

3rd Transnational Opera Studies Conference: tosc@paris.2019

Thursday, 27 June 2019 / Afternoon

Opéra national de Paris

Place de la Bastille, Paris 12^e arrondissement

13:00	HALL OF THE AMPHITHÉÂTRE
	Registration and Coffee
	AMPHITHÉÂTRE
	Opening Address
13:30	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>)
	Opening Keynote Lecture
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	Coffee Break
	Roundtable
16:30	<i>Chaired by BENOÎT DRATWICKI (Centre de Musique Baroque de Versailles)</i>
	SYLVIE BOUSSOU (<i>IREMUS, CNRS</i>), PASCAL DENÉCHEAU (<i>IREMUS, CNRS</i>), 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>
	Tosc@ Award Winner's Address
	<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 FARRAH EL DIBANY (mezzo soprano), ANGÉLIQUE BOUDEVILLE (soprano) and ALESSANDRO PRATICÒ (piano) from the Académie de l'Opéra</i>
18:00	HALL OF THE AMPHITHÉÂTRE
	Opening Reception

Friday, 28 June 2019 / Morning Session I

Institut national d'histoire de l'art

6, rue des Petits Champs, Paris 2^e 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 th -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 st 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		MARIELLE SILHOUETTE
	<i>Centre Pompidou-Metz</i>		<i>Université Paris Nanterre</i>
12:00	BRUNO FORMENT		ELENA VOROBEVA
	<i>CEMPER – Koninklijke Conservatorium Gent</i>		<i>Université Paris 8</i>
	Vintage Puccini on a Shoestring Budget: Reflections on the Mansard, Café Momus and Newly-Discovered Artifacts of <i>La Bohème</i> 's Early International Career		L'opéra français à la Cour impériale de Russie en 1812 : la scène théâtrale et la scène politique
12:30	JUDITH LE BLANC		MATTEO PAOLETTI
	<i>Université de Rouen</i>		<i>Università degli Studi di Genova</i>
	SAMUEL ACHACHE		
	<i>Théâtre de l'Aquarium</i>		
	GEOFFROY JOURDAIN		
	<i>Les Cris de Paris</i>		
	SIMON HATAB		
	<i>Opéra national de Paris</i>		
	MÆLLE DEQUIEDT		
	<i>Metteuse en scène</i>		
	NATHAN SEINEN		
	<i>The Chinese University of Hong-Kong</i>		
	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)
	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 ?		The Krolloper in Context: German Opera Production, 1927-1931
13:30	Reinhold Glière, Transnational Opera, and Creative Synthesis: a Reassessment of <i>Gyul'sara</i> and <i>Shahsenem</i>		
	Lunch Break		

Friday, 28 June 2019 / Morning Session II

Musée du Louvre

Cour Carrée, Porte des Arts, 2^e étage, Paris 1^{er} arrondissement

PRIOR REGISTRATION REQUIRED

EARLY FRENCH OPERA SESSION

CENTRE DOMINIQUE-VIVANT DENON

09:00	Registration	
	Welcome Address	
	FRANÇOISE MARDRUS and NÉGUINE MATHIEUX (<i>Centre Dominique-Vivant Denon – Musée du Louvre</i>)	
	Early Opera in the City: Power, Politics and Machines	
	<i>Chaired by</i> GEORGLA COWART (<i>Case Western Reserve University</i>)	
09:30	JOHN ROMÉY (<i>Purdue University Fort Wayne</i>)	
	“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 ?	
11:30	Coffee Break	
	The Louvre and Opera	
	<i>Interdisciplinary Panel chaired by</i> ADELIN LIONETTO (<i>Sorbonne Université</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, ADELIN LIONETTO, FRANÇOISE MARDRUS, NÉGUINE MATHIEUX, LAURENT MURARO:	
	Roundtable: Artworks, Archives and Other Resources for Opera	
13:30	Lunch Break	

ACTIVITIES AT OTHER LOCATIONS

PRIOR REGISTRATION REQUIRED

Opéra-Comique

Place Boieldieu, Paris 2^e 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^e 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^e 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>IReMus, CNRS</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 th 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 GUEDEBLATT <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	Break		

ACTIVITIES AT OTHER LOCATIONS

PRIOR REGISTRATION REQUIRED

Bibliothèque-musée de l'Opéra

Opéra Garnier, 8 rue Scribe, 9^e 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^e arrondissement

18:30-20:00	Baroque Concert by the student of the Pôle supérieur d'enseignement artistique Paris Boulogne Billancourt: <i>Les Goûts réunis, deux siècles d'une rivalité française et italienne à l'opéra</i> . Œuvres de Rossi, Lully, Pergolesi, Grétry, Dezède, Candeille...	PAID ACTIVITY
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Opéra-Comique

Place Boieldieu, Paris 2^e 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^e arrondissement

09:30	HALL OF THE COLBERT AUDITORIUM		
	Registration		
Chair	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Transatlantic Opera in the 19 th Century	Opera and Politics in Baroque Italy	Utopias or Dystopias?
10:00	BENJAMIN WALTON <i>University of Cambridge</i>	LAURA NAUDEIX <i>Université Rennes 2</i>	MICHEL PIERSSSENS <i>Université de Montréal</i>
	JOSÉ MANUEL IZQUIERDO KÖNIG <i>Pontificia Universidad Católica de Chile</i>	CARLO LANFOSSI <i>University of Milan</i>	AARON CARPENE <i>Artistic director of FROLIC Inc.</i>
10:30	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
	FRANCESCA VELLA <i>University of Cambridge</i>	VERA GRUND <i>Universität Paderborn</i>	ROSIE MCMAHON <i>University of Oxford</i>
11:00	Porous Voices: Adelina Patti, Multilingualism and the Ideology of <i>bel canto</i>	Staging the Republic: Public Theatre in 18 th -Century Venice	The Manaus Opera House and its "Cultural Spiral" of 1997
	ANÍBAL ENRIQUE CETRANGOLO <i>Università Ca' Foscari Venezia</i>		JULIANA PISTORIUS <i>University of Huddersfield</i>
11:30	L'Opéra de Paris comme modèle pour le Teatro Colón. Un changement de paradigme entre l'admiration française et la xénophobie anti-italienne		Performing Power: Opera and Commandement in Post-Apartheid South Africa
	Coffee Break		
Chair	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Rethinking Operatic Practices	Technologies and Singing Styles	New Historiographical Perspectives
12:00	AMANDINE LEBARBIER <i>Université Paris-Nanterre</i>	HELGA FINTER <i>Universität Giessen</i>	CORMAC NEWARK <i>Guildhall School of Music and Drama</i>
	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>
12:30	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>
	Pratiques et poétique de l'Atelier Lyrique de Tourcoing		
13:00	GILLES DEMONET <i>IReMus, CNRS</i>	FERENC JÁNOS SZABÓ <i>Institute for Musicology (RCH HAS), Budapest</i>	GUNDULA KREUZER <i>Yale University</i>
	MARÍA ELENA SANTAELLA MORALES <i>IReMus, CNRS, 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
13:30	VIOLETTE VIANNAY <i>IReMus, CNRS, 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	Roundtable: Enjeux politiques, économiques, sociaux et artistiques de la gestion des théâtres d'opéra dans le monde		
	Lunch Break		

Saturday, 29 June 2019 / Afternoon Session

Institut national d'histoire de l'art

6, rue des Petits Champs, Paris 2^e arrondissement

	COLBERT AUDITORIUM	WALTER BENJAMIN ROOM	GIORGIO VASARI ROOM
	Haunted Lighting and Music	Shaping Female Alterities	Opera, Anthropology, Environmentalism
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> Spectral Presences: Haunted Music in <i>Written on Skin</i> and <i>Lost Highway</i>	MOLLY C. DORAN <i>Indiana University Bloomington</i> Staging Women's Trauma in Gounod's <i>Faust</i>	MARY ANN SMART <i>University of California, Berkeley</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> MATTIA TESTI <i>Metteur en scène</i> CHRISTOPHE FOREY <i>Union des Créateurs Lumière de France</i> VÉRONIQUE PERRUCHON <i>Université de Lille</i>	JANE SYLVESTER <i>University of Rochester</i> Puccini's Material Girls: Tensions of the Spiritualist Body in <i>Le Villi</i>	CHRISTOPHER CAMPO BOWEN <i>New York University</i> Opera, the Prague National Theater, and Epistemologies of Empire at the 1895 Czechoslavonic Ethnographic Exhibition
	Roundtable: Quels enjeux pour la lumière à l'Opéra au XXI ^e siècle dans le cadre d'une création ou d'une reprise ?	JENNIFER L. CAMPBELL <i>University of Kentucky</i> Traversing Through a Man's World: Missy Mazzoli, Isabella Eberhardt, and Feminist Voice in <i>Song from the Uproar</i>	KIRSTEN PAIGE <i>Stanford University</i> Green Wagner – But to What End?
16:00	Break		
	COLBERT AUDITORIUM		
	Plenary Session		
	Closing Keynote Lecture		
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 st Century		
17:30	The tosc@paris.2019 Award 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)

12:30 **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.comTo register, go to www.toscatparis2019.com/register

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