

[Preliminary Program]

**5th Transnational Opera Studies Conference
TOSC@Lisboa**

July 6-8, 2023
Universidade Nova de Lisboa

Thursday, July 6

Colégio Almada Negreiros

13:30 – 14:00: Welcome & Registration

14:00 – 14:30: Opening Session (with Luísa Cymbron, Jelena Novak and João Pedro Cachopo)

14:30 – 15:30: Keynote address

- Rogério Budasz (University of California, USA), *Opera and Abolitionism in Nineteenth-Century Brazil*

15:30 – 16:00: Coffee break

16:00 – 18:00: Panels I, II & III

Panel I: The Futures of Wagner

- Carolyn Abbate (Harvard University, USA), *Wagnerian Biochemistries*
- Anno Karl Maria Mungen (University of Bayreuth, Germany), *Hitler's Bust of Richard Wagner: Arno Breker, War, and Genocide*
- Oliver Puckey (Cambridge University, UK), *Richard Wagner, London And The "Artwork Of The Future", 1855*
- Mauro Fosco Bertola (Universität Tübingen, Germany), *Trauma and Dreams in Kaija Saariabo's and Amin Maalouf's Adriana Mater*

Panel II: Beyond Coloniality

- Katharina N. Piechocki (University of British Columbia, Canada), *The Colonial Libretto: Global Poetics and Multilingualism in Early Seventeenth-Century Roman Opera*
- Francesco Milella (Cambridge University, UK), *Paisiello's Barbiere: an Italian zarzuela in colonial Mexico*
- John Gabriel (University of Melbourne, Australia), *Columbus, Catholicism, and Colonialism in Central European Opera circa 1930*
- Joshua Tolulope David (University of Toronto, Canada), *Beyond (Re)presentation: An Analysis of Opera Productions in Lagos, Nigeria*

Panel III: Performing Gender and Politics

- Barbara Gentili (Cardiff University, UK), *Between Reception and Production: the Transnational Representation of the Singing and Acting New Woman*
- Asli Kaymak (University of Bristol, UK), *Guillaume Tell in London: Hofer's Female Army*

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- Molly C. Doran (Wartburg College, USA), *Staging Women's Trauma on the Twenty-First Century Operatic Stage: Exploitation vs. Ethical Engagement*
- Harriet Boyd-Bennett (University Park, USA), *Opera, Workers, and Song: Towards a Turin Cantology*

Friday, July 7

Colégio Almada Negreiros

9:00 – 11:00: Panels IV, V & VI

Panel IV: Between Stage and Screen

- Giuliano Danieli (La Sapienza University of Rome, Italy), *Carminé Gallone's Casta Diva and the Italian Composer Biopic, 1935-1954: Pastiche, History and Affect*
- Kunio Hara (University of South Carolina, USA), *Madama Butterfly Across Time and Space: Yōko Kanno's Soundtrack to Magnetic Rose (1995)*
- Daniele Peraro (La Sapienza University of Rome, Italy) *"Immediate" and "Direct" Performances? Live Singing on Set in Damiano Michieletto's film Gianni Schicchi (2021)*
- Mara Lane (University of California, USA), *Opera Caught on Camera*

Panel V: Across the Atlantic

- Charlotte Bentley (Newcastle University, UK), *1898 on The Musical Stage: The Spanish-American War in Transnational Perspective*
- Joana de Almeida Peliz (Universidade Nova de Lisboa, Portugal), *A "true féerie": Antunes/Machado's Venus and Some Transnational Dimensions of Luso-Brazilian Musical Theatre in the Long 19th Century*
- David Cranmer (Universidade Nova de Lisboa, Portugal), *Portuguese Opera and Metastasio Adaptations in Portugal and Brazil: Paradigms, Sources and Performance Options*

Panel VI: Staging Race and Violence

- Helena Kopchick Spencer (University of North Carolina Wilmington, USA) *Sexual and Racial Violence in Henri Justamant's Ballet Divertissements for Les Huguenots and Robert le Diable*
- Siel Agugliaro (Università di Pisa, Italy), *"Trionfo dell'Arte Italiana"? The U.S. Premiere of Cavalleria Rusticana Between Racial Anxieties and Ethnic Pride*
- Christine Fischer (Ludwig-Maximilians-Universität Munich, Germany) *The Cabildo: Hybridization and National Identities in Amy Beach's Chamber Opera*
- Allison Chu (Yale University, USA), *Staging Documentary Ambiguity: The Racialized Subjects of Operatic Trial Scenes*

11:00 – 11:30: Coffee break

11:30 – 13:00: Themed Session I & Roundtables I & II

Themed Session I: Social, Political and Aesthetic Determinants of Opera Theatre in Conquered European Countries: the Case of Poland and Stanisław Moniuszko's Operas

- Małgoszata Sokalska (Jagiellonian University, Poland), *Aspirations and Expectations. Moniuszko's Concept of Opera in a Network of Intertextual References*
- Ryszard Daniel Golanek (Adam Mickiewicz University, Poland), *The Musical Style of Moniuszko's Operas as a Compromise between European Trends and Local Tastes*
- Ziemowit Wojtczak (Grazyna and Kiejstut Bacewicz University of Music, Poland), *Moniuszko's Musical Idiom as an Obstacle to the Reception of his Operas by Western Audiences*

Roundtable I: Opera in the Digital World: Activism, Popular Culture and Design

- Jane Forner (University of Toronto, Canada)
- Aurore Aubouin (Philharmonie de Paris, France)
- Barbara Babic (Universität Leipzig, Germany)
- Simon Hatab (Dramaturg, Paris)
- Sofija Perovic (Faculty of Contemporary Arts, Belgrade)
- Tijana Trailovic (Scenographer, Serbia)

Roundtable II: European Opera as Informal Empire: Perspectives on Latin America

Moderation: Paulo Kühn (Universidade Estadual de Campinas, Brazil)

- José Manuel Izquierdo (Pontificia Universidad Católica de Chile)
- Megan Estela (Université Paris 8, France)
- Charlotte Bentley (Newcastle University, UK)
- Alessandra Jones (Indiana University, USA)

13:00 – 14:30: Lunch break

13:00 – 14:30: Panels VII, VIII & IX

Panel VII: Identity and Politics in Italy

- Cormac Newark (Guildhall School of Music & Drama, UK), *Identity Politics and Opera in Italy: Torrefranca and d'Amico*
- Jean-François Lattarico (Université Lyon 3, France), *L'amante democratico: Opéra jacobin et identité nationale en Italie (1792-1799)*
- Zoey M. Cochran (Université de Montréal/McGill University, Canada), *The Political Origins of the commedija pe' museca (1706–1707)*
- Taryn Dubois (Yale University, USA) *A Modern Amor: Nationalism and Musical Embodiment in Italian Theatrical Dance*

Panel VIII: Body, Voice, Memory

- Sarah Fuchs (Royal College of Music, UK), *Emma Calvé's Digital Afterlife*
- Natalija Stankovic & Stefan Savic (University of Arts & Institute of Musicology SASA, Serbia), *How Much Body is There in the Voice? The Comparative Analysis of Maria Callas's and Sondra Radvanovsky's Portrayals of Luigi Cherubini's Medea*

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- Jingyi Zhang (Harvard University, USA), *Parallel Worldbuilding in Indie Opera: The Industry's Sweet Land* (2020)
- Colleen Renihan (Queen's University, Canada), *Embodiment as Memory in Contemporary Canadian Opera*

Panel IX: Queering Opera

- Jessica Gabriel Peritz (Yale University, USA), *The Queer Musical Temporality of Vernon Lee*
- Christina Colanduoni (University of Chicago, USA), *Blindness and Violence: The Disabling Effects of Operatic Conventions*
- Devon J. Borowski (University of Chicago, USA), *Only her Wigmaker Knows for Sure, or Is the Castrato Camp?*
- Jessica Sipe (Yale University, USA) *"Three Brides, Tender and Pure": Deviant Sexuality in Heinrich Marschner's Der Vampyr*

16:30 – 17:00: Coffee break

17:00 – 18:00: Tosc@ Award Winner's Address

- Parkorn Wangpaiboonkit (Washington University in St. Louis, USA), *The Idea of Opera in Siam: From Civilizational Emblem to the Invention of the Thai Race*

Saturday, July 8

Colégio Almada Negreiros

9:00 – 11:00: Panels X, XI & XII

Panel X: Form and Affect

- Heather Wiebe (University of Notre Dame, USA), *Opera's Affective Spaces in the 1950s: Billy Budd and Dialogues des Carmélites*
- Zachary Lee Nazar Stewart (Yale University, USA), *What happened to Mère Marie?*
- Arman Schwartz (University of Notre Dame, USA), *The Modernist Short Opera*
- Chikako Kitagawa (Keio-University Tokyo, Japan), *Horizon Opening or Problem Field? Realisations of the Nob Theatre in Operas by Kaija Saariaho and Toshio Hosokawa*

Panel XI: Experiments and Mediations

- Emanuele Senici (La Sapienza University of Rome, Italy), *"The Whole Theatre as the Set, All of It": Screening the Rome Opera During the Pandemic*
- Mauro Calcagno (University of Pennsylvania, USA), *Performance, Heterochrony, Historiography: The Wooster Group's 2007 Production of Busenello-Cavalli's La Didone (1641) and Baroque Opera Representation*
- Johanna Danhauser (University of Bayreuth, Germany), *Island Kinships: A Spectacle Analysis of Archipel by Fujimoto/Thiersch/Muntendorf based on Donna Haraway*
- Jasmin Goll (University of Bern, Switzerland), *Mediating Opera and Technology. Operatic Transmissions by Telephone in Late Nineteenth-Century Berlin*

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Panel XII: Issues of Text and Performance

- Inori Hayashi (Ochanomizu University, Japan), *Minor Changes in the Autograph Score of the Revised Simon Boccanegra by G. Verdi: Melodies Toward Natural Speaking Tone*
- Sarah Hibberd (University of Bristol, UK), *The Dynamics of the Puritani Quartet: Tamburini in the Limelight (1836)*
- Karina Zybina (Paris Lodron University of Salzburg, Austria), *The Wonderful Adventures of the Cairo Goose: W.A. Mozart's Opera Fragment in Paris and Berlin (1867)*
- Guido Olivieri (University of Texas at Austin, USA), *Su alcuni "segreti" de Il matrimonio segreto di Domenico Cimarosa*

11:00 – 11:30: Coffee break

11:30 – 13:00: Themed Sessions II, III & IV

Themed Session II: Listening Through Callas: Mediations and Metamorphoses

Respondent: Ginger Dellenbaugh (Yale University, USA)

- Emilio Sala (Università degli Studi di Milano, Italy), *Lip-syncing to Callas*
- Michal Grover-Friedlander (Tel-Aviv University, Israel), *Callas's Voice-overs*
- Martha Feldman (University of Chicago, USA), *Tough Magic: Callas's Rebetiko, Greek Suffering, and the Unsentimental*

Themed Session III: Nineteenth-Century Italian Opera Far From Europe

- Céline Frigau Manning (Université Lyon 3, France), *"Sick of the Old World's Sophistry!": Performing Italian Opera at Sea in 1825*
- Maeva Meyer (Université Lyon 3, France), *Verdi's Aida From the Perspective of the Egyptian Nabda*
- Megan Estela (Université Paris 8, France), *"The Goddess From Beyond the Seas:" Challenging the Reception of Patti's Four Tours in America (1886-1890)*

Themed Session IV: Opera, Its Audiences and Recipients Between 17th and 18th Century

- Vera Grund (Musikwissenschaftliches Seminar Detmold/Paderborn, Germany), *"From the shores of the Tevere to those of the Adriatic": Venetian Opera as Energetism and mass culture*
- Carlo Bosi (Universität Salzburg, Austria), *Early Venetian Opera beyond the Lagoon: Reception and Censorship*
- Carlo Bosi & Vera Grund, *Arias, music and their recipients*

13:00 – 14:30: Lunch break

13:00 – 14:30: Panels XIII, XIV & XV

Panel XIII: The Case of Callas

- Shadi Seifouri (Cambridge University, UK), *"Je Veux Vivre!": Operatic Holograms, Maria Callas, and The Limits of Liveness*

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- Lea Luka Tiziana Sikau (Cambridge University, UK), *The Artist is Present, la Callas is Absent: (No) Rehearsing with Posthumous Divas*
- Jane Sylvester (University of Missouri-Kansas City, USA), *Callas on the Catwalk: Operatic Revival in the House of Valentino*
- Marie-Anne Kohl (University of Bayreuth, Germany), *Die Vokalperformance von Maria Callas als Geschlechterperformance, dargestellt an ihrer Tosca-Interpretation*

Panel XIV: The Nation and the Empire

- Claudio Vellutini (University of British Columbia, Canada), *Opera, Mobility, and Austrian Cultural Policies after the Congress of Vienna*
- Luka Nakhutsrishvili (Ilia State University, Georgia), *The Theatre-Caravanserai of Tbilisi and Imperial Dreams of Infrastructure in the Russian Caucasus, 1845-1874*
- Liisamaija Hautsalo (University of the Arts Helsinki, Finland), *Vernacularization and the Finnish Opera Boom*
- Tanya Sirotina (The University of Winchester, UK), *"The Lucky Miller": Two Centuries of Historical Collisions Between Three Unique Operas*

Panel XV: Challenging the Stage

- Collin Ziegler (University of California, UK), *Opera and Trees*
- Helena Langewitz (Johannes Gutenberg University Mainz, Germany), *Migrations of the Garden as a "Schau-Ort" for the Opera in 18th Century. Stage Design Motifs and the Idea of the Garden Venue in Motion*
- Francesca Vella (Northumbria University, UK), *Artisans of the Theatre: Set Design in 1930s Florence*
- Anne Le Berre (École Normale Supérieure de Lyon, France), *Le Festival international d'art lyrique d'Aix-en-Provence: penser une Méditerranée lyrique au XXIe siècle*

16:30 – 17:00: Coffee break

17:00 – 18:00: Keynote address

- Tereza Havelkova (Charles University, Czech Republic), *Opera and (Post-)Colonialism: A View from East-Central Europe*