

# TOSC@Cambridge 2025

Monday 7 July

11.30-13.00	<b>REGISTRATION</b>	Foyer
13.00-13.30	<b>WELCOME AND INTRODUCTION</b>	Concert Hall
13.30-14.30	<b>KEYNOTE ADDRESS</b> (Chair: David Trippett) Carolyn Abbate, 'Bourgeois Vacation Spot'	Concert Hall
14.30-15.15	TEA BREAK	Foyer
15.15-17.15	<b>PANEL: CONTEMPORARY STAGES</b> (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: <i>NOOMA</i> (2019) and <i>Bambino</i> (2017)' 16.45 Cécile Auzolle, 'Presence of <i>Bel Canto</i> in the Contemporary Theatre of Joël Pommerat and Philippe Quesne'	Recital Room
	<b>PANEL: LATE NINETEENTH-CENTURY TRANSNATIONAL CURRENTS</b> (Chair: José-Manuel Izquierdo König) 15.15: Charlotte Bentley, ' <i>Libertà</i> or <i>Lealtà</i> : Colonial theatrical regulation in Havana in the 1860s and 1870s' 15.45: Émilien Rouvier, 'Ricordi and the French Alternative (1877–1879)'	Lecture Room 2
	<b>ROUNDTABLE: BEYOND THE PAGE. CONNECTING TEXT AND MUSIC THROUGH EMBODIED RESEARCH, 1750-1850</b> Annelies Andries, João Luís Paixão, Katherine Hambridge, Kordula Knaus, Sophie Horrocks	Lecture Room 3
	<b>PANEL: THE 1930S</b> (Chair: Arman Schwartz) 15.15: Nastasia Heckendorff, ' <i>Wozzeck</i> 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	<b>OPERA QUARTERLY: MEET THE EDITORS</b> (Christopher Morris and Emanuele Senici)	Lecture Room 4
17.30-18.30	<b>LECTURE-RECITAL: "'OH, GUERRIERI DELLA PATRIA": THE FIRST CHILEAN OPERAS, 1898 – 1909'</b> Soledad Mayorga (soprano), Rony Ancavil (tenor), Pilar Peña (piano), Gonzalo Cuadra (lecturer)	Recital Room

## Tuesday 8 July

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

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

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

## Wednesday 9 July

9.00-10.30	<p><b>PANEL: RECENT PRODUCTIONS</b> (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><b>THEMED SESSION: THE DOCUMENTARY IMPULSE IN OPERA, FROM TELEVISION TO THE STAGE</b> (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><b>ROUNDTABLE: WHERE DOES OPERA END? QUESTIONS OF OPERATIC GENRE IN 19TH-CENTURY LATIN AMERICA</b> José Manuel Izquierdo König, Rondy Torres, Zoila Vega Salvatierra</p>	Lecture Room 3
	<p><b>PANEL: EARLY TWENTIETH-CENTURY NETWORKS</b> (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><b>CAMBRIDGE OPERA JOURNAL: MEET THE EDITORS</b> (Sarah Hibberd)</p>	Lecture Room 4

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

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