



5th Transnational Opera Studies Conference
TOSC@Lisboa

July 6-8, 2023

Universidade Nova de Lisboa
Colégio Almada Negreiros

Thursday, July 6 - Colégio Almada Negreiros

13:00 – 14:00: Welcome & Registration

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

Room A224

14:30 – 15:30: Keynote address

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

Room A224

15:30 – 16:00: Coffee break

16:00 – 18:00: Panels I, II & III

Room A224	Room A223	Room 219
Panel I: The Futures of Wagner	Panel II: Beyond Coloniality	Panel III: Performing Gender and Politics
Moderation: Paulo Ferreira de Castro	Moderation: Ligiana Costa	Moderation: Emanuele Senici
Carolyn Abbate <i>Wagnerian Biochemistries</i>	Katharina N. Piechocki <i>The Colonial Libretto: Global Poetics and Multilingualism in Early Seventeenth-Century Roman Opera</i>	Barbara Gentili <i>Between Reception and Production: the Transnational Representation of the Singing and Acting New Woman</i>
Anno Karl Maria Mungen <i>Hitler's Bust of Richard Wagner: Arno Breker, War, and Genocide</i>	Francesco Milella <i>Paisiello's <i>Barbiere</i>: an Italian zarzuela in colonial Mexico</i>	Asli Kaymak <i>Guillaume Tell in London: Hofer's Female Army</i>
Oliver Puckey <i>Futurity in Richard Wagner's Early British Reception</i>	John Gabriel <i>Columbus, Catholicism, and Colonialism in Central European Opera circa 1930</i>	Molly C. Doran <i>Staging Women's Trauma on the Twenty-First Century Operatic Stage: Exploitation vs. Ethical Engagement</i>
Mauro Fosco Bertola <i>Trauma and Dreams in Kaija Saariaho's and Amin Maalouf's <i>Adriana Mater</i></i>	Joshua Tolulope David <i>Beyond (Re)presentation: An Analysis of Opera Productions in Lagos, Nigeria</i>	Harriet Boyd-Bennett <i>Opera, Workers, and Song: Towards a Turin Cantology</i>

18:30 – 19:30 - Concert by **Músicos do Tejo** (with Luso-Brazilian repertoire)
Salão Nobre

Friday, July 7 - Colégio Almada Negreiros

9:00 – 11:00: Panels IV, V & VI

Room A224	Room A223	Room 219
Panel IV: Between Stage and Screen Moderation: João Pedro Cachopo Giuliano Danieli <i>Carmine Gallone's Casta Diva and the Italian Composer Biopic, 1935-1954: Pastiche, History and Affect</i>	Panel V: Across the Atlantic Moderation: Rogerio Budasz Charlotte Bentley <i>1898 on The Musical Stage: The Spanish-American War in Transnational Perspective</i>	Panel VI: Staging Race and Violence Moderation: Arman Schwarz Helena Kopchick Spencer <i>Sexual and Racial Violence in Henri Justamant's Ballet <i>Divertissements</i> for <i>Les Huguenots</i> and <i>Robert le Diable</i></i>
Kunio Hara <i>Madama Butterfly Across Time and Space: Yōko Kanno's Soundtrack to Magnetic Rose (1995)</i>	Joana de Almeida Peliz <i>A "true féerie": Antunes/Machado's <i>Venus</i> and Some Transnational Dimensions of Luso-Brazilian Musical Theatre in the Long 19th Century</i>	Siel Agugliaro <i>"Trionfo dell'Arte Italiana"? The U.S. Premiere of <i>Cavalleria Rusticana</i> Between Racial Anxieties and Ethnic Pride</i>
Daniele Peraro <i>"Immediate" and "Direct" Performances? Live Singing on Set in Damiano Michieletto's film <i>Gianni Schicchi</i> (2021)</i>	David Cranmer <i>Portuguese Opera and Metastasio Adaptations in Portugal and Brazil: Paradigms, Sources and Performance Options</i>	Christine Fischer <i>The <i>Cabildo</i>: Hybridization and National Identities in Amy Beach's Chamber Opera</i>
Mara Lane <i>Opera Caught on Camera</i>		Allison Chu <i>Staging Documentary Ambiguity: The Institutional Critiques within <i>An American Soldier</i> (2018) and <i>The Central Park Five</i> (2019)</i>

11:00 – 11:30: Coffee break

11:30 – 13:00: Roundtables I & II

Room A224

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

Jane Forner, Sofija Perovic and Tijana Trailovic

Room A223

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

Paulo Kühl (moderation), José Manuel Izquierdo, Megan Estela, Charlotte Bentley and Alessandra Jones.

13:00 – 14:30: Lunch break

14:30 – 16:30: Panels VII, VIII & IX

Room A224

Panel VII: Identity and Politics in Italy

Moderation: Benjamin Walton

Cormac Newark

Identity Politics and Opera in Italy: Torrefranca and d'Amico

Jean-François Lattarico

L'amante democratico: Opéra jacobin et identité nationale en Italie (1792-1799)

Room A223

Panel VIII: Body, Voice, Memory

Moderation: Jelena Novak

Sarah Fuchs

Emma Calvé's Digital Afterlife

Natalija Stankovic & Stefan Savic

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

Room 219

Panel IX: Queering Opera

Moderation: Paula Gomes-Ribeiro

Jessica Gabriel Peritz

The Queer Musical Temporality of Vernon Lee

Devon J. Borowski

Only her Wigmaker Knows for Sure, or Is the Castrato Camp?

Taryn Dubois

A Modern Amor: Nationalism and Musical Embodiment in Italian Theatrical Dance

Jingyi Zhang

Interrogating Operatic Decolonization in the Hypermobility Turn: Sweet Land (2020) and Twilight: Gods (2020-21)

Colleen Renihan

Operatic Syncopations: Embodiment as Memory in Contemporary Canadian Opera

Jessica Sipe “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

18:15: Handover Session

Announcement of the Host for the 6th TOSC@

Room A224

20:30 – 22:00: Film Screening

Philippe Béziat’s *Traviata et nous* [Becoming Traviata] (2012)

Fundaçao Gulbenkian (Av. de Berna 45 A, 1067-001 Lisboa)

Saturday, July 8 - Colégio Almada Negreiros

9:00 – 11:00: Panels X, XI & XII

Room A224	Room A223	Room 219
Panel X: Form and Affect Moderation: Carolyn Abbate Arman Schwartz <i>The Modernist Short Opera</i> Zachary Lee Nazar Stewart <i>What happened to Mère Marie?</i> Chikako Kitagawa <i>Horizon Opening or Problem Field? Realisations of the Noh Theatre in Operas by Kaija Saariaho and Toshio Hosokawa</i>	Panel XI: Experiments and Mediations Moderation: Gabriela Cruz Jasmin Goll <i>Mediating Opera and Technology. Operatic Transmissions by Telephone in Late Nineteenth-Century Berlin</i> Johanna Danhauser <i>Island Kinships: A Spectacle Analysis of Archipel by Fujimoto/Thiersch/Muntendorf based on Donna Haraway</i> Mauro Calcagno <i>Performance, Heterochrony, Historiography: The Wooster Group's 2007 Production of Busenello-Cavalli's <i>La Didone</i> (1641) and Baroque Opera Representation</i> Emanuele Senici <i>"The Whole Theatre as the Set, All of It": Screening the Rome Opera During the Pandemic</i>	Panel XII: Issues of Text and Performance Moderation: David Cranmer Inori Hayashi <i>Minor Changes in the Autograph Score of the Revised <i>Simon Boccanegra</i> by G. Verdi: Melodies Toward Natural Speaking Tone</i> Sarah Hibberd <i>The Dynamics of the Puritani Quartet: Tamburini in the Limelight (1836)</i> Guido Olivieri <i>Su alcuni "segreti" de <i>Il matrimonio segreto</i> di Domenico Cimarosa</i>

11:00 – 11:30 Coffee break

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

Room A224

Themed Session I: Listening Through Callas: Mediations and Metamorphoses

Respondent: Ginger Dellenbaugh

Emilio Sala
Lip-syncing to Callas

Michal Grover-Friedlander
Callas's Voice-overs

Martha Feldman
Tough Magic: Callas's Rebetiko, Greek Suffering, and the Unsentimental

Room A223

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

Moderation: Monica Ruocco

Céline Frigau Manning
"Sick of the Old World's Sophistry!": Performing Italian Opera at Sea in 1825

Maeva Meyer
Verdi's Aida From the Perspective of the Egyptian Nahda

Megan Estela
"The Goddess From Beyond the Seas:" Challenging the Reception of Patti's Four Tours in America (1886-1890)

Room 219

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

Vera Grund
"From the shores of the Tevere to those of the Adriatic": Venetian Opera as Energetism and mass culture

Carlo Bosi
Early Venetian Opera beyond the Lagoon: Reception and Censorship

Carlo Bosi & Vera Grund
Arias, music and their recipients

13:00 – 14:30: Lunch break

14:30 – 16:30: Panels XIII, XIV & XV

Room A224

Panel XIII: The Case of Callas

Moderation: Giorgio Biancorosso

Room A223

Panel XIV: The Nation and the Empire

Moderation: Kordula Knaus

Room 219

Panel XV: Challenging the Stage

Moderation: Manuel Deniz Silva

Shadi Seifouri

Je Veux Vivre!": Operatic Holograms, Maria Callas, and The Limits of Liveness

Lea Luka Tiziana Sikau

The Artist is Present, la Callas is Absent: (No) Rehearsing with Posthumous Divas

Jane Sylvester

Callas on the Catwalk: Operatic Revival in the House of Valentino

Marie-Anne Kohl

Die Vokalperformance von Maria Callas als Geschlechterperformance, dargestellt an ihrer Tosca-Interpretation

Claudio Vellutini

Opera, Mobility, and Austrian Cultural Policies after the Congress of Vienna

Liisamaija Hautsalo

From Nationalized opera to Vernacularised Opera: The Finnish Case

Tanya Sirotina

"The Lucky Miller": Two Centuries of Historical Collisions Between Three Unique Operas

Collin Ziegler

Opera and Trees

Helena Langewitz

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

Artisans of the Theatre: Set Design in 1930s Florence

Anne Le Berre

The Festival international d'art lyrique d'Aix-en-Provence: the idea of a lyrical Mediterranean in the 21st century

16:30 – 17:00 Coffee break

18:00 – 19:00: Keynote address

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

19:00-19:15: Final remarks and announcement of the winner of the TOSC@Lisboa.2023 Junior Scholar Award

Teatro Nacional de São Carlos (R. Serpa Pinto 9, 1200-442 Lisboa)