

# Third Transnational Opera Studies Conference: tosc@paris.2019

Thursday, 27 June 2019 / Afternoon

## Opéra national de Paris

Place de la Bastille, Paris 12<sup>e</sup> arrondissement

13:00	<b>HALL OF THE AMPHITHÉÂTRE</b>
	<b>Registration and Coffee</b>
	<b>AMPHITHÉÂTRE</b>
13:30	<b>Opening Address</b>
	SARAH BARBEDETTE ( <i>Opéra national de Paris</i> )
	JOY H. CALICO, GEORGIA COWART, CÉLINE FRIGAU MANNING, SARAH HIBBERD, KORDULA KNAUS, HERVÉ LACOMBE, ISABELLE MOINDROT, EMANUELE SENICI ( <i>Programme Committee of tosc@paris.2019</i> )
	<b>Opening Keynote Lecture</b>
14:00	<i>Chaired by SARAH BARBEDETTE</i>
	SUSANNA MÄLKKI ( <i>Helsinki Philharmonic Orchestra</i> )
	Reflections on Opera as a Timeless Art Form
15:00	<b>Coffee Break</b>
	<b>Roundtable</b>
15:30	<i>Chaired by BENOÎT DRATWICKI (Centre de Musique Baroque de Versailles)</i>
	SYLVIE BOUSSOU (CNRS), PASCAL DENÉCHEAU (CNRS), FRANCE MARCHAL-NINOSQUE ( <i>Université Bourgogne Franche-Comté</i> )
	Enjeux et perspectives du <i>Dictionnaire de l'Opéra de Paris sous l'Ancien Régime</i>
	<b>Tosc@ Award Winner's Address</b>
	<i>Introduced by EMANUELE SENICI (Sapienza Università di Roma)</i>
16:30	JAMES O'LEARY ( <i>Oberlin College and Conservatory</i> )
	"Dissolving Toward Pure Soul": the Debate Over America's Avant-Garde (1915-1942)
	<i>Staging by MIRABELLE ORDINAIRE, with ANGÉLIQUE BOUDEVILLE (soprano) and FARRAH EL DIBANY (mezzo-soprano) from the Académie de l'Opéra</i>
18:00	<b>HALL OF THE AMPHITHÉÂTRE</b>
	<b>Opening Reception</b>

## Friday, 28 June 2019 / Morning Session I

## Institut national d'histoire de l'art

6, rue des Petits Champs, Paris 2<sup>e</sup> arrondissement

09:00	HALL OF THE COLBERT AUDITORIUM		
	Registration		
09:30	COLBERT AUDITORIUM		
	Welcome Address		
	ÉRIC DE CHASSEY ( <i>Institut national d'histoire de l'art</i> )		
	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	
	Contemporary Economics and Aesthetics of Opera	Reinventing Popular Opera	
Chair	GIORDANO FERRARI	BENOÎT CAILMAIL	
	<i>Université Paris 8</i>	<i>BnF (Bibliothèque-musée de l'Opéra)</i>	
10:00	DANIELLE WARD-GRIFFIN	SHAENA WEITZ	
	<i>Rice University</i>	<i>The City University of New York</i>	
	Transatlantic Television Opera: Co-Producing Opera in the North Atlantic Triangle	The Afterlife of <i>Nina</i> : Creative Reuse and Reception in Post-Revolutionary France	
10:30	FANG BO NOAH	JULIA DOE	
	<i>The Chinese University of Hong Kong</i>	<i>Columbia University</i>	
	The Sounds of Capitalism: Crossing the Transnational Marketing Boundaries of Contemporary Opera Commissions	The Foundation of a "People's" Art: the 19 <sup>th</sup> -Century Reception of Early Opéra-Comique	
11:00	ANDREW HOLDEN	LAURA MOECKLI	
	<i>Oxford Brookes University</i>	<i>Bern University of the Arts</i>	
	Transnational Opera and the Discontents of Globalisation in the 21 <sup>st</sup> Century	Carmen's Second Chance in Vienna	
11:30	Coffee Break		
	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Towards Other Formats of Production	Opera in Soviet Russia and Eastern Europe	Opera in the Turmoil of History
Chair	STÉPHANE GHISLAIN ROUSSEL	NICOLAS LIUCCI-GOUTNIKOV	MARIELLE SILHOUETTE
	<i>Centre Pompidou-Metz</i>	<i>Centre Pompidou, musée national d'art moderne</i>	<i>Université Paris Nanterre</i>
12:00	BRUNO FORMENT	TEREZA HAVELKOVÁ	ELENA VOROBEVA
	<i>CEMPER – Koninklijke Conservatorium Gent</i>	<i>Charles University, Prague</i>	<i>CNRS</i>
	Vintage Puccini on a Shoestring Budget: Reflections on the Mansard, Café Momus and Newly-Discovered Artifacts of <i>La Bohème's</i> Early International Career	"Normalizing" the Nation Through the Total Work of Art: Soviet Opera in Prague After 1968	L'opéra français à la Cour impériale de Russie en 1812 : la scène théâtrale et la scène politique
12:30	JUDITH LE BLANC	NATHAN SEINEN	MATTEO PAOLETTI
	<i>Université de Rouen</i>	<i>The Chinese University of Hong-Kong</i>	<i>Università degli Studi di Genova</i>
	SAMUEL ACHACHE		
	<i>Théâtre de l'Aquarium</i>		
	GEOFFROY JOURDAIN	Verdi's Voices, Wagner's Orchestra, and Grand Opéra Production Values: International Models of Heroism in Stalinist Opera Aesthetics	To Face the Great War with Singing: the French-Italian Lyrical "Entente" (1916-1917)
	SIMON HATAB		
	<i>Les Cris de Paris</i>		
	<i>Opéra de Paris</i>		
	MÆELLE DEQUIEDT		
	<i>Lille</i>		
		PHILIP WHELDON-ROBINSON	AINE SHEIL
		<i>The University of Manchester</i>	<i>University of York</i>
	Roundtable: Théâtre et musique : vers l'invention de nouvelles alliances ?	Reinhold Glière, Transnational Opera, and Creative Synthesis: a Reassessment of <i>Gyul'sara</i> and <i>Shabsenem</i>	The Krolloper in Context: German Opera Production, 1927-1931
13:30	Lunch Break		

## Friday, 28 June 2019 / Morning Session II

### Musée du Louvre

Cour Carrée, Porte des Arts, 2<sup>e</sup> étage, Paris 1<sup>er</sup> arrondissement

PRIOR REGISTRATION REQUIRED

#### EARLY FRENCH OPERA SESSION

#### CENTRE DOMINIQUE-VIVANT DENON

09:00	<b>Registration</b>	
	<b>Welcome Address</b>	
	FRANÇOISE MARDRUS and NÉGUINE MATHIEUX ( <i>Centre Dominique-Vivant Denon – Musée du Louvre</i> )	
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	<b>Early Opera in the City: Power, Politics and Machines</b>	
	Chaired by ADELINE LIONETTO ( <i>Sorbonne Université</i> )	
	JOHN ROMNEY ( <i>Case Western Reserve University</i> )	
09:30		“Des Pièces qui sont entre les mains de tout le monde appartiennent au Public”: Philippe-Emmanuel de Coulanges and the Song Networks of Early Modern Paris
10:00	DEVIN BURKE ( <i>University of Louisville</i> )	Singing Sacrilege: the Idolatry Problem in the Operatic Spectacles of Vienna and Versailles, 1661-1689
10:30	REBECCA HARRIS-WARRICK ( <i>Cornell University</i> )	What Happens When the Circle Breaks?
11:00	DOMINIQUE LAUVERNIER ( <i>École Pratique des Hautes Études</i> )	Les machines de l’Opéra de Paris, 1673-1830 : quelles sources et quelles possibilités de restitution virtuelle ?
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11:30	<b>Coffee Break</b>	
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	<b>The Louvre and Opera</b>	
	Interdisciplinary Panel chaired by GEORGLA COWART ( <i>Case Western Reserve University</i> )	
12:00	Opening Reflections from the Artistic Director of Concerts at the Louvre Auditorium, LAURENT MURARO	
	L’opéra à Paris avant l’Opéra de Paris : l’art lyrique au Louvre et au Petit-Bourbon jusqu’en 1669	
12:30	GEORGIA COWART, ADELINE LIONETTO, FRANÇOISE MARDRUS, NÉGUINE MATHIEUX, LAURENT MURARO:	
	<b>Roundtable:</b> Artworks, Archives and Other Resources for Opera	
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13:30	<b>Lunch Break</b>	

#### ACTIVITIES AT OTHER LOCATIONS

PRIOR REGISTRATION REQUIRED

### Opéra-Comique

Place Boieldieu, Paris 2<sup>e</sup> arrondissement

9:30-10:45	Visite du théâtre et des ateliers de costumes de l’Opéra-Comique avec Agnès Terrier (en français)	FREE ACTIVITY
10:00-11:15	Visit of the theater and of the costume workshops of the Opéra-Comique, with Maxime Guedet (in English)	FREE ACTIVITY

### Bibliothèque-musée de l’Opéra

Opéra Garnier, 8 rue Scribe, 9<sup>e</sup> arrondissement

10:00-11:00	Visite de l’exposition <i>Un air d’Italie : l’Opéra de Paris de Louis XIV à la Révolution</i> , avec Jean-Michel Vinciguerra, commissaire de l’exposition (en français)	FREE ACTIVITY
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## Friday, 28 June 2019 / Afternoon & Evening Session

### Institut national d'histoire de l'art

6, rue des Petits Champs, Paris 2<sup>e</sup> arrondissement

	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Opera and Gender	Opera and Urban Space	War and Music
Chair	KORDULA KNAUS <i>Universität Bayreuth</i>	JAMES Q. DAVIES <i>University of California, Berkeley</i>	MÉLANIE TRAVERSIER <i>Université Lille 3 – Institut Universitaire de France</i>
14:30	RAPHAËLLE LEGRAND <i>Sorbonne Université</i> 350 Years of Program Planning at the Opéra de Paris: the Place of Female Composers	HELENA KOPCHICK SPENCER <i>University of North Carolina Wilmington</i> <i>Sémiramis</i> (1860) at the Paris Opéra in the Age of Romantic Archaeology	ANNELIES ANDRIES <i>University of Oxford</i> Galloping to the Crimea on Old Tunes: Militarism and Modernity on the Equestrian Stages of London and Paris
15:00	DEVON J. BOROWSKI <i>The University of Chicago</i> A Sweet Song for Chaste Ears: British Masculinity and the Castrato's Voice in the Global 18 <sup>th</sup> Century	ERIN BROOKS <i>State University of New York-Potsdam</i> The Opera House as Place of Protest: Performance Spaces and Meaning from the Nineteenth through the Twenty-First Centuries	MELANIE GUEDESBLATT <i>University of California, Berkeley</i> <i>La Navarraise</i> and the Theater of War
15:30	ANNO MUNGEN <i>Universität Bayreuth</i> Siegfried and Siegfried: Politics, Opera and the Construction of Masculinity in Bayreuth (1920s-1934)	HARRIET BOYD-BENNETT <i>The University of Nottingham</i> Opera, Urban Song and Workers' Culture in Turn-of-the-Century Turin	BETH M. SNYDER <i>University of Surrey</i> "When Rocks Crumble and Humanity Does Not Cry Out": Rudolf Wagner-Régeny's <i>Prometheus</i> Opera in a Divided Germany
16:00	ROBERT CROWE <i>Festival für Alte Musik in Aalen</i> The Policing Feminine: Male Desire, Female Singers, Gender-Binary Voices	FLORA WILLSON <i>King's College London</i> Accidents of History: Fire and Operatic Epistemology in the 1890s	KUNIO HARA <i>University of South Carolina</i> Reviving Cio-Cio-San: the Return of <i>Madama Butterfly</i> to the United States after WWII
16:30	<b>Break</b>		

### ACTIVITIES AT OTHER LOCATIONS

### PRIOR REGISTRATION REQUIRED

#### Bibliothèque-musée de l'Opéra

Opéra Garnier, 8 rue Scribe, 9<sup>e</sup> arrondissement

14:30-15:30	Visit of the exhibition <i>Un air d'Italie : l'Opéra de Paris de Louis XIV à la Révolution</i> , with curator Mickaël Bouffard (in English)	FREE ACTIVITY
14:30-16:00	Visit of the Bibliothèque-musée de l'Opéra, with Séverine Forlani ( <i>Bibliothèque nationale de France</i> ) (in English)	FREE ACTIVITY

#### Bibliothèque nationale de France

Grand Auditorium, quai François Mauriac, 13<sup>e</sup> arrondissement

18:30-20:00	Baroque Concert by La Simphonie du Marais: <i>Airs oubliés, une petite histoire de l'Opéra sous l'Ancien Régime</i>	PAID ACTIVITY
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#### Opéra-Comique

Place Boieldieu, Paris 2<sup>e</sup> arrondissement

20:00	Jacques Offenbach, <i>Madame Favart</i> . Music direction: Laurent Campellone, staging: Anne Kessler ( <i>Comédie-Française</i> )	PAID ACTIVITY
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## Saturday, 29 June 2019 / Morning Session

## Institut national d'histoire de l'art

6, rue des Petits Champs, Paris 2<sup>e</sup> arrondissement

HALL OF THE COLBERT AUDITORIUM			
Registration			
	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Transatlantic Opera in the 19 <sup>th</sup> Century	Opera and Politics in Baroque Italy	Utopias or Dystopias?
09:30	BENJAMIN WALTON <i>University of Cambridge</i>	LAURA NAUDEIX <i>Université Rennes 2</i>	MICHEL PIERSSENS <i>Université de Montréal</i>
10:00	JOSÉ MANUEL IZQUIERDO KÖNIG <i>Pontificia Universidad Católica de Chile</i>	CARLO LANFOSSI <i>University of Milan</i>	AARON CARPENE <i>Harpsichordist and conductor, FROLIC Inc.</i>
	An Italian Opera House at the End of the World: the First Years of the Teatro Victoria in Valparaíso (1844-1860)	Specters of Empires, Empires of Specters: the Politics of Opera in Milan during the Late Seicento	Towards a Transcultural Musical Theatre
10:30	FRANCESCA VELLA <i>University of Cambridge</i>	NICOLA USULA <i>Universität Wien</i>	ROSIE MCMAHON <i>University of Oxford</i>
	Porous Voices: Adelina Patti, Multilingualism and the Ideology of <i>bel canto</i>	Writing Operas for the First Paying Audience: a Newly Discovered Version of the Venetian Librettos by Benedetto Ferrari	The Manaus Opera House and its "Cultural Spiral" of 1997
11:00	ANÍBAL ENRIQUE CETRANGOLO <i>Università Ca' Foscari Venezia</i>	VERA GRUND <i>Universität Paderborn</i>	JULIANA PISTORIUS <i>University of Huddersfield</i>
	L'Opéra de Paris comme modèle pour le Teatro Colón. Un changement de paradigme entre l'admiration française et la xénophobie anti-italienne	Staging the Republic: Public Theatre in 18 <sup>th</sup> -Century Venice	Performing Power: Opera and <i>Commandement</i> in Post-Apartheid South Africa
11:30	<b>Coffee Break</b>		
	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Rethinking Operatic Practices	Technologies and Singing Styles	New Historiographical Perspectives
Chair	AMANDINE LEBARBIER <i>Université Paris-Nanterre</i>	HELGA FINTER <i>Universität Giessen</i>	CORMAC NEWARK <i>Guildhall School of Music and Drama</i>
12:00	FANNY EOUZAN <i>Université Aix-Marseille</i> <i>Université Lille 3</i>	SARAH FUCHS <i>Syracuse University</i>	SHIAMIN KWA <i>Bryn Mawr College</i>
	STÉPHANE HERVÉ <i>Université Paul-Valéry Montpellier 3</i>	Léon Melchissédec's "Leçon de Chant"	The Future in Adaptation: Thinking about the Future in <i>L'eroe cinese</i> and <i>The Orphan of Zhao</i>
12:30	GILLES DEMONET <i>Sorbonne Université</i>	FERENC JÁNOS SZABÓ <i>Institute for Musicology (RCH HAS), Budapest,</i> <i>Ferenc Liszt Music Academy</i>	GUNDULA KREUZER <i>Yale University</i>
	MARÍA ELENA SANTAELLA MORALES <i>Sorbonne Université – Théâtre du Châtelet</i>	<i>Le Beau Idéal</i> in Hungary: the Reception of the Modern French Singing Style in Budapest	Hindemith's <i>Mathis der Maler</i> and Postwar Intertextual Amnesia
	VIOLETTE VIANNAY <i>Sorbonne Université – Opéra de Lille</i>	KAREN HENSON <i>The City University of New York</i>	CLAUDIO VELLUTINI <i>University of British Columbia</i>
	PAOLO PETROCELLI <i>Rome, Teatro dell'Opera</i>	Micro-Phonographing the Female Voice	Resisting Shakespeare? Felice Romani and Saverio Mercadante's <i>Amleto</i> in Restoration Milan
13:30	<b>Lunch Break</b>		

## Saturday, 29 June 2019 / Afternoon Session

## Institut national d'histoire de l'art

6, rue des Petits Champs, Paris 2<sup>e</sup> arrondissement

	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	<b>Haunted Lighting and Music</b>	<b>Shaping Female Alterities</b>	<b>Opera, Anthropology, Environmentalism</b>
Chair	FRÉDÉRIC MAURIN <i>Université Sorbonne Nouvelle – Paris 3</i>	JOY H. CALICO <i>Vanderbilt University</i>	FRANÇOIS RIBAC <i>Université Bourgogne Franche-Comté</i>
14:30	NICHOLAS STEVENS <i>Case Western Reserve University, University of Akron</i>	MOLLY C. DORAN <i>Indiana University Bloomington</i>	MARY ANN SMART <i>University of California, Berkeley</i>
	Spectral Presences: Haunted Music in <i>Written on Skin</i> and <i>Lost Highway</i>	Staging Women's Trauma in Gounod's <i>Faust</i>	<i>Le Fantôme du Quai Branly</i> : Verismo and Ethnography in the Writings of Michel Leiris
15:00	ANTONIO PALERMO <i>Université de Lille</i>	JANE SYLVESTER <i>University of Rochester</i>	CHRISTOPHER CAMPO BOWEN <i>New York University</i>
	MATTIA TESTI <i>Metteur en scène</i>	Puccini's Material Girls: Tensions of the Spiritualist Body in <i>Le Villi</i>	Opera, the Prague National Theater, and Epistemologies of Empire at the 1895 Czechoslavonic Ethnographic Exhibition
	CHRISTOPHE FOREY <i>Union des Créateurs Lumière de France</i>		
	VÉRONIQUE PERRUCHON <i>Université de Lille</i>	JENNIFER L. CAMPBELL <i>University of Kentucky</i>	KIRSTEN PAIGE <i>Stanford University</i>
	<b>Roundtable:</b> Quels enjeux pour la lumière à l'Opéra au XXI <sup>e</sup> siècle dans le cadre d'une création ou d'une reprise ?	Traversing Through a Man's World: Missy Mazzoli, Isabella Eberhardt, and Feminist Voice in <i>Song from the Uproar</i>	Green Wagner – But to What End?
16:00	<b>Break</b>		
	COLBERT AUDITORIUM		
	<b>Plenary Session</b>		
	<b>Closing Keynote Lecture</b>		
16:30	Chaired by SARAH HIBBERD ( <i>University of Bristol</i> )		
	MARTHA FELDMAN ( <i>The University of Chicago</i> ) Castrato, Travesti, Trans*: Regendering Opera in the 21 <sup>st</sup> Century		
17:30	<b>The tosc@paris.2019 Award</b>		
	Announcement of the Award Winner by MARCO BEGHELLI ( <i>Alma Mater Studiorum – Università di Bologna</i> )		

## Sunday, 30 June 2019 / Excursion to Metz

ACTIVITIES AT OTHER LOCATIONS

PRIOR REGISTRATION REQUIRED

## Centre Pompidou-Metz

1 Parvis des Droits de l'Homme, 57020 Metz

PAID ACTIVITY

PRIOR REGISTRATION REQUIRED

Morning Gare de l'Est: train to Metz (trip lasting 1 hour 30 minutes)

11:30 **Visit of the exhibition *Opéra Monde***  
 With curator STÉPHANE GHISLAIN ROUSSEL

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*A team of twenty-two young researchers, Master and PhD students from Paris 8, Paris Nanterre, Rennes 2, Turin and the ENS de Lyon, will welcome you and will take care of communication, mediation, and organisational logistics. They will be able to help you find your way and can accompany you to the various conference venues. They can assist you in Catalan, Chinese, Croatian, English, French, German, Greek, Italian, Portuguese, Russian, Serbian, and Spanish.*

Contact: [paristosc@gmail.com](mailto:paristosc@gmail.com)

To register, go to [www.toscatparis2019.com/register](http://www.toscatparis2019.com/register)



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