

TOSC@BAYREUTH – 4TH TRANSNATIONAL OPERA STUDIES CONFERENCE **Wednesday, 22.06.2022**

Wednesday – Pre-conference event

**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 Music Theatre, Thurnau)

Meihui Yu (Medieval Studies at the University of Bayreuth)

Chair: Kordula Knaus

TOSC@BAYREUTH – 4TH TRANSNATIONAL OPERA STUDIES CONFERENCE **Thursday – Morning, 23.06.2022**

**Campus Bayreuth, building RW I**

Room H 24	Room S 59	Room S 61	Room S 62
<b>12.00 Registration desk opens</b>			
<b>13.30–14.00</b> Opening by the University's Vice President Prof. Dr. Martin Huber, the program committee and the organizers of the conference			
<b>14.00–15.00</b> 1st Keynote by Neo Muyanga (Cape Town): “Opera as Protest”			
<b>15.00 Coffee break</b>			
	<b>Operetta and Musical</b>	<b>Opera in the 20th century I</b>	<b>Opera in the early 19th century</b>
	15.30 Moeckli, Laura Networks and Transformations of Viennese Operetta in Post-Unification Italy	15.30 Simon, Danielle Operatic Airwaves	15.30 Andries, Annelies Beyond the Code Napoléon: Performing Female Heroism c. 1800
	16.00 Cruz, Gabriela In The Land of Smiles: Ideology, theatricality and responsibility in the totalitarian stage	16.00 Agugliaro, Siel A Ghost Crosses the Atlantic: Opera, Home Phonographs, and Italian Identity in Early 20th-century U.S.	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 Jenkins, Daniel How the Musical came to Vienna	16.30 Brooks, Erin M. Trading Tapes, Visualizing Voices: Identity and the Metropolitan Opera Radio Broadcasts	16.30 Glatthorn, Austin Letters from the German Stage: Correspondence, Mobility, and the Emergence of a Common Operatic Repertoire, c.1800
	17.00 Frühauf, Tina	17.00 Fuchs, Sarah	

	Bringing Jewishness on the East German Stage: Walter Felsenstein's <i>Fiedler auf dem Dach</i> in the Crossfire of the Cold War	Opera and <i>orthophonie</i> in the Laboratoire de la Parole	
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**Concert at the Margravia Opera House, Bayreuth**

19.30:

**Kai Wessel & *Musica Alta Ripa***

by Kai Wessel, countertenor

Julia Kirchner, soprano

Ensemble *Musica Alta Ripa*

**Introduction at 18.45 (at Iwalewahauss)**

**21.30: Reception at Iwalewahauss**

TOSC@BAYREUTH – 4TH TRANSNATIONAL OPERA STUDIES CONFERENCE **Friday – Morning,**  
**24.06.2022**

**Campus Bayreuth, building RW I**

<b>Room S 59</b>	<b>Room S 61</b>	<b>Room S 62</b>
<b>PoC and/in Opera</b>	<b>Opera in the 20th century II</b>	<b>Opera in the 19th century</b>
9.00 Ebright, Ryan Reinventing Malcom, Redefining Opera: Anthony Davis's X	9.00 Smart, Mary Ann Beckett and Offenbach at the Compagnie Renaud-Barrault (Paris 1946-61)	9.00 Nedbal, Martin Gluck for the Czechs and Germans: Eighteenth Century Opera and Cultural Politics in Mid-Nineteenth Century Prague
9.30 Spencer, Helena Kopchick 'A Real Ethiopian Princess': Caterina Jarboro and the Construction of Black Celebrity in Interwar Europe	9.30 Steinhoff, Anthony Reconciliation via Opera: The Stuttgart Opera's Wagner Performances in Paris (1952-1955)	9.30 Lehmann, Amalya Cicadas, Rossini, "Epidemic Airst," and the Anglo-Italian: Anthropologies of Sound in Tuscany, 1818-1823
10.00 Murchison, Gayle Topoi and Defining Taxonomies of the African American Opera Tradition	10.00 Rudland, Oliver Ecological and environmental concerns in community opera projects	10.00 Weitz, Shaena Stealing Rossini's Fame: On Nineteenth- Century Media Manipulation and Operatic Reception
10.30 Cuyler, Antonio Moving beyond @operairacist: Exploring Black activism as a pathway to Antiracism and Creative Justice in Opera	10.30 Prichard, Laura Émigré: developing a new trans- national concert opera	10.30 Borowski, Devon J. Songs of the East and the South: Isaac Nathan's Global-Historical Pedagogy
11.00 Coffee break		
<b>Global perspectives</b>	<b>Themed Session: Italian Operetta</b>	<b>Themed Session: The Glyndebourne émigrés: opera and mobilities in Southern England (1934-1940)</b>
11.30 van der Hoven, Lena Transforming Opera in South Africa: Activism in Opera against Gender Violence	11.30 Palidda, Alessandra A new market for a new genre: comic theatre, commercial and cultural strategies, and the Casa Musicale Sonzogno (1874–1920)	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 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	12.00 Ladd, Marco Operetta, Canzonetta: Politics of Light Music in 1920s Italy	12.00 Snyder, Beth Female singers at Glyndebourne and debates about a cosmopolitan utopia
12.30 Forner, Jane Multilingualism, colonial legacies, and cultural memory in Samir Odeh-Tamimi's <i>L'apocalypse arabe</i>	12.30 Rindom, Ditlev Silver Screen Operetta: The Film Industry on the Operetta Stage	12.30 Grosch, Nils Mobilizing Glyndebourne from Sussex to New York
13.00 Lunch break		

TOSC@BAYREUTH – 4TH TRANSNATIONAL OPERA STUDIES CONFERENCE **Friday – Afternoon,**  
**24.06.2022**

**Campus Bayreuth, building RW I**

<b>Room S 59</b>	<b>Room S 61</b>	<b>Room S 62</b>
<b>Global perspectives II / Opera and the Covid-19 Pandemic</b>	<b>Opera in the early 20th century/Fascism</b>	<b>Opera in the late 19th and early 20th century</b>

14.30 Steigerwald Ille, Megan 'What you remember doesn't matter': Staging Settler Colonialism in The Industry's <i>Sweet Land</i>	14.30 Newark, Cormac 'Il nostro vecchio melodramma': Opera as ambiguous cultural inheritance in Pirandello, 1910–1930	14.30 Sabbatini, Tommaso Fairy Tales of Two Cities: Late Victorian Spectacular Theatre and Parisian <i>Féerie</i>
15.00 <del>Vokwana, Thembela High notes on Lockdown: The COVID-19 Pandemic and Online Opera performances in South Africa — CANCELLED</del>	15.00 Vella, Francesca Between Art and Craft: Operatic Staging at the 1930s Maggio Musicale Fiorentino	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 Müller-Lindenberg, Ruth; Lepa, Steffen Berlin opera houses during and after lockdown: Understanding the challenges of the digital transformation of opera	15.30 Targa, Marco ,Hospitality, never invasion'. Nationalism and European-wide view in Ricordi's and Sonzogno's cultural politics	15.30 Wangpaiboonkit, Parkorn New Figures in the Menagerie of Colonial Listening: Competing Conceptions of the Operatic Voice in Nineteenth-Century Siam
16.00 Holden, Andrew Global or local — which is the future of opera after the pandemic? <b>CANCELLED</b>	16.00 Finocchiaro, Francesco 'Divine armonie'. Italian Opera in Fascism's Film Politics	16.00 Gabriel, John Pirates, Petroleum, and Prelapsarian Fantasy: The South Pacific in the Musical Imaginary of Weimar Republic Germany
16.30 Coffee break		
<p><b>Room H 24</b> 17.00–18.00: <b>Tosc@ Award Winner's Address</b> by José Manuel Izquierdo (Santiago de Chile): "What does 'global opera' sound like? Aquinas Ried's <i>Telésfora</i> (1846) and the idea of transnational opera"</p>		

TOSC@BAYREUTH – 4TH TRANSNATIONAL OPERA STUDIES CONFERENCE **Saturday – Morning,**  
**25.06.2022 Thurnau Castle**

<b>Ahnensaal (<i>fimt</i>)</b>	<b>Conference Room (IFLG)</b>	<b>Seminary Room (IFLG)</b>	<b>Library Room (IFLG)</b>
<b>Opera in the 21st century I</b>	<b>Themed Session: In search of opera on European television, 1950s-1970s</b>	<b>Opera in the 17th and 18th century</b>	<b>Global Perspectives III: Asia</b>
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	9.30 Senici, Emanuel Dancing Divas: <i>La sonnambula</i> on Video in 1950s Italy	9.30 Bosi, Carlo Early Venetian Opera <i>Libretti</i> and Contemporary Narrative: Parallels and Structural Similarities	9.30 Zhang, Kehan Contemporary <i>Marc Polo</i> in China: A New Approach Toward Transnational Opera
10.00 Tessier, Noémie In search of a hybrid opera: The 'inter-media' in Katie Mitchell's <i>Judith</i>	10.00 Beimdieke, Sara New medium – new space(s)? Composing space in Austrian television operas	10.00 De Feo, Adriana The spectacular and the 'foreignness' in Apostolo Zeno's Viennese libretti	10.00 Shih, Matthew Searching for Wagner in Modern China
10.30 Cachopo, João Pedro Elective Attraction: From Cinema to Opera in the 21 <sup>st</sup> Century	10.30 Ward-Griffin, Danielle Documenting Britten: John Culshaw's "Musical" Vision for Opera on BBC Television	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	10.30 Hsieh, Amanda Staging <i>Hänsel und Gretel</i> in Japan
11.00 Coffee break			
<b>Opera in the 21st century II</b>	<b>Roundtable Session: Opera and/as performance: multiperspectives</b>	<b>Opera in the 18th century</b>	<b>Global Perspectives IV</b>
11.30 Stevens, Nicholas Twilight: Us, or Apocalyptic Wagnerism	11.30 Bier, Silvia Frank, Dominik Hartung, Ulrike Stein, Christine Wolters-Tiedge, Sid	11.30 Peritz, Jessica Gabriel Weeping Juba: Empire, Sentimentality, and Racialized Difference in Metastasio's <i>Catone in Utica</i>	11.30 Cetrangolo, Aníbal Enrique Wagner in Argentina. Another Turn of the Screw
12.00 <del>Calcagno, Mauro Performance, Heterochrony, Historiography: The Wooster Group's 2007 Production of Busenello Cavalli's <i>La Didone</i> (1641) and Baroque Opera Representation</del> <b>CANCELLED</b>		12.00 Desler, Anne 'Il restauratore del buon gusto nei teatri': Nicola Grimaldi 'Nicolino' and the Theatrical Practice of Pietro Metastasio	12.00 Novak, Jelena From Sahel Opera to An Opera of the World: Notes on 'Opera beyond West'
12.30 Sheppard, W. Anthony The Countertenor Voice in Contemporary Opera		12.30 Marcaletti, Livio Italian-to-German Opera Translations in the German "Divided Cities" of the 17th and 18th Centuries	12.30 Hara, Kunio Reimagining the Orientalized Self: Amon Miyamoto and Joe Hisaishi's Adaptation of Puccini's <i>Turandot</i>
13.00 Lunch break			

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**Afternoon, 25.06.2022 Thurnau Castle**

<b>Ahnensaal (<i>fimt</i>)</b>	<b>Conference Room (IFLG)</b>	<b>Seminary Room (IFLG)</b>	<b>Library Room (IFLG)</b>
<b>Opera in the 21st century III</b>	<b>Roundtable Session: What is Black Opera?</b>	<b>Roundtable Session: The limits of civilization: fractures in the reception of Italian opera in nineteenth-century Latin America</b>	<b>Global perspectives V / Empirical Approaches</b>
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)	14.30 David, Joshua Tolulope Roos, Hilde Smith, Allison Turner, Kristen M.	14.30 Bitrán Goren, Yael Izquierdo, José Manuel Kühl, Paulo M. Torres, Rondy	14.30 Kasahara, Mariko Darstellung von <i>Der Ring des Nibelungen</i> in Japanischen Mädchenmangas
15.00 Elisabeth van Treeck „Our Opera should happen in our living rooms“ – Robert Ashley's television opera <i>Perfect Lives</i>  (REPLACEMENT for J. Campbell)			15.00 Triest, Tillmann Zahlenspiele als legitime Entscheidungsgrundlage im Musiktheater? Zur politischen Dimension der Theaterstatistiken des Deutschen Bühnenvereins
15.30 O'Leary, James 'I Hate Brecht—All of Brecht': The Influence of French Metatheater on the Musicals of Stephen Sondheim			15.30 Palazzetti, Nicolás Opera Lovers as Fans. Analysing Fan Communities in the Digital Age
16.00 Coffee break			
<b>Ahnensaal (<i>fimt</i>)</b> 16.30–17.30: <b>2nd Keynote by Monika Woitas (Bochum): Opera as Performance Art</b> 17.30: Concluding Remarks & Award Winner Announcement			
<b>18.30: Reception in Thurnau, Restaurant <i>Sudhaus</i></b>			