undeniable that these piano *fantaisies* are still based on operatic tunes written by other composers. Furthermore, composers of this category, such as Frédéric Kalkbrenner, Amédée Méreaux, and Johann Peter Pixis, tended to employ similar passages, such as rapid scales and arpeggiated figurations, to ornament the chosen themes.⁶ As a result, this repertoire was subject to fierce and continuous criticism around the mid-19th century.⁷ In this chapter, I will illustrate the conventions of keyboard *fantaisie* that this repertoire drew upon, with the aim of establishing a historical context, and to identify different aspects of compositional creativity in this genre. Then, I will

¹ For the opera *fantaisies* based on *Robert le diable* embodied with dramatic connotations, see Chapter 5 Transcriber as narrator. It is noteworthy that the opera *fantaisies* composed by Liszt and Félix Godefroid also feature creative interpretations of the themes from *Robert le diable*. Thus, the relevant sections in these two works will be particularly examined in this chapter.
² See Appendix 4 for a list of the opera *fantaisies* based on *Robert le diable*.
⁵ Faithful transcriptions, as discussed in the previous chapter, are primarily characterised by literal statements of a single extract or several themes from an opera, albeit with alterations such as tempo, tonality, and meter, as well as additions like newly composed introductions, transitions and codas. In contrast, opera *fantaisies* feature more elaborate treatments of the chosen themes. The faithful quotations of themes in these pieces mostly serve as bases for variations and developments. The analyses of opera *fantaisies* based on *Robert le diable* in this chapter will further illustrate these points.
⁶ Their compositional techniques will be analysed and examined in the following sections of this chapter.
⁷ The following criticisms given by François-Joseph Fétis and Léon-Marie Escudier particularly illustrate this point in the 19th century.
examine the different arguments regarding the creativity of opera *fantaisie* in order to re-evaluate and reconsider this repertoire from a modern perspective. Finally, I will pay particular attention to a group of case studies, consisting of the opera *fantaisies* featuring different treatments of *Robert le diable*, particularly those composed by Thalberg, Joseph Ascher, Félix Godefroid and Liszt. This chapter therefore aims to investigate the strategies that composers like Thalberg, Ascher, Godefroid and Liszt employed to bolster their reputations as creators and virtuoso performers.

### 4.1 Conventions of keyboard *fantaisie* in the 18th and 19th century

The keyboard *fantaisie* of the 18th century inherited the main characteristics of the keyboard *fantaisies* of previous ages, and primarily featured freedom and improvisation. The German composer Meinrad Spiess, in his compositional treatise *Tractatus Musicus Compositorio – Practicus* (1745), treated keyboard *fantaisie* as ‘the freest musical style one can imagine’ by employing ‘all kinds of musical passages, subtle ornaments, ingenious turns and elaboration’. Similarly, the German composer and organist Daniel Gottlob Türk also emphasised the freedom and improvisational traits of keyboard *fantaisies* in the 18th century. He outlined the ideal compositional qualities of a fantasist in his *School of Clavier Playing* (1789):

> [He neither] holds to a certain main subject nor to meter or rhythm (although for some thoughts a meter could be used), when he roams around in his modulations, when he expresses various and often contrasting characters, in short, when he follows his whims completely without attempting to work out a specific plan.

Both Spiess and Türk illustrated the primary characteristics of this genre in the 18th century, such as the lack of regular meter, frequent modulations, diverse harmonic progressions, contrast between characters, and the use of a variety of figurations and ornaments. These features especially appeared in the seven *fantaisies* composed by C. P. E. Bach between 1782 and 1787, featuring either irregular or unbarred meter, as

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8 As E. Eugene Helm summarised, the characteristics of *fantaisies* in the 16th and 17th century, such as ‘freedom of rhythm and tempo, extending to the omission of bar-lines, unfettered exploitation of instrumental virtuosity, and adventurousness in harmony and modulation’ were all consistently used in the *fantaisies* of the 18th century. See Christopher D.S. Field, E. Eugene Helm, and William Drabkin, ‘Fantasia’, *Grove Music Online*, accessed August 10, 2016.


well as abrupt alterations in terms of tempo, tonality, harmony, and musical characters.\textsuperscript{11}

The free and improvisational \textit{fantaisie} was highly regarded for its challenge to a composer’s inventiveness in composition, which continued to resonate in the early 19\textsuperscript{th}-century keyboard \textit{fantaisie}. As Kenneth DeLong states, this genre was ‘the form in which 18\textsuperscript{th}-century ideas regarding the nature of musical genius and imagination were most clearly expressed, ideas that continued to hold sway into the early years of the 19\textsuperscript{th} century’.\textsuperscript{12} This opportunity for a composer to express his genius was mostly possible due to the improvisational nature of this genre, in which a fantasist could capture the ‘pleasing thoughts’ that inspired him in that moment, and freely weave them together following no specific plan.\textsuperscript{13} Freedom and improvisation remained characteristic of the keyboard \textit{fantaisies} in the early 19\textsuperscript{th} century. H. C. Koch (1802) also held keyboard \textit{fantaisie} in high esteem. According to him, this genre, whether on paper or not, was ‘what one calls the overpowering expression of the imaginative and inventive skill of the composer expressed in tones’.\textsuperscript{14}

At the turn of the 19\textsuperscript{th} century, keyboard opera \textit{fantaisie} gradually began to replace the free improvisational \textit{fantaisie}. As Annette Richards observed, this phenomenon was associated with the changing taste of the public, who preferred to appreciate the ‘(published) improvisation’ performed ‘in large halls’ instead of those performed expressively ‘in small chambers’.\textsuperscript{15} To meet the demands of the rising bourgeois amateur market, an increasing number of opera-based works were

\textsuperscript{11} C. P. E. Bach, as a representative composer of keyboard \textit{fantaisie} in the 18\textsuperscript{th} century, also illustrated the compositional traits of this genre in his \textit{Essay on the True Art of Playing Keyboard Instruments} (1753). The characteristics, such as the lack of regular meter, modulations, diverse harmonic progressions, and a variety of figurations, were similar to those given by Spiess and Türk. The seven \textit{fantaisies} are H 277: \textit{Fantasia for keyboard in E flat major} (1783), H 278: \textit{Fantasia for keyboard in A major} (1783), H 279: \textit{Fantasia for keyboard in F major} (1785), H 284: \textit{Fantasia for keyboard in C major} (1785), H 289: \textit{Fantasia for keyboard in B flat major} (1787), H 291: \textit{Fantasia for keyboard in C major} (1787), and H 300: \textit{Fantasia for keyboard in F sharp minor} (1787). For more details of the analyses and examinations of Bach’s \textit{fantaisies}, see Annette Richards, \textit{The Free Fantasia and the Musical Picturesque} (Cambridge: Cambridge University Press, 2001), 34-72.

\textsuperscript{12} Kenneth DeLong, ‘J. V. Voříšek and the Fantasy’, 192.

\textsuperscript{13} Heinrich Christoph Koch, ‘Fantasie’, \textit{Musikalisches Lexicon} (Frankfurt am Main, 1802). Quoted in Jesse Parker, \textit{The Clavier Fantasy from Mozart to Liszt: A Study in Style and Content} (Stanford University, 1974), 5-6.

\textsuperscript{14} According to Koch, a composer of this genre ‘commits himself neither to a given form nor tonality, neither to keeping to a steady tempo nor to maintaining a designated character, but represents his flow of ideas directly in coherent or directly in loosely spun out melodic sections as well as in successive and variously disjunctive harmonic progressions’. See Koch, ‘Fantasie’, \textit{Musikalisches Lexicon}. Quoted in Suttoni, \textit{Piano and opera}, 21-22.

\textsuperscript{15} Richards, \textit{The Free Fantasia and the Musical Picturesque}, 185.
published in the early 19th century.\textsuperscript{16} According to Karl Friedrich Whistling’s \textit{Handbuch der Musikalischen Literatur}, there were about 245 opera arrangements published in 1828.\textsuperscript{17} The number of publications kept growing in the following years. Between 1829 and 1833, approximately 1,400 opera-based works were published.\textsuperscript{18} From 1834 to 1838, the publications of transcription, \textit{fantaisie}, variation, and \textit{potpourri} based on opera tunes almost doubled the number published previously.\textsuperscript{19}

Carl Czerny (in his Op.600 published in 1848) also illustrated the increasing significance and value of opera \textit{fantaisie} in 19th-century musical life, stating that ‘compositions of this kind are now greatly esteemed’.\textsuperscript{20} According to him, operatic melodies laid a solid foundation for the great success of opera \textit{fantaisie}:

> The public in general experiences great delight on finding in a composition some pleasing melody with which it is already familiar, and which it has previously heard with rapture at the Opera: for most melodies acquire their popularity by the fine performance of a human voice and the charm of theatrical effect.\textsuperscript{21}

However, instead of presenting these tunes in a faithful manner, he strongly suggested that thematic variation and development should be employed in a ‘spirited and brilliant manner’.\textsuperscript{22} Besides, with a pianist’s ‘piquant and glittering performances’, as Czerny had already mentioned in his \textit{A Systematic Introduction to Improvisation on the Pianoforte}, Op. 200 (1829), the opera \textit{fantaisie} could not only entertain the ‘heterogeneous public’ via the pleasant and familiar tunes, but also ‘ensure the great success’ of the pianist.\textsuperscript{23} Czerny also illustrated relevant approaches of composing piano \textit{fantaisies} on known themes in his Op.200.

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\textsuperscript{16} With the destruction of the old régime and the establishment of the July Monarchy in 1830, the rising bourgeois began to replace the previous aristocratic hegemony and became the main force in France. They also became what Levin Schützing called the ‘taste-bearing stratum’ in terms of arts, and were the main participants as well as recipients of musical life during that period. Their judgments on music, as Carl Dahlhaus has stated, ‘were definitive, or finally to the social character of the principles or conceptions upon which the central genres of music were based’. See Carl Dahlhaus, \textit{Nineteenth-Century Music}. Trans. J. Bradford Robinson (Berkeley and Los Angeles: University of California Press, 1989), 41.
\textsuperscript{17} Karl Friedrich Whistling, \textit{Handbuch der Musikalischen Literatur} (Leipzig, 1828-1839). Quoted in Suttoni, \textit{Piano and Opera}, 46-47.
\textsuperscript{18} Ibid.
\textsuperscript{19} Ibid.
\textsuperscript{20} Carl Czerny, \textit{School of Practical Composition: Complete Treatise on the Composition of All Kinds of Music}, op.600, 3 vols, trans. John Bishop (London: R. Cocks, 1848), 86.
\textsuperscript{21} Ibid.
\textsuperscript{22} Ibid.
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In order to make the original themes meaningful in terms of opera fantaisie, Czerny’s Op.200 (1829) provided detailed composing strategies from various perspectives, ranging from thematic choice and formal construction, to treatments of the chosen themes. Generally, rather than the aimless ornamentation of the chosen themes, he suggested that a composer should be guided by a ‘refined taste, an accurate sense for what fits together suitably, [and] an awareness of the public for whom he is performing’. In his opinion, the choice of themes should ‘differ from each other in respect to their time, character, and degree of movement’. The introduction could either draw on or develop the themes, in order to create thematic cohesion. For the treatments of themes, according to Czerny, the whole piece should be featured with a ‘striking, interesting and different manner’. To illustrate his point, he suggested employing various strategies, such as ‘one or two variations, rondos, free style, different transitions, brilliant figures, elegant embellishments, as well as melodic, harmonic, and fugue passages’. He also recommended opera fantaisies composed by Kalkbrenner, Thalberg, Liszt, Moschesles and Döhler for his pupils, which were good examples of this genre.

According to Czerny, the opera fantaisie, rather than being an artless and superficial second-hand work, could be ‘tasteful and interesting’ by the proper reorganisation and combination of different themes, as well as the use of particular composing strategies. It was also treated by Czerny as a window to view a composer’s ‘peculiar gift of invention’, which tested his own creativeness in terms of pianistic figurations. A composer, as Czerny asserted, ‘could evoke a greater refinement from even the frivolous products of popular taste and from even the most artless folk melodies while keeping his audience engaged throughout the performance with changes in tempo, meter, affect, and texture’. The chosen theme, for Czerny, whether artistic or frivolous, acted as a stimulus for a composer to explore and develop his own creativity in pianistic expressions.

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24 Ibid. 87.
25 Ibid. 86.
26 Ibid. 86-87.
27 Ibid.
28 Ibid. 87. However, Czerny did not give any specific opera fantaisies composed by these virtuosi.
29 Ibid.
30 Ibid.
In general, Czerny’s treatise outlined the composing contexts of opera fantaisie in the first half of the 19th century. However, it is undeniable that these approaches are based on Czerny’s own experience as a composer, which provides a limited scope of the compositional characteristics of this repertoire, and fails to cover the various strategies to compose opera fantaisies in the 19th century. For instance, Czerny did not shed light on the dramatic connotations of the themes selected from operas, which were actually significant considerations in the opera fantaisies composed by Liszt, Godefroid, and Schuncke. Under such circumstance, it is perhaps more fruitful to consider Suttoni’s summary of the compositional strategies. Unlike Czerny, Suttoni approached this repertoire from a musicological perspective, and based his analyses of the compositional techniques on a range of opera fantaisies composed by different composers in the 19th century, such as Abbé Gelinek, Daniel Steibelt, Friedrich Kalkbrenner, Henri Herz, Franz Hünten, Ignaz Moscheles, Thalberg and Liszt. Concerning the diverse opera fantaisies, Suttoni particularly listed six techniques, including ‘simple extension by passagework and figuration, motivic development, thematic transformation, ornamental variation, character variation, and treatment variation’. He further clarified and defined each of these techniques, which ensures a comprehensive understanding of the compositional strategies frequently employed by composers of this repertoire in the 19th century.

For motivic development, according to Suttoni, the original motif should be restated or transposed in harmonic progressions. The technique could also be used in a contrapuntal manner with other themes or motifs from the original opera. The thematic transformation, as he defined, is a technique that alters the original harmonic progression, phrase structure, and rhythm, which make the original theme only partially recognisable. Finally, Suttoni particularly emphasised three different types of variation that were most widely employed in 19th-century opera fantaisies, including ornamental variation, character variation, and treatment variation.

31 In their fantaisies based on Robert le diable, Liszt, Schuncke, and Godefroid all attempted to endow their works with dramatic connotations by either combining themes on relevant characters or contrastive figures. See chapter five for more details of the analyses and discussions of these works.
32 Suttoni, Piano and Opera, 100-323.
33 Ibid., 9-10. The different compositional techniques were widely used by different composers of opera fantaisies, for the purposes of either developing or rewriting operatic themes in the 19th century.
34 Ibid., 9.
35 Ibid. Suttoni illustrated this technique with the introduction of Thalberg’s opera Fantaisie based on Les Huguenots.
36 Ibid. Suttoni examined Liszt’s employments of the thematic transformation in the opera fantaisie based on Lucia di Lammermoor.
Ornamental variation, as illustrated in W. Cramer’s work in the preceding chapter, features embellishments of the melodic lines with different figurations such as arpeggios, triplets and scales. Character variation, according to Suttoni, is characterised by changing the ‘character of the theme’ with alterations of its original tempo and rhythm. Treatment variation is a term given by Suttoni, primarily to describe the alterations of the thematic settings on the piano, such as changing registers of the themes, textures, and the accompaniment sonority.

Suttoni’s summary of opera fantaisie techniques, to some extent, shares similarities with Czerny’s compositional strategies on known themes, such as the use of motivic development, variations, ornamentations, and brilliant virtuosic passages. However, the difference is that Czerny attached more significance to the structure and the composition of each section in an opera fantaisie from a composer’s perspective. His strategies range from the development of themes in the introduction, the employments of one or two variations based on chosen themes, the succession of diverse themes by making use of different transitions, to the finale where the chosen themes could be interwoven. Unlike Czerny, Suttoni examined this repertoire from a musicological perspective and summarised compositional techniques after analysing a number of different opera fantaisies in the 19th century. Though both of them outlined the compositional strategies of opera fantaisies in the 19th century, the typical model of an opera fantaisie given by Czerny and Suttoni’s summary of the frequently used techniques that make the transcribers’ creativities questionable, because of the repeated use of similar strategies in composing this repertoire. Thus, the following section will first evaluate the criticisms of the inventiveness inherent in this repertoire, particularly in terms of the similar techniques and models, and then interrogate the creativity of a transcriber.

4.2 Depreciation or creation?

Around the mid-19th century, French critics such as François-Joseph Fétis and Léon-Marie Escudier both condemned opera fantaisie for its lack of inventiveness. In

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37 Ibid.
38 Ibid. Suttoni especially illustrated this technique in Thalberg’s Norma fantaisie.
39 Ibid., 10. According to Suttoni, an example of this technique is given by Liszt in his opera fantaisie based on Norma.
40 However, Czerny did not illustrate the specific variations that employed in an opera fantaisie, such as the ornamental variation and character variation provided by Suttoni.
1847, Fétis especially criticised the phenomenon of taking advantage of another composer’s musical ideas. As he repudiated: the opera fantaisies were mostly based on ‘the tune of a romance or an opera aria’, which ‘is not the part of the invention’. Moreover, by employing similar techniques, such as the display of florid passages, thematic transformation, variation, and development, Fétis blamed this repertoire for always building upon the ‘same model’, whereby ‘to hear one modern fantasy is to hear them all’. Escudier provided a similar negative evaluation of this genre in 1854. According to him, the current opera fantaisie was ‘nothing but the paraphrase of a well-known air, a refrain runs through the street, that one varies in all manners’. Both Fétis and Escudier negatively treated this repertoire in terms of its thematic choice and treatments, which, they felt, could hardly demonstrate a composer’s inventive talent in composition.

Fétis and Escudier also felt that opera fantaisies failed to retain the original esteemed status and creativity of improvisational keyboard fantaisies of previous centuries, which, as Escudier stated, featured ‘an endless number of harmonic pursuits, learned or daring modulations, passages full of fire, and audacity’. Fétis held a similar view:

At its inception, the fantaisie was a piece in which the composer gave himself up to all the flights of his imagination. No outline, no set path; the inspiration of the moment, of art, and science even, but hidden with care: that is what one found in fantasy such as Bach, Handel, and Mozart knew how to create. But one hears nothing of this term today. Never has the fantasy been less true than what is found in the pieces that bear that name. All, excluding art and science, are ordered, affected, arranged over an outline that is always the same.

Fétis’s criticism illustrates the opera fantaisie’s fall from favor around the mid-19th century. Although this repertoire was a subset of the keyboard fantaisie, it failed to

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41 Levin, Seducing Paris, 156. Levin translated the passage from François-Joseph Fétis, Musique mise à la portée de tout le monde, 3rd ed. (Paris: Brandus, 1847), 222-23. Indeed, for the whole arrangements of Robert le diable, the pieces based on the cavatina Robert, toi que j’aime account for the largest section, including 15 pieces embodied with either the whole or part of the cavatina.

42 Ibid.

43 Ibid., 157. Levin translated this part from Léon-Marie Escudier, Dictionnaire de musique théoretique et historique (Paris: Michel Lévy Frères, 1854).


match the inventiveness inherent in the genre from the 17th century until the early 19th century. From Fétis’s perspective, the opera fantaisies of his day no longer required a composer’s boundless imagination, but were rather limited to a compositional format that included features such as theme and variation, ornamentation of themes with pianistic figurations like arpeggios, thematic development, cadenzas, and extended finales. Though these strategies featured varying treatments of the operatic themes, they could hardly be treated as creative interpretations of the original themes because of their repetition in pieces of this repertoire.

In the 20th century, Theodor Adorno criticised this repertoire in terms of its superficial interpretation of the original work. In his opinion, this genre ‘destroys the multilevel unity of the whole work and brings forward only isolated popular passages’, which should by no means be treated as a creative process, but a dilution and destruction of the source text. Derek Watson considers that, in the current age, there is no need to defend the less ‘accepted repertoire’, albeit without Liszt’s opera fantaisies. According to him, together with transcriptions, ‘some of the worst crimes of music history were committed’ by composers of this repertoire. Watson regards this repertoire as ‘a huge series of pot-boilers produced with ready speed and mechanical facility’. His arguments not only highlight the repeated usage of hit tunes in opera fantaisies, but also the employment of similar compositional strategies, which echoes the viewpoints given by Fétis and Escudier to some degree.

Ferruccio Busoni, known as a keyboard virtuoso and composer, regards arrangements dialectically in the 20th century. On the one hand, he criticises the genre as a ‘mediocre, tasteless and distorted’ representation of the source, which gave ‘a bad name’ to this repertoire and pushed it to a ‘subordinate position’ in music

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49 Watson regards Liszt’s arrangements, such as Réminiscences de Don Juan and Réminiscences de Norma, are the only compositions of this category worth serious examinations. See Derek Watson, Liszt (London: Dent, 1989), 195.
50 Ibid.
51 Watson, Liszt, 194.
history. On the other, Busoni, as a transcriber himself, regards arrangements not as a faithful restatement of the original musical thought, but as a transcriber’s personal interpretation of the source. From his perspective, ‘with weak personalities’, the arrangements ‘become weak pictures of stronger originals, and mediocrity, which is always the majority’. In other words, a successful arrangement for him should be endowed with the strong personality of the transcriber, even surpassing the original musical thought. In this respect, a transcriber is equal to a composer, and should demonstrate his or her creativity in transcribing the other’s musical ideas.

Most scholars who have discussed on the inventiveness of opera fantaisies, have focused mainly upon Liszt’s opera fantaisies, particularly his Réminiscence de Don Juan. Scholars such as Charles Rosen and Watson both highly regarded this work. For instance, though Rosen criticised opera fantaisie as a ‘bastard genre’, he highly praised Liszt’s Réminiscence de Don Juan, which ‘brings out a new significance’ by combining different excerpts from the original opera. Watson, similarly, regarded these works as ‘thoughtful and in themselves highly creative’. He asserted that it ‘must be listened to as Liszt and not as Mozart: it is effectively an original work in its own right in the same way as the Paganini Variation of Brahms are a magnificent and personal demonstration of that composer-pianist’s art’. Through a comparison with Brahms’s Paganini Variation, Liszt's originality in treating Mozart’s tunes was greatly emphasised by Watson. This work, rather than an arrangement ‘distilled from the essence of other men’s flowers’, should be identified more as an artwork crafted by Liszt with his own inventiveness.

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53 Ferruccio Busoni, The essence of music and other papers (New York: Dover, 1965), 86. However, Busoni did not give any specific musical examples of this category.
54 Busoni was a composer of transcriptions. He most notably transcribed Bach’s organ Preludes and Fugues in D and E♭, as well as the Chaconne, which were published in 1890s. He also transcribed Mozart’s piano concertos, John Field’s nocturnes and Mendelssohn’s Lieder ohne Worte, which, however, remain unpublished. See Antony Beaumont, ‘Busoni, Ferruccio’, Grove Music Online, accessed August 10, 2016. http://www.oxfordmusiconline.com/. Busoni also recognised the importance of arrangements by treating them as an essential element in the process of music making. Arrangement for him came into existence when a musical idea was transformed into a notation. As he declared: 'the idea becomes a sonata or a concerto; this is already an arrangement of the original'. He further developed the viewpoint by arguing that arrangement even existed in every practice of music, involving the procedure by which a musical thought is transformed into notation as well as performance. Arrangement, in this respect, acted as a chain that connected different sections in music making. See Busoni, The essence of music and other papers, 88.
55 Ibid., 86.
57 Ibid.
58 Watson, Liszt, 194.
59 Ibid, 195.
60 Ibid.
Liszt is representative of opera \textit{fantaisie}.\footnote{Liszt transcribed more than 50 operas, which were composed by 25 different composers. For the analyses and examinations of Liszt’s opera \textit{fantaisies}, see Hamilton, \textit{The Opera Fantaisies and Transcriptions of Franz Liszt}.} As Saffle has demonstrated, Liszt not only interpreted the source text in depth, but also rendered operatic themes with his original pianistic languages.\footnote{Saffle particularly examined Liszt’s innovations in composing opera \textit{fantaisies}, such as ‘a singing style that linked keyboard music with the bel canto traditions of the 19\textsuperscript{th} century opera, sophisticated use of thematic transformation, and sequential restatements of themes’. See Michael Saffle, \textit{The Music of Franz Liszt: Stylistic Development and Cultural Synthesis} (Abingdon: Routledge, 2018), 58-65.} After his death, this repertoire gradually declined in popularity and tended to be neglected for about 50 years.\footnote{The neglect of this genre was largely related to the emphasis of ‘authenticity’ of the original work in the early 20\textsuperscript{th} century. See Alan Walker, \textit{Franz Liszt: The Virtuoso Years} (New York: Cornell University Press, 1988), 315.} However, the excessive academic interest and emphasis on Liszt’s opera \textit{fantaisies}, at the expense of other works, results in an incomplete picture of 19\textsuperscript{th}-century keyboard operatic arrangements. In addition to Liszt, a number of composers such as Ascher, Godefroid, Thalberg, Sydney Smith, and Frédéric Kalkbrenner also played a vital role in the growth of the opera \textit{fantaisie} in the 19\textsuperscript{th} century. Their inventiveness rests not only on the reorganisation and embellishment of different thematic materials, but also on the structure, acoustics, scenic imagery, character, and narrative. As Mark Everist illustrates in his examination of opera \textit{fantaisies} based on Mozart’s \textit{Don Giovanni}:

The \textit{fantaisie} is characterized by a level of invention not found in either the transcription or the dance; such invention consists of both fragmentation and development, and since these works play off transcription and variation alongside newly invented material, it is hardly surprising that much of the innovative material finds its way into transitions.\footnote{Everist, \textit{Mozart’s ghosts: haunting the halls of musical culture}, 115.}

The examination of opera \textit{fantaisie} should not be confined to a discussion of unity or authenticity as Adorno argued, nor merely a comparison with keyboard \textit{fantaisies} from previous ages as Fétis and Escudier advocated. It is perhaps more fruitful to rethink how different transcribers restate the musical materials from the same opera and bring out different interpretations in a keyboard setting. An opera with abundant dramatic and musical materials provides transcribers with various possibilities to experiment with creativeness. It is also during this process that the creativity of a transcriber is tested and revealed. The following sections will first provide an overview of the opera \textit{fantaisies} based on Meyerbeer’s \textit{Robert le diable} and
then examine the different inventive dimensions created by the composers in the 19th century.

4.3 Opera fantaisies based on Robert le diable from the 1830s to 1880s

The opera fantaisies based on Robert le diable were conceived during both the golden and declining ages of opera arrangements, from the 1830s to 1880s.65 In just a year after the première of Robert le diable, in 1832 seven piano responses had been composed, all by the famous virtuosi of the time (but now less well known), including Jacques-Simon Herz, Frédéric Kalkbrenner, Amédée Méreaux, Adolphe Adam, and Johann Peter Pixis.66 The works composed by Herz and Adam are of an amateur-level in terms of their difficulty. They both quoted the ballet themes from the original opera, and reorganised them into the form of a rondo.67 In contrast, the opera fantaisies composed by Kalkbrenner, Méreaux and Pixis are characterised by virtuosic displays, employing ornamental variations, motivic developments and brilliant passages, which are similar to the model of opera fantaisie given by Czerny and to the compositional strategies summarised by Suttoni.68

65 The 33 opera fantaisies will all be examined in this section, so that to have a broader context of the development of the opera fantaisies based on Robert le diable from the 1830s to 1880s.
66 Among them, Kalkbrenner composed two pieces based on different themes from Robert le diable in 1832. His Rondo pour le pianoforte sur la Sicilienne, op.109 was based on Sicilienne: O fortune! A ton caprice in Act I, while his Souvenir de Robert le diable, op.110 focused on Act II with themes from En vain j’espère and Idole de ma vie. Similarly, Adolphe Adam composed two sets of works based on the opera, including Mosaïque de Robert le diable, suite 1-4 and Enfantillage trois petits Rondeaux très faciles pour le pianoforte sur des thèmes de Robert le diable. The other three works published in 1832 are Jacques-Simon Herz’s 5 airs de ballets de Robert le diable, musique de Meyerbeer, arrangés en rondeaux pour le piano. Op.21, Amédée Méreaux’s Variations brillantes pour le piano forte sur la marche du tournoi dans Robert le diable de G. Meyerbeer. Op.32, and Caprice dramatique sur Robert le diable, Op.116 composed by Johann Peter Pixis.
67 Herz quoted Pas de cinq and Choeur Danse from Act II, Baccanale, Air de ballet No.1 and La Valse Infernale from Act III. With a newly composed introduction and coda in each piece, Herz reshaped each of the chosen themes into a rondo form in his 5 airs de ballets de Robert le diable. Though Adam also employed a rondo form to reorganise the chosen themes, he tended to quote two themes and inserted newly composed passages in his Enfantillage trois petits Rondeaux très faciles pour le piano sur des thèmes de Robert le diable. For instance, he placed the theme from Quand tous nous chevaliers (Act II) at the refrain, and quoted another theme from Versez à tasse pleine (Act I) at the episode.
68 In Kalkbrenner’s Souvenir de Robert le diable, after a newly composed introduction, he quotes two themes from the opera, which are En vain j’espère and Idole de ma vie in Act II. He employs a variation to rewrite the first excerpt, and reshapes the latter theme into a rondo form. This strategy, to some extent, is similar to Czerny’s treatise to rework the themes in different manners, which the first theme might be rewritten with a variation, while the second one could be reshaped with a rondo form. In Kalkbrenner’s another opera fantaisie based on the same opera, besides a similar way to reshape the theme from Sicilienne into a rondo, he employs motivic development to rewrite the Sicilienne theme in the introduction, which is also a technique favored by Czerny in his treatise to demonstrate thematic cohesion in an opera fantaisie. See Czerny, School of Practical Composition, B6-B7. Pixis’s opera fantaisie is primarily featured with ornamental variations of the themes from Quand je quittai la Normandie in Act III. With a lengthy introduction and finale, Méreaux’s work follows the pattern of theme and variations based on Quand tous nous chevaliers in Act II.
Thalberg’s opera *fantaisie* based on *Robert le diable* (1833), and Carl Czerny’s *Variations brillantes sur Robert le diable, op.332* (1834) were also published before the mid-1830s. Unlike the virtuosic *fantaisies* composed by Kalkbrenner, Méreaux and Pixis in 1832, Thalberg’s work not only demonstrates his dazzling techniques, but also his creation of a new singing tone on the piano, which will be specifically examined in the following section of this chapter. Czerny’s work is similar to Pixis’s opera *fantaisie*. He also employs the pattern of theme and variation by quoting a tune from the march, *Des chevaliers de ma patrie*, which is sung by Bertram and Robert at the end of Act III. As he advises in his treatise on the matter, Czerny uses the technique of motivic development to rewrite the march theme in the introduction; he then composes four variations based on the theme to demonstrate his virtuosity.

Another two pieces based on *Robert le diable*, published both in and after the mid-1830s, were composed by virtuosi Ludwig Schuncke and Theodor Döhler. Unlike the opera *fantaisies* published before the mid-1830s, primarily featuring virtuosic display, the two works contain different levels of dramatic interpretations of the original opera, which will be specifically examined in the following chapter.

From 1840 to 1850, the number of opera *fantaisies* based on *Robert le diable* decreased compared with the previous decade, with only six works published during this period. In 1841, three virtuosi composed *fantaisies* based on the opera, which included Adolf von Henselt’s variation based on *Quand je quittai la Normandie*, Liszt’s notable *Réminiscences de Robert le diable*, and Theodor Kullak’s *Cavatine de Robert le diable*. Except for Kullak’s piece, the other two opera *fantaisies* are among the most challenging works of all the arrangements based on *Robert le diable* in terms of piano performance. In and after the mid-1840s, the now relatively obscure virtuosi such

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69 The full title of Thalberg’s work is *fantaisie pour le piano-forte sur des motifs favoris de l’opéra Robert le diable*, op.6. It was published by Chez Artaria et compagnie in 1833.

70 Su-Chuan Cheng particularly examined these four variations in his thesis. See Su-Chuan Cheng, “The piano Variations of Carl Czerny: A Recording Project” (Ph.D. diss., the University of Maryland, 2006), 56-57.

71 The two works are Ludwig Schuncke’s *Morceau de concert, grandes variations brillantes pour le piano sur la Sicilienne favorite de Robert le diable, dédiées à Mr. Giacomo Meyerbeer*. Op.38 (1835), and Döhler’s *Fantaisie pour le piano sur des motifs favoris de Robert le diable, de Meyerbeer*. Op.6 (1838).

72 Kullak’s opera *fantaisie* based on *Robert le diable* is within Sutton’s summary of the compositional techniques frequently employed in opera *fantaisie* in the 19th century. He especially reworked the whole cavatina in Act IV with ornamental variations with no particular creative essence.

73 Liszt’s opera *fantaisie* based on *Robert le diable* features both creative and dramatic treatments of Meyerbeer’s *La Valse Infernale*, which will be discussed in this and the next chapter. Adolf von Henselt is a famous German pianist who played an active role in German musical life from 1832 to 1838. For the rest of his lifetime, Henselt resided in Saint Petersburg, where he was employed as a court pianist and a piano pedagogue. His style of performance greatly influenced pianists in Russia in the following generations, particularly Rachmaninoff who
as Émile Prudent, Sydney Smith, and Henri Rosellen composed another three opera fantasies based on Robert le diable.\textsuperscript{74} In this decade, the primary concern when composing an opera fantaisie was no longer to include virtuosic displays, but rather to create dramatic effect. As Suttoni remarks: ‘The element of brilliance or virtuosity never disappeared entirely but tended, in these later works, to become subordinate to the dramatic effect the fantasy composer intended to convey’.\textsuperscript{75} The opera fantasies composed by Liszt, Rosellen and Smith are especially cases in point, which will be further illustrated in the following chapter.

In the 1850s, 12 opera fantasies based on Robert le diable were published.\textsuperscript{76} However, the fantasies based on the opera in the 1850s were mostly composed by currently lesser-known composers, such as Joseph Luigini, Émile Prudent, and Melchior Mocker. Their opera fantasies, either for amateur amusement or for virtuosic display, could barely be compared with the works composed a decade earlier by Liszt and Henselt.\textsuperscript{77} Nevertheless, a significant characteristic of the opera fantasies during this period is that they tended to convey dramatic interpretations of the original opera by combing the themes performed by relevant or contrastive

\textsuperscript{74} The three works are Émile Prudent's Robert le diable, grand trio transcrit pour le piano (1845), Sydney Smith's Robert le diable, fantaisie dramatique pour piano sur l'œuvre de Meyerbeer, op.78 (1848), and Henri Rosellen's Robert le diable, grande fantaisie pour piano. Op.102 (1848-1849).

\textsuperscript{75} Suttoni, Piano and Opera, 4.


\textsuperscript{77} The works composed by Adolphe-Clair Le Carpentier and Alphonse Leduc were targeted at the amateur market with modest difficulties in performance, and were both entitled bagatelle. Leduc employed the second theme of Air de Ballet No.1, featuring Elena's temptation to Robert. In the thematic treatments, he transcribed the theme in the mellow and light character of a bagatelle and reconstructed it into a new form of a rondo. Differently, Le Carpentier concentrated on the first two acts by quoting themes from Overture, Ballade, and Vers nous a tasse pleine in Act I, as well as Quand tous nous chevaliers and Voici le signal des combats in Act II. The notable alterations he made in this work are the thematic transformation of the Ballade, and variations of Quand tous nous chevaliers. The opera fantasies composed by Voss, Oesten, Strakosch, Fumagalli and Ascher were embodied with virtuosic display, featuring the frequent employments of the compositional strategies given by Czerny and Suttoni, such as ornamental variations, sequential statements of themes, and running virtuosic passages.
characters, which are particularly illustrated in the opera *fantaisies* written by Émile Prudent, Melchior Mocker, Ferdinand Beyer, and Joseph Daussoigne-Méhul.\(^{78}\)

From the 1860s to 1870s, there were only two opera *fantaisies* based on *Robert le diable* published, and both were composed by composers who are little known in the modern era—Joseph Rummel and Félix Godefroid.\(^{79}\) Rummel’s *fantaisie* is embodied with techniques such as thematic transformation of the themes from the *Overture*, variations of the *Ballade* in Act I and Isabelle’s cavatina in Act IV, as well as motivic development of the final refrain in the cavatina, which all fall into the compositional conventions of opera *fantaisies* in the mid-19th century. However, Godefroid’s work conveys dramatic connotations by combing the themes featuring contrastive figures, such as the demonic image depicted in *Procession of nuns* in Act III and the salvation theme sung by Alice in *Va, dit-elle, va mon enfant* in Act I.\(^{80}\) After Liszt completed his last two opera arrangements based on *Eugene Onegin* (1880) and *Parsifal* (1882), the repertoire of opera *fantaisie* gradually faded away from the stage of music history. The last opera *fantaisie* based on *Robert le diable* that could be found in the 19th century was composed by the Spanish composer Felipe Pedrell in 1893.\(^{81}\)

Though the opera *fantaisies* based on *Robert le diable* of each period reveal different aspects of composers’ interpretations of the opera, it is undeniable that there are still some similarities in the reworkings of the operatic themes, especially in terms of thematic treatment, such as thematic development and transformation, ornamental variation, sequential movement, and transitions. However, except for the works that convey narrative significance, the opera *fantaisies* composed by Thalberg feature the composer’s creative interpretations of chosen themes, which will be further illustrated and explored in the following section. Moreover, I will also discuss the different pianistic responses to individual excerpts, such as *Air de ballet* in Act III, in order to interrogate how different transcribers reinterpret the music in the medium of piano, and express their different interpretations of the ballet scene.

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78 These opera *fantaisies* will be examined in the following chapter. See Chapter 5 for the specific analysis of each piece.
80 For more details of Godefroid’s opera *fantaisie*, see Chapter 5.
4.4 The piano sings

Opera *fantaisies* feature the pianistic interpretation of operatic themes. The expressive vocals of the various operatic characters, rather than being ‘washed by the monochromatic piano sonority’, are represented and embellished in a variety of pianistic figurations, such as the passages of arpeggios, scales, octaves, and double thirds.\(^2\) However, it remains arguable as to whether or not the original singing tone and vocal character is overshadowed by a virtuoso’s dazzling techniques, only for the purpose of virtuosic display. This section will focus on Thalberg’s opera *fantaisie* based on *Robert le diable*, and examine how he makes the piano ‘sing’ through the use of diverse compositional strategies in this work.

Though Thalberg was also known by the nickname ‘old arpeggio’,\(^3\) he was treated as a ‘piano titan’ among 19\(^{th}\)-century pianists, and was regarded as Liszt’s rival.\(^4\) He first arrived in Paris at the end of 1835 and was soon regarded as a renowned virtuoso by Parisian audiences.\(^5\) However, a few years earlier he had been seriously criticised by Chopin, who declared: ‘He’s younger than I and pleases the ladies—makes *potpourris* on *La Muette*—produces his piano and forte with the pedal, not the hand—takes tenths as I do octaves and wears diamond shirt studs’.\(^6\) Chopin’s negative comments suggest that Thalberg aimed to pander to his audience in his opera *fantaisies*. Nevertheless, it is noteworthy that Chopin was only twenty when he made this argument, and he therefore may have felt some rivalry towards the eighteen-year-old Thalberg, who had already been acclaimed as a virtuoso.

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\(^2\) Christensen, ‘Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception’, 256.
\(^3\) The nickname ‘old arpeggio’ is related to the ‘three-hand technique’ employed by Thalberg in the 1830s. He tended to state the melody in the middle register of the piano, which was surrounded by the figuration of arpeggios, making his work sound like it was played by three hands. See Harold C. Schonberg, *The Great Pianists* (London: Gollancz, 1965), 183. However, the ‘three-hand technique’ was actually not invented by Thalberg, see Isabelle Bélance-Zank, ‘The Three-Hand Texture: Origins and Use’, in *Journal of the American Liszt Society* 38 (1995), 99-121.
\(^6\) Chopin first met Thalberg in a trip to Vienna. After hearing his performance, Chopin wrote this criticism of Thalberg in a letter to Jan Matuszyński on 25\(^{th}\) December 1830. Quoted in Adrian Williams, *Portrait of Liszt: By Himself and His Contemporaries* (Adrian Oxford: Clarendon, 1990), 77.
Unlike Chopin, a critic from *Le Ménilstrel* complemented Thalberg in terms of his performance, as well as his compositions, on 13th March 1836.\footnote{87} He highly regarded Thalberg’s creativity as a virtuoso, even equating him with several renowned composers at that time:

Moscheles, Kalkbrenner, Chopin, Liszt and Herz are and will always be for me great artists, but Thalberg is the creator of a new art which I do not know how to compare to anything that existed before him...Thalberg is not only the premier pianist of the world, he is also an extremely distinguished composer.\footnote{88}

The critic’s remarks reveal that Thalberg acted as an innovator in both performance and composition. His piano playing could not be interpreted by the existing conventions of piano performance, such as the singing style and the brilliant style cultivated by distinguished virtuosi like Muzio Clementi and John Field, as well as Moscheles, Herz, and Kalkbrenner, in the early 19th century.\footnote{89}

In 1837, Fétis held a similar view to the critic from *Le Ménilstrel*, regarding Thalberg as an ‘innovator’ in both composition and performance.\footnote{90} Rather than belonging either to the 19th-century singing school or the brilliant school of pianism, from Fétis’s perspective, Thalberg’s piano playing could be described in several ways. Firstly, he combined the merits of both styles, such as *legato* touch and dazzling virtuosity, in a manner that ‘brings out a powerful and significant melody in the midst

\footnote{88} Ibid.
\footnote{89} At the beginning of the 19th century, the singing style of piano performance was first cultivated by Muzio Clementi in his *Introduction to the Art of Playing on the Piano Forte* (1801). With the development of the English piano, which now featured a richer tone and heavier action than the Viennese piano, Clementi considered that the instrument ‘stood in the way of a cantabile and legato style of playing’. Thus, in piano performance, he suggested to adhere to ‘the legato, reserving the staccato to give spirit occasionally to certain passages, and to set off the higher beauties of the legato’. See Muzio Clementi, *Introduction to the Art of Playing on the Piano Forte* (New York: Da Capo Press, 1974), 9. For more details of the development of the singing style, see Glen Jenkins, ‘The Legato Touch and the “Ordinary” Manner of Keyboard Playing from 1750-1850’ (Ph.D. Diss. University of Cambridge, 1976). In contrast to the singing style was the brilliant style, which was especially associated with the light action in the Viennese piano, allowing for fast execution of notes in performance. Janet Ritterman defined this style as ‘variety of nuance, clarity of articulation, sharpness of contrasts and rapidity of execution’, which were favoured by virtuosi such as Moscheles, Herz, and Kalkbrenner. See Janet Ritterman, ‘Piano Music and the Public Concert, 1800–1850’, in *The Cambridge Companion to Chopin*, ed. Jim Samson (Cambridge: Cambridge University Press, 1992), 9–31, here 18.
\footnote{90} Unlike the critic from *Le Ménilstrel*, Fétis also criticised the singing style and the brilliant style by stating that ‘one lacks boldness and the other charm’. According to Fétis, the singing school did not ‘bring out the melodic line in the manner that a voice should dominate the harmony that accompanies it; all is equally loud or equally soft’. The brilliant style, the polar opposite of the singing school, was blamed by Fétis for the overuse of virtuosic techniques. As he stated: ‘in seeking the brilliance of passages in the treble and energy in the bass, the most skilful pianists leave a void at the center of the piano’, which ignored the rich harmonies created by the middle register to some degree. The original passage is in *Revue et Gazette musicale* (1837): 140. Quoted in Suttoni, *Piano and Opera*, 156.
of the most difficult, rapid and lively passagework”. In addition, Fétis states that Thalberg did not focus on a specific register, but explored the possibilities and unison of different registers at the same time. In doing so, he attempted to create a fullness of harmony and acoustics, to a greater extent. Finally, particularly in terms of piano performance, Thalberg stressed the ‘independence’ of hands and fingers, in order to generate a dynamic diversity and timbral nuance in performance.

Fétis remarks generally summarise Thalberg’s piano playing until 1837, possibly based upon his opera fantasies published both in and before this year, such as those based on Robert le diable, Norma, and Les Huguenots. However, according to Fétis, Thalberg’s strategy of piano playing still drew upon the characteristics of both the singing and the brilliant styles, including the fusion of virtuosic display and cantabile performance in a single piece, as well as the unison of diverse registers at the same time. In doing so, Thalberg attempted to improve the inadequacies inherent in each school of pianism, and integrated the appeals of both styles in a single work, creating a new singing tone on the piano. The presence of the new singing tone in Thalberg’s opera fantasie was also identified by the French critic Henri Blanchard in 1836. As Blanchard stated: ‘No one has ever sung at the piano like Thalberg’. Nevertheless, when the features from both styles that Thalberg employs are examined and identified, it seems questionable that he created a new singing tone.

Thalberg himself discussed singing tone in piano playing and composition, particularly in the preface of his collection L’arte du chant appliqué au piano, Op. 70

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91 Ibid., 159.
92 The particular concentration on a specific register is an inadequacy of the brilliant style, in which composers of this school, such as Kalkbrenner, tended to elaborate the chosen themes in the treble register with musical techniques such as ornamental variation and motivic development. His two fantasias based on Robert le diable are cases in point.
93 Quoted in Suttoni, Piano and Opera, 159.
94 Ibid.
95 Thalberg’s fantasias based on Robert le diable, Norma, and Les Huguenots were published in 1833, 1835, and 1836 respectively. The fantasie based on Norma demonstrates Thalberg’s strategy of employing features of both schools’ styles and uniting different registers at the same time, particularly in his variations of the theme from Dell’aura tua profetica in Act I. For the detailed analysis of this work, see Alexander Stefaniak, Schumann’s Virtuosity: Criticism, Composition, and Performance in Nineteenth Germany (Indiana University Press, 2016), 34-37. Thalberg’s fantasie based on Meyerbeer’s Les Huguenots was first performed in Paris in 1836, which was highly acclaimed in Paris. In Suttoni’s opinion, it was this work that triggered Fétis’s summary of Thalberg’s art of piano playing. For more details and analysis of this piece, see Suttoni, Piano and Opera, 172-180.
(1853). At the beginning of the collection’s preface, Thalberg attached significance to the creation of a singing tone on the piano or other instrument. According to him:

The art of singing well, said a celebrated woman, is the same on whatever instrument to which it is applied. In effect, one must make neither concessions nor sacrifices to the particular mechanism of each instrument; it is up to the interpreter to bend this mechanism to the will of the art. Since the piano cannot, rationally speaking, translate song in its most perfect aspect, that is the faculty of prolonging tones, it is necessary by force of will and art to destroy this imperfection, and to produce not only the illusion of tones sustained and prolonged, but also that of tones inflected. Sensitivity renders one ingenious, and the need to express what one feels can create resources which escape the mechanism.

From Thalberg’s perspective, an instrument itself cannot ‘sing’ exactly like the voice, but the interpreter should bend the mechanism in a manner appropriate to that instrument, in order to create the illusion of singing. In order to achieve a singing tone on the piano, Thalberg further outlined 12 key issues of performance and interpretation that should be considered, to produce the desired sound quality, sonority and projection of the vocal line; he also directly addressed the issue of how closely a piano or other instrument may replicate the quality of the voice.

Thalberg also compared the singing tone in relation to the composition of transcription in his L’arte du chant appliqué au piano. As he asserted, ‘What dominates our transcriptions will therefore be the singing part, the melody, to which we are especially attached, because one must return to the fecund thought of a great writer: it is melody and not harmony that triumphantly crosses the ages’. Thalberg’s statements, to some extent, echoed Czerny’s remarks in 1848, that the

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97 Thalberg’s collection of L’arte du chant appliqué au piano, Op. 70 was first published by Heugel in 1853. This collection was later edited and simplified by Czerny, which was also published by Heugel in 1857. It contains a series of arrangements, such as Bella adorata incognita de l’opéra ‘Il giuramento’ de Mercadante, Nel silenzio fra l’orror de l’opéra ‘Il crociato’ de Meyerbeer, and Einsam bin ich nicht alleine de l’opéra ‘Preciosa’ de Weber. Thalberg’s primary aim in this collection is to cultivate a singing tone in piano playing and guide his potential consumers of these arrangements in performance.


99 Bomberger translated the 12 key issues in his essay, see Bomberger, ‘The Thalberg Effect: Playing the Violin on the Piano’, 205-206.

100 Ibid., 206.
Parisian public particularly enjoyed similar and pleasing tunes from operas. This preference may explain the large number of opera-based works that Thalberg composed during his career, from the very young age of 16 until his retirement in 1864. However, rather than faithfully transcribing the original singing tune in his opera fantaisies, Thalberg considered that a pianist-composer should be sensitive to his instrument and the art of singing, in order to create the ‘illusion’ of vocal tone and sonority in piano performance.

Thalberg’s opera fantaisie based on Robert le diable was published in 1833, 20 years earlier than L’arte du chant appliqué au piano in 1853. Moreover, Thalberg did not include this work in his collection. Thus, the extent to which this opera fantaisie is truly reflective of Thalberg’s singing tone on the piano still remains to be determined.

In terms of thematic choice, Thalberg quotes eight themes in a different order to the original opera, featuring highlights from Act I, Act III and Act V (see Table 4.1). It is noteworthy that Thalberg tends to illustrate either a collision or relevant attribute between the neighbouring themes. For instance, the excerpts from the Overture and O ciel le bruit redouble (Act III) both indicate the presence of the devil in the original opera. Between these two themes, Thalberg inserts a tune sung by Alice in the Grand Trio (Act V), which features heavenly redemption, dramatically conflicting with the aforementioned two demonic themes. Despite the collision between the neighbouring themes, the thematic choice is not indicative of the overall narrative, but instead features popular singing tunes from the opera, such as the Ballade, Va, dit-elle, va mon enfant, and La Valse Infernale.

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101 Czerny, School of Practical Composition, 86.
102 During this time period, Thalberg composed one or more opera fantaisies every one-to-two years. Suttoni listed a table of Thalberg’s opera fantaisies, see Suttoni, Piano and Opera, 160-162.
104 Sigismund Thalberg: fantaisie pour le piano-forte sur des motifs favoris de l’opéra Robert le diable, op.6 (Chez Artaria et compagnie, 1833).
105 For the demonic connotations in the Overture, see the discussion of Meyerbeer’s musical language in Chapter 2. The dotted motif in O ciel le bruit redouble is based on the beginning theme of the demonic chorus in La Valse Infernale (Act III). It indicates the presence of the demonic character Bertram in the opera. For the discussion of La Valse Infernale and O ciel le bruit redouble, see Meyerbeer’s musical languages in Chapter 2.
106 The text of the salvation theme sung by Alice is ‘Dieu puissant, ciel propice’ [‘Powerful God, propitious heaven’]. For more details of this theme, see the discussion of Meyerbeer’s musical language in Chapter 2.
Thalberg reorganises the eight themes in seven main parts with several subsections in each part (Table 4.1). Thalberg restates the chosen themes similarly, first by presenting each of the chosen themes in a faithful manner and then elaborating them with a variety of pianistic gestures, such as running scales, arpeggios, octaves, double thirds and triplets (Table 4.1). This technique primarily echoes Suttoni’s ornamental variation, which was widely employed by the 19th-century transcribers, such as Henri Herz, Theodor Döhler and Kalkbrenner. The exception is Thalberg’s statement of La Valse Infernale (Act III), where he literally transcribes the chorus theme in a homophonic texture.

To examine Thalberg’s expression of the opera’s vocal qualities in this opera fantaisie, I will discuss his statements of the vocal excepts sung either by a soprano or a tenor in the opera, including Alice’s singing in the Grand Trio (Act V), Quand je quittai la Normandie (Act III), Va, dit-elle, va mon enfant (Act I), and the Ballade, Jadis régnait en Normandie, sung by Raimbaut in Act I. Three aspects of Thalberg’s strategies for re-conceiving his chosen themes will be considered. Firstly, I will outline the ways in which Thalberg presents the different singing themes, and how he makes the piano ‘sing’ in a manner that differs from a singer’s vocal qualities, as well from as other pianist-composers in the 1830s. I will also investigate how Alice’s singing tone is varied in the three excerpts originally sung by her. Finally, I will examine whether Thalberg intends to distinguish between masculine and feminine voices in the themes sung by Alice and Raimbaut.

Table 4.1: Themes and techniques of Thalberg’s opera fantaisie based on Robert le diable.

<table>
<thead>
<tr>
<th>Theme</th>
<th>Act</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overture</td>
<td>1</td>
<td>Transcription in homophonic texture</td>
</tr>
<tr>
<td>Grand Trio</td>
<td>5</td>
<td>Transcription and ornamental variation with scales</td>
</tr>
<tr>
<td>O ciel le bruit redouble</td>
<td>3</td>
<td>Thematic development</td>
</tr>
<tr>
<td>Ballade: Jadis régnait en Normandie</td>
<td>1</td>
<td>Transcription and variation with triplets</td>
</tr>
</tbody>
</table>

107 Suttoni, Piano and Opera, 112-144.
Thalberg does not change the original B major tonality of Alice's salvation theme from the Grand Trio in Act V (Example 4.1), and states the theme faithfully for only four measures (Example 4.2). He then embellishes the tune with running scales in leggiero for five measures to complete the statement of Alice's theme (Example 4.2 and 4.3). The theme is ornamented with florid scale passages, and the original interval of the rising fourth, which is indicative of Alice's redemptive image in the opera, is enlarged with two octaves and delayed, to appear briefly at the end of the measure (Example 4.2). However, in contrast to the previous rising scales in leggiero and pianissimo, Thalberg stresses the singing tune with a hairpin symbol and an accent (Example 4.2 and 4.3). Rather than literally imitating Alice's singing tone on the piano and portraying her redemptive image, Thalberg is more likely to produce a brilliant voice of the piano, and to display his virtuosity. Thematic ornamentation with scales was already a common technique employed by virtuosi in the 1830s, particularly the pianist-composers from the brilliant school, such as Kalkbrenner, Moscheles, and Herz.109

108 For the details of the rising fourth, see the description of Meyerbeer's musical language in Chapter 2.
Example 4.1: Alice’s theme in the Grand Trio, *Robert le diable*, Act V.


In stating the theme from *Quand je quittai la Normandie* in Act III (Example 4.4), Thalberg faithfully presents the excerpt for 20 measures (Example 4.5).\(^{110}\) Afterwards, without altering the original harmonic outline, Thalberg eliminates the original dotted rhythm and varies it through a combination of double thirds and fragments of chromatic scales in the middle register (Example 4.6). In doing so, he makes the original vivacious and monophonic tune sung by Alice replaced by a multi-layered voice produced by the piano.

Example 4.4: *Quand je quittai la Normandie, Robert le diable, Act III.*


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\(^{110}\) *Quand je quittai la Normandie* represents Alice waiting for her lover, Raimbaut, in Act III.
In the arrangement of *Va, dit-elle, va mon enfant* in Act I (Example 4.7), Thalberg literally states the entire aria, and then paraphrases the dotted theme near the end of the aria for 17 measures (Example 4.8). He varies the theme with another frequently employed gesture of an arpeggio (Example 4.9). Different from the preceding brilliant voice and multi-layered singing, Thalberg seemingly destroys Alice’s *cantabile* vocal performance scattering the melodic notes widely in the pianistic figuration (Example 4.9). However, he alludes to the *cantabile* through the use of arpeggios in between melodic notes. As Dana Gooley states, ‘The sense of connection in the melody was created not by the fingers alone, but by the sonorous tissue, mainly arpeggios, between the melodic tones’. The use of arpeggios was not a common creative figuration in opera *fantaisies* in the 1830s, but Thalberg uses them in order to maintain a sense of connection to the original *cantabile* in the context of piano performance.

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111 The text for the dotted theme is ‘Dans les cieux comme sur la terre, Sa mère va prier pour lui’ [‘In heaven or on earth, his mother will pray for him’].


Example 4.8: *Va, dit-elle, va mon enfant* in *Robert le diable*, Act I, bars

Thalberg’s transcription of Raimbaut’s *Jadis régnait en Normandie* in Act I (Example 4.10), similarly, states the first strophe literally in a homophonic texture for 24 measures (Example 4.11). In the following arrangement of the second strophe (Example 4.12), Thalberg first places Raimbaut’s singing tune in the bass register, whereas it is placed in the treble register in the original Ballade (Example 4.13). The original Ballade includes scales in sextuplets in the bass (Example 4.12), but Thalberg paraphrases these with a combination of triplets and chromatic fragments, placing the passage above Raimbaut’s singing tune (Example 4.13). However, after two measures, Thalberg moves the melodic line to the treble, integrated with the figuration of triplets, though it only lasts for two measures before the Ballade theme returns to the bass again (Example 4.13).

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113 For details and texts of the Ballade, see the section on Meyerbeer’s musical language in Chapter 2.
114 In the second strophe, Raimbaut further reveals Robert’s demonic identity. See the section on Meyerbeer’s musical language in Chapter 2.
Example 4.10: The first strophe of *Jadis régnait en Normandie, Robert le diable*, Act I.


Example 4.12: The second strophe of *Jadis régnait en Normandie, Robert le diable*, Act I.
Figurations such as triplets and changes of register were already common strategies employed by virtuosos such as Döhler, Pixis and Kalkbrenner in the 1830s.\textsuperscript{115} Nevertheless, Thalberg’s treatment of the singing tunes should not simply be regarded as frivolous virtuosic displays. Instead, he attempts to create a pianistic voice that is not confined to a specific register, like a singer's vocal range, but can be freely interwoven with other pianistic figurations at different registers. Moreover, by moving the Ballade theme to the bass, the tune is placed in the range of a male voice. Dana Gooley addresses the possibility that Thalberg intended to indicate a specific gender in the arrangement. As he maintains, ‘Thalberg evoked on the piano the sound of a male voice, filling in the registers of tenor and contralto’.\textsuperscript{116} Though it is undeniable that the registral shifts cannot certainly and directly indicate the gender of a character in an opera fantaisie, Thalberg, to some extent, might have intended to depict the male character, Raimbaut, particularly in comparison with the statements of Alice’s three excerpts, which are all in the treble registers.\textsuperscript{117}

Thalberg’s arrangements of Alice’s three tunes and Raimbaut’s Ballade, employ techniques designed to make the piano sing differently in terms of each theme, producing a brilliant voice, multi-layered singing, wide ranges, and a gendered voice within the single medium of piano. However, it also cannot be denied that the

\begin{footnotesize}
\begin{itemize}
\item Gooley, The Virtuoso Liszt, 27.
\item A similar change of register appears in Ferdinand Dulcken’s work. In transcribing Isabelle’s cavatina, he places Robert’s responses to Isabelle at the very bottom of chords at the bass, serving as a contrast to Isabelle’s singing at the treble. For more details of this work, see Chapter 3 Changing images of Isabelle.
\end{itemize}
\end{footnotesize}
figurations such as rising scales, double thirds, arpeggios and triplets were all common techniques employed by virtuosos of Thalberg’s day, and could hardly be considered innovative. Nevertheless, rather than imitating the original vocality of a soprano and a tenor, or producing a singing tone with a legato touch and phrasing according to the style of the singing school, Thalberg endows the piano with a variety of voicing possibilities, which are not confined to a specific register, a certain type of figuration, or the original singing characters.

4.5 Different responses to the Ballet of the Nuns

Transcription of the theme from Air de ballet involves its transformation from a visual-oriented ballet scene to an acoustically dominated piano performance. The original dramatic significance is inevitably weakened in a keyboard opera fantaisie based on purely instrumental sections, particularly without the grand spectacle and the dancing characters in the grand opéra.\(^{118}\) Nevertheless, it is in the process of visual loss that the creativity of a virtuoso is tested. This section will explore the piano fantaisies based on Air de ballet, No.2 Seduction par le jeu in Act III, which is one of the most sensational and memorable scenes of Robert le diable in terms of visual effects and dramaturgy.

In the opera, the dead nuns serve as mediums of demonic seduction, featuring phantoms and sexual figures.\(^{119}\) They are roused by Bertram from their tombs and tempt Robert to obtain a magic branch, which is used to reawaken Isabella’s love for him. After watching the première of the opera for a few days, a critic depicted this scene vividly in Revue des Deux-Mondes in 1831:

> We are in an abandoned monastery. The walls are in ruins. On the silent tombs stand white statues. The mysterious rays of the moon light up the sad interior with pale clarity. All of a sudden, music can be heard. The creatures on the tombs raise themselves to their full height, the immobile statues return to movement and life. A crowd of mute shades glides through the arches. All these women cast off their nuns’ costume, they shake off the cold powder of the grave; suddenly

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\(^{118}\) The opera fantaisies based on ballet themes pose a greater challenge for an audience to fully grasp the dramaturgy of the source text than a transcription based on an aria, wherein a listener may still be able to recall the texts even if they are absent from the piano work.

\(^{119}\) For more details and background of Air de ballet, see Scenic and choreographic texts in Chapter 2.
they throw themselves into the delights of their past life; they dance like bacchantes, they play like lords, they drink like sappers.\footnote*{120}

The seductive dancing scene is an inversion of the holy and religious image of nuns in the 19\textsuperscript{th} century. As Letellier declared: ‘what is thought of as good and holy is shown to be full of corruption, and becomes an image of both sensual profligacy and spiritual sacrilege. What seems to offer life to the full is an invitation to spiritual death’.\footnote*{121}

This scene also plays a significant role in both the dramatic development and scenic appeal in \textit{Robert le diable}. Dramatically, after the seductive dance, Robert yields to demonic temptation and seizes the branch, which represents the temporal victory of darkness and serves as a dramatic cause for Isabelle’s plea for Robert’s mercy in the following act (\textit{Robert, toi que j’aime}). Visually, as illustrated in the second chapter, the newly designed gas-lighting device and ‘English traps’ in the Paris Opéra largely underpinned the ghostly effects of the dancing nuns, making this opera visually impressive.\footnote*{122} As Andre Levinson, a critic and dance historian, states, ‘Now, ballet clarified matters of the soul. Ballet was a divertissement. It became a mystery.’\footnote*{123}

The aura of myth inherent in the \textit{Air de ballet} triggered responses in various other artistic mediums, such as Hans Christian Andersen’s novel in 1837,\footnote*{124} Edgar Degas’s paintings,\footnote*{125} and 13 piano responses composed by different virtuosoi in the 19\textsuperscript{th} century, including Liszt and Döhler, and lesser-known composers to modern audiences, such as Félix Godefroid and Joseph Ascher (Table 4.2). These works also reflect different categories of keyboard operatic arrangements in the 19\textsuperscript{th} century, involving faithful transcriptions targeted at the amateur market, as well as virtuoso opera \textit{fantaisies} performed in salons and public concert halls.\footnote*{126}

\footnotetext[121]{Letellier, \textit{The Operas of Giacomo Meyerbeer}, 116.}
\footnotetext[122]{For more details of the improvements of staging techniques in Paris Opéra, see Scenic and choreographic texts in Chapter 2.}
\footnotetext[123]{Lincoln Kirstein, \textit{Four Centuries of Ballet: Fifty Masterworks} (New York: Dover Publications, 1984), 143.}
\footnotetext[124]{See Peter Stoney, \textit{A Queer History of the Ballet} (New York: Routledge, 2007), 22.}
\footnotetext[125]{For the details of Degas’s twice revised paintings of \textit{Air de ballet}, see Chapter 2.}
\footnotetext[126]{Concerning the 13 keyboard responses to the ballet, 7 works are featured with faithful transcriptions of the ballet theme, which are mostly composed by lesser-known composers to modern audiences, such as Ferdinand Beyer, George Bull and Émile Tavan (see Table 4.2). In contrast, the other 6 arrangements are characterised by free rewritings of the theme, such as variation, thematic development, and a combination of themes from another acts, such as \textit{La Valse Infernale} in Act III and the Ballade in Act I (see Table 4.2).}
This section will pay particular attention to the keyboard arrangements of *Robert le diable* that feature diverse treatments of the ballet theme, including Liszt’s statements of the theme in his *Réminiscences de Robert le diable*, and the works composed by Joseph Ascher and Félix Godefroid. The chosen extracts will be analysed and compared with the original ballet theme in terms of musical materials and dramaturgy, in order to evaluate how visual ideals of the ballet are transformed by the change of the medium, as well as how the roles of transcribers alter when the same ballet theme is rewritten.

Table 4.2: Piano arrangements based on *the Ballet of the Nuns*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publication date</th>
<th>Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferdinand Beyer</td>
<td><em>Robert le diable, Bouquets de Mélodies pour piano</em></td>
<td>1855</td>
<td>Transcription</td>
</tr>
<tr>
<td>George Bull</td>
<td><em>Le Miroir dramatique, choix de transcriptions faciles pour piano, no.4 Robert le diable</em></td>
<td>1871-1872</td>
<td>Transcription</td>
</tr>
<tr>
<td>Joseph Luigini</td>
<td><em>Fantaisie (Grande) de Concert sur Robert le diable pour piano.</em></td>
<td>1858</td>
<td>Suttoni’s ornamental variation</td>
</tr>
<tr>
<td>Sydney Smith</td>
<td><em>Robert le diable, fantaisie dramatique pour piano sur l’opéra de Meyerbeer</em></td>
<td>1848</td>
<td>Transcription</td>
</tr>
<tr>
<td>Henri Cramer</td>
<td><em>Mélange sur Robert le diable</em></td>
<td>1854</td>
<td>Transcription</td>
</tr>
<tr>
<td>Théodore Döhler</td>
<td><em>Fantaisie pour le piano sur des motifs favoris de Robert le diable, de Meyerbeer</em></td>
<td>1838</td>
<td>Transcription and development</td>
</tr>
<tr>
<td>Franz Liszt</td>
<td><em>Réminiscences de Robert le diable</em></td>
<td>1841</td>
<td>Transcription and thematic combination with <em>La Valse Infernale</em></td>
</tr>
<tr>
<td>Jacques-Simon Herz</td>
<td><em>5 Airs de ballets de Robert le diable, musique de Meyerbeer, arrangés en rondeaux pour le piano, No.5</em></td>
<td>1832</td>
<td>Transcription</td>
</tr>
<tr>
<td>Émile Tavan</td>
<td><em>Fantaisie pour piano sur Robert le diable</em></td>
<td>1890</td>
<td>Transcription</td>
</tr>
<tr>
<td>Félix Godefroid</td>
<td><em>L’Opera au piano collection No.1 Robert le diable</em></td>
<td>1869</td>
<td>Transcription and thematic combination with the Ballade: <em>Jadis régnait en Normandie</em></td>
</tr>
<tr>
<td>Joseph Ascher</td>
<td><em>Illustration de Robert le diable pour le piano</em></td>
<td>1859-1860</td>
<td>Restructure and paraphrase with triplets</td>
</tr>
<tr>
<td>Henri</td>
<td><em>Am Clavier, Op.120; No.3</em></td>
<td>1835</td>
<td>Transcription</td>
</tr>
</tbody>
</table>
4.5.1 Joseph Ascher and his reworking of the ballet

Joseph Ascher (1829-1869) was a Dutch-Jewish composer and pianist who wrote mainly for the piano. Empress Eugénie, the wife of Napoleon III, recognised Ascher’s talent and employed him as her court pianist in 1849. Ascher reworks the ballet theme excerpt in his *Illustration de Robert le diable pour le piano*, both in terms of forms and musical figurations, without losing its original contour (Example 4.14). Specifically, he first interrupts Meyerbeer’s opening phrase with a broken diminished seventh chord on E natural (Example 4.15). Instead of returning to the original ballet theme after the interruption, he employs the sequential movement twice to reinforce the demonic theme, and extends the beginning motif to 11 measures to prepare for the upcoming demonic dance (Example 4.15). In doing so, Ascher reshapes and extends the beginning motif of the ballet theme into a short prelude.

Example 4.14: Air de ballet No.2, Séduction par le Jeu, Robert le diable, Act III.

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<table>
<thead>
<tr>
<th>Cramer</th>
<th>Robert le diable</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Maurice Strakosch</td>
<td>Fantaisie on Meyerbeer’s Robert le diable</td>
<td>1855</td>
<td>Transcription and variation with octaves and double thirds (Suttoni’s ornamental variation)</td>
</tr>
</tbody>
</table>

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128 Ibid. Ascher was a student of Moscheles, and went to Paris in 1849.
Asher ornaments the following statements of the ballet theme with triplets. Though triplet figurations were not rare in mid-19th-century opera *fantaisies*,\(^{129}\) Ascher’s specific use of triplets here creates, to some extent, a sense of connection to the adjacent staccato notes of the original ballet theme (Example 4.16). Instead of recapitulating the opening theme as Meyerbeer did in the ballet, Ascher skips the recapitulation and expands the cadence with elements from the beginning staccato theme. Additionally, it is noteworthy that he also alters the original tempo from *Allegro moderato* to *Allegretto grazioso* at the beginning of this section (Example 4.15). In doing so, Ascher characterises his transcription of the nun’s dancing scene with a style of graceful piano performance, instead of solely concentrating on the literal transcription of the original musical notes.

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\(^{129}\) Triplet figurations are often used for the variation of themes in opera *fantaisies*. For instance, Kalkbrenner employed running scales, in triplets, in the middle register, in his first variation of *Dell’aura tua profetica* in *Grand Fantasia and brilliant Variations on a chorus from Norma*, op. 140 (1838). Similarly, Thalberg also used triplet figuration in the middle register to vary the theme from *Dell’aura tua profetica* in his *Grande fantaisie et variations sur Norma*, Op.12 (1834). Henri Herz’s *Variations brillantes di bravura sur le Trio Favori du Pré aux Clercs de Herold*, Op.76 (1855), uses triplets in the first variation of the Trio from Ferdinand Hérold’s *Le pré aux clerces*.
James Duff Brown highly regarded Ascher’s talent as a composer. As he stated in his *Biographical Dictionary of Musicians* in 1886: “The numerous pieces which he has produced for the pianoforte are in general brilliant and effective in character; while several of them show tokens of real genius inspiration”. Though Brown did not further clarify his arguments, we can identify his sentiments in Ascher’s treatments of the ballet theme. In particular, Ascher is the only composer of the 13 in question to rework the beginning motif of the ballet with broken diminished seventh chords in sequential movements. Ascher then reshapes them into a prelude, foreshadowing the following statements of the ballet theme and producing thematic cohesion. His use of triplet ornamentation creates a sense of connection between the original neighbouring staccato notes. Moreover, along with added instruction of *grazioso*, Ascher creates an expressive and elegant interpretation of the dancing scene for the piano, albeit without the original ballerinas.

### 4.5.2 Overlap of images

Rather than merely focusing on the music from the ballet scene, Liszt and Godefroid combine the ballet theme with excerpts from other acts of the opera.

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Specifically, Liszt quotes the theme from *La Valse Infernale* in Act III while Godefroid employs the tune from the Ballade in Act I. Both of their chosen themes are associated with the image of the devil. *La Valse Infernale* features the demonic chorus, praising the Bertram’s satanic force (Example 4.17).\(^{131}\) The Ballade theme sung by Raimbaud in Act I features the gradual disclosure of Robert’s identity as Bertram’s son (Example 4.18).\(^{132}\) Although Liszt and Godefroid both employ thematic synthesis in restating the ballet tune, their strategies of combing the themes are diverse.

Example 4.17: *La Valse Infernale* in *Robert le diable*, Act III.

Example 4.18: The first strophe of *Jadis régnait en Normandie*, *Robert le diable*, Act I.

Godefroid first transcribes the Ballade theme in a faithful manner (Example 4.19), retaining the original tonality of C major and the tempo of *Allegretto molto moderato* (Example 4.18).\(^{133}\) However, after the statement of the first verse of the Ballade,

\(^{131}\) See the discussion of Meyerbeer’s musical language in Chapter 2 for more details of *La Valse Infernale*.

\(^{132}\) See the Chapter 2 discussion of Meyerbeer’s musical language for the discussion and texts of the Ballade.

\(^{133}\) Félix Godefroid (1818-1897) was a Belgian composer, pianist and harpist. He was primarily known as a renowned harp virtuoso in the 19th century. In 1832, he learned the harp with François-Joseph Naderman and won second prix in 1835 at the Paris Conservatoire. By 1839, Godefroid was a famous harp virtuoso, particularly
Godefroid inserts a theme from *Air de ballet, No. 2 Seduction par le jeu* in Act III to combine with the Ballade tune, and both extracts feature similar harmonic progressions from I to V to I (Example 4.20). Godefroid retains the original melodic outline of the two themes (Example 4.21). However, he transposes the ballet theme from E-flat major to C major, and its time signature from 3/4 to 6/8, for the purposes of fusing these two themes from different acts together (Example 4.21). With the new marking of *Più lento*, Godefroid slows down the tempos of both themes, which are *Allegro moderato* and *Allegro molto moderato* in the opera (Example 4.21). As a result, the vivacious character of the dancing nuns scene and the narrating character of Raimbaut are lost.

![Example 4.19: Félix Godefroid, *L’Opera au piano collection No.1 Robert le diable*, bars 75-80](image)

Example 4.19: Félix Godefroid, *L’Opera au piano collection No.1 Robert le diable*, bars 75-80

![Example 4.20: *Air de ballet No.2, Séduction par le Jeu, Robert le diable*, Act III.](image)

Example 4.20: *Air de ballet No.2, Séduction par le Jeu, Robert le diable*, Act III.

due to the successful concerts he held in Belgium and at the Salle Erard in Paris. He also wrote an opera, *La harpe d’or*, in 1858, which involved a harp *fantaisie*. See Alice Lawson Aber-Count, ‘Félix Godefroid’, *Grove Music Online*, accessed December 5, 2018. http://www.oxfordmusiconline.com/; 134 The Ballade presents the story of the devil and his son Robert, and the ballet portrays the seduction of Robert by the enchanted nuns. Though these two excerpts are performed by different characters, they both feature Robert’s character. See the discussion of Meyerbeer’s musical language in Chapter 2.

As a result of the thematic synthesis, musically, the original homophonic texture of the Ballade, governed by harmonic progressions, is transformed into a melody and fragments of countermelody within a fundamentally homophonic texture, which contrasts with the previous literal thematic presentation of the Ballade. Moreover, from a dramatic perspective, the dancing and narrating characters are weakened through the slow tempo employed by Godefroid in the arrangement. Nevertheless, the demonic atmosphere is ironically heightened through the thematic combination, since both themes are related to the demonic topic. Furthermore, the wordless dancing scene no longer merely consists of the demonic nuns attempting to seduce Robert, but is appended with a narrative character, Raimbaut, reminiscent of a demonic legend, which reveals Robert’s true identity. In Godefroid’s design, a non-visual and non-text arrangement of the dance is complemented with the insertion of a theme featuring narrative qualities.

Liszt combines the theme sung by Bertram in *La Valse Infernale* with the ballet tune in his arrangement (Example 4.22). This theme appears as Bertram reminisces about his past glory as a devil and expresses his desire to win Robert’s soul: ‘De ma gloire éclipsée, De ma splendeur passée, Toi seul me consolais; C’est par toi que j’aimais’ [‘You alone consoled me, for my eclipsed glory, for my faded splendor; It’s
through you that I’ve loved’] (Example 4.22).\footnote{Complete Libretti of Giacomo Meyerbeer, in the Original and in Translation, Volume III, trans. Richard Arsenty (London: Cambridge Scholars Press, 2004), 292-293.} Bertram’s theme also alternates with the infernal chorus in the opera, which features the devils’ praise of Bertram’s satanic power: ‘Gloire au maître qui nous guide, A la danse qu’il préside’ ['Glory to the master who lead us, Let him preside over our dance’] (Example 4.22).\footnote{Ibid.}

Example 4.22: Bertram’s theme in *La Valse Infernale, Robert le diable*, Act III.

In Liszt’s design, he does not combine the ballet theme with Bertram’s singing at the beginning of his arrangement. Instead, Liszt combines the melodic outline of the ballet theme with the rhythmic pattern of the chorus in *La Valse Infernale* (Example 4.22 and 4.23), replacing the original rhythm of the ballet which features even quavers (Example 4.24). The rhythm of the infernal chorus provides the seductive nuns’ ballet with a more vivacious dancing character. Moreover, Liszt also marks *Quasi doppio movimento* at the beginning of this part to underpin the lively context of the demonic dance (Example 4.23).
The thematic combination of the seductive ballet and the demonic chorus also requires alterations to musical language and dramaturgy, which creates a different visual image to the original ballet. Liszt alters the tonality of the ballet theme from E-flat major to B major to accord with the tonality of the chorus. In terms of the texture, Liszt thickens the ballet theme by stating it in octaves to sustain the melodic lines (Example 4.23). After a complete thematic statement of the ballet theme, Liszt restates it in D major in a more dolce and quieter manner. He alternates the ballet theme between the bass and the treble with the marking of sotto voce.

Liszt’s combination of these two relevant themes stresses the demonic connotations of the original scenes, as the infernal chorus in *La Valse Infernale* is characterised by satanic praise of Bertram, which echoes the Bertram’s demonic

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influence and his evocation of the dead nuns in the dancing scene of the ballet.\textsuperscript{138} Liszt enables the two demonic groups to interact at the same time, in order to create an overlap of the two images, with the seductive nuns dancing and the satanic chorus singing concurrently.

Liszt continues the thematic synthesis in A-flat major (bars 311-340). In particular, Liszt includes Bertram’s character in the demonic dance by quoting his theme from \textit{La Valse Infernale} (Example 4.25), and interweaving it with the ballet theme in the arrangement (Example 4.26). These two themes are similar, especially in terms of their dramatic connotations, since both scenes involve the attempted acquisition of Robert’s soul. Through this combination of themes, Liszt emphasises Bertram’s demonic control over the nuns. Liszt arranges the two themes into a polyphonic texture, in which he places Bertram’s singing tune in the tenor register and the ballet theme in the soprano register (Example 4.26). To reinforce the satanic atmosphere, Liszt further develops the ballet theme in a passage marked with \textit{agitato} and \textit{rinforz}, building the work to a musical and dramatic climax (Example 4.27). Liszt then restates the two combined themes in the original key of B major and creates a powerful dynamic atmosphere featuring \textit{fortissimo} (Example 4.28).

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example25.png}
\caption{Example 4.25: Bertram’s theme in \textit{La Valse Infernale, Robert le diable}, Act III.}
\end{figure}

\textsuperscript{138} \textit{Complete Libretti of Giacomo Meyerbeer, in the Original and in Translation, Volume III}, 292-293.
Example 4.26: Franz Liszt, Réminiscences de Robert le diable, bars 311-316.

Example 4.27: Franz Liszt, Réminiscences de Robert le diable, bars 342-352.

At the end of the statement of the nuns’ ballet theme, Liszt further reiterates the demonic connotations in these two scenes by combining the two chosen themes with the rhythmic pattern of the infernal chorus (Example 4.29). He places Bertram’s theme and the rhythmic pattern of the chorus at the soprano register, and the ballet theme in the bass (Example 4.29). The demonic nuances are strongly portrayed though Liszt’s allusions to the opera’s most satanic characters—Bertram, the demonic chorus, and the seductive nuns. He creates a three-dimensional scene featuring singing, the chorus, and dance within the single medium of the piano.

Example 4.29: Franz Liszt, Réminiscences de Robert le diable, bars 390-401.

Overall, the keyboard arrangements of the ballet of the nuns generally require major alterations to achieve the transformation of the dance from a visual-dominated scene to an acoustic-oriented piano performance. This procedure inevitably brings about a great loss of the original scenery and dramatic effect, which is especially the case in the faithful transcriptions of the ballet. Nevertheless, composers such as Ascher, Godefroid, and Liszt transcribe the ballet theme by employing different interpretations in their arrangements. Rather than solely transcribing the musical materials of the ballet, they all reconceive the ballet scene, creating their own unique interpretation.

139 In the arrangements of the ballet theme, composers like Ferdinand Beyer, George Bull, Sydney Smith, Henri Cramer, Jacques-Simon Herz, and Émile Tavan merely transcribe the melodic notes of the ballet theme, which largely weaken the original dramaturgy and aesthetic experience. See Table 4.2 for more details.
Ascher reshapes the structure of the ballet into a binary form with a prelude and a coda. Godefroid combines the theme of the Ballade in Act I with the seductive dance in Act III to create a new interpretation of the original ballet. Differently, Liszt integrates the scenes that carry demonic connotations into his arrangement through the thematic combination of *La Valse Infernale* and the ballet of the nuns. In doing so, he portrays three-dimensional imagery featuring Bertram’s desire to win Robert’s soul, the satanic chorus praising Bertram’s satanic power, and the dead nuns seducing Robert. As a result, the original ballet scene is largely reworked and reshaped in these opera *fantaisies*. In particular, as a result of Godefroid’s and Liszt’s combination of themes, the dancing nuns are no longer part of a singular scene, but are overlapped with the characters, narratives, and scenes from other relevant parts of the opera. These keyboard opera *fantaisies* are not simply reductions of specific numbers from the original opera, or collections of favorite opera tunes that would appeal to the opera-going public, but instead are significant and ingenious treatments of the original work, and they demonstrate the creativity of these 19th-century composers, which are worthy of greater attention both in scholarship and modern performance.
Chapter 5: Transcriber as narrator

Aside from the faithful transcriptions and the elaborate opera fantaisies examined in the previous chapters, another ten piano works based on Robert le diable are primarily embodied with narrative implications. As illustrated in the previous chapter, each of the decades from the 1830s to 1860s yielded fantaisies based on the opera with dramatic connotations. However, it was in the 1850s that the works based on Robert le diable featuring narrative significance were mostly published, including four opera fantaisies all composed by composers less well-known today, such as Émile Prudent, Melchior Mocker, Ferdinand Beyer, and Alexandre Daussoigne-Méhul.

The works in this category are all opera fantaisies that feature elaborate treatments of the themes from Robert le diable, and which include utilisations of techniques that include variations, sequential movements, and thematic development. However, unlike the opera fantaisies discussed in the previous chapter, the composers of ‘narrative’ opera fantaisies such as Smith, Schuncke and Liszt are not simply aimed to display virtuosity, but to bring out dramatic interpretations of the original opera by reorganising and combining the themes either centering on the same character, such as Alice and the devil Bertram, or shedding light on the conflict between different characters, like the collision between demonic temptation and heavenly redemption in Robert le diable.

Nevertheless, it is also undeniable that the ‘narrative’ opera fantaisies are purely instrumental works without operatic elements such as singing characters, libretto, orchestration and spectacle. Thus, in this context, the extent to which an opera fantaisie can be truly said to be ‘dramatic’ or to sustain narrative implications must be discussed and examined. Moreover, due to the incomplete representations and

1 See Table 5.1 in this chapter, 172.
2 In the 1830s, two opera fantaisies were embodied with dramatic interpretations of the opera, composed by Ludwig Schuncke and Theodor Döhler. These were published in 1835 and 1838, respectively. In the 1840s, three opera fantaisies based on Robert le diable with narrative connotations were created. These were composed by Liszt, Sydney Smith, and Henri Rosellen, and were respectively published in 1841, 1848, and 1849. The 1850s witnessed the publication of four opera fantaisies based on the opera, composed by Émile Prudent, Melchior Mocker, Ferdinand Beyer, and Alexandre Daussoigne-Méhul. Their works were published in 1851, 1852, 1854, and 1855. In the 1860s, Godefroid’s fantaisie (1869) based on the opera was the only one published. For more details of these works, see Table 5.1 in this chapter, 172.
3 The analyses in this chapter of the opera fantaisies composed by Smith, Schuncke, Godefroid, and Liszt particularly illustrate this point.
re-ordering of the themes in these opera fantaisies, the question of whether the integral plot of the original opera is retained or subverted is also subject to discussion. Finally, as a single pianist performs each of these opera fantaisies, it remains questionable as to whether the dramatic connotations of the opera can be reflected in an opera fantaisie, or whether the original narrative is subverted.

Overall, there seems to be a great loss in opera fantaisies of both aesthetics and dramatic significance. However, the composers of in this category, such as Liszt, Schuncke, Smith, and Godefroid, seek to demonstrate or challenge the original dramaturgy, acting as a narrator to recount stories that either reflect or subvert to the original opera. In this chapter, essential terms related to this topic, such as narrative, narration, and narrativity are thus examined to provide a terminological basis before delving into the ideas of narrativity in music. Previous research on narrativity in music is scrutinised and each piece’s potential to be applied to the examination of ‘narrative’ opera fantaisies is also assessed. Finally, the opera fantaisies embodied with different dramatic responses to Robert le diable, such as the works composed by Schuncke, Liszt, and Godefroid, are utilised as case studies and specifically analysed to investigate how various narrative strategies were employed or reflected by these composers in their opera fantaisies in the 19th century.

5.1 Terminology: narrative, narration, and narrativity

As a term originating from verbal practice, the formal concept of narrative can be hard to pin down. In this context, Vera Micznik attempted to develop a consensus of the available definitions and clarified narrative in terms of three aspects. According to her, narrative is first associated with the action of ‘a representation or recounting’, in addition, the term refers to two or more ‘real or fictional events or situations in a

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4 Definitions of narrative vary. Marie-Laure Ryan listed multiple previous definitions of narrative in ‘Toward a Definition of Narrative’, in The Cambridge Companion to Narrative, ed. David Herman (Cambridge: Cambridge University Press, 2007). Hayden White provided a broad context of this term in 1981 and regarded narrative as a procedure which could ‘translate knowing into telling’. See ‘The Value of Narrativity in the Representation of Reality’, in On Narrative, ed. W. J. Thomas Mitchell (Chicago, IL, and London, 1981). While in 1984, the French philosopher Paul Rœnear considered narrative to be a way to ‘draw a configuration out of a simple succession’. See Time and Narrative, vol. 1, trans. Kathleen McLaughlin and David Pellauer (University of Chicago, 1990), 65-66. David Beard provided a more specific definition of narrative: according to him, ‘narrative describes events that have unfolded in time’. To make these events meaningful, however, an individual must narrate them in the form of a plot, using elements such as ‘dialogue, action, character, reversal or climax’ (David Beard and Kenneth Gloag, Musicology: the key concepts (London: Routledge, 2005), 85.

time sequence’; finally, a narrator, whether real or implied, must be included in the process of narrative. Micznik’s definition involves the use of three essential elements to define narrative, which are an act of representation, the succession of at least two events, and the presence of a narrator recounting the events. However, Micznik does not further clarify how these three elements must interact with each other in the production of narrative, nor does she discuss how they interact with other factors in the narrative, such as conflict, climax, and plot twists.

Marie-Laure Ryan provided a broader context including four dimensions containing eight key issues for the definition of narrative: spatial dimension, temporal dimension, mental dimension, and the formal and pragmatic dimension. Each dimension sheds light on different aspects of narrative. The spatial dimension is related to the background or context in which the narrative occurs. The temporal dimension refers to the time over which events proceed or are transformed. The mental dimension is associated with the characters appearing in the narrative, while the formal and pragmatic dimension deals with the succession of events and the meaning created by this sequence. In general, the four factors of setting, time, characters, and sequence of events are the main considerations in Ryan’s definition of narrative, which, from her perspective, offer sufficient criterion to identify the extent of a text’s narrativity. However, Ryan does not particularly stress the act of representation and the role of narrator as Micznik does in her three elements. Thus, it is perhaps more fruitful to combine both definitions to rethink narrative, which may involve factors such as a setting, a narrator, a sequence of events occurred in a specific time, characters, and action of recounting.

The term narration is also ambiguous in terms of its underlying concept. For instance, as Niels Koopman observed, narration as a term may often be exchanged with narrative especially in more informal utilizations, where both can be explained

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6 Ibid.
7 Ibid.
9 Ibid.
10 Ibid. For the temporal dimension, Ryan emphasizes two key points: the events must occur in a specific time and “undergo significant transformations”.
11 Ibid.
12 Ibid. Three key issues are provided by Ryan in terms of the formal and pragmatic dimension. According to her, the succession of events must proceed logically, ‘lead to closure’, and evoke meaning for the audience.
13 Ibid., 30.
14 However, Micznik also fails to stress the background and the characters that Ryan demonstrates in her four dimensions of narrative. Both definitions thus have their own deficiencies.
as the procedures of recounting or narrating a story. However, in contrast to these synonymous usages, scholars such as H. Porter Abbott and Gérard Genette tended to distinguish carefully between narrative and narration. H. Porter Abbott, in particular, regarded narration as a component of ‘the overarching category narrative’ and as a ‘production of narrative’. Abbott maintained: ‘The process of telling is the story’s narration’, and this narration includes a breadth of diversity in terms of employing ‘different words, different emotional inflections, different perspectives, and different details’ in the procedure of storytelling. Narration, in this context, is related to the uses of different techniques, perspectives, and words as the narrator recounts a story to an audience.

Writing several years earlier than Abbott, the French literary theorist Gérard Genette offered even more comprehensive interpretations of both narration and narrative than Abbott, particularly with regard to the first two levels of a narrative text. Genette situated the narration at the ‘surface level’ of a narrative text, which serves as the basic formulation of a story. As with Abbott’s definition, narration for Genette is associated with the ways in which the story is narrated, including linguistic considerations such as proper choice of words and sentences. He then places ‘narrative’ at the second level to examine narrative text, which concerns the organisation and combination of elements such as characters, succession of events, setting, and recounting. Though opinions about the three-level approach are diverse, Genette illustrates the relationships and differences between narration and narrative by situating them on different levels of the narrative text, with the first being concerned with the formulation and production of a narrative based on employing techniques such as narrative point of view, and narrative voice, and the

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18 Genette provided three levels for the examination of a narrative text, including narration, narrative, and story. Only the first two levels will be discussed in this section to illustrate the differences between narration and narrative. The final level is story, which concerns the abstract construct of a narrative text. For more details on this term, see Luc Herman and Bart Vervaek, *Handbook of Narrative Analysis* (University of Nebraska Press, 2005), 41–42.
22 For some alternative opinions on Genette’s three-level approach, see Luc Herman and Bart Vervaek, *Handbook of Narrative Analysis*, 42–43.
23 For the techniques employed in narration, see Peter Hühn, Wolf Schmid, and Jörg Schöner eds,
latter referring to the organisation of narrative factors, such as events and characters, in a text in the process of storytelling.

Unlike the ideas behind narrative and narration, the concept of narrativity is more concrete, as it deals with the extent to which an object or a text can be identified as narrative. Fred Everett Maus defined this in this way: ‘Narrativity is the quality of some artefact that makes it an example of narrative or, in some usages, a quality that creates a resemblance to narrative’.

However, rather than resembling or reorganising elements such as characters, plot, time, and succession of events as narrative does, narrativity is more closely associated with the examination or interrogation of the existence of narrative within a text or an object. Niels Koopman clarified that ‘narrativity is a matter of degree’ which ‘identifies whether a certain object is more or less narrative in comparison with another object’.

From Koopman’s perspective, narrativity is thus comparable and diverse between different texts; however, he does not further illustrate how one should compare or otherwise determine levels of narrativity between different narrative texts.

David Herman provided a more in-depth interpretation of narrativity than Maus and Koopman. According to him, narrativity is ‘that which makes a story a story; a property that a text or discourse will have in greater proportion the more readily it lends itself to being interpreted as a narrative, i.e. the more prototypically narrative it is’.

Unlike Maus and Koopman, Herman provided a prototype that utilises four dimensions to examine and determine the degree of narrativity of a text. These four dimensions are similar to the narrative elements put forward by Micznik and Ryan, being ‘situatedness, event sequencing, worldmaking/world disruption, and what it’s like’.

The prototypical approach allows for the different aspects of a narrative text to be examined, as well as providing a strategy to interrogate the degree of narrativity

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Niels Koopman, Ancient Greek Ekphrasis: Between Description and Narration, 16.

David Herman, Basic Elements of Narrative (Wiley-Blackwell, 2009), 190.

Ibid., 189. The aspect of ’situatedness’ is associated with a representation situated in a specific context of storytelling; the second dimension, ‘event sequencing’ features the representation of a succession of events; the ‘worldmaking’ element refers to the disruption of the storytelling world; and the final aspect, ‘what it’s like’ refers to the experiencing of reversal, conflict, or disruption in the sequence of events. Herman’s four narrative dimensions are similar to the elements given by Micznik and Ryan, especially in terms of the first two aspects, which are representations in a specific setting of a succession of events. Micznik and Ryan, however, did not emphasise the disruption of the world and the experience of conflict, climax, and reversal in the sequence of events.
in a text; the more a text satisfies the conditions, the more it can be identified as narrative.

Despite these definitions, the extent to which the observations and definitions of narrative, narration, and narrativity developed in the literary field can be applied to the domain of music remains contentious, despite the fact that musical and formal procedures, as with literary narrative, are embodied with a linear succession of either related or contrasting thematic and tonal materials. It is undeniable, for example, that music differs from narrative literary text in terms of the act of representation and recounting, characters appearing in a sequence of events, the specific setting of time, and the existence of a narrator. The following section thus attempts to shed light on the different academic interrogations and examinations of narrativity more specifically in music.

5.2 Narrativity in music

The examination of narrativity in music is not a new musicological research; it has attracted increasing attention since the 1980s, featuring in many relevant books and articles written by scholars such as Jean-Jacques Nattiez, Carolyn Abbate, Peter Kivy, Robert Hatten, Lawrence Kramer, Fred Everett Maus, Edward T. Cone, Anthony Newcomb, Michael Klein, and Douglas Seaton.28 Rather than illustrating all of the existing research on this topic, this section will thus attempt to shed light on the research by Nattiez, Kivy, Cone, Klein, and Seaton, who held either opposing or related views on narrativity in music. I will also consider whether any or all of these strategies or viewpoints can shed light on the examination of narrativity in opera fantaisie.

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The objection to the application of concepts of narrativity in music is related to a direct comparison with its literary counterpart. Michael Klein in particular summarised this with two statements about opposition to narrativity in music: ‘music is incapable of representing the actors and actions deemed necessary for narrative’ and ‘music fails to project a narrator, who can tell the tale in the past tense’. As with Klein, Nattiez also doubted the ability to convey a precise representation of a specific event or a character in a musical work. According to him, ‘Music has no past tense. It can evoke the past by means of quotations or various stylistic borrowings. But it cannot relate what action took place in time’. In the case of an opera fantaisie, certainly, the actors and actions cannot be presented as they are in the original opera. Nevertheless, the quotations of specific themes or motifs are, as Nattiez suggested, evocative of the past. Moreover, rather than simply evoking the past, the themes and motifs chosen from an opera can, to some extent, bear dramatic connotations, such as the Evocation Motif in Act III of Robert le diable that reappears in the Overture and the Grand Trio in Act V to reinforce the demonic image of Bertram. However, the extent to which the use of these operatic themes can give rise to a narrative pulse in an opera fantaisie remains undetermined.

Nattiez also objected to assigning narrativity to music due to its abstract material. As he clarified, ‘music is not a narrative and any description of its formal structures in terms of narrativity is nothing but superfluous metaphor’. Nattiez’s opposition to musical narrative thus mainly rests upon the abstract conception of music; for him, a musical text is non-referential and cannot illustrate a specific plot in the same manner as its literary counterpart does. The possibility of constructing a musical narrative, in Nattiez’s opinion, is thus dependent upon the listener. This viewpoint is largely inspired by the examination of narrativity in literary text, in which plot is not only enacted by the writer or a storyteller but also reshaped by the reader. It is thus at this point that an analogy can be made between narrativity in literature and music, however, despite Nattiez’s insistence that ‘only when the listener decides to link the

30 Nattiez, ‘Can One Speak of Narrativity in Music’, 244. Nattiez’s statements are also closely related to Carolyn Abbate’s argument that ‘music seems not to have a past tense’. See Unsung Voices: Opera and Musical Narrative in the Nineteenth Century, 52.
31 For a discussion of the Evocation Motif from Nonnes, qui reposez in Act III, see Chapter 2, Meyerbeer’s musical language.
succession of sound events according to a plot does he build up the musical work as a narrative’.  

Nattiez admitted narratives generated by the listeners, noting that these tend to be subjective and various rather than featuring an ‘explicit narrative plot’, and thus difficult to treat as a specific and concrete narrative of an original musical work. In terms of an opera fantaisie, unlike absolute music, a listener’s familiarity with the contextual, cultural and musical texts of the themes from the opera might contribute to the construction of a convergent potential narrative in an opera fantaisie. However, as noted in Nattiez’s viewpoint, the extent to which that the narratives produced by the listeners are explicit or definite is undefined. Thus, it is not the aim of this chapter to interrogate the listener’s narrative of any opera fantaisies, but rather to examine the composer’s intention, such as whether the composer may attempt to create a narrative by combining related themes or employing a specific musical technique.

Kivy also held an opposing view to narrativity in music in comparison with that seen in literary texts. In his opinion, the lack of a specific text in an instrumental work means that the ‘[absolute] music is, for all intents and purposes, propositionally dumb’. Furthermore, in terms of the recapitulation of musical forms, Kivy argued that the linearity embedded within a narrative is undermined by such use. Kivy’s viewpoints are, however, problematic in the case of an opera-based work, particularly in terms of W. Cramer’s arrangement of Robert, toi que j’aime in Act IV. Rather than utilising a single recapitulation of the refrain in Henri Cramer’s transcription of the cavatina, W. Cramer retains the original strophic structure, which represents Isabelle’s repetitive pleas for Robert’s mercy and is of dramatic significance in terms of the salvation of Robert in Act V. In this context, rather than undermining the narrative linearity with recapitulation, W. Cramer maintains the dramatic

34 Nattiez, 242.
35 Nattiez experimented on the reception of a narrative in Paul Dukas’s L’apprenti sorcier from a listener’s perspective; see Nattiez, 246-249.
36 Kivy, Sound and Semblance: Reflections on Musical Representation, 159.
37 Ibid.
38 The title of the work is Air de grâce de Robert le diable de G. Meyerbeer, transcrit pour piano. For an analysis of W. Cramer’s work, see Chapter 3 Different images of Isabelle.
39 The title of Henri Cramer’s transcription is Délassements de l’étude mélodies et arias favoris arrangés pour Piano seul, divisés en quatre suites contenant, no.44 Robert le diable. For an analysis of Henri Cramer’s work, see Chapter 3 Different images of Isabelle.
40 For the dramatic connotations and an examination of the cavatina, see Chapter 2 Meyerbeer’s musical language.
connotation of the cavatina by transcribing its full strophic form. The musical work, in this sense, is thus shown to be not dumb or illogical, but to illustrate dramatic connotations, albeit in a different manner from a literary text.

Unlike Kivy and Nattiez, Klein embraced the idea of narrativity in music, regarding narrative as ‘an employment of expressive states’ in a musical work rather than plot-centered stories. In order to support this viewpoint, he analysed the narrative of Chopin’s Fourth Ballade, aiming to demonstrate that a ‘musical persona’ exists in the piece that is evocative of the past and which, in particular, unfolds through the expressive states in the work. It is noteworthy that the ‘musical persona’ referred to here is not the composer himself, echoing Edward T. Cone’s statement that ‘the persona of each composition is uniquely created by and for that composition’. The musical persona instead acts as the actor in a composition, being created and reshaped by the composer through the use of different expressive states of musical language. This perspective thus differs from Nattiez’s argument that music fails to demonstrate actors and actions. However, Klein’s insistence on a specific ‘musical persona’ in a musical work is still problematic, as he does not further illustrate how many voices or ‘musical personas’ could coexist in a single musical work, which is particularly relevant to the multi-themed opera fantaisies that might refer to multiple dramatic characters in an opera.

Seaton similarly challenged the narrative theories advocated by Nattiez and Kivy, primarily in terms of their emphasis on the ontological differences between literary texts and musical works. According to Seaton, a major weakness in the previous research on musical narrative rests upon ‘a close dependence on the assumption that narrative per se belongs to literature’. The examination of musical narrative, from Seaton’s perspective, should thus not be subordinate to literary narrative or merely

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41 For an examination and analysis of W. Cramer’s arrangement based on Robert le diable, see Chapter 3, Different images of Isabelle.
42 Klein, ‘Chopin’s Fourth Ballade as Musical Narrative’, 24.
43 Ibid., 26. Klein primarily concentrates on how expressive states imply a narrative. The term ‘expressive’ is primarily related to the emotional interpretation of the work, including happiness, sadness, etc. This methodology, as explained by Klein, is both hermeneutic and semiotic, shedding light on what and how music means.
45 Seaton especially criticised research by Nattiez, Abbate, and Kivy, and opposed their perspectives on ‘music’s supposedly abstract material, the impossibility of a past tense in music, and repetition in musical forms’. See Douglas Seaton, ‘Narrative in Music: The Case of Beethoven’s “Tempest” Sonata’, 66.
an ‘imitation of literature’.\textsuperscript{46} In this way, Seaton’s viewpoint reflects Roland Barthes’s broad definition of narrative from 1966. Barthes maintained: ‘The narratives of the world are numberless’, as they involve ‘a variety of genres’ and formats, and are thus by no means confined solely the literary domain.\textsuperscript{47} In this broad context, rather than limiting narrative to a specific field, it is perhaps more fruitful to interroga-
te how to scrutinise narrative in other work, and thus to examine music’s potential to bear narrative, as its literary counterparts do.

Seaton examined how narrative could be demonstrated in a musical work, as he held a similar viewpoint to Klein in terms of the existence of a ‘musical persona’ in a composition. In order to explore the narrativity of a musical work, he proposed several methods including either the internal musical materials or extra-musical means to illustrate further the ‘narrative persona’ in a given musical work.\textsuperscript{48} The extra-musical means of interrogating musical narrative, suggested by Seaton include investigating the composer’s historical and cultural background, seeking information on his works from sources such as programmes and titles, and a work’s reception history.\textsuperscript{49} For the purposes of this work, however, the titles of the opera \textit{fantaisies} can hardly be relied upon due to their diverse and inconsistent usage, common in the 19\textsuperscript{th} century, and thus, in this context, cannot legitimately be treated as a way to interroga-
te the narrative connotations inherent in the works.\textsuperscript{50} Moreover, it is also very problematic to pin down each composer’s historical or cultural background and try to relate this the opera in question.

The internal musical materials suggested by Seaton include the identification of ‘a particular idiom’ that ‘governs the work, essentially a recognisable rhetorical manner that can be attributed to a certain kind of speaker’.\textsuperscript{51} The second internal musical material refers to the establishment of a ‘narrative persona’s identity’ by

\begin{itemize}
\item \textsuperscript{46} Ibid.
\item \textsuperscript{47} According to Barthes, narrative is ‘able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances’. It could exist in ‘myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, painting, film, and conversation’. For more details of Barthes’ broad context of narrative, see Mieke Bal ed., \textit{Narrative Theory: Critical Concepts in Literary and Cultural Studies} (London: Routledge, 2004), 65-66; Roland Barthes, ‘Introduction to the Structural Analysis of Narrative’, in \textit{Image, Music, Text} (London: Fontana, 1977), 79-124.
\item \textsuperscript{48} Seaton, ‘Narrative in Music: The Case of Beethoven’s “Tempest” Sonata’, 70-71.
\item \textsuperscript{49} Ibid., 71.
\item \textsuperscript{50} For a discussion of the inconsistent usages in titles of opera-based works, see Chapter 1, Terminology.
\item \textsuperscript{51} Seaton, ‘Narrative in Music: The Case of Beethoven’s “Tempest” Sonata’, 70.
\end{itemize}
‘quotation of or allusion’ to another repertoire in a musical work.\textsuperscript{52} This aspect is especially relevant to the examination of opera \textit{fantaisie}, which relies entirely on quotation of or allusion to the themes from an opera. Nevertheless, the themes employed in an opera \textit{fantaisie}, rather than necessarily indicating a ‘narrative persona’, may instead reflect the other purposes of the composer, such as developing a collection of operatic highlights.\textsuperscript{53}

Unlike previous examinations of narrativity in purely instrumental works, the examination of narrativity in opera \textit{fantaisie} is not only different but also more complicated due to the involvement of a transcriber as part of the process of arrangement, who freely selects, reorganises, and paraphrases the chosen themes. Nevertheless, in this context, Nattiez’s tripartite framework can be implemented and developed alongside the arguments of Klein and Seaton to investigate the narrativity of opera \textit{fantaisie}.\textsuperscript{54}

Although Nattiez holds a negative view of narrativity in music, his framework provides an insightful and comprehensive inquiry into narrativity that can be applied to a musical work, including interrogating the composer’s purpose, the musical text itself, and the reception by the listener. The first level of Nattiez’s tripartite approach is concerned with the composer and whether their aim was to compose a piece with narrative implication.\textsuperscript{55} The second level relates to the musical text and whether the particular musical work can enact a plot as a literary text does.\textsuperscript{56} The third level is concerned with the reception of the listener and whether they can construct a narrative interpretation of a given musical work.\textsuperscript{57} However, the listener’s perspective of the narrative is not especially examined in this chapter due to its subjectivity and lack of provision of an explicit narrative of a musical work.\textsuperscript{58}

In terms of an opera \textit{fantaisie}, based on the first level of Nattiez’s tripartite framework and the existence of the ‘narrative personas’ advocated by Klein and Seaton, this chapter interrogates whether a transcriber tends to endow an opera

\textsuperscript{52} Ibid.
\textsuperscript{53} Seaton particularly explored Beethoven’s allusion to Shakespeare’s \textit{The Tempest} in his “Tempest” Sonata; see Seaton, ‘Narrative in Music: The Case of Beethoven’s “Tempest” Sonata’, 75-77.
\textsuperscript{54} Nattiez, “Can One Speak of Narrativity in Music”, 243.
\textsuperscript{55} Ibid.
\textsuperscript{56} Ibid.
\textsuperscript{57} Ibid.
\textsuperscript{58} Nattiez, ‘Can One Speak of Narrativity in Music’, 246-249.
fantaisie with a dramatic interpretation through choices and reorganisations of themes. In particular, the original characters, relationships, ordering, and dramatic situations of the selected themes will be considered to examine whether a composer of such an opera fantaisie attempts to create a narrative that differs from that of the opera or not. With regard to the second level of the musical text, the ways in which a transcriber reorganises, ornaments, rewrites, and develops the thematic materials is also examined in order to explore whether and how a transcriber can illustrate the narrative elements in an opera fantaisie, such as the narrative factors defined by Micznik, Ryan, and Herman, to generate a specific setting, several characters, a succession of events, and a meaning produced by such a sequence.⁵⁹

5.3 ‘Narrative’ fantaisies based on Robert le diable

The ten ‘narrative’ fantaisies based on Robert le diable were published between the 1830s and 1860s (Table 4.1); some were composed by renowned composers such as Liszt and Döhler, while some were created by currently lesser-known virtuosi such as Sydney Smith and Henri Rosellen. Over this period, as Suttoni rightly observed, ‘the opera was no longer merely regarded as a source of themes whose popularity a pianist could use to his advantage, but as a dramatic work to be re-created, in whole or in part, on the piano’.⁶⁰ Moreover, rather than creating a dramatic work in the same way as an opera itself, the composers of these opera fantaisies tended to attempt to shed light on the various dramatic connotations and characters of the original opera, particularly in terms of thematic choice, which generally reflected the composer’s decision to prioritise a specific narrative interpretation of the opera.

Table 5.1: "Narrative" fantaisies based on Robert le diable.

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Publication date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schuncke, Ludwig</td>
<td>Morceau de concert, grandes variations brillantes pour le piano sur la Sicilienne favorite de Robert le diable, dédiées à Mr. Giacomo Meyerbeer. Op. 38</td>
<td>1835</td>
</tr>
</tbody>
</table>

⁵⁹ For details of the narrative elements defined by Micznik, Ryan and Herman, see Micznik, ‘Music and Narrative Revisited: Degrees of Narrativity in Beethoven and Mahler’, 194; Ryan, ‘Toward a Definition of Narrative’, 29-30; and Herman, Basic Elements of Narrative, 189-190.

⁶⁰ Suttoni, Piano and Opera, 4.
In terms of thematic selection, Theodor Döhler, Melchior Mocker, Ferdinand Beyer, Félix Godefroid, and Joseph Daussoigne-Méhul all attempt to illustrate the conflict between good and evil in the original opera. However, the strategies they use to do this are diverse. Daussoigne-Méhul, for instance, tends to manifest the conflict by quoting themes featuring contrasting characters, such as *La Valse Infernale* and *Va, dit-elle, va, mon enfant*. However, Beyer prefers to emphasise Robert’s struggle by transcribing the Grand Trio in Act V, which is embodied with the conflict between Bertram and Alice. Unlike Daussoigne-Méhul and Beyer, Mocker demonstrates the

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61 Daussoigne-Méhul only selects two excerpts, *La Valse Infernale* in Act III and *Va, dit-elle, va, mon enfant* from Act I. The former theme depicts the infernal chorus praising Bertram’s demonic power, while the latter excerpt features Alice’s aria with its message of redemption. For more details and the texts of *La Valse Infernale* and *Va, dit-elle, va, mon enfant*, see Chapter 2, Meyerbeer’s musical languages.

62 In Beyer’s opera *fantaisie* based on *Robert le diable*, he quotes two excerpts from *Overture* and the Grand Trio. However, he mainly stresses the contrast between demonic temptation and heavenly redemption by means of the Grand Trio in Act V. This trio is embodied with Alice’s cry for God’s mercy, Robert’s struggle, and Bertram’s satanic temptation. For details and musical examples from the trio, see Chapter 2, Meyerbeer’s musical languages.
conflict by quoting more excerpts than Daussoigne-Méhul and Beyer. Mocker quotes eight excerpts from the original opera, with a focus on illustrating the dramatic conflict between neighbouring themes, such as *Malheureux ou coupable* in Act V and *La Valse Infernale* in Act III.⁶³ He particularly reshapes the themes from *Malheureux ou coupable* and *La Valse Infernale* into a ternary form, in order to manifest the conflict between heavenly salvation and demonic seduction.⁶⁴

Unlike Mocker, Beyer, and Daussoigne-Méhul, Döhler aims to illustrate the collision between good and evil by attempting to create a direct discourse between different characters.⁶⁵ This is especially demonstrated through his thematic treatements in the introduction, which he quotes the excerpts from *Overture* in Act I, *Mais Alice, qu’as-tu donc* in Act III, and *À tes lois je soucris* in Act V. Döhler opens the work with the Evocation Motif from *Overture*, setting a demonic tone for the whole piece (Example 5.1 and 5.2).⁶⁶ He then presents the theme sung by Bertram from *Mais Alice, qu’as-tu donc* (Example 5.3). This theme depicts the devil Bertram’s interrogation of Alice: ‘Mais Alice, qu’as-tu donc’ [‘my dear, why this fear’] (Example 5.4).⁶⁷ Intriguingly, Döhler does not continue to transcribe Alice’s original response to Bertram, featuring the text of ‘Ah! Je frissonne’ [‘Ah! I’m shuddering’].⁶⁸ Instead, he quotes another theme also sung by Alice from *À tes lois je soucris* in Act V (Example 5.5 and 5.3). This new theme sung by Alice features her prayer for redemption and mercy from heaven, with corresponding texts of ‘Dieu puissant, ciel propice’ [‘Powerful God, propitious heaven’].⁶⁹ Dramatically, it contrasts with the preceding demonic interrogation of Bertram. Döhler’s thematic choice thus creates a discourse

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⁶⁴ Mocker especially depicts the collision through the neighbouring themes. For instance, he starts the opera fantaisie with a theme featuring a group of monks singing of God’s salvation in Palermo Cathedral. He then sets an opposing scene, infused with demonic force, by quoting *La Valse Infernale*. Rather than quoting the main theme of the infernal chorus, however, Mocker chooses the theme sung by Bertram, which indicates his desire to win Robert’s soul. To reinforce the conflict, Mocker reshapes these two themes into a ternary form with a repetition of the redemption theme from *Malheureux ou coupable*. For details, texts and musical examples of *Malheureux ou coupable* and *La Valse Infernale*, see Chapter 2 Meyerbeer’s musical languages.

⁶⁵ Theodor Döhler (1814–1856) was a notable German piano virtuoso in the 19th century. His composition was greatly influenced by Thalberg’s singing style, though he never had a chance to learn from Thalberg. According to Dana Gooley, ‘Döhler not only played like Thalberg, but also apparently had the personal gracefulness of character so central to his appeal’. For more details of Döhler, see Dana Gooley, *The Virtuoso Liszt* (Cambridge: Cambridge University Press, 2004). 57. Döhler’s opera fantaisies accounted for approximately one third of all his works. His opera fantaisie based on *Robert le diable* was published in 1838. Döhler dedicated this work to Thalberg. The title of this piece is *Fantaisie pour le piano sur des motifs favoris de Robert le diable, de Meyerbeer*, Op.6. For more details of Döhler’s opera-based works, see Sutton, *Piano and Opera*, 225-227.

⁶⁶ For more details of the Evocation Motif, see Chapter 2 Meyerbeer’s musical language.

⁶⁷ See Arsenty, ed., *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 300-301.

⁶⁸ Ibid.

⁶⁹ Ibid., 366.
between Bertram and Alice, and a dramatic collision between good and evil also unfolds. His thematic selection in the introduction to some extent also reflects the first level of Nattiez’s narrative framework, since he intends to imply a dramatic connotation through thematic reorganisation. However, in the following quotations of themes, Döhler does not continue to emphasise this contrast, but primarily sheds light on the demonic temptation of Robert.\(^70\)

Example 5.1: Evocation Motif in *Nonnes, qui reposez, Robert le diable*, Act III.

Example 5.2: Theodor Döhler, *Fantaisie pour le piano sur des motifs favoris de Robert le diable, de Meyerbeer*, Op.6, bars 1-5.

Example 5.3: Theodor Döhler, *Fantaisie pour le piano sur des motifs favoris de Robert le diable, de Meyerbeer*, Op.6, bars 12-17.

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\(^{70}\) Döhler chooses seven themes from the opera in his opera *fantaisie*. The selected themes are as follow: *Overture* in Act I, *Mais Alice, qu’as-tu donc* in Act III, *À tes lois je soucris* in Act V, *Quand tous nos chevaliers* in Act II, *Ballade: Jadis régnait en Normandie* in Act I, *Air de Ballet No.2: séduction par le jeu* in III, and *Sicilienne: O fortune à ton caprice* in Act I. In the following sections, Döhler concentrated on the demonic temptation of Robert in terms of the thematic selection. In particular, he quotes four themes which all relate to the demonic character. For instance, the themes of *Quand tous nos chevaliers, séduction par le jeu* and *Sicilienne* are all associated with Bertram’s demonic influence, his temptation of Robert and the temporary triumph of darkness. Unlike those themes, the *Ballade* reveals the semi-demonic identity of Robert through Raimbaut’s narration. For more details, see Chapter 2 Meyerbeer’s musical language.
Example 5.4: *Mais Alice, qu’as-tu donc*, Robert le diable, Act II.

Example 5.5: *À tes lois je soucris*, Robert le diable, Act V.

Though Döhler, Mocker, Beyer, and Daussoigne-Méhul attempt to reveal the conflict based on thematic choice and combination, it is undeniable that they tend to stress the contrasts between neighbouring themes rather than illustrating an explicit narrative within each opera *fantaisie*. In this context, the successions of themes in these works thus fail to create a meaningful narrative. However, Godefroid provides an insightful and creative interpretation of the original collision between good and evil by combining dancing characters, narrators, and singing characters in his opera *fantaisie*, and this approach will be analysed and examined more carefully in the following section.

Aside from illustrating the conflict of opposing forces, Smith, Liszt, Schuncke, and Rosellen all tend to concentrate on a specific type of character in each of their opera *fantaisies*. Smith and Rosellen, for example, both shed light on the female characters
in their works by quoting themes performed or sung by Isabelle, Alice, and the dead nuns. For instance, Smith selects the themes from *Air de Ballet* in Act III, *À tes lois je soumis* in Act V and Isabelle’s cavatina *Robert, toi que j’aime* in Act IV, while Rosellen chooses excerpts from *Quand je quitte la Normandie* in Act III and *Idole de ma vie, ah!* *Viens* in Act II. Though they both concentrate on female characters, one focuses on the contrast between good and evil and the other on the similarities in the relationships between the female characters. More specifically, Smith stresses the conflict between demonic temptation and salvation through quotations from the seductive dance in *Air de Ballet* and Isabelle’s cavatina, while Rosellen emphasises the similar situations of Alice and Isabelle by selecting Alice’s *Quand je quitte la Normandie* and Isabelle’s *Idole de ma vie*, both of which illustrate their wait for their lovers. Although Smith and Rosellen shed light on the contrasts and relationships between their chosen themes, it is hard to draw an explicit narrative from their works, however.

Unlike Smith and Rosellen, Schuncke and Liszt attempt to illustrate either masculine characters or demonic images. For instance, Schuncke concentrates on the knights, selecting and varying the theme from *Sicilienne* in Act I. Liszt primarily sheds light on the demonic characters by employing excerpts from *La Valse Infernale, Air de Ballet No.2, and Quand tous nos chevaliers.* However, by centering on the masculine characters, demonic characters, and ensembles in *Robert le diable*, it still remains questionable that whether the portrayal of a specific type of character will create an explicit narrative in an opera *fantaisie*. Moreover, in depicting a specific kind of character, whether the strategies of the composers are similar or different in their works will also be considered. In the following sections, in addition to Godefroid’s composition, the opera *fantaisies* composed by Schuncke and Liszt will also be examined.

### 5.4 Dancing, Narrating, and Singing

Félix Godefroid (1818-1897) was a Belgian composer, harpist, and pianist who has been known as a harp virtuoso since the first half of the 19th century, but is lesser

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71 Schuncke’s work will be specifically discussed in this chapter. See the section ‘An ironic reading of the cavaliers’ in this chapter.
72 Liszt’s *Réminiscences de Robert le diable* will be examined in the section of ‘Demonic interpretation of Robert le diable’ in this chapter. This work has also been discussed in Chapter 4 Transcriber as creator.
known as a pianist.\textsuperscript{73} In addition to his influential harp compositions, he also composed piano works, most of which were opera fantaisies.\textsuperscript{74} His opera fantaisie based on \textit{Robert le diable} was the first piece in his collection \textit{L’opéra au piano}.\textsuperscript{75} This opera fantaisie was published by G. Brandus et S. Dufour in 1869, during a period when opera fantaisie experienced a downturn in terms of popularity and compositional quality.\textsuperscript{76} In terms of thematic choice, Godefroid selects five themes from different acts of the opera and reorders them in his opera fantaisie (Table 5.2). This section thus specifically examines how Godefroid reinterprets the collision between good and evil and whether he succeeds in generating dramatic connotations in terms of both thematic choice and treatments.

In the introduction, Godefroid quotes the theme from \textit{Procession de nonnes} in Act III (Example 5.6). In the opera, the theme features orchestration with horns, trombones, cello, and bass, unfolding an extremely demonic scene. It depicts deceased nuns rising from tombs after hearing Bertram’s evocation: ‘Nonnes, qui reposez sous cette froide pierre, M’entendez-vous? Pour une heure quittez votre lit funéraire. Relevez-vous’ [‘Nuns who repose beneath these cold stones. Do you hear me? For an hour quit your sepulchral beds. Arise’].\textsuperscript{77} Rising under this evocation, the dead nuns are called to seduce Robert: ‘Voici venir vers vous un chevalier que j’aime. Il doit cueillir ce rameau vert; Mais si sa main hésite et trompe mon attente. Par vos charmes qu’il soit séduit; Forcez-le d’accomplir sa promesse imprudente. En lui cachant l’abîme où ma main le conduit’ [‘A knight whom I love is approaching this place. He must pluck this green branch; but should his heart waver and deceive my intent. You must seduce him with your charms; Force him to keep his imprudent promise by concealing from him the trap my hands have laid’].\textsuperscript{78}

\textsuperscript{73} In 1832, Godefroid learned the harp with François-Joseph Naderman and won second prix in 1835 at the Paris Conservatoire. By 1839, he was famous as a harp virtuoso due to his successful concerts in Belgium and at the Salle Erard in Paris. He also wrote an opera, \textit{La harpe d’or}, in 1858, which involved a harp fantaisie. See Alice Lawson Aber-Count, ‘Félix Godefroid’, Grove Music Online, accessed December 5, 2018. http://www.oxfordmusiconline.com/.
\textsuperscript{74} \textit{Ibid}.
\textsuperscript{75} The collection includes 12 opera fantaisies based on operas such as Daniel Auber’s \textit{Le domino noir}, Adolphe Adam’s \textit{Giralda}, Aimé Maillart’s \textit{Les dragons de Villars}, Meyerbeer’s \textit{L’étoile du nord}, Friedrich von Flotow’s \textit{Martha}, Meyerbeer’s \textit{Le pardon de Ploërmel}, and Daniel Auber’s \textit{Haydée}.
\textsuperscript{76} Suttoni, \textit{Piano and Opera}, 342-243.
\textsuperscript{77} The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation, 316-317.
\textsuperscript{78} \textit{Ibid}., 318-319.
Example 5.6: Meyerbeer, Robert le diable, Act III, *Procession de nonnes*.

Godefroid employs this demonic theme at the very beginning of his opera *fantaisie*, perhaps to develop the dramatic consideration, as in doing so, he sets a specific demonic context for the whole work. The theme reflects Bertram’s demonic influence on Robert in the following quotations of Ballade, and the seductive dancing scene of the *Air de ballet No.2*. By creating a satanic atmosphere from the beginning, Godefroid’s strategy reflects the essential elements of narrative defined by Ryan and Herman, particularly Ryan’s ‘spatial dimension’ and Herman’s ‘situatedness’, both of which stress the necessity of producing a specific context or background in which a narrative can happen.79

Table 5.2: Themes of *L’Opera au piano collection No.1 Robert le diable*

<table>
<thead>
<tr>
<th>Themes</th>
<th>Act</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Procession de nonnes</em></td>
<td>III</td>
</tr>
<tr>
<td><em>Va, dit-elle, va mon enfant</em></td>
<td>I</td>
</tr>
<tr>
<td><em>Ballade: Jadis régnait en Normandie</em></td>
<td>I</td>
</tr>
<tr>
<td><em>Air de ballet. No.2</em></td>
<td>III</td>
</tr>
<tr>
<td><em>Mon fils, ma tendresse assidue</em></td>
<td>V</td>
</tr>
</tbody>
</table>

Nevertheless, the lack of spectacle, orchestration, and dancing nuns in the opera

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fantaisie pose a great challenge to any representation of the original dramaturgy. Godefroid attempts to make up for the loss of scenery and characters in terms of thematic treatments. He initially states the themes in a straightforward manner by utilising pianissimo and una corda styles, suggesting the ghastly atmosphere of the ruined cloister (Example 5.7). In restating the theme given as the nuns gradually rise from their tombs, Godefroid alters the original texture and accompanies the theme with arpeggios in sextuplets, maintaining the peace of the pianissimo and una corda styles (Example 5.8). In the third representation of the theme, which occurs in the original opera when the dead nuns have come back to life, Godefroid retains the arpeggio accompaniment in sextuplets but represents the theme in crescendo, contrasting it with the original quiet context of pianissimo (Example 5.9). Though the demonic vision of the rising nuns cannot be completely rebuilt in an opera fantaisie, Godefroid potentially attempts to indicate the gradual rise of the awaking nuns through changes in dynamic context and figuration.

Example 5.7: Félix Godefroid, L’Opera au piano collection No.1, bars 1-4.

Example 5.8: Félix Godefroid, L’Opera au piano collection No.1, bars 16-17.
Example 5.9: Félix Godefroid, L’Opera au piano collection No. 1, bars 20-21.

In the next section, Godefroid selects the theme from *Va, dit-elle, va mon enfant* in Act I (Example 5.10). This aria, sung by Alice, offers a contrast to the deceased and demonic nuns, featuring as it does the theme of salvation. Unlike the faithless and profligate dead nuns depicted by Godefroid in the introduction, Alice is represented as a noble and committed heroine, who brings Robert his mother’s dying request for God’s redemption: ‘Dis-lui qu’un pouvoir ténébreux. Veut le pousser au précipice. Sois son bon ange, pauvre Alice, il doit choisir entre vous deux. Puisse-t-il fléchir la colère. Du Dieu qui m’appelle aujourd’hui, Et dans les cieux suivre sa mère, Sa mère qui prier pour lui’ ['Tell him that a dark power wants to drag him into the abyss; Be his guardian angel, dear Alice. He must choose between the both of you. May he soften the wrath of God who summons me today and follow his mother to heaven. His mother will be praying for him’]. In quoting the theme sung by Alice, Godefroid highlights the conflict between good and evil based on the thematic choices for the different female characters.

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80 *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 237-239.
In terms of the thematic treatment of the aria, Godefroid states the first and third phrases faithfully, without change to the original tonality or time signature (Example 5.11). However, he paraphrases and ornaments the melodic line of the second phrase, Robert’s mother’s dying request: ‘Qu’il eut la dernière pensée. D’un coeur qui s’éteint en l’aimant’ [‘That he was the last thought of a dying heart which loves him’] (Example 5.12). As in his treatments of Procession de nonnes in the introduction, Godefroid employs arpeggios in sextuplets to embellish the second phrase of the aria (Example 5.13). However, it is worth noting that he retains the interval of the rising fourth in this theme, which indicates Alice’s redemptive qualities and her benevolent presence (Example 5.13). In doing this, Godefroid possibly emphasises the theme of salvation.

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Example 5.10: Va, dit-elle, va mon enfant in Robert le diable, Act I, bars 11-15.

Example 5.11: Félix Godefroid, L’Opera au piano collection No.1, bars 30-32.

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81 The text of the first phrase is ‘Va, dit-elle, va, mon enfant. Dire au fils qui m’a délaissée’ [‘Go, go, she said, go, my child. Tell my son who has forsaken me’]; the text of the third phrase is ‘Adoucis sa douleur amère. Il ne reste pas sans appui’ [‘Comfort his bitter grief. He is not without protection’]. See The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation, 236-237.

82 For a discussion of the rising fourth motif, see Chapter 2, Meyerbeer’s musical language.
Example 5.12: Va, dit-elle, va mon enfant in Robert le diable, second phrase, Act I.

Example 5.13: Félix Godefroid, L’Opera au piano collection No.1, bars 41-43.

The final phrase is the most changed; this illustrates Robert’s mother’s prayer: ‘Dans les cieux comme sur la terre. Sa mère va prier pour lui’ ['For in heaven as on earth, his mother will be praying for him'] (Example 5.14). Godefroid here does not utilise any creative figurations, rather rendering the melodic line with broken chords and scales (Example 5.15), and stressing the possibility of redemption for Robert at the end of the aria based on the text: ‘Et dans les cieux suivre sa mère, Sa mère qui priera pour lui’ ['And follow his mother to heaven. His mother will be praying for him'] (Example 5.16). Unlike the quiet piano context of the original aria, Godefroid here employs accents, largamente, and fortissimo to highlight the phrase ‘Sa mère qui priera pour lui’ ['His mother will be praying for him'] (Example 5.17). In doing this, Godefroid further clarifies his intention to stress the theme of salvation, quoting and varying Alice’s aria.

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83 The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation, 236-237.
84 Ibid.
85 Ibid.
Example 5.14: Va, dit-elle, va mon enfant in *Robert le diable*, final phrase, Act I.

After presenting the conflict between good and evil in the first two sections, Godefroid then sheds light on the character of Robert, who stands between Bertram’s temptation and Alice’s representation of salvation. Thematically, he quotes the first verse from the Ballade, revealing Bertram’s paternity and his demonic influence on Robert (Example 5.18). Musically, this theme is presented straightforwardly, without any alterations in melodic outline and tonality, supporting the original image of a demonic character (Example 5.19). In the ensuing thematic treatments, Godefroid further stresses the demonic impact on Robert through the combination of two themes, the first verse from the Ballade and the seductive dance of the nuns from Air de ballet. No.2 (Example 5.20). This thematic combination, as discussed in the previous chapter, illustrates Godefroid’s creativity in terms of both musical language and dramaturgy. With respect to the whole work, the insertion of the ballet theme not only echoes the evocation of the nuns in the introduction but also further stresses

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86 For text and examination of the Ballade, see Chapter 2, Meyerbeer’s musical languages. 87 For examination and discussion of the thematic combination, see Chapter 4, Overlap of images.
Bertram’s demonic temptation and Robert’s vulnerability.

Example 5.18: The first strophe of *Jadis régnait en Normandie, Robert le diable*, Act I.

Example 5.19: Félix Godefroid, *L’Opera au piano collection No.1*, bars 75-80.

Example 5.20: Félix Godefroid, *L’Opera au piano collection No.1*, bars 81-87.

In the final section, rather than focusing on a single theme embodying either demotic temptation or heavenly redemption, Godefroid presents the conflict between good and evil by means of a quotation from *Mon fils, ma tendresse assidue* from Act V (Example 5.21). This trio centers on the three protagonists, highlighting Robert’s
struggle between Bertram’s temptation and Alice’s offer of salvation. Godefroid faithfully presents the first phrase, featuring Alice’s rendition of his mother’s testament to Robert: ‘Mon fils, ma tendresse assidue. Veille sur toi du haut des cieux’ [‘Oh, my son, my unceasing love watches over you from heaven above’] (Example 5.22). The next phrase features a warning: ‘Fuis les conseils audacieux. Du séducteur qui m’a perdue’ [‘Heed not the wicked advice of the seducer who has ruined me’] (Example 5.23). Unlike the faithful statements of the first phrase, Godefroid employs ornamental variation for this admonition, using rising and descending arpeggios to elaborate on the thematic material (Example 5.24).

Example 5.21: Mon fils, ma tendresse assidue, Robert le diable, Act V.


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88 The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation, 370-371.
89 Ibid.
Chapter 5

Example 5.23: Mon fils, ma tendresse assidue, Robert le diable, Act V.

Example 5.24: Félix Godefroid, L’Opera au piano collection No.1, bars 135-137.

After a self-composed transition featuring alternating octaves in triplets, Godefroid finally presents Robert, Alice, and Bertram in chorus, including Alice’s reprise of the mother’s testament: ‘Mon fils, ma tendresse assidue. Veille sur toi du haut des cieux’ ['Oh, my son, my unceasing love watches over you from heaven above’]; Robert’s struggle: ‘Ah! Quel tourment! Faut-il que je périsse. D’Épouvante et d’horreur’ ['Ah! What torment! Must I then perish in fear and horror’]; and Bertram’s demonic plea: ‘Mon fils! Jette sur moi la vue! Mes tourments, Entends mes voeux’ ['My son! Look at me! What agony! Hear my pleas’].\(^{90}\) Musically, Godefroid ornaments the

\(^{90}\) Ibid., 373-374.
melodic lines with chromatic scales in *fortissimo* (Example 5.25 and 5.26). This quotation of the trio at the end of the opera *fantaisie* both summarises and stresses the clash between demonic temptation and heavenly redemption, echoing the main theme of the work.


Overall, in Godefroid’s opera *fantaisie* based on Robert le diable, he demonstrates the conflict between demonic temptation and heavenly salvation by quoting themes that feature the dancing characters of the nuns, narrators such as Raimbaut and Robert, who stands between good and evil, and singing characters such as Alice, with
her message of salvation. These themes are not isolated excerpts, but rather carefully related to each other. For example, the quotation of *Procession de nonnes* in the introduction generates a vivid and unnerving image of the dead nuns awaking and rising from their tombs. Rather than allowing them to seduce Robert directly, however, the nuns’ temptation is interrupted by Godefroid through the insertion of Alice’s salvation aria, offering a message of heavenly redemption. Subsequently, Godefroid brings the work back to an extremely demonic scene with the combination of two themes that reveal Robert’s demonic identity and depict the seductive dance that swirls around him. Godefroid builds this up to a dramatic climax by quoting the contradictory *Mon fils, ma tendresse assidue*, stressing the collision of the elements of the tripartite relationship by means of a chorus. Through Godefroid’s thematic choices and treatments, a multi-dimensional drama is thus illustrated, featuring a floundering hero, a group of seductive nuns, a narrator, a committed heroine, and a demon in disguise.

5.5 An ironic reading of the cavaliers

Ludwig Schuncke (1810-1834) was a German composer and pianist. Although he died young at the age of 23, his reputation as a renowned virtuoso in the first half of the 19th century was unassailable. Born into a family of professional musicians, his talent was revealed at a young age, and in 1822, aged only eleven, Schuncke performed Johann Nepomuk Hummel’s piano concerto in A minor, Op.85, under the direction of Louis Spohr after which he successfully embarked on a concert tour in Germany. In 1827, Schuncke left home to study composition in Paris under the supervision of Friedrich Kalkbrenner, Anton Reicha, and Henri Herz. Schuncke stayed in Paris until 1830, and gained recognition while forging friendships with leading musicians such as Berlioz, Chopin, Kalkbrenner, and Thalberg. Schuncke is now best known for his friendship with Schumann, who regarded Schuncke as a significant contributor to the *Neue Zeitschrift für Musik*. Schumann also highly

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92 Alexander Stefaniak, *Schumann’s Virtuosity: Criticism, Composition, and Performance in Nineteenth Germany* (Indiana University Press, 2016), 146.

93 Ibid.

94 Ibid.


96 Ibid.

97 Alexander Stefaniak, *Schumann’s Virtuosity: Criticism, Composition, and Performance in Nineteenth Germany*
regarded Schuncke’s talent as a composer based on his *Grande Sonata* in G minor, op. 3, and he dedicated his *Toccata op.7* to Schuncke.  

Most of Schuncke’s works were composed for solo piano performance. However, unlike his famous *Grande Sonata* in G minor, his operatic arrangement based on *Robert le diable* has been barely touched by scholars. With its dedication to Meyerbeer, this work was published by Maurice Schlesinger in 1835, a year after Schuncke’s death. In the piece, Schuncke primarily focuses on the role of the cavaliers based on selecting and varying the themes from *Versez à tasse pleine* and *Sicilienne: O fortune à ton caprice*, the appearances of the cavaliers in Act I. In the opera, the cavaliers act as a dramatic ensemble, pursuing a hedonistic life of wine, wealth, and women; they also play an active role in pushing the dramaturgy forward. According to Letellier, the chorus of the knights should be regarded as ‘a corporate entity, a character in their own right, as they comment, react, and interact with the principals, and shape the course of the action in their drinking and gambling’. As a protagonist in Act I, the cavaliers as a group serve as the agent of Bertram’s demonic temptation in the opera, tempting the vulnerable hero Robert to gamble away all of his possessions.

In the introduction, Schuncke sheds light on Bertram’s demonic influence and emphasises the hedonistic role of the cavaliers. He selects two themes from Act I, the Evocation Motif from the *Overture* and *Versez à tasse pleine*. The former excerpt relates to Bertram’s evocation of the deceased nuns from the tombs and the latter features the hedonism of the knights, illustrated in the text: ‘Le vin, le jeu, les belles, Voilà nos seuls amours’ ['Wine, gambling and beauties are our only passions']. This thematic choice is related to Schuncke’s dramatic considerations: by using Bertram’s Evocation Motif first, Schuncke attempts to set a diabolical tone for the whole piece, in a manner similar to Godefroid’s employment of the *Procession de nonnes* at the beginning of his opera *fantaisie*. However, rather than precisely portraying Bertram’s evocation of the deceased nuns, as Meyerbeer does in the opera,

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98 Ibid.
99 For research on Schuncke’s piano music, see Ruskin King Cooper, ‘Schuncke (1810-1834) and His Piano Music’ (Ph.D. diss., University of North Carolina at Greensboro, 1995).
100 When examining Schuncke’s piano music, Cooper did not include this work.
102 Ibid., 44. This is particularly illustrated in *Sicilienne: O fortune à ton caprice*.
Schuncke places more emphasis on the demonic domination of Bertram in the Evocation Motif, hinting at Bertram’s control of the forthcoming cavaliers in *Versez à tasse pleine*.

Before proceeding to the chorus of the knights in *Versez à tasse pleine*, Schuncke quotes the fighting and drinking scene of the cavaliers through a quote from the introduction to *Versez à tasse pleine* (Example 5.27). Following a faithful statement of the sextuplet motif, Schuncke makes an intriguing alteration to the chord progression, changing the original augmented chords to minor ones (Example 5.28). He also slows down the tempo with a *poco ritenuto* and adds *dolcissimo*, making the original tense dramatic effect and the heroic images of the knights largely weakened (Example 5.28). After that, he skips the first verse of the chorus in *Versez à tasse pleine* and presents the second verse to emphasise the hedonism of the chivalrous class. The quotation of *Versez à tasse pleine* in the introduction also foreshadows the ensuing theme and variations based on *Sicilienne*, taken from the gambling scene between Robert and the cavaliers as he labours under the demonic temptation of Bertram.

![Example 5.27: Versez à tasse pleine, Robert le diable, Act I.](image)

104 The text of the first verse in *Versez à tasse pleine* is ‘Versez à tasse pleine, Versez ces vins fumeux, Et que l’ivresse amène / L’oubli des soins fâcheux’ ['Pour the cups full. Pour this fragrant wine. And let intoxication bring oblivion to vexing cares']; The text of the second verse is ‘Au seul plaisir fidèles, Consacrons-lui nos jours. Le vin, le jeu, les belles, Voilà nos seuls amours’ ['Faithful only to pleasure, we devote our days to it. Wine, gambling and beauties are our only passions']. See *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 216–217.

105 The excerpt from *Sicilienne* in the ensuing sections also echoes the dramatic content of *Versez à tasse pleine*. The corresponding text of *Sicilienne* is ‘Et viens diriger ma main. L’or est une chimère, Sachons nous en servir: Le vrai bien sur la terre. N’est-il pas le Plaisir’ ['Come to my hand. Gold is but an illusion. Let’s enjoy it while we may. Isn’t pleasure the only true good on earth’]. See *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 248–249.
After an introduction of 90 measures, Schuncke employs the theme and variations to reinterpret and vary the operatic highlights of *Sicilienne: O fortune à ton caprice* in Act I (Example 5.29 and 5.30). This excerpt follows the dramatic track developed by the introduction, highlighting the profligacy of the cavaliers, embodied in their drinking and gambling.\(^{106}\) In this theme, Schuncke does not demonstrate fidelity to Scribe’s original dramatic outline; instead, he reduces *Sicilienne* to a ternary form with a newly added *ritornello* based on the opening motif of *Sicilienne* (Example 5.31).\(^{107}\) He maintains the most tuneful themes, sung by Robert and the knights, in a faithful manner while skipping the dramatic sections between Robert and the knights, resulting in the abbreviation of the dramaturgy.

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\(^{106}\) *Ibid.*

\(^{107}\) In terms of the *ritornello*, Schuncke alters the original tempo from *Allegro* to *assai meno vivo* and *senza tempo* in the *ritornello*, changing the original triadic figuration in *staccato* into a contrasting figure, characterised by an expressive passage performed with *portato*. By doing this, he weakens the original lively and joyful character of the cavaliers (Example 5.22).

Example 5.30: Ludwig Schuncke, *grandes variations brillantes de Robert le diable*, bars 91-96.

Example 5.31: Ludwig Schuncke, *grandes variations brillantes de Robert le diable*, bars 131-140.
Schuncke then composes five variations, the first four of which are based on *Sicilienne*, and the last of which quotes Isabelle’s aria *En vain j’espère* from Act II. Of the five variations, the first, third, and fourth primarily feature different types of variations, such as melodic variation and rhythmic variation, rather than attaching any dramatic connotations to the changes.\(^{108}\) However, Schuncke attaches *avec beaucoup de coquetterie* (with lots of coquetry) to the beginning of the second variation, contrasting with the heroic and masculine image of the cavaliers. Moreover, Schuncke quotes the aria *En vain j’espère* for the fifth variation, representing Isabelle hopeless wait for Robert. The quotation of Isabelle’s aria in the fifth variation and the newly added term in the second variation could thus be considered as part of Schuncke’s dramatic design, which is thus examined in the following sections.

In the second variation, with a slower tempo of *Andantino con moto*, Schuncke attaches *avec beaucoup de coquetterie* (with lots of coquetry) at the beginning (Example 5.32). In doing this, Schuncke appears to subvert the original character images from heroic knights to flirtatious figures. Schuncke further enhances this coquettish image through his thematic treatment. With *sempre pianissimo* and a time signature of 6/8, the original triadic figure of the cavalier theme is replaced with a texture embodied by *legato* broken chords with offbeat *staccato* thirds above (Example 5.32 and 5.33). Along with the coquettish performance mark, Schuncke echoes the knights’ pursuit of beauties in the text of *Versez à tasse pleine*: ‘Le vin, le jeu, les belles, Voilà nos seuls amours’ [‘Wine, gambling and beauties are our only passions’].\(^{109}\) In this variation, rather than faithfully representing the original image of the knights, Schuncke provides an ironic interpretation of the hedonistic chivalrous class, implying a coquettish figure, presumably a flirtatious female character, who seems to flutter her eyes to attract suitors.

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\(^{108}\) The first variation features melodic variation, in which Schuncke elaborates the theme with arpeggios and chromatic scales. In the fourth variation, Schuncke utilises a rhythmic variation in the tempo of *Presto*, breaking the steady pulse of *Sicilienne* and employing accents on the offbeat.

\(^{109}\) *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation.*, 216-217.

Example 5.33: Meyerbeer, *Robert le diable*, *Sicilienne*, Act I

In the last variation, Schuncke sheds light on a real female image by quoting from *En vain j’espère* in Act II (Example 5.34). This aria, sung by Isabelle, depicts the hopeless wait for her lover Robert, as her waiting and love for Robert seem all in vain: ‘En vain j’espère. Un sort prospère. Douce chimère. Rêves d’amour. Avez fui sans retour’ [‘In vain do I hope for a happy future. Sweet illusion, dreams of love, have fled me forever’].\(^\text{110}\) Schuncke employs a different theme in the last variation based on his narrative considerations. The text of the aria, with phrases such as ‘Douce chimère’ [‘Sweet illusion’] echoes the words of the libretto of *Sicilienne*, illustrating that Isabelle’s patience and love for Robert are as much of an illusion as the latter scene’s gold.\(^\text{111}\) In spite of the obvious scenic differences, the text of ‘chimère’ [‘illusion’] in


\(^{111}\) The corresponding text of *Sicilienne* is ‘L’or est une chimère, Sachons nous en server’ [‘Gold is but an illusion. Let’s enjoy it while we may’]. See *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 202
Sicilienne serves as a dramatic cause for Isabelle's 'Douce chimère' ['Sweet illusion'], which gambling with the cavaliers makes Robert lose all his belongings, echoing his singing that 'L'or est une chimère' ['Gold is but an illusion'] in Sicilienne, and also making Isabelle's wait and love for him become 'Douce chimère' ['Sweet illusion'] in En vain j'espère.

In terms of thematic treatments, Schuncke transcribes Isabelle's theme straightforwardly, without ornamentation, presenting the original image of Isabelle (Example 5.35). Interestingly, before recapitulating Isabelle’s theme, Schuncke inserts a self-composed lyric passage based on F minor with the indication of con melanchonia (with melancholy), further emphasising or responding to the melancholic and hopeless circumstances laid out in En vain j’espère (Example 5.36).

Example 5.34: Meyerbeer, Robert le diable, En vain j’espère, Act II.

Example 5.35: Ludwig Schuncke, grandes variations brillantes de Robert le diable, bars 335-341.
Finally, Schuncke composes a lengthy and well-sectioned finale, calling back to the drinking and fighting scene in which the knights are introduced by quoting excerpts from *Versez a tasse pleine* and *Sicilienne* from Act I. Overall, in this piece, Schuncke sheds a different light on the character of the cavaliers, beginning with the use of the Evocation Motif to indicate the demonic control of Bertram, setting a satanic context for the whole piece. This strategy recalls Herman’s narrative dimension of ‘situatedness’ and Ryan’s narrative factor of ‘spatial dimension’, both of which demand a specific context for a narrative. More than simply creating a diabolical background, the use of the Evocation Motif allows Schuncke to illustrate the demonic dominance Bertram has over the cavaliers, who then serve as a demonic agent to tempt Robert in the original opera.

In this demonic context, Schuncke then focuses on the cavaliers by quoting and varying themes from *Versez a tasse pleine* and *Sicilienne*. However, rather than faithfully representing the image of the cavaliers as written in the opera, Schuncke challenges this heroic image by providing an ironic interpretation in the second variation, transforming their masculine character into a flirtatious image that both mirrors and satirises the hedonistic life illustrated in *Sicilienne*. He also comments on their gambling by quoting Isabelle’s aria *En vain j’espère* in the fourth variation, offering it as a narrative response to the profligate life of the knights and Robert’s loss of all his possessions in the gambling scene in *Sicilienne*. In this work, this use of such

112 David Herman, *Basic Elements of Narrative*, 189; Marie-Laure Ryan, ‘Toward a Definition of Narrative’, 29.
themes is not incidental; they are related to each other with a dramatic connection that reflects Ryan’s ‘formal and pragmatic dimension’, which posits that the succession of events in an explicit narrative should not be meaningless but rather should create meaning within the sequence.113

5.6 Demonic interpretation of Robert le diable

Liszt’s Réminiscences de Robert le diable was highly acclaimed after its publication in 1841, which was especially illustrated in a concert celebrating Beethoven’s monument in the same year. In that concert, Liszt and the violinist Lambert Massart were invited to perform Beethoven’s Kreutzer sonata.114 However, the performance was soon interrupted by a shout of ‘Robert le diable’ from the audience, referring to the opera fantaisie based on Robert le diable recently completed by Liszt. The call from the audience drowned out the sound of the violin, causing Liszt to suspend the performance and answer, ‘Je suis toujours l’humble serviteur du public, mais est-ce qu’on desire la fantaisie avant ou après la Sonate’ [‘I’m always the humble servant of the public, but do you want the fantasie before or after the sonata?’].115 The public continued to demand ‘Robert! Robert’!116 In a concert commemorating Beethoven’s work, this demand from the audience for an opera fantaisie rather than Beethoven’s own masterpiece, as well as their rejection of the esteemed violinist’s performance, reflected not only the influence of Meyerbeer’s Robert le diable, but also the success of Liszt’s operatic fantaisie based on it.

Liszt’s work particularly focuses on the demonic character of the piece. He first quotes the theme from La Valse Infernale in Act III, a celebration of Bertram’s demonic power (Example 5.37); Liszt then involves the characters of the deceased nuns and the knights by adding themes from Air de Ballet No.2 in Act III and Quand tous nos chevaliers in Act II, both of which represent the agents of Bertram’s demonic temptation of Robert in the opera (Example 5.38 and 5.39).117

115 Ibid.
116 Ibid.
117 Letellier, Meyerbeer’s Robert le diable: The Premier Opéra Romantique, 66.
Example 5.37: La Valse Infernale in Robert le diable, Act III.

Example 5.38: Air de ballet No.2, Séduction par le Jeu, Robert le diable, Act III.

Example 5.39: Quand tous nos chevaliers in Robert le diable, Act II.
Liszt’s thematic choices are not accidental. As Oskar Bie stated, ‘he binds together only those parts of an opera that have an inner relation to each other’.\textsuperscript{118} Indeed, in his thematic choices for the opera *fantaisie* based on *Robert le diable*, the three excerpts are all related to the demonic character Bertram. *La Valse Infernale* directly portrays Bertram’s demonic force, including the devils’ praises for him: ‘Noirs démons, fantômes, Oublions les cieux; Des sombres royaums Célébrons les jeux’ ['Black demons, ghosts, forget the heavens. Let’s celebrate the dark kingdoms'].\textsuperscript{119} As illustrated in the previous chapter, *Air de Ballet No.2* underlies and supports the seductive dance of the nuns, who are also related to Bertram in that it is he who evokes the dead nuns to tempt Robert.\textsuperscript{120} Similarly, the excerpt from *Quand tous nos chevaliers* in Act II is also closely associated with Bertram and his fiendish power, indicating as it does the success of demonic temptation.\textsuperscript{121}

Although his thematic choice already implies satanic connotations, Liszt further revels in the image of the devil by means of various thematic treatments. The next section thus seeks to examine how Liszt reinterprets the three themes to develop the dramatic connotations of his opera *fantaisie*. In the introduction, Liszt opens the work with a four-note motif drawn directly from the beginning of *La Valse Infernale* (Example 5.40). This simple motif, which Robert Laudon called the ‘Four Strokes of Hell’, signifies Bertram’s gathering of the devils.\textsuperscript{122} Liszt stresses the four-note motif with accents and *marcato* to highlight further the demonic nature of the scene (Example 5.41). Interestingly, rather than continuing to transcribe the infernal chorus, however, Liszt then quotes the motif from the coda of *La Valse Infernale*, where Bertram calls Robert ‘mon fils’ ['my son'] (Example 5.42). Musically, Liszt ornaments the bass line with chromatic scale fragments (Example 5.41). By quoting the very beginning and ending motifs from *La Valse Infernale*, Liszt does not aim to undermine the original narrative, but rather to set a satanic context by emphasising the strokes of Hell and Bertram’s hopes to gain Robert’s soul.

\textsuperscript{119} *The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation*, 292-293.
\textsuperscript{120} For more details on *Air de Ballet No.2*, see Chapter 4, Different responses to the Ballet of the Nuns.
\textsuperscript{121} Letellier particularly illustrates the demonic connotation in this theme. See Letellier, *Meyerbeer’s Robert le diable: The Premier Opéra Romantique*, 75-76.
\textsuperscript{122} Robert T. Laudon, *Sources of the Wagnerian synthesis: A study of the Franco-German tradition in 19th-century opera* (Katzbichler, 1979), 63.
In utilising *La Valse Infernale*, Liszt represents the infernal chorus faithfully without altering the original tonality of its B minor and B major setting, which together symbolise the demonic character of Bertram in the opera (Example 5.43). Liszt particularly sheds light on the image of Bertram by emphasising the theme sung

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by him: ‘De ma gloire éclipsée. De ma splendeur passée. Toi seul me consolais. C’est par toi que j’aimais’ ['You alone consoled me for my eclipsed glory, for my faded splendor. It’s through you that I’ve loved'] (Example 5.44). Musically, Liszt first presents the original ensemble scene in a faithful manner, with a representation of Bertram’s vocal part and the rhythmic pattern of the demonic response sung by the chorus (Example 5.45).

Example 5.43: Liszt, Réminiscences de Robert le diable, bars 42-48.

Example 5.44: Bertram’s theme in La Valse Infernale, Robert le diable, Act III.

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124 The Complete Libretti of Giacomo Meyerbeer in the Original and in Translation, 292-293.
After this, however, in the variation, Liszt amends Bertram's theme by changing the accompaniment to broken chords then elaborating the melodic line with double thirds in chromatic scales (Example 5.46). Rather than continuing to transcribe the coda of *La Valse Infernale*, Liszt also brings the music to a dramatic climax by repeating and varying the demonic chorus (Example 5.47). As Liszt marks *martellato con bravura* at this part, the demonic praise is demonstrated increasingly intensely (Example 5.47). Throughout this treatment of the infernal waltz, Liszt creates a magnificent scene that stresses the demonic context by expanding the original infernal waltz with variations of Bertram's theme and the infernal chorus.

Example 5.46: Liszt, Réminiscences de Robert le diable, bars 167-171.
Liszt further emphasises the demonic imagery and Bertram’s control of the situation by combining relevant themes in the subsequent sections. After the statement of La Valse Infernale, Liszt combines two relevant themes from Air de Ballet No.2 and La Valse Infernale in a combination that demonstrates Liszt’s virtuoso creativity. Generating a combination of the seductive ballet and La Valse Infernale, Liszt overlaps related themes from different scenes in a single section, enhancing the satanic context. Working with more than one thematic combination, Liszt also combines thematic materials from Quand tous nos chevaliers in Act II with Bertram’s theme from La Valse Infernale (Example 5.48 and 5.49). Although the theme from Quand tous nos chevaliers is associated with the cavaliers, it also represents Bertram’s temporary success in tempting Robert, to gamble away all of his belongings and thus to miss the knights’ tournament.

Example 5.48: Quand tous nos chevaliers in Robert le diable, Act II.

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125 For a discussion and examination of the thematic combinations, see Chapter 4, Overlap of images.
126 Letellier, Meyerbeer’s Robert le diable: The Premier Opéra Romantique, 75-76.
Dramatically, this theme, as with the seductive ballet, reflects Bertram’s demonic control. To emphasise the demonic connotations, Liszt transposes the tonality to B major, making it both consistent with the previous themes and, more importantly, infused with demonic character. Bertram’s demonic power culminates in the knights’ chorus as they praise the success of the darkness. In terms of thematic treatments, it is interesting that Liszt does not change the time signature to reconcile these two different thematic materials, however, instead retaining the original time signature, using marcatissimo il due temi to display the equal significance of these two themes (Example 5.50).

Example 5.50: Liszt, Réminiscences de Robert le diable, bars 532-535.

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127 Hamilton, The Opera Fantaisies and Transcriptions of Franz Liszt, 122.
This combination of relevant thematic materials also impressed Paul Smith, who wrote in 1841:

In the fantasia on themes from *Robert le diable* he solves a nearly insoluble problem: he fits together the theme sung by Bertram...with that of the dance of the Abbess of the hellish nuns; he then again intertwines the Second Act theme, and the workmanship is so ingenious, so adroit that it seems easy, and that one would swear that these three themes were made to sound together in this intimate, fraternal union.128

Unlike Godefroid’s thematic combination of the Ballade and *Air de Ballet No.2*, Liszt develops dramatic integrity by combining the three chosen themes in a single work. In his *fantaisie* based on *Robert le diable*, Liszt recounts a demonic legend with a focus on three relevant characters: Bertram, the seductive nuns, and the knights. This means that the original protagonist, Robert, who struggles between good and evil, is completely removed from the *fantaisie*, and the piece is thus a demonic carnival rather than a collision between opposing forces. Musically, although every significant motif is based on Meyerbeer’s *Robert le diable*, Liszt reorganises and sequences his thematic materials ingeniously and strengthens the piece’s dramatic integrity by combining relevant themes. Liszt’s pianistic languages and virtuosic passages are not simply a display, as they act as a driving force for the dramatic development. In terms of the interrogation at the beginning of this chapter, although Liszt’s work is by nature without spectacle, singers, and orchestration, he nevertheless narrates a multi-dimensional story through the single medium of the piano.

Chapter 6: Conclusion

This thesis sheds light on various piano responses to Meyerbeer’s *Robert le diable* from the 1830s to 1880s, covering both the development and the decline of this repertoire. Unlike previous research which focused primarily on Liszt’s opera-based works, especially his Réminiscences de Don Juan, this thesis aims to fill in the gap of the existing research by examining opera-based works not only composed by the renowned virtuosi like Liszt and Thalberg, but also currently lesser-known composers, such as Ferdinand Dulcken, Émile Tavan, Joseph Ascher, Ludwig Schuncke, Sydney Smith, and Félix Godefroid. Furthermore, by exploring, analysing, and comparing the diverse arrangements based on *Robert le diable*, the composers’ different re-conceiving and interpretations of the same opera, such as translative, creative as well as narrative characteristics, are examined and unfolded in this thesis.

In order to have a broad overview of this repertoire, methodologically, the research started from assembling relevant arrangements from two sources: the Bibliothèque nationale de France and the international online database IMSLP. For all of the arrangements based on *Robert le diable*, 138 works have been found, which were transcribed for various instruments, including solo instruments, such as piano, violin, clarinet, and flute, as well as ensembles, like military bands and orchestras. With the development and dissemination of piano in the first half of the 19th century, piano arrangements accounted for the largest proportion for the whole body of work, including a total of 56 piano solo works based on *Robert le diable* by 47 composers. In addition to the renowned virtuosi such as Liszt, Thalberg, Czerny, Kalkbrenner, and Döhler, the rest are all currently lesser-known composers, such as Ferdinand Beyer, Félix Fourdrain, Sydney Smith, and George Bull, to name a few. However, these works were largely ignored by scholars, even the arrangements composed by distinguished composers such as Thalberg, Kalkbrenner, and Döhler, had received scarce scholarly attention, except for the opera fantaisies based on *Robert le diable* composed by Liszt and Czerny.¹

These arrangements serve as the composers’ different responses to Meyerbeer’s operatic themes and the original dramatic structure. Depending on the degrees to which the composers altered the chosen excerpts and their compositional characteristics, the piano works based on Robert le diable were divided into three categories in this thesis: faithful transcriptions, elaborate opera fantaisies and dramatic interpretations of the original opera. These three categories of the arrangements led to the requirement for a critical approach to analyse this repertoire. Beyond the traditional two-fold analysis to scrutinise this repertoire by examining a composer’s choice of themes and compositional techniques, as Suttoni and Hamilton had already done, the analytical approach of this thesis shed light on the different categories of arrangements by also considering translation theories, conventional techniques of opera fantaisies in the 19th century, and narrativity in music.2

More specifically, with respect to the faithful transcriptions, this category was particularly compared with relevant translation theories given by Cicero, Dryden, Schleiermacher, and Humboldt, all of which discussed the strategies to deal with the distinctions between the source text and the target text in the process of translation. Despite the differences between translation and transcription, particularly the transferring mediums and purposes, the reconciliation between different texts in translation still contributed to comprehend the fidelity and appropriateness in the procedure of transcription. Concerning the category of elaborate opera fantaisies, they were reconsidered in the early 19th-century compositional context of keyboard fantaisie, particularly Czerny’s treatise on composing this repertoire, and Suttoni’s summary of the compositional techniques widely employed in opera fantaisies in the first half of the 19th century. In doing so, I attempted to investigate whether and how composers of this category were innovative in transcribing the themes written by another composer. Works connoting dramatic significance were examined with narrative elements in the literary domain and research on narrativity in music. This was aimed to investigate whether and to what extent these works are able to sustain narrative connotations.

Rather than exploring the piano arrangements based on the much-favoured operas such as Mozart’s Don Giovanni and Bellini’s Norma, as Everist and Levin had

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2 Suttoni, Piano and Opera, 3-11; Hamilton, The Opera Fantaisies and Transcriptions of Franz Liszt, 120-121.
done, this thesis primarily shed light on the keyboard works based on Meyerbeer’s *Robert le diable.* The motive to select this opera as the subject was not merely due to the lack of scholarly investigation of the arrangements based on it, but also, more significantly, the current enthusiasm for Meyerbeer and this opera in stark contrast to the esteem they held in the 19th century. *Robert le diable,* as Meyerbeer’s first *grand opéra,* was also the most notable operatic success in the early 19th century, and made Meyerbeer an international celebrity before his death in 1864. Nevertheless, the lack of awareness of this opera and Meyerbeer in the following century underestimated their significance in 19th-century opera history. Thus, against a background of harsh criticisms, diverse opinions, and neglect of Meyerbeer and his *Robert le diable,* the second chapter particularly concentrated on Meyerbeer’s early encounter with French drama and his *Robert le diable* in terms of its origin, dramatic, musical and scenic texts.

The repertoire of piano arrangements serves as an effective starting point not merely to revive the interest in Meyerbeer and his *Robert le diable,* but also to rethink the creative pulse of Meyerbeer’s musical languages and the dramatic significance of the opera. In addition, by freely selecting, reordering, and elaborating the operatic themes, the composers of these arrangements bring out diverse interpretations of the source opera. Of the piano arrangements based on *Robert le diable,* 16 works are faithful representations of either a single excerpt or several themes from the original opera. These transcriptions mostly feature highlights from the opera and are less demanding in light of performance. Unlike the faithful transcriptions, another 23 works based on *Robert le diable* are elaborate opera *fantaisies.* They are primarily characterised by virtuosic display and liberal paraphrase of the chosen themes. Different from the faithful transcriptions and the elaborate opera *fantaisies,* another ten opera *fantaisies* are primarily embodied with narrative connotations of the original opera, centering either on the original collision between demonic temptation and heavenly salvation, or a specific type of character, such as devils and cavaliers.

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4 In addition to solely analysing and examining this repertoire, I have also given nine lecture recitals to perform this repertoire in public, including Turner Sims Concert Hall, St. Michael’s Church in Southampton, and Romsey Abbey. Particularly for the concerts held in St. Michael’s Church and Romsey Abbey, the audience showed great interest in this repertoire as well as the lesser-known composers, especially Sydney Smith and Félix Godefroid. It is unexpected that some audience also questioned me about the opera after the concerts, which they never knew before and hoped to watch it afterwards. See Appendix 5 for the recital programme.
The third chapter concentrated on the 16 transcriptions of Robert le diable, all of which were composed by currently lesser-known composers, such as Félix Fourdrain, George Bull, Ferdinand Beyer, and Émile Tavan. These compositions featured either note-for-note reductions or relatively free transcriptions of the excerpts chosen from Robert le diable, including the alterations at structure, tempo, texture and tonality, as well as the reframing additions, such as introduction, transition, and coda. As case studies, the works composed by Henri Cramer, Ferdinand Dulcken, and W. Cramer were especially analysed and compared, since they all transcribed Isabelle’s cavatina in Act IV and brought out different perceptions of the original character. Their strategies ranged from a partial reduction of the cavatina to a relatively elaborate treatment with ornamental variation, which were similar to the translation theories given by John Dryden. The other case studies were related to the transcriptions embodied with several themes, such as the works composed by George Bull and Émile Tavan. Though the transcriptions of this category featured reordering of themes, alterations of basic musical elements, such as tempo, tonality and texture, they still reflected the source text partly, echoing Venuti’s viewpoint that the connotations inherent in the source text were not static, which a literal translation might be fruitless in translation.

The fourth chapter scrutinised the transcribers’ creative interpretations of Meyerbeer’s Robert le diable. In this category, 23 works were characterised by embellished treatments and paraphrases of the themes from Robert le diable. Nevertheless, by quoting the themes written by another composer, utilising similar strategies like ornamental variation, and repeatedly employing the figurations such as rapid scales and arpeggios, the creativity inherent in these works was reconsidered, especially against a background of the conventions of keyboard fantaisie in the first half of 19th century, and the criticisms surrounding the creativity of this repertoire. As case studies, Thalberg’s opera fantaisie was explored for his creative interpretations of the singing tones on the piano. It was demonstrated how Thalberg makes the piano ‘sing’ differently in transcribing each of the chosen themes. Another case study was associated with the different pianistic responses to the visual-oriented Air de Ballet No.2. By analysing and comparing the opera fantaisies composed by Ascher, Godefroid and Liszt, it was demonstrated that how the visual-dominated ballet is reconstructed in Ascher’s work, and how relevant themes
are integrated as well as overlapped in the opera *fantaisies* composed by Liszt and Godefroid.

The fifth chapter shed light on the ten opera *fantaisies* possibly embodied with dramatic interpretations of *Robert le diable*. It especially reconsidered how these opera *fantaisies*, in a context of freely re-ordering the chosen themes and incomplete representations of the source with a lack of spectacle, orchestration, singing characters, and libretto, can be justified to sustain narrative implications. Before delving into the narrativity in this repertoire, the relevant but confusing terms such as narrative, narration, and narrativity were first examined, in order to provide a terminological basis for the following discussions of narrativity in music. Afterwards, by re-evaluating the diverse arguments of musical narrativity, along with the existence of the ‘narrative personas’ put forward by Klein and Seaton, the narrativity of opera *fantaisie* was investigated based on the first two levels of Nattiez’s tripartite framework by examining a composer’s intention and the musical text *per se*.

As case studies, the different narrative potentials of opera *fantaisies* with three works were examined. First, Godefroid’s opera *fantaisie* was examined for his representations of the conflict between good and evil by combing the singing, dancing and singing characters. The second case study concerned Schuncke’s ironic interpretations of the original heroic cavalier, which he transformed into a flirtatious image in the second variation, and quoted Isabelle’s hopeless singing at the fifth variation, making it as a narrative comment of the preceding gambling scene between Robert and the cavaliers. The final case study was related to Liszt’s representation of demonic characters, which he centered on the devil Bertram, and overlapped his demonic singing with another two relevant excerpts, featuring two demonic agents of dead nuns and the cavaliers.

After examining the arrangements in each category, it is also worth noting that different groups of opera-based works can overlap with each other particularly in terms of compositional techniques. For instance, regarding the faithful transcriptions, the techniques widely employed in opera *fantaisies*, such as ornamental variation, also appeared in the works composed by W. Cramer and Ferdinand Dulcken. With respect to the category of elaborate opera *fantaisies*, it is also undeniable that almost
each of the opera fantaisies involved faithful representations of the operatic themes. The original themes usually serve as a basis for variation and development. This is illustrated in the works composed by Thalberg. He tended to rework the selected themes in a similar way, first by presenting each of the chosen excerpts in a faithful manner and then elaborating them with a variety of pianistic figurations, such as running scales, arpeggios, octaves, double thirds and triplets.

In addition, the 'narrative' fantaisie and creative fantaisie can also overlap. This is demonstrated in the opera fantaisies composed by Godefroid and Liszt. They both combined the themes from Air de Ballet No. 2 with other related themes, such as Godefroid's quotation of the Ballade tune and Liszt's employment of Bertram's theme from La Valse Infernale. With the combination of the related themes, they act more as a creator to produce a new effect in both musical and scenic aspects. Nevertheless, the thematic synthesis that both Godefroid and Liszt utilised also largely enhances the demonic character they aim to demonstrate in their fantaisies. In this sense, the works composed by Godefroid and Liszt can also be understood as narrative interpretations of the demonic character in a pianistic setting.

Admittedly, all of the arrangements based on Robert le diable only presented a limited scope of this genre in the broad context of the 19th-century opera fantaisie. Nevertheless, the piano responses to Robert le diable manifested the development and declining periods of opera-based works from the 1830s to 1880s, featuring the mature works composed by Liszt, Thalberg, and Döhler in the 1830s and 1840s, to the less significant opera fantaisies composed by currently unknown composers from the 1860s to the 1880s. This period witnessed a sharp decline of the publication of this repertoire, featuring a single work composed in each decade by Joseph Rummel, Félix Godefroid, and Felipe Pedrell separately. The three categories of arrangements also manifested the potential roles of opera-based works in the 19th-century musical life. The transcriptions, particularly those composed by Édouard Wolff and Henry Maylath, were primarily targeted at a domestic atmosphere for pedagogical purpose; while the opera fantaisies composed by virtuosi such as Liszt, Thalberg, Smith, and Schuncke were mainly aimed for a display of virtuosity and professional pianism in either public concert halls or salons.

5 Édouard Wolff, La Jeune Pianiste par Édouard Wolff 1er volume. No.1 Robert le diable. Henry Maylath, Young Pianist’s First Quarter, 14 operatic Gems, No.3 Meyerbeer: Robert le diable.
Based on this study, further research should not be confined to the works solely based on Meyerbeer’s *Robert le diable*. The scope of the research can be broadened to piano arrangements based on different *grand opéras* in the 19th century, in order to interrogate further how these piano arrangements weave the theatrical culture into the 19th-century Parisian musical life and reframe the receptions of the operas. The arrangements based on the following *grand opéras* could be assembled and examined in the future: Daniel Auber’s *La muette de Portici* (1828), Gioachino Rossini’s *Guillaume Tell* (1829), Auber’s *Gustave III* (1833), Meyerbeer’s *Les Huguenots* (1836), Fromental Halévy’s *Charles VI* (1843), Meyerbeer’s *Le prophète* (1849), Auber’s *L’enfant prodigue* (1850), Giuseppe Verdi’s *Les vêpres siciliennes* (1855), Meyerbeer’s *L’Africaine* (1865) and Verdi’s *Don Carlos* (1867). Covering the most significant *grand opéras* in the 19th century, more composers and piano arrangements can be assessed, largely bridging the gap of the research in 19th-century piano literature and Parisian musical culture.

In addition to examining piano arrangements based on different operas, it is also fruitful to collect opera-based works from other sources, such as the British Library. Concerning the arrangements based on *Robert le diable*, 110 works can be found in the British Library, even more than the number of works found in BnF and IMSLP. Among it, 79 arrangements are solely located in the British Library. Keyboard arrangements still make up the largest proportion of these works, including 68 pieces transcribed for solo piano performance and seven works arranged for piano duet. The composers range from distinguished virtuosi such as Liszt, Czerny and Thalberg, to currently lesser-known composers like August Neithardt (1793-1861), Adolph Marschan (1807-1878) and Charles Chaulieu (1788-1849).

However, it is notable that two female composers were discovered in the British Library arrangements: the English pianist and composer Emma Maria Macfarren (1824-1895), and the German pianist and composer Anna Caroline Oury (1808-1880), who made her début in London in 1831, and later married the British violinist Antonio James Oury. Both of their arrangements based on *Robert le diable* were composed for solo piano performance and published by British publishing houses in

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the 1850s. This Liszt arrangement, solely located in the British Library, is a piano duet. Johann Strauss, intriguingly, rewrote Meyerbeer’s operatic themes into a march for solo piano performance, as well as an orchestral piece based on Robert le diable, in the style of a country-dance. These works all provide valuable and interesting reconsiderations of the opera in future research.

In addition to the piano solo arrangements, piano duets based on the grand opéras can also be examined next, by scrutinising and interpreting the roles and significance of this repertoire in the 19th-century domestic life in Paris. Moreover, due to the lack of recordings of the piano arrangements, I could also record some arrangements based on my own performance. In the case of the works based on Robert le diable, only Liszt’s Réminiscences de Robert le diable and Thalberg’s Fantaisie sur Robert le diable de Meyerbeer have been recorded, making this area a vacancy to be filled and further explored.

Looking back at Plantinga’s descriptions of opera-based arrangements in the 19th-century musical life, and the criticisms of this repertoire such as ‘vulgar, bastard, and obsolete’ genre illustrated at the beginning of this thesis, the works based on Robert le diable, particularly the opera fantaisies composed by Ascher, Godefroid, Thalberg and Liszt, are of great value in reinterpreting the original dramaturgy and displaying the creativity of a composer, rather than valueless and second-hand words with a simplified texture. By analysing and examining the arrangements based on the same opera of Robert le diable, the translative, creative and narrative characteristics of this repertoire are all unfolded in this thesis. Instead of a ‘handiwork’ depicted by

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8 The full title of this arrangement is Fantaisie (Réminiscences) sur des thèmes de l’opéra Robert le diable de Meyerbeer (i.e. Valse Infernale) for piano duet. S.630.
9 There are two arrangements in the British Library composed by Johann Strauss. The first work was composed for solo piano performance, entitled Marsch nach beliebten Motiven der Oper: Robert le diable. The second piece is Zwei Contratänze für Orchester, which was transcribed by Strauss into an orchestral work.
10 Christensen particularly examined how the four-hand piano transcriptions reframed the historical reception of concert repertoire in a domestic atmosphere. However, he concentrated solely on the symphonies composed by Haydn and Beethoven, which left four-hand piano transcriptions to be further explored. See Thomas Christensen, ‘Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception’, Journal of the American Musicological Society, vol. 52, no. 2 (1999), 255-298.
11 The pianist Sergio Gallo recorded Liszt’s Réminiscences de Robert le diable in his recording ‘Liszt Complete Piano Music, vol. 40’, which was issued by Naxos in 2015. Thalberg’s Fantaisie sur Robert le diable de Meyerbeer was recorded by Hiroshi Takasu in his album ‘Thalberg Transcendental Opera Fantasies’ issued by Partenza Records in 2009.
Plantinga at the beginning, this thesis demonstrates that opera *fantaisies* are worthy of greater attention than they currently receive in scholarship. In addition, this research also aims to encourage a resurgence of interest in and appreciation of opera-based pieces and Meyerbeer’s *Robert le diable*, which are somewhat undervalued by scholarship today.
# Appendix 1

All of the arrangements based on *Robert le diable*

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Instrument</th>
<th>Publication details</th>
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</thead>
<tbody>
<tr>
<td>Alard, Jean Delphin</td>
<td>Grande fantaisie de concert sur 'Robert le diable', Op.44</td>
<td>Violin and piano</td>
<td>Paris: Brandus et Dufour, 1866</td>
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<tr>
<td>Altès, Henri (1826-1895)</td>
<td>Opéras célèbres, transcriptions et fantaisies</td>
<td>Flute with piano accompaniment</td>
<td>Paris: G. Brandus et S. Dufour, 1864-1866</td>
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<tr>
<td>Auzende, Ange-Marie (1850-1940)</td>
<td>Pas de cinq de Robert le diable de G. Meyerbeer</td>
<td>Piano quartet</td>
<td>Paris: Brandus, 1886</td>
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<tr>
<td>Batta, Alexandre (1816-1902)</td>
<td>Fantaisie sur Robert le diable de Meyerbeer</td>
<td>Cello with piano accompaniment</td>
<td>Paris: G. Brandus et S. Dufour, 1864</td>
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<tr>
<td>Benedict, Julius</td>
<td>Duo sur 'Robert le diable'</td>
<td>Cello and Piano</td>
<td>Mainz: B. Schott’s Söhne, 1840</td>
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<tr>
<td>Beyer, Ferdinand (1803-1864)</td>
<td>Bouquets de mélodies, Op.42; No.3 Robert le diable</td>
<td>Piano</td>
<td>Mainz: Schott; 1844</td>
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<tr>
<td>Boissier-Duran, Jules</td>
<td>Trio du 5e acte de Robert le diable</td>
<td>Violin, piano and organ</td>
<td>Paris: G. Brandus et S. Dufour, 1869</td>
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<tr>
<td>Bull, Georges</td>
<td>Le Miroir dramatique, choix de transcriptions faciles.</td>
<td>Piano</td>
<td>Paris: Brandus et Dufour,</td>
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<td>Bull, Georges</td>
<td><em>Robert le diable transcription</em></td>
<td>Piano duet</td>
<td>Paris: Brandus, 1878</td>
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<tr>
<td>Chopin, Frédéric</td>
<td><em>Grand duo concertant des thèmes de Robert le diable, B.70</em></td>
<td>Piano and cello</td>
<td>Paris: M. Schlesinger, n.d. (1833)</td>
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<tr>
<td>Christian Rummel</td>
<td><em>2 Nocturnes on Robert le diable, Op.85</em></td>
<td>Clarinet and piano</td>
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<td>Cramer, Henri</td>
<td><em>Les Déélaissments de l'étude...Robert le diable [Air] Robert, toi que j'aime et Evocation</em></td>
<td>Piano</td>
<td>Paris, 1861</td>
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<td>Cramer, Henri</td>
<td><em>Fleurs des opéras, fantaisies pour le piano</em></td>
<td>Piano</td>
<td>Paris: Brandus, 1854</td>
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<td>Cramer, Henri</td>
<td><em>Potpourris élégants sur des motifs d'Operas favoris, No.11</em></td>
<td>Piano</td>
<td>Offenbach: Johann André, n.d.</td>
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<td>Cramer, W.</td>
<td><em>Air de grâce de Robert le diable de G. Meyerbeer</em></td>
<td>Piano</td>
<td>Paris: Brandus et Dufour, 1858</td>
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<td>Daussoigne-Méhul, Alexandre</td>
<td><em>Va! dit-elle, romance d'Alice, de Robert le diable, de Meyerbeer, arrangée pour le piano, Op. 11</em></td>
<td>Piano</td>
<td>Paris: Brandus, Dufour et Cie, 1855</td>
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<td>Delamarche, F.</td>
<td><em>Le feu, air de ballet de la Séduction de Robert le diable de G. Meyerbeer</em></td>
<td>Orchestra</td>
<td>Paris: 1925</td>
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<td>Delamarche, F.</td>
<td><em>Bacchanale de Robert le diable de G. Meyerbeer.</em></td>
<td>Orchestra</td>
<td>Paris: 1925</td>
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<th>Author</th>
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<td>Delamarche, F.</td>
<td>L’Orgie, air de ballet de la Séduction de Robert le diable de G. Meyerbeer</td>
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<td>Paris: 1925</td>
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<td>Dulcken, Ferdinand</td>
<td>Air de grâce de Robert le diable de Meyerbeer</td>
<td>Piano (for left hand)</td>
<td>Paris: Brandus et Dufour, 1868</td>
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<td>Feigerl, Peregrin</td>
<td>Der Junge Opernfreund, No.60</td>
<td>Violin (or flute), piano</td>
<td>Vienna: Carl Haslinger, 1870</td>
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<td>Fumagalli, Adolfo</td>
<td>Grande Fantaisie pour la main gauche sur Robert le diable, de Meyerbeer</td>
<td>Piano (for left hand)</td>
<td>Paris: Brandus, Dufour et C.ie, 1856</td>
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<td>Gallay, Jacques François (1795-1864)</td>
<td>Méthode complète pour le cor contenant la théorie et les principes élémentaires suivis de 12 duos sur des motifs de Robert le diable, la Juive Casino et l’Eclair et de 24 exercices dans tous les tons... revue et augmentée d’airs sur l’Africaine, la Somnambule, l’Éloge des larmes de Schubert, les Dragons de Villars, L’ombre, Marthe, transcrits pour cor avec accompagnement de piano par N. Lichtlé</td>
<td>Horn with piano accompaniment</td>
<td>Paris: Brandus et C.ie, 1876;</td>
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<td>Galli, Raffaele</td>
<td>Pensieri melodici, Opp.154-159, Divertimento on Robert le diable by Meyerbeer, Op.159</td>
<td>Flute, violin and piano</td>
<td>Torino: Giudici e Strada;</td>
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<td>Gariboldi, Giuseppe (1833-1905)</td>
<td>Illustrations élégantes et faciles pour flûte seul</td>
<td>Flute</td>
<td>Paris: G. Brandus et S. Dufour, 1863</td>
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<td>Gasse, Ferdinand (1780-1840)</td>
<td>Airs de Robert le diable, 4 suites</td>
<td>Violin duet</td>
<td>Paris: Maurice Schlesinger, 1832</td>
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<td>Godefroid, Félix</td>
<td>L’opéra au piano: No. 1 Robert le diable</td>
<td>Piano</td>
<td>Paris: 1869</td>
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<td>Graziani-Walter, Charles</td>
<td>Fantaisie sur Robert le diable</td>
<td>Mandolin and piano or guitar</td>
<td>Paris: J. Pisa, 1896</td>
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<td>Grillet, T.</td>
<td>Mosaique sur Robert le diable (de Meyerbeer)</td>
<td>Fanfare</td>
<td>Paris: Gautrot ainé, 1864</td>
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<td>Grützmacher, Friedrich</td>
<td>Collection de Fantaisies des Opéras, Op.16;</td>
<td>Cello and piano</td>
<td>Leipzig: Edition Peters, 1854-60;</td>
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<td>Guichard, M.</td>
<td>Grande méthode complète et raisonnée pour le cornet à 2 et à 3 pistons (15 mélodies de Robert le diable, les Huguenots, l’Éclair, la Juive Guido etc., 12 duo pour 2 cornets, 24 études en forme de mélodies, 3 grands duos concertans, 2 sérénades pour 4 cornets)</td>
<td>2 and 3 pistons horn</td>
<td>Paris: Maurice Schlesinger, 1841</td>
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<td>Gurtner, Jean</td>
<td>Fantaisie de Robert le diable</td>
<td>Harmonie</td>
<td>Paris: F. Tournier et P. Goumas, 1858</td>
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<td>Heinrich Wilhelm Ernst</td>
<td>Trois Rondinos sur des motifs favoris de Robert le diable, Op.5</td>
<td>Violin and piano</td>
<td>1834; Berlin: Schlesinger,</td>
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<td>Henry Charles Litolf</td>
<td>Grande Fantaisie-Caprice de Concert de Robert le diable;</td>
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<td>Herman, Jules</td>
<td>Grand Duo de concert sur Robert le diable (de Meyerbeer). Op.77</td>
<td>Flute and oboe or two flutes (with the accompaniment of piano or orchestra)</td>
<td>Paris: Brandus, 1882</td>
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<td>Hubans, Charles</td>
<td>Robert le diable de Meyerbeer (G.), sélection pour le hautbois avec acc. de piano par Hubans</td>
<td>Oboe with piano accompaniment</td>
<td>Paris: Elder Benoît, 1900</td>
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<td>Kalkbrenner, Frédéric (1785-1849)</td>
<td>Duo et variations sur des motifs de Robert le diable, Op.111</td>
<td>Violin and piano</td>
<td>Paris: Maurice Schlesinger, 1832</td>
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<td>Krug, Diederich</td>
<td>Fleurs mélodiques d'opéras favoris, 1ere série; op.114</td>
<td>Piano</td>
<td>Hamburg: Schuberth &amp; Co., 1859</td>
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<td>Kummer, Friedrich August</td>
<td>Grande Fantaisie sur un Thème favori de Robert le diable et un Thème original de Molique, Op.26</td>
<td>Cello concerto</td>
<td>Paris, 1835</td>
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<td>Le Carpentier, Adolphe-Clair (1809-1869)</td>
<td>Bagatelle sur Robert le diable de Meyerbeer (10 Nouvelles bagatelles pour le piano)</td>
<td>Piano</td>
<td>Paris: Brandus et C.ie, 1853</td>
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<td>Leduc, Alphonse</td>
<td>Le Bagatelles pour piano par Alphonse Leduc, Robert le diable (4 Bagatelles pour</td>
<td>Piano</td>
<td>Paris: G. Brandus et Dufour, 1854</td>
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<td>Levy, Jules</td>
<td><em>Robert toi que j’aime</em></td>
<td>Cornet (A) and piano</td>
<td>Philadelphia: J.W. Pepper, 1884.</td>
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<td>Louis, N.</td>
<td>3 Récréations sur l’opéra <em>Robert le diable de Meyerbeer</em></td>
<td>Violin and piano</td>
<td>Paris: Brandus, 1875</td>
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<td>Mayeur, Louis (1837-1894)</td>
<td><em>Fantaisie sur Robert le diable de Meyerbeer</em></td>
<td>Saxophone</td>
<td>Paris: P. Goumas et C.ie, 1877</td>
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<td>Maylath, Henry</td>
<td><em>Young Pianist’s First Quarter, 14 operatic Gems, No.3 Meyerbeer: Robert le diable</em></td>
<td>Piano</td>
<td>Brooklyn: S.D. Holmes, 1877</td>
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<td>Mercier, Jules</td>
<td><em>Fantaisie sur Robert le diable de Meyerbeer</em></td>
<td>Fanfare</td>
<td>Paris: Gautrot aîné, 1867</td>
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<td>Michel Floret</td>
<td><em>Robert le diable, fantaisie facile. Arrangement de Michel Floret</em></td>
<td>Piano</td>
<td>Paris: L. philippo, 1957</td>
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<td>Neuparth, Auguste</td>
<td><em>Fantaisie sur Robert le diable</em></td>
<td>Bassoon with the accompaniment of piano</td>
<td>Paris: G. Brandus et Dufour, 1857</td>
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<td>Pohlens, Aleksander</td>
<td>Polonaise on Themes from 'Robert le diable'</td>
<td>Piano</td>
<td>Warsaw: G. Sennewald, 1837-1840.</td>
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<td>Prudent, Émile</td>
<td>Fantaisie sur l'air de grace de 'Robert le diable', Op.38</td>
<td>Piano</td>
<td>Paris: Brandus et Cie., 1851</td>
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<td>Prudent, Émile (1817-1883)</td>
<td>Robert le diable, grand trio transcrit pour le piano</td>
<td>Piano</td>
<td>Paris: M. Schlesinger, 1845</td>
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<td>Renaud de Vilbac (1829-1884)</td>
<td>Beautés de Robert le diable (de Meyerbeer)</td>
<td>Piano duet</td>
<td>Paris: H. Lemoine, 1858-1860</td>
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<td>Rummel, Joseph (1818-1880)</td>
<td>Robert le diable, de Meyerbeer, fantaisie pour le piano</td>
<td>Piano</td>
<td>Paris: Brandus et Dufour, 1877</td>
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<td>Rummel, Joseph (1818-1880)</td>
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<td>Piano duet</td>
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<td>Schiltz, Jean-Baptiste (1807-1868)</td>
<td>L'Art du cornet à 3 pistons, méthode complète suivie de solos et duos sur Robert le diable, la Juive, l'Eclair etc.</td>
<td>Three-piston horn</td>
<td>Paris: Aulagnier, 1843;</td>
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<td>Sellenick, Adolphe (1826-1893)</td>
<td>Robert le diable, morceau</td>
<td>Harmonie</td>
<td>Paris: F. Goumas, 1883</td>
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<td>Singelée, Jean-Baptiste (1812-1875)</td>
<td>Fantaisie sur Robert le diable, opéra de Meyerbeer. Op.120</td>
<td>Violin with piano accompaniment</td>
<td>Paris: L. Bonnefond, 1914</td>
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<td>Steiger, Charles</td>
<td>École d’ensemble, collection de fantaisies, transcriptions faciles pour deux pianos</td>
<td>Two Pianos</td>
<td>Paris: P. Maquet, 1891</td>
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Appendix
<table>
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<tr>
<th>Composer</th>
<th>Title</th>
<th>Instrumentation</th>
<th>Location</th>
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<tbody>
<tr>
<td>Strakosch, Maurice</td>
<td>Fantaisie on Meyerbeer's Robert le diable</td>
<td>Piano</td>
<td>New York: Schuberth &amp; Co., 1855</td>
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<tr>
<td>Strunz, Georg Jakob</td>
<td>4 Suites sur 'Robert le diable'</td>
<td>String quartet</td>
<td>Berlin: Schlesinger, 1837</td>
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<td>Szyfer, Joseph-Eugène</td>
<td>Scherzando. Air de ballet de Robert le diable</td>
<td>Orchestra</td>
<td>Paris: Deiss et Crépin, 1925</td>
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<td>Tavan, Émile</td>
<td>Fantaisie sur Robert le diable, opéra de G. Meyerbeer</td>
<td>Orchestra</td>
<td>Paris: Margueritat, 1890</td>
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<td>Tavan, Émile</td>
<td>Fantaisie pour piano sur Robert le diable, de G. Meyerbeer</td>
<td>Piano</td>
<td>Paris: Ph. Maquet, 1890</td>
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<td>Tiliard, Georges</td>
<td>Mosaïque sur Robert le diable, opera de G. Meyerbeer</td>
<td>Military band</td>
<td>Paris: Tiliard, 1879</td>
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<tr>
<td>Tolbecque, Jean-Baptiste-Joseph (1797-1869)</td>
<td>Trois quadrilles et 3 valses: sur les motifs de Robert le diable de Meyerbeer</td>
<td>Two violins, viola, and bass and flute or flageolet (ad lib.)</td>
<td>Paris: chez Maurice Schlesinger, 1832</td>
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<td>Instrument(s)</td>
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<tr>
<td>Wilhelm Popp</td>
<td><em>Trio über Motive aus 'Robert le diable'</em></td>
<td>Violin or flute, cello, piano</td>
<td>Braunschweig: 1890</td>
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<tr>
<td>Wolff, Édouard (1816-1880)</td>
<td><em>Grand duo sur le 'Robert le diable', Op.74</em></td>
<td>Violin and piano</td>
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<td>Zurfluh, Auguste</td>
<td><em>Fantaisies sur les operas célèbres par A. Zurfluh. 6e recueil (collection)</em></td>
<td>Accordion</td>
<td>Paris: Zurfluh, 1934</td>
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## Appendix 2

**Keyboard arrangements based on *Robert le diable***

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<thead>
<tr>
<th>Composer</th>
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<th>Publication date</th>
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<tr>
<td>Adam, Adolphe</td>
<td><em>Mosaïque de ‘Robert le diable’</em></td>
<td>1832</td>
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<tr>
<td>Ascher, Joseph (1829-1869)</td>
<td><em>Illustration de Robert le diable. Op.84</em></td>
<td>1859-1860</td>
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<tr>
<td>Beyer, Ferdinand (1803-1864)</td>
<td><em>Bouquets de mélodies, Op.42; No.3 Robert le diable</em></td>
<td>1855</td>
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<tr>
<td>Beyer, Ferdinand</td>
<td>2 Fantaisies sur <em>Robert le diable de G. Meyerbeer. Op.82</em></td>
<td>1854</td>
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<td>Bull, Georges</td>
<td><em>Le Miroir dramatique, choix de transcriptions faciles.</em></td>
<td>1871-1872</td>
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<tr>
<td>Cramer, Henri</td>
<td><em>Les Délassements de l'étude...Robert le diable [Air]</em></td>
<td></td>
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<tr>
<td></td>
<td>Robert, toi que j'aime et Evocation</td>
<td></td>
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<tr>
<td>Cramer, Henri</td>
<td><em>Robert le diable: mélange sur ‘Robert le diable’</em></td>
<td>1854</td>
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<tr>
<td>Cramer, Henri</td>
<td><em>Fleurs des opéras, fantaisies pour le piano</em></td>
<td>1854</td>
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<td>Cramer, Henri</td>
<td><em>Am Clavier, Op.120; No.3 Robert le diable</em></td>
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<td></td>
<td><em>Potpourris élégants sur des motifs d'Opéras favoris, No.11</em></td>
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<tr>
<td>Cramer, W.</td>
<td><em>Air de grâce de Robert le diable de G. Meyerbeer</em></td>
<td>1857-1858</td>
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<tr>
<td>Czerny, Carl</td>
<td>3 Thèmes choisis de ‘Robert le diable’, Op.275</td>
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<td>Czerny, Carl</td>
<td><em>Variations brillantes sur ‘Robert le diable’, Op.332</em></td>
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<td>Daussoigne-Méhul, Joseph</td>
<td><em>Val dit-elle, romance d’Alice, de Robert le diable, de Meyerbeer, arrangée pour le piano. Op. 11</em></td>
<td>1855</td>
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<td>Döhler, Theodor (1814-1856)</td>
<td><em>Fantaisie pour le piano sur des motifs favoris de Robert le diable, de Meyerbeer, Op. 6</em></td>
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<td>Dulcken, Ferdinand</td>
<td><em>Air de grâce de Robert le diable de Meyerbeer</em></td>
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<tr>
<td>Fourdrain, Félix (1880-1923)</td>
<td><em>Robert le diable. G. Meyerbeer. Fontaine brillante pour piano par Félix Fourdrain</em></td>
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<tr>
<td>Fumagalli, Adolfo</td>
<td><em>Grande Fantaisie pour la main gauche sur Robert le diable, de Meyerbeer</em></td>
<td>1856</td>
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<td>Godefroid, Félix</td>
<td><em>L'opéra au piano: No. 1 Robert le diable</em></td>
<td>1869</td>
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<td>Composer</td>
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<tr>
<td>Henry Charles Litolff</td>
<td>Grande Fantaisie-Caprice de Concert de Robert le diable;</td>
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<tr>
<td>Herz, Jacques-Simon (1794-1880)</td>
<td>5 Airs de ballets de Robert le diable, musique de Meyerbeer, arrangés en rondeaux pour le piano. Op. 21</td>
<td>1832</td>
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<tr>
<td>Hünten, Franz</td>
<td>Triade mélodique, Op.224</td>
<td>1867</td>
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<tr>
<td>Kalkbrenner, Frédéric (1785-1849)</td>
<td>Rondo pour le piano-forte sur la Sicilienne, chantée par Nourit, dans Robert le diable de Meyerbeer. Op. 109</td>
<td>1832</td>
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<tr>
<td>Kalkbrenner, Frédéric (1785-1849)</td>
<td>Souvenir de Robert le diable, de Meyerbeer, fantaisie brillante pour le pianoforte. Op. 110</td>
<td>1832</td>
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<td>Krug, Diederich</td>
<td>Bouquet des mélodies, Op.38</td>
<td>1859</td>
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<tr>
<td>Krug, Diederich</td>
<td>Fleurs mélodiques d’opéras favoris, 1ere série; op.114</td>
<td>1850-60</td>
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<tr>
<td>Kullak, Theodor</td>
<td>Cavatine de Robert le diable</td>
<td>1841</td>
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<td>Le Carpentier, Adolphe-Clair (1809-1869)</td>
<td>Bagatelle sur Robert le diable de Meyerbeer (10 Nouvelles bagatelles pour le piano)</td>
<td>1854</td>
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<td>Leduc, Alphonse</td>
<td>Le Bagatelles pour piano par Alphonse Leduc, Robert le diable (4 Bagatelles pour piano)</td>
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<td>Liszt, Franz (1811-1886)</td>
<td>Réminiscences de Robert le diable</td>
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<td>Martin, Henry</td>
<td>Opern: Album. Die schönsten Melodien... Für Piano, leicht, arrangirt von Henry Martin (the most beautiful melodies, easy arrangements)</td>
<td>1860</td>
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<tr>
<td>Maylath, Henry</td>
<td>Young Pianist’s First Quarter, 14 operatic Gems, No.3 Meyerbeer: Robert le diable</td>
<td>1877</td>
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<td>Michel, Floret</td>
<td>Robert le diable, fantaisie facile. Arrangement de Michel Floret</td>
<td>1957</td>
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<td>Mocker, Melchior</td>
<td>Fantaisie (Grande) de concert pour le piano Sur Robert le diable, de G. Meyerbeer. Op. 23</td>
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<td>Oesten, Theodore</td>
<td><em>Salon-Fantasien, Op.63</em>&lt;br&gt;Robert der Teufel (Robert le diable)</td>
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<td>Oesten, Theodore</td>
<td><em>Etincelles, 12 impromptus élégants sur des thèmes favoris, Op.105</em></td>
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<td>Pedrell, Felipe</td>
<td>Roberto, Rapsodia Para Piano, Sobre Motivos de La Opera de Meyerbeer, Op. 36</td>
<td>1893</td>
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<tr>
<td>Pixis, Johann Peter</td>
<td>Caprice dramatique sur 'Robert le diable', Op.116</td>
<td>1832-1833</td>
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<tr>
<td>Pohlens, Aleksander</td>
<td>Polonaise on Themes from 'Robert le diable'</td>
<td>1837-40</td>
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<td>Prudent, Émile (1817-1883)</td>
<td>Fantaisie sur l'air de grace de 'Robert le diable', Op.38</td>
<td>1851</td>
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<td>Prudent, Émile</td>
<td>Robert le diable, grand trio transcrit pour le piano</td>
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<td>Redler, G.</td>
<td>8 Petits Airs de divers caractères pour le piano, composés ou arrangés par G. Redler, Op. 79</td>
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<td>Rosellen, Henri (1811-1876)</td>
<td>Robert le diable (Souvenir de), grande fantaisie pour piano. Op. 102</td>
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<td>Rummel, Joseph (1818-1880)</td>
<td>Robert le diable, de Meyerbeer, fantaisie pour le piano</td>
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<td>Schuncke, Ludwig (1810-1834)</td>
<td>Morceau de concert, grandes variations brillantes pour le piano sur la Sicilienne favorite de Robert le diable, dédiées à Mr Giacomo Meyerbeer. Op. 38</td>
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<td>Smith, Sydney</td>
<td>Robert le diable, fantaisie dramatique pour piano sur l'opéra de Meyerbeer. Op. 78</td>
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<td>Strakosch, Maurice</td>
<td>Fantaisie on Meyerbeer's Robert le diable</td>
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<td>Tavan, Émile</td>
<td>Fantaisie pour piano sur Robert le diable, de G. Meyerbeer</td>
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<td>Thalberg, Sigismond</td>
<td>Fantasia on Meyerbeer's 'Robert le diable', Op.6</td>
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<td>Thuillier, Eugène</td>
<td>Fantaisie sur Robert le diable... de Meyerbeer (Mes opéras favoris. Album en trois séries de 30 jolies fantaisies sur les opéras les plus célèbres, spécialement arrangées pour piano)</td>
<td>1912</td>
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<tr>
<td>Valiquet, H.</td>
<td>La Moisson d’or, 25 petits morceaux très-faciles soigneusement doigtés et sans octaves composés sur les plus jolis motifs des opéras célèbres. Op.41</td>
<td>1861</td>
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<tr>
<td>Wolff, Édouard</td>
<td>La jeune pianiste: ouvrage élémentaire et progressif</td>
<td>1845</td>
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## Appendix 3

**Transcriptions based on Robert le diable**

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<th>Composer</th>
<th>Title</th>
<th>Publication date</th>
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<td>Adam, Adolphe</td>
<td>Mosaïque de 'Robert le diable', suite 1</td>
<td>1832</td>
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<tr>
<td>Beyer, Ferdinand</td>
<td>Bouquets de mélodies, Op.42; No.3 Robert le diable</td>
<td>1855</td>
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<tr>
<td>Bull, Georges</td>
<td>Le Miroir dramatique, choix de transcriptions faciles.</td>
<td>1871-1872</td>
</tr>
<tr>
<td>Cramer, Henri</td>
<td>Les Délassements de l'étude...Robert le Diable [Air] Robert, toi que j'aime</td>
<td>1861</td>
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<tr>
<td>Cramer, Henri</td>
<td>Robert le diable: mélange sur 'Robert le diable'</td>
<td>1854</td>
</tr>
<tr>
<td>Cramer, Henri</td>
<td>Am Clavier, Op.120; No.3 Robert le diable</td>
<td>?</td>
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<td>Cramer, W.</td>
<td>Air de grâce de Robert le Diable de G. Meyerbeer</td>
<td>1858</td>
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<td>Dulcken, Ferdinand</td>
<td>Air de grâce de Robert le Diable de Meyerbeer</td>
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<td>Fourdrain, Félix</td>
<td>Robert le Diable. G. Meyerbeer. Fontaine brillante pour piano par Félix Fourdrain</td>
<td>1913</td>
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<tr>
<td>Martin, Henry</td>
<td>Opern: Album. Die schönsten Melodien... Für Piano, leicht, arrangirt von Henry Martin</td>
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<tr>
<td>Maylath, Henry</td>
<td>Young Pianist's First Quarter, 14 operatic Gems, No.3 Meyerbeer: Robert le diable</td>
<td>1877</td>
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<tr>
<td>Michel Floret</td>
<td>Robert le Diable, fantaisie facile. Arrangement de Michel Floret</td>
<td>1957</td>
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<td>Pohlens, Aleksander</td>
<td>Polonaise on Themes from 'Robert le diable'</td>
<td>1837–1840</td>
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<td>Year</td>
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<tr>
<td>Tavan, Émile</td>
<td>Fantaisie pour piano sur Robert le Diable, de G. Meyerbeer</td>
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<tr>
<td>Thuillier, Eugène</td>
<td>Fantaisie sur Robert le diable... de Meyerbeer (Mes opéras favoris. Album en trois séries de 30 jolies fantaisies sur les opéras les plus célèbres, spécialement arrangées pour piano)</td>
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Appendix 4

Elaborate opera fantaisies based on Robert le diable

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<td>Mosaique de 'Robert le diable', suite 1-4</td>
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<tr>
<td>Adam, Adolphe</td>
<td>Enfantillage trois petits Rondeaux très faciles pour le pianoforte sur des thèmes de Robert le diable, No.1-No.3</td>
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<tr>
<td>Adolf von Henselt</td>
<td>Variation de Concert pour le piano on 'Quand je quittai la Normandie</td>
<td>1840-1841</td>
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<td>Ascher, Joseph (1829-1869)</td>
<td>Illustration de Robert le diable. Op.84</td>
<td>1859-1860</td>
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<tr>
<td>Czerny, Carl</td>
<td>Variations brillantes sur 'Robert le diable', Op.332</td>
<td>1834</td>
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<tr>
<td>Fumagalli, Adolfo</td>
<td>Grande Fantaisie pour la main gauche sur Robert le diable, de Meyerbeer</td>
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<td>Herz, Jacques-Simon (1794-1880)</td>
<td>5 Airs de ballets de Robert le diable, musique de Meyerbeer, arrangés en rondeaux pour le piano. Op. 21</td>
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<td>Kalkbrenner, Frédéric (1785-1849)</td>
<td>Rondo pour le piano-forte sur la Sicilienne, chantée par Nourit, dans Robert le diable de Meyerbeer. Op. 109</td>
<td>1832</td>
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<tr>
<td>Kalkbrenner, Frédéric (1785-1849)</td>
<td>Souvenir de Robert le diable, de Meyerbeer, fantaisie brillante pour le pianoforte. Op. 110</td>
<td>1832</td>
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<tr>
<td>Kullak, Theodor</td>
<td>Cavatine de Robert le diable</td>
<td>1841</td>
</tr>
<tr>
<td>Le Carpentier, Adolphe-Clair</td>
<td>Bagatelle sur Robert le diable de Meyerbeer (10 Nouvelles bagatelles pour</td>
<td>1853</td>
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<tr>
<td>(1809-1869)</td>
<td>le piano</td>
<td>1854</td>
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<tr>
<td>Leduc, Alphonse</td>
<td>Le Bagatelles pour piano par Alphonse Leduc, Robert le diable (4 Bagatelles pour piano)</td>
<td></td>
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<tr>
<td>Oesten, Theodore</td>
<td>Salon-Fantasien, Op.63 Robert der Teufel (Robert le diable)</td>
<td>1851</td>
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<tr>
<td>Pedrell, Felipe</td>
<td>Roberto, Rapsodia Para Piano, Sobre Motivos de La Opera de Meyerbeer, Op. 36</td>
<td>1893</td>
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<tr>
<td>Pixis, Johann Peter</td>
<td>Caprice dramatique sur 'Robert le diable', Op.116</td>
<td>1832-1833</td>
</tr>
<tr>
<td>Prudent, Émile</td>
<td>Fantaisie sur l'air de grace de 'Robert le diable', Op.38</td>
<td>1851</td>
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<tr>
<td>Rummel, Joseph (1818-1880)</td>
<td>Robert le diable, de Meyerbeer, fantaisie pour le piano</td>
<td>1861</td>
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<tr>
<td>Strakosch, Maurice</td>
<td>Fantaisie on Meyerbeer's Robert le diable</td>
<td>1855</td>
</tr>
<tr>
<td>Thalberg, Sigismund</td>
<td>Fantasia on Meyerbeer's 'Robert le diable', Op.6</td>
<td>1833</td>
</tr>
<tr>
<td>Valiquet, H.</td>
<td>La Moisson d'or, 25 petits morceaux très-faciles soigneusement doigtés et sans octaves composés sur les plus jolis motifs des opéras célèbres. Op.41 [Translation: The Golden Harvest, 25 very easy small pieces carefully fingered and without octaves composed on the most beautiful motifs of famous operas, for the piano]</td>
<td>1861</td>
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Appendix 5

Provisional recital program

Joseph Ascher: *Illustration de Robert le Diable pour piano*

Félix Godefroid: *L’opéra au piano, 12 Illustrations, Robert le Diable No.1*

Sydney Smith: *Robert le diable fantaisie dramatique pour piano sur l’opéra de Meyerbeer*

Jacques-Simon Herz: *5 Airs de ballets de Robert le diable, musique de Meyerbeer, arrangés en rondeaux pour le piano. No.2 Pas de cinq*

Ludwig Schuncke: *Morceau de concert, grandes variations brillantes pour le piano sur la Sicilienne favorite de Robert le diable, dédiées à Mr. Giacomo Meyerbeer*

Frédéric Chopin and Auguste Franchomme: *Grand duo concertant sur des thèmes de Robert le diable.*
Bibliography


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