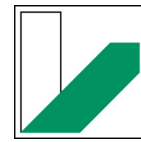


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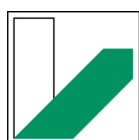
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Transnational  
Opera  
Studies  
Conference  
@ Bayreuth

June 23-26, 2022 | University of Bayreuth and Thurnau Castle

## Credits

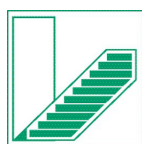
TOSC@Bayreuth is organized by  
University of Bayreuth, Department of Musicology  
and  
Research Institute for Music Theatre Studies (*fimt*)



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Program booklet design and editing: Silvia Bier

Cover picture: Margravial Opera House Bayreuth (photograph by Heiko Oehme)

# 4<sup>TH</sup> TRANSNATIONAL OPERA STUDIES CONFERENCE

UNIVERSITY OF BAYREUTH & THURNAU CASTLE,  
JUNE 23-25, 2022



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## Presentation

Founded in Bologna in 2015, tosc@ is a biennial meeting designed to give scholars, artists and opera lovers from different countries the opportunity to come together. The name of the conference is an acronym:

Transnational

O pera

S tudies

C onference

@

with the final word referring to the host city.

Open to all approaches, forms, genres and periods, the tosc@ conference aims to unite the excellence and boldness of contemporary research on opera and musical theatre in general. The conference moves from place to place, encouraging the presence of contributors from the host countries, enlarging the circle of its participants and promoting encounters between cultures and sensibilities. In this way it hopes to foster interest in opera studies in the younger generation of researchers, be they musicologists or scholars from other disciplines. Papers may be given in the language(s) of the host country or in English. Everyone is invited to take part, regardless of their professional status.

## **tosc@bayreuth.2022**

Following the success of the first three meetings (tosc@bologna.2015, tosc@bern.2017 and tosc@paris.2019), the fourth edition of the tosc@ conference will take place at the University of Bayreuth, Germany, from June 23–26, 2022. Since 1976 the University has hosted a unique Research Institute for Music Theatre, located in the nearby Castle of Thurnau. With the Richard Wagner Festspielhaus and the Margravia Opera House the city of Bayreuth is filled with operatic history and culture, which can be explored by all participants in the diverse organized activities accompanying the conference.

Due to the Corona pandemic the tosc@bayreuth conference was postponed from June 2021 to June 2022.

## The Program Committee

Luísa Cymbron (Universidade NOVA de Lisboa)

Nils Grosch (Universität Salzburg),

Kordula Knaus (Universität Bayreuth)

Gundula Kreuzer (Yale University)

Raphaëlle Legrand (Université Paris-Sorbonne)

Isabelle Moindrot (Université Paris 8)

Anno Mungen (Universität Bayreuth)

Benjamin Walton (University of Cambridge).

Kordula Knaus and Anno Mungen are also the conference organizers.

Assistant coordinators:

Silvia Bier

Johanna Dannhauser

Dominik Frank

Ulrike Hartung

Marie-Anne Kohl

Christine Stein

Students:

Alina Bolz, Milena Galvan-Odar, Martin Gruber, Marissa Hofmann, Vincent König, Friederike Kopetzki, Jurij Kowol, Stefanie Neumann, Rahel Schwarz, Jonas Würdinger.



**Luísa Cymbron** obtained her PhD in Musicology from the Universidade Nova de Lisboa, where she has also taught since 1986. Her research focuses on 19th-century Portuguese music, the reception of the Italian and French opera repertoire in Portugal and musical relations between Portugal and Brazil during the same period. She is a member of the CESEM (Center for the Study of Sociology and Musical Aesthetics – NOVA FCSH), and published several articles in journals and collective works as well as collaborated in various research projects in Portugal and abroad. In 2001, she organized the exhibition *Verdi em Portugal 1843-2001* in the National Library of Portugal. Since 2013, she has been the review editor of the *Revista Portuguesa de Musicologia*. She is also the author of *História da Música em Portugal* (1992), in collaboration with Manuel Carlos de Brito, the volume of essays *Olhares sobre a música em Portugal no século XIX: Ópera, ópera virtuosismo e música doméstica* (Colibri, 2012) and *Francisco de Sá Noronha (1820-1881): um músico português no espaço atlântico* (Humus, 2019). She recently edited with Ana Isabel Vasconcelos a collective work *O velho Teatro de (1798-1908): teatro e música no Porto do longo século XIX* (Afrontamento, 2020).

**Nils Grosch** holds the chair in Musicology at the University of Salzburg/Austria where he is also Head of Department for Art history, Musicology and Dance studies and the Research Center for Musical Theatre. He gained his doctorate at the University of Freiburg i. Br. with a dissertation about „Die Musik der Neuen Sachlichkeit“, and completed his habilitation at the University of Basle with a thesis about „Lied und Medienwechsel im 16. Jahrhundert“. Recent publications: *Rekonfigurationen der Weimarer Republik. Musikalische Vergangenheiten und Pastiches in Babylon Berlin* (2018-2020) (with Roxane Lindlacher, Miranda Lipovica und Laura Thaller). In: *Archiv für Musikwissenschaft* 79 (2022/1), S. 43-60; „Stimme und Song im populären Musiktheater“ (with Carolin Stahrenberg). In: *Stimme-Körper-Medien: Gesang im 20. und 21. Jahrhundert*. Nils Grosch and Thomas Seedorf, eds. Lilienthal: Laaber-Verlag, S. 59-85 (Handbuch des Gesangs; Band 2); "Musical Comedy,

*Pastiche and the Challenge of 'Rewriting'.* In: Violetta Kostka, Paulo F. de Castro, William Everett, eds.: *Intertextuality in Music: Dialogic Composition.* Taylor & Francis/Routledge, 2021.

**Kordula Knaus** is Professor of Musicology at the University of Bayreuth. She has published monographs on Alban Berg's *Lulu* and *Cross-gender Casting in Baroque Opera*, and co-edited volumes on music, gender and intersectionality as well as an introductory handbook for students of musicology. She was principal investigator of the DFG-funded project *Opera buffa as a European Phenomenon. Migration, Mapping and Transformation of a New Genre* (2017–2020), and recently started the project *Materiality and Aesthetic Transformation. The Festa teatrale L'Homme at the Margravial Opera House Bayreuth.* She is currently editor of the volume *Schriften II of the Alban Berg Gesamtausgabe* and works on a monograph about baroque music.

**Gundula Kreuzer** is Professor of Music at Yale University and the author of *Verdi and the Germans: From Unification to the Third Reich* (Cambridge University Press, 2010; multiple book awards) and *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera* (University of California Press, 2018). In 2019, she launched the *YOST (Y | Opera | Studies Today)* initiative to explore contemporary experimental opera and received the *Dent Medal of the Royal Musical Association.*

**Raphaëlle Legrand** is a full professor at the Sorbonne Université and a member of the *Institut de Recherche en Musicologie.* Her research focuses on eighteenth-century French opera and opéra comique, especially in Rameau's works, and on gender issues. Her many publications include *Rameau et le pouvoir de l'harmonie* (2007) and various articles. She has also co-authored *Regards sur l'opéra-comique* (2002) and co-edited, *Sillages musicologiques* (1997), *Musiciennes en duo* (2015), *En un acte: les actes de ballet de Jean-Philippe Rameau* (2019) and *Une œuvre en dialogue. Le théâtre de Michel-Jean Sedaine* (2021).

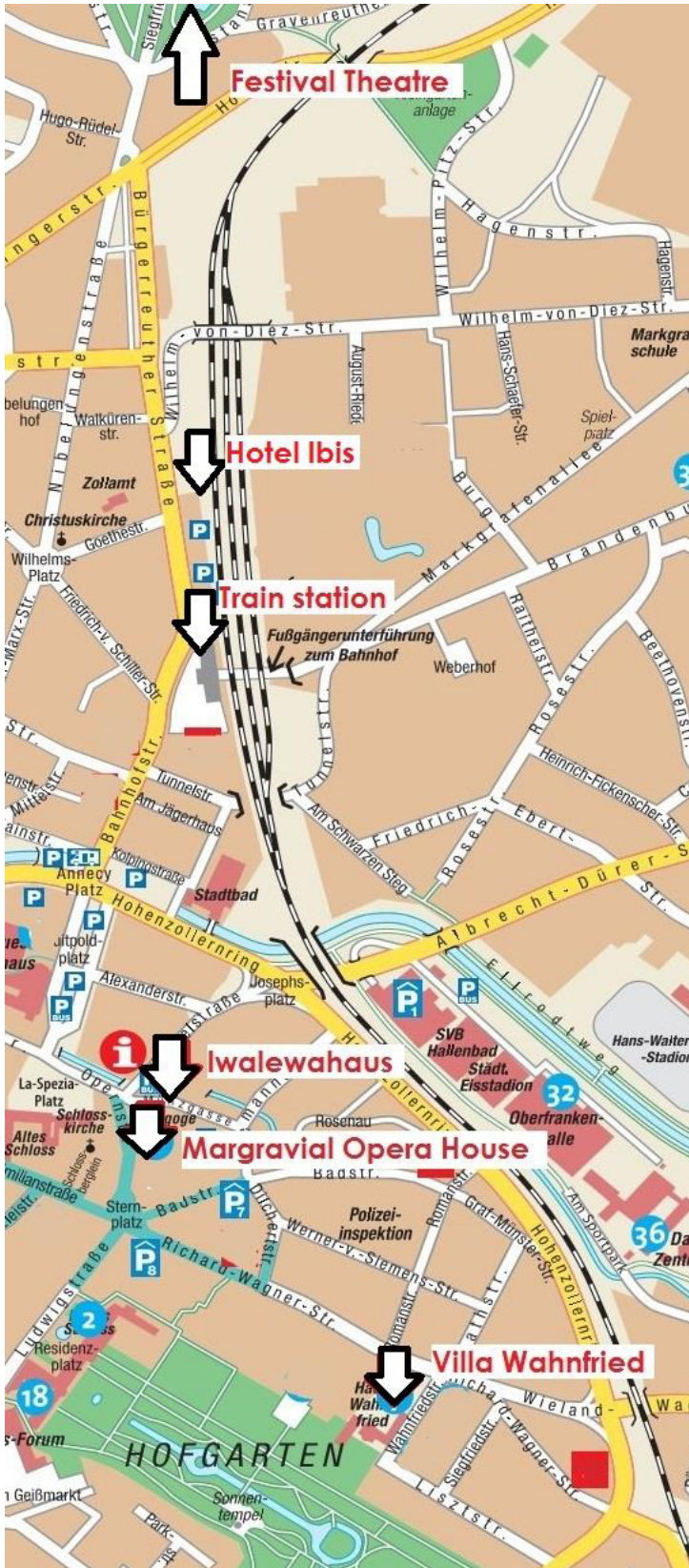
**Isabelle Moindrot** is professor of theatre studies at the University of Paris 8 and senior member of the Institut Universitaire de France (IUF). With Céline Frigau Manning, she organised the third Transnational Opera Studies Conference, *tosc@paris.2019*. Her research focuses on operatic dramaturgy, contemporary opera staging and the history of spectacle from the nineteenth to the twenty-first centuries. Having opened her research to the ecological imperatives of theatrical production, she has launched the program Opera and Climate Change and is coediting with François Ribac and Nicolas Donin, *Music and the Performing Arts in the Anthropocene: Nature, Materialities and Ecological Transformation* (Routledge).

**Anno Mungen** is Full Professor of music theater studies and director of the Institute for Music Theater Studies (Forschungsinstitut für Musiktheater) Schloss Thurnau at the University of Bayreuth, Germany. Prior to this appointment in October 2006 he was Professor of musicology at Bonn University, Germany. At the musicology department of Mainz University, he completed his post-doctoral thesis (Habilitation) on the ‚Archaeology‘ of Film Music. Mungen received his doctorate in 1995 with a dissertation on Gaspare Spontini and German opera of the 1820s from Technische Universität, Berlin, where he studied musicology (with Carl Dahlhaus and others) and art history. He also has a degree in flute from Staatliche Hochschule für Musik, Duisburg, Germany. He is the editor in chief of ACT, an academic online journal on music and performance and initiated the project *WagnerWorldWide* for the Wagner anniversary in 2013. His research on Music Theater in Nuremberg 1920–1950 presented an exhibition *Hitler.Macht.Oper 2018* in Nuremberg. Another project on Music – Voice – Gender included research on Wilhelmine Schröder-Devrient (1804–1860), which serves as a basis for a collaboration with the Concerto Köln orchestra and Kent Nagano to perform Wagner’s *Ring des Nibelungen* historically informed. Right now he is working on a biographical project on Schröder-Devrient which will include events and concerts in 2024 to celebrate this great artist.

***Benjamin Walton** is Professor of Music History at the University of Cambridge, and a Fellow of Jesus College, Cambridge. His books include Rossini in Restoration Paris: The Sound of Modern Life; The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism (co-edited with Nicholas Mathew); and Nineteenth-Century Opera and the Scientific Imagination (co-edited with David Trippett). Between 2014 and 2019 he edited Cambridge Opera Journal. His current research explores operatic performance beyond Europe during the first half of the nineteenth century, and the history of operatic staging.*

# Maps and Site Plans

## Bayreuth city centre



Festival Theatre,  
Festspielhügel 1  
(15 min. walking distance  
from train station)

Iwalewahaus,  
Wölfelstrasse 2  
(10 min. walking distance  
from train station)

Margravia Opera House,  
Opernstrasse 14  
(10 min. walking distance  
from train station)

Villa Wahnfried,  
Richard-Wagner-Strasse 48  
(20 min. walking distance  
from train station)

## Campus Bayreuth (Thursday & Friday), building RW I

*How to get there from the train station:*

Public transport: Bus No 316 (direction Campus),

Bus stop “Uni Verwaltung”

Parking zones: all parking zones at the Campus are free, but crowded. As an alternative you can also use the parking zone “Kreuzsteinbad” (Frankengutstrasse) next to the Campus.

Registration desk: building RW I, entrance hall

Conference rooms: building RW I (ground floor)

- H 24
- S 59
- S 61
- S 62

Parking zone „Kreuzsteinbad“



Campus Bayreuth

Botanical garden

Thurnau, Castle (Saturday)  
*Research Institute for Music Theatre (fimt)*

*fimt.*

Main entrance at the Castle Tower (*fimt*)

Registration desk: hallway (2<sup>nd</sup> floor) of the *Research Institute for Music Theatre (fimt)*

Conference rooms:

*Research Institute for Music Theatre (fimt)*:

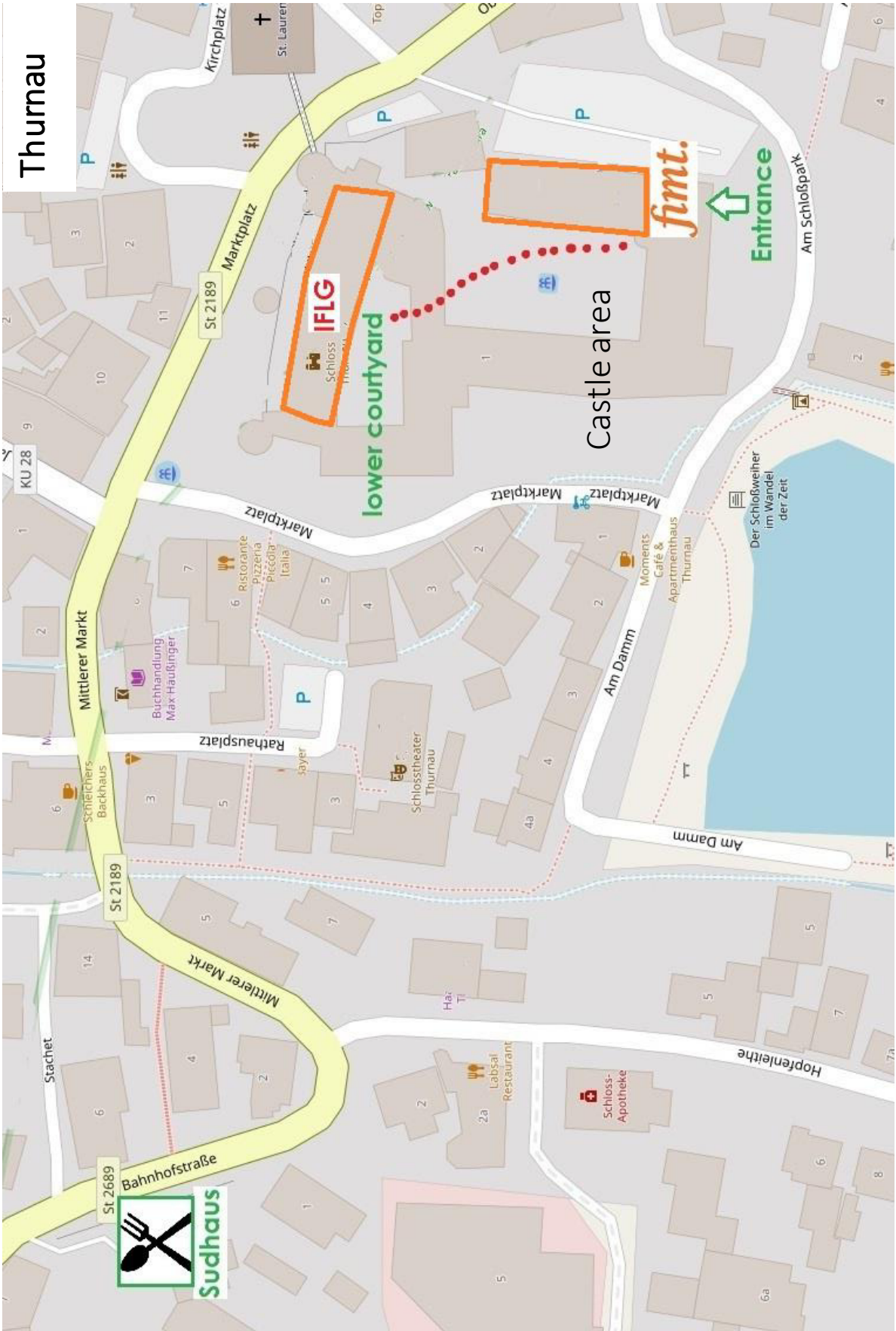
- Ahnensaal (2<sup>nd</sup> floor)

*Research Institute for Franconian History (IFLG)*  
(lower courtyard of the castle):

- Seminary Room (2<sup>nd</sup> floor)
- Conference Room (2<sup>nd</sup> floor)
- Library Room (1<sup>st</sup> floor)

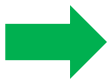
Restaurant Sudhaus (walking distance 5-10 min.)







Thurnau Castle and Lake



*How about taking a walk to complete your lunch break and enjoy the rural environment?*

## Wednesday – Pre-conference event

22.06.2022 Bayreuth, Villa Wahnfried

19.00

„Current Wagner Research in Bayreuth“

with

Josefina Irurzun

(Humboldt-Fellow at the University of Bayreuth)

Anno Mungen

(Research Institute für Musik Theatre, Thurnau)

Meihui Yu

(Medieval Studies at the University of Bayreuth)

Chair: Kordula Knaus

# Thursday

23.06.2022 Campus Bayreuth, building RW I

12.00: Registration desk opens (entrance hall)

13.30–14.00: Opening by the University's Vice President Prof. Dr. Martin Huber, the program committee and the organizers of the conference

(Room H 24)

14.00–15.00: 1st Keynote by Neo Muyanga (Cape Town):  
"Opera as Protest"

(Room H 24)



15.00–15.30: *Coffee break*

15.30–17.30: Individual sessions

Room S 59: Operetta and Musical

Room S 61: Opera in the 20th century I

Room S 62: Opera in the early 19th century

19.30: Concert at the Margravial Opera House (see p.40)

➤ Introduction to the concert at 18.45 (at Iwalewahauss)

21.30: Reception at Iwalewahauss

1st Keynote: Neo Muyanga (Cape Town)

## **Collaboration makes us One, or is it Won? - Principles to consider in producing global opera in an asymmetrical world**

14.00–15.00 (Room H 24)

In his 'Necropolitics', Achille Mbembe ponders whether, "the other, in light of all that is happening, (can) still be regarded as (a) fellow creature?". That is, in a world premised on the contested fruits of coloniality, how is it that human beings might locate one another based on a shared sense of "common vulnerability and finitude" rather than see in the other the spectre of self ruin? "Borders", he proposes, "are no longer sites to be crossed but lines that separate" (2019).

During my talk I will survey, through examples of my own recent work as an opera-maker based in the global south, the extent to which productions of 'global opera' consistently fail to consider matters of reciprocity, contingency and solidarity. My aim will be to explore ways opera production might help us arrive at more interesting ways of arranging global collaboration between disparate partners in the 21st century.

*Neo Muyanga is a composer, sound artist and librettist. His work traverses new opera, jazz improv and Zulu and Sesotho idiomatic song. He trained to sing in township choirs in Soweto, and learned to perform madrigals while living in Italy in the 1990's. In 1996 he co-founded (with Masauko Chipembere) the duo, Blk Sonshine, and in 2008, co-founded (with Ntone Edjabe) the Pan African Space Station - a platform for cutting-edge Pan African music and sound art on the internet. His records include: Blk Sonshine (1999), the Listening Room (2003), Fire, Famine Plague and Earthquake (2007), Good Life (2009), Dipalo (2011), Toro tse Sekete (2015) and Second-hand Reading (2016). His stage productions include A Memory of how it feels (2010), The Flower of Shembe (2012), The Heart of Redness (2015) and MAKEdbA (2018). An alumnus of the Berliner Künstlerprogramm des*

Thursday, Campus Bayreuth, building RW I

*DAAD (2016), he was also Composer-in-residence of the Johannesburg International Mozart Festival (2017), the National Arts Festival (2017) and the Stellenbosch International Chamber Music Festival (2018). He tours widely as a solo performer, bandleader and choral conductor.*

Room S 59: Operetta and Musical  
Chair: Luísa Cymbron

15.30	Moeckli, Laura Networks and Transformations of Viennese Operetta in Post-Unification Italy
16.00	Cruz, Gabriela In The Land of Smiles: Ideology, theatricality and responsibility in the totalitarian stage
16.30	Jenkins, Daniel How the Musical came to Vienna
17.00	Frühauf, Tina Bringing Jewishness on the East German Stage: Walter Felsenstein's <i>Fiedler auf dem Dach</i> in the Crossfire of the Cold War

*Laura Moeckli is a postdoc research assistant at the Institute of Musicology of the University of Bern. As part of an SNSF-funded project, she is investigating the reception of comic and mixed-genre German-language opera in Italy between 1865 and 1895. She studied musicology, English and philosophy at the universities of Fribourg and Bern. Her first monograph, Reinventing Recitative. Declamatory Experiments in German and French Opera 1820-1850 is in preparation. Other current areas of focus are "Bootleg Opera" and "Temporalities in Music Theatre".*

The historiography of the reception of German-language opera in late-nineteenth-century Italy has generally been reduced to the consideration of the impact of Richard Wagner's musical and theoretical works in a context of growing nationalism. This focus however has obscured the ongoing presence and circulation of other repertoires throughout Italy in the first decades of the unification. In addition to works of Wagner contemporaries, such as Carl Goldmark's *Die Königin von Saba* and operas belonging to the older repertoire, such as Weber's *Freischütz* and Flotow's *Martha*, the flourishing

genre of Viennese operetta took many Italian cities by storm after 1875. Notwithstanding the tense political climate between Italy and the Austro-Hungarian Empire, many works by Johann Strauss II, Franz von Suppé, and Carl Millöcker reached centres such as Naples, Turin, Milan and Venice within two or three years of their premieres, translated into Italian by influential librettists such as Enrico Golisciani, Angelo Zanardini, Antonio Scalvini, and others.

In this paper, I focus on the impacts of this transnational dialogue with a case study of Viennese operetta productions first staged in Naples in the 1870s before traveling to other Italian cities. A prominent example is Strauss' *Die Fledermaus* which was given in June 1875 as *Il pipistrello* in a translation by Golisciani and several years before Scalvini brought it to Milan's 'Teatro dal Verme' by Scalvini under the provocative title *Orgia*. This entry via Naples seems quite typical as confirmed by Suppé's *Fatinitza*, translated by Vincenzo Antonio Bacichi in 1876, and Richard Genée's *Der Seekadett*, presented in August 1879, adapted by Scalvini as *Le Scacchiere della Regina*. On the basis of the surviving scores, libretti and translations, as well as further archival documents and press reviews, I consider the conditions and patterns of reception of these works between Vienna, Naples and beyond, taking into consideration the cultural, political and artistic networks and transformations this implies, within the complex framework of comic opera creation and dissemination in Italy in the second half of the nineteenth century.

**Gabriela Cruz** teaches music history and the history of opera at the University of Michigan in Ann Arbor. Her interests lie at the intersection of opera, the history of audiovisual technologies, theater and cultural studies and her recent book, *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* (OUP, 2020), addresses the constitutive roles which technologies of illumination and illusion played in transforming the medium of opera during the nineteenth-century. She is currently working on a new book on music and comedy and is co-editor, with Christi-Anne Castro, of the journal *Music & Politics*.



Hanna Arendt describes totalitarian organization and rule by analogy to the onion. She places the leader at the center of the structure, in a kind of empty space carved out and nurtured by a surrounding system of connective layers securing individuals and institutions in a single closed universe. Considered from the outside, the layers of the totalitarian onion project a façade of normalcy while from the inside they nurture and confirm the extremism of belief residing at its center. This talk considers the usefulness of Arendt's model and of her critique of individual responsibility within the totalitarian state to understand the upending of operetta after the Great War.

I consider Franz Lehár's last operetta *Das Land des Lächelns* (1929) with Arendt's analogy in mind, teasing the outward pleasantness of the work apart from the protocols of racial hate underwriting its spectacle. These protocols, I argue, are of the work, even if their very existence and dramaturgical effectiveness has escaped musicological comment thus far. Notwithstanding, my purpose here is not to denounce *Land* but, instead, to consider what we might learn from it about the upending of operetta by the project of fascism. The paper proceeds in two parts: first, I describe the exclusionary mechanisms shaping its dramaturgy and, secondly, I consider the ways in which actors and directors in the 1930s and 1940s lay claim to the prerogative of theatricality – of staging and of acting in and out of the stage – to destabilize these very mechanisms in performance. Bringing together known as well as new documentary evidence, I consider the theatrical and dramaturgical strategies employed separately by film director Max Reichmann in 1930 and by tenor Tomás Alcaide in Paris in 1939, and again in 1943-44, as they staged, performed, and negotiated the production of Lehár's last work, respectively, in Berlin, Paris and Lisbon.

*J. Daniel Jenkins* is Associate Professor of Music Theory at the University of South Carolina. He is editor of *Schoenberg's Program Notes and Musical Analyses*, which appears in the series "Schoenberg in Words," and the Oxford Handbook of Public Music Theory.

The American musical has become integral to the programming at the Vienna Volksoper. The 2019–2020 season alone included performances in German of *Brigadoon*, *Cabaret*, *Gypsy*, *Man of La Mancha*, *The Sound of Music*, *The Wizard of Oz*, and *Kiss Me, Kate*. Other shows that have been produced in this house in recent years include *Carousel*, *Fiddler on the Roof*, *Guys and Dolls*, *Hello Dolly!*, *South Pacific*, and an award-winning production of *Sweeny Todd*.

The popularity of the American musical at the Volksoper today stands in contrast to the hesitation expressed in the press when such programming was first suggested in the 1950s. The individual most responsible for the transformation of public attitudes towards the American musical in Austria was Marcel Prawy (1911–2003). Born into a Jewish Austro-Hungarian noble family, Prawy emigrated to the US in the late 1930s. While his first love was opera, he also developed an appreciation for the Broadway musical. He returned to Vienna after the Second World War and produced musical revues in local theaters that included showtunes. Upon becoming Dramaturg at the Volksoper in 1955, he produced the Austrian premiere of *Kiss Me, Kate* in February 1956. The success of that show led to productions of *Wonderful Town*, *Annie Get Your Gun*, *My Fair Lady*, and *West Side Story*.

The German-language scholarship on Prawy includes biographic information and a catalogue of his *Nachlass*, now housed at the Wien Bibliothek. Unfortunately, there is very little English-language scholarship about Prawy, even though he was one of the most important public musical figures in Austria in the second half of the twentieth century. In fact, the study of Prawy's productions of American musicals at the Volksoper provides a lens through which to better understand not only Prawy's influence on the musical life of Vienna, but also Austrian-American relations in the Cold War and later. Through close reading of documents in his *Nachlass* and other sources, this paper details how Prawy developed and promoted the German-language versions of works of American musical theater, contributing to the ways that Austrians would come to understand American culture in general.

*Tina Frühauf* is Adjunct Associate Professor at Columbia University in New York and serves on the doctoral faculty of the CUNY Graduate Center. In 2019 she was a DAAD Guest Professor, sponsored by the German government, at the Hochschule für Musik und Theater in Munich. An active scholar and writer, the study of Jewish music in modernity has been Dr. Frühauf's primary research focus for two decades, culminating in monographs from *Orgel und Orgelmusik in deutsch-jüdischer Kultur* (Georg Olms Verlag, 2005) to *Transcending Dystopia: Music, Mobility, and the Jewish Community in Germany, 1945–1989* (Oxford University Press, 2021). Among Dr. Frühauf's recent editions is *Dislocated Memories: Jews, Music, and Postwar German Culture* (Oxford University Press, 2014, with Lily E. Hirsch) and the collection of essays, *Postmodernity's Musical Pasts* (Boydell Press, 2020).

*Fiddler on the Roof's* world premiere on September 22, 1964, made waves around the globe and within a decade the show, with its universal appeal, was produced in two dozen countries. Among the nations that embraced *Fiddler* were those whose political ideologies seem at odds with the ideas the musical seeks to convey. Early on, it was staged in Communist Yugoslavia and in Czechoslovakia. In 1968 the State Yiddish Theater of Poland expressed interest in staging it as well, just following the government's anti-Semitic campaign during the March 1968 events. *Fiddler* soon found itself in Hungary (also a few decades later farther behind the Iron Curtain, in the Soviet Union). While the vast majority of the early performances recreated the original Broadway production, Walter Felsenstein's production at the Komische Oper in East Berlin, where it premiered as *Fiedler auf dem Dach* on January 23, 1971, after a long process of gestation and delays due to Cold War politics, is noteworthy for taking a different course, and also for its unique circumstances. As such, Felsenstein's approach transformed a Broadway musical into a piece of "realist" musical theater that underlines Jewishness. This paper investigates this transformation, mapping the circumstances of its conception,

addressing censorship, discussing aesthetic realization with a special focus on six musical numbers being added to the score (Yiddish songs derived from the contemporaneous collection of Eberhard Rebling and Lin Jaldati) that transformed, if not strengthened, the “instrumental” role of the Fiddler “character” and emphasized Jewishness. Observations are anchored in and bolstered with Felsenstein’s experience of the Nazi era, his aesthetics which evolved from expressionism to an enacted realist music theater, his balancing of the opaque concept of socialist realism as well as politics, and especially the mythical antifascism the German Democratic Republic sought to perpetuate. As such, Felsenstein’s production of *Fiedler auf dem Dach* sheds light on Cold War politics vis-à-vis Jewish culture at critical historical junctures and reveals the paradoxes of (working under) East German communism.

*Luísa Cymbron (see p.8)*

Room S 61: Opera in the 20th century I  
Chair: Benjamin Walton

15.30	Simon, Danielle Operatic Airwaves
16.00	Agugliaro, Siel A Ghost Crosses the Atlantic: Opera, Home Phonographs, and Italian Identity in Early 20th- century U.S.
16.30	Brooks, Erin M. Trading Tapes, Visualizing Voices: Identity and the Metropolitan Opera Radio Broadcasts
17.00	Fuchs, Sarah Opera and <i>orthophonie</i> in the Laboratoire de la Parole

*Danielle Simon* is a postdoctoral fellow at the Dartmouth Society of Fellows, whose current research explores how radio generated and mediated political relationships during the first three decades of Italian broadcasting. Her first book responds to developments in studies of transnational fascism by examining broadcasts transmitted from Italy to the Italian diaspora in the US, Latin America, and the African colonies during the 1920s and 1930s. Her work has appeared in *Opera Quarterly* and *Representations* and is forthcoming in the *Journal of Modern Italian Studies* and the edited volumes *The Cambridge Companion to Music and Fascism* and *Sonic Circulations, 1900-1950*.

The first sounds broadcast over public radio were operatic: the experimental transmission of a live performance of *Cavalleria Rusticana* and *Pagliacci*, transmitted from the Metropolitan Opera House in 1910, nearly a decade before radios would become a household staple across the globe. By the 1930s, listeners could tune into live operas transmitted regularly from opera houses across the United States and Europe. Live opera broadcasts particularly appealed to those who saw the medium as a tool for educating a

disparate public and democratizing culture. Even beyond their popularity and political value, however, these transmissions offered stages for exploring and exploiting the medium's potential to transport and transplant the voice between bodies, both human and technological.

This essay proposes an operatic theory of radio that centers radio as a transnational medium and sound as an intermedial phenomenon. It engages with theories of the *acousmêtre* by Michel Chion, Mladen Dolar, and Stephen Connor, who have identified ventriloquism as the cultural antecedent to the acoustic and social changes wrought by the emergence of wireless technologies in the early twentieth century. While ventriloquism provides a potent metaphor for thinking through the disembodied radio voice, this paper argues that it was in fact the operatic voice that preoccupied producers and listeners of the new medium. It does so through the analysis of three key moments in interwar broadcasting: the experimental transmission of *Parsifal* from the Teatro Coliseo in Buenos Aires in 1920, which marked Latin America's first public radio broadcast; the first live broadcast from Milan's Teatro alla Scala in 1928; and the world's first live global transmission, a 1931 performance of *Tristan und Isolde* broadcast from the Bayreuth Festspielhaus. In each of these transmissions, I show that the material constraints of opera broadcasts indelibly altered the way early producers and audiences talked about, composed for, and listened to radio. Moreover, I argue that the operatic voice, when transmitted over radio, became a site for navigating tensions between the intimacy of radio listening and the medium's global reach.

*Siel Agugliaro* is a music lecturer at the University of Pennsylvania and Swarthmore College. His current book project, entitled *Making Opera Italian: Music Technology and Italian American Identity*, explores the cultural and political significance of Italian opera among Italian Americans from the Italian Unification to the beginning of World War II. Siel's first monograph, published in 2015, considers the cultural policy promoted by La Scala in the politically challenged years between 1968

*and the late 1970s. His article on the Italian reception of Porgy and Bess during the Cold War years was recently published in Music & Letters.*

In an essay appearing more than thirty years ago, Italian ethnomusicologist Roberto Leydi famously depicted the idea of opera as a transclass expression of Italian culture as a “ghost” haunting the historiography of this repertoire. While Leydi conceded that opera circulated to a limited extent among the rural working class in post-Unification Italy, the available historical evidence and several decades of field research had convinced him that this music remained fundamentally “extraneous” to the cultural life of Italian villagers. In spite of Leydi’s research—and at times, somewhat paradoxically, building on it—historians of opera in Italian migrant communities in the United States have often maintained that opera was always part of the cultural background of all Italian newcomers regardless of their class and region of origin (Martellone, Luconi).

In contrast to this argument, I draw upon archival materials, interviews, contemporary Italian-language and mainstream press, and scholarly literature on opera, transnationalism, music recording, and music in migrant communities (Hamberlin, Preston, Appadurai, Georgiou, Suisman, and Leppert, among others) to show that Italian immigrants consciously embraced Italian opera as a symbol of national identity only at the beginning of the twentieth century. In this process, the recording industry played an important role. In particular, I argue that the prominence assigned to Italian opera in the marketing of the home phonograph as a respectable, middle-class musical machine had profound consequences for American residents of Italian descent, who especially in major urban centers could leverage the renewed visibility and audibility of opera to counter the practices of racial stereotyping and social discrimination to which they were subject in those decades. Far from exhausting its significance as a part of a Euro-centered historical narrative originating in its motherland, Italian opera in the U.S. was a cultural product readily available to Italian immigrants, music industrialists,

and the native, white upper classes, all of whom put this music at the center of new narratives and representations to be used to define communities, erect cultural boundaries, and justify systems of social and racial classification.

*Erin Brooks is Associate Professor of Musicology at SUNY–Potsdam. Her research interests include opera, film, gender and sexuality, disability, and trauma studies; she has published on the operas of Saint-Saëns, early film, and sonic trauma during France’s l’année terrible. Erin is currently working on listening, identity, and the Metropolitan Opera radio broadcasts. In her research on trauma, she has presented at international meetings and was a co-organizer of the conference Music, Sound, and Trauma: Interdisciplinary Perspectives (2021). Other current projects focus on sound, trauma, and the polio epidemic, as well as work on trauma-informed pedagogies.*

Commencing with the 1931 Christmas Day transmission of *Hänsel und Gretel*, the Metropolitan Opera radio broadcasts became a media phenomenon—by the late 1930s, around ten million listeners tuned in every weekend. Ninety seasons later, consumers can continuously stream historic broadcasts via Sirius XM. Despite extensive scholarship on Met stage productions, the radio programs have received little critical attention. Incorporating a range of broader questions—from liveness versus mediatized performance to how broadcasts messily intertwined the “public space” of the opera house with listeners’ domestic spaces—this paper centers on how Metropolitan radio programs offer a unique opportunity for analyzing music and identity.

I begin with materiality, considering how collection and dissemination of broadcasts complicates existent scholarship on operatic listening. The Met began officially releasing the Historic Broadcast Recordings series in 1974; thus for over forty years, radio programs often circulated via bootleg recordings. Leroy Ehrenreich’s collection, for example, contains hundreds of broadcasts copied on reel-to-reel tapes. There is an intimate aspect to how these unofficial materials



circulated among creators, consumers, and friends—Andrea Bohlman has described other tape cultures as “user-driven, decentralized networks of creative exchange.” Such networks of exchange add new layers to work on operatic listening subjectivities by scholars such as Mitchell Morris.

In a second case study, I examine the pivotal decade spanning Marian Anderson’s 1955 broadcast through mid-1960s programs by Leontyne Price and Martina Arroyo. As millions listened in their living rooms, what kinds of assumptions did they make about race, voices, and opera? In dialogue with Nina Sun Eidsheim’s recent theories about the “acousmatic question,” I argue these radio broadcasts offer particularly compelling examples of how listeners (mis)understood the operatic voices of performers of color.

Drawing on institutional documents, bootleg collections, memoirs, and press coverage, the two case studies incorporate theory from voice studies, work on gender, sexuality, and race, and scholarship connecting collecting, intimacy, and material culture. Ultimately, I demonstrate that the Metropolitan Opera radio broadcasts are not only a long-lived media product, but also a crucial source which uniquely illuminates ties between music and identity.

*Sarah Fuchs is Assistant Professor of Music History & Cultures at Syracuse University. Broadly speaking, her research explores how audio-visual technologies shaped operatic culture around the turn of the nineteenth century and how such technologies affect the arts, humanities, and cultural heritage sectors today. Her current book project examines the material history of a handful of sound recordings and synchronized sound films made by French opera singers active around the turn of the nineteenth century and now preserved as national patrimony in France’s libraries, archives, and museums. Her writing has appeared (or is soon to appear) in the Cambridge Opera Journal, Journal of Musicology, Nineteenth-Century Music Review, and the edited collections London Voices, 1820–1840: Vocal Performers, Practices, Histories and Histoire de l’Opéra Française.*

Among the many thousands of analogue sound recordings preserved by the Département Son, Vidéo, Multimédia at the Bibliothèque Nationale de France are 228 unpublished—and, until recently, uncatalogued—wax cylinder recordings that once belonged to the Institution Nationale des Sourds-Muets. Recorded at the initiative of Hector Marichelle—one of France’s leading researchers in the field of deaf-mute education (to use the terminology of the time) and the first director of the Institution’s Laboratoire de la Parole—the cylinders capture something of the cutting-edge nature of Laboratoire’s work: technical tests rub shoulders with diction exercises, many of which would seem to have been recorded by the Institution’s patient-pupils. As curious as these cylinders may seem, several others are stranger still: in just seventeen recordings, trained singers practice vocal exercises and perform excerpts from operatic numbers and *mélodies*. In CYL-498, for example, a contralto intones a series of vowel sounds, runs through a few scales, speaks briefly, and then sings part of “Mon coeur s’ouvre à ta voix” from Saint-Saëns’s *Samson et Dalila*. Inscribed along this cylinder’s edge is the singer’s surname: “Mlle Lapeyrette” — undoubtedly Ketty Lapeyrette, who had been a member of the Paris Opéra’s company since her 1908 *début* as Dalila.

Not all of the cylinders in this small sub-collection are quite so information-rich, I must hasten to add—indeed, several have deteriorated to such a degree that it is difficult to make out what is being sung, let alone who is doing the singing—and even in instances where such basic details can be determined, many questions remain. Using Lapeyrette’s recording as a case study, I consider what trained singers were doing at the Institution in the first place, and to what end they allowed or asked for their voices to be preserved, analyzed, perhaps even pathologized. I suggest that the Institution’s therapies, including *orthophonie*, may have appealed not only to singers who suffered from recurring “indisposition,” but also—and perhaps especially—to those from the regions, many of whom, including Lapeyrette, had worked hard to purge from their voices their provincial *patois*.

*Benjamin Walton is Professor of Music History at the University of Cambridge, and a Fellow of Jesus College, Cambridge. His books include Rossini in Restoration Paris: The Sound of Modern Life; The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism (co-edited with Nicholas Mathew); and Nineteenth-Century Opera and the Scientific Imagination (co-edited with David Trippett). Between 2014 and 2019 he edited Cambridge Opera Journal. His current research explores operatic performance beyond Europe during the first half of the nineteenth century, and the history of operatic staging.*

Room S 62: Opera in the early 19th century  
Chair: Anno Mungen

15.30	Andries, Annelies Beyond the Code Napoléon: Performing Female Heroism c. 1800
16.00	Rainer, Bernhard 'Declamatorischer und dramatischer Gesang' – Historical Vocal Techniques and the German Singing Ideal in Vienna at the Time of Beethoven and Schubert
16.30	Glatthorn, Austin Letters from the German Stage: Correspondence, Mobility, and the Emergence of a Common Operatic Repertoire, c.1800

*Annelies Andries is an Assistant Professor at Utrecht University. Her research investigates how European musical culture developed in the wake of long-nineteenth-century military conflicts. She is developing a book on identity formation through opera in Napoleonic France. She is organising a conference on musics' interconnections with trauma studies (7-8 July 2022). Her work has been published in Cambridge Opera Journal, Journal of Culture and War Studies, French Historical Studies and others. She is also active as a performance-researcher focused on nineteenth-century theatre with music and amateur music-making. She writes programme notes and organises workshops for Dutch and Flemish opera houses.*

After women briefly enjoyed greater liberty and opportunities for public visibility following the 1789 Revolution, the 1804 civil code (known as the Code Napoléon) curtailed their roles to the domestic sphere. The code's real-life impact seems not to have registered immediately on the Opéra's stage though: several heroines were not only allowed to perform public acts of heroism, but even lauded in the press for outshining their male counterparts. Yet at a higher level,

their heroic, usually self-sacrificing, acts maintained the code's patriarchal framework: these sacrifices ultimately aimed at safeguarding a man's reputation.

In this paper, I analyse how operatic heroines reflected this principal duality in how womanhood was imagined in elite circles during the Napoleonic era. I focus especially on Gaspare Spontini's *La Vestale* (1807) and Charles-Simon Catel's *Les Bayadères* (1810). While these operas offered examples of women's active participation in public life, I argue that the female roles simultaneously portrayed them as 'other'. They are imagined as defenders of tradition (rather than champions of progress), as 'unknowable' for practicing sexual abstinence, and at times as oriental or exotic (*Les Bayadères* is set in Benares). This otherness in turn justified the imposition of male control. Thus, these characters provided women with acceptable images of womanhood that could be re-enacted throughout society in various forms: they sparked fashions *à la vestale* and *à la bayadère*, offered audiences ideals to model their own behaviour, and supplied lenses for reading the public actions of other women (such as those of Joséphine de Beauharnais).

These operatic heroines, much admired for their passion and seeming independence, showcase the intricate network of the Napoleonic patriarchal system, whether personified in the operatic hero (both works end with the women's marriage), codified in the law, or intellectualized in the development of scientific racism and sexism. By turning scientific, intellectual and legal ideologies of gender into affective, embodied performances, I ultimately contend that the Opéra and its repertoire were major agents in disseminating these gender ideologies beyond the confined, discursive circles of the intelligentsia to be enacted in French (and sometimes even European) society at large.

**Bernhard Rainer.** *Born in Zell am See (Austria) – studied musicology in Vienna and trombone in Graz, Vienna, London and Basel. He is senior lecturer at the University for Music and Performing Arts in Graz (historical music theory) and also lectures at IES abroad Vienna*

*(historical performance practice). His research focusses on the Renaissance (Orlando di Lasso and the Bavarian Court Chapel, Habsburg Court Musicians) and Romanticism (instrumental and vocal performance practice, early recordings, organology).*

While research on instrumental performance practice can be substantially based on preserved musical instruments and iconographic documents, research on historical vocal techniques before the advent of recording techniques is limited to written records. Nevertheless, several scientific studies have already hypothesised that until the second third of the 19th century, professional singers used vocal techniques that can be described as closer to the speaking voice than those of singers of subsequent generations. In this context, it can be further assumed that the vocal music of the time, which was by nature closely related to speech, was composed with contemporary singing techniques in mind.

These hypotheses seem to apply in particular to the German singing ideal that was propagated in Vienna at the time of Beethoven and Schubert in opposition to the prevailing Italian opera tradition. Two of its most famous exponents were the creator of the role of *Leonore* in all three versions of Beethoven's only opera *Fidelio*, Anna Milder-Hauptmann (1785–1838), and the baritone star of the Vienna Court Opera of the time Johann Michael Vogl (1768–1840). Vogl in particular is considered an ideal representative of the 'declamatorische und dramatische Gesang' (declamatory and dramatic singing style), which was the focus of attention on the German side in the dispute over the German versus the Italian style of singing in Vienna at the time – his style is even said to have had a direct influence on the vocal works of Franz Schubert.

Contemporary sources such as articles, reviews and treatises will be used to confirm the hypothesis of predominant professional vocal techniques in Vienna at the time of Beethoven and Schubert, which were closer to the spoken language than later vocal techniques. Furthermore, essential information on declamation in German vocal works can be extracted from a hitherto largely overlooked singing

treatise of Milder-Hauptmann's and Vogl's court opera colleague Anton Rösner (1771–1841). In this respect, Rösner's work seems to be the only direct reference to the Viennese declamatory and dramatic singing style, since a planned but unfinished treatise by Johann Michael Vogl has apparently been lost.

*Austin Glatthorn is a Research Fellow at Durham University. He is interested in interdisciplinary approaches to the intersections of music, drama, politics, and mobility in early modern Europe, topics he explores in his first monograph, Music Theatre and the Holy Roman Empire: The German Musical Stage at the Turn of the Nineteenth Century (Cambridge University Press). His other recent research appears in the Journal of War & Culture Studies, A-R Editions, Music & Letters, and in numerous book chapters. Austin is currently editing with Dr Estelle Joubert (Dalhousie University) the Cambridge History of German Opera to the Early Nineteenth Century.*

Those in Hannover, Frankfurt am Main, Niederfüllbach, and Graz were separated by more than 1,000km at the extremes. Yet despite the significant distances between them, theatregoers in these towns would have all seen the same work performed on the evening of 21 September 1794: Mozart's *Die Zauberflöte*. That the simultaneous performance of an opera sometimes occurred on identical dates in places separated by great expanses is little more than coincidence; that the same piece was performed in close succession despite such space was anything but. The appearance of opera across vast geographic distances was owing in part to an expansive network of theatres operating in every corner of the Holy Roman Empire. In turn, these theatres and their cultivation of overlapping repertoires were supported by discourse networks, themselves sustained by an efficient postal system.

This paper examines written communication so as to achieve a better understanding of the behind-the-scenes processes of how musical materials spread throughout Central Europe and manifested in performance on the stage. By drawing on printed theatre journals

and personal correspondence written by directors, editors, actors, and musicians found in archives, I reveal that professionals and enthusiasts alike went to great lengths to meticulously record, transmit, and reproduce information about local performances for those close to home and far away. I argue that personal correspondence played a little understood, yet integral regulatory function in establishing and maintaining a feedback loop of operatic performance that comprised the decision to perform a work, the sourcing of the requisite human and material resources, the performance of the desired work, and the evaluation and communication of its reception so as to inform others in nearby and distant locations. In this way melodrama and *Singspiel* spread across Central Europe. By exploring the dissemination of such data between (mobile) theatre companies in the years around 1800, this paper demonstrates how printed sources and personal correspondence informed programming decisions and in the process led to the emergence of an increasingly homogenous repertoire that transcended regional boundaries and the perceived status of theatregoers.

*Anno Mungen* (see p.10)



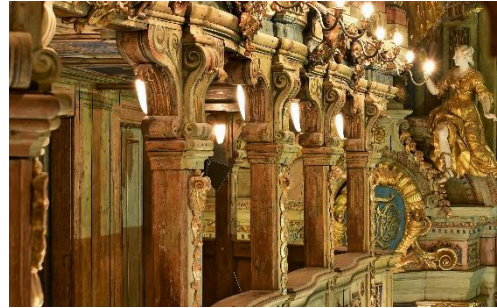
# Concert at the Margravial Opera House

Thursday at 19.30

Introduction at 18.45 (at Iwalewahaus)

**Kai Wessel, countertenor**  
**Julia Kirchner, soprano**

**Ensemble *Musica Alta Ripa***



The concert programme focusses on works from opera composers that are connected to Franconian noble courts. Johann Philipp Krieger (1649-1725) was engaged as Kapellmeister at the court of Margrave Christian Ernst in Bayreuth after stations in Denmark and Italy. The path of the opera and song composer Johann Wolfgang Franck (1644-1710) led from Ansbach via London back to Middle Franconia. He was succeeded as Kapellmeister at the Ansbach court by Francesco Antonio Pistocchi (1659-1726), who achieved fame by founding a renowned school of singers in Bologna, which influenced the great Farinelli, among others.

The countertenor Kai Wessel is not only known as a vocal virtuoso in the field of early music, he also inspires contemporary composers\* such as Rebecca Saunders, Chaya Czernowin or Klaus Huber to new works. The press celebrates his voice as "enchantingly pure" (*Opernwelt*) and "... with almost endless breath..." (*Das Opernglas*).

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## Friday – Morning

24.06.2022 Campus Bayreuth, building RW I

9.00–11.00: Individual sessions

Room S 59: PoC and/in Opera

Room S 61: Opera in the 20th century II

Room S 62: Opera in the 19th century



*11.00–11.30: Coffee break*

11.30–13.00: Individual sessions

Room S 59: Global perspectives I

Room S 61: Italian Operetta

Room S 62: Themed Session: The Glyndebourne émigrés:  
opera and mobilities in Southern England (1934-1940)



*13.00–14.30: Lunch break*

*We invite you to have a snack at the entrance hall*

Room S 59: PoC and/in Opera  
Chair: Lena van der Hoven

9.00	Ebright, Ryan Reinventing Malcom, Redefining Opera: Anthony Davis's <i>X</i>
9.30	Spencer, Helena Kopchick 'A Real Ethiopian Princess': Caterina Jarboro and the Construction of Black Celebrity in Interwar Europe
10.00	Murchison, Gayle Topoi and Defining Taxonomies of the African American Opera Tradition
10.30	Cuyler, Antonio Moving beyond @operairacist: Exploring Black activism as a pathway to Antiracism and Creative Justice in Opera

*Ryan Ebright studies 20th-century and contemporary opera. His work has appeared in the New York Times, New Yorker, Rethinking Reich, Journal of the Society for American Music, and American Music, and his 2019 article "Doctor Atomic or: How John Adams Learned to Stop Worrying and Love Sound Design" (Cambridge Opera Journal) recently received a Kurt Weill Prize. His current project, Making American Opera after Einstein, centers on efforts by artists and institutions over the last forty years to redefine American opera. As a public scholar, he has given talks for the Los Angeles Philharmonic, Opera Philadelphia, and Toledo Symphony Orchestra.*

In the early 1980s, opera in the United States was undergoing a fundamental transformation. Buoyed by generous funding initiatives and spurred in part by the popular (if not critical) successes of Philip Glass's early operas, opera institutions began working with musical artists to redefine American opera for contemporary audiences. For some composers, this entailed an examination of the recent past for

a new American mythology; for others, it involved a rethinking of opera's musical and dramaturgical conventions. Anthony Davis's landmark first opera, *X: The Life and Times of Malcolm X*, combined both approaches.

When *X* premiered at New York City Opera in 1986, the appearance of an opera about a controversial Black nationalist at Lincoln Center was hardly a foregone conclusion. Even as Black performers continued to make inroads into historically white spaces through productions like George Gershwin's *Porgy and Bess* (which just then was entering the operatic canon), full-fledged productions of operas by Black composers on Black subjects were still rare. *X* challenged this paradigm. In this paper, I map *X*'s social and aesthetic vectors against the racial topography of late twentieth-century American opera, examining how *X*—through its jazz-inflected modernist musical language (Gutkin 2015), Black subjectivity, confrontational politics, and even its economics—constituted a broad critique of American opera's white racial frame.

Drawing on Davis's personal archives, as well as new interviews with the creative team, I demonstrate how Malcolm X, whose life the historian Manning Marable (2011) characterized as “a brilliant series of reinventions,” served as a particularly effective subject through which Davis and his collaborators sought to redefine American opera. I argue that Davis's operatic reinvention of Malcolm marks an intervention into the genre's problematic history of Black masculinities (André 2012), one that served as an implicit repudiation of Gershwin's *Porgy* as well as the non-speaking role of Martin Luther King, Jr. in Glass's then-recent *Satyagraha*. As an act of racial counter-framing (Feagin 2009), *X* ultimately raises questions about opera's reparative potential—questions with ongoing relevance owing to the recent growth of Black opera.

*Helena Kopchick Spencer* is Associate Professor of Music and Affiliated Faculty in Women's and Gender Studies at the University of North Carolina Wilmington. Her research on nineteenth-century ballet and opera appears in several collected volumes, including *America in the*

French Imaginary, 1789–1914: Music, Revolution and Race, *edited by Diana Hallman and César Leal, published by Boydell & Brewer. She also contributed an entry on the divertissement dansé in French grand opera to volume 2 of Hervé Lacombe's Histoire de l'opéra français. Her current projects include the transnational career of Wilmington-born soprano Caterina Jarboro and modern re-imaginings of the Romantic ballet Giselle.*

When European-trained African American soprano Caterina Jarboro (née Katherine Yarborough, 1898–1986) sang the title role of *Aida* at New York's Hippodrome Theatre on July 22, 1933, she became the first Black opera singer to perform a leading role with an otherwise all-white American company. The African American press excitedly anticipated the possibility that Jarboro and other Black singers might soon appear at the elite (and racially exclusionary) Metropolitan Opera, but such opportunities would not come for over twenty years. Desiring an operatic stage career, Jarboro returned to Europe in 1935, touring to enthusiastic critical and popular acclaim until the outbreak of the Second World War necessitated her reluctant homecoming to America. Unsurprisingly, although Jarboro enjoyed more professional opportunities in Europe, she was still limited to roles deemed “racially appropriate”: namely, the African princesses and queens of *Aida*, *La Reine de Saba*, and *L'Africaine*.

While Jarboro's historic 1933 performance has been insightfully discussed (Caplan, 2020), the rest of her remarkable accomplishments as a transnational operatic diva have received only passing mention. In keeping with recent calls to illuminate “shadow culture narratives” in music historiography (André, 2018; André and Von Glahn, et al., 2020), this paper uses the lens of Black celebrity studies to examine Jarboro's European tour and her status as a mediated figure. The paradox of “racial hypervisibility and personal invisibility” has long characterized Black stardom (Rutter, 2021), and coverage of Jarboro's tour demonstrates the multivalence of that paradox for different audiences. In the African American press, reports of Jarboro's artistic triumphs abroad reflected Black

journalists' tendency to portray Black classical musicians as icons of collective Black artistic achievement, responsible for promoting racial "uplift" and socio-political change (Schenbeck, 2012; Teresa, 2019). Meanwhile, in the white European press, Jarboro's public persona was overtly exoticized and her Blackness fetishized, with breathless accounts repeating the rumor that she was "a real Ethiopian princess." Looking at Jarboro's career in this way reveals emergent publicity strategies for a pioneering Black operatic celebrity—as well as the precarity of building and sustaining a transnational operatic career for a Black singer in the early twentieth century.

**Gayle Murchison.** *Associate Professor of Music at William and Mary, Gayle Murchison is the author of The American Musical Stravinsky: The Style and Aesthetic of Copland's New American Music, the Early Works, 1921-1938 (The University of Michigan Press, 2012) and a book chapter "Mary Lou Williams's Girl Stars and the Politics of Negotiation: Jazz, Gender, and Jim Crow" that appears in Jill Sullivan's Women's Bands in America: Performing Music and Gender in Society (Rowman & Littlefield Publishers, 2016). Her research interests include Mary Lou Williams, music and social and cultural movements such as the Harlem Renaissance; the Civil Rights Movement, and, Afro-European and Black British studies. This paper is part of a larger project on the music of Zap Mama/Marie Daulne.*

The New York Metropolitan Opera's fall 2021 production of Terence Blanchard's *Fire Shut up in My Bones* was hailed as a major advance: it marked the Met's first commission and production of an opera by an African American composer. It premiered following months of protests and social unrest as Americans protested police brutality, racism, and inequality during the Covid-19 pandemic 2019-2020. The year prior to the pandemic, Toshi Reagon's opera *Parable of the Sower* met with success as it was performed on college campuses and in select regional theaters. In 2017, Daniel Bernard Roumain's *We Shall Not Be Moved* premiered in Philadelphia, with a subsequent run in New York.

Each opera was considered an isolated accomplishment, leading to facile observations about Black opera. The press coverage in advance promoted composer and director, lauded focus on African American subjects, and African American casts and creative teams, as though there were no antecedents, save William Grant Still (whose first opera *Troubled Island* was produced at City Center in 1949) and Anthony Davis (whose *X: The Life and Times of Malcolm X* premiered at the American Theater Festival in 1985 and who has emerged as a prolific composer of African American opera).

Though each new production of an opera by an African American composer is perceived by critics, audiences, and the press as having few—if any—precedents, there is indeed not only a history of African American opera dating back over a century, but a Black opera tradition. Black opera composers from the 1910s and 1920s (e.g., Joplin and Harry Lawrence) to those of the 1930s, and 1940s (e.g., Shirley Graham Du Bois and Mary Cardwell Dawson,) and the 1950s to the present day (William Grant Still, Anthony Davis, William Blanchard, Scott Richards, Terence Blanchard) have gravitated towards specific topoi. These topoi, reflective of specific eras in African American history and culture, can be taxonomized into general categories: operas of Uplift (Joplin, Harry Lawrence, Du Bois); those based on historical heroic figures in the African diaspora (Still, Blanchard, Davis); Afrofuturism (Davis, Reagon), social commentary (Davis, Richards), and coming of age (Blanchard).

*Antonio C. Cuyler*. is the author of *Access, Diversity, Equity, and Inclusion in Cultural Organizations: Insights from the Careers of Executive Opera Managers of Color in the U. S.*, and editor of *Arts Management, Cultural Policy, & the African Diaspora*. The paper he will present appears as a book chapter in the recently published volume, *Music as Labour: Inequalities and Activism in the Past and Present*. His chapter, *(Un)Silencing Blacktivism in Opera* will also appear in the volume, *Voices for change in the classical music profession: New ideas for tackling inequalities and exclusions*. Lastly,

*Routledge will publish his second solo-authored book, Achieving Creative Justice in the US Creative Sector in 2023.*

The iniquitous killing of Ahmaud Arbery, Breonna Taylor, Dreasjon Reed, George Floyd, Tony McDade, David McAtee, Rayshard Brooks, and far too many others during a global pandemic that has disproportionately had adverse impacts on Black, Indigenous, and People of Color (BIPOC) in the U. S. incited a global reckoning with anti-Black racism. This reckoning compelled BIPOC cultural workers to speak out about the racism they have experienced and how it has limited their ability to fully participate in the U. S. cultural sector. While BIPOC cultural workers in dance and theatre united in their activism against the systemic anti-Black racism within the sector, those in opera and orchestra at first chose to speak anonymously about their experiences confronting anti-Black racism.

But why? Is the White supremacy culture in opera and orchestras so formidable, due to its alleged western European origins, that BIPOC cultural workers in classical music do not feel comfortable advocating for themselves without anonymity? Will opera squander this critical opportunity to correct itself? If it does not, is opera's fate doomed because of its unwillingness to dismantle the dated White supremacist practices that has sustained it until now, but will no longer beyond the 21st century?

Using Baldwin (1962), Banks (2017), Chang (2020), Crenshaw et al. (1996), Cuyler (2021; 2019; 2013), Jones and Okun (2001), Kendi (2019), Lorde (1984), Phan (2020), a Statement by OPERAAmerica (2020), and documents prepared by the Black Opera Alliance (2020), and others my paper investigates the research question, in what ways might Black activism encourage the manifestation of antiracism and creative justice in opera?

Thus, this paper presentation will use the qualitative research method of phenomenology to illuminate paths that the opera industry should take to become antiracist, which will ensure the creative justice for those in the U. S. who the opera industry has historically discriminated against, marginalized, oppressed, and subjugated.



More specifically, I offer the following seven suggestions for framing opera's path towards antiracism and creative justice: radical truth telling, re-imagine opera, commit to creative justice, require anti-oppression education, re-consider human capital, diversify and democratize access to gatekeeping, institutionalize these practices.

*Lena van der Hoven (see p.62)*

Room S 61: Opera in the 20th century II  
Chair: Isabelle Moindrot

9.00	Smart, Mary Ann Beckett and Offenbach at the Compagnie Renaud-Barrault (Paris 1946-61)
9.30	Steinhoff, Anthony Reconciliation via Opera: The Stuttgart Opera's Wagner Performances in Paris (1952-1955)
10.00	Rudland, Oliver Ecological and environmental concerns in community opera projects
10.30	Prichard, Laura Émigré: developing a new trans-national concert opera

*Mary Ann Smart is Gladyce Arata Terrill Professor in the Department of Music at the University of California, Berkeley. She is the author of Mimomania: Music and Gesture in Nineteenth-Century Opera and Waiting for Verdi: Opera and Political Opinion in Italy, and the editor of Siren Songs: Representations of Gender and Sexuality in Opera. She is currently at work on a book about how new technologies and modes of listening impacted French theories of language in the mid twentieth century.*

This paper will focus on the operatic and quasi-operatic projects of the Compagnie Renaud-Barrault, founded in 1946 by Jean-Louis Barrault (famed for his performance as the mime Debureau in Carné's *Les Enfants du Paradis* [1945]) and his wife Madeleine Renaud. Pierre Boulez served as the company's first musical director (1946-1955), despite his misgivings about theatrical music, which he once described as "travail de plomberie" [plumbing].

The company's performances encompassed both Ancien Régime classics and new works by Beckett, Camus, Claudel, Ionesco, and many others, and the contents of its in-house journal (*Cahiers de la*

*Compagnie Renaud-Barrault*) display a strong affinity for the aesthetics of Antonin Artaud and a conviction that mime and gestural elements from non-European theater (including Chinese opera) were foundational to the theatrical experience. In what Barrault and his collaborators framed as almost a slap in the face to contemporary taste, in 1958 the *Compagnie* staged Offenbach's *La Vie Parisienne*, simultaneously dedicating an entire issue of the *Cahiers* to an exploration of Offenbach's relevance to post-war Paris. Barrault's engagement with opera continued with a *Wozzeck* for the Opéra de Paris (1963, with Boulez conducting), and a *Faust* at the Metropolitan Opera two years later.

While the company's activities have received some scholarly attention (e.g. from Catherine Steinegger and Jean-Claude Liéber), there has been little attempt to define its influential theatrical aesthetic, nor to examine Barrault-Renaud's approach to voice, song, or opera. After a discussion of the aesthetic and political positions articulated by the company, the paper will focus on two eruptions of operetta into the company's repertoire: the Offenbach performances of 1958 and the fetishistic intonation of the waltz from *Die lustige Witwe* by Winnie in Beckett's *Happy Days*, at its Paris première in 1961. While these two performances could hardly be more distinct in style and intention, their pairing might illuminate the complicated position of opera (and operetta) among post-war French intellectuals, and the Offenbach performances might even help explain the incongruous intrusion of Lehár in Beckett's play.

**Anthony J. Steinhoff** is professor of modern European history at the Université du Québec à Montréal. A specialist in 19th and 20th-century German and French history, his research interests include religious and urban history, Franco-German relations, and cultural history. His current project focuses on Richard Wagner's Parsifal and operatic culture in German-speaking Europe, circa 1860 to 2000. He is the co-editor of the volume, *The Total Work of Art: Foundations, Articulations, Inspirations* (Berghahn Books, 2016), and author of "Embracing

*the Grail: Parsifal, Richard Wagner and the German Nation," German History 30 (2012): 372-394.*

Technological change and economic pressures have largely killed the once prominent practice of operatic touring and guest performances in another company's theater (*Gastspiele*). Operatic productions still travel, but now primarily via video simulcasts or as productions shared among multiple houses. But, until the 1970s and early 1980s, operatic touring played an important part in expanding access to opera. It also contributed to states' efforts in cultural diplomacy. This was not just a matter of promoting cultural exchange across national boundaries, but also a way to harness the representational politics of opera to promote state interests abroad.

This paper examines the Stuttgart Opera's *Gastspiele* at Paris' Palais Garnier in 1952, 1954, 1955. In the immediate postwar years, the Stuttgart theater emerged as one of the leading houses in Germany, thanks to the vision of its Generalintendant Walter Erich Schaefer and the musical leadership of such conductors as Ferdinand Leitner. Both men played key roles in organizing the ensemble's Paris visits. But what is particularly striking about them is the repertoire, above all the prominence of Richard Wagner's works. The 1952 program featured *Tristan und Isolde*. In 1954, *Parsifal* followed, and 1955 saw complete cycles of *Der Ring der Nibelungen*. Significantly, in both 1954 and 1955, the operas were performed in Paris for the first time in the original German. At one level, as an analysis of archival materials makes clear, the *Gastspiele* were conceived as cultural contributions to the project of Franco-German reconciliation after 1945. The decision to highlight Wagner, moreover, reveals how the "Winter Bayreuth" sought to the composer's rehabilitation of Wagner in postwar France. While French reception of the operas was broadly positive, press reports show that contemporaries were also aware of Stuttgart's bold, even audacious programming choices. In particular, questions were raised about the choice to perform Wagner's works in German, in part because audiences then generally expected to hear operas sung in the local language. In this way, these *Gastspiele* also

renewed questions about whether to perform operas in the language chosen by the composer or rather in the local vernacular.

*Oliver Rudland is a composer and community musician undertaking a PhD at Leeds University. His research investigates co-creative techniques in the composition of large-scale community opera projects and he has presented at the International Centre for Community Music (York St John's University, UK), the Artistic Research Symposia (Høgskolen Kristiania University, Oslo, Norway), and at Leeds and Cambridge University Research Symposia. Oliver's research has been published by Sounding Board: The Journal of Community Music and he has publications forthcoming with WRoCAH Journal (AHRC) and Tempo Journal (CUP). Oliver also teaches stylistics and composition at Cambridge University.*

Community opera, as a sub-genre of opera and operatic performance that aims to include non-professional performers in opera, has been evolving since its inception in post-war America (Graf, 1951), and was famously brought to new artistic heights by Benjamin Britten (Wiegold, 2015). Very broadly, community operas tend also to be written to give expression to local social issues which affect the communities that they are written for; both performers and audiences. Beginning with Britten's *Noye's Fludde* (widely considered to be the 'Ur-community opera' [Dove, 2020]), concerning the potential extinction of animal and human life, environmentalism as a social issue has begun to emerge in community operas as a distinctive trope, something that can be seen to have been influenced by the community arts movement of the 1960s more generally (Higgins, 2012).

This paper examines some more recent examples of community operas (gathered from primary research) concerning environmental issues produced in the UK, including *The Split Goose Feather* by Christopher Brown (1979), Glyndebourne's *Till the Summer Comes Again* inspired by their wind turbine (2012) and Laura Attridge & Lewis Murphy's forthcoming *ARC23*. It inquires as to how fears to do with climate change can be presented both in newly composed

community operas, as well as in productions of repertoire operas, such as Christoph Schlingensiefel's notorious *Parsifal* produced at the Bayreuth Festspielhaus Festival (Weiss, 2007).

Precedents from the operatic repertoire that can be argued to presage such environmental themes are also touched upon: 'one of the most important political messages that [the Ring] conveys [is] that power divorced from love is an ecological catastrophe' (Scruton, 2016); reminding us that environmental issues were also of concern to nineteenth century composers in the face of the industrial revolution. Questions raised and considered in this paper include: how can the composition and performance of community operas affect changing attitudes to environmental issues, and how might ecological challenges – in light of the forthcoming COP26 summit – impact upon the global operatic community (Furness, 2021).

*Laura Stanfield Prichard has been composer Aaron Zigman's dramaturg for five years and works for the Department of Diversity, Equity, and Community at the San Francisco Opera. She is a Principal Pre-Concert Speaker for the Chicago & SF Symphony, Berkshire Choral International, and Boston Baroque, and she was a finalist for the 2015 Pauline Alderman Award for outstanding writing on women and music and the 2019 Kurt Weill Award for writing on contemporary musical theater. She was the President of the Pacific Chapter of the College Music Society and Assistant Conductor of the SF Symphony Chorus under Vance George.*

Opera is an ideal vehicle to acknowledge and honor diverse histories within a shared geography. This paper will discuss how Hollywood composer Aaron Zigman and Chinese Conductor Long Yu are developing a new commission to explore Shanghai's welcoming of Jewish refugees in the late 1930s.

My presentation traces Zigman's research into the Jewish influence on music and dance in Shanghai, which maintained districts featuring European popular music until the 1940s. Unlike Hong Kong and Macau, where the UK and Portugal enjoyed "sovereignty in

perpetuity,” the foreign concessions in China remained under Chinese control. Dances in large purpose-built ballrooms and operettas and in German and Yiddish were common forms of entertainment in the International Settlement in the 1930s. European jazz and cabaret musicians were active in Shanghai’s French Concession for decades. The characters in this new concert opera are modelled in part on actual inter-racial marriages, local histories, and émigré stories. The music embraces Jewish liturgical melody, Chinese popular song, and the diverse traditions of locals and new arrivals to Shanghai’s International Settlement within an operatic context.

We will explore the multicultural roots of the Shanghai Symphony (who will present the world premiere in November 2023) and problems inherent in developing a libretto that honors complex, transnational viewpoints. My sources include original recordings from the 1930s in Chinese, Yiddish, and English; personal letters from Jewish refugees to Shanghai, sacred texts in languages spoken in the International Concession, maps, Jewish newspapers, and newsreel footage of the Japanese invasion of China.

*Isabelle Moindrot (see p.10)*

Room S 62: Opera in the 19th century  
Chair: Emanuele Senici

9.00	Nedbal, Martin Gluck for the Czechs and Germans: Eighteenth Century Opera and Cultural Politics in Mid-Nineteenth Century Prague
9.30	Lehmann, Amalya Cicadas, Rossini, "Epidemic Airs," and the Anglo-Italian: Anthropologies of Sound in Tuscany, 1818-1823
10.00	Weitz, Shaena Stealing Rossini's Fame: On Nineteenth- Century Media Manipulation and Operatic Reception
10.30	Borowski, Devon J. Songs of the East and the South: Isaac Nathan's Global-Historical Pedagogy

*Martin Nedbal* is Associate Professor of Musicology and Chair of the Musicology Area at the University of Kansas. He is the author of *Morality and Viennese Opera in the Age of Mozart and Beethoven* (Routledge, 2017) and translator and editor of *The Published Theoretical Works of Leoš Janáček* (Editio Janáček, 2020). His articles on the history of opera in central Europe have appeared in numerous journals, most recently in *Music & Letters* and *The Journal of Musicology*.

Although Christoph Willibald Gluck grew up in Bohemia and received his musical education in Prague, his mature operas were largely unknown there until the 1840s, when the Prague theater director Johann Hoffmann produced *Iphigénie en Tauride* and *Alceste*. These German productions were celebrated by the so-called *Prager Davidsbund*, a group of critics formed around young Eduard Hanslick



and August Wilhelm Ambros. These critics stressed the importance of Gluck's operas for aspiring composers and for cultivating the tastes of Prague's audience. Despite the critics' enthusiasm, Gluck's operas disappeared after two performances. Two decades later, the Czech Provisional Theater produced Gluck's *Orfeo ed Euridice* (1864), *Armide* (1866), and *Iphigénie en Aulide* (1872), this time to an enthusiastic reception.

An exploration of the Gluck discussions by Czech critics in the 1860s shows that national politics may have been an important reason why Gluck was successful at the Czech, as opposed to the German, theater in Prague. Czech commentators managed to appropriate Gluck for the national cause by stressing his Bohemian background, speculating about his Czech ethnicity, claiming that his music grew out of Czech folk songs, blaming Prague's German theater for neglecting his work, and urging Czech theatergoers to appreciate Gluck despite his archaic style. The production materials for *Orfeo* and *Armide* also show that the Czech theater circumvented German editions of Gluck's operas and obtained musical scores directly from Paris, thanks to Czech philanthropist Ferdinand Náprstek. Paradoxically, Czech critical debates about Gluck to a large extent relied on earlier German critics, including the Prague *Davidsbündler* and Richard Wagner, and the 1872 production of *Iphigénie en Aulide* used a manuscript copy of Wagner's *Iphigénie* adaptation as opposed to Náprstek's Parisian score. Whereas Wagner's *Iphigénie* adaptation was celebrated in the Czech press, his own works were reviled. The nationalistic indoctrination also influenced Czech opera composers. The operas of both Smetana, who conducted all three Gluck works, and Dvořák, who played the viola under Smetana's direction, contain subjects and styles that were often criticized as Wagnerian but are also linked to Czech enthusiasm for Gluck.

*Amalya Lehmann* is a PhD candidate in musicology at the University of California, Berkeley. She specializes in the music of the late eighteenth and early nineteenth centuries, with research interests in transnationalism, historical anthropologies of sound, ludomusicology, material

*culture, opera studies, and the digital humanities. These interests come together in her dissertation, which identifies a series of Anglo-Italian musical cultures that emerged in the years immediately following the Napoleonic Wars. Amalya has presented her research at various international conferences including the AMS and tosc@. She is currently a Council for Higher Education “Sandwich” Doctoral fellow at Bar-Ilan University in Israel.*

On 29 May 1826, Mary Shelley debuted her pseudonym “Anglo-Italicus” in a letter to the editor of *The Examiner*, decrying their harsh treatment of the castrato Giovanni Battista Velluti. Shortly thereafter, she introduced her concept of the “Anglo-Italian,” based on her experience of Pisa, where she and her husband Percy Bysshe Shelley hosted a circle of English expatriates (including Lord Byron, Leigh Hunt, Edward Trelawny, Thomas Medwin, and Claire Clairmont), and select Italian intellectuals (such as Tommaso Sgricci, Francesco Pacchiani, Emilia Viviani). Mary Shelley invented this identity to distinguish herself from ordinary English tourists and to discredit English travel writers. To Shelley, the Anglo-Italian could claim a superior taste as well as authentic knowledge of Italian politics, domestic life, culture, language, and “the true Italian character,” by virtue of their acoustic immersion in the Italian countryside.

This paper thematizes the role and importance of the sonic and sonic knowledge in cultivating relationships, imagined and real, between Italy and Britain. It contributes to debates in music studies over the status of sonic knowledge or “the acousteme” (Feld, James, Ochoa Gautier, Sterne) by offering an historical anthropology of sound within an intra-European setting. Letters and journals written by the Pisan circle from 1818-1823 betray an “outsider outlook” on Italian human behaviors, recording their condescending views of the noisy inhabitants. Yet, they also describe being captivated by the sounds of the Tuscan countryside, inscribing scenes of “peasants” singing Rossini in the fields, accompanied by cicadas. In particular, they claimed to be infected—just like the inhabitants they observed—by a musical “epidemic” spread by the sounds of the duet “Ah! Nati, è ver,

noi siamo” from Rossini’s 1818 opera *Ricciardo e Zoraide*. I demonstrate the ways in which these immersive “acoustemological” experiences were discursively held to have transformed the Pisan circle listeners from ignorant cultural aliens into knowing “Anglo-Italians.” Back in London, Mary Shelley used her long Italian experience to style herself as the authoritative voice on Italy. I conclude that she opportunistically weaponized her purported Anglo-Italian “sonic knowledge” to elevate her own literary authority in London’s musical culture.

**Shaena B. Weitz** is a British Academy Newton International Fellow at the University of Bristol, and she specializes in cultural studies of late eighteenth- and early nineteenth-century French music. Specific research interests include music journalism and media studies, virtuosity and celebrity, and historically-informed performance and creative practices. Her work has been supported by a CUNY Dissertation Year grant, the American Musicological Society, and the British Academy. Her publications have appeared in *Piano Culture in 19th-Century Paris*, *The Musical Quarterly*, *Music & Letters*, and *19th-Century Music*, the latter of which was awarded the 2020 *Société des Dix-Neuviémistes SDN Publication Prize*. Her current project, *Rescinding Genius*, examines fame and publicity in the late eighteenth and early nineteenth century.

When the *Gazette musicale* opened in January 1834, the journal accepted as fact that Gioachino Rossini was a genius. Within three years, the coverage dramatically changed: Rossini went from “living god” to “plagiarist” with “irritating” music. A few years later, his status as genius was restored, then revoked again. These abrupt changes were not random: Rossini’s French publisher Eugène Troupenas alleged that the *Gazette’s* owner, music publisher Maurice Schlesinger, used his journal to pressure musicians into publishing contracts. Refuse his overtures, and suffer derision in the journal. And sure enough, the *Gazette’s* flip-flopping tracks perfectly with Schlesinger’s minor contracts for Rossini pieces: an old cavatina here,

a new romance there. When Schlesinger had something to promote, Rossini was lauded, and when Schlesinger needed more, he commissioned journalists for hit pieces to get his way.

Even though Rossini had not written a new opera in years, his music — and his image — still had value, not only to the publishers who sold his scores, but also to theatres, singers, composers, and the public. And Schlesinger's machinations represent an effort to extort control over that value that deserves more attention. Schlesinger and his proxies did not simply disparage Rossini: they inflamed anxieties about fame, invented rivalries intended to taint Rossini's reputation, and suggested that writing opera was easy, among other tactics. Applying research on both media (Soules 2015) and celebrity (Marcus 2019) to examine Schlesinger's techniques sheds new light on how media manipulation influenced Rossini reception. Rather than viewing negative press as merely a way to mark changes in taste, this research approaches negative press as a powerful media tool.

This paper examines anti-Rossini coverage in the *Gazette* to better understand the role of negative press and anti-celebrityism in operatic reception. Becoming more attuned to nineteenth-century media techniques can help us identify commonplace press strategies that transformed public attention into personal benefit. Overall, this paper explores the rhetoric and tactics that separated genius from celebrity, turned celebrity into a liability, and influenced the frames of operatic reception — for both Rossini and others — for centuries to come.

*Devon Borowski (he/him) is a PhD candidate in music history and theory at the University of Chicago. His dissertation, entitled Navigating the Boundaries of Voice: Song, History, and Humanity in the British Imperial Project, 1770–1836, explores eighteenth-century singing cultures and colonial discourses of voice in late Georgian Britain. He currently holds a Predoctoral Fellowship for Excellence through Diversity at the University of Pennsylvania and an Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society. He was previously Yale's LGBT Studies Research*

*fellow (2020) and a Stuart Tave Humanities Teaching fellow at the University of Chicago (2019).*

The musical voice served the British imperial project during the Georgian period both as a practical tool during the colonial encounter and in the formation of historical knowledge about Britain itself. Given the breadth and unique position of Isaac Nathan's (1790–1864) music-historical work, however, relatively little has been said about his *Musurgia Vocalis* (1823/36), a vocal treatise *cum* global history of music (nor his *Southern Euphrosyne* (1848), containing the first known European transcriptions of indigenous Australian song). A British Jewish composer working nearly a century before emancipation in England, Nathan was best known as the composer of his *Hebrew Melodies* (1815) with Lord Byron.

Yet his pedagogical, historical, and anthropological musings in the *Musurgia* offer surprising fragments into the sonic relationship between the Atlantic and Pacific worlds and the legacy of liminal voices prior to the Victorian period. The foundations of many of Nathan's theories can be gleaned from those of his own teacher, the singer and composer Domenico Corri—also, in some sense, an outsider for his Italian origins—whose ballad opera, *The Travellers* (1806), follows a Chinese prince through Turkey, Italy, and England, tracing the supposed birth and evolution of music from East to West. Nathan weaves a mosaic of vocal practices across time and space, and while much of his scholarly and compositional output took place before his 1841 emigration to Australia, his celebrated role there as the nation's first (white, European-born) composer ties him to the Pacific world now as much as his Jewish heritage in England had earlier bound him to an indefinable East.

Nathan's work played a role in crafting larger imperial mythologies that funneled the evolution of historically and geographically diverse practices of song into one coherent British sound. Thus, even while they profiting off of his status as an outsider to the best of his abilities, he always served the greater cause of empire. This paper contributes to a genealogy of early “global” musicology in the British imperial

context, highlighting the narrative trajectories as well as strategic silences of late Georgian histories aiming at completeness in historical or geographical scope.

*Emanuele Senici (see p.113)*

Room S 59: Global perspectives I  
Chair: Elisabeth van Treeck

11.30	van der Hoven, Lena Transforming Opera in South Africa: Activism in Opera against Gender Violence
12.00	Engelbrecht, Albertus Decolonising JS Bach's St John's Passion: An Autoethnographic Inquiry of a Dramatized Production of the St John's Passion in Soweto, South Africa
12.30	Forner, Jane Multilingualism, colonial legacies, and cultural memory in Samir Odeh-Tamimi's <i>L'apocalypse arabe</i>

*Lena van der Hoven's research interests include contemporary South African opera, music theatre and politics. She received a PhD in Musicology at Humboldt-University, Berlin. She was also a Postdoctoral Research Fellow at Max Planck Institute for Human Development. From 2015 to 2022 she has been Assistant Professor for Music Studies at the University of Bayreuth, and from 2016 to 2022 a member of the Bavarian Academy of Sciences and Humanities. In 2018 she received the Scientific Award of the University of Bayreuth for her research on South African opera. In 2022 she was appointed professor for music theatre at the University of Bern. She is a co-editor of the first edition of opera and music theatre in Africa (African Theatre 19). In a forthcoming publication in the South African Journal of Musicology vol. 40, she maps the South African opera market after 1994 and analyses the impact of the COVID-19 pandemic for it.*

'Africanised' or 'indigenized' opera productions are a distinctive element of South Africa's musical scene, with the potential to highlight the political and aesthetic transformations that have occurred in the country since 1994. In addressing this phenomenon,

scholarship has typically focused on operatic approaches to nation-building through stagings of South-African narratives and figures such as Winnie Madikizela-Mandela (André, Somma & Mhlambi 2016). Here I argue that more recently there is another important activist contribution that opera is making to post-apartheid society and the process of societal transformation, which is the negotiation of marginalized but crucial social themes and controversies of contemporary communities in South Africa, such as rape or homosexuality.

Building on the work of opera scholars such as Naomi André (2018) who have recently started to highlight forms of black representation and empowerment in the opera scene, I will present my arguments through two case studies. Analyzing and contextualizing this ‘activism’ in contemporary opera productions calls for a mix of methodologies from historical musicology, ethnomusicology and performance studies, which I will outline in my paper. Umculo’s chamber-opera *Romeo’s Passion* (2018) dealt with violence against gay men in black communities in which homosexuality is against traditional values and regarded as a sin. As ‘Applied Theatre’ it was staged for school children in Johannesburg. As part of my argument I will present research results of a survey I conducted locally, which included over 430 audience responses. They indicated that more than 50% of the audience felt that the opera positively changed their view on gay people. By contrast the one-act opera *Amagroka* (2021) from Cape Town Opera ‘explores the legacies’ of two prominent rape cases. I will show that the opera with its black, female librettist not only draws attention to important gestures of self-representation regarding ‘who speaks, when, how’ (Shohat & Stam 2014), but also examine how it ‘speaks to’ an audience that will still remember the rape and murder of Cape Town student Uyinene Mrwetyana and its following protests in 2019.

*Albertus Engelbrecht was appointed as lyric tenor in opera houses in Germany for a total of seventeen years where he sang a diversity of leading opera and operetta roles. Guest contracts took him to Luzern,*



*Naples and Los Angeles. Since July 2016, Engelbrecht is appointed as lecturer in singing and vocal coordinator at the Odeion School of Music, University of the Free State, South Africa. His research focusses on vocal performance practice and vocal versatility. Engelbrecht is currently completing an integrated PhD project with a thesis entitled, "The Journey of a Versatile Singer: An Autoethnographic Research of Preparing and Performing Five Different Vocal Styles and Genres".*

Although Bach's Passions were not conceived as operas, there is a growing trend to perform them in a dramatized setting, inspired by Regieoper with its characteristic goal to transform them into socio-politically relevant events. In 2018, I sang the part of the Evangelist in UMCULO's dramatized production of the St. John Passion in Soweto, South Africa. I realised then that this production by Kobie van Rensburg had an immense historical and cultural impact on the community, audience and all participants. The purpose of this paper is to explore the staged 2018 UMCULO St. John Passion as a decolonised performance of this piece. I shall argue that the dramatization of the Passion made Bach's music more accessible and relevant to a culturally diverse audience. Recently, the field of opera studies has produced copious literature that address issues such as multiculturalism, indigeneity and decolonisation in connection with music theatre genres. Since the 2000s, opera scholarship has seen a renewed focus on the socio-political relevance of opera productions. While the literature discusses the legacy of colonialism in contemporary opera practice, Bach's Passions and the issues of decolonisation have not been discussed in context with each other, addressing the possibility of how oratorio can be performed innovatively to offer audiences alternatives to European tradition and experiences. This paper is an autoethnographic inquiry which entails a documentation of my personal experiences during the rehearsal period and performances of the mentioned production. I document my personal interaction with the venue, an all-South African vocal cast, a South African director, community choirs and audience. I expand my own critical self-reflection with the views of other singers and production team members, which for

the greater part is amalgamated in a press article from Deutschlandfunk. My findings show how I was able to contribute to the realization of the goals of this production, namely to foster transformation and reconciliation in South Africa, through its focus on themes it deems universal, such as injustice, violence, alienation and remorse.

*Jane Forner is Teaching Fellow in Music at the University of Aberdeen and completed her PhD at Columbia University in 2020. Her current research comprises a book project in-progress on language, diaspora, and intercultural collaboration in European and North American opera; a project on digital opera, and ongoing research on feminist reimaginings of myth in contemporary culture. Jane's recent publications include an article on Péter Eötvös's opera Paradise Reloaded (Lilith) in ACT Zeitschrift für musik und performance; a chapter in Thomas Adès Studies, and a contribution to an Opera Quarterly review colloquy on Marina Abramović's 7 Deaths of Maria Callas.*

Whether in early printed libretti or modern surtitles, multilingualism has always been part of operatic practices. In recent years, however, there has been a significant increase in new compositions where two or more languages—especially those not often heard in western repertoire—are substantially present. With a score by Palestinian-Israeli composer Samir Odeh-Tamimi, also co-writing the libretto with Claudia Pérez Iñesta, *L'apocalypse arabe* (2021) features French, Arabic, and Greek, an opera-oratorio evoking a blistering landscape of war, destruction, and oppression. Adapted from the 1980 poem by Etel Adnan, it interweaves layers of cultural and colonial memory, ancient history, and mythology alongside allusions to specific conflicts. In this paper, I *situate* *L'apocalypse arabe* in the context of what I argue is a pattern of recent operas developed by artists of Middle Eastern and North African origins working in Europe. Noting the key role of institutions like the Festival Lyrique d'Aix-en-Provence in commissioning new projects, I explore how collaborations like *L'apocalypse arabe* represent a vital reimagining of contemporary creation which centres voices and narratives historically excluded in mainstream opera. Drawing throughout on the perspectives of the

creators as well as on recent scholarship, my paper first focuses on approaches to language in the opera. Academic research has yet to examine contemporary operatic multilingualism in detail; research on translation, adaptation, and cross-cultural performance contexts typically focuses on canonic repertoire (Mateo 2014; Şerban and Chan 2020). Complementing this existing work, I refer to Rainier Grutman's influential concept of *hétérolinguisme* (1997) to explore the poetic and political significance of the three languages in *L'apocalypse arabe*. I demonstrate how the opera adapts Adnan's poetic techniques such as stream of consciousness and pictorial symbolism, drawing on literary analyses of her work (Mejcher-Atassi 2006; Harrison 2018). Following Györek's recent work (2015; 2019) on Odeh-Tamimi's compositions, I then suggest ways to think about his stylistic writing in the context of current discourse on musical interculturalism. I argue that this piece is powerfully positioned as an intervention into the contemporary opera landscape, offering a historical meditation while interrogating how colonial legacies continue to shape diasporic experiences in present-day Europe.

*Elisabeth van Treeck (see p.122)*

Room S 61: Themed Session: Italian Operetta  
Chair: Annelies Andries

11.30	Palidda, Alessandra A new market for a new genre: comic theatre, commercial and cultural strategies, and the Casa Musicale Sonzogno (1874–1920)
12.00	Ladd, Marco Operetta, Canzonetta: Politics of Light Music in 1920s Italy
12.30	Rindom, Ditlev Silver Screen Operetta: The Film Industry on the Operetta Stage

***Alessandra Palidda.** Initially trained as a singer and historical musicologist in Milan, Palidda holds a PhD from Cardiff University, where she completed a project on Habsburg and Napoleonic Milan with David Wyn Jones. Her current research interests are clustered around music and transnationalism and music and print culture in Northern Italy in the lateeighteenth and nineteenth centuries. Her first monograph with CUP on republican festivals in Milan is expected in 2023, and she recently published with Routledge, Franco Angeli and on the Journal of War and Culture Studies. Palidda is currently Senior Lecturer in Music at Oxford Brookes University.*

The Sonzogno publishing firm is familiar to opera scholars today primarily due to its promotion of emerging Italian composers in the last decades of the nineteenth century, as well as its importation of a significant range of French operas during this period (Mallach, 2007). Yet the impact of the Casa Musicale Sonzogno (founded 1874) on the Italian musical scene and cultural market more generally throughout the second half of the long nineteenth century extended far beyond this familiar story (Caesar, Romani & Burns, 2011). At the head of the greatest publishing empire of his time (and an active impresario), Edoardo Sonzogno was also an extraordinarily important figure in the

history of Italian operetta. On the one hand, he infused the Italian operatic repertoire with new elements, especially via the importation of French operettas and opéra comiques from the 1870s onwards that were swiftly adapted for Italian audiences and developed their own local performance traditions. On the other, Casa Sonzogno also designed large-scale channels for the production and circulation of new musical products: most significantly a competition for three-act Italian operettas launched in 1913, which offered a blatant reworking of the 1883 competition for one-act operas that helped launch the *giovane scuola* thirty years earlier.

Drawing on a wide range of sources published by Casa Sonzogno, including periodicals, bulletins, and visual publicity materials, this paper explores some of the theatrical channels established by the firm in the decades straddling 1900. These, I argue, constitute a crucial chapter in the early history of operetta on the Italian peninsula and can more broadly illuminate the shifting commercial dynamics of the Italian entertainment industry at this time. The range of Sonzogno's activities moreover highlights the early mobility of Italian operetta and its stylistic features across media and genre, culminating in the "cinematographic operettas" produced by Lorenzo Sonzogno's pioneering Musical Film company in the 1910s. In exploring some of these experiences, this paper thus reassesses Sonzogno's influence on Italy's late-nineteenth and early-twentieth-century cultural market more generally, while suggesting its relevance for the further study of the birth and development of Italian operetta.

*Marco Ladd* is a Research Fellow at Emmanuel College, Cambridge, having received his PhD in Music History from Yale University in 2019. His research centres on music in Italy in the early twentieth century, drawing together film studies, opera studies, and Italian cultural history; currently he is working on a book on music in Italian silent cinema. His work has appeared in *Opera Quarterly*, and a new article is forthcoming in the *Journal of the American Musicological Society* later this year. In October of 2022, he will take up a British Academy Post-doctoral Fellowship at King's College London.

In the 1920s, several of Italy's prized culture industries were in crisis. From Italian opera to Italian cinema, what contemporary observers dubbed "la crisi della lirica" and "la crisi dei cinematografi" painted a gloomy picture indeed (Sachs 1987; Brunetta 2008). Yet for a range of novel night-time entertainments—such as cabaret and music hall—the 1920s were a golden era, as ever more urban Italians sought to spend their evenings in pleasurable diversion. Operetta, however, sat uneasily in this divide. Critics typically viewed the genre through the crisis-tinted lenses they applied to opera; accordingly, operetta was said to be in its twilight years, with some questioning whether a distinctly Italian form had ever existed. Belying this pessimism, however, was a constant stream of popular and commercially successful works—successful, in part, because they exploited the increasingly transnational language of popular music.

In this paper I argue that popular music—excitingly up-to-date or insidiously anonymous, depending on one's perspective—became central to critical questioning of operetta's Italianness. In particular, the composer, librettist, impresario and publisher Carlo Lombardo was a key figure in such developments: he routinely published individual numbers from his operettas on the buoyant market for *canzonette* (popular songs in a Tin Pan Alley mould), and his works are studded with trendy American dances of the day—foxtrots, one-steps, and blues. I focus here on one of Lombardo's most commercially successful hits, *Cin-Ci-La* (1925; by Virgilio Ranzato, to Lombardo's libretto). While the operetta's stereotyped Chinese setting can be readily understood within a history of Orientalizing representations on the Italian lyric stage, numbers such as "Le cinesine europeizzate" also clearly responded to the contemporary vogue for *canzonette* that fetishized East-Asian femininity, and were themselves soon published on the song market. The ready fragmentation of works like *Cin-Ci-La* into marketable song foiled elitist frameworks for understanding operetta, poised precariously between art and entertainment, and neatly illustrates the plural (and foreign) influences shaping "Italian" operetta at this time.

Contemporary anxieties around the genre's viability, I suggest, are ultimately emblematic of a wider shift in cultural authority towards a growing mass public.

*Ditlev Rindom is a British Academy Postdoctoral Fellow at King's College London. He completed his PhD at the University of Cambridge in 2019 and has articles and chapters published or forthcoming in Cambridge Opera Journal, the Journal of the Royal Musical Association, 19th-Century Music, and various edited collections. He is currently completing a monograph entitled Singing in the City: Opera, Italianità, and Transatlantic Exchange, 1887-1914, which explores the circulation of Italian opera and ideas of italianità between Milan, New York, and Buenos Aires. He is also working on a critical edition of Puccini's La rondine for Ricordi.*

Right from the birth of the cinematic medium, Italian operetta enjoyed a close relationship with the emerging film industry. While film adaptations during the early years of the Italian film business concentrated on prestige operatic classics (such as Verdi's *Aida*), by the 1910s efforts were made to film some of the most successful operettistic works, anticipating the full-length operetta films that emerged after 1930 (Thomas, 2016). Yet the Italian stage also incorporated cinematic spectacle within individual theatre works, reflecting a shared historical relationship with sensory excess and display even as the "cinema of attractions" gave way to cinema focused on narrative continuity (Gunning, 1987). Adaptations of Viennese works such as *La signorina del cinematografo* (1915; based on Carl Weinberger) were complemented by original operettas including Leoncavallo's *Pierrot au cinema* (1916), a mixture of pantomime and song that turned a filmmaking scene into the operetta's theatrical heart. And by the late 1920s, the increasing dominance of the Hollywood film industry, combined with the rise of contemporary dance forms and plots in Italian operetta, made cinema-themed operettas especially popular—a development hastened by the transition to sound cinema, which offered new

opportunities for musical films while challenging the supremacy of live performance (Baranello, 2020).

This paper explores these developments by focusing on Carlo Lombardo and Virgilio Ranzato's *La duchessa di Hollywood* (1930). Premiered at Milan's Teatro dal Verme, the operetta indulged contemporary fascination via a plot focused on the (fictional) Duchesse de Chantilly's adventures at a Hollywood film studio. What is more, the operetta features Greta Garbo and John Gilbert as central characters, actors known for their romantic entanglement and both key to the transition to sound (a development that occurred gradually in Italy from 1930 onwards). While the operetta's up-to-date plot drew on traditions of musical revue, numbers such as "Il mio cuore è un film sonoro" also flirt with media convergence: cinema's transition to sound and the operetta's Hollywood setting bringing the artforms ever closer. Ultimately, I suggest, sound film would fundamentally recast operetta itself, as both a fading artform and one innately primed for medial reinvention.



Room S 62: Themed Session: The Glyndebourne émigrés:  
opera and mobilities in Southern England  
(1934-1940)  
Chair: NN

11.30	Stadler, Natalie Carl Ebert in Berlin, Glyndebourne, and Ankara: Innovations in opera direction and artistic influences of migration processes on his theatre productions
12.00	Snyder, Beth Female singers at Glyndebourne and debates about a cosmopolitan utopia
12.30	Grosch, Nils Mobilizing Glyndebourne from Sussex to New York

***Natalie Stadler** BA. MA. is a research associate and PhD student at the Department of Musicology and Dance Studies at the Paris Lodron University of Salzburg. After her bachelor's degree in cultural sciences and aesthetic practice at the University of Hildesheim, she specialised within her master's degree in Salzburg in musicology and dance studies. There she is currently writing her dissertation on music and dance in the play Jedermann. Das Spiel vom Sterben des reichen Mannes. In addition to her academic research, she works as an assistant director and stage manager for musical theatre and drama productions in Germany, Austria and at the Salzburg Festival.*

'The total work of art'—the overall conception of a performance from stage design and scenic sequence of the action to the unity of the visual with the music—informed actor, director, and producer Carl Ebert's fundamental approach to his work. He was one of the pioneering artists of the 20<sup>th</sup> century and a proponent of the notion of *Gesamtkunstwerk* as developed by Max Reinhardt, with whom he studied beginning in 1909 when Ebert was in his early twenties.

With Hitler's seizure of power in 1933, Ebert—an avowed Social Democrat—was relieved of his post as Artistic Director of the Städtische Oper Berlin and went into exile. One of the high points of his professional career followed soon after—in May 1934—with the opening of the Glyndebourne Festival. He helped to shape the festival from its inception. During (and after) his tenure at Glyndebourne—from 1936 until 1947—he was also active in Ankara, becoming one of the main players in the development of the Turkish State Conservatoire.

Ebert's artistic life and the significance of his work to 20<sup>th</sup>-century theatre history has received little attention from musicologists. This paper aims to address this lacuna and to examine in more detail Ebert's innovative approach to opera direction, honed during his tenures in Berlin, Glyndebourne, and Ankara. I ask whether the handwriting associated with the different stages of his artistic career can be deciphered, and, if so, how this might help us to better understand the innovations he developed in each of these three centres of artistic production. In order to explore these issues, I analyse archival materials from the Glyndebourne Archive, the Brüder-Busch-Archiv in Karlsruhe, and Ebert's papers at the Akademie der Künste Berlin.

I show that Ebert was one of the few artists who continued to work internationally during the National Socialist era, not limiting his activities to one city. The mobility of his concepts and production models allowed for this flexibility. These ideas were—with adaptations—mobile and not bound to one place. His reputation as an innovator of music theatre preceded him and he became one of the pioneers of *Regietheater*.

*Beth Snyder is a Research Associate on the UK government-funded Music, Migration and Mobility project. She is a graduate of New York University's doctoral program in musicology, and also holds an M.A. and B.A. in philosophy. Her research has been published in The 'Journal of the American Musicological Society' and Twentieth-Century Music.*

*Dr Snyder's work is motivated by an interest in the intersections between music and politics, as well as philosopher Ernst Bloch's provocative theory of music's significance. She will take up the post of Assistant Professor of Music History at the University of North Texas in Autumn 2022.*

During their pre-war tenure with the Glyndebourne Festival, the creative duo of Fritz Busch and Carl Ebert pursued a production strategy that privileged ensemble (both in acting and music-making) over individual performance—a strategy pursued via close collaboration, lengthy rehearsal periods, and a preference for re-engaging singers from season to season. Central to these early seasons was a small group of non-British-born female singers—Irene Eisinger, Ina Souez, Luise Helletsgruber, Aulikki Rautawaara, and Vera Schwarz.

This paper explores the activities of these women and the significance of their contributions to the early success of the Glyndebourne project. It further examines the reception of their work by British music journalists, musicologists, and musicians, paying particular attention to the ways that critical contentions with their presence on the Glyndebourne stage were framed within larger debates about Glyndebourne as a site, alternately, of national cultural aspirations and of cosmopolitan creative utopia.

I use correspondence and other documents from the festival archive to explore these performers' activities at Glyndebourne. I also interrogate the critical reception of those activities through analysis of concert reviews and journalistic reflections on the Glyndebourne project. I aim to demonstrate that Glyndebourne's early success cannot be fully considered without taking seriously the role played by these women. Further, these women and their activities provided a locus in the British imagination for working out issues surrounding the nationalist and internationalist tensions inherent to the Glyndebourne project from its inception.

This research forms part of a wider project exploring the centrality of the creativity of migrants to a festival understood by many to

represent the pinnacle of a particularly English project of music-making. And it represents the first engagement in any depth with the contribution that women made to the success of the early festival, in the process thinking alongside (as well as beyond) the triumvirate of Busch, Ebert, and Bing.

*Nils Grosch (see p.8)*

Around 1938, the émigrés Carl Ebert, Rudolf Bing, Fritz Busch, Hans Oppenheim, Irene Eisinger, and others who had come to Glyndebourne from German-speaking Central Europe, recognized signs of the impending war. At a time when their central concern must have been to escape from Nazi persecution, they chose—to their immense credit—to also continue their shared project of developing an innovative concept of opera staging and performance, one established in the Germany of the Weimar Republic and honed at the recently founded opera festival in Glyndebourne.

Their intensive efforts during these years—to further internationalise their field of activity, to expand networks, and to establish Glyndebourne as an international brand—can be understood against this backdrop. One significant project at this time entailed plans for an extensive guest performance of the Glyndebourne Festival as part of the World's Fair in New York in 1939/40. Correspondence pertaining to this project provides considerable insight into the self-concepts of artists caught between artistic and strategic internationalisation and escape from war and persecution.

Letters and other documentation from archives in Glyndebourne, New York and Berlin demonstrate the complex considerations involved in attempting to bring the New York guest appearance to fruition, the ways that Ebert and Busch sought to shape the narrative and image of the festival (and themselves), and the mechanisms by which the attempt ultimately failed. This paper documents the dynamics of movement and mobile impulses inscribed in these traces of the failed guest appearance, mobile impulses that may be attributed to persons as well as concepts. And it asks: how is opera

Friday, Campus Bayreuth, building RW I

production and staging reconceptualised along lines both transnational and innovative?

## Friday – Afternoon

24.06.2022 Campus Bayreuth, building RW I

14.30–16.30: Individual sessions

**Room S 59:** Global perspectives II / Opera and the Covid-19 Pandemic

**Room S 61:** Opera in the early 20th century/Fascism

**Room S 62:** Opera in the late 19th / early 20th century



16.30–17.00: *Coffee break*

### Room H 24

17.00–18.00: *Tosc@* Award Winner's Address

by José Manuel Izquierdo (Santiago de Chile):

“What does ‘global opera’ sound like? Aquinas Ried’s *Telésfora* (1846) and the idea of transnational opera”

Room S 59: Global perspectives II / Opera and the Covid-19 Pandemic

Chair: Gundula Kreuzer

14.30	Steigerwald Ille, Megan 'What you remember doesn't matter': Staging Settler Colonialism in <i>The Industry's Sweet Land</i>
15.00	Vokwana, Thembela High notes on Lockdown: The COVID 19 Pandemic and Online Opera performances in South Africa
15.30	Müller-Lindenberg, Ruth; Lepa, Steffen Berlin opera houses during and after lockdown: Understanding the challenges of the digital transformation of opera
16.00	Holden, Andrew Global or local - which is the future of opera after the pandemic?

*Megan Steigerwald Ille* is assistant professor of musicology, educator, at the University of Cincinnati College-Conservatory of Music. Her research on the contemporary US opera industry broadly considers questions of spectatorship, representation, digital intimacy, access, community engagement, and performer experiences. *Steigerwald Ille's* monograph-in-progress, *Opera for Everyone: Experimenting with American Opera in the Digital Age*, is an ethnographic study of the Los Angeles-based experimental opera company, *The Industry*. She has published articles in the *Opera Quarterly*, the *Journal of the Society for American Music*, and *Sound, Stage, Screen*.

“Consuming is not to do some pure erasure, but a brutal assimilation. That’s the act of ghosting.” Douglas Kearney, one of two librettists for the 2020 opera *Sweet Land*, spoke these words during a pre-performance lecture. To be colonized is to be consumed, “extracted” by an insatiable hunger (Robinson 2020). Much-needed attention has recently been given to the stories and experiences of performers and

communities in genres embedded in histories of colonization, particularly those of opera (André 2018; Roos 2018; Ierihó and Avery 2019; Pistorius 2019). Scholars, however, have paid relatively little critical attention to the capacities of the operatic creation and performance *process* to reinscribe and/or confront colonial violence and historical trauma. Produced by the Los Angeles experimental opera company The Industry, and composed by Raven Chacon and Du Yun, *Sweet Land* combines site-specific performance with musical-narrative fragmentation to problematize two U.S.-American myths: the first Thanksgiving and westward expansion. To that end, *Sweet Land* enacted a new definition of opera in which creators and performers had creative agency to confront, deploy, and resist historical and cultural violence.

Drawing on three years of ethnographic research, I explore how *Sweet Land's* authors and performers navigate the violence of settler-colonialism's historical whitewashing through operatic means. Using collaborative and improvisatory practices that deliberately invert colonial hierarchies, composers, librettists, directors, and performers challenge and re-envision their own lived experiences of racial and ethnic violence. While *Sweet Land* was advertised as "an opera that erases itself," I argue that ghosting, rather than erasure, was used as a metaphoric and literal representation of the violence enacted by settler colonialism and white supremacy. I focus especially on the opera's use of the Wiindigo character of Anishinaabe legend to achieve this aim. I argue Wiindigo catalyzes physical disjuncture and narrative fragmentation in the opera, putting these character types into dialogue with performers' improvisatory choices. At the same time, this reading of the Wiindigo privileges settler epistemologies and neglects other Indigenous ways of knowing. Thus, *Sweet Land* constellates and resists multiple ways of constituting narratives of historical trauma and, indeed, exemplifies the contradictions of the anti-colonial operatic project.

*Thembele Vokwana* teaches Musicology at the University of Fort Hare, in South Africa. He is actively involved with choirs, doing music clinics,



*coaching choirs and adjudicating competitions. His areas are opera in South Africa, historiography of amakwaya and music performance and HIV/AIDS, music addressing gender based violence.*

On the 26th March 2020, the President of South Africa, Cyril Ramaphosa declared an official lockdown with Level 5 restrictions. Effectively every activity was halted except those carried out by frontline healthcare workers and the security cluster. Literally, live music was thus switched off; a scenario still prevalent even though the country has since moved to lockdown level 1.

This presentation is an exploration of alternative paths explored by musicians to make their voices heard, to create networks of care and support and exercise their agency during the pandemic. I examine competitions and concerts staged by artists at different stages of the pandemic not only as sites for entertainment but also for drawing attention to the plight of their diminishing livelihoods as live performances had been indeterminately halted.

Using tools, theories and paradigms derived from the emerging fields of e-fieldwork and digital ethnography to examine online fan behaviour, artists' commentaries and interviews with organizers of various competitions and concerts; I investigate how online performances had multifarious effects on the population that actively and vicariously participated in these events. I ask in what ways spectatorship, online presence, voting, purchasing of tickets for livestream viewing, etc. variously performed an antidotal role to the psycho-social challenges emanating from the lockdown restrictions. Further, I ask how these performances, subscription to them and viewership partly ameliorated the economic plight of some of the participating artists.

I argue that online opera performances' role in South Africa provide a richly textured site for investigation into the ways in which artists and art in general continue to adapt to the challenges of life in current contexts. Specifically for South Africa, these performances also engage other related cultural and political tensions that see opera relegated to the margins through limited government funding and

slurs that it is an elitist, Euro-centric genre despite its widespread following by South Africans of varying demographic profiles. I suggest that critical enquiry into online opera performances in South Africa during lockdown yields meaningful insights into the adaptability of artists and art.

**Ruth Müller-Lindenberg.** *Studium der Musikwissenschaft, Germanistik, Theaterwissenschaft und Italianistik in Erlangen und Berlin, Promotion 1988 bei Carl Dahlhaus; Post-doktorandenstipendium der DFG am Forschungsinstitut für Musiktheater der Universität Bayreuth, Tätigkeiten in Kulturmanagement, Kulturverwaltung und –politik in Berlin; 2003 Habilitation mit der Schrift Weinen und Lachen über Opéra-comique und Opera buffa 1750-1790 (erschienen 2006) an der Universität Bayreuth, 2003-2006 Referatsleiterin im Bundespräsidialamt, seit 2007 Professorin für Musikwissenschaft an der Hochschule für Musik, Theater und Medien Hannover. Arbeitsschwerpunkte: Musiktheater; Musikästhetik; Musik und Medien.*

**Steffen Lepa,** *born 1978, studied psychology, media studies, computer science, communication science and music management at different Universities in Braunschweig and Hanover, Germany. Received a PhD in social and educational sciences from the University of Oldenburg, Germany in 2009. Since 2010, postdoc researcher at the Audio Communication Group, Technische Universität Berlin, Germany. 2018 – 2019 Guest professor for "Media and Music" at the Department for Journalism and Communication Research (IJK), Hochschule für Musik, Theater und Medien, Hanover, Germany. Main areas of interest: music psychology, music sociology, digital media, musical practices and music reception, research methodology.*

In March 2020 the Berlin government shut – among other institutions – the three Berlin opera houses. During spring and summer, their websites were offering famous past stagings as digitally streamed video on demand. Increasingly, also new digital interaction formats

were developed such as live chats on social media channels during performance streaming. From autumn of 2020 on, indoor live performances became possible again, though with a lowered audience size accompanied by digital streaming offerings. Also, internal communication and work organization in opera houses were heavily affected and pushed to become more “digital”. Addressing this situation, our research project empirically explored the digital transformation process of Berlin opera culture that was pushed forward due to the global pandemic crisis. Apart from analyzing ongoing changes in repertoire and public presentation, we also conducted expert interviews with major institutional actors of all three opera houses in order to reconstruct current challenges and future chances such as:

- the changing organization and management: E.g, typically, the PR-manager of the theatre was responsible for the website and its services. When more and more digital content is distributed and more technological know-how is needed, technological and dramaturgical questions gain larger weight in decision processes and communication with the public;
- the changing duties of dramaturgs: They are now forced to find new ways of communication about opera as a relevant historical art form;
- the consequences regarding repertoire: An online schedule is different from an offline one for several reasons: legal questions regarding royalties; availability of existing recordings etc.
- the expectations of the actors and the anticipated audience: What does it do to the feeling of “liveness” when opera can’t be performed on a real stage face-to-face with the audience? How do management employees anticipate their audiences’ reactions? Can live performance be partly substituted by streaming? When presenting our results, we will interpret the pandemic as a magnifying ‘field experiment’ that helps to understand how institutional actors from opera culture in general perceive challenges and chances of digital technologies, specifically with regards to (live) video streaming formats, but also regarding digital work organization within their houses.

**Andrew Holden.** *A Visiting Researcher at Oxford Brookes University, my research focuses on transnational themes of operatic production, circulation and reception in both historical and contemporary contexts, particularly evolving forms of censorship. Recent publications include "A slice of operatic life in London's East End", Journal of Modern Italian Studies 26/1 (2021): Italian Musical Migration to London (special issue) which he co-edited; From Heaven and Hell to the Grail Hall via Sant'Andrea della Valle: religious identity and the internationalisation of operatic styles in Liberal Italy in Körner and Köhl (eds.), Italian Opera in Global and Transnational Perspective: Reimagining Italianità in the Long Nineteenth Century (Cambridge: Cambridge University Press, 2022).*

While opera has been a highly transnational art form since its beginnings in the seventeenth century, in the late twentieth century it developed a truly global model of production and circulation of artists, works and productions, expanding into new markets and placing itself at the centre of industrial sectors of heritage, tourism, cultural diplomacy and economic development. Before the COVID pandemic the international mobility of both performers and productions in the contemporary opera industry seemed largely unquestioned. Travel restrictions and greater risk management as a result of the pandemic forced opera programming and casting to become more localised, but as restrictions have eased, is opera returning unthinkingly to a global model, with stars and directors jetting around the world? This paper will assess what has been learned through the pandemic about transnational business models in opera, and whether any benefits of more localised production have been realised. My research contrasts experiences in South Africa and Europe from the perspective of South African artists working in both continents. In recent years South Africa has become the focus for research about the post-apartheid fate of opera, its decolonisation and the emergence of 'black opera' (Somma and Muyanga, 2016; Gobbato, 2018; André, 2018). Trends in the industry have seen public

funding collapse while the explosion of non-white talent has been promoted globally and funded by philanthropy, while a permanent company of global reputation flourished at Cape Town Opera. Post-pandemic conditions threaten to end the model of European touring which Cape Town Opera enjoyed previously. Drawing on interviews with South African artists and administrators my paper questions what opera companies have really learned through the pandemic and who the real winners and losers in the industry are likely to be in the future.

*Gundula Kreuzer (see p.9)*

Room S 61: Opera in the early 20th century/Fascism  
Chair: Emanuele Senici

14.30	Newark, Cormac 'Il nostro vecchio melodramma': Opera as ambiguous cultural inheritance in Pirandello, 1910–1930
15.00	Vella, Francesca Between Art and Craft: Operatic Staging at the 1930s Maggio Musicale Fiorentino
15.30	Targa, Marco ,Hospitality, never invasion'. Nationalism and European-wide view in Ricordi's and Sonzogno's cultural politics
16.00	Finocchiaro, Francesco 'Divine armonie'. Italian Opera in Fascism's Film Politics

*Cormac Newark* writes mainly on nineteenth-century French and Italian opera and literature. He has published articles in journals including *19th-Century Music*, *the Cambridge Opera Journal* and *the Journal of the Royal Musical Association*, essays in various collected volumes, and a monograph, *Opera in the Novel from Balzac to Proust*, with Cambridge University Press. Recently he led an international interdisciplinary research project on film adaptations of *Le Fantôme de l'Opéra*, the subject of a special issue of *Opera Quarterly*, and co-edited (with William Weber) the Oxford handbook of the operatic canon. He is currently Professor and Head of Research at the Guildhall School of Music & Drama in London.

Pirandello's *Questa sera si recita a soggetto* (1929–30), the last play in the 'teatro nel teatro' trilogy that made him famous around the world, is self-reflexive in more ways than one. It exposes to irony

certain cultural clichés of Italy, in particular of his native Sicily. Its modernist conceit is that the actors and director, having left the author far behind, are in open conflict. It reasons with itself about emotion and artifice, text and improvisation, and the ‘work’ of theatre. And it is based around one of Pirandello’s own short stories, written twenty years before. What makes the play especially interesting in the TOSC@ context is that the story in question is ‘Leonora, addio!’ (which, as the title suggests, contains references to *Il trovatore* and other nineteenth-century operas), and that the relationship between story and play constitutes a suggestively transnational measure of change in the cultural position of Italian opera: the play was written and first produced in Germany.

Through close reading of the play and Pirandello’s other writings, this paper will offer an interpretation of its humorous undermining of the verismo regionalism of the previous generation, and (as in the scene in which ‘il nostro vecchio melodramma’ is contrasted with *Carmen*) its articulation in nationalistic terms of what the earlier story had presented as an undifferentiated canon of French/Italian works. It will attempt to contextualise aspects of the play with respect to Pirandello’s experience with the Compagnia del Teatro d’Arte (1924–28) and his controversial and ambiguous relationship to the Fascist regime. And it will conclude by assessing how the charged presence of opera in this culminating work of Pirandello’s metatheatrical explorations of identity might be understood to impinge on Italian identity politics more broadly in the first half of the twentieth century.

*Francesca Vella* is an Affiliated Lecturer in Music at the University of Cambridge, where she previously held postdoctoral research positions. Her work to date has focused on Verdi and Italian nation-building, operatic mobility, vocal celebrity culture, and early radio. Her first book, *Networking Operatic Italy*, appeared with the University of Chicago Press in 2021. Francesca is currently starting a new project on operatic staging and the visual arts in early 20th-century Italy.

When the Maggio Musicale Fiorentino was established in 1933, it was conceived with two aims. First, the festival—one of the two major music festivals of Fascist Italy (the other running alongside Venice's Biennale)—was intended to reawaken Italy's 'dead' operatic tradition by reviving forgotten works and premiering new ones. Second, it was meant to stimulate fresh intellectual debate in a city that was perceived as being in decline. From its first edition, the board of Florence's Maggio called on prominent artists to conceive the visual aspects of its productions. Giorgio De Chirico, Felice Casorati and Gino Severini, to name but a few, all produced innovative set and costume designs for works ranging from Vincenzo Bellini's *I puritani* to Gaspare Spontini's *La vestale* and Orazio Vecchi's *Amfiparnaso*. Most of these painters—who worked alongside architects—had been exponents of Metaphysical Painting and/or Magic Realism, two movements that had sought to reconcile European modernism with the figurative traditions of Quattrocento Italian art. Not only did their contributions bestow remarkable prestige on the festival, but the debates that surrounded them revealed a polarised understanding of stage design as either a fine art or a craft.

Focusing on the Maggio's 1930s editions and drawing on both press and archival materials, in this paper I investigate the role that the visual arts played in challenging realistic notions of *messinscena* by prompting renewed attention to early Renaissance ideas about the nature and function of the arts. At a time when the earliest experiments in *Regietheater* were reshaping operatic practices in northern Europe, the Maggio's pittori-scenografi encouraged a key aesthetic and conceptual shift in opera. Did a directorial conception of *mise-en-scène*, one that emphasised staging as an art and an interpretative act in its own right, arise in Italy at least partly through reckoning with the nation's past? How was it possible that the rediscovery of the labour associated with Renaissance arts and crafts bred operatic stagings increasingly geared towards the conceptual and the abstract?



**Marco Targa** is lecturer at the Università della Calabria (Cosenza). His research areas include nineteenth-century Italian opera, Wagner, music in Italian silent films, music theory and *Formenlehre*. He is the author of the book *Puccini e la Giovane Scuola*. *Drammaturgia musicale dell'opera italiana di fine Ottocento*, which was awarded the prize „*Una vita per la musica*“ - Sezione Giovani by the Theater La Fenice in Venice, and he is the editor of the book *Mettere in scena Wagner. Opera e regia tra Ottocento e contemporaneità*. His current research focuses on music and nationalistic ideology in Italy, in particular the evolution of the nationalistic propaganda from the Unification to the World War II.

It is well-known that in the nineteenth-century opera production the impresario's choices had a much greater weight than that of politics in guiding the cultural orientations of the operatic seasons. The recent interest in the relationship between the emergence of nationalist ideologies and the orientation of cultural policies (Körner 2009, Sorba 2015) has led to the question of to what extent and in what form these ideologies exerted their influence on the artistic choices of cultural operators. An interesting case study, concerning the two greatest Italian publishers-impresarios of the late nineteenth century, is represented by two almost concurrent and particularly significant opera events in reference to the subject in question. The first is represented by the opera season organized by Sonzogno at the Universal Exposition in Paris in May 1889, inaugurated with the staging of Bizet's *I pescatori di perle*, an opera forgotten in France but of great success in Italy, which was sung in Italian by an entirely French cast in front of the Parisian audience. The show divided the critics. There were those who condemned the performance, judging it to be too Italian in taste (Bellaigue), and those who instead appreciated Sonzogno's effort in promoting French music (Pougin). The second event was a few months later, when Ricordi staged *I maestri cantori di Norimberga* at La Scala in Milan in a widely cut version prepared by the young Puccini and created with the aim of eliminating all the features that, according to Ricordi, were the major

flaws of Wagner's work. This was in order to make the opera more "Italian" and therefore more suitable for an international market. Ricordi's belief, expressed in his article "Arte musicale italiana" ("Italian musical art"), was that the Italian performing style would ensure greater success for foreign operas even abroad. Both of these experiences offer the possibility of approaching the matter in hand from a transnational perspective, in which different points of view can be brought into dialogue and a comparison between musical tastes of different national origins could be drawn. The goal is to outline how the artistic choices of the impresarios managed to reconcile two equally important yet opposing necessities. On the one hand, that of consolidating the national musical identity, a political theme that was increasingly central to the critical debate; on the other hand, that of promoting openness to an European-wide view, perceived as the only way of survival in an increasingly international market.

*Francesco Finocchiaro (Ph. D.) is Professor of Music History at the Rovigo Conservatory and Adjunct Professor of Music and Mass Media at the 'D'Annunzio' University of Chieti. His research interests focus on the points of connection between composition, theory, and aesthetics in twentieth-century music. He has published extensively on film music, with a special focus on the relationship between musical Modernism and German cinema (Palgrave MacMillan 2017). His latest monograph – Dietro un velo di organza (Accademia University Press 2020) – deals with the film music criticism during the silent film era.*

In Italy, the rise of fascism in 1922 marked the beginning of a massive operation aimed at standardizing, under the banner of ideology, every aspect of political and social life, including artistic and cultural events. The program of indoctrination of the masses and construction of consensus put in place by the fascist regime relied mainly on the widespread use of a mass-culture industry. The fascist regime fully recognized above all the political-cultural function of cinema, which

gradually became the medium par excellence for influencing collective behavior.

In its program of “spiritual structuring of the audience,” the fascist regime had no scruples about exploiting pre-existing music, operating a selection and manipulation of works by the composers of the western musical canon. Cinema acted as a mediator of culture, ranging from the noblest strands of high culture all the way to popular culture and its mass appeal. This impressive transfer and trans-codification not of single works, but of entire periods of music history, had the effect of constructing an exemplary musical tradition along nationalistic lines.

In a corpus of about seven hundred films of the fascist era, there are more than forty cinematic adaptations of operas: they are mostly spoken dramas, loosely based on the plot and the music of the originals. A no less important group is that of composers’ biopics, from Pergolesi to Rossini, and from Bellini to Verdi, assumed as the models for the never-ending Italian primacy in the art of music. Paradigmatic examples are *Casta diva* (1935) and *Divine armonie* (1938) both by Carmine Gallone, awarded at the Mostra Internazionale del Cinema di Venezia and meant to become the regime’s most authoritative films.

It is worth asking: On which core of names and works did the glorification of Italian operatic tradition rely? Which were the contemporary historiographical trends that favored these readings? What remained of this tendentious interpretation, which would be questioned by musicology in the second half of the twentieth century? Is the idea of a single national operatic tradition historically grounded or is it a historiographical creation of the fascist era?

*Emanuele Senici (see p.113)*

Room S 62: Opera in the late 19th and early 20th century  
Chair: Benjamin Walton

14.30	Sabbatini, Tommaso Fairy Tales of Two Cities: Late Victorian Spectacular Theatre and Parisian <i>Féerie</i>
15.00	Frigau Manning, Céline Opera and Popular Songs under Hypnosis: Music, Politics, and the Mute Body in the <i>Fin-de-siècle</i>
15.30	Wangpaiboonkit, Parkorn New Figures in the Menagerie of Colonial Listening: Competing Conceptions of the Operatic Voice in Nineteenth-Century Siam
16.00	Gabriel, John Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany

*Tommaso Sabbatini* is a Newton International Fellow at the University of Bristol. He specializes in nineteenth-century French theatre with music (including, but not limited to, opera and operetta), also in European and global perspective. He is working on a book on féerie, the French fairy play, at the fin de siècle, based on his doctoral dissertation. He has presented at major musicological conferences and society meetings and his research has been supported by the French government and the American Musicological Society.

This paper re-examines fin-de-siècle spectacular theatre with music in London from a novel angle: its connections to Parisian commercial theatre and in particular to the French fairy play, *féerie*.

The early 1870s witnessed a boom of French operetta (in English) on the London stage, including a few works written specifically for the

British capital. At the same time, *féerie*, which had until then failed to attract interest in London, found a home at the Alhambra, the extravagant former music hall in Leicester Square. London audiences could experience recent French *féeries* in translation (such as Jacques Offenbach's *Le roi Carotte*) and even a new French *féerie*, exclusive to London (Offenbach's *Whittington*); revivals of old French *féeries* (*La poule aux œufs d'or*, *Rothomago*); and original plays based on the *féerie* model (*Babil and Bijou*, *The Black Crook*).

I argue that it is against this background that we should see the appearance, at the end of the decade, of the Drury Lane Christmas pantomime as refashioned by Augustus Harris (1879), and the Gaiety full-length burlesque, launched by John Hollingshead (1880). While of course these developments built on longstanding English traditions, contact with *féerie* — with its combination of visual excess, processions, vocal numbers, and ballet — might have contributed to shape them.

The affinities between spectacular theatre with music in Paris and London in the last third of the nineteenth century, however, are also a product of a parallel evolution of the theatrical infrastructure in the two cities, starting with the 1860s. Both capitals witness the advent of a new business model with fewer, larger productions, longer runs, and a larger share of revivals, relying on more occasional and/or more affluent theatregoers; this transformation goes hand in hand with urban renovation and, in modern terms, gentrification. Taken together, the switch to a 'new regime of production' (Charle 2008) and the creation of a 'theatrical theme park' (Davis and Emeljanow 2001) go a long way towards accounting for the poetics and politics both of fin-de-siècle *féerie* and of late-Victorian spectacular theatre.

**Céline Frigau Manning** is Professor in Italian Studies at Université Lyon 3. The author of *Chanteurs en scène: L'œil du spectateur au Théâtre-Italien* (2014), she has edited various collective volumes and a special issue on "Italian Music and Medicine in the 19th century" (*Laboratoire italien*, 2017). Her articles have appeared in *19th-Century Music*, *Opera Quarterly*, or *L'Avant-Scène Opéra*. Her new monograph on

*hypnosis, music, and medicine in the 19th century (Ce que la musique fait à l'hypnose. Une relation spectaculaire au XIXe siècle) was published by Presses du Réel (2021). She organized in Paris with Isabelle Moindrot the 3rd edition of tosc@ in 2019.*

In Du Maurier's best-seller *Trilby* (1894), the hypnotist Svengali transforms Trilby into a prodigious *prima donna*, investing her with hypnotic power over crowds of spectators (Welliver 2000). What is less well-known is the programme offered to the audience: the popular song 'Malbrouck s'en va-t'en guerre', Schumann's "'Der Nussbaum'" alongside 'un impromptu de Chopin'". And when the French baritone Victor Maurel conducted a hypnotic session in his Parisian home, he resorted to a repertoire which included the French national anthem *La Marseillaise* as well as Iago's *Era la notte* from Verdi's *Otello* (Maurel 1904).

Throughout the long nineteenth century, hypnosis constituted a powerful phenomenon extending beyond occultist and scientific circles across all social classes (Gallini 1983, Carroy 1991). It fuelled performances in which magnetizers and doctors experimented with "ecstasy under the influence of music". Music was generally played on piano, and its effects were analysed in terms of automatism: the hypnotised bodies were 'forced' to move in accordance with pieces qualified only as 'joyful', 'sad', 'religious' or 'martial'. What changed by the century's last decades was that music was no longer used in a generic way. Moreover, hypnosis now relied on the pairing of opera and popular song.

Though recent scholarship has shed light on the interactions between hypnosis and music (Kennaway 2012, Frigau Manning 2021), this pairing remains unexplored. I begin by reconstructing significant contexts in which popular and lyrical song were used in hypnotic inductions. Through a range of archival discoveries—including medical writings, personal narratives, and the press—I investigate the choices made in the performance, description and theorisation of these experiments (De Rochas 1900, Magnin 1906). Finally, I question *fin-de-siècle* theories of hypnosis, medicine, and psychology, arguing

that music was profoundly imbricated in epistemological and political interrogations of perception, agency, and emotional contagion. Distancing my analysis from a reductive low/high binary, and drawing on approaches notably elaborated in ethnomusicology (Leydi 1988), I argue that the combination between opera and popular song in hypnotic sessions highlights the emergence of powerful, feminine political allegories, both mute and musical, and the disruption of long-held beliefs in rationality.

*Parkorn Wangpaiboonkit is PhD candidate in Musicology at the University of California, Berkeley. His dissertation project, Sounding Civilization: Race and Sovereignty in the Imperial Opera of Siam, examines how a monarchy in crisis over its civilizational standing turned to the emulation of European music and sound practices as a means of colonial survival. Parkorn's publications appear in Cambridge Opera Journal and The Opera Quarterly.*

Upon their visit to the Paris Opéra in 1881, the princes Prisdang and Sowathisophorn of Siam were so awestruck by the singing of Henri Sellier in Rossini's *Guillaume Tell* that they barged backstage to bestow upon the tenor "The Most Exalted Order of the White Elephant." While the princes expected this honor would be received with gratitude and humility, their attempted display of royal power backfired. Their conduct backstage was so boisterous that the Opéra's administration demanded "the monkeys be taken to the *Jardin des plantes*." At play in this theater of colonial relations are overlapping lenses that transform the contested figure of the human through the emblem of animality. The princes found Sellier's novel expression of the singing voice so magnificent they deigned to mark it with the pride of Siam's forests, the white elephant; but in doing so, their misfired theater-etiquette became marked with the monkey, their conduct suitable not to the opera house but the zoological exhibit. In this colonial encounter, a polygenist racial hierarchy superseded the Siamese cosmological ordering of life, facilitated by the operatic experience.

My paper explores the relationship between vocality and animality as ciphers through which imperial actors –European and Siamese – negotiated their understanding of humanity and civility as contested categories in the decades around the Franco-Siamese War (1893). Across the colonial nineteenth-century, European officials constructed an acoustic regime of knowledge in which “the proper human voice” served as an index of humanity (Ochoa 2014). The European traveler’s dehumanizing description of the ape-like native, his voice an untamed howl, is a well-worn trope of the colonial archive. I invert such predictable zoological dynamics to juxtapose two figures in foreign lands: the noisy European and the listening Siamese. Paying close attention to an archive Siamese listening to European operatic practices, I illustrate the Siamese elite’s negotiation of the colonial encounter in understanding European vocality through animalistic comparison. Such competing conceptions of humanity – civilized and savage, singing and howling, elephant and ape, ethnographic and operatic – served as an overlapping relational politics in which imperial actors constituted their place in the colonial-liminal through acts of listening.

*John Gabriel is Lecturer in Musicology at the University of Melbourne. His research focuses on German- and Czech-speaking Central Europe from the fin-de-siècle to the early Cold War, exploring issues related to music and politics, modernism studies, and global cultural entanglements. He is currently completing a book on the music theatre of the New Objectivity in Weimar Republic Germany. Recent publications include the chapters “Reimagining China in Interwar German Opera: Eugen d’Albert’s Mister Wu and Ernst Toch’s Der Fächer,” and “‘What Exactly Is China’ in Bertolt Brecht and Hanns Eisler’s Die Maßnahme (The Measures Taken).”*

As a growing body of research by literature and film scholars has demonstrated, Germany’s loss of its colonial empire in World War I played a critical role in the culture of the Weimar Republic (1919-1933), yet it remains largely unexamined by musicologists.



Additionally, Germany's unique experience of decolonization provides a valuable contrast to burgeoning musicological interest in the experience of countries like Britain and France after World War II. As part of a larger project on how decolonization affected German music and musicology, this paper considers German musical interest in the Pacific Islands and Islanders. I analyze a wave of new operas and music theater works composed in the 1920s, alongside their reception and broader musical discourse, to argue that the Pacific Islands assumed a new position in the post-war German imaginary as a locus for the burgeoning environmental movement.

Before the war, the Pacific figured prominently in German colonial propaganda, and the islands and their people were portrayed as untouched wildernesses and primitive folk ripe for development. After the war, the islands were reimagined as a prelapsarian paradise threatened by development at the hands of British and American colonizers. This image was closely linked to the environmentalist movement in Germany, which rose to new prominence after the war. Opera and music theater reflected this change as artists and audiences at the end of the 1920s grew more cynical of the "Americanization" that had swept Germany earlier in the decade. While Paul Abraham's *Blume von Hawaii* and Emil von Reznicek's *Satuala* directly addressed colonialism, works like Reznicek's *Benzin*, Walter Goehr's *Malpopita*, and Erwin Schulhoff's *H.M.S. Royal Oak* staged the arrival of Europeans at tropical islands where they witnessed both prelapsarian paradise and post-development dystopias. The environmentalism of these works' plots also necessitated a reimagination of jazz. Where earlier works had used jazz to celebrate modernization and Americanization, these later works redeployed jazz to signify the idyllic indigenous island life threatened by Anglo-American industry and colonialism. In doing so, composers drew on and transformed racial imaginaries that connected South Pacific Islanders with Africans and African Americans.

***Benjamin Walton*** (see p.11)

## Saturday – Morning

25.06.2022 Thurnau Castle

➡ Bus shuttle from Bayreuth to Thurnau Castle  
*leaving at 8.45 from Bayreuth train station*

9.30–11.00: Individual sessions

**Library Room:** Global Perspectives III: Asia

**Ahnensaal:** Session B: Opera in the 21st century I

**Seminary room:** Session C: Opera in the 17th and 18th century

**Conference room:** Themed Session: In search of opera on European television, 1950s-1970s



*11.00–11.30: Coffee break*

11.30–13.00: Individual Sessions, Roundtable Session

**Library Room:** Global Perspectives IV

**Ahnensaal:** Opera in the 21st century II

**Seminary room:** Opera in the 18th century

**Conference room:** Roundtable Session: Opera and/as performance: multiperspectives



*13.00–14.30: Lunch break  
(at the hallway / Ahnensaal)*

*and guided tours of the Castle and the Research Institute for Music Theatre*

Saturday, Thurnau Castle, ILFG (lower courtyard)

Library Room: Global Perspectives III: Asia  
Chair: Dominik Frank

9.30	Zhang, Kehan Contemporary <i>Marc Polo</i> in China: A New Approach Toward Transnational Opera
10.00	Shih, Matthew Searching for Wagner in Modern China
10.30	Hsieh, Amanda Staging <i>Hänsel und Gretel</i> in Japan

*Kehan Zhang* is a PhD student in Literature and Arts at East China Normal University, Shanghai, China. With a Master's degree in Theater Studies at Université Paris 8, she has research interests in the relation between aesthetics and sociology of performing arts, transnational opera, Sino-French performing arts exchanges, and French theater in the 19th century.

In 2018, the Guangzhou Opera House in Canton, China, witnessed the world premiere of *Marco Polo*, a contemporary opera composed by German Enjott Schneider, staged by Danish Kasper Holten, with a libretto written by Chinese Jin Wei under the framework of the Silk Road International League of Theatres.

In most interpretations of Western opera, the Chinese have always expressed their political issues through the representation of Western voices. In terms of contemporary Chinese creations, though, the preference for the figure of Marco Polo, for whom Dun Tan also composed a one-act opera (1996), seems to offer a new perspective on transnational productions. Such an outsider is thus introduced to witness and narrate the Chinese history presented by themselves, allowing the Chinese creators to avoid such representation of the Western voice but still achieve the purpose of self-presentation to the Other.

However, in the context of transnational opera, especially in this case, when the creators come from three different cultures, the image of China presented seems to be the result of multiple tugs-of-war. The whole creation is based on the text which is fiction rather than history. The Chinese librettist only borrowed the background of Marco Polo's travel to China to fabricate the Italian's encounter with the Chinese national hero Tianxiang Wen, making the two pursue the simultaneous spiritual sublimation as mirror images of each other. In the final staging, though, the Danish director has erased some essential lines of this dimension. Marco Polo remains a witness to the history of the Yuan Dynasty. Still, the focus of the opera is transferred to his love affair with a fictional female assassin.

With a transnational production and an intercultural theme, I regard *Marco Polo* as a model that reflects the reception and localization of the genre of opera in China. With this opera as a case study, this paper will examine the complex representation and the formula of contemporary western-style opera in China and the interwoven discourses in transnational opera.

*Matthew Shih is a PhD student in Musicology at the University of Toronto, where he is also completing a Collaborative Specialization in Jewish Studies. His research is broadly concerned with twentieth-century modernisms, and his interests include transnational migration, East-West cultural exchange, and the history of science and technology. Matthew has been particularly devoted to researching the musical lives of Austro-German Jewish refugees who escaped to Shanghai during the World War II era. His work has been generously supported by the Fulbright Program, the Jackman Humanities Institute, and the Anne Tanenbaum Centre for Jewish Studies.*

Between 2013 and 2016, the Chinese National Opera House (CNOH) produced its own *Ring* cycle with an all-Chinese cast and orchestra. Successfully premiering a domestic version of Wagner's tetralogy indicated that Chinese opera houses could compete with their global counterparts. Using this Beijing *Ring* cycle as a point of departure, I

trace the historical emergence of Wagnerian opera in modern China and explore the reasons why Wagner has experienced a surge in popularity in twenty-first century China.

Existing studies on *Turandot* in China demonstrate that imported Western opera can resonate with modern Chinese values (Melvin and Cai 2010; Tuan 2011). Meanwhile, parallel scholarship on Wagner in Japan details how Wagner's works can be co-opted for political purposes in an East Asian country (McCorkle 2015; Takenaka 2005). Drawing together these interpretations, I argue that the artistic grandeur required to produce the *Ring* aligns the cycle with China's national desire to be seen as a cultural superpower on the world stage. Indeed, the CNOH's president, Yu Feng, boasted that staging Wagnerian opera "showed the world the artistic level of contemporary Chinese opera." Like other large-scale events—such as the Beijing Olympics and the G-20 Hangzhou Summit—the Beijing *Ring* cycle functions as a "staged spectacle" (Schneider 2019). It presents international audiences with a China that is relatable despite marked political differences while simultaneously assuring domestic audiences that China's cultural outlook is promising.

Nevertheless, a discrepancy exists between the purported national significance of Wagner's *Ring* and the subsequent Chinese reception. Examining newspaper reports and social media comments about the event reveals a dearth of substantial external engagement with the Beijing *Ring*. Most published opinions originate from people directly involved with the production. Professional critics' viewpoints are scarcely found, and audience reactions are equally hard to track. These ephemeral traces that Wagner leaves in the Chinese press are a sign of the layman's ambivalence toward Wagnerian opera despite official national interest. Wagner can still be utilized as a political tool in the twenty-first century, but the Wagnerian message does not resound as loudly as it once did.

*Amanda Hsieh* is Assistant Professor in Musicology at Durham University and the 2020 winner of the Jerome Roche Prize. Her PhD research completed at the University of Toronto explores categories of gender,

*nation, and their intertwined manifestations in early twentieth-century opera. This work is being published in venues such as the Cambridge Opera Journal, Music and Letters, the Journal of the Royal Musical Association. Currently, she is working on a new monograph project, which adopts a transnational approach to investigate how Germany and Japan, as young and ambitious empires, articulated their domestic and international aspirations through opera.*

On 2 February 1913, the German composer Engelbert Humperdinck's 1893 fairy-tale opera, *Hänsel und Gretel*, was staged for the very first time on the then newly built Western-style Imperial Theatre in Tokyo. The abridged version of the opera would be performed in the Japanese language and enjoy a month-long run. The choice of the post-Wagnerian opera is significant: before Japan had the musical-technical capacity to take on Wagner's monumental works, they were able to give shape to their fervent Wagnerism on a smaller scale.

*Fin-de-siècle* Japan might appear as merely 'modernity's power child' (Harding, 2018), functioning as a site on which Western powers could observe the replication and apparent validation of their modernising strategies of industrialisation, militarisation, and empire-building (Ferguson, 2011). Yet, the shifting flows of power—and culture—were in reality far from straightforward. Unusual between an Asian and a European nation, Japan and Germany held a close (albeit sometimes uneasy) bilateral relationship.

In this paper, I will examine Japanese-German relations through the case study of staging *Hänsel und Gretel* in Japan. I consider how Japan's post-Wagnerian operatic interests in the Brothers Grimm articulate – with Germany – a shared fantasy of nationalist nostalgia that led to their mutual racialist national pursuits in the 1920s. Ultimately, by showcasing an operatic manifestation intertwined within German and Japanese empires' parallel emergence onto the world stage, eager to exercise territorial expansion, this paper identifies opera as a site on which Japan and Germany processed their state-making in the global context.

Saturday, Thurnau Castle, ILFG (lower courtyard)

*Dominik Frank studied theatre studies, modern German literature, philosophy and psychology at the LMU München. After graduating (Master's thesis on Nudity on Stage) he worked as an assistant of dramaturgy at the Münchner Kammerspiele (theatre in Munich) and Salzburger Festspiele. (theatre festival in Salzburg) From 2013 to 2016 he was a member of the research project on the history of the Bavarian state opera 1933-1963 at LMU.*

*Since December 2016 he has been a research associate at the Research Institute for Music Theatre Thurnau at the University of Bayreuth, where he is doing his doctorate on Opera discourses in the GDR. Dominik Frank also works as a director, drama teacher and speaker at the concentration camp memorial in Dachau.*

Ahnensaal: Opera in the 21st century I  
Chair: Kordula Knaus

9.30	Zur Nieden, Gesa; Liu, Verena The operatic canon reinvented as cultural heritage. Is this the future of Opera? Observations at national operas in Scandinavia
10.00	Tessier, Noémie In search of a hybrid opera: The 'inter-media' in Katie Mitchell's <i>Judith</i>
10.30	Cachopo, João Pedro Elective Attraction: From Cinema to Opera in the 21 <sup>st</sup> Century

*Verena Liu is a postdoc researcher at the University of Greifswald. Her research on operahouses is part of the project Fragmented Transformations/Shared Heritage at the Interdisciplinary Centre for Baltic Sea Region Research in Greifswald. After her undergraduate studies in Weimar and Hanover, she received a PhD from the University of Oldenburg in 2021 with a thesis on historical music education. She is currently working on contemporary opera practice as well as on popular music and publishing houses during the period of Nazi Germany and fascist Austria.*

*Gesa zur Nieden is a Professor of Musicology at the University of Greifswald since 2019. From 2019-2021 she also worked as a Deputy Professor at the Hanover University of Music, Drama and Media. Before she was a research fellow at the German Historical Institute in Rome and as a Junior Professor at the University of Mainz. She was the German director of the ANR/DFG project MUSICI and the HERA project MusMig and until 2022 she directed the DFG/NCN project PASTICCIO in cooperation with the University of Warsaw. The main focus*



*of her research is on the cultural history of music and on the sociology of music, especially in relation to music and mobility in early modern Europe, and on ethnographical research into the contemporary reception of Richard Wagner and his music. Contact: gesa.zurnieden@uni-greifswald.de.*

When it comes to describing the practice of opera as a sustainable concept for future generations, opera houses and cultural stakeholders started in recent years to use the term “cultural heritage” rather than to refer to a “canon” or a “repertoire”. Such discourse was not only followed by EU-Commissioner Mariya Gabriel in her speech "Opera as part of European cultural heritage linking past and future" in February 2020 in front of the European Parliament. It also seems to be especially relevant for Scandinavian opera houses. There, the concept of opera as cultural heritage does not only include aspects like the preservation of opera buildings, theater costumes or stage settings, it even more addresses the transmission of traditional operatic practices to new generations via the accessibility of opera for socially and culturally diverse audiences, for new media as well as for the discussion about global opera tourism and climate change. In this context, “sustainability” is also often a keyword that contains environmental questions as well as work force and communication processes.

In this paper, we would like to discuss that shift of terms and the different layers of meanings and strategies behind it. Looking at the opera houses of the Norwegian National Opera and Ballet Oslo and the Royal Danish Opera Copenhagen, we compare national operas in capitols of northern Europe in order to specify and analyze local adaptations and extensions of globally disseminated repertoires since the beginning of the 21st century, covering staging and reception practices between opera and music theatre, bourgeois practices and popularization, exoticism and interculturality. On this basis, the impact of the concepts of “sustainability” and/or “cultural heritage” will be specified and adapted methods for the analysis of current

opera practices between opera-related historiography and ethnography will be discussed.

*Noémie Tessier* is a PhD student in drama studies at Université Sorbonne-Nouvelle, Paris, France. Her research focuses on contemporary opera staging, specifically on stage director Katie Mitchell's creation of a scenic universe. She is also training in classical singing, allowing a practical insight on her academic study, notably in exploring the dynamics between music and drama within the singer's work.

While some theatre practitioners use opera works to deconstruct them or to cross them with other art forms, this is often done outside main opera houses, highlighting the idea that experimenting with the operatic form is to attack the integrity of a work, in its score, libretto or structure.

This tension shapes director Katie Mitchell's stage work in opera : how do you experiment with operatic form?

Seldom studied by research, Katie Mitchell uses an "inter-media" approach in her staging of opera. She differs from her peers in her desire to transcribe, with naturalistic precision, a 'lifelike' world on stage (The Director's craft, Katie Mitchell), borrowing means of dramaturgical expression from other art forms, notably cinematography.

My paper will question the hybridity of media and art forms in opera through the study of Katie Mitchell's *Judith* (2019), an 'in-between' production, combining two works by Béla Bartók, the *Concerto for Orchestra* (1943) and the opera *Bluebeard's Castle* (1918). The meeting of these two musical forms is emphasized on stage by a silent film accompanying the Concerto and whose plot continues on the live stage with the Castle. Unlike her peers, Mitchell does not use video as a scenic element but incorporates the language of film-making, such as split screen or slow motion, into her stage dramaturgy.

I will examine the transition from screen to stage in *Judith* and how the medium of film, with all its possibilities for detail, atmosphere, photography and colour grading, guides all aspects of Katie Mitchell's

directing, right up to a dolly shot set change. This will then allow us to question the hybridity of the form of the production, which is reminiscent of a “ciné-concert”, and where the opera singers become film actors. Without modifying the text, the notes or even the internal structure of the pieces, those works take on a new dramaturgical dimension through the fusion of media. I will therefore question how Mitchell plays with operatic traditions to offer a unique stage experience in opera.

*João Pedro Cachopo* teaches at the New University of Lisbon, where he is a researcher at the Centre for the Study of the Sociology and Aesthetics of Music. His interests include the relation of aesthetics, politics and technology, the interplay between opera and film, and issues of musical performance, dramaturgy and remediation. He is the author of *The Digital Pandemic: Imagination in Times of Isolation* (Bloomsbury, 2022) and the co-editor of *Rancière and Music* (EUP, 2020). He is currently working on two interrelated monographs titled *The Profanation of Opera* and *When Film Becomes Opera*.

The relationship between opera and film is a widely discussed issue. Many scholars have recently explored the encounter between the two genres, while focusing on topics ranging from opera on film, to the employment of new media in stage productions, and the boom of live broadcasts from opera houses to movie theatres. However, considerable less attention has been paid to an equally relevant phenomenon that poses an unprecedented historical and artistic challenge of interpretation: the creation of new operas based on pre-existing films.

Indeed, *Notorious*, *The Fly* and *Breaking the Waves* – to name 3 famous films by Hitchcock (1946), Cronenberg (1986), and Lars von Trier (1996) – are no longer only film titles: they have recently lent their names to new operas by Howard Shore (2008), Hans Gefors (2015) and Missy Mazzoli (2016). And they are not alone, as nearly 50 operas based on films have seen the light of the day since the turn of the century. My aim in this article is to map this new repertoire and

answer two interrelated questions: 1) why only since the turn of the century, with the exception of Philip Glass's "*Cocteau trilogy*" (), did contemporary composers and librettists consistently turn to cinematic works as a source of inspiration for their musical-theatrical collaborations and 2) what is the significance of this turnabout in the history of opera?

My working hypothesis, to be tested in the consideration of concrete productions of Poul Ruders's *Selma Jezková* (2010), Olga Neuwirth's *Lost Highway* (2003) and Thomas Adès's *The Exterminating Angel* (2016), operas based on Lars von Trier's *Dancer in the Dark* (2000), Lynch's *Lost Highway* (1997) and Buñuel's *El ángel exterminador* (1962), is that this new repertoire bears witness to a change in how the relationship between opera and cinema is perceived in the 21st century. This new perception reflects the overcoming of cinema's "anxiety of influence" and opera's "anxiety of survival", while eliciting more playful displays of the "elective attraction" between the two genres, in which the very mediality of opera seems to be at stake.

***Kordula Knaus*** (see p.9)

Seminary Room: Opera in the 17th and 18th century  
Chair: Silvia Bier

9.30	Bosi, Carlo Early Venetian Opera <i>Libretti</i> and Contemporary Narrative: Parallels and Structural Similarities
10.00	De Feo, Adriana The spectacular and the 'foreignness' in Apostolo Zeno's Viennese libretti
10.30	Langewitz, Helena "Bravi, bravissimi. / Gli alberi in questo Mondo / Suonan meglio dei nostri Sonatori". Music theatrical productions of Gardens on Dresden's Opera Stages in 1754

**Carlo Bosi.** *A core focus of my scholarly activity is early Renaissance chanson. Related to this, I am working on a monograph on the Chansonnier de Bayeux. Another research area is the relationship between early Venetian opera libretti and the literature of members of the Accademia degli Incogniti (1637 to c. 1660). In this regard, I am currently leading the FWF (Austrian Science Fund) project Early Venetian Opera and Incogniti Literature. Furthermore, I am also researching on the role played by music in the philosophy of Giordano Bruno.*

In few other periods has musical theatre been so intimately associated with literary history as in the very first decades of commercial Venetian opera. That some of the early Venetian librettists (Gian Francesco Busenello, Giacomo Badoer, Giulio Strozzi) were members of the foremost literary academy of the time, the *Accademia degli Incogniti*, is surely no accident. Indeed, until the late 1640s different opera libretti were written by distinguished members of this literary 'club', not to mention the fact that the brief, but

intensive and influential vicissitudes of the *Teatro Novissimo* (1641-5) are directly linked with *Incogniti* activity and patronage. Several important studies (by, among others, Ellen Rosand, Lorenzo Bianconi and Wendy Heller) have in the past dealt with the more or less direct influence of the *Accademia degli Incogniti* on the very creation of the Venetian opera as a genre, but fewer have explicitly tackled the relationship between purely literary output and libretto production of the *Accademici*. Since most of the *Incogniti* were extremely active and prolific writers, an investigation of the possible thematic and structural connections between libretti and contemporary *Incogniti* novels and short stories is promising. Among the latter, the most wide-ranging and still largely unexplored are the *Cento novelle amoroze dei Signori Accademici Incogniti*, Venice: Guerigli (1651), which enrich and develop the 'novella' or short-tale tradition of Boccaccian ancestry with the typical baroque ingredients of mistaken identities, transvestism and enhanced eroticism, all so commonplace in contemporary opera. And it is between the relatively 'new' domain of the novel together with the renewed genre of the short tale or *novella*, both particularly cultivated and developed in Italy by *Incogniti* authors, and the equally young and hybrid genre of the libretto that a process of cross-fertilization most evidently takes place, one of the most important points in common being the accumulation of parallel plots and the commonality of certain narrative strategies. After tracing out the methodological problems and challenges of this critical comparison, I shall try to unravel thematic, structural, rhetorical and more topical connections between some early Venetian opera libretti and novels or *novelle*.

*Adriana De Feo* was born in 1980 in Salerno (Italy), and graduated in 2005 from the University of Bologna with a thesis on musical drama. In 2012 she completed her PhD in musicology at the Mozarteum University Salzburg with a dissertation on Mozart's serenatas in the context of the eighteenth century (Mozarts Serenate im Spiegel der Gattungsentwicklung). From 2009 to 2015 she was a researcher at the Salzburg Mozarteum Foundation for the critical edition and database

of Mozart's librettos (Digitale Mozart Edition). Since 2017 she has been a research associate at the University of Vienna for the critical edition of Apostolo Zeno's *Poesie drammatiche* (edited together with Alfred Noe). Her research interests and publications (published by Bärenreiter, Böhlau, Brepols, Classiques Garnier, Libreria Musicale Italiana) primarily concern the libretto and Italian opera in the seventeenth and eighteenth centuries.

Other than his contemporaries, who set their *drammi per musica* almost exclusively in ancient Rome or Greece, Apostolo Zeno's interest in the foreigner as a fascinating individual or towards distant cultures is already present in his first libretti written for the venetian public theatres (1695-1717). This geography of historical reconstruction comprises the Chinese empire of *Il Teuzzone*, the transition from classical to the Middle Ages (*I rivali generosi*, *Flavio Anicio Olibrio*), the northern medieval world (*L'amor generoso*, *Faramondo*).

Zeno's interest in civilizations other than those of Greece and Rome shows also how exotic themes had a clear didactic and moralising aim in his libretti: the cruelty of the 'barbarians' was opposed to the magnanimity of the western culture, a value linked to humanism. This issue would have been further developed with Zeno's appointment to the Viennese court in 1718, and acquired spectacular elements linked to the representation of the imperial *grandeur*.

Speaking about the exotic *Gianguir*, which might almost be called a sumptuous *grand-opéra* 'ante litteram', in a letter to Marquis Poleni (16 September 1724), Zeno asserted that "the *Gianguir*, the history of the Great Mogul, for the great decoration, if for nothing else, will draw the curious eye of these Germans, who are more attracted to appearance than to the value of such performances."

Although Zeno's reform focused on moral improvement (also linked to the linguistic decorum) rather than structural appeal of his works, the poet paid particular attention to the spectacular aspect of his *drammi* and placed considerable emphasis on the visual aspect of the staging: an element which is evident in the long, accurate and

detailed stage directions. This is particularly marked in the exceptional *Ormisda* (1721), a true compendium of oriental archaeology, that shows Zeno's fidelity to historical sources and archaeological testimonies of the time.

Also with the support of numerous stage designs by Giuseppe and Antonio Galli Bibiena (held in Vienna at *Theatermuseum* and the *Akademie der Bildenden Künste*) and costume sketches by Daniele Antonio Bertoli, in my paper I will analyse the spectacular elements in Zeno's drammi: a librettist who, in comparison to Pietro Metastasio, is considered quite mercilessly, to be 'anti-theatrical'.

*Helena Langewitz studied theatre studies and musicology at the University of Vienna. She was a research assistant in a SNF research project at the Schola Cantorum Basiliensis and completed her doctorate at the Institute for Theatre Studies at the University Bern in 2015. Since 2022 she holds a post doc position in the DFG research project Garten und Musiktheater am Dresdner Hof des 17. und 18. Jahrhunderts at the JGU Mainz. Her recent publications cover the topic of the interaction between Opera and Gardens, e.g. Umkämpfte Inselreiche. Teichtheateraufführungen in Versailles und Wien zwischen 1664 und 1716. In: Scharrer u.a. (Hg.): Musiktheater im höfischen Raum des frühneuzeitlichen Europa. Heidelberg 2020.*

Before the audience of the *Dramma giocosa Il mondo della luna* (Galuppi/Goldoni, UA Venice 1750) performed at the Brühl Theatre in Dresden in 1754, phenomena emerged in real time that are attributed to traditional natural topoi: Flowers were growing from the ground, nightingales were singing, the wind made trees produce magical sounds, shepherds and nymphs were dancing a ballet. In this "thoroughly funny singspiel" (*Historischer Kern Dresdnischer Merkwürdigkeiten* 1754, p. 76), the pleasure garden scenery served to make the gullible protagonist Buonafede believe he was staying on the moon. In the same year, the audience of the *Dramma per musica Solimano* (Hasse/Migliavacca, UA Dresden 1753) at the Electoral Saxon opera house in the Zwinger witnessed a garden decoration in



which the water scenery appeared so real that some opera-goers were unable to distinguish between art and nature (Trömer 1755, o. p.). In *Artemisia* (Hasse/Migliavacca, UA Dresden 1754), an avenue of palms added an exotic component to the spectrum of garden decorations. Last but not least, the real gardens frequented by the court also served as stages for operatic performances, presumably for the *Pastorale per musica Il trionfo della fedeltà* (M. A. Walpurgis, premiere Dresden 1754), which largely takes place within landscape scenes.

Based on the diversity of staged gardens in the Dresden opera year of 1754, the paper pursues the question of how the corresponding sceneries were designed dramaturgically and functionalised in the context of the plot. With this the paper responds to the research desideratum of exploring the range of realisations and functionalisation's of garden and nature sceneries across different genres. Furthermore, the interdependence between the artificial recreation of gardens on the opera stage and the music-theatrical acquisition of real gardens is investigated, especially with regard to the demand for a more natural scenery associated with the increasingly popular landscape garden.

*Silvia Bier* (see p.136)

Conference Room: Themed Session: In search of opera on  
European television, 1950s-1970s  
Chair: Anno Mungen

9.30	Senici, Emanuel Dancing Divas: <i>La sonnambula</i> on Video in 1950s Italy
10.00	Beimdieke, Sara New medium – new space(s)? Composing space in Austrian television operas
10.30	Ward-Griffin, Danielle Documenting Britten: John Culshaw's “Musical” Vision for Opera on BBC Television

*Emanuele Senici* is Professor of Music History at the University of Rome La Sapienza. His research centres on Italian opera of the long nineteenth century, on the theory and historiography of opera, especially issues of genre and gender, and on opera on video. His recent publications include *Giacomo Puccini and His World* (Princeton University Press, 2016, co-edited with Arman Schwartz) and *Music in the Present Tense: Rossini's Italian Operas in Their Time* (University of Chicago Press, 2019). Between 2003 and 2008 he was co-editor of the Cambridge Opera Journal.

1950s Italy was an extraordinarily fertile ground for opera on video. The first half of the decade saw the release of several films of repertory works, while in 1954 Italian state television began studio broadcasts of up to a dozen operas a year. Television also ventured into theaters for live relays: the first time it “conquered the bastion” of La Scala – to echo the media discourse on the event – was in May 1955 for a new production of *La sonnambula* staged by Luchino Visconti, conducted by Leonard Bernstein and starring Maria Callas. Significantly, *La sonnambula* was also one of the very few operas to have been both filmed (in 1952, featuring Paola Bertini lip-synching

to the voice of Fiorella Ortis) and broadcast from TV studios (in 1956, with Anna Moffo). These three *Sonnambulas*, differently re-mediated, together afford a prime opportunity to observe opera on video from a perspective both historical and comparative – still an unusual conjunction for this kind of study.

Taking my cue from recent work concerning opera on film and television (Esse, Morris, Ward-Griffin, Will), I will focus on a particular issue of remediation: the widely different ways in which these videos acknowledge or disavow the theatrical origins of the opera. Most curious in this sense yet common to these three *Sonnambulas* is their significant interpolation of dances, often involving the prima donna. I will consider the function of new “dance numbers” within the dramaturgy of the videos to reveal them as both marks and means of the processes of re-mediation. Placing these numbers in the context of dance in Italian film and television of the 1950s will then facilitate exploration of their cultural resonances with other screen genres, particularly the television variety show. This recontextualization will prompt wider reflections on the new kind of physical demands placed on singers, especially female singers, by the incorporation of dance, and, more broadly, on the social and cultural reconfiguration of their bodies promoted by the ever more widespread videoing of opera in the postwar period, both in Italy and beyond.

*Sara Beimdieke* works as a research assistant at the department of Arts and Music at the University of Siegen. PhD in musicology on Ernst Krenek's television opera *Ausgerechnet und verspielt* (ORF, 1961). Lecturer at the University of Music and Dance Cologne, the University of Cologne and the Robert Schumann Hochschule Düsseldorf. Research interests: Orientalism and Music, Music and Media Studies, Modern Music History.

After the success of Gian Carlo Menotti's *Amahl and the Night Visitors* (NBC, 1951), European broadcasting corporations hoped they could finally solve the alleged crisis of opera. Their ambitious aim was to produce television operas that made use of the new opportunities

offered by television as extensively as possible. Starting in the late 1950s, Österreichische Rundfunkanstalt (ORF) stood out amongst other European broadcasters for its support of television opera. Its producers not only founded the Salzburger Fernsehoperpreis (Salzburg Television Opera Award) and organized international conferences on television opera until 1980, but they also commissioned many new works. Their aim was nothing less than creating a “universal music theatre”. Amidst such activity, burning questions concerning space emerged: producers as well as composers discussed extensively the television studio as a new production space, the differences of perception between the theatrical stage and the home, and how to construct space in television opera.

This paper offers an investigation of Austrian television operas from a spatial perspective. I begin with a survey of Ernst Krenek’s essay “Fernseh-Oper” (“Television Opera”, Neue Zürcher Zeitung, 1950), because its discussion of space had a deep impact on the Austrian aesthetics of television opera. I then focus on works from different periods of Austrian television opera, among them Ernst Krenek’s *Ausgerechnet und verspielt* (ORF, 1961) and *Der Zauberspiegel* (BR, 1966). An analysis of scores and videos reveals aesthetic practices and techniques in constituting, arranging and designing space and the function of music in these processes. I especially focus on the correlation between composers’ view on television (space) and their scenographic concept.

*Danielle Ward-Griffin is an Assistant Professor of Musicology at Rice University. Her research examines the performance and mediatization of twentieth-century opera, focusing on Britten and television broadcasting. In 2019, her JAMS article on the NBC Opera Company won the Deems Taylor/Virgil Thomson award from ASCAP. In 2020, another article, “Realism Redux: Staging Billy Budd in the Age of Television” was awarded the Westrup Prize from Music & Letters and the*

*Ruth Solie Prize from the North American British Music Studies Association. She is currently writing a book on television in Anglo-American culture, which is under contract with Oxford University Press.*

Shortly after being appointed Head of Music Programmes at BBC Television in 1967, John Culshaw wrote to Benjamin Britten, offering to “bend the monster [of television] to create the conditions you want, to bring about an artistic result we shall both be proud of, in the end.” Culshaw’s willingness to accede to Britten’s wishes has often been understood as a sign of the composer’s control over his former record producer (Kildea, Barnes). But this collaboration also tapped into Culshaw’s vision for a new kind of opera on television, one that would be a document for posterity.

Typically, research on “documenting” an opera has focused on relays from the opera house, in which a telerecording is judged against a live stage performance, often to the former’s detriment (Senici, Morris, Esse). By contrast, Britten’s operas were filmed studio-style with no audience in the Snape Maltings concert hall (*Peter Grimes* 1969 and *Owen Wingrave* 1971), or, in the case of *The Burning Fiery Furnace* (1968), in Orford church. Rather than assign primacy to a performance, Culshaw regarded the composer’s vision as the “original” artwork and sought to realize it by creating an experience unavailable in the opera house.

This paper offers a new model for understanding and critiquing such “documentation” and its claims of fidelity. Drawing upon Culshaw’s writings, correspondence, and the television films, I examine how, in adopting a *Werktreue* approach, he conceived of the composer’s intentions almost entirely in aural terms. This may seem a strange approach for the *audiovisual* medium of television, but Culshaw sought to translate the act of listening into visual terms. This “musicalized” approach can first be seen in *The Burning Fiery Furnace*, which honed the viewer’s listening skills through a shadowy procession of instruments. Next, I analyze how the camerawork in *Peter Grimes* visually enacted the score, particularly the orchestral interludes, in ways that could not be achieved on stage. Finally, I

Saturday, Thurnau Castle, IFLG (lower courtyard)

explain how this “music-first” approach dominated the made-for-television opera *Owen Wingrave* and why this led to its failure with audiences.

*Anno Mungen* (see p.10)

Library Room: Global Perspectives IV  
Chair: Elisabeth van Treeck

11.30	Cetrangolo, Aníbal Enrique Wagner in Argentina. Another Turn of the Screw
12.00	Novak, Jelena From Sahel Opera to An Opera of the World: Notes on 'Opera beyond West'
12.30	Hara, Kunio Reimagining the Orientalized Self: Amon Miyamoto and Joe Hisaishi's Adaptation of Puccini's <i>Turandot</i>

*Aníbal Enrique Cetrangolo* is an italo-argentinian musician and musicologist. He studied at Buenos Aires, Brussels (Koninklijk Conservatorium) and Valladolid (Ph.D. in Musicology). He has conducted Seventeenth century operas and recorded fifteen cds. on Latin-American Baroque Music. He is director of the Institute for Latin American Music (IMLA). He is chair of RIIA Study Group (I.M.S.). His studies on Italian Opera migrations were published in *Opera Barcos y Banderas* (Madrid, 2015), *Dentro e fuori del Teatro* (Roma, 2019) and *I fiumi che cantano* (Bologna 2021). He was Professor at several universities -Ca' Foscari, Venice, San Martin, Buenos Aires-, and Italian conservatories.

The powerful explosion of seeds from a fruit is dubbed “dehiscence” by botanists. In a similar fashion, the figure of Wagner crossed borders disseminating extra-musical associations. In an age of identity-building, the embers of the Beethoven-Rossini dichotomy (Kiesewetter) – a foundational principle of nineteenth-century music according to Dahlhaus – were re-stoked.

In Italy during the era of national formation, young writers who admired models from north of the Alps – emulators of Baudelaire – raised the flag of Wagner to encourage musical innovation. They attacked the Italian tradition – “a she-wolf” or prostitute according to Boito – in the newspapers in which they wrote before they had even heard the composer’s music. At the same time, the professionals involved in the dissemination of Wagner in Italy (Faccio, Mariani) continued faithfully to conduct Italian opera.

This lively dissemination also affected far-flung Argentina, which some at the time called a “spontaneous colony” of Italy. The local public knew the writings of Filippo Filippi published in *La Gaceta Musical*, and they inherited this complex relationship with Wagner from Italy. But they did not reproduce it in any passive manner. In another twist of the screw, the landed elite took advantage of this polemic to distance themselves from the culture of Italian immigrants and their dominant operatic tradition. Unable to establish a “national” opera, they planted the tree of another European tradition. Argentina, therefore, in a triangular process, was the scene of an increasingly extreme set of conflicts which also developed in the local press. At this time those critics were of a very different mentality than the illustrious intellectuals of a previous generation – Sarmiento, Cané – who had undertaken the Grand Tour. In Argentina, as in Italy, professional musicians also revealed themselves to be much more open-minded: the relationship between Italian and German professionals who arrived in the country was serene. Italians were responsible for many of the first German societies and also premiered Wagner’s operas in the country; and in turn, Alberto Williams – an advocate of Wagnerism in Argentina – recruited Italian musicians to develop his network of conservatories.

*Jelena Novak is a researcher at CESEM (Center for Study of the Sociology and Aesthetics of Music), FCSH, Universidade NOVA de Lisboa. Her fields of interests are modern and contemporary music, recent opera and musical theatre, music and new media, capitalist realism, voice studies in the age of posthuman and feminine identities*



*in music. Exploring those fields, she works as a researcher, lecturer, writer, dramaturge, music critic, editor and curator focused on bringing together critical theory and contemporary art. She has been a founding committee member of the Society for Minimalist Music and a founding member of the editorial collective TkH [Walking Theory]. In 2013 she won the Thurnau Award for Music-Theatre Studies from the University of Bayreuth, Germany. Her most recent books are Postopera: Reinventing the Voice-Body (Routledge, 2015), Operofilia (Orion Art, 2018) and Einstein on the Beach: Opera beyond Drama (co-edited with John Richardson, Routledge, 2019).*

Sahel opera *Bintou Were*, a project inspired by the idea of an 'African opera' by Prince Claus of Holland, was first premiered in 2007 in Bamako, Mali. It is a story of a young woman Bintou Were, and it depicts "young people in a village with no job prospects, drought, a failing harvest and a human smuggler who offers them the dream of a better life across the barbed wire that marks the border of North Africa and the Spanish enclave of Melilla in Morocco" (from the Libretto by Koulsy Lamko and Wasis Diop). Bintou Were hopes to give birth to her child in Melilla while the men in the group all claim to be the father of the unborn child and hope in this way to assert their 'right to asylum'. The opera was realized by a team of theater makers from different countries in the Sahel region: Senegal, Chad, Guinea-Bissau, Guinea Conakry, Togo and Mali.

In 2017 Manthia Diawara makes the film "An Opera of the World" leaning on 'Bintou Were, a Sahel Opera'. He asserts that the opera serves as a mirror to build an aesthetic and reflexive story, through song and dance, about the current and yet timeless drama of emigration, and refugee crises. Diawara tests "the success and limits of fusing African and European perspectives by interlacing performances from 'Bintou Were', past and present archival footages of migrations, classic European arias and interviews with European and African intellectuals, artists and social activists". In this paper I will critically examine Édouard Glissant's concept of 'Chaos-Opera' that Diawara used while conceiving an encounter between words, music

and dance, in an attempt to make a sense of human migrations and the new cultures born out of them. While mapping the porous relationships between *Sahel Opera* and *An Opera of The World*, opera and film, European and African culture I will draft the concept of 'Opera beyond West' that, to use Diawara's words, tests our commitments to such concepts as human rights, hospitality, empathy and human dignity.

*Kunio Hara* is Associate Professor of Music History at the University of South Carolina. His research interests include operas of Giacomo Puccini, musical representations of nostalgia, animated films of Studio Ghibli, and music in postwar Japan. He has published articles on Puccini's *Madama Butterfly*, *La fanciulla del West*, and *Il tabarro* as well as on Tōru Takemitsu's *Nostalghia* for solo violin and string orchestra. He is also the author of Joe Hisaishi's Soundtrack for "My Neighbor Totoro" published by Bloomsbury Academic as part of their 33 1/3 Japan series.

In the spring of 2008, a new musical theater adaptation of Giacomo Puccini's *Turandot* (1926) premiered in central Tokyo bringing together a dazzling group of prominent creative artists and performers from diverse disciplines. Veteran musical theater director Amon Miyamoto, who had won accolades in the United States for his 2004 Broadway revival of Stephen Sondheim's *Pacific Overtures* (1976), spearheaded this ambitious production. While Miyamoto developed the book and the lyrics in Japanese, Joe Hisaishi, famous for his scores for Studio Ghibli animations composed the music. Emi Wada, known for her Oscar-winning work in Akira Kurosawa's *Ran* (1985), designed the costumes. The international performing cast included Japanese film and stage actors, a former pop idol, a kabuki actor, Chinese acrobats, and a Taiwanese popstar, A-Mei, in the title role of *Turandot*.

In adapting *Turandot* for local consumption in Japan, Miyamoto and Hisaishi's work followed the path that Chinese playwrights, directors, composers, and performers had pioneered in reinterpreting Puccini's

opera for performances in China as chronicled by Melvin and Cai (2010), Stenberg (2016), and others. In its collaborative spirit to bring Japanese and Chinese artists together, the project also exemplifies what Rao (2020) recently termed an “inter-Asia sensibility.” Yet, Miyamoto’s narrative interventions to the libretto along with Hisaishi’s conscious attempt to avoid stereotypical musical exoticism demonstrate the radical ways in which these creative artists manipulated the original work to articulate their own cultural, social, and political agendas unique to Japan in the early twenty-first century. For instance, Miyamoto and Hisaishi’s *Turandot* queers the gender dynamics of Puccini’s opera through the introduction of a new character called Min, a eunuch who takes on some of the traditionally feminine attributes of Liù. The gesture, in turn, enabled Miyamoto and Hisaishi to portray Liù as a strong-willed agent of her own destiny. Most notably, however, the pair’s reworking of Puccini’s *Turandot* resists the authoritarian impulses inherent in the opera through an aspirational *lieto fine* in which Turandot abdicates her throne in favor of democratic self-governance, a fantasy that continues to resonate in complex ways within the tense geopolitical realities of contemporary East Asia.

**Elisabeth van Treeck** is a research assistant at the Institute of Theater Studies in Bochum. She holds an MA in musicology from Graz University as well as an MA in theatre studies from Ruhr-University Bochum, further studies at Bern University (2006/07) and Yale University (2010/11). In 2021, she received her PhD with distinction from Bayreuth University with a doctoral dissertation on Olga Neuwirth’s and Elfriede Jelinek’s music theater *Lost Highway* (2002/03) (book in preparation). Her research interests include opera and media, music theater of the 1920s, intermediality and contemporary music theater.

Ahnensaal: Opera in the 21st century II  
Chair: Benjamin Walton

11.30	Stevens, Nicholas Twilight: Us, or Apocalyptic Wagnerism
12.00	Calcagno, Mauro Performance, Heterochrony, Historiography: The Wooster Group's 2007 Production of Busenello-Cavalli's <i>La Didone</i> (1641) and Baroque Opera Representation
12.30	Sheppard, W. Anthony The Countertenor Voice in Contemporary Opera

*Nicholas Stevens* (he/him) earned the PhD in musicology at Case Western Reserve University in Cleveland, Ohio, U.S.A. in 2017. He is a musicologist at Naxos of America, where he creates, edits, and publishes blog posts and podcasts on music. Recent publications include a chapter in the edited volume *Thomas Adès Studies* (Cambridge University Press, 2021) and a review colloquy on Marina Abramović's *7 Deaths of Maria Callas* in *Opera Quarterly*. Other books, chapters, and articles on contemporary opera are forthcoming, and his criticism has appeared in *VAN* and *I Care if You Listen*. He is based in Indianapolis, Indiana.

"Wagner is a fungus," states composer Thomas Adès – a remark easily taken as a dismissal of the spectre haunting Bayreuth (Adès and Service, 2012). In this paper, I draw on research conducted for a monograph, as well as experiences at opera performances in the U.S. and U.K., to argue that the remark reveals a broader, more ambivalent fascination with Wagner as unavoidable predecessor among contemporary composers. My research on twenty-first century operatic depictions of catastrophe suggests that Wagner's

apocalyptic vision for *Der Ring des Nibelungen* in general and *Götterdämmerung* in particular has inspired directors and composers to produce, paraphrase, and invoke this (cycle of) music drama(s) as a means of speaking to the real-world unraveling of social and ecological orders post-2007. My case studies include a revision of *Götterdämmerung*, Yuval Sharon's *Twilight: Gods*, mounted by Michigan Opera Theatre in 2020; a 2015 opera that references the music-drama, Adès's *The Exterminating Angel*; and a 2012 non-operatic piece, Chaya Czernowin's *Esh*, which further distills apocalyptic Wagnerism into a set of defining aural and thematic traces.

Two telling musical features link these examples of borrowing from Wagner to depict the ends of worlds: the voice as agent of undoing, and the *Bayreuth-Tuben* that hail the collapse of the old order. Each new work accesses a unique crisis of modern life: Sharon staged a heavily modified *Götterdämmerung* in parking garages to adapt to the global pandemic, while Adès adapted a film widely seen as an allegory for wealth inequality and rising fascism. Czernowin gestures toward ecological destruction with her composition, titled with the Hebrew word for *fire*. Approaching Wagner via histories of media in music theatre and musical organicism (in particular the respective work of Gundula Kreuzer and Holly Watkins), I identify moments in these recent pieces and performances in which the comparison of Wagner's divine conflagration with those of our world becomes clearest.

Fecund yet associated with decay, miraculous yet sometimes poisonous, fungus (as Anna L. Tsing reminds us) connects unexpected agents in the world, inspiring awe and unease. Apocalyptic Wagnerism persists in a similar fashion, from traditional and site-specific opera productions to experimental concert arias.

**Mauro Calcagno** teaches Historical Musicology and Italian Studies at the University of Pennsylvania (Philadelphia, U.S.A.). He received his Ph.D. from Yale University and taught at Harvard and at Stony Brook University. His work focuses on opera studies, early modern music and poetry, performance studies, and digital humanities. His publications

*include the book From Madrigal to Opera: Monteverdi's Staging of the Self (University of California Press) and essays published in the Journal of the American Musicological Society and the Journal of Musicology among others. He is the co-director of the Marenzio Online Digital Edition (MODE) and edited the volume Perspectives on Luca Marenzio's Secular Music. He has offered workshops for singers and instrumentalists on Baroque opera at the Juilliard School of Music, the Bienen School of Music, and at the Centre for Baroque Music in Versailles. Currently, he is working on a book devoted to today's stagings of Italian Baroque operas. His edition of Cavalli's Eliogabalo is forthcoming for Bärenreiter.*

In 2007 the New York-based collective The Wooster Group, the most renowned experimental theatre company in the United States, staged Francesco Cavalli's 1641 opera *La Didone*. Having no relationship with the opera production circuit, the Group adopted a non-traditional approach (although one in line with its previous works like *Hamlet*). It audaciously juxtaposed *La Didone* with the 1965 science-fiction film *Planet of the Vampires*. In a calculated collision, the opera was performed (with cuts) simultaneously with the reenactment on stage of the film, which was intermittently displayed (in its entirety) on screens.

I argue that this groundbreaking staging reconfigures long-established relationships in opera performance between texts of departure (libretto, score), performance, and history, thus suggesting an alternative paradigm to both the reconstructionist and the Regietheater approaches prevailing in today's Baroque opera productions, including those of *La Didone* (e.g., Hervieu-Léger's one). The Wooster Group participates in a critical postmodernism in which the past is reconceived multi-temporally as a loss to be overcome through the performance of a work of memory, involving both spectators and performers. Using digital technology, reenactment techniques, and other creative means, the Group's engagement with the past results from a web of temporalities generated by the juxtaposition of media, sounds, gestures, movements, and visual

elements, emerging as haunting specters. In so doing, the production subverts traditional dichotomies such as period vs. modern instruments, body vs. technology, the live vs. the mediated, and freedom vs. *Werktreue*.

By adopting critical categories such as heterochrony (Rancière) and kairological time (Agamben) and by interacting with recent studies on opera and theater performance (Risi, Renihan, Wickstrom), I discuss the Group's interweaving of syncopated temporal layers as resisting chronological time, embodying the idea that the past is an intangible and unrecoverable reality. I conclude that The Wooster Group's *La Didone* shows a productive path towards confronting the historiographical problems raised by performing musical works from the past, especially non-canonic ones. This path resonates with current postdramatic theatre practices, as it questions, in opera, the meaning of representation through performance.

***W. Anthony Sheppard*** is Marilyn and Arthur Levitt Professor of Music at Williams College where he teaches courses in twentieth-century music, opera, popular music, and Asian music. He earned his B.A. at Amherst College and his M.F.A. and Ph.D. from Princeton University. His first book, *Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater* received the Kurt Weill Prize, his article on *Madama Butterfly* and film earned the ASCAP Deems Taylor Award, an article on World War II film music was honored with the Alfred Einstein Award by the American Musicological Society, and *Puccini and the Music Boxes* received the AMS H. Colin Slim Award. His most recent book, entitled *Extreme Exoticism: Japan in the American Musical Imagination*, appeared in 2019 and received the AMS Music in American Culture Award and the SAM Irving Lowens Book Award, and his edited volume, *Sondheim in Our Time and His*, appeared in 2022. Sheppard's research has been supported by the NEH, the American Philosophical Society, the ACLS, and the Institute for Advanced Study, Princeton. He has served as Editor-in-Chief of the *Journal of the American Musicological Society* and as Series Editor of *AMS Studies in Music*. In recognition of "excellence in teaching,"

*Williams College named Sheppard the John Hyde Teaching Fellow for 2020-2023.*

The countertenor has featured prominently in opera ever since its reemergence in the 1960s and 70s in works by Britten, Tippett, and Davies. Despite its prevalence, the sound of a countertenor—for audience members and composers alike—remains marked not only as a novel timbre but also as an "ethereal, angelic-daemonic" voice (Aucoin). As Anthony Roth Costanzo put it in one of our interviews: there is "something about the countertenor voice which is both very primal and old and connected to old things but also very otherworldly and unusual." Building on previous scholarship (Knaus; Linke) that has focused on the typical character types assigned to countertenors in the late twentieth and early twenty-first centuries, I aim to consider how contemporary opera composers have engaged with this vocal type in their scores.

How has this voice, so strongly associated with the remote operatic past, shaped the style, techniques, and reception of recent operatic composition? Based on my analysis of numerous operas and interviews with countertenors and composers, I have found that the countertenor repeatedly inspires archaic and exotic elements of musical style. The countertenor voice seems to exert a gravitational pull, drawing numerous contemporary opera composers toward the past and the culturally distant in ways that contrast with their stylistic norms. The causality cycles in a feedback loop—ancient and exotic settings and material prompt composers to cast countertenors, and composing for a countertenor leads composers to turn to ancient and exotic materials and techniques. Furthermore, in numerous contemporary operas, representation of the archaic and exotic is associated with characters who embody queer or deviant eroticism. I argue that Philip Brett's analysis of Britten's use of the countertenor voice for such representation applies equally well to numerous recent operas.

Many currently prominent countertenors specialize in both Baroque and contemporary opera. This fact offers an additional explanation



Saturday, Thurnau Castle, *fimt*

for the otherwise surprising appearance of Baroque stylistic features, instrumentation, and forms in recent works. My analytical conclusions will be supported in this presentation with brief and striking examples from operas by Adès, Chin, Corigliano, Du Yun, Glass, Neuwirth, Nova, Saariaho, Schnittke, and Sciarrino.

***Benjamin Walton*** (see p.11)

Saturday, Thurnau Castle, IFLG (lower courtyard)

Seminary Room: Opera in the 18th century  
Chair: Martin Nedbal

11.30	Peritz, Jessica Gabriel Weeping Juba: Empire, Sentimentality, and Racialized Difference in Metastasio's <i>Catone in Utica</i>
12.00	Desler, Anne 'Il restauratore del buon gusto nei teatri': Nicola Grimaldi 'Nicolino' and the Theatrical Practice of Pietro Metastasio
12.30	Marcaletti, Livio Italian-to-German Opera Translations in the German "Divided Cities" of the 17th and 18th Centuries

*Jessica Gabriel Peritz* is Assistant Professor of Music, and Affiliated Faculty in both Italian Studies and Early Modern Studies, at Yale University. She is a cultural historian of music, literature, and philosophy in the long eighteenth century, focused on representations of bodies and voices in opera seria. Her articles are published or forthcoming in Cambridge Opera Journal, JAMS, and the Journal of Musicology. Her first book, entitled *The Lyric Myth of Voice: Civilizing Song in Enlightenment Italy*, will be out in October from the University of California Press. Among other awards, she has won the AMS Pisk Prize and the Rome Prize.

"I never thought to leave you in Africa," laments Roman senator Cato, dying in his daughter's arms. Cato's controversial suicide in Metastasio's *Catone in Utica* (1727) tragically resolves the opera's central conflict between tyranny and liberty. In the ancient Roman colony of Utica (modern-day Tunisia), dictator Julius Caesar and republican

Cato wage an ideological war over Rome's political future. Their battlefield, however, is less African soil than the body of Marcia, Cato's daughter and Caesar's secret beloved. In typical Metastasian fashion, the political dilemmas of empire play out through the emotional dilemmas of love and duty—here imbricated not only with gender, but with race. After Cato's death, Marcia will marry (and thereby "Romanize") her father's North African ally, Arbace. Once "left in Africa," Marcia will embody an eighteenth-century colonial fantasy in which the "civilizing" effects of empire smooth over racialized difference.

This talk takes *Catone in Utica* as a case study in order to explore how anxieties about European imperialism intersected with early modern conceptions of racialized difference in eighteenth-century Italian *opera seria*. Many of Metastasio's libretti, from *Didone abbandonata* to *Alessandro nell'Indie*, dramatize fictionalized historical encounters between Greco-Roman "Europeans" and Asian or African "others." Yet because these early Settecento texts do not encode race in a recognizably modern sense, they are often overlooked as sites for excavating pre-Enlightenment representations of racialized difference. This paper interprets *Catone* alongside its progenitors, including works by Lucan, Behn, and Addison, and through its first musical setting, by Leonardo Vinci for Rome, to propose a critical reading of how Africanness, Europeanness, and imperialist ideology were projected on the eighteenth-century stage.

Drawing from musicological studies of race in early modern opera (Bloechl 2008, 2015; Wilbourne 2021), and literary studies of race and empire in coeval spoken theater (Ellison 1999; Ndiaye 2021), this talk argues that Metastasian opera did indeed portray racialized difference, though not as immutable, essential, or biologically determined. It suggests instead that such difference was conceived, abstracted, and contained through the frame of Cartesian dualism—as a mode of feeling, a state of mind, and therefore, crucially, subject to rationalizing control.

**Anne Desler.** A scholar-performer, Anne Desler is a lecturer at the University of Edinburgh. She has sung with ensembles including Europa

*Galante, Modo Antiquo and the Balthasar-Neumann-Ensemble and recorded the title role in Vivaldi's Orlando furioso. Anne's research focuses on the Italian dramma per musica (c1680-1740), especially its star singers, historiography, dramatic performance practice and cultural context. She has published articles and book chapters on Carlo Broschi Farinelli and Nicola Grimaldi and is currently writing a monograph on Grimaldi, entitled Opera Performed: Nicola Grimaldi 'Nicolino' – Singer, Actor, Director, Promoter funded by a Leverhulme Research Fellowship.*

The libretti of Pietro Metastasio, the most influential poet in opera history, have been subject to a great deal of study. Literary scholars have investigated both Italian and international aesthetic, philosophical and literary influences on Metastasio, his dramaturgy and aria forms as well as the literary, historical and mythological sources of his *drammi*. Musicologists have analysed settings of his *drammi*, adaptation practices and their context within specific occasions and institutions, among other things. The historical retrospect has focused scholarly attention primarily on his works. However, directing and rehearsing stage productions constituted an important part of Metastasio's professional work, both before and after his appointment as Imperial Court Poet in Vienna, and his work as a director was fundamental to his conception of his *drammi*, which raises the question as to his formation and influences as a theatrical practitioner. Following up on Mattei's *Memorie per servire alla vita del Metastasio* (1785), Roger Savage (1998) and Rosy Candiani (1998, 2001, 2004) have investigated the influence of the singer Marianna Benti Bulgarelli on Metastasio and their relationship. However, the decisive role of the castrato Nicola Grimaldi 'Nicolino' has so far gone unnoticed – not least because Metastasio had good reasons to conceal it in his quest for poetic fame.

My paper investigates Grimaldi's role in launching Metastasio's career as well as some of the main principles of his work as a director. Considered the greatest actor in both Italy and England, praised lavishly for his work as a director and highly regarded among the

Neapolitan elite, Grimaldi had wielded far-reaching powers at the Teatro San Bartolomeo in Naples in the ten years preceding Metastasio's operatic debut with *Siface* (1723), which included commissioning libretti as well as their musical settings. My paper also discusses tensions between Grimaldi's audience-oriented directorial practice and Metastasio's authorial ambitions that seem to have resulted both in a break between the two men and contributed significantly to the emergence of some of the typical traits of Metastasio's libretti.

*Livio Marcaletti. Student of Musicology and Italian Literature at the University of Pavia/Cremona (Italy). Ph.D. in Musicology at the University of Berne (Switzerland) in 2015 with a dissertation on German singing treatises of the 18th and 19th centuries. He is currently University Assistant (Postdoc) at the Institut für Musikwissenschaft und Interpretationsforschung of the Universität für Musik und darstellende Kunst Wien (mdw). He is also head of the FWF stand-alone project Translating and rewriting Italian opera in German-speaking countries (ca. 1600- ca. 1750). Among the recent publications: "Improvisation and Essential Ornamentation in Vocal Music (1600-1900)", in: The Routledge Handbook of Philosophy and Improvisation in the Arts (2021); "Johann Simon Mayr und Il Messia als Beispiel norditalienischer Rezeption des Messiah im frühen 19. Jahrhundert", in: Händel Jahrbuch 2022.*

Italian opera production in 17th-century German-speaking regions was the result of a complex process of translation in which Italian operas were de- and re-contextualized. In the public opera houses in Hamburg, Leipzig and Braunschweig, German was the main – but not the unique – performance language because the public (a mix of aristocracy and bourgeoisie) had little knowledge of Italian. At the German courts, Italian operas were more often (but not exclusively) sung in the original language as the aristocratic audience could understand it, sometimes with the help of German reading

translations, which were printed often in parallel texts or as separate editions.

The analysis of German opera libretti from the 17th and 18th centuries reveals a plurality of translation and rewriting processes, including reading translations (in prose or poetry), singable translations, and more or less radical adaptations of Italian libretti newly set to music by local composers. These different types of translation served as intercultural communication between oppositional groups: Italian- versus German-speaking spectators, court versus city, Catholics versus Protestants, but also men versus women: in some cases, translations seemed to be written expressly for female audiences, whose education was sometimes deemed insufficient to understand the plot or the original language in which the libretto was written.

To frame the different role played by languages in the different opera centres, Sherry Simon's notion of the "divided city" proves particularly useful. Simon cultivated this idea through examining intercultural communication in a selection of 19th- and 20th- century bilingual or multilingual cities (Calcutta, Montreal, Prague, Barcelona, and Trieste) in terms of the social and cultural significance of the respective languages. The concept of "divided city" can also be applied, with some adaptations, to the particular situation of some 17th and 18th century opera centers. For instance, in Vienna, the Italian language of courtly opera and literary high culture was opposed to the "low" German vernacular. In the operas composed in Hamburg, multilingualism prevailed, including French (the language of the nobility), Plattdeutsch (the local dialect), and Yiddish (the language of a religious minority).

What are the functions and connotations of these languages? How do these languages and translations deal with different social, religious and gender groups? What strategies did the translators pursue to reach their target audience? In my paper, these questions will be explored in order to re-evaluate the significance of opera translations in the German-speaking lands of the 17th and 18th centuries.

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***Martin Nedbal** is Associate Professor of Musicology and Chair of the Musicology Area at the University of Kansas. He is the author of *Morality and Viennese Opera in the Age of Mozart and Beethoven* (Routledge, 2017) and translator and editor of *The Published Theoretical Works of Leoš Janáček* (Editio Janáček, 2020). His articles on the history of opera in central Europe have appeared in numerous journals, most recently in *Music & Letters* and *The Journal of Musicology*.*

Conference Room: Roundtable Session: Opera and/as performance: multiperspectives  
Chair: Marie-Anne Kohl

11.30	Bier, Silvia Frank, Dominik Hartung, Ulrike Stein, Christine Wolters-Tiedge, Sid
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The proposed roundtable discussion “Opera and/as performance: multiperspectives” brings together conceptual and methodological positions in music theatre research, as understood and undertaken by the Forschungsinstitut für Musiktheater (Research Institute for Music Theatre, short: fimt) in Thurnau, Germany.

Central to this is the understanding of opera as a work to be performed. In *The Theory and Analysis of Drama*, Manfred Pfister postulated the *theaterhaftigkeit*, or theatricality, of dramas, meaning that in order to reach its full effect, a drama must be performed; if only read, crucial elements of the play remain hidden or concealed. At fimt, we extend Pfister’s postulation to *musiktheaterhaftigkeit*, or a theatricality of music theatre; this, in turn, means that an operatic analysis must take varying productions and performances into account.

For such an analysis, the following methods are important: artistic research in the context of music theatre, historical performance analysis and theatre/performance historiography, rehearsal ethnography, performance-specific score analyses, immersive writing, introspection, and audience surveys.

In terms of content, these are the highlights: fragmentation, fetishization, de- and re-contextualization, opera in the realm of pop culture, music theatre in crisis, spatial constellations of modern music theatre, performance theory of baroque *gesamtkunstwerke*, and the political instrumentalization of operas in totalitarian systems.



The formal structure of our proposed 90-minute roundtable is planned as follows:

1. Intro (Chair)
2. The basic assumptions of the approach and the resulting research methods are to be outlined in a 15-minute introductory speech (Christine Stein, Sid Wolters-Tiedge)
3. followed by three additional sections (each 15 minutes with time for input and questions from the audience), each of which is to highlight one topic and specific method, including: Wagnerian singing in the 21<sup>st</sup> century/Artistic research (Dominik Frank); Crisis structures in the arts/Rehearsal ethnography (Ulrike Hartung) and baroque music theatre/historical performance research (Silvia Bier).

The final section, planned for 30 minutes, is to allow for questions, comments and discussion + Wrap-Up (Chair).

***Silvia Bier** graduated from Saarland University and - after working in Paris and Versailles (CMBV) - has been a research assistant at the Research Institute for Music theatre (fimt) since 2013. In 2017-2019 she was part of the project "Staging power and entertainment. Propaganda and music theatre in Nuremberg 1920-1950" where she focused on political staging strategies as well as eyewitness narratives. She completed her dissertation on the synthesis of the arts in Lully's *Tragédie en musique* in 2019 and has since been working on her post-doctoral project on music and festive culture at small courts in German-speaking countries. Her main research interests are music and politics, music and dance as cultural practices and the cultural impact of historicity. Her recent monographs are *Erzählte Erinnerung. (Würzburg 2020)* and *Konzert der Musen. Die Synthese der Künste in der Tragédie en musique Lullys (Munich 2022)*.*

**Dominik Frank** studied theatre studies, modern German literature, philosophy and psychology at the LMU München. After graduating (Master's thesis on *Nudity on Stage*) he worked as an assistant of dramaturgy at the Münchner Kammerspiele (theatre in Munich) and Salzburger Festspiele. (theatre festival in Salzburg) From 2013 to 2016 he was a member of the research project on the history of the Bavarian state opera 1933-1963 at LMU.

Since December 2016 he has been a research associate at the Research Institute for Music Theatre Thurnau at the University of Bayreuth, where he is doing his doctorate on Opera discourses in the GDR. Dominik Frank also works as a director, drama teacher and speaker at the concentration camp memorial in Dachau.

**Ulrike Hartung** is a research fellow at the Research Institute for Music Theatre Thurnau, University of Bayreuth. Her research project "Persistence and Movement: Music Theater in Institutional Change between Musealization and New Formats" is part of the nationwide research network "Crisis and Institutional Transformation in Performing Arts", funded by the German Research Society (DFG). She studied theatre studies majoring in music theatre, English literature and contemporary German literature in Leipzig and Bayreuth and earned her doctoral degree with a thesis on "Postdramatic Music Theatre" for which she received a fellowship by the Bavarian Elite Support Act (BayEFG).

**Marie-Anne Kohl** is member of the research and teaching staff and Managing Director of the Research Institute for Music Theater Studies at Bayreuth University since 2015. Key research interests encompass Music Theatre, Gender Studies, Voice, Performance Studies, Media and Popular Culture, Music and Decoloniality and Glocalisation. Before she was co-director and chief curator of Berlin-based art space galerie futura. Kohl is member of the academic boards of "Jahrbuch Musik und Gender" and "European Journal of Musicology" and member of the Cluster of Excellence "Africa Multiple" (Bayreuth University). She is co-editor of the recent anthology "Offen gedacht: Musiktheater", published by Waxmann.

**Christine Stein** is working as a Research Assistant at the Research Institute for Music Theater with Prof. Anno Mungen. As a PHD candidate she is working on performance of masculinities in German popular music. She completed her bachelor's degree in dramaturgy with a thesis on Adriana Hölszky's "Tragödie. Der unsichtbare Raum". For her master's degree she studied "Music and Performance" in Bayreuth. In her master thesis she wrote about strategies of female empowerment in music videos. Christine Stein also worked as a dramaturge in independent projects and as an assistant director in the musical theater division at the Stadttheater Gießen.

**Sid Wolters-Tiedge** Since May 2022, Sid Wolters-Tiedge is an institute assistant at the Institute for Musicology, University of Bern. Before that, he worked as a research assistant at the Research Institute for Music Theatre Thurnau, University of Bayreuth, where he was responsible for the programme archive. He studied Musicology and Theatre Studies in Bayreuth and Essen and is currently finishing his thesis on the question of spatiality in Harrison Birtwistle's oeuvre.

## Saturday – Afternoon

25.06.2022 Thurnau Castle

14.30–16.00: Individual sessions, Roundtable Sessions

**Library Room:** Global perspectives V / Empirical Approaches

**Ahnensaal:** Opera in the 21st century III

**Seminary room:** Roundtable Session: The limits of civilization: fractures in the reception of Italian opera in nineteenth-century Latin America

**Conference room:** Roundtable Session: What is Black Opera?




16.00–16.30: *Coffee break*

16.30–17.30: 2nd Keynote by Monika Woitas (Bochum):  
Opera as Performance Art

17.30: Concluding Remarks & Award Winner Announcement

18.30: Reception in Thurnau, Restaurant *Sudhaus*

 **Bus shuttle from Thurnau to Bayreuth:  
Leaving at 20.30**

Saturday, Thurnau Castle, IFLG (lower courtyard)

Library Room: Global perspectives V / Empirical  
Approaches  
Chair: Silvia Bier

14.30	Kasahara, Mariko Darstellung von <i>Der Ring des Nibelungen</i> in Japanischen Mädchenmangas
15.00	Triest, Tillmann Zahlenspiele als legitime Entscheidungsgrundlage im Musiktheater? Zur politischen Dimension der Theaterstatistiken des Deutschen Bühnenvereins
15.30	Palazzetti, Nicoló Opera Lovers as Fans. Analysing Fan Communities in the Digital Age

*Mariko Kasahara* is a Project Researcher of Humanities Center at the University of Tokyo, and also an adjunct researcher of the Institute for research in Opera and Music Theatre at Waseda University. She has just completed her doctoral thesis: *The Mise en Scène of Massenet's "Manon": Analysis in the making process of an opera derived from a literature, at the Department of Cultural Resources Studies, Graduate School of Humanities and Sociology at the University of Tokyo.* Her current academic interest is in Catholicism and scents depicted in French operas derived from literature during the Third Republic, opera staging and digital humanities.

Früher wurden Opern mit anderen Medien immer mehr verbunden. Aber Mangas wurden nicht häufig damit verbunden, weil Leser Mangas und Zuschauer Opern eine lange Zeit getrennt angesehen haben. Aber es gibt einige Manga-Künstler, die Opern dargestellt haben. Die bekannteste von ihnen ist Machiko Satonaka (1948-), die

mehr als 20 Opern als *Bekannte Opern Serie* (2003-2005) dargestellt hat, und sie hat die Serie mit dem *Ring des Nibelungen* begonnen.

Was uns interessiert ist, dass sie und die anderen Mädchenmanga-Künstlerinnen, z. B. Riyoko Ikeda (1947-) und Erika Miyamoto, und Ryo Azumi (1959-) dieselbe Oper um 2000 behandelt haben. In diesem Vortrag möchte ich zuerst den Hintergrund diskutieren, nämlich was diese Künstlerinnen dazu gebracht hat, den *Ring* zu Mangas zu verändern. Darin kann man einen historischen Prozess in japanischer Opernwelt sehen, wo immer mehr Japaner sich dafür interessieren und wo eine japanische kulturelle Tradition der Wagnerliebhaber mit der Gründung von Wagner-Assoziation fortschrittlich verändert hat. Außerdem kann man die Wichtigkeit von der neuen Welle in japanischen Mädchenmangas aufweisen, die starke romantische Frauen zeigen wollten, und die weiterhin Leser außer Mädchen und junger Frauen zu bekommen versuchten.

Der zweite Punkt von diesem Vortrag ist, wie die Manga-Künstlerinnen diese Oper ausgelegt haben. Bei ihrem Manga musste jede Künstlerin ohne Musik und ohne Liedertext diese Geschichte wiedererzählen, deshalb haben sie viele originale Bilder dazu hinzugefügt. Zum Beispiel, der *Ring* von Azumi (1989-1990) hat Loge als einen sarkastischen Erzähler dargestellt, und Azumi hat die Oper als Heldengeschichte geschrieben. Und der *Ring* von Ikeda und Miyamoto (2001-2002) hat die Oper nach Deutschland während des zweiten Weltkrieges verlegt, und Hitler tritt in dieser Oper auf. Schließlich sieht der *Ring* von Satonaka (2003) so aus, als ob sie zurückgehalten hätte, um so viele neue Kontexte zu geben, trotzdem betont sie den Liebesaspekt darin.

Man kann damit sagen, dass diese Künstlerinnen ihre eigenen Inszenierungen für den *Ring* gemacht haben. Außerdem möchte ich im Vergleich zu dem männlichen Manga, dem *Ring* Manga von Reiji Matsumoto (1992-), den komplizierten Kontext von „Opera Manga“ in japanischen Mädchenmangas erklären.

**Tillmann Triest.** *After studying B.A. Arts Management and Cultural Work and M.A. Arts Management and Tourism, Tillmann Triest is*

*researching the practice of the opera attendance in his PhD project at the Research Institute for Music Theater (fimt). He is scholarship holder at the Foundation of German Business (sdw) and at the Academy Music Theater Today of Deutsche Bank Foundation. In addition to freelance projects his ways led him i.a. to Staatstheater Kassel, Hans Otto Theater Potsdam, battleROYAL Show-Production and YOUNG EURO CLASSIC at Konzerthaus Berlin. He currently leads education programs at Deutsche Oper Berlin and teaches at Fachhochschule Potsdam, Hogeschool van Amsterdam and at Bayreuth University.*

Um im Krisendiskurs über das öffentlich-rechtliche Stadttheatersystem zurückliegende Entwicklungen aufzuzeigen und Prognosen für die Zukunft zu treffen, greifen verschiedene Akteure auf Kennzahlen der Theaterstatistiken des Deutschen Bühnenvereins (DBV) zur quantitativen Analyse zurück (Schmidt, *Modernes Management im Theater*, Wiesbaden: 2020). In der Verantwortung des DBV stellen die Theaterstatistiken die größten Datensammlungen über die deutsche Theater- und Orchesterlandschaft dar, die scheinbar ein Abbild dieser in Zahlen erlaubt. Doch welche Schlüsse lassen sich tatsächlich aus den Statistiken ziehen? Die Aufbereitung und Darstellung der Statistiken sind wesentlich für den Zugriff und die Arbeit mit den Daten. Kritische Betrachtungen der Theaterstatistiken fanden in der empirischen Kulturforschung allerdings kaum statt, wenn auch die Zahlen der Statistiken in kulturpolitischen und wissenschaftlichen Diskursen herangezogen werden, etwa in Fragen um Auslastungen, Vertragsverlängerungen und Zuwendungen. Daraus schließend bedarf es einer Analyse der Statistiken in Hinblick auf die Aufbereitung und Robustheit der Daten, wenn die Theaterstatistiken als Diskussionsgrundlage herangezogen werden wollen. Ferner wird sich hierin offenbaren, inwieweit der DBV seiner kulturpolitischen Verantwortung mit den Statistiken gerecht wird oder eben nicht. Welche Ausmaße Kennzahlen als Argument annehmen können, zeigte sich in unvergleichlicher Weise im

halleschen Opernstreit (Müller, „Streit um Stadttheater. Rolle rückwärts in Halle“, in: *taz* (28. Feb. 2019)).

Der Vortrag verfolgt, für ein kritisches Verständnis im Umgang mit den Theaterstatistiken des DBV zu sensibilisieren und der Frage nachzugehen, welchen Zugriff die Statistiken insbesondere als Instrument zur Legitimationsgenese erlauben bzw. erfordern. Nach Einführung in Logik und Aufbau der Statistik werden anhand ausgewählter Beispiele Ungereimtheiten, Widersprüche und Problemfelder analysiert. Die Erkenntnisse werden somit nicht nur von methodischem Interesse sein, sondern eröffnen auch, eine kulturpolitische Tragweite aufzuzeigen, die die Verantwortung des DBV infrage stellt.

*Nicolò Palazzetti is a Postdoctoral Researcher at La Sapienza University of Rome. His current project, funded by a 'SapiExcellence' Research Fellowship (2021-22) and a Marie Skłodowska-Curie Fellowship (2022-24), investigates opera fandom in the digital age. Prior to join La Sapienza, Nicolò was a Postdoctoral Research Fellow at the University of Strasbourg and a Teaching Fellow at the University of Birmingham. He completed his PhD in 2017 at the École des Hautes Études en Sciences Sociales, Paris. Nicolò has written several peer-reviewed articles on twentieth-century music and theatre, as well as on opera fandom. He is the author of the monograph *Bela Bartók in Italy: The Politics of Myth-Making*, published by The Boydell Press in 2021.*

Opera lovers are often portrayed as 'obsessive and maniacal' (as reported in the 2020 book *Pazzo per l'opera* by the music critic Alberto Mattioli). Despite such clichés, musicologists have largely overlooked fans. While a history of opera fandom is missing, fan practices are constantly evolving. Recent scholarship has addressed the digital diffusion of opera. Moreover, digital fan communities are now well known in popular music studies, sound studies and theatre studies. Opera (cyber-)fandom, however, is largely under-researched. This paper analyses today's opera fandom through a qualitative and comparative methodology combining digital ethnography with on-



site participant observation at opera houses. I carried out a fieldwork in 2019 in Italy, including participant observation as well as interviews with fans, the administrators of web communities, and the directors of media and communications of different opera houses (e.g. La Scala). I also studied several Italian forums, social media groups and fan sites devoted to opera and I am currently undertaking a fieldwork in other European theatres and countries.

This interdisciplinary research contributes not only to the advancement of opera studies, but also to the advancement of fan studies. In this paper, I investigate in particular the extensive background literature available in fan studies about different fan communities (from sport to social tv, from comics to cars). Concepts and methods developed within the field of fan studies may significantly enrich the sociological analysis, as proved by Daniel Cavicchi's research on nineteenth-century opera lovers (2011) and Claudio Benzecry's ethnography on Teatro Colón's fans (2011). Fan scholars have extensively looked at the dynamics of fan-based cultures and their engagement with medias. Henry Jenkins's now classic analysis of fandom (*Textual Poachers*, 1992), for instance, examines how fans re-create and 'poach' media products. Fans develop distinctive patterns of social interaction and new cultural productions emerge from the community's shared passion. Internet has reinforced fan communities, helping networked fandom in promoting certain sub-cultures (as demonstrated, for instance, by the research of Matthew Hills and Paul Booth).

In a period in which the COVID-19 pandemic is challenging our conceptions of live performance, the study of opera fandom is pivotal to reconsider the legacy of a centuries-old practice and looks at its possible futures.

*Silvia Bier* (see p.136)

Ahnensaal: Opera in the 21st century III  
Chair: Ulrike Hartung

14.30	Sikau, Lea Luka Tiziana 'Take a chicken, play with its skin, and break its bones': Ecological Extractivism in the opera <i>Like Flesh</i> (2022)
15.00	Campbell, Jennifer Louise Theorizing the Silence(s) in <i>Silent Night</i>
15.30	O'Leary, James 'I Hate Brecht—All of Brecht': The Influence of French Metatheater on the Musicals of Stephen Sondheim

*Lea Luka Tiziana Sikau has developed the precious skillset to fuse the artistic with the academic sphere. She impressively investigates the friction between the material and virtual within music theatre and beyond.'* Romeo Castellucci

*Artist-Researcher Lea Luka Sikau works at the nexus of experimental music theatre and new media. Awarded with the Bavarian Cultural Award for her projects in the realm of SciArt collaborations at Harvard University and MIT, she currently pursues a PhD on Posthuman Opera and Rehearsal Ethnography at Cambridge University. Besides, Lea Luka Sikau has worked with some of the most sought-after visionaries such as Marina Abramovic, Romeo Castellucci, Rimini Protokoll and Jörg Widmann.*

Sivan Eldar and Cordelia Lynn's new opera *Like Flesh* (2022) tells a story of queer ecology: A woman in their sixties falls in love with a female student and through their kiss, the former transforms into a tree. With the intention to queer opera out, Eldar and Lynn write an opera that doesn't culminate in a metamorphose. Instead, the libretto delves deeply into the love relationship of a tree and a human. While the mycorrhizal communication manner of trees challenges the

student, she entangles herself in the tree's trunk. While the opera explores the friction between nonhuman/human entanglement and its impediments, this paper reflects on the mycorrhizal structure of opera's creation. In its production phase at the Opéra de Lille, the separation of artistic roles collides with the simultaneity of composition, staging and musical work. Like *Flesh* questions how notions of binarity and queerness are intertwined in new opera creation.

This paper zooms into the workshop sessions and the main rehearsal phase in Lille, by investigating the development of *Like Flesh* in collaboration with the IRCAM and the ensemble Le Balcon. Drawing on interviews and ethnographic fieldwork as a participant-observer at the workshops at the IRCAM in Paris and within the musical and scenic rehearsals at the Opéra de Lille, I dissect the creation as a fungoid process of entanglement. Rehearsal ethnography thereby functions as a methodology to comprehend the binary structures and queer processes that burgeon when creating a queer opera.

*Jennifer L. Campbell* is Assistant Professor of Music Theory at the University of Kentucky, where she teaches undergraduate and graduate theory courses and serves as the acting Director for the Certificate in Music Theory Pedagogy. Her research interests include nineteenth-century harmony; music, dance, and politics in the twentieth century; twenty-first century music theory pedagogy; and twenty-first century American opera. She has presented papers at national and international conferences and has published book chapters and articles, including interdisciplinary contributions to the journal *Diplomatic History* (2012), in the volume *Paul Bowles—The New Generation: Do You Bowles?* (2014), and in the book *Meanings and Makings of Queer Dance* (Oxford University Press, 2017). Her current endeavors include a book project, tentatively titled *American Musical Diplomacy in the 1940s: The Power of Tonality*, and articles on music by composers Mily Balakirev, Missy Mazzoli, and Kevin Puts.

“Absence of sound or noise.” This statement summarizes a common definition and description of silence, but, as composers and musicologists have articulated, silence is multi-faceted, encompassing other meanings (stillness, muteness, absence) and sometimes resulting from various mechanisms (omission, erasure, secrecy, oppression). This paper examines several musical manifestations of silence within a single work, offering Kevin Puts and Mark Campbell’s Pulitzer Prize winning opera *Silent Night* (2011) as a case study. The opera musically narrates the surprising events of Christmas Eve 1914, when French, Scottish, and German soldiers along the Western Front declared a one-night truce and laid down their weapons. There is a complex duality in this historical moment: although dedicated to serving their countries, these armed units were comprised of individuals who, for a night, forsook duty to their respective causes in order to connect with their greater humanity. A similar tension exists intrinsically within the opera—because this musical work depicts a truce, it forces the listener to engage with concepts of silence (e.g., absence of gunfire) amidst sound (the presence of music). In addition to the writings of John Cage, as well as recent articles by music theorists, this paper is grounded in the methodology offered throughout the interdisciplinary volumes *Silence, Music, Silent Music*, and *Silence and Absence in Literature and Music*, and I use these frameworks to answer questions, such as 1) In what way is silence associated with place throughout the opera, specifically with the neutral space between the battle lines referred to as “No Man’s Land”? 2) What type of music (or “noise”) does the composer craft to narrate actions that represent or are often done in silence, such as momentary peace, sleep, death, and reflection? and 3) How does the composer’s imitation of different styles of music amplify or obfuscate his own distinctive voice?

*James O'Leary is the Frederick R. Selch Associate Professor of Musicology at Oberlin College and Conservatory. His current book project, Exit Right: Middlebrow Music on Broadway, will be published by*

*Oxford University Press. He won the TOSC@ award in 2017, and recently received the Virgil Thomson Fellowship from the Society for American Music.*

At the heart of late-twentieth century Broadway-musical historiography lies a paradox. On the one hand, scholars have typically argued that the work of Stephen Sondheim and his generation took on features of Bertolt Brecht's theater: non-linear, disjointed pieces in which characters stand apart from and comment on the play's action (Banfield, 1993; Jones, 2003; McMillin, 2006; et al.). On the other hand, Sondheim and his collaborators have continually rejected Brecht, saying that their musicals bore only superficial resemblances to his works (Zadan, 1986; Horowitz, 2010). This paper proposes a new way of understanding Sondheim by redirecting this discussion toward a different transnational, postwar context. Instead of situating his work in the German avant-garde, this paper reveals that librettist Arthur Laurents and Sondheim took part in a complex, international dramaturgical debate over "realism" and "metatheater" that originated in midcentury French Boulevard theater (Abel, 1963; Anouilh, 2000). In November 1957, for example, just after their musical *West Side Story* premiered on Broadway, Laurents told *The New York Times*, "Our popular musical stage is probably the best and most advanced in the world, artistically as well as technically," on par, he contended, "with the French theatre of [Jean] Giroudoux and [Jean] Anouilh."

Previously unexplored archival material reveals how deeply this influence ran. By analyzing successive drafts of *Anyone Can Whistle* (1964), this paper demonstrates that Sondheim and Laurents experimented with creating different "levels of reality." The goal was to repurpose French technique toward a self-reflexive critique of Broadway, portraying the institution as "conformist," a contemporary American political term that indicted popular culture for contributing to a subtle form of domination in postwar society (Fromm, 1941; Reisman, 1950; Marcuse, 1964; et al.).

Ultimately, this paper explains how the French midcentury Boulevard theater can account for some of the fundamental differences between Brecht and Sondheim. It argues that Sondheim and his collaborators sought to establish a new relationship between show and spectator, asking the audience, not to stay aloof and critical as Brechtian theater had done, but rather to inhabit a set of unfamiliar circumstances and emotions that would remain unresolved when the curtain fell.

*Ulrike Hartung* (see p.137)

Seminary Room: Roundtable Session: The limits of civilization: fractures in the reception of Italian opera in nineteenth-century Latin America

14.30	Bitrán Goren, Yael Izquierdo, José Manuel Kühl, Paulo M. Torres, Rondy
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***Yael Bitrán Goren.** Researcher at the National Center for Musical Research (CENIDIM-INBA) in Mexico City, of which she was director from 2014 to 2018. She has a PhD from Royal Holloway, University of London). She is also a specialised translator who was part of the team of translators of *The Oxford Companion to Music* from English to Spanish (2012). She currently teaches at the National Conservatory and the Music Department in Mexico's National Autonomous University (UNAM). Her research revolves around topics on travelling musicians, gender studies, and particularly women and music identity in nineteenth-century Mexico and Latin America.*

*Recent publication:*

*<https://revistas.ucm.es/index.php/CMIB/article/view/73961>*

***José Manuel Izquierdo,** (PhD in Music, University of Cambridge - Gates Cambridge Scholarship) is associate professor and director of research and postgraduate studies at the Faculty of Arts, Pontificia Universidad Católica de Chile. His research focuses on music in Latin America during the long nineteenth century, including local composers and the reception of Italian opera, among other topics. For his research, he has received several awards, including the Otto Mayer Serra for Latin American musicology, and the Tosc@ Award for transnational opera studies, and his dissertation received the Premio Tesi Rossiniane.*

***Paulo M. Kühl** is Associate Professor at the University of Campinas, Brazil. He has published widely on Italian opera in Portugal and Brazil,*

*with a focus on adaptation and translation of operas, censorship and libretto studies. He co-edited, with Axel Körner, the volume Italian Opera in Global and Transnational Perspective: Reimagining Italianità in the Long Nineteenth Century (Cambridge University Press, 2022).*

***Rondy Torres** is a Colombian musicologist and conductor. Torres earned his Ph.D. in musicology from the Université Paris IV - Sorbonne and graduated from the Conservatoire Supérieur de Paris. Presently he is an associate professor in the Music department of the Universidad de los Andes, in Bogotá. Rondy Torres has focused his work on the recovery of the forgotten Colombian opera from the XIXth Century. Thanks to the critical editions of the scores and the librettos, the performances and recordings of those operas, that repertoire can now be heard in Colombia. With several publications and his participation in international colloquiums, he promotes the knowledge of Colombian nineteenth-century music. Currently, Rondy Torres is working on an unexplored archive: the 19th century collection from the Bogota's Cathedral musical archive.*

The relevance of opera for nineteenth-century Latin America, and the idea of opera appreciated by local elites as a civilizing force, has been widely accepted by current and previous scholarship. But what were the limits for the possibilities of addressing opera in Latin America in terms of civilization? As a group of scholars from different countries and studying different parts of Latin America (Mexico, Brazil, Cuba, Chile, Colombia), we believe we should look at the cracks in that discourse, in the search for convergences and divergences in the study of opera in our region, and the need for new perspectives on it. Yael Bitrán Goren will address the limits imposed on the circulation of European *virtuosi* across the Atlantic, particularly in terms of unforeseen consequences. She will consider the role of Henriette Sontag (1806 - 1854) and the issues faced by opera companies during the cholera epidemic in Mexico in 1854.

José Izquierdo will consider a similar case: how the yellow fever epidemic of 1842 in Guayaquil, Ecuador, affected not only the first



operatic performances there (led by Antonio Neumane), but also precluded for decades the chances for the local development of an opera scene.

Paulo Kühl, looking at Brazil, will discuss the limits between the expectations of audiences regarding the arrival of foreign opera singers, perceived as civilising forces, and their actual performances and realities. He will look at the material realities of newspapers, *cartes de visite* as well as the limits of transportation.

Finally, Rony Torres, will address what could be termed the “upper” limits of opera as civilization. Considering the press surrounding opera-going and operatic performances in Bogotá, Colombia, the paper will discuss the use of the word “sublime”, not as the result of a transcendental listening, but as the expression of the embodiment of a prohibited biological pleasure in the society of self-containment and civility.

Conference Room: Roundtable Session: What is Black  
Opera?

Chair: Joy H. Calico

14.30	David, Joshua Tolulope Roos, Hilde Smith, Allison Turner, Kristen M.
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*Joy H. Calico is University Distinguished Professor of Musicology and German Studies at Vanderbilt University in Nashville TN (USA), and a working team member of the Black Opera Research Network (BORN). She is finishing a book about operatic convention in repertoire since 1900, using Saariaho's *L'amour de loin* as the primary exemplar. Recent publications include "Joan La Barbara in West Berlin, 1979" (TEMPO) and "Breathing and Gasping" for the Women's Song Forum <https://www.womensongforum.org/2022/04/28/breathing-and-gasping/>*

*Joshua Tolulope David is a PhD student in the musicology program at the University of Toronto. His research focuses on performance practice, staging, and reception of canonical operas in Nigeria, and how they decentre European intellectual hegemony within a postcolonial framework. He earned a Bachelor of Arts in Music (2016) and a Master of Arts in Ethnomusicology (2019) at the University of Lagos, Nigeria. Joshua is also interested in the indigenization process of hip-hop culture and Afrobeats by contemporary Nigerian artists. He is a tenor and conductor, and worked at the opera department of The Musical Society of Nigeria.*

*Hilde Roos is a researcher at Africa Open Institute for Music, Research and Innovation at Stellenbosch University in South Africa. Her work focuses on historical and contemporary representations of opera in South Africa with special reference to the intersection of the genre with politics and race. Her monograph 'The La Traviata Affair – Opera*

*in the Age of Apartheid' was published by University of California Press in 2018. In 2020 she co-edited 'African Theatre 19: Opera and Music Theatre' with Christine Matzke, Lena van der Hoven and Christopher Odhiambo.*

**Allison Smith** is a PhD candidate in Historical Musicology at Boston University. She received a B.A. in music University of Mary Washington and an M.M. from the University of Massachusetts Amherst in Musicology. Her dissertation focuses on South African opera, particularly Black pedagogies of the operatic voice. She has presented such work in Germany, South Africa, and the United States. Allison is a founding member of the Black Opera Research Network (BORN), a research collective that aims to fill in the gaps in opera history and contemporary opera through educational resources, roundtables, and forum discussions. Allison studied isiXhosa at the University of Cape Town through a Foreign Language and Area Studies fellowship, where she also completed fieldwork. She continued her field research in South Africa with the American Musicological Society's Holmes / D'Accone Dissertation Fellowship in Opera Studies and Boston University's Graduate Research Abroad Fellowship.

**Kristen M. Turner** is a member of the Black Opera Research Network's working team and is a lecturer in the Music Department at North Carolina State University. Her research centers on the intersection of music, theater, and race in American popular entertainment at the turn of the twentieth century. Her work has been published in the *Journal of the American Musicological Society*, the *Journal of the Society of American Music*, and several collected editions most recently in *Carmen Abroad: Bizet's Opera on the Global Stage. Race and Gender in the Western Music History Survey: A Teacher's Guide* which she wrote with Horace Maxile will be released by Routledge in fall 2022.

Naomi André's concept of Black opera charts a terrain in interdisciplinary opera studies that "attends to the racialized politics of contem-

porary and historical cultural formations” ([blackoperaresearch.net/about/](http://blackoperaresearch.net/about/)). The panelists are members and affiliates of the Black Opera Research Network working group (BORN), an international consortium researching and supporting Black opera in all its manifestations and global contexts. Their position papers respond to the question, "what is Black opera," with four methodologies grounded in multiple geopolitical sites ranging across a century. Rather than arriving at a definitive answer to the question, the goal is to initiate a conversation about how the concept of Black opera can enrich and challenge the field of opera studies globally.

Kristen M. Turner situates archival research in a rich cultural history to frame the radical proposal made by H. Lawrence Freeman (1869-1954), one of the earliest African American opera composers, that opera is the genre best suited to Black music and stories.

Allison R. Smith focuses on South Africa. Based on extensive field work, Smith argues that performing and teaching opera there exists in a constant state of dialogue between Black-centered pedagogies and Eurocentric practices.

The last two speakers zoom out from national case studies to larger perspectives. Joshua Tolulope David contests existing positions on the conception of the “Authentic African Voice” in opera productions on the African continent. Hilde Roos explores the nomenclature of “African Opera” as an operatic practice that works in tandem with the European tradition.

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2nd Keynote: Monika Woitas (Bochum)

## Opera as Performance Art

16.30–17.30 Ahnensaal

**Monika Woitas.** *After her PhD in musicology (Salzburg 1988) and venia legendi in theatre studies (Munich 1996), Monika Woitas was teaching at universities in Germany and Austria. Since 2006 she is responsible for the section “Music Theatre and Dance” in the Department of Theatre Studies at Ruhr-University Bochum. For a long time, her academic work has been accompanied by experiences in the field of historically informed performance practice (reconstruction/re-enactment of dances from 1600 to 1800) as well as concert activities as a flutist and singer. She was also a co-worker of the Gluck-Gesamtausgabe and an advisory board member of the Encyclopaedia Die Musik in Geschichte und Gegenwart (MGG). Recent publications: History of Ballet Music - an Introduction (2018), The Theatre of Ruhrtriennale (2018), Stravinsky's Stage Works (2022).*

Within the last decades “performance” and “performativity” have become keywords in both, Theatre Research and Opera studies. But still, for the average opera goer as well as for many professionals, performance art and opera still seem to occupy opposite poles – on the one hand, progressive, boundary-crossing practices, and adherence to conventions and outdated traditions on the other. In this talk I want to question this opposition by exploring the complex connections between notated text (libretto, score) and staging, “Regietheater” and repertory business, as well as the so-called culture of meaning and culture of presence. By focusing on historical examples, like Gluck, Meyerbeer, Wagner and others, and by referring to contemporary staging modes I intend to show how the performative and performance – from the age of the Enlightenment as well as in postmodern times – have always been a constituent part of opera. I will therefore argue that the “total appropriation of opera by procedures of sense-making” (Hans Ulrich Gumbrecht) that has

dominated perceptions and evaluations for (all too) long only represents one aspect. I will regard Performance as a multi-layered and ambiguous text in which the presence of bodies and the interplay of all theatrical means challenge the audience's perception and is therefore anything but an invention of post dramatic theatre. For non-text-based knowledge, embodiment and liveness are common to music in general and opera in particular. Ultimately, the performative shift in perspective could help to make sure that opera is no longer perceived as a sounding museum, but once again as a living form of contemporary theatre.

# Sunday

26.06.2022 Bayreuth

## Guided tours:

Margravial Opera House (10.30)

Richard Wagner Museum (Villa Wahnfried) (12.00)

Bayreuth Festival Theatre (14.00)

*Participants meet at the entrance of the site.*

*The guided tours have already been sold out in advance.*

*Please ask at the Conference Registration desk for any vacant tickets.*

*The tickets are to be paid directly at the tour.*

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11. August – 18. September

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