

the *Journal of Music Criticism*, with the aim to carry on the debate on the topic in a very continuous way. Moreover, we launched the *Music Criticism Network Studies*, an online peer-reviewed series of the *Music Criticism Network*: it consists of musicological monographs as well as multi-authors volumes and single research chapters on the topic of Music Criticism.

### **Musical Theatre in Portugal and Latin America**

#### **• FILIPE GASPAR (CESEM/FCSH – Universidade Nova de Lisboa), *Café-concert in Lisbon: A Musical Theatre Spectacle Venue Connecting the Local and the International***

The main idea of this paper is that the Café-Concert that opened in Lisbon's Largo da Abegoaria on 26 December 1857 was pivotal to the establishment of a capitalist entertainment system in the Portuguese capital. In 1851 began a period of the Portuguese Constitutional Monarchy that became known as 'Regeneration'. Economical and Social development were central points of the political agenda of the day, which included a set of investments on infrastructures, industry, commerce, education, and culture. Politicians but also entrepreneurs were committed to bring the country closer to its European counterparts. The birth of the 'Companhia Café-Concerto' in Lisbon was an example of such endeavour, as it set a stage for Lisbon bourgeoisie to perform a modern and cosmopolitan-like way of living. It focused on providing a leisure and sociability venue that could match the Parisian trends and fashions, thus showing the connection between the two capitals. I perceive this as a process of cultural entrepreneurship through which a set of commercial and expressive practices was customized according to local determinants in order to maximize profit. Based on periodical press sources I describe how coeval discourses associated the new Café-Concert with the values by which Lisbon elites formed its bourgeois identity, e.g.: morality, philanthropy, and wealth. I argue that such class reproduction is one of the specifics of Lisbon mid-century variation of café-concert. I also debate the idea that performances of Offenbach's early operettas in the Café-Concert at Largo da Abegoaria played a part in that distinction process.

#### **• CATARINA BRAGA (CESEM/FCSH – Universidade Nova de Lisboa), *The Role of Amateurs' Societies in the Dissemination of Operetta and Music Theatre in Portugal in the Late 19<sup>th</sup> Century***

In the last three decades of the 19<sup>th</sup> century, operetta and other forms of music theatre were massively exploited by impresarios who wanted to fill their theatres with new or acclaimed repertoire because of a new increasingly demanding audience. At the end of 1860, the success of Offenbach's operettas and the dissemination in the following decades of operetta and other genres of music theatre of French inspiration influenced the repertoire staged in secondary theatres and other spaces all over the country by groups of professionals and amateurs. If on the one hand, translations, altered plots, adaptations to Portuguese reality, altered musical numbers and orchestrations of French repertoire by composers as Offenbach, Lecocq, Hervé, Roger, Audran or Planquette seemed to fill the secondary theatres, a brand-new repertoire created by Portuguese writers and composers appeared. If these genres played a major role in bourgeois culture and created new socio-cultural places and practices, they were also important in the development of the national and local self-identification by the use of traditional musical motifs