

TOSC@Cambridge 2025

Monday 7 July

11.30-13.00	REGISTRATION	Foyer
13.00-13.30	WELCOME AND INTRODUCTION	Concert Hall
13.30-14.30	KEYNOTE ADDRESS (Chair: David Trippett) Carolyn Abbate, 'Bourgeois Vacation Spot'	Concert Hall
14.30-15.15	TEA BREAK	Foyer
15.15-17.15	PANEL: CONTEMPORARY STAGES (Chair: Mauro Calcagno) 15.15: W. Anthony Sheppard, 'Noh Borders? Japanese Influence in Global Contemporary Opera' 15.45 Ruard Absaroka, Wuju: 'Colossal Spectacle between Cultural Renaissance and Geopolitics' 16.15 Molly Hennig, 'Redoing Opera Through the Ears of Babes: NOOMA (2019) and BambinO (2017)' 16.45 Cécile Auzolle, 'Presence of <i>Bel Canto</i> in the Contemporary Theatre of Joël Pommerat and Philippe Quesne' PANEL: LATE NINETEENTH-CENTURY TRANSNATIONAL CURRENTS (Chair: José-Manuel Izquierdo König) 15.15: Charlotte Bentley, 'Libertà or Lealtà: Colonial theatrical regulation in Havana in the 1860s and 1870s' 15.45: Émilien Rouvier, 'Ricordi and the French Alternative (1877–1879)' ROUNDTABLE: BEYOND THE PAGE. CONNECTING TEXT AND MUSIC THROUGH EMBODIED RESEARCH, 1750-1850 Annelies Andries, João Luís Paixão, Katherine Hambridge, Kordula Knaus, Sophie Horrocks	Recital Room
	PANEL: THE 1930s (Chair: Arman Schwartz) 15.15: Nastasia Heckendorff, 'Wozzeck in Philadelphia (1931): A Chapter of Transatlantic Opera History' 15.45: John Gabriel, 'Clashing Neo-Classicism: Ernst Krenek's <i>Leben des Orest</i> at the Berlin Kroll Opera' 16.15: Marco Ladd, 'Advocating for Operetta in Mussolini's Italy: An Archival Story'	Lecture Room 4
16.45-17.15	OPERA QUARTERLY: MEET THE EDITORS (Christopher Morris and Emanuele Senici)	Lecture Room 4
17.30-18.30	LECTURE-RECITAL: "OH, GUERRIERI DELLA PATRIA": THE FIRST CHILEAN OPERAS, 1898 – 1909' Soledad Mayorga (soprano), Rony Ancavil (tenor), Pilar Peña (piano), Gonzalo Cuadra (lecturer)	Recital Room

Tuesday 8 July

9.30-11.00	<p>PANEL: FILM (Chair: Christopher Morris)</p> <p>9.30: Candida Billie Mantica, "‘Making up’ Clemente Fracassi’s <i>Aida</i>’</p> <p>10.00: Ditlev Rindom, ‘Unuttered Words: Vanessa, Nostalgia and Mid-Century Gothic Melodrama’</p> <p>10.30: Heather Wiebe, ‘Laughing at <i>Bohème</i> in Sally Potter’s <i>Thriller</i>’</p>	Recital Room
	<p>PANEL: MATERIAL HISTORIES (Chair: Francesca Vella)</p> <p>9.30: Mara Lane, ‘Dreaming of the Backstage: Access at the Paris Opéra’</p> <p>10.00: Shadi Seifouri, ‘Body-Props and Prosthetics: Performing Disability in Verdi’s <i>Rigoletto</i>’</p>	Lecture Room 2
	<p>PANEL: WARS (Chair: Annalies Andries)</p> <p>9.30: Asier Odriozola Otamendi, ‘Propaganda, Legitimisation, and Politics in <i>Vendôme en Espagne</i>’ (1823)</p> <p>10.00: Florian Scheding, ‘Hungarian Voices in London: Migrant Cabaret and Political Activism in WWII Britain’</p> <p>10.30: Giovanni Meriani, ‘A Nation at War: The Edition of <i>Rigoletto</i>’s Draft and Fascist Italy’s Struggle for Supremacy’</p>	Lecture Room 3
	<p>PANEL: ITALIAN AUDIENCES (Chair: Roger Parker)</p> <p>9.30: Andrew Holden, ‘Weavers, Pen-Pushers, Visionaries: Opera in <i>villaggi operai</i>: Projects of Nineteenth-Century Industrial Paternalism’</p> <p>10.00: Barbara Gentili, ‘Foregrounding the Social Inclusivity of Opera: Oral History and the Case of Italy, 1950s-1980s’</p> <p>10.30: Siel Agugliaro, ‘What is Italian Opera Singing? Making Musical Pasts in Present-Day Italy’</p>	Lecture Room 4
11.00-11.45	TEA BREAK	Foyer
11.45-12.45	<p>WINNER OF TOSC@LISBON KEYNOTE ADDRESS (Chair: Katharine Ellis)</p> <p>Francesca Vella, ‘Towards a History of Opera Prompting’</p>	Concert Hall
12.45-14.15	BUFFET LUNCH	Foyer

14.15-16.15	<p>PANEL: COLONIAL AND POSTCOLONIAL CONFIGURATIONS (Chair: Jessica Gabriel Peritz)</p> <p>14.15: Peter Koch Gehlshøj, 'A Practice-Based Study of Colonial Strategies in Eighteenth-Century Music Theatre'</p> <p>14.45: Salvatore Morra, 'Networking Italian Opera in North Africa (1880s-1920s)'</p> <p>15.15: Igor Contreras Zubillaga, 'Whitewashing the Spanish 'Black Legend' Through Musical Theatre'</p> <p>15.45: Martha Feldman, 'Bintou Dembélé's <i>Les Indes galantes</i>, from a New Republic to the Cry of the Body'</p>	Recital Room
	<p>PANEL: GENDER (Chair: Kordula Knaus)</p> <p>14.15: Sherry Xuezi Xu, 'Brigida Banti, <i>Semiramide</i>, and Amazons on the London Revolutionary Stage'</p> <p>14.45: Rosana Marreco Orsini Brescia, 'Opera and the Empowerment of Women in Nineteenth-Century Brazil'</p> <p>15.15: Jennifer Walker, '"Mademoiselle" Jules Massenet and the Paradox of Gendered Reception'</p> <p>15.45: Marco Targa, 'Sarah Bernhardt and the Melodramatic Gestural Code'</p>	Lecture Room 2
	<p>PANEL: CROSSING BORDERS IN THE EIGHTEENTH CENTURY (Chair: Katherine Hambridge)</p> <p>14.15: Maria Virginia Acuña, 'The War of the Giants (c.1701): Opera, Theatre of Loyalty and the Politics of Artistic Change'</p> <p>14.45: Alessandra Palidda, 'Operatic Networks and Experimentation in Habsburg-Este Monza (1771-1796)'</p> <p>15.15: Matthew Head, 'Quirk Historicism and Operatic Transnationalism: Learning from Harriet Wainewright Stewart's <i>Comala</i> (1789-90)'</p> <p>15.45: Bella Brover-Lubovsky, 'The Covert Language of Love: Russian Princesses and the Consumption of Italian Opera in the Late Eighteenth Century'</p>	Lecture Room 3
	<p>THEMED SESSION: NINETEENTH-CENTURY FRENCH OPERA BEYOND BORDERS (Chair: Sarah Hibberd)</p> <p>Sophie Horrocks, 'Napoleonic Theatre Troupes in the Annexed Departments c. 1790-1815'</p> <p>Matthieu Cailliez, 'The Role of French Touring Singers and Opera Troupes in the Dissemination of Opéra-Comique in mid-Nineteenth-Century Belgium'</p> <p>Benjamin Frouin, 'The Brazilian Integration of a French Theatrical Model during the Era of the Conservatory Censorship Board in Rio de Janeiro (1845-1864)'</p> <p>Megan Estela, '"Depuis plus de quarante ans j'ai porté le verbe français jusqu'au fin fond du monde": Late Nineteenth-Century Touring and the Rhetoric of Conquest'</p>	Lecture Room 4
16.15-17.00	TEA BREAK	Foyer

17.00-18.30	<p>PANEL: AUDIOVISUAL MEDIA (Chair: Marco Ladd)</p> <p>17.00: Tamsin Alexander, 'Feeling the Opera House: On the Limits and Possibilities of Virtual Modelling'</p> <p>17.30: Christopher Morris, "'Filming a Stage Performance is Not a Form of Art": Opera's Divided Screen Cultures'</p> <p>18.00: Gaia Varon, 'Debunking Documentation: Two Video Recordings of Giorgio Strehler's Production of <i>Le nozze di Figaro</i>'</p>	Recital Room
	<p>PANEL: EIGHTEENTH- AND NINETEENTH-CENTURY SINGERS (Chair: Céline Frigau Manning)</p> <p>17.00: Emmanuela Wroth, 'Vittoria Tesi: The Conception of the Black Diva in Italian Opera, 1715–1775'</p> <p>17.30: Kaleb Koslowski, 'Water Ways: Operatic Culture in Hamburg c. 1720'</p> <p>18.00: Susan Rutherford, 'Reimagining the Singer as Actor: The Impact of German Operatic Performance Practice on the London Stage, 1820-1851'</p>	Lecture Room 2
	<p>PANEL: SINGING THE NATION (Chair: Mary Ann Smart)</p> <p>17.00: João Marcos Copertino Pereira, 'The Naked Tenor in Carlos Gomes's <i>Il Guarany</i> and <i>Lo Schiavo</i>: Brazilian Nationalism, Sexuality, and Race'</p> <p>17.30: Taryn Dubois, 'Opera in the Gymnasium: Italian Fin-de-Siècle Kinaesthetics on Display'</p> <p>18.00: Alexandra Wilson, 'Universal in Scope and Appeal? The Politics of "National" vs. "International" Opera at Post-War Covent Garden'</p>	Lecture Room 4
17.30-18.30	<p>PANEL: THE LONG 1970S (Chair: Tereza Havelkova)</p> <p>17.30: Elaine Kelly, 'Opera Against Apartheid in the German Democratic Republic'</p> <p>18.00: Melissa Gerber, 'Aida in Black and White: Race, Representation and Nationalism at the State Theatre Pretoria in Apartheid South Africa, 1981–1982'</p>	Lecture Room 3

Wednesday 9 July

9.00-10.30	<p>PANEL: RECENT PRODUCTIONS (Chair: W. Anthony Sheppard)</p> <p>9.00: Jane Sylvester, 'On the Stage, Off the Rack: Armani and Miller's Legacy at the Royal Opera'</p> <p>9.30: Megan Steigerwald Ille, 'Transnational Technicity: Scenographic Networks and Co-Productions in the Twenty-First Century'</p> <p>10.00: Mauro Calcagno, 'Postdramatic Historicization in Christoph Marthaler's production of Claudio Monteverdi's <i>L'incoronazione di Poppea</i> (Basel, 2024)'</p>	Recital Room
	<p>THEMED SESSION: THE DOCUMENTARY IMPULSE IN OPERA, FROM TELEVISION TO THE STAGE</p> <p>(Chair: Emanuele Senici)</p> <p>9.00: Tereza Havelková, 'From Witness Account to Anti-Imperialist Propaganda? Representing the Vietnam War in Czech Television Opera'</p> <p>9.30: Danielle Ward-Griffin, 'The Promise of Truth Telling: Television, Documentary, and the Revisionist Histories of <i>Louis Riel</i>'</p> <p>10.00: Allison Chu, 'Reconsidering CNN Opera: The Televisual Dimensions of Documentary Opera History'</p>	Lecture Room 2
	<p>ROUNDTABLE: WHERE DOES OPERA END? QUESTIONS OF OPERATIC GENRE IN 19TH-CENTURY LATIN AMERICA</p> <p>José Manuel Izquierdo König, Rondy Torres, Zoila Vega Salvatierra</p>	Lecture Room 3
	<p>PANEL: EARLY TWENTIETH-CENTURY NETWORKS (Chair: Tamsin Alexander)</p> <p>9.00: Amanda Hsieh, 'The Bandmann Opera Co. in Japan'</p> <p>9.30: Aria Torkanbouri, 'Opera and Resilience: Emotional Dimensions of Azerbaijani Opera During the Spanish Flu Pandemic'</p>	Lecture Room 4
10.00-10.30	<p>CAMBRIDGE OPERA JOURNAL: MEET THE EDITORS (Sarah Hibberd)</p>	Lecture Room 4

10.30-11.00	TEA BREAK	Foyer
11.00-12.30	<p>PANEL: THE VOICE AS SOMETHING MORE AND LESS (Chair: Susan Rutherford)</p> <p>11.00: Ryan Gourley, 'Feodor Chaliapin in Japanese-Occupied Manchukuo'</p> <p>11.30: Arman Schwartz, 'Giuseppe De Luca, or the Voice as Something Less'</p> <p>12.00: Joshua Tolulope David, "Pavarotti Resurrects": The Operatic Voice in Nigeria'</p>	Recital Room
	<p>THEMED SESSION: OPERA AS WORLDMAKING (Chair: Martha Feldman)</p> <p>11.00: Jessica Gabriel Peritz, 'Generating the Globe Through Abandoned Dido'</p> <p>11.30: Devon J. Borowski, 'Around the World in Eighty Bars: Climate, Nation, and Lineage in Corri's <i>The Travellers</i>'</p> <p>12.00: Danielle Simon, 'Theatre In and Of the Mind: The Resonant Worlds of Radio Opera'</p>	Lecture Room 2
	<p>PANEL: MARANHÃO, RIO DE JANEIRO AND PARIS IN THE MID-NINETEENTH CENTURY (Chair: Charlotte Bentley)</p> <p>11.00: Romário Sampaio Basílio, 'Lucia di Lammermoor and Local Elite Rivalries: Tragedies and the Politics of Opera at the Union Theatre in Maranhão, Brazil (c. 1840–1860)'</p> <p>11.30: Mahima Macchione, 'The Hidden Networks behind Italian Opera's Golden Age / Age of Gold in Rio de Janeiro, 1849–1853'</p> <p>12.00: Olivia Childe, 'La Muette de Portici and the Manipulation of Memory on the Paris Opéra Stage'</p>	Lecture Room 3
	<p>THEMED SESSION: OPERA AND THE POLITICS OF EMPIRE IN 19TH-CENTURY HABSBURG EUROPE (Chair: Axel Körner)</p> <p>11.00: Barbara Babić, 'Opera on the Flow in Habsburg Southeastern Europe'</p> <p>11.30: Riccardo Mandelli, 'Celebrating Emperor Francis I on Pavia's Operatic Stage'</p> <p>12.00: Anna Sanda, 'Modernity, Opera and Monarchical Consciousness at the Hungarian Millennial Exhibition'</p>	Lecture Room 4

12.30-13.30	LUNCH	Foyer
13.30-14.00	Delegates make their way to Jesus College	
14:00-14:30	TEA AND COFFEE	West Court, Jesus College
14.30-16.00	ROUNDTABLE: THE STATE OF OPERA TODAY, INSIGHTS FROM THE INDUSTRY Flora Willson (chair), Carolyn Abbate, Emily Gottlieb, Hannah Griffiths, Robin Norton-Hale	Frankopan Hall, Jesus College
16.00-16.30	PRIZE GIVING AND CLOSING REMARKS	Frankopan Hall
16.30-18.00	CLOSING RECEPTION	West Court Courtyard, Jesus College