

International Conference “The Practices of Comedy”

Teatro da Trindade
21 de Junho de 2013

***Tição Negro* by Augusto Machado (1845-1924):
strategies of comedy in Portuguese operetta**

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ABSTRACT

The main purpose of this paper is to discuss comedic strategies in *Tição Negro*, a lyrical farce composed by Augusto Machado (1845-1924) and Henrique Lopes de Mendonça (1856-1931), premiered on 18 January 1902, at the Teatro Avenida in Lisbon and produced by the company of impresario Sousa Bastos.

Nineteenth-century Portuguese composers of comic operas, farces, operettas and magical plays, were influenced by French musical theatrical genres and the Spanish zarzuela. The operetta emerges among the repertory of secondary theaters in Lisbon in the 1860s. Initially, portuguese composers adapted foreign libretti and adopted the French tradition of opereta. Gradually, however, they came to develop a distinct local approach to the genre.

Tição Negro is based on the works of Gil Vicente, a Portuguese 16th century playwright. The piece was conceived as an amalgam, gathering characters from diferente plays in an original plot adapted to early 20th-century sensibilities. The première coincided with the commemoration of the Gil Vicente’s 4th centenary and of the foundation of portuguese theatre.

The presente paper addresses comic strategies in the opereta and take’s Henri Bergson’s theory of comedy and laughther as a basis for an analysis of a group of dramatic situations in which music defines characters and emphasizes their vices producing a sense of “rigidity” that is laughable, and thus opens diferente avenues for the social critique of Portuguese society.



Programa

Quinta-feira, 20 de Junho

9.30 – 10:00

Recepção e Boas Vindas

Rui Sérgio (Director do Teatro da Trindade)
Gabriela Cruz (University of Michigan e CESEM)

10.00 -12.00

Cartografias do cómico teatral

Luísa Cymbron (CESEM), Moderadora

Theresa Chirico (Conservatorio de Fronzinone) "Truffaldino, Armelina, Pantalone. Musical plays in Roman Baroque period and beyond"

Silvana Scarini (Universidade Federal do Paraná), "A loucura fingida: riso e melancolia na ópera seiscentista italiana"

Marcie Ray (Michigan State University) "Marital Discord and Political Critique at the Opéra-Comique, 1716-1725"

Maria Birbili (Maison des Sciences de L'Homme) "Self-reflective dramaturgy in Rossini's comic operas"

14.00 – 15:30

Lisboa e Rio de Janeiro: Instituições, regimes e géneros do liberalismo

Gabriela Cruz (University of Michigan e CESEM), Moderadora

Paulo Ferreira de Castro (CESEM) "The invention of the people (out of the spirit of comedy)"

Ana Isabel Vasconcelos (Universidade Aberta) *A sobrinha do Marquês e a afilhada do Barão*: contributo para o estudo da comédia portuguesa no período romântico

Isabel Mões (CESEM e Universidade de Lisboa) "A alegoria e o cómico na revista do ano de 1858 de Joaquim Augusto de Oliveira"

16:00 – 17:00

Fernando Mencarelli (Universidade de Minas Gerais), “Noites cariocas: comédia, corpo e cruzamento de culturas”

21:00h

Espectáculo no Teatro Ibérico:
Francisco de Sá Noronha, *O Califa da Rua do Sabão* e
Augusto Machado, *A guitarra*.

Sexta-feira, 21 Junho

9:30 – 11:00

**Formas de Censura:
Lisboa, Rio de Janeiro e Viena**

Maria José Artiaga (CESEM), Moderadora

Lisa Feuerzeig (Grand Valley State University), “Khamoshi: The Quodlibet”: Not Saying What You Mean in Vienna and Bollywood

Denise Scandarolli (Universidade Adventista de São Paulo, Engenheiro Coelho), Entre *operas-comiques* e vaudevilles: Eugène Scribe e a censura do Conservatório Dramático Brasileiro

Isabel Gonçalves (CESEM) "Politics, laughter and censorship: the case of the portuguese comic opera *As penas de um pavão*"

11:30 – 13:00

**O fenómeno transnacional da opereta:
Paris, Lisboa, Nova Iorque, Rio de Janeiro**

Mário Vieira de Carvalho (CESEM), Moderador

Gabriela Cruz (University of Michigan e CESEM), “Offenbach’s *La Grande-Duchesse* and the Natural History of Operetta”

Jennifer CHJ Wilson (CUNY), “The Atlantic Crossings of *La Grande-Duchesse de Gérolstein*, 1867-1868”

Luísa Cymbron (CESEM) "Camões in Rio de Janeiro: opereta, portuguese culture and cosmopolitanism around 1880"

14.30 – 17:00

**Lisboa, fim do século:
Dentro e fora do Teatro Trindade**

Isabel Gonçalves (CESEM), Moderadora

Maria José Artiaga (CESEM), "As operetas de Augusto Machado: entre o cosmopolitismo e o nacionalismo"

Luísa Gomes (CESEM) "*Tiçãõ Negro* by Augusto Machado (1845-1924): strategies of comedy in portuguese operetta".

Filipe Gaspar (CESEM) "Operetta and its relation with Lisbon society in 1891: reflections on *O burro do Senhor Alcaide*"

Irene Fialho (Universidade de Coimbra)/ Mário Vieira de Carvalho (CESEM), "Que pelintra qu' isto está!": *A morte do Diabo*, uma ópera bufa de Eça de Queirós e Augusto Machado.

20:00 **Jantar da Conferência (local a anunciar)**

Sábado, 22 de Junho

10:00 – 12:00 **Jogos de modernidade**

Paulo Ferreira de Castro (CESEM), Moderador

Stefan Schmidl (Austrian Academy of Sciences) "Spoofing, glorifying, calming down: Tasks and techniques of comedy in Viennese Operetta"

Zafer Özgen (University of Stavanger) "Anachronistic Amusement or Cynical Criticism? Henze's Comic Opera *Der junge Lord*"

Lisa Scoggin (Boston) *Punkt Contrapunkt*: Reflections on Modern Music in Britain through the Lens of the Hoffnung Music Festivals, 1956-1961

John Sienicki (Grand Rapids, Michigan) The Riddle of Schneider Wetz and Pore Jud : Reading the Silence of the Critics about Musical Comedies in Wartime

12:30 **Encerramento**