

1st
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Transnational Opera Studies Conference

after an idea by Gioia Filocamo

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1st Transnational Opera Studies Conference

tosc@bologna.2015

Alma Mater Studiorum - Università di Bologna
Dipartimento delle Arti
visive performative mediali

Bologna 30 June - 2 July 2015

PROGRAMME COMMITTEE

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Anselm Gerhard (*Universität Bern, CH*)
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CREDITS

The Conference is realized in the context of the activities of



ALMA MATER STUDIORUM
UNIVERSITÀ DI BOLOGNA
DIPARTIMENTO DELLE ARTI
VISIVE PERFORMATIVE MEDIALI

Alma Mater Studiorum – Università di Bologna
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PRESENTATION

On the model of other events that focus on a specific area of study (the *Medieval and Renaissance Music Conference*, the *Baroque Music Conference* etc.), the *Transnational Opera Studies Conference* will be a periodic meeting devoted to opera and music theatre of any period and in any form, as an opportunity for scholars from different countries to come together, and to foster interest in opera and music-theatre studies in the younger generation of musicologists.

The location of the conference will change from one meeting to the next, in order to encourage the presence of scholars from different host countries, and to widen the pool of participants. The papers can be either given in English or in the language of the country in which the conference will take place.

All are invited to take part, regardless of professional status. As with other events of this kind, participants and spectators will be required to pay for themselves; registration fees and other costs, however, will be kept as low as possible.

The name of the conference is designed as an acronym:

T ransnational
O pera
S tudies
C onference
A t

with the final word leading to the host city.

The first *Transnational Opera Studies Conference* is kindly hosted by the University of Bologna, at the Dipartimento delle Arti: its name is therefore *tosc@bologna.2015*.

The Dipartimento delle Arti has generously offered to provide meeting rooms and technical support, under the auspices of the *Centro di Promozione Teatrale “La Soffitta”*, and with the collaboration of the *Archivio del Canto*.

The call for papers of *tosc@bologna.2015* received 211 proposals from 27 countries: Australia (1), Austria (5), Belgium (2), Brazil (5), Canada (5), China (4), Czech Republic (3), Denmark (1), Finland (2), France (8), Germany (15), Hungary (1), Israel (5), Italy (50), Japan (2), Norway (2), Poland (3), Portugal (4), Russia (3), Slovakia (2), Spain (6), Sweden (6), Switzerland (3), Turkey (1), United Kingdom (19), United States (52), Uruguay (1).

The topics proposed spanned all historical periods, as well as touching on various issues related to opera in its widest sense: 17th century (8%), 18th century (12%), 19th century (32%), 20th century (18%), 21st century (5%), performers & performance (12%), opera & media (6%), other (7%).

Sixty-nine papers have been accepted.

We hope you enjoy the Conference!

The Programme Committee of *tosc@bologna.2015*

Marco Beghelli, Anselm Gerhard, Emanuele Senici, Benjamin Walton

THE PROGRAMME COMMITTEE
of *tosc@bologna.2015*

Marco Beghelli is Associate Professor of Musical Philology at the University of Bologna and founder of the *Archivio del canto* (<<http://archiviodelcanto.dar.unibo.it>>). Fields of research: 18th- and 19th-century Italian opera, historical lexicon of opera (articles on *baritono*, *cabaletta*, *cavatina*, *gran scena*, *libretto* etc.), history of singing (a PhD dissertation on Italian vocal treatises), vocal performance practice. Books: *La retorica del rituale nel melodramma ottocentesco* (2003), *Ermafrodite armoniche: il contralto nell'Ottocento* (2011, with R. Talmelli), *Carteggio Verdi-Waldmann* (2015, with N. Badolato). Critical editions: operas of Vivaldi, Hasse, Mysliveček, Mayr, Pavesi, Rossini, Schubert, Meyerbeer. Favourite opera: *Le nozze di Figaro*. <marco.beghelli@unibo.it>

Anselm Gerhard is Professor of Musicology at the University of Berne. His research interests include Italian, French and Russian opera of the long nineteenth century, instrumental music of the eighteenth and nineteenth centuries, and the institutional history of musicology. His publications include *The Urbanization of Opera* (University of Chicago Press, 1998) and *Verdi Handbuch* (Stuttgart, Metzler, 2001; 2/2013). In 2008 he was awarded with the Dent Medal of the Royal Musical Association. Favourite opera: *Guillaume Tell*. <anselm.gerhard@musik.unibe.ch>

Emanuele Senici is Professor of Music History at the University of Rome La Sapienza. His research centres on Italian opera of the long nineteenth century, on the theory and historiography of opera (especially issues of genre and gender), and on opera videos. His publications include *“La clemenza di Tito” di Mozart: i primi trent’anni (1791-1821)* (Brepols, 1997) and *Landscape and Gender in Italian Opera: The Alpine Virgin from Bellini to Puccini* (Cambridge University Press, 2005). Between 2003 and 2008 he was co-editor of the *Cambridge Opera Journal*. Favourite opera: *La traviata*. <emanuele.senici@uniroma1.it>

Benjamin Walton is Senior Lecturer in Music at the University of Cambridge and editor, with Stefanie Tcharos, of *Cambridge Opera Journal*. His research focuses on the social and cultural history of opera during the nineteenth century; on networks of operatic transmission outside Europe, and on operatic technologies. Publications include *Rossini in Restoration Paris: The Sound of Modern Life* (2007), and *The Invention of Beethoven and Rossini* (2012, co-edited with Nicholas Mathew). He is currently editing a collection of essays on opera and science in the 19th century, with David Trippett, and completing a book on the first opera troupe to go around the world. Favourite opera: *Eugene Onegin*. <bw283@cam.ac.uk>

THE ASSISTANT COORDINATORS
of *tosc@bologna.2015*

Valentina Anzani is a PhD candidate in musicology at the University of Bologna, writing a dissertation on the castrato Antonio Bernacchi and his singing pupils. Her first publications deal with castratos, too: “Pseudonimi all’opera: un soprannome per la celebrità” (in *Il nome nel testo*, vol. 17, 2015), “Castrato per amore: Casanova, Salimbeni, Farinelli e il misterioso Bellino” (in *Il Farinelli ritrovato*, LIM, 2015), “Un soggetto equivoco al crepuscolo degli dèi castrati” (with M. Beghelli, in *L’equivoco stravagante*, Fondazione Rossini, forthc.). She is music critic for *L’ape musicale* and *Il giornale della musica*. Favourite opera: *La traviata*. <valentina.anzani@unibo.it>

Nicola Usula completed his PhD in 2014 at the University of Bologna with a dissertation about the connection between Florentine opera at the end of the seventeenth century and contemporary prose theatre in Spain and France. He currently collaborates with the University of Bologna, the Museo internazionale e Biblioteca della musica in Bologna, and the Istituto Italiano Antonio Vivaldi of the Fondazione Giorgio Cini in Venice. His main interests are Dramaturgy and Philology of Baroque Italian opera, as documented by his recent publications of *Il novello Giasone (1649/1671)* with music by F. Cavalli and A. Stradella (facsimile edition, Milan, Ricordi, 2014) and *L’Orione (1654)* by F. Cavalli (critical edition with D. Daolmi, Kassel, Bärenreiter, 2015). Favourite opera: *L’incoronazione di Poppea*. <nicolausula@gmail.com>

Monday 29 June 2015 – Evening

Regia Accademia Filarmonica di Bologna

(Palazzo Carrati, via Guerrazzi 13)

Welcome Reception

LORIS AZZARONI

R. *Accademia Filarmonica di Bologna, I*

SALA ROSSINI

From *Sonate da organo di varii autori* [Bologna, 1698 ca.]GIOVANNI PAOLO COLONNA (Bologna 1637-1695)
*Sonata settima*GIULIO CESARE ARRESTI (Bologna 1619- 1701)
*Sonata sedicesima. Elevazione sopra il Pange lingua*Organ by Carlo Traeri (1673)
MICHELE VANNELLI, organ,
*Università di Bologna, I*GIOVANNI PAOLO COLONNA
Sonata ottava

ARCHIVIO STORICO

Visit to the musical collections
of the Accademia Filarmonica

SALA MOZART

MARIO ARMELLINI & ROMANO VETTORI
Université de Rouen, F
Conservatorio di musica "G. Tartini" di Trieste, I

Mozart's examination papers for admission to the Accademia Filarmonica (9 October 1770)

WOLFGANG AMADÉ MOZART, *Quaerite primum regnum Dei*
(antiphon K. 86 / 73v)PADRE GIOVANNI BATTISTA MARTINI?, *Quaerite primum regnum Dei*
(antiphon for Mozart's affiliation to the Accademia Filarmonica di Bologna)Members of the
CAPPELLA MUSICALE ARCIVESCOVILE
DELLA BASILICA DI SAN PETRONIO IN BOLOGNA
conducted by MICHELE VANNELLI*Dinner suggestion: pizza* (reservation in advance)*Pizzeria Regina Margherita*
via Santo Stefano 33/A (the former Teatro del Corso)**Welcome Reception**

The **Accademia Filarmonica di Bologna** is the oldest secular musical institution in Europe. It was founded in 1666 and, among its members, it can boast the most famous musicians of all ages: Perti, Marcello, Corelli, Torelli, Bononcini, Mozart, Pär, Paganini, Mercadante, Meyerbeer, Liszt, Verdi, Wagner, Brahms, Boito, Puccini, Busoni, Berio, Stockhausen among composers; singers like Farinelli, Crescentini, Velluti, Rossini (!), Colbran, Malibran, Pasta, Rubini, Donzelli, Sutherland, Freni, Ghiaurov; the conductors Celibidache, Giulini, Rostropovich, Bonyngé, Abbado, Muti, etc. Today the Accademia represents a cultural reference point, that far transcends the bounds of its home city. In recent years it organised a series of important cultural initiatives, culminating in the promotion of the Orchestra Mozart founded by Claudio Abbado. The Accademia still continues its tradition, uninterrupted ever since it was founded, of commissioning new works to great international composers such as Stockhausen, de Pablo, Corghi, Davies, Fedele. <www.accademiafilarmonica.it>

Loris Azzaroni studied Piano, Organ, Composition and Conducting at the Conservatory of Bologna and graduated in Physics at the University of Bologna (1971), where he then became Full Professor of Music Theory and Musical Analysis. His scientific research in this field ranges from Schönberg, Webern and contemporary music to counterpoint and modality in the 16th and 17th centuries. He has also worked on the theory of functional harmony and its evolution. Between 1980 and 1983 he was artistic director of the Teatro Comunale di Bologna. In 2009 he received the Sigillum Magnum of the Alma Mater Studiorum – University of Bologna. His favourite opera is *La traviata*. <loris.azzaroni@unibo.it>

Mario Armellini is Associate Professor at the Université de Rouen. He graduated and received his PhD in Musicology at the University of Bologna. From 1995-2005 he was the head librarian of the Museo della Musica of Bologna (I-Bc), for which he selected the items of the permanent exhibition. His research and publications deal mostly with Italian and French opera in the seventeenth and eighteenth centuries, and with Italian secular vocal music and music printing in the sixteenth and seventeenth centuries. His favourite opera is *Le nozze di Figaro*. <mario.armellini@hotmail.com>

Romano Vettori received his PhD in Musicology at the University of Bologna. He currently teaches conducting and choral repertory at the Conservatorio di Musica di Trieste. He is also artistic director of the Accademia di Musica Antica di Rovereto and archivist of the Accademia Filarmonica di Bologna. His research deals mostly with Italian sacred and secular polyphonic music, but he also published an article on Maria Malibran's admission to the Accademia Filarmonica. <vettori.musantica@tin.it>

Michele Vannelli (see p. 49)

Members of the Cappella Musicale Arcivescovile della Basilica di San Petronio in Bologna: *soprani* Maria Dalia Albertini, Victoria Constable, Francesca Santi, Valentina Anzani; *contralti* Irene Calamosca, Joy Li, Teresa Parigi, Marta Collot; *tenori* Lars Hvass Pujol, Marco Pedrazzi, Nicola Usula; *bassi* Marco Beghelli, Riccardo Morini, Daniele Pascale Guidotti Magnani, Luca Terzi.

Tuesday 30 June 2015 – Morning 1

Dipartimento delle Arti
(Palazzo Marescotti-Brazzetti, via Barberia 4)

8:30 Registration

SALONE MARESCOTTI

Opening Address

MARCO BEGHELLI
Coordinator of tosc@bologna.2015, Università di Bologna, I

Chair

9:30

GIUSEPPINA LA FACE,
Director of the Dipartimento delle Arti, Università di Bologna, I

MARCO BEGHELLI, ANSELM GERHARD, EMANUELE SENICI, BENJAMIN WALTON
Programme committee of tosc@bologna.2015

Opening Keynote Lecture

AXEL KÖRNER
University College London, UK

From transnational history to transnational opera.
Questioning national categories of analysis

10:00

11:00

Coffee Break

Opening Address

The **Dipartimento delle Arti** of the University of Bologna is devoted to the study of the arts in the widest sense of the word: visual arts in all their expressions, theatre, dance, music, cinema and new media. It was created in 2012 by the fusion of two previous departments, “Visual Arts” and “Music and Performance Studies”, and gathers the vast majority of scholars teaching and researching the arts at the University of Bologna.

Chair **Marco Beghelli** (see p. 4)

Giuseppina La Face is Professor of Music Pedagogy at Bologna University, where she directs the Department of the Arts. Since 1994 she has directed the periodical *Il Saggiatore musicale* (Firenze: Olschki), and since 2011 *Musica Docta*, an online journal of music pedagogy and didactics. She has coordinated the IMS Study Group on “Transmission of Knowledge as a Primary Aim in Music Education” since 2012. She published research on music pedagogy, Serafino Aquilano, Sylvano Bussotti, Schubert’s Lieder, and edited the strambotti in the MS Modena, Bibl. Estense, α.F.9,9 (Florence: Olschki, 1990). Her monograph on *Die schöne Müllerin* was published in Italian (*La casa del mugnaio*; Florence: Olschki, 2003) and German (*Das Haus des Müllers*; Vienna: Praesens, 2013). On a desert island she would take with her Verdi’s *Macbeth* and *Otello*. <giuseppina.laface@unibo.it>

Opening Keynote Lecture

Axel Körner is Professor of Modern History at University College London and Director of the UCL Centre for Transnational History. His publications include *Das Lied von einer anderen Welt* (1997) and *Politics of Culture in Liberal Italy* (2009), as well as articles and chapters on European music theatre. For Princeton University Press he currently completes *America in Italy. The United States in the Political Thought and the Cultural Imagination of the Risorgimento, 1763-1865*. He gained a PhD from the EUI in Florence (1995), and has had visiting positions at NYU, the ENS Paris and the IAS, Princeton. <a.korner@ucl.ac.uk>

From transnational history to transnational opera. Questioning national categories of analysis. – Transnational history is concerned with the travelling of ideas, goods and people across national borders and mental maps. Understood as a flexible category, nationality here includes loosely defined national communities as well as modern nation states. Ideas and artefacts change their meaning when they are received in new cultural contexts. However, the potential of transnational history goes beyond asserting the importance of reception in different national settings. It helps us to recover the hybridity of nationality and to question the validity of national categories of analysis to the point that attaching nationality to music and opera becomes increasingly difficult.

Tuesday 30 June 2015 – Morning 2

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	Vocal Performance	Opera and WW2	Crossing Social Boundaries
Chair	CORMAC NEWARK <i>Guildhall School of Music and Drama, London, UK</i>	ANNEGRET FAUSER <i>University of North Carolina at Chapel Hill, USA</i>	BENJAMIN WALTON <i>University of Cambridge, UK</i>
11:30	PAUL CORNEILSON <i>The Packard Humanities Institute, Los Altos, USA</i>	DAVIDE CERIANI <i>Rowan University, Glassboro, USA</i>	ELEANOR CLOUTIER <i>University of California, Berkeley, USA</i>
	J.C. Bach's favorite tenor, Anton Raaff (1714-1797)	Toscanini, Mussolini, and the Teatro Reale dell'Opera in Rome during the fascist period	Mapping desire: Aesthetic community at the Théâtre Italien during the July Monarchy
12:00	LIVIO MARCALETTI <i>Bern Universität, CH</i>	LAURA TUNBRIDGE <i>University of Oxford, UK</i>	JOANNE CORMAC <i>Oxford Brookes University, UK</i>
	German operatic repertoire and performance in nineteenth-century vocal treatises	Nordic nights in New York: Wagner, war, and Hollywood	Opera burlesqued: Victorian popular theatre and society
12:30	JOSHUA NEUMANN <i>University of Florida, Gainesville, USA</i>	EMILY RICHMOND POLLOCK <i>Massachusetts Institute of Technology, Cambridge, USA</i>	ALEXANDRA WILSON <i>Oxford Brookes University, UK</i>
	Performance tradition over time: Computer-aided statistical analysis and Puccini's <i>Turandot</i> at the Met	Rank and file: Everyday autobiographies of German opera after World War 2	Opera, cultural categorization, and national identity in 1920s Britain
13:00	<i>Buffet Lunch</i>		

Vocal Performance

Chair **Cormac Newark** (see p. 53)

Paul Corneilson is managing editor of *Carl Philipp Emanuel Bach: The Complete Works*, published by The Packard Humanities Institute with editorial offices in Cambridge, Massachusetts. He has published extensively on Mozart's singers, including a short book on Ludwig Fischer, and articles on Franziska Danzi-Lebrun, Josefa Dušková, Josefa Hofer, and Dorothea Wendling. In addition to editing music by C.P.E. Bach, he has published a critical edition of Gian Francesco de Majo's *Ifigenia in Tauride*, and has prepared performing editions of J.C. Bach's *Zanaida* (for the 2011 Bachfest, Leipzig) and *Lucio Silla* (for the 2013 Mozartwoche, Salzburg). Favourite opera: *Idomeneo*. <pcorneilson@packhum.org>

J.C. Bach's favorite tenor, Anton Raaff (1714-1797). – There are occasions in music history when two lives intertwine in fruitful collaboration. Such is the case with Anton Raaff and Johann Christian Bach. Raaff created the title roles in four of Bach's operas: *Catone in Utica* (1761) and *Alessandro nell'Indie* (1762) in Naples, and *Temistocle* (1772) and *Lucio Silla* (1775) in Mannheim. Through a study of the dozen arias Bach wrote for Raaff, including his signature aria "Non so donde viene", I demonstrate how Bach was able to showcase the tenor's voice to its best advantage and also how Raaff helped shape Bach's operas.

Livio Marcaletti (Bergamo, 1984) studied musicology and Italian philology in Cremona (University of Pavia, Italy). He is PhD student in musicology at the University of Bern, with a thesis about *Gesangsmanieren* and written vocal didactics (1600-1900). In his conference papers and articles he deals with baroque vocal and instrumental music, ornamentation and performance practice of the 17th, 18th and 19th centuries. Besides his research activity, he has prepared CD booklets, programme notes and critical editions for Italian and Swiss Baroque ensembles (*La Risonanza, Stile Galante, Les Passions de l'âme*) and has given a workshop for singers at the Schola Cantorum Basiliensis. <livio.marcaletti@musik.unibe.ch>

German operatic repertoire and performance in nineteenth-century vocal treatises. – According to performance practice of 18th- and early 19th-century Italian opera, vocal scores were often a mere draft singers had to integrate with ornaments and other nuances. Does such a difference between the written part and performance represent a distinctive trait of Italian *belcanto*? Should German and French coeval operatic repertoire be performed through a strict adherence to the score? On the contrary, performance instructions included in some of the most relevant 19th-century German treatises reveal the extent to which the singer should also add *appoggiaturas*, *portamenti*, articulation and dynamics in operas by Gluck, Méhul, Weber or Wagner.

Joshua Neumann is a PhD candidate in historical musicology at the University of Florida. His dissertation, *Towards Defining Tradition: Statistical Analysis, Performance, and Puccini's "Turandot" at the Met*, treats individual performances as texts, adapting computer-aided analysis across nearly fifty years of performances, to demonstrate how performance traditions emerge. His publications include work on music and gender roles in Alfred Hitchcock's *The Man Who Knew Too Much*, conducting pedagogy, and 18th-century vocal profiling. His additional research interests include technology, film, pedagogy, sociology, and philosophy, and he remains an active conductor and performer. Favourite opera: *Turandot*. <joshuaoneumann@ufl.edu>

Performance tradition over time: Computer-aided statistical analysis and Puccini's *Turandot* at the Met. – Performance traditions occupy a central role in the life of canonical operatic works. How these differ among various times and locations can reveal much about the cultural aesthetics underpinning each performance, thus providing a window into the expectations or audiences and critics. This paper addresses two significant impediments for opera researchers: the lack of access to recordings of live performance, and the lack of a method for precisely tracing the behaviors constituting a tradition. Utilizing augmented listening and statistical analysis, this paper proposes a methodology for deeper examination into performances as cultural products.

Opera and WW2

Chair **Annegret Fauser** is Cary C. Boshamer Distinguished Professor of Music at the University of North Carolina in Chapel Hill. Her research focuses on music of the 19th and 20th centuries, especially that of France and the United States. She is the author of *Musical Encounters at the 1889 Paris World's Fair* (2005), *Sounds of War: Music in the United States during World War II* (2013), and *The Politics of Musical Identity* (2015). Favourite opera: *Don Giovanni*. <fauser@email.unc.edu>

Daive Ceriani's two main areas of research are music in Italy during the interwar period and the reception of Italian opera in the U.S. from 1880 until 1940. His two most recent publications are "Opera as Social Agent: Fostering Italian Identity at the Metropolitan Opera House During the Early Years of Giulio Gatti-Casazza's Management, 1908-1910", in Magdalena Waligórska (ed.), *Music, Longing, and Belonging*, and "The Reception of Alberto Franchetti's Work in the U.S.", in Richard Erkens and Paolo Giorgi (eds.), *Alberto Franchetti (1860-1942)*. He was recently granted the Adrienne Fried Block Fellowship offered by the Society for American Music. <ceriani@rowan.edu>

Toscanini, Mussolini, and the Teatro Reale dell'Opera in Rome during the fascist period. – In 1926, Mussolini ordered that the old *Teatro Costanzi* in Rome should be renovated and renamed *Teatro Reale dell'Opera*. I argue that two elements

played a key role in Mussolini's decision. Politically, the dictator wanted to utilize the *Teatro Reale* to counterbalance *La Scala's* and *Toscanini's* status as antifascist symbols. Moreover, Mussolini planned to make the *Teatro Reale* a manifestation of the cult of *romanità* – a key term in fascist ideology. Mussolini's plans were unsuccessful but demonstrate that he tried to enforce a strong musical policy as part of the Italian fascist project as early as the mid-1920s.

Laura Tunbridge joined the University of Oxford as Associate Professor of Music in 2014, having previously taught at Reading and Manchester. Her publications include *Schumann's Late Style* (2007), *The Song Cycle* (2010), and the co-edited volume *Rethinking Schumann* (2011). She is now completing a book on singers in New York and London between the world wars, research for which has been supported by grants from the Arts and Humanities Research Council and the Leverhulme Trust. Associated articles have appeared in the *Journal of the American Musicological Society* and *Representations*. Laura is currently editor of the *Journal of the Royal Musical Association*. <laura.tunbridge@music.ox.ac.uk>

Nordic nights in New York: Wagner, war, and Hollywood. – The faltering fortunes of the Metropolitan Opera House in the 1930s were transformed by the rise to prominence of two Scandinavian singers, Danish tenor Lauritz Melchior (1890-1973) and Norwegian soprano Kirsten Flagstad (1895-1962). Their appearances together in productions of Wagner – especially as *Tristan and Isolde* – counted as some of the Met's greatest musical and commercial successes of the mid-century. Beyond this, the careers of both singers reflected some fundamental changes in American attitudes towards opera. Flagstad's postwar reception can be taken as symptomatic of efforts to depoliticise high art. Melchior's Hollywood career, meanwhile, demonstrated how opera became both more accessible and something beyond the everyday.

Emily Richmond Pollock holds the Class of 1947 Career Development Professorship as an Assistant Professor in the Music and Theater Arts Section at the Massachusetts Institute of Technology. Her current book project, *Opera after the Zero Hour*, addresses the problem of opera in West Germany from 1945-1965. Her first article, on Bernd Alois Zimmermann's 1965 opera *Die Soldaten*, was published in *Opera Quarterly* in 2014. Favourite opera: *Lulu*. <pollock@mit.edu>

Rank and file: Everyday autobiographies of German opera after World War 2. – Following the collapse of the Third Reich, members of the opera community – displaced singers, orphaned rehearsal pianists, resettled fans – recorded their personal histories in letters, creating an informal autobiographical discourse that was diverse in purpose and richly expressive. In my paper, I integrate these stories of ordinary artists and opera lovers into a larger historical narrative about the denazification of musical life and the practicalities of career continuity. 'Everyday' autobiographies provide a

more diversified picture of a post-war musical culture populated by individuals whose experiences were characterized both by an enduring commitment to opera and by violence and material contingency.

Crossing Social Boundaries

Chair **Benjamin Walton** (see p. 4)

Nell Cloutier is a PhD candidate at the University of California, Berkeley. Her dissertation centers on the social life surrounding Italian opera in Paris and London during the 1830s and 40s. The ‘Puritani Quartet’, a group of Italian opera singers, traveled consistently between Paris and London during these years. Her first two chapters focus on Parisian reactions to repetition and novelty on stage and in literature and on the variety of ways fans could interact with celebrity singers in London. Her current chapter, from which this paper is derived, is her first foray into the digital humanities. Favourite opera: *Le nozze di Figaro*. <ecloutier@berkeley.edu>

Mapping desire: Aesthetic community at the Théâtre Italien during the July Monarchy. – The collection of letters from subscribers to the management of the Théâtre Italien held at the Archives Nationales in Paris provides tantalizing clues as to the identities and connections between patrons. This paper explores the networks that can be drawn out of these letters, as subscribers referred each other to the management for better seats, asked if friends could pick up their tickets, and shared bankers. Visualizations of the connections between subscribers across neighborhoods and seating tiers help in a reassessment of the physical and spatial aspects of social life during the July Monarchy, in the city and in the theater.

Joanne Cormac is a Lecturer in Music. She studied Music at the University of Nottingham (BA) and at the University of Birmingham (MMus and PhD). She has recently completed a monograph entitled *The Unlikely Kapellmeister*, which examines Liszt’s work in the Weimar Court Theatre and its influence on the theatricality of the symphonic poems. The research is based on her AHRC-funded doctoral thesis and the monograph is currently going through the review process with CUP. Her publications on Liszt are available in *19th-Century Music* and *19th-Century Music Review*. New areas of research interest include composer biography, and (more recently) maligned popular theatre genres, including melodrama and burlesque. <jcormac@brookes.ac.uk>

Opera burlesqued: Victorian popular theatre and society. – Victorian London is widely associated with upheaval. In a relatively short period a considerable change affected all aspects of life. The popular theatre of the day bears witness to contemporary responses to these profound shifts. Nowhere are the concerns of

nineteenth-century Londoners more easily accessible than in the performances and works that were popular at the time: those products that would be considered to have ‘low’ cultural value. This paper will focus on a genre that reveals fascinating tensions between ‘high’ and ‘low’ culture: burlesque. It will examine the role of burlesque in conditioning social attitudes towards opera, in making it more widely accessible and comprehensible, and in negotiating boundaries: between classes, geographical areas, progress and tradition, and between censorship and freedom of expression.

Alexandra Wilson is Reader in Music at Oxford Brookes University, where she runs the OBERTO opera research unit (www.obertobrookes.com) and leads the MA in Music. She is the author of *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge University Press), which won the American Musicological Society’s Lewis Lockwood Award in 2008, and her work has also appeared in *Music & Letters*, *Cambridge Opera Journal*, *The Opera Quarterly*, *19th-Century Music Review* and various edited collections. She holds a British Academy Mid-Career Fellowship for the academic year 2014-15, and is writing a book on operatic politics in 1920s Britain. <alexandra.wilson@brookes.ac.uk>

Opera, cultural categorization, and national identity in 1920s Britain. – The 1920s was a decisive moment in the British conceptualisation of cultural hierarchies. As mass culture expanded and pre-1914 social strata began to blur, cultural elites strove to defend their position by developing a stricter codification of the terms ‘high’ and ‘low’. The place of opera in such debates, however, was far from straightforward: it was considered too ‘highbrow’ for some commentators and not ‘highbrow’ enough for others. This paper discusses the complex ways in which opera’s place within the new cultural categories was negotiated, and how such debates contributed to a broader conceptualisation of Britain’s twentieth-century cultural identity.

Tuesday 30 June 2015 – Afternoon

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	Stagings	Opera and Politics	Parodies
Chair	EMANUELE SENICI <i>Università di Roma La Sapienza, I</i>	ANSELM GERHARD <i>Universität Bern, CH</i>	ARNOLD JACOBSHAGEN <i>Hochschule für Musik und Tanz, Köln, D</i>
14:30	CAROLYN ABBATE & ROGER PARKER <i>Harvard University, Cambridge, USA King's College London, UK</i>	DANIELE CARNINI <i>Fondazione "G. Rossini", Pesaro, I</i>	JOHN ROMEY <i>Case Western Reserve University, Cleveland, USA</i>
	Technology before	<i>Sed victa Rossini?</i> Guerra e clemenza nell'Italia napoleonica	<i>Belléophon in vaudevilles:</i> Appropriation of street culture by the Comédie-Italienne
15:00	CHRISTINE JEANNERET & NICOLAI ØSTENLUND <i>Københavns Universitet, Copenhagen, DK</i>	AMANDA HSIEH <i>University of Toronto, CDN Vancouver, CDN</i>	HEDY LAW <i>University of British Columbia, Vancouver, CDN</i>
	"Il faut avoir égard que ce sont des acteurs chantants": Sarti's observations on Italian opera in Copenhagen, 1762	Berg's <i>Wozzeck</i> : First World War and operatic voices of male hysteria	Refashioning difference: The castrato in France and his hero <i>nonsense</i> in Salieri's <i>Tarare</i> (1787)
			Chair: GIOIA FILOCAMO <i>Istituto superiore di Studi musicali "G. Briccialdi" di Terni, I</i>
15:30	MICAELA BARANELLO <i>Swarthmore College, Philadelphia, USA</i>	STEVEN HUEBNER <i>McGill University, Montréal, CDN</i>	ANKE CHARTON <i>Universität Wien, Vienna, A</i>
	<i>Regietheater</i> and disenchantment: The case of <i>Rusalka</i>	Faith and ideology in Francis Poulenc's <i>Dialogues des Carmélites</i>	"Mi lusinga il dolce affetto": The operatic voice as a gateway of otherness
16:00	LISA FEURZEIG <i>Grand Valley State University, Allendale, USA</i>	MITCHELL MORRIS <i>University of California, Los Angeles, USA</i>	CELINE FRIGAU MANNING <i>Université Paris 8, F</i>
	In the Spirit of the Original: Adaptations that Work	<i>Ubi Communitas</i> : Sonority, collectivity, and politics in <i>Dialogues des Carmélites</i>	Hygiene of the singer. Bodies, medicine and prophylaxis in nineteenth-century opera

Stagings

Chair Emanuele Senici (see p. 4)

Carolyn Abbate, Professor of Music at Harvard University, is author of *Unsung Voices* and *In Search of Opera*. She lives in Cambridge, MA. <cabbate@fas.harvard.edu>

Roger Parker, Professor of Music at King's College London, is author of *Leonora's Last Act* and *Remaking the Song*. He lives in Hampshire. <roger.parker@kcl.ac.uk>

Technology before. – A time-honoured way of approaching the issue of technology in mid-nineteenth-century opera is via a Jules-Verne argument. Composers are assumed to 'dream' about technologies of amplification, transmission and other modes of sensory extension; and then, spurred by creative impulse, they are imagined to translate these dreams into musical effects. While there are evident comforts and attractions in such formulations, the picture that emerges has many questionable Romantic legacies. As an alternative, we will sketch a different account of opera's engagement with technology: one that regards such engagement as a form of 'artisan epistemology'.

Christine Jeanneret is Assistant Professor at the University of Copenhagen. She focuses her research on the history, philology and performance practice of Italian music of the Renaissance and Baroque. She published a book on Frescobaldi's music, critical editions and several articles on keyboard music, the Roman cantata, the late madrigal, opera and gender studies. She was an associate researcher at Yale University (2009) and will be a fellow at the Italian Academy at Columbia University (2015-16). She is particularly interested in the performance and staging of early music, the body on stage, as well as the cultural transmission of repertoires. <cqk703@hum.ku.dk>

Nicolai Østenlund is Assistant Professor at the University Collega Capital. He focuses his interests and research on Danish theatre history in the European context, autobiographical readings within the field of theatre history, and vocal performance practice in relation to opera as well as acting. He has published an article on Mrs. Heiberg, an acclaimed Danish actress, focusing on her autobiography from a gender perspective. He is especially interested in theory concerning music migrations in a historical perspective as a way of enlightening the roles occupied by travelling musicians, singers and composers in 18th-century Europe. <elver@mac.com>

"Il faut avoir égard que ce sont des acteurs chantants": Sarti's observations on Italian opera in Copenhagen, 1762. – In a letter recently discovered in the National Archives of Copenhagen, Giuseppe Sarti explains to the board of the Royal Theater how to perform Italian opera. He discusses many aspects relevant to the spectacle: from the translation of the libretto to the music rehearsals, actors, extras, scenery, machines and especially costumes. This letter represents an

extremely important testimony on the issues of opera in migration. Sarti's fascinating comments make explicit matters of staging and aesthetics that would have been implicit in Italy, or even in countries with a longer tradition of staging this genre.

Micaela Baranello's research interests include Viennese operetta, opera staging, and Richard Strauss. She recently published an article on *Die lustige Witwe* in *Cambridge Opera Journal*; her work has also appeared in *Opera Quarterly* and *The New York Times*. She is Visiting Assistant Professor of Music at Swarthmore College (PA.) and from July 2015 will be McPherson/Eveillard Postdoctoral Fellow in Musicology at Smith College (MA.). <mbaranello@gmail.com>

Regietheater and disenchantment: The case of *Rusalka*. – *Regietheater* or so-called director's theater has often engaged in demystification and distancing effects. This work has often been described as contrapuntal, located in the opera's visual elements while the score remains static. In this paper I will examine how *Regietheater* practices disenchantment and particularly how the more flexible signification of music intersects with these radical directorial interventions. My two examples will be productions of Antonín Dvořák's *Rusalka*, directed by Stefan Herheim and Martin Kusej. Using different methods, both productions interrogate the opera's fairy tale libretto, and repurpose the score's enchantment to articulate a realm beyond the visible.

Lisa Feurzeig is Professor of Music at Grand Valley State University in Michigan, USA. Her research is centered on text-music relations in vocal music, especially German art song, music in the Viennese popular theater, and Wagner's operas. In her book, *Schubert's Lieder and the Philosophy of Early German Romanticism*, she argues that Schubert created musical equivalents for complex abstract ideas in settings of Schlegel and Novalis. She has also published articles and two critical editions. As a performing singer, she has emphasized early music, lieder, and music since 1900. <feurzeil@gvsu.edu>

In the Spirit of the Original: Adaptations That Work. – The restaging of operas is a familiar phenomenon; whether a production's choices are appropriate is often debated. This paper addresses two restagings: the 1997 *Entführung aus dem Serail* in Salzburg and the 2004 *Herzogin von Chicago* in Vienna. These adapted versions work well because the original operas focus on cultural conflicts, as Europeans encounter the Middle East or America, and they acknowledge both perspectives as valid. This opens the possibility of importing elements from the non-European culture. By adding Middle Eastern music in one case, American cartoon style in the other, these productions modernize the originals while retaining their integrity.

Chair **Anselm Gerhard** (see p. 4)

Daniele Carnini, born in Rome, graduated under Pierluigi Petrobelli at the University of Rome La Sapienza and obtained his PhD under the supervision of Fabrizio Della Seta at the University of Pavia-Cremona. Music theatre in 19th century (with some excursions to 18th and 20th centuries, and, as a composer, to contemporary theatre) has always been his main research-topic. He is one of the (rare) specialists of the so-called 'interregno' and especially of Italian opera about 1810. Managing Editor at Fondazione Rossini since 2012, he is presently working on the critical editions of Jommelli's 1749 *Didone abbandonata* and of Rossini's *Demetrio e Polibio*. <danielecarnini@gmail.com>

Sed victa Rossini? Guerra e clemenza nell'Italia napoleonica. – The *mise-en-scène* of *Aureliano in Palmira* (Pesaro, 2014) raises some questions that only history and a larger view on *Primo Ottocento* opera can answer. The impact of Napoleonic feats on this repertoire still awaits broader discovery, especially in the years between the crisis of the Empire and the beginning of the Restoration (1810-1815). The paper aims at highlighting the images of clemency and war which permeate many (almost) unknown operas and at showing the distinctive features of Napoleonic ideology in Italian operatic context, providing at the end a brief reading of the early Rossinian work.

Amanda Hsieh is a second-year PhD student at the University of Toronto, where her study is generously supported by the Jackman Humanities Institute. Her doctoral thesis, supervised by Prof Sherry Lee, is provisionally entitled, *Berg, Schreker, Zemlinsky: First World War and Operatic Voices of Male Hysteria*. Amanda holds a Master of Philosophy degree from the University of Oxford, and has presented papers in London, Toronto, Birmingham, Southampton, and Taipei. <amanda.hsieh@mail.utoronto.ca>

Berg's Wozzeck: First World War and operatic voices of male hysteria. – This paper examines Berg's *Wozzeck* as a WW1 piece through characterisation of the male voices, specifically the unstable 'hysterical' voice of the protagonist Wozzeck as a victim of war. Combining historically informed hermeneutic, cultural critique, and close analysis of the opera subjects' voices (i.e. contrasting Wozzeck's sprechstimme to the lyrical tenor voice of the disdainful Drum Major), this paper offers a reading of *Wozzeck* that sits at the intersection of voice studies, social history, and the composer's biography.

Steven Huebner's research has focused on French music from 1850 to 1950, as well as the operas of Verdi. Recent essays include "Baudelaire à la fin de siècle: Un cycle

méconnu de Charpentier”, “Wagner, Dujardin and the Origins of Stream of Consciousness Writing”, “Ravel’s Politics”, “Entre Massenet et Wagner: Les Enjeux de l’Influence chez Debussy”. <huebner@music.mcgill.ca>

Faith and ideology in Francis Poulenc’s *Dialogues des Carmélites*. – As he was composing *Dialogues des Carmélites*, based on a screenplay by Georges Bernanos, Poulenc revealed to the music critic Henri Hell that “I would never have believed myself capable of writing a work in this register. I thank God, despite what this has meant in terms of suffering. And, after all this, people will still say ‘Poulenc the charmer’”. Poulenc was manifestly concerned about being typecast as lightweight. To counter this, he implicitly encouraged examination of how his music might be understood in light of Bernanos’s Catholic ideology, a line of critical reflection that deserves more attention than it has so far received in the secondary literature.

Mitchell Morris teaches at UCLA, where he specializes in music of the *fin-de-siècle*, opera, American popular song, LGBT studies, and ecomusicology. He has published in an assortment of scholarly journals, and is the author of *The Persistence of Sentiment: Studies in Display and Feeling in Popular Music of the Seventies*, as well as a co-editor of *The Oxford Handbook of the American Musical*. A long-term collaborator with the Los Angeles Opera, he has given several hundred talks on their behalf. In addition to his scholarly work, Morris is also an opera librettist; *La Paloma y el Ruiseñor*, based on the life of 19th-century Mexican soprano Ángela Peralta de Castera, premiered in Mazatlán in November 2014. <mmorris@humnet.ucla.edu>

Ubi Communitas: Sonority, collectivity, and politics in *Dialogues des Carmélites*. – Although Poulenc’s *Dialogues des Carmélites* (1957) sits firmly in the modern repertory, critical discussions of the opera have been sparse and even then, rather restricted in intellectual scope. Most interpretations have centered around the complex of theological notions that find expression in the conversations of the soon-to-be Martyrs of Compiègne; but a closer attention to both the political and sonic features of the opera shows its theological and affective work to be richer than usually acknowledged. My analysis will explore the ways that voices, especially collective, are presented as a means of transcending – or at least, evading – the excess of political propositions.

Parodies

Chair **Arnold Jacobshagen** (see p. 41)

John Romey is a PhD candidate in historical musicology with an emphasis in historical performance practice at Case Western Reserve University in Cleveland, Ohio. During the 2014-2015 academic year he was named a Fulbright Scholar for Paris,

France and worked as a *chercheur associé* with the Centre de Musique Baroque de Versailles. He is completing a dissertation entitled *From the Street to the Stage: Popular Song and the Construction of Parisian Spectacle, 1648-1713*, which examines the adoption of seventeenth-century street culture in the creation of theatrical spectacle in the reign of Louis XIV. He performs regularly on viola da gambas of all sizes and has published two articles on performance practice. <john.romey@icloud.com>

Bellérophon in *vaudevilles*: Appropriation of street culture by the Comédie-Italienne. – The Opéra-Comique popularized the use of *vaudevilles*, popular melodies used as vehicles upon which new texts were grafted, as building blocks to construct spectacle in the eighteenth century. However the seventeenth-century origin of this practice remains poorly understood. Important to this historiography is Dufresny’s *Le Départ des comédiens* from 1694, which was the earliest play that employed multiple *vaudevilles* stitched together to create a coherent and spectacular concluding *divertissement*. In the final scene of this one-act play Dufresny parodies Jean-Baptiste Lully’s *Bellérophon* by having his *commedia dell’arte* characters sing text from the *livret* adapted to airs ‘from the Pont-Neuf’.

Hedy Law is Assistant Professor of Musicology at the University of British Columbia. She obtained her PhD in music history and theory at the University of Chicago, and was a recipient of the Howard Mayer Brown Fellowship of the American Musicological Society. She has published in *Cambridge Opera Journal*; *Musique et Geste en France*; *Oxford Handbook of Music Censorship*; *Oxford Handbook of Music and Disabilities Studies*; *CENTER: Architecture and Design in America*; and *Noise, Audition, Aurality: Histories of the Sonic Worlds in Europe: 1500-1918*. She is currently working on a book on music, pantomime, and freedom in the Enlightenment France. <edy.law@ubc.ca>

Refashioning difference: The castrato in France and his hero *nonsense* in Salieri’s *Tarare* (1787). – Castrati were depicted in standard musicological accounts as victims of the French Enlightenment. This paper examines Salieri’s opera *Tarare* (1787) as a case study by showing how a castrato’s difference was refashioned in the French opera. The librettist Beaumarchais designed for the plot a castrato Calpigi as head eunuch of the seraglio. My analyses of Beaumarchais’s libretto and Salieri’s music, considered together with censored materials, parodies, reviews, pamphlets, and iconographic sources, demonstrate how Calpigi schemes to dethrone the tyrant. In *Tarare*, therefore, the infertile castrato could ‘generate’ dramatic opportunities that promoted political renewal not despite, but because of his difference.

Body and Psyche

Chair **Gioia Filocamo** teaches Poetry for Music and Musical Dramaturgy at the Istituto superiore di Studi musicali di Terni (Italy). She received a PhD in the Philology of Music at the University of Pavia-Cremona (2001) and a PhD in Modern History at the University of Bologna (2015). She has held post-doctoral research fellowships at Bologna (University), Chicago (Newberry Library) and Wolfenbüttel (Herzog August Bibliothek). Her interest focuses mainly on how music interacted with social life in the fifteenth and sixteenth centuries, but she has also worked on opera: L. Vinci, F. Morlacchi, W.A. Mozart. She especially likes *Così fan tutte*. <gioia.filocamo@tiscali.it>

Anke Charton (Vienna University) studied Theatre Theory and Literature at the Universities of Leipzig, Bologna and Berkeley. She obtained her doctorate degree (Leipzig 2011) through a study on gender representation in opera (*prima donna, primo uomo, musica*). Now she is teaching and researching in the interdisciplinary field of Theatre Studies, Musicology and Gender Studies. Research interests, current publications and projects touch on subjects such as Spanish theatre history, musical theatre and concepts of acting, the gendered voice and the history of singing. Favourite opera: *Le nozze di Figaro*. <anke.charton@univie.ac.at>

“Mi lusinga il dolce affetto”: The operatic voice as a gateway of otherness. – “A heretofore unknown blend of physical effects, to take power over the souls of the listeners with the speed of a lightning flash”: when Stendhal tried to explain his fascination with Giuditta Pasta’s voice, he ascribed it to laws of nature – the power of the operatic voice as a scientific fact. Nearly 200 years later, how do we account for enduring descriptions of opera singing, both on the singers’ and on the listener’s side, as transformative? And if a classically trained voice can transport us where to and by what means? Is it still the same experience Stendhal talked about?

Céline Frigau Manning is Associate Professor in Italian and Theatre Studies at Université Paris 8. A graduate of the École Normale Supérieure, she was a researcher at the Bibliothèque-musée de l’Opéra and resident scholar at the Villa Medici. After working on opera singers’ acting practices (*Chanteurs en scène. L’œil du spectateur au Théâtre-Italien, 1815-1848*, Paris, Champion, 2014), her current research focuses on the upheaval brought about by technologies, the sciences, and especially medicine on the nineteenth-century operatic stage (“Singer-Machines. Describing Italian Singers (1800-1850)”, *Opera Quarterly*, 28/3-4, 2012; “Phrenologising opera singers. The scientific ‘proofs’ of musical genius”, *Nineteenth-Century Music*, forthcoming). <celine.frigau@gmail.com>

Hygiene of the singer. Bodies, medicine and prophylaxis in nineteenth-century opera. – How are we to understand the importance accorded to opera singers in nineteenth-century medical literature? What kind of advice did hygienists give to men and women who sung on stage, and how did some singers themselves contribute to this new understanding of the body and its various expressions? Beyond the question of the voice, an entire approach to the body is here at stake, both as a tool of production – a musical and gestural instrument – and a singer’s ‘œuvre’, which must be developed like an athlete’s, and be cared for in the context of ageing or ill-health.

Tuesday 30 June 2015 – Evening

Fondazione Istituto Liszt
(via Augusto Righi 30)

ROSSANA DALMONTE
Fondazione Istituto Liszt, I

(reservation in advance: only 45 spectators)

Chair
18:00
Concert-Lecture
(Steinway Grand Piano from 1860)

EMANUELE FERRARI
Università di Milano-Bicocca, I

Reshaping the drama: Liszt, *Rigoletto paraphrase*

MARIATERESA STORINO
Istituto superiore di Studi musicali "V. Bellini" di Caltanissetta, I

The Lisztian (and non-Lisztian) autographs of the Istituto Liszt

20:00
Dinner suggestion: Bolognese Cuisine (reservation in advance)

Ristorante Il Portico
via Augusto Righi 11

The **Istituto Liszt di Bologna** was founded in 1997 by Rossana Dalmonte and became a non-profit foundation in 2010. The Institute's purpose is the promotion and diffusion of Franz Liszt's works, through both musicological research and performance. Its first assignment is to gather material: manuscripts, scores, books and articles concerning Liszt and his contemporaries. To date, numerous Lisztian autograph scores and letters and more than 6000 books, articles and scores have been purchased. The Institute publishes the *Quaderni dell'Istituto Liszt* and the *Rarità Lisztiana* series: the former is a musicological journal regarding Liszt's work and Romantic piano literature; the latter gives access to pieces by Liszt which are unavailable in correct modern editions or had been considered lost. <www.fondazioneistitutoliszt.it>

Rossana Dalmonte taught at the Universities of Bologna (1972-1987) and Trento (1987- 2008). She is responsible for the *Maderna Archives* of the University of Bologna together with Mario Baroni (since 1983) and President of the Fondazione Istituto Liszt of Bologna (since 1997). Among her publications on opera: the critical edition of Schubert's *Die Zauberharfe* (1975), the articles "Da *Oberto* a *Rigoletto*: precisazione di una formula" (1979); "Il libretto d'opera nel labirinto della critica" (1982); "Le fonti letterarie del teatro malipieriano" (1984); "Sul teatro musicale contemporaneo" (1987); "Theatre music / operatic theatre: Shifting boundaries around the memories of a 'dead' genre with particular reference to the Italian repertory" (2004); "Analisi melodica e tecnologia: un esempio da *Tosca* di Puccini" (2008); "Les révélations d'une traduction 'fidèle': *Lobengrin* de Liszt-Wagner" (2013). Favourite opera: «always the last I have seen (at the moment *Die Zauberflöte*)». <dalmonterossana@gmail.com>

Emanuele Ferrari is a pianist and an academic researcher of musicology, and teaches "Music and didactics of music" at the Educational Sciences Department, University of Milan-Bicocca. Author of several musicology, aesthetics and music critics essays, he has performed concerts, concert-lessons and conferences in Italy, Germany, France, Spain, Switzerland, Cyprus, Brazil and Colombia. <emanuele.ferrari@unimib.it>

Reshaping the drama: Liszt, *Rigoletto paraphrase*. – Liszt's *Rigoletto paraphrase* is more than a brilliant transcription. Using Verdi's materials, and changing only a few notes, Liszt both reshapes the scene and alters the deep nature of the characters. Verdi's balance between joy and despair gives way to a breathtaking, dreamlike sequence of scenes, moving from horror to idyll, culminating in a final apotheosis of love. A new world, where the Duke of Mantova becomes a faithful lover, Maddalena is turned into a heavenly creature, Gilda sings happily and Rigoletto graciously blesses the whole scene.

Mariateresa Storino is Professor of History of Music at the Istituto superiore di Studi musicali of Caltanissetta and collaborates with the Fondazione Istituto Liszt (Bologna). She studied Musicology (Bologna University) and earned a PhD in Science of Music (Trento University). She was rewarded with the prizes "Psicologia e musica" and "Premio Liszt". Recent publications include the essays *Attorno al Simon Boccanegra: la trascrizione da Verdi nel contesto dell'opera dell'ultimo Liszt* (2014), *The Never-Ending Story: Jeanne d'Arc au bûcher* (2013), *New Liszt letters to Jessie Laussot* (2013). Her monograph *Franz Liszt. Sonata in Si minore* (2009) has been well received by the international critic. Her favourite opera is Shostakovich's *Lady Macbeth of the Mtsensk District*.

Wednesday 1 July 2015 – Morning 1

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	Opera and Cinema	Opera and Philosophy	Divas
Chair	PAOLO NOTO <i>Università di Bologna, I</i>	MAURIZIO GIANI <i>Università di Bologna, I</i>	GERARDO GUCCINI <i>Università di Bologna, I</i>
9:30	CHRISTY THOMAS <i>Yale University, New Haven, USA</i>	MAGNUS TESSING SCHNEIDER <i>Stockholms Universitet, S</i>	JULIA SIRMONS <i>Columbia University, New York, USA</i>
	When opera met film: Casa Ricordi and the emergence of cinema	Kierkegaard's struggle with <i>Don Giovanni</i> : A study in the tortuous interaction of performance and reception history	Diva voice, diva prose: Italy's first Lady Macbeths, from stage to page
10:00	PAULO MUGAYAR KÜHL <i>Universidade Estadual de Campinas, BR</i>	FRANCESCO DEL BRAVO <i>Freie Universität, Berlin, D</i>	MELINA ESSE <i>Eastman School of Music, University of Rochester, USA</i>
	Visions of opera in the Tropics	The periodical return of the same: Nietzsche, <i>Carmen</i> , and entrainment	A Sapphic Orpheus: Pauline Viardot as composer-performer
10:30	GAIA VARON <i>Università Cattolica del Sacro Cuore, Milano, I</i>	JOHN SIENICKI <i>Independent scholar, Grand Rapids, USA</i>	CRISTINA SCUDERI <i>Karl-Franzens-Universität Graz, A</i>
	Voiceless passions: Operatic music in Mario Martone's <i>Noi credevamo</i>	Lady Kundry's secret: Sensation novels and Wagner's intellectual anxieties in <i>Parsifal</i>	"Se cantassi sovente con quell'impegno febbrile, presto morrei": Notes from Romilda Pantaleoni's unpublished correspondence
11:00	Coffee Break		

Chair **Paolo Noto** completed in 2010 a PhD on film studies and is currently a fixed term lecturer at the University of Bologna. Among his publications are *Il cinema neorealista*, a reader on Italian neorealism co-edited with Francesco Pitassio (2010) and *Dal bozzetto ai generi* (2011), a monograph in which he tried to challenge the most established examples of theory of film genres in the light of Italian movies of the 1950s. He has investigated the economy and culture of post-war opera films in papers delivered in national and international conferences. His favourite (filmed) opera is *Cenerentola* (Fernando Cerchio, 1949), drawn on Rossini. <paolo.noto2@unibo.it>

Christy Thomas is a PhD candidate in Music History at Yale University. Originally from Maryland, she holds a Bachelor of Arts in Music, Art History, and History from McDaniel College. In her dissertation, she considers the evolving responses of the operatic world to the emerging cinematic medium in the early decades of the twentieth century, focusing on Casa Ricordi and Giacomo Puccini as case studies. Her broad research interests include the history and theory of opera, reception studies, cultural history, and the theoretical and conceptual issues of performance and mediation. <christy.thomas@yale.edu>

When opera met film: Casa Ricordi and the emergence of cinema. – Although the intersection of opera and cinema has recently become a popular topic, the earliest decades of their relationship are seldom studied. Moreover, even though opera's influence on the development of the filmic medium has long been acknowledged, inquiries rarely – if ever – turn to how the emergence and development of cinema during the silent era may have impacted opera. Focusing on Casa Ricordi around 1905, this paper considers how the opera industry initially reacted to the new audio-visual medium at the turn of the twentieth century and how the foremost Italian music publisher answered the question: "cinema: threat or opportunity?"

Paulo M. Kühn is Associate Professor at the Arts Institute, University of Campinas (São Paulo, Brazil), where he teaches history of opera since 1993. He obtained his Masters (UNICAMP) with a dissertation on Monteverdi and his PhD (University of São Paulo), on Gaetano Martinelli's libretti for the Portuguese Court. He was a visiting scholar at NYU (2007-2008), doing research on the comparative reception of Rossini's operas in New York and in Rio de Janeiro. His main interests are the history of Italian opera in Portugal and Brazil, the theory of opera and cultural transference between Europe and the Americas. <paulokuhl@iar.unicamp.br>

Visions of opera in the Tropics. – This paper examines paradigms that are constantly used in a traditional view of opera in Brazil, through the analysis of two films: *Orphée Noir* (Marcel Camus, 1959) and *Fitzcarraldo* (Werner Herzog, 1982). A

series of oppositions can be found in them: nature and civilization, the countryside and the city, 'local' and 'foreign' elements (music, themes, ethnic groups), etc. The analysis may help to clarify how specific visions of opera in the 'tropics' have been consolidated; pointing out the foundations of those visions may contribute to establish different approaches and new ways of studying opera outside European centers.

Gaia Varon is Lecturer in Music at the Università Cattolica del Sacro Cuore of Milan, where she also works as author and presenter of music programmes for RAI Radio3, and for television music channels. She has published articles and book chapters on symphonic and operatic music on screen, classical music recording style and technique, and music in avant-garde short films, and is presently working on a book on Beethoven's Fifth on screen. Winner of the prize The international Rotary Club of Parma "Giuseppe Verdi", she is working on a book about the dramatic functions of the instrumental component in Verdi's operas. <gaiavaron@gmail.com>

Voiceless passions: Operatic music in Mario Martone's *Noi credevamo*. – The soundtrack of Mario Martone's film *Noi credevamo* (2010) displays an unusual and distinctive choice. The film covers the crucial decades of Italy's Risorgimento through the individual vicissitudes of three fictional characters, and the soundtrack, quite pertinently, consists mainly of short extracts from 19th-century Italian operas. Astonishingly, though, there is no operatic singing, no arias or duets, none of Verdi's celebrated choruses often connected with the Risorgimento, but only fragments of instrumental music! What are the reasons and the effects of such a choice? Do Verdi's instrumental portions of his opera function effectively as film music? And how?

Opera and Philosophy

Chair **Maurizio Giani**, born in 1948, studied philosophy and music in Florence. He earned his PhD from Bologna University in 1995, and has taught at the Salerno University and the University of Bologna, where he is Associate Professor for Music Aesthetics. The focus of his research is German music and aesthetics of the nineteenth and twentieth century. His writings include many studies and essays on Wagner's aesthetics and musical dramaturgy, among them the book *Un tessuto di motivi. Le origini del pensiero estetico di Richard Wagner* (Turin, 1999), and "Erpreßtes Verstummen. Zu Claude Debussys Wagnerkritik", *wagnerspectrum* 1/2008. Favourite opera: *Simon Boccanegra*. <maurizio.giani@unibo.it>

Magnus Tessing Schneider is a Danish theatre researcher working within the Swedish research project Performing Premodernity, which brings together scholars and practitioners. Currently, he is finishing his book on Luigi Bassi, the original Don Giovanni: *A Life with the Seducer: Luigi Bassi and the Early Performance History of Mozart's Don Giovanni*. He also studies librettists Gian Francesco Busenello and Ranieri de'

Calzabigi in the context of historical theatre practices. In "Seeing the Empress Again: On Doubling in *L'incoronazione di Poppea*" (COJ 2012) he suggested that Ottavia and Drusilla were written as a virtuoso double role for the singer Anna Renzi. Favourite opera: *Don Giovanni*. <magnus.tessing.schneider@teater.su.se>

Kierkegaard's struggle with *Don Giovanni*: A study in the tortuous interaction of performance and reception history. – Søren Kierkegaard's essay "The Immediate Erotic Stages or the Musical Erotic" (1843) has exerted major influence on the performance and reception history of Mozart's *Don Giovanni*. However, the philosopher had studied neither Lorenzo Da Ponte's libretto nor Mozart's score, but relied entirely on a free Danish singspiel adaptation and on his impressions of the Copenhagen production, the singers in which were coached by Italian tenor Giuseppe Siboni who had sung in the original Prague production 1800-05. The paper offers a contextualized, performance-oriented reassessment of Kierkegaard's essay as an attempt to find meaning in a production characterized by profound dramaturgical paradoxes.

Francesco Del Bravo studied at the University of Siena with Fabrizio Della Seta. Currently he is accomplishing his PhD with Jürgen Maehder and Christine Siegert in Berlin, writing a dissertation on the reception of Bellini's operatic works among German-speaking opera houses during the 19th century. Recently he presented papers on the Rossinian and Bellinian musical languages for 'unseeable' voices (The University of Hong Kong, 2012) and on the 'Mediterranean turn' in Nietzsche's philosophy and life (Cambridge, St John's College, 2014). His study on the relationships between Bellinian and Sicilian song has been published in the *Journal of Mediterranean Studies* 2012/2, while his essay on the ethnomusicological work of Alberto Favara about Sicilian folk song is forthcoming on *Mousikos Logos*. Favourite opera: *Le nozze di Figaro*. <francescodelbravo@yahoo.it>

The periodical return of the same: Nietzsche, *Carmen*, and entrainment. – Despite the emblematic role it assumed in Nietzsche's thought and in his operagoer-life, *Carmen* was analysed by him only through some vague references in his writings and some naive remarks on the vocal score, becoming basically a rhetorical tool in his discussion of Wagnerian music: a metaphor for musical forms clear perceivable in their structure and for an 'orientalised' Mediterranean world opposed to a Northern world marked by illness and decadence. In Nietzsche's complex web of concepts and words involving music – which exists in a space between metaphysics and physiology – a certain attention is dedicated to the synchronization of organisms to external rhythm through a beat induction based on recurring pulse, a phenomenon today known as 'entrainment' and which could be helpful in comprehending his interest in Bizet's opera.

John Sienicki studied philosophy with Stanley Cavell, Dieter Henrich, and Martha Nussbaum before turning to cultural studies. His work focuses on points where high-

art and popular cultures intersect, and he has presented on topics as diverse as Schubert, Brecht, Hanswurst, the rock group Sparks, and Bollywood films at conferences in North America, Europe, and Australia. He is the co-editor, with Lisa Feurzeig, of *Quodlibets of the Viennese Theater* (2008), and their work together also includes designing and directing lecture-recitals and intellectual cabaret shows, and translating and adapting classical-era Austrian stage works for modern performance.

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Lady Kundry's secret: Sensation novels and Wagner's intellectual anxieties in *Parsifal*. – Wagner's operas are now firmly in the 'high art' category, but some contemporary critics saw the *Ring* cycle as a story of bigamy and murders, just like an English 'sensation novel', unfit for polite audiences. *Parsifal* presents itself as a solemn work – but Kundry is drugged and confined in an institution, like Wilkie Collins' *Woman in White*. Recent scholarship tends to interpret Kundry as one of the Others despised by Wagner – but the ambivalences and questions in *Parsifal* perhaps reflect Wagner's dawning realization of the importance of the sensation novelists' project of understanding the point of view of Others.

Divas

Chair **Gerardo Guccini** is Associate Professor of "Theories and techniques of dramatic composition" at the University of Bologna. In 1995 he founded with Claudio Meldolesi the biannual review *Prove di Drammaturgia. Rivista di inchieste teatrali*. From 2002 to 2014 he was the artistic director of the CIMES – Centro di Musica e Spettacolo (University of Bologna). His researches are focused on the eighteenth-century theatre, opera staging, and the contemporary *teatro di narrazione*. In 1998 he edited the *disposizione scenica* for Boito's *Mefistofele* (with William Ashbrook). He loves Verdi and *Don Carlos* in particular.
<gerardo.guccini@unibo.it>

Julia Sirmons is a PhD student in the Theatre Program at Columbia University. She also holds degrees in Cinema Studies from Columbia and the University of Chicago. Her work concentrates on intersections of theatre and media. More specifically, her previous work on opera has focused on cinematic broadcasts of live opera and video projections in operatic scenography. Her writing on theatre has appeared in *Opera Quarterly* and *PAJ*. Favourite opera: *Don Giovanni*.
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Diva voice, diva prose: Italy's first Lady Macbeths, from stage to page. – This paper discusses the first Italian performers to portray Lady Macbeth. Soprano Marianna Barbieri-Nini premiered the role in Verdi's *Macbeth*, while tragedienne Adelaide Ristori performed Shakespeare's text in translation. Both Barbieri-Nini and Ristori played Lady Macbeth as a grotesque operatic diva, whose ambition had to be channeled through a man. Both performers' Lady Macbeths were fundamentally

operatic: her gothic extremes communicated via virtuosic vocalization. I examine contemporary accounts of these performances alongside the actresses' later memoirs. Their accounts offer valuable insights into opera's influence on issues of translation and adaptation in a fascinating era for the Italian theatrical diva.

Melina Esse is Associate Professor of Musicology at the Eastman School of Music. She has published widely on the emotive body in opera as well as on opera and technological mediation. Her forthcoming book *Saffo's Lyre: Improvising Italy's Past in Nineteenth-Century Opera* (Indiana University Press) explores how discourses of improvisation were used to carve out a new authority for opera composers just as improvisatory practices were falling into decline. Esse's article "Encountering the *improvisatrice* in Italian Opera" received the 2014 Einstein Award from the American Musicological Society, and her work on this topic was supported by an NEH Summer Stipend. Favourite opera: *Le nozze di Figaro*. <messe@esm.rochester.edu>

A Sapphic Orpheus: Pauline Viardot as composer-performer. – This paper considers Pauline Viardot as both muse and creator within the context of the era's shifting perspectives on artistic collaboration. Though she was famous for her Orpheus, she had earlier created the role of another lyre-toting poet in Gounod's *Sapho*. Viardot's biography overlaps suggestively with the Sappho myth, particularly in the way her life was understood to swing between the twin poles of creative work and romantic attachment. I suggest that Viardot's self-fashioning as performer and composer demanded a canny negotiation of both the vagaries of compositional collaboration and the emerging taste for sexualized images of Sappho as courtesan.

Cristina Scuderi is a post-doctoral researcher and journalist. She graduated in organ, harpsichord and electronic music and after her PhD she has worked for the Universities of Fribourg, Stuttgart and Graz, collaborating with the Universities of Udine, Padua and Bratislava and the Teatro La Fenice in Venice. Her current project is focused on tracing Italian opera in the Eastern Adriatic theatres, namely those of the Slovenian and Croatian coast from the post-unitarian period to the first world war.
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"Se cantassi sovente con quell'impegno febbrile, presto morrei": Notes from Romilda Pantaleoni's unpublished correspondence. – Romilda Pantaleoni's unpublished letters, collected from various Italian public and private archives, shed light not only on her personal experiences as a dramatic soprano but also on facts and figures at the Teatro alla Scala in Milan in the 1880s and at the Théâtre Italien in Paris. The characters of Giulio Ricordi and Carlo D'Ormeville, family Piontelli and Corti brothers, together with the central figure of conductor Franco Faccio and composers like Ponchielli, Verdi and Puccini, get along in a lively fresco, ready to reveal new truths and information about artistic choices, singers contracts and performances.

Wednesday 1 July 2015 – Morning 2

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	Opera Crossing Media	Transnational Opera I	Castratos
Chair	GUGLIELMO PESCATORE <i>Università di Bologna, I</i>	AXEL KÖRNER <i>University College London, UK</i>	TIM CARTER <i>University of North Carolina at Chapel Hill, USA</i>
11:30	MIA TOOTILL <i>Cornell University, Ithaca, USA</i>	ANNA PARKITNA <i>State University of New York at Stony Brook, USA</i>	JESSICA PERITZ <i>University of Chicago, USA</i>
	The Devil's handiwork: Faustian spectacle in Second Empire Paris	Eighteenth-century Warsaw premieres of Mozart's <i>Die Entführung aus dem Serail</i> and the rise of German opera	The tale of the castrato and the <i>cantimbanco</i> : Language, narrative, and authenticity in the late <i>Settecento</i> singing voice
12:00	DANIELLE SIMON <i>University of California, Berkeley, USA</i>	MATTHIEU CAILLIEZ <i>Université Paris-Sorbonne, F</i>	BRIANNA ELYSE ROBERTSON- KIRKLAND <i>University of Glasgow, UK</i>
	From page to stage: The musical adaptation of comic strips	Le <i>tournée</i> di compagnie liri- che italiane nelle province francesi durante la Monar- chia di Luglio (1830-1848)	Venanzio Rauzzini (1746-1810): The father of a new style of English singing and a new race of singers
12:30	BIANCA DE MARIO <i>Università degli Studi di Milano, I</i>	CLAUDIO VELLUTINI <i>University of Chicago / Indiana University, Bloomington USA</i>	ROBERT CROWE <i>Boston University, USA</i>
	Close-up on pocket opera. Redefinition of operatic spaces in the digital age	Donizetti and Viennese cosmopolitanism	Squirming in their seats: The physicalized reaction to the singing voice of the castrato in 1820s London
13:00	Buffet Lunch		

Opera Crossing Media

Chair **Guglielmo Pescatore** is Full Professor of Film and Media Studies at the University of Bologna. His work is characterized by the attention to the phenomena of mutation, both for what concerns the textual forms, as well as the social valences of audiovisual media. This vision led him to adopt an interdisciplinary approach that ranges from studies in media economics and marketing to those related to information technologies, up to an emerging discipline such as information architecture. This field of research can also be connected to his investigations on popular cinema and Italian 'Film Opera' genre. His favourite opera is *Norma*. <guglielmo.pescatore@unibo.it>

Mia Tootill is a PhD candidate in musicology at Cornell, where she currently holds a Don M. Randel Teaching and Research Fellowship. She has presented at conferences in the US and Europe, including the Biennial International Conference on 19th-Century Music. Her dissertation examines the use of the devil as a media effect in French musical stage works, and illuminates the interactions between theatrical culture, musico-visual spectacle, and technological innovation in mid-nineteenth-century Paris. Her research has been supported by grants from Cornell and the American Musicological Society's 2014 William Holmes/Frank D'Accone Award for travel and research in the history of opera. <mst88@cornell.edu>

The Devil's handiwork: Faustian spectacle in Second Empire Paris. – At the turn of the twentieth century, George Méliès appeared as Mephistopheles in a number of his own films, contributing to a growing body of cinematic adaptations of Gounod's *Faust*. Following the model of a variety of boulevard works that adapted Goethe's play in the 1850s, the opera had appealed to audiences through elaborate musical and visual spectacle, largely seen as a by-product of the conjuring devil. This paper explores depictions of Mephistopheles in this Faustian repertoire, and examines the shared exploitation of new stage technologies in both popular theater and grand opera as a precursor to the new medium of film.

Danielle Simon is a graduate student at UC Berkeley, working with Mary Ann Smart and James Davies. She received her BA from the University of Puget Sound in 2009 and her MA from the University of Chicago in 2011. This paper is based on her thesis from the University of Chicago, where her advisor was Steven Rings. Her current scholarly interests include opera and radio in Italy during the first half of the twentieth century. In addition to her studies, she is an active performer in the San Francisco Bay Area, most recently appearing with San Francisco Choral Artists. <dasimon@berkeley.edu>

From page to stage: The musical adaptation of comic strips. – What happens when comic strip characters take the stage? This paper engages Victor

Herbert's operetta *Little Nemo in Slumberland* in conversation with the comic by Winsor McCay from which it is adapted. I examine comics and opera as multimedia in their own right and as texts in dialogue with one another through internal references in each work to its counterpart in the other medium. The operatic stage offers an arena for exploring this fluid relationship between text and music, fantasy and reality, allowing Herbert to draw attention to processes of adaptation and negotiation that occur on both page and stage.

Bianca De Mario is a postdoctoral fellow at the University of Milan. She received her PhD in Comparative Studies at the University of Siena, with a dissertation about eighteenth-century opera seria between dramaturgy and direction. She has recently published articles about operatic performance and castratos ("The modern imagery of castratos in contemporary performance", *Molimo*, 2014; "Salustia and us, or The tragic happy ending" in *Philology and Performing Arts*, 2014); one of her latest research concerns the spread of quartet societies in Italy: "Appunti sulla nascita e la diffusione delle Società del Quartetto in Italia" (in *La musica borghese*, 2014). Her current project research focuses on "Opera and Media". <bianca.demario@hotmail.it>

Close-up on pocket opera. Redefinition of operatic spaces in the digital age. – A coiling stairwell as a virtual vanishing point. A glass wall as partition, ceiling, even lake's surface. TV sets and secret services' labs as multiple ways to conceive reality. In the digital age direction is a fundamental step throughout the mediatisation process but it is only the first link in the chain which leads to present-day operatic spectatorship. The 'performance space' is rapidly changing and while on stage it tries to expand, bringing the fourth wall down and including the theatrical public, on screen, where it may really destroy the distance, it struggles to maintain its immediacy, its *live* status and materiality.

Transnational Opera I

Chair **Axel Körner** (see p. 9)

Anna Parkitna is a PhD candidate in the Music Department at the State University of New York at Stony Brook. In her dissertation *Opera in Warsaw, 1765-1830: Operatic Migration, Adaptation, and Reception in the Enlightenment* she explores cosmopolitan and national currents in Warsaw's operatic culture within the context of international circulation of repertory and performers. Anna also studied harpsichord in London and New York, and holds the degree of Doctor of Musical Arts. <anna.parkitna@stonybrook.edu>

Eighteenth-century Warsaw premieres of Mozart's *Die Entführung aus dem Serail* and the rise of German opera. – The Warsaw premiere of Mozart's

Die Entführung aus dem Serail on May 8, 1783 followed just ten months after the first performance in Vienna and was the third European production. The opera was almost immediately adapted into Polish, which indicates its appreciation by the public. An analysis of available sources and of the dynamics of rivalry between the international operatic troupes employed at the Warsaw public theater in the second half of the 18th century reveals that the original premiere was an event that, for the first time, elevated the status of German opera.

Matthieu Cailliez, junior lecturer at the University Paris-Sorbonne, obtained his PhD on November 18, 2014, as a member of the Trinationnal Graduate College "European Founding Myths in Literature, Arts and Music", which is jointly organized by the Universities of Bonn, Florence and Paris-Sorbonne (codiplomation). His doctoral thesis bears the title *La Diffusion du comique en Europe à travers les productions d'opere buffe, d'opéras-comiques et de komische Opern (France - Allemagne - Italie, 1800-1850)*. <matthieu.cailliez@yahoo.fr>

Le tournée di compagnie liriche italiane nelle province francesi durante la Monarchia di Luglio (1830-1848). – Even if the Théâtre-Italien in Paris is the only one French opera theatre which can financially afford to employ a permanent company of Italian singers during the July Monarchy, provincial theatres are not always limited to the performance of Italian operas in the form of translations. On the occasion of the passage of itinerant Italian companies through France, ten cities are in a position to offer their public, mostly for a brief period, the performance of some works in Dante's language: Marseille, Lyon, Montpellier, Strasbourg, Avignon, Toulon, Bordeaux, Rouen, Toulouse, and Chambéry.

Claudio Vellutini received his PhD in Music History and Theory from the University of Chicago (2015). In August he will join the Musicology Department at the Jacobs School of Music of Indiana University (Bloomington) as a Post-doctoral Resident Scholar. He is a recipient of an Ernst-Mach Fellowship from the Österreichisches Austauschdienst, and of an Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society. His research interests focus on the cultural and reception history of Italian opera in Vienna and on contemporary opera staging. His publications have appeared in *19th-Century Music* (2014) and *Cambridge Opera Journal* (2013). <claudiovellutini@hotmail.com>

Donizetti and Viennese cosmopolitanism. – How did Donizetti's involvement in Viennese musical life beginning in 1842 change local critics' approach to his operas and personality? This paper aims to answer this question by tracing the reception of Donizetti to the construction of a Viennese operatic identity that increasingly transcended national discourses. Focusing on critics' reactions to *Linda di Chamounix* (1842) and *Maria di Rohan* (1843), I will discuss how changing views on cultural cosmopolitanism in Vienna helped define Donizetti's position in the city as an arbiter between different operatic traditions and national aesthetics.

Chair **Tim Carter** (see p. 51)

Jessica Peritz has just completed her third year of the PhD program in Music History at the University of Chicago. Her dissertation research explores the intersection of voice and lyric in late eighteenth-century Italian culture. She holds a BA in History and Literature from Harvard University, as well as a Masters of Music in opera performance. A mezzo-soprano, Jessica has performed in the US and Europe, specializing in Italian and French repertoire of the 18th and 19th centuries. She has presented her work at Harvard, the Newberry Center for Renaissance Studies in Chicago, and the American Musicological Society Midwest. <peritz@uchicago.edu>

The tale of the castrato and the cantimbanco: Language, narrative, and authenticity in the late Settecento singing voice. – In reading the myriad essays and treatises proposing opera reform in the mid-eighteenth century, one major problem emerges: that of the voice. Opera seria, so the critics complained, relied too heavily on the virtuosity of its singers, at the expense of truly moving expression. But how could the voice become authentically expressive – or, at least, convincingly express authenticity? This paper explores some of the anxieties surrounding the problem of voice in the context of the Illuminismo, considering how figures from the Verri to the castrato Millico engaged with these tensions and, explicitly or implicitly, attempted to remake the voice accordingly.

Brianna Robertson-Kirkland graduated with 1st class honours from The University of Glasgow, Bachelor of Music degree. She was granted the Edward Caird Award to allow her to continue her studies in a joint degree course between the Royal Conservatoire of Scotland and the University of Glasgow studying for a Masters of Historically Informed Performance. She is currently undergoing PhD research on the 18th-century castrato singer Venanzio Rauzzini and his students funded by the University of Glasgow College of Arts Internship scholarship. Favourite opera: *Le nozze di Figaro*. <b.robertson.2@research.gla.ac.uk>

Venanzio Rauzzini (1746-1810): The father of a new style of English singing and a new race of singers. – Venanzio Rauzzini, an Italian castrato, was described by The Monthly Mirror in 1807 as “the father of a new style of English singing and a new race of singers”, and lists a number of the most esteemed opera singers of the period as his students. Rauzzini did not restrict his teaching to voice type or gender, though he predominantly taught female students. My paper will investigate how Rauzzini was training these students, contextualising what we know of his tuition from his treatise within the wider vocal tradition of the period.

Robert Crowe is a PhD candidate in Historical Musicology at Boston University, writing a dissertation on the life and times of Giambattista Velluti. He has also been a male soprano for more than twenty years, the first of this voice type to be a national winner of Metropolitan Opera Competition, and has sung well over 70 operatic roles in Europe, the United States and India. He has released two solo recordings of solo motets of Carissimi, Strozzi, Monteverdi and Grandi with the Bayerischer Rundfunk and Hänssler Profil, for which he also authored booklets. He is a book reviewer for Early Music America. <crowe.rw@gmail.com>

Squirming in their seats: The physicalized reaction to the singing voice of the castrato in 1820s London. – When Giambattista Velluti came to London in 1825, castrati had not been heard there for a quarter century, and with few exceptions the sound of the voice had passed from living memory. English critical reaction immediately fixated upon his physical condition – castration, that “second baptism, bloody and profane” (Hunt) – and often could not erase an empathetic physical pain intrinsic in the eunuch’s voice. Proceeding from John Keats’ awareness of the voice as a communicator of bodily condition, and his mentor Leigh Hunt’s blood-soaked, prosopopoeic “Velluti to his Revilers”, I will explore the pain, real or imagined, in the London press.

Wednesday 1 July 2015 – Afternoon

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	Metaphor and Topoi in 17th-Century Opera	Reception I: Shifting Viewpoints	Opera Between Realism and Verism
Chair	PAOLO CECCHI <i>Università di Bologna, I</i>	KORDULA KNAUS <i>Universität Bayreuth, D</i>	FLORA WILLSON <i>King's College, Cambridge, UK</i>
14:30	SEBASTIANO BAZZICHETTO <i>University of Toronto, CDN</i>	ARNOLD JACOB SHAGEN <i>Hochschule für Musik und Tanz, Köln, D</i>	JACOPO DOTI <i>Università di Bologna, I</i>
	<i>Il Reno sacrificante</i> di Ridolfo Campeggi (1617): allegoria barocca del fiume portatore di pace	From revolution to reform: Shifting paradigms in nineteenth-century reception of Gluck's operas	<i>Ital'yanshchina, ma non troppo</i> : The "Russian <i>Cavalleria rusticana</i> ". New dramaturgical perspectives on Rachmaninov's <i>Aleko</i>
15:00	MARIA ANNE PURCIELLO <i>University of Delaware, Newark, USA</i>	KUNIO HARA <i>University of South Carolina, Columbia, USA</i>	CHARLOTTE BENTLEY <i>University of Cambridge, UK</i>
	Opera fit for a Pope? Allegory and the manifestation of virtue in Barberini Rome	Nostalgia and the American reception of Puccini's <i>La fanciulla del West</i>	Beyond Verismo: Massenet's <i>La Navarraise</i> , Emma Calvé and the 'spectacular realities' of the <i>fin de siècle</i>
		Opera and Musical Theatre	
Chair	MARIO BARONI <i>Università di Bologna, I</i>		
15:30	DAVIDE DAOLMI <i>Università degli Studi di Milano, I</i>	RAYMOND KNAPP <i>University of California, Los Angeles, USA</i>	TAMSIN ALEXANDER <i>Goldsmiths, University of London, UK</i>
	Reassessing tragedy through horror experiments in late 17th-century Venetian opera	Broadway and idea of opera: The strange cases of Gershwin and Sondheim	Lost in transfer: Tchaikovsky's <i>Yevgeny Onegin</i> as realist drame lyrique in France, 1895
16:00	EUGENIO REFINI <i>Johns Hopkins University, Baltimore, USA</i>	J. DANIEL JENKINS <i>University of South Carolina, Columbia, USA</i>	ANNÍBAL CETRANGOLO <i>Conservatorio di musica "A. Steffani" di Castelfranco Veneto Università "Ca' Foscari", Venezia, I</i>
	Enchanting songs: The voice of the sirens in seventeenth-century opera	"Anything but Broadway oriented"? Interpreting Junior in Leonard Bernstein's <i>A Quiet Place</i>	Between two right wings: The arrival of <i>Verismo</i> in Buenos Aires

Metaphor and Topoi in Seventeenth-Century Opera

Chair **Paolo Cecchi** teaches History and Historiography of Music at University of Bologna; he has published essays on late Cinquecento Italian madrigal, the relationship between music and poetic text in music theory of the 16th century, the learning and knowledge of music by noblewomen in Renaissance Italy. He has also written on Italian Romantic opera (in particular on Bellini, Donizetti, and Verdi), and he is currently working on early venetian opera: the *drama per musica* and the Accademia degli Incogniti, the political and ideological function of the *Teatro Novissimo*, the genesis of the libretto *Giasone* by Cicognini. Concerning his 'favourite opera', he agrees with Kierkegaard's statement: *Il dissoluto punito!* <paolo.cecchi@unibo.it>

Sebastiano Bazzichetto is a PhD candidate in the Department of Italian Studies at the University of Toronto. In 2012 in Padua he received his Laura Magistrale in Modern Philology from the University, as well as his five years diploma from Scuola Galileiana of Higher Education. His field of research is Italian Baroque poetry and literature from 1600-1650. He recently published the article "Il 'Paradiso infernal, celeste inferno' del Polifemo mariniano: appunti per una nuova esegesi del ciclope innamorato" (*Critica Letteraria*, 2014). <sebastiano.bazzichetto@mail.utoronto.ca>

Il Reno sacrificante di Ridolfo Campeggi (1617): allegoria barocca del fiume portatore di pace. – In 1617, Ridolfo Campeggi composed an "azione drammatica" focused on the pivotal figure of Reno river; the piece was set to music by Girolamo Giacobbi. It was dedicated to cardinals Capponi and Ludovisi in order to pay homage to their political success, family names and reputation. This drama set to music reveals its prominence by letting Reno talk – and sing –, describing the beauties of Bologna. If Baroque waves and sea usually depict the instability of reality (Bosco 2001), in the case of this text, this paper aims at highlighting original, 'fluid' metaphors and images used by the author so as to create a peaceful universe thanks to the river's power, a natural element utterly different from the topical, stormy Baroque sea.

Maria Anne Purciello is Assistant Professor at the University of Delaware whose research focuses on the development of the operatic genre, with particular emphasis on the musical and dramatic manifestation of comedy. Drawing on a host of classical and contemporary sources in intellectual history, literature, and theater, she examines the literary and dramatic ideas commonly utilized by librettists and composers in order to better understand how comedy has historically functioned within opera. She has presented her research in the US and Europe and is currently working on a book entitled *Artificio o Naturalezza? Comedy and Verisimilitude in Seventeenth-Century Opera*. <mpurciel@udel.edu>

Opera fit for a Pope? Allegory and the manifestation of virtue in Barberini Rome. – Giulio Rospigliosi's revised libretto for *Chi soffre spera* (1639) opens with a prologue in which Sensuality and Virtue quarrel over who wields more power over mankind. Unlike its operatic predecessors, Rospigliosi's prologue operates as an extended poetic conceit, effectively redefining the role of allegory on the operatic stage. This paper situates Rospigliosi's literary and artistic activities during the 1630s within the sphere of the Barberini court, and proposes that the confluence of ideas about literature, music, drama, and visual imagery in this rich intellectual environment provided a unique opportunity for Rospigliosi to explore the moral and dramatic potential of allegory.

Davide Daolmi teaches History of ancient music and Theory of music at the University of Milan. He obtained a diploma in Composition (Conservatory of Milan), a PhD in Musicology ("La Sapienza", Rome), and a Postdoctoral fellowship at Yale University. His main research interests concern cultural history, philology, Italian opera and Medieval music. He has published several critical editions, among them Rossini's *Petite messe solennelle* (Ricordi); his edition of Cavalli's *L'Orione* (with N. Usula) is forthcoming (Bärenreiter). Combining musical philology and cultural history, his most recent book, entitled *Trovatore amante spia* (LIM, 2015) analyses some aspects of the nineteenth-century 'invention' of the Middle Ages. <daolmi@fastwebnet.it>

Reassessing tragedy through horror experiments in late seventeenth-century Venetian opera. – Girolamo Frigimelica Roberti's *Rosimonda*, a 'tragedia' set by Carlo Francesco Pollarolo in Venice in 1695, challenges the canonical 'dramma per musica' with 'finale lieto' informed by the ideas of the Arcadia. Indeed, Frigimelica's opera shows elements peculiar to the 'gothic' revival that will be theorized only in the late eighteenth century. By building on the audience's unconfessed fascination with horror, the author combines the model of French tragic theatre with horror themes peculiar to popular literature, and echoes the theoretical debate on terror and the sublime stemmed from Boileau's 1674 translation of pseudo-Longinus.

Eugenio Refini is Assistant Professor of Italian Studies at Johns Hopkins University in Baltimore, where he also collaborates with the Peabody Institute of Music. He obtained his PhD from the Scuola Normale Superiore of Pisa and was research fellow at the University of Warwick and Villa I Tatti. His main research interests are Renaissance Poetics, Rhetoric, and Drama, the Classical tradition, and the intersections of music and literature. His publications include a monograph on Alessandro Piccolomini and articles on Ariosto, Tasso, the early modern reception of the 'sublime' in its relations to music. <erefini1@jhu.edu>

Enchanting songs: The voice of the sirens in seventeenth-century opera. – Enchantresses have enjoyed a steady success in musical theatre far beyond the Baroque period, thus contributing – as argued by Jean Starobinski – to the development of the modern operatic imagery. However, the pristine relation of

enchantresses to sirens, charming voices *par excellence*, has been overlooked by scholars. Moving from Tasso's reflections on the sirens (which are crucial, by the way, to the poet's portrayal of the sorceress Armida), this paper explores the various ways in which the wondrous creatures were brought on stage in seventeenth-century opera. Special attention will be given to Marco Marazzoli's *L'Amore trionfante dello Sdegno* (1641).

Reception I: Shifting Viewpoints

Chair **Kordula Knaus** gained her doctoral degree at the University of Graz in 2003 (working on Alban Berg's *Lulu*) and her *venia docendi* (Habilitation) in 2010 with a thesis about cross-gender casting in Baroque opera. From 2001 to 2013 she worked at the University of Graz. In 2007 she was Visiting Professor at New York City College. From 2013 to 2015 she was research fellow of the Austrian Science Foundation and carried out a project at the University of Bologna. Since March 2015 she is Professor of Musicology at the University of Bayreuth. Favourite opera: *Der Rosenkavalier*. <kordula.knaus@uni-bayreuth.de>

Arnold Jacobshagen is Professor of Musicology at the University of Music and Dance Cologne (since 2006). He studied musicology, modern history and philosophy in Berlin, Vienna and Paris. After his PhD at the Freie Universität Berlin (1996), he was Lecturer at Bayreuth University, Forschungsinstitut für Musiktheater Thurnau (1997-2006). He is editor of the journal *Die Musikforschung* and author of five books: *Gioachino Rossini und seine Zeit* (2015), *Händel im Pantheon* (2009), *Opera semiseria: Gattungskonvergenz und Kulturtransfer im Musiktheater* (2005), *Strukturwandel der Orchesterlandschaft* (2000), and *Der Chor in der französischen Oper des späten Ancien Régime* (1997). Favourite opera: *Il turco in Italia*. <arnold.jacobshagen@hfmt-koeln.de>

From revolution to reform: Shifting paradigms in nineteenth-century reception of Gluck's operas. – In the preface to the printed score of *Alceste*, Gluck claimed to have embarked on "the reform of this noble spectacle, in which all fine arts take part". This notwithstanding, the concept of 'reform' is virtually absent in all critical writing on Gluck's operas until the second third of the 19th century, in France as well as in Germany. Instead, Parisian discussions focused on "la révolution opérée dans la musique par M. le Chevalier Gluck". Examining the evolution of Gluck reception from the late 18th to mid-19th century, the emergence of the master narrative of 'operatic reform' will be reconsidered.

Kunio Hara is Assistant Professor of Music History at the University of South Carolina. He holds a PhD in Musicology from Indiana University Jacobs School of Music. His areas of research include works of Puccini, exoticism in music, and the development of Western music in Japan since the 19th century. His publications include articles, "The Structure of Nostalgia in Puccini's Operas", collected in the

conference proceeding *Between Nostalgia, Utopia, and Realities* (2012), and “Rudolf Dittrich’s Nippon Gakufu and Giacomo Puccini’s *Madama Butterfly*” that appeared in *Music Research Forum* (2004). He is currently working on a book project on nostalgia in Puccini’s operas. <khara@mozart.sc.edu>

Nostalgia and the American reception of Puccini’s *La fanciulla del West*. – This paper explores the impact of the sentimental song “Che faranno i vecchi miei” by the wandering camp minstrel Jake Wallace in Puccini’s opera *La fanciulla del West* (1910) on the audience members who witnessed the *première* of the opera in New York. As some modern American critics point out, the episode involving Jake contradicts our current notions about the codes of conduct befitting to the rugged pioneers who populate the mythical landscape of the American ‘Wild West’. Yet an examination of the early reception of the opera, especially within New York’s Italian-American community, suggests otherwise.

Opera and Musical Theatre

Chair **Mario Baroni** has been Full Professor, and former Director at the Department of Musicology of the University of Bologna. At present he is retired. In 1990 he founded an association for the analysis and theory of music (Gruppo di Analisi e Teoria Musicale). He was one of the promoters of the foundation of ESCOM (European Society for the Study of Cognitive aspects of Music). In 1979 he published two books on Verdi’s theater: *Studi sul dramma in musica. Dall’Arcadia a Giuseppe Verdi*, Biblioteca di “Quadrivium”, Bologna; *Il declino del patriarca. Verdi e le contraddizioni della famiglia borghese*, Università di Bologna. His favourite opera is: *L’incoronazione di Poppea*. <mario.baroni@unibo.it>

Raymond Knapp, Professor and Chair of Musicology at UCLA, has authored four books and co-edited two others, including *The American Musical and the Formation of National Identity* (2005; winner of the George Jean Nathan Award for Dramatic Criticism), *The American Musical and the Performance of Personal Identity* (2006), and *The Oxford Handbook of the American Musical* (2011). He is currently working on a book that considers Haydn and American popular music in the context of German Idealism. <knapp@humnet.ucla.edu>

Broadway and idea of opera: The strange cases of Gershwin and Sondheim. – I give focus to the observation that Sondheim’s musicals approach the operatic by connecting it to Gershwin’s *Porgy and Bess*. While much of what seems ‘operatic’ in Sondheim is better understood as based in operetta or film music, Broadway’s opera project nevertheless means something fairly specific for Sondheim, who substitutes, for Gershwin’s constant flow of music, a complex, multivalent musical unfolding that carries over into its non-musical scenes. I demonstrate these processes through considering key numbers and scenes in *A Little Night Music*, *Sweeney Todd*, *Sunday in the Park with George*, and *Into the Woods*.

J. Daniel Jenkins is Associate Professor of Music Theory at the University of South Carolina, where he has been on the faculty since 2007. He holds a PhD in Music Theory from the Eastman School of Music, University of Rochester. He is editor of *Arnold Schoenberg: Program Notes and Analyses (1902-1951)*, forthcoming from Oxford University Press. His next project is a study of the life and musical thought of Leonard Bernstein. <jenkins.danny@gmail.com>

“Anything but Broadway oriented”? Interpreting Junior in Leonard Bernstein’s *A Quiet Place*. – In interviews preceding the premiere of *A Quiet Place* in 1983, composer Leonard Bernstein insisted it was “anything but Broadway oriented. There’s not a couplet, not a strophe, hardly a rhythm of that kind. The libretto will be the American language as she is spoken”. Indeed much of the libretto for *A Quiet Place* deploys a naturalistic speech pattern. However there is one striking exception – the song, “Hey, Big Daddy”. Drawing on archival resources, in this paper I provide a close reading of this song, teasing out issues that give us a deeper understanding of the character who sings it, Junior.

Opera Between Realism and Verism

Chair **Flora Willson** is a Junior Research Fellow at King’s College, Cambridge, where her work centres on nineteenth-century opera and urban culture. She has published in journals including *Cambridge Opera Journal*, *Opera Quarterly* and *19th-Century Music*, has contributed various entries to the *Cambridge Verdi Encyclopedia* and is currently working on a book about operatic networks in the 1890s. Her new critical edition of Donizetti’s *Les Martyrs* was premiered and recorded by Sir Mark Elder and the Orchestra of the Age of Enlightenment and has recently been released by Opera Rara. <fnw20@cam.ac.uk>

Jacopo Doti graduated in Modern Languages and Literatures, with a Masters Degree in Comparative Literatures at the University of Bologna (thesis on the Demetrius’ Legend and its main theatrical transpositions: from Lope de Vega to Mussorgsky). PhD in Cinema, Musica e Teatro (University of Bologna), with a dissertation on Rachmaninov’s operatic output (*Sergej Rachmaninov’s apprenticeship and operatic debut*). Main interests: Russian Culture, Russian Literature of the 19th century, Russian Music of the 19th and 20th centuries (in particular, Rachmaninov and Skrjabin), Russian Opera. Essays: “*Boris Godunov*: una tragicommedia romantica ‘à la Shakespeare’” (in *La questione romantica*, 2010). Favourite opera: *Il trovatore*. <doti_jacopo@hotmail.com>

Ital’jansbchina, ma non troppo: The ‘Russian *Cavalleria rusticana*’. New dramaturgical perspectives on Rachmaninov’s *Aleko*. – Often debased as a late offspring of the Italianate number opera tradition, though harmonically and melodically indebted to Tchaikovsky and the ‘Russian School’, Rachmaninov’s first

opera was partially redeemed in the eyes of the critics by a misleading comparison with Mascagni's *Cavalleria rusticana*. Far from being the Russian equivalent of the Italian Veristic opera *par excellence*, *Aleko* is in fact a late Romantic drama, in which a pseudo-byronic hero is unmasked, when confronted to the unconditioned freedom of Gipsy life, whose burden he is not able to bear, thus revealing himself the 'barbarous' product of a self-proclaiming 'civilized' society.

Charlotte Bentley is an AHRC-funded PhD student at the University of Cambridge. She is working, under the supervision of Benjamin Walton, on a thesis which focuses on francophone theatrical culture (and the transfer and production of French *grands opéras* in particular) in New Orleans in the period 1835-1859. <cab96@cam.ac.uk>

Beyond Verismo: Massenet's *La Navarraise*, Emma Calvé and the 'spectacular realities' of the *fin de siècle*. – It should come as no surprise that modern attempts to classify Massenet's *La Navarraise* (1894) as a *verismo* opera run into difficulty; the nature of the opera's realism split critics from the start. Indeed, they were united only in their admiration for the work's first soprano, Emma Calvé. Calvé's fame in this period was legendary: captured on stage and off by the latest media technologies, she lays claim to being one of the first celebrities of an age of mass culture. This paper therefore reassesses *La Navarraise*'s realism by arguing for Calvé's role in its creation and reception.

Tamsin Alexander is a Lecturer at Goldsmiths, University of London. In 2014, she completed her PhD on an AHRC-funded place at the University of Cambridge under the supervision of Marina Frolova-Walker. Her research there focused on the transnational spread of Russian opera in the nineteenth century, considering contrasting reactions in three cities where this repertoire was most prominently supported: Prague, London and Nice. Recently, she published her findings on the French premiere of Glinka's *A Life for the Tsar* in *Cambridge Opera Journal*. She is now embarking on a project concerning the politics of Franco-Russian musical exchange in the 1890s. <t.alexander@gold.ac.uk>

Lost in transfer: Tchaikovsky's *Yevgeny Onegin* as realist *drame lyrique* in France, 1895. – In the build up to the French premiere of Tchaikovsky's *Onegin* in Nice in 1895, orators and writers on music were declaring the opera a masterpiece of psychological realism. Some even suggested that the opera might form the lyric equivalent of the Russian realist novel and, in so doing, offer a morally and politically superior alternative to the so-called *verismo* operas of the new Italian school. In order to better understand this brief period in which Tchaikovsky was hailed as a modern, realist composer, I explore the reception of *Onegin* and its staging in the context of mounting pro-Russian feeling surrounding the signing of the Franco-Russian alliance, and the new networks this entente afforded.

Annibale Cetrangolo received his doctorate from the University of Valladolid. He researches Italian opera and its migrations in the Americas. He is the director of the Institute for Latin American Music and chair of RIIA (Italo Iberian Relationships: Musical Theatre), an I.M.S. study group. He is a recipient of the Konex Foundation award in Musicology. He is currently a professor at the Università Ca' Foscari and at the Castelranfo Veneto Conservatory. His most recent publications include *Opera, barcos y banderas, El melodrama en la inmigración italiana en la Argentina* (2015) and the forthcoming *The Paths of the Atlantic: Migration and Music in the Río de la Plata, Brazil and Spain* (with M. Fornaro). <acetrangolo@alice.it>

Between two right wings: The arrival of *Verismo* in Buenos Aires. – By the late nineteenth century, Argentine society was subject to radical changes. The liberal leadership has welcomed immigrants under the flag "to govern is to populate" but a new nationalist landowners elite – often xenophobic – has been replaced the former progress-minded group. On the other hand, also in Italy, imperialist impulses of the right wing were becoming stronger. Many politicians considered Argentina as "a spontaneous colony" of Italy. In such a fluid climate, lyric *verismo* reaches Buenos Aires with a very curious production of *Cavalleria Rusticana*. The noisy and vulgar Italians who occupied the gallery of the theatre conquered the stage.

Wednesday 1 July – Evening

Wednesday 1 July 2015 – Evening

Basilica di San Petronio
(Piazza Maggiore)

LARS MAGNUS HVASSPUJOL
Università di Bologna, I

19:00 Concert in the apse

Music by the Maestri di Cappella of San Petronio

Overture d'orgue

Organ by Lorenzo di Giacomo da Prato (1475) *in cornu Epistulae*

Organ by Baldassarre Malamini (1596) *in cornu Evangelii*

MAURIZIO CAZZATI (1616-1678)

Salve caput

Mottetto al capo di S. Petronio

for two choirs and continuo

(from *Mottetti a otto voci* op. LII, Bologna 1669)

Tace turba nobilis

Mottetto per lo Spirito Santo e per ogni tempo al molto reverendo Padre Maestro Gio. Battista

Parisi dell'Ordine dei Servi, tenore celeberrimo in S. Petronio di Bologna

for tenor and continuo

(from *Il quinto libro dei mottetti a voce sola* op. XXXIX, Bologna 1666)

GIOVANNI PAOLO COLONNA (1637-1695)

Magnificat

Cantico della Beata Vergine

for two choirs and continuo

(from *Psalmi octo vocibus* op. XI, Bologna 1694)

Benedicam Dominum

Mottetto per ogni Tempo

for two sopranos and bass

(from *Motetti a due e tre voci* op. III, Bologna, 1681)

Wednesday 1 July – Evening

GIACOMO ANTONIO PERTI (1661-1756)

Dixit Dominus

Salmo CIX

for two choirs and continuo

(from a manuscript of the Archivio Musicale della Basilica di San Petronio)

FRANCESCA SANTI & MARIA DALIA ALBERTINI, *sopranos*
ALBERTO ALLEGREZZA, *tenor*
GIACOMO CONTRO, *bass*

CORO DELLA CAPPELLA MUSICALE ARCIVESCOVILE
DELLA BASILICA DI SAN PETRONIO IN BOLOGNA

ENSEMBLE VOCALE "COLOR TEMPORIS"

MICHELE VANNELLI, *Maestro di Cappella*
Università di Bologna, I

FRANCESCO TASINI, organ *in cornu Epistulae*
Conservatorio di musica "G. Frescobaldi" di Ferrara

SARA DIECI, organ *in cornu Evangelii*
Conservatorio di musica "B. Maderna" di Cesena

20:00

Dinner suggestion: piadine, crescentine & salumi (reservation in advance)

Osteria BoccaBuona
via degli Usberti 5

Concert in the apse

The Gothic **Basilica di San Petronio** is the main church of Bologna, the fifteenth largest church in the world (132 metres long, 66 metres wide; the vault reaches 45 metres inside and 51 metres along the facade). It is dedicated to the patron saint of the city, Saint Petronius, who was the bishop of Bologna in the fifth century. The construction (the first stone was laid on 7 June 1390) was a project of the communal council of Bologna, not of the bishops: the property was a symbol of communal power that was not transferred from the city to the diocese until 1929. Works lasted for several centuries but the Basilica was never finished: the plan in the form of a Latin cross (with the intent to outdo even Saint Peter's Basilica of Rome, the greatest church of the Western Christian world even in its ancient version) was obstructed by Pope Pius IV,

who halted such a majestic project. The main facade remains unfinished. The Basilica was finally consecrated only in 1954. It has been the seat of the relics of Bologna's patron saint only since 2000; until then they were preserved in the city's Santo Stefano church. In the seventeenth and eighteenth centuries the Basilica di San Petronio was a crucial centre for Baroque music in Italy, renowned for its sacred instrumental and choral music, with its outstanding Cappella Musicale and the two great organs, completed in 1476 and 1596, both still remarkably in their original condition; the library remains a rich archival repository. Three successive maestri di cappella marked the great age of music at San Petronio: Maurizio Cazzati (1657-71), Giovanni Paolo Colonna (1674-95), and Giacomo Antonio Perti (1696-1756).

Lars Magnus Hvass Pujol recently finished his undergraduate History studies at the Universitat Autònoma de Barcelona and is currently a graduate student of Musicology at the University of Bologna and undergraduate student of harpsichord at the Conservatorio "G. B. Martini" in Bologna. He is chapel singer at the Basilica di San Petronio and member of the Schola Cantorum of the Cattedrale di San Pietro in Bologna. He is responsible for the historical musical archive of the Congregazione dell'Oratorio di S. Filippo Neri and is cataloguing the musical archive of the Capitolo della Cattedrale di S. Pietro and the historical archive of the Congregazione dell'Oratorio di S. Filippo Neri in Venice. He is passionate about opera and follows the main opera seasons of northern Italy's theatres. In 2012 season and was engaged for a *Rigoletto* production as a member of the Sacramento Opera House Choir. His favourite opera is (sometimes) Quinault and Lully's *Atys*. <lars_hvass_pujol@hotmail.com>

The **Cappella Musicale Arcivescovile della Basilica di San Petronio in Bologna** was founded in 1436 at the request of Pope Eugene IV (the first regularly significant music institutions in Europe in the seventeenth and eighteenth centuries. Important forms of sacred vocal and instrumental music (polychoral concerted Mass and Vespers, church sonata, solo concert, concerto grosso, trumpet and cello repertoire) were developed within it by such outstanding musicians as Cazzati, Colonna, Perti, Vitali, Gabrielli, Torelli and Jacchini. The Cappella was revived in the 1980s, seeking to rediscover and enhance in a systematic manner the repertoire of the Bolognese school, conserved in abundant quantities in the Basilica's music archive. The rebirth came about in the light of recent studies of musical philology and of performance practice: under the direction of Sergio Vartolo, the Cappella Musicale di San Petronio formed the first orchestra with period instruments in Italy, collaborating with important musicians active in the field of 'early music' (Marc Minkowski, Fabio Biondi, Alessandro Carmignani, Gloria Banditelli, Cristina Miatello, Claudio Cavina, etc.). The Cappella has given concerts all over Europe and has made recordings with Bongiovanni, Dynamic, Harmonia Mundi France, Naxos and Tactus. <<http://www.cappella-san-petronio.it>>

Michele Vannelli graduated in organ, harpsichord and counterpoint from the Conservatorio "G. Frescobaldi" di Ferrara with Francesco Tasini, and received a PhD in musicology from the University of Bologna. In 2006 he was appointed Maestro di Cappella at the Basilica di San Petronio, where he has been choir director since 2002. He is the founder and director of the Ensemble D. S. G., a vocal and instrumental group dedicated to the rediscovery in study and performance of the Italian musical heritage of the seventeenth century. He has given several concerts as conductor, choir master, organist, harpsichordist and singer, working with ensembles specialising in the renaissance and baroque repertoire and taking part in important events and festivals in Italy and all over Europe. He has recorded for Clavis, Dynamic, Tactus (Cortellini, Monteverdi, Cazzati, Colonna, Perti, Caldara, etc.). He has also edited several critical revisions and published musicological articles on seventeenth-century music. He teaches Canto figurato, Gregorian Chant and Harpsichord tuning and maintenance at the Conservatorio "G. B. Martini" di Bologna. Favourite opera: *L'incoronazione di Poppea*. <michelevannelli@gmail.com>

Coro della Cappella Musicale Arcivescovile della Basilica di San Petronio in Bologna: *soprani* Maria Dalia Albertini, Isabella Galliani, Caterina Manicardi, Francesca Santi, Fabiana Zama; *contralti* Irene Calamosca, Marta Collot, Giovanna Del Corno, Daniela Galesi, Joy Li, Matilde Panella, Teresa Parigi; *tenori* Lars Hvass Pujol, Marco Pedrazzi; *bassi* Giacomo Contro, Riccardo Morini, Daniele Pascale Guidotti Magnani, Andrea Simili, Michelangelo Stanzani Maserati, Luca Terzi.

Ensemble vocale "Color Temporis": *soprani* Elena Bassi, Elisabetta Della Valle, Kristen Mastromarchi, Laura Manzoni, Laura Vicinelli; *contralti* Frida Forlani, Bianca Simone; *tenori* Alberto Allegrezza, Luca Stoppioni; *bassi* Marco Spongano, Gaspare Valli.

Thursday 2 July 2015 – Morning 1

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	At the Origins of Opera	Recitative and Narrative	Genre Crossings
Chair	LORENZO BIANCONI <i>Università di Bologna, I</i>	STEVEN HUEBNER <i>McGill University, Montréal, CDN</i>	SARAH HIBBERD <i>University of Nottingham, UK</i>
9:30	TIM CARTER <i>University of North Carolina at Chapel Hill, USA</i>	MARK TATLOW <i>Stockholms konstnärliga högskola, Stockholm, S</i>	PETRA DOTLAČILOVÁ <i>Stockholms Universitet, S</i>
	The staging of Peri's <i>Euridice</i> (1600)	“Touching and dissolving”: Haydn's <i>Arianna</i> , recitative and the widening of audience access.	The ballet pantomime <i>Didone abbandonata</i> inspired by Metastasio
10:00	ROSEEN GILES <i>University of Toronto, CDN</i>	LAURA MOECKLI <i>Bern Universität, CH</i>	HELENA SPENCER <i>University of North Carolina, Wilmington, USA</i>
	Giambattista Marino's <i>L'Adone</i> : A drama of madrigals	“Poetic reflection” and “fleeting emotions”: The dramaturgical functions of nineteenth-century recitative	Bathing beauties, languid wasps, and Turkish odalisques: The parallel lives of Meyerbeer's <i>Choeur des baigneuses</i> in Parisian vaudeville
10:30	NICOLA USULA <i>Università di Bologna, I</i>	CORMAC NEWARK <i>Guildhall School of Music and Drama, London, UK</i>	ANA STEFANOVIĆ <i>University of Arts, Belgrade, SRB / IReMus, Paris, F</i>
	The re-discovered score of <i>La finta pazzia</i> on the Isola Bella: Study of a witness of the travelling opera's origins	Rovani, opera, Manzoni	The role of baroque <i>topoi</i> in <i>Pelléas et Mélisande</i> by Claude Debussy
11:00	Coffee Break		

At the Origins of Opera

Chair **Lorenzo Bianconi** (see p. 64)

Tim Carter has published monographs on Monteverdi's operas, on Mozart's *Le nozze di Figaro*, and on Rodgers and Hammerstein's *Oklahoma!* plus a new critical edition of Kurt Weill's first musical play written in the United States, *Johnny Johnson* (1936). His latest book, co-authored with the economic historian Richard Goldthwaite, is *Orpheus in the Marketplace: Jacopo Peri and the Economy of Late Renaissance Florence*, which appeared in 2013. His next monograph, *Understanding Italian Opera*, will be published by Oxford University Press in 2015. He is David G. Frey Distinguished Professor of Music at the University of North Carolina at Chapel Hill. <cartert@email.unc.edu>

The staging of Peri's *Euridice* (1600). – Jacopo Peri and Ottavio Rinuccini's *Euridice*, the first 'opera' to survive complete, was performed on 6 October 1600 as part of the festivities in Florence celebrating the marriage of Maria de' Medici and King Henri IV of France. But newly examined archival documents reveal that this was not the first performance (which took place on 28 May 1600). They also provide detailed information on the design of the original sets and other production matters that permit an accurate reconstruction of the staging. This, in turn, suggests new ways of thinking about the function of these courtly entertainments.

Roseen Giles is completing a doctoral degree in musicology at the University of Toronto. Her dissertation explores the aesthetics of Claudio Monteverdi's late madrigals, in particular the relationship between music and poetry in the composer's settings of Giambattista Marino's verses. Her scholarly interests are broad and far-reaching, including music and devotional practice in the early modern period, baroque Italian poetry, and also the musical notation of medieval Armenia. Roseen Giles' doctoral work is supported by the Social Sciences and Humanities Research Council of Canada, and she was the 2013 recipient of the American Musicological Society's Howard Mayer Brown Fellowship. Roseen is also an active baroque flautist, performing regularly in both orchestral and chamber settings. <roseen.giles@gmail.com>

Giambattista Marino's *L'Adone*: A drama of madrigals. – Giambattista Marino's *L'Adone* (Paris, 1623) is the longest poem written in the Italian language. The quintessential example for Italian baroque excess, *L'Adone* was censured by Marino's severest critic, Tomaso Stigliani, for being a poem composed entirely of “a succession of madrigals”. In the face of such censure, *Adone* inspired several operatic interpretations despite its fragmented narrative, most notably by Domenico Mazzocchi, *La catena d'Adone* 1626 (libretto by Ottavio Tronsarelli). Using Mazzocchi's opera as a case study, this paper explores the relationship between madrigal and opera in the early seventeenth century, proposing that occasionally the requirements of dramatic verisimilitude were secondary to the artificial aesthetic of the Marinist madrigal.

Nicola Usula completed his PhD in 2014 at the University of Bologna with a dissertation about the connection between Florentine opera at the end of the seventeenth century and contemporary prose theatre in Spain and France. He currently collaborates with the University of Bologna, the Museo internazionale e Biblioteca della musica in Bologna, and the Istituto Italiano Antonio Vivaldi of the Fondazione Giorgio Cini in Venice. His main interests are the Dramaturgy and Philology of Baroque Italian opera, as documented by his recent publications of *Il novello Giasone* (1649/1671) with music by F. Cavalli and A. Stradella (facsimile edition, Milan, Ricordi, 2014) and *L'Orione* (1654) by F. Cavalli (critical edition with. D. Daolmi, Kassel, Bärenreiter, 2015). Favourite opera: *La coronazione di Poppea* <nicolausula@gmail.com>

The re-discovered score of *La finta pazza* on the Isola Bella: Study of a witness of the travelling opera's origins. – The music for *La finta pazza* by Giulio Strozzi and Francesco Saccati (Teatro Novissimo, Venice, 1641) survives in only one complete score, which is held in the Archive Borromeo on Isola Bella, Lago Maggiore (in the very North of Italy, at the border with Switzerland). By analyzing the manuscript's structure, watermarks and handwritings, this paper will delineate for the first time the geographical and chronological frame in which the score has been copied, tracing its hypothetical rout to Isola Bella by linking it to the path that *Febiarmonici* troupes took at the same time in the days when touring opera was still a new genre.

Recitative and Narrative

Chair **Steven Huebner** (see p. 19)

Mark Tatlow was educated at Corpus Christi College, Cambridge, Goldsmiths' College, the Royal Academy of Music and the National Opera Studio, London. From 2002-2012 he was Professor of Musical Studies at the University College of Opera, Stockholm, and from 2007-2013 Artistic Director of Drottningholms Slottsteater, where he conducted Sweden's first Monteverdi cycle, as well as operas by Cavalli, Handel, Haydn, and Mozart. He is now a Visiting Professor at Stockholm University of the Arts within the research project Performing Premodernity. His research interests include the performance practice of 18th century recitative, text declamation, and the influence of orchestral seating layout on musical leadership and interpretation.

“Touching and dissolving”: Haydn's Arianna, recitative and the widening of audience access. – A 1791 review of Haydn's dramatic cantata *Arianna a Naxos* reported that the “Composition [...] produced effects bordering on that Poets used to feign of ancient lyre [...] [It] is so exquisitely captivating in its larmoyant passages, that it touched and dissolved the audience”. Why did the appearance of the 50-year old male castrato Gasparo Pacchierotti in the heart-wrenching role of the young Ariadne not inhibit the audience's response? Was it perhaps partly because “his recitative was inimitably fine, so that even those who did

not understand the language could not fail to comprehend, from his countenance, voice and action, every sentiment he expressed”?

Laura Möckli studied musicology, English literature and philosophy at the University of Fribourg (Switzerland), where she obtained her MA degree with a thesis on vocal ornamentation in Italian opera. She joined Bern University of the Arts as a research assistant in 2009 and was visiting research fellow and lecturer at the Gutenberg University of Mainz in 2010. She is currently writing her PhD at the University of Bern on nineteenth-century recitative, and was awarded a three-year research grant of the Swiss National Science Foundation (SNSF) for the project “Moving Meyerbeer” in 2012. Favourite opera: *Le Prophète*. <laura_moeckli@hotmail.com>

“Poetic reflection” and “Fleeting emotions”: The dramaturgical functions of nineteenth-century recitative. – Recitative constitutes one of the most neglected areas of opera research. According to a vague notion transmitted throughout the centuries, recitative was considered the locus of dramatic ‘action’ in opera in contrast to the expression of ‘sentiments’ which occurred within lyrical numbers. However a closer examination of theoretical and compositional sources reveals a spectrum of dramaturgical functions reaching far beyond this schematic dichotomy. In this paper, I will discuss the music-dramatic functions of declamatory sections in nineteenth-century Italian, German and French opera, finding ways to describe and analyse the broad palette of dramatic events and emotions conveyed through recitative.

Cormac Newark is Head of Research at Guildhall School of Music and Drama in London. He has published on nineteenth-century French and Italian music and literature in journals including *19th-Century Music* and the *Cambridge Opera Journal*, and in various collections of essays. His book, *Opera in the Novel from Balzac to Proust*, was published by CUP in 2011, and his *Oxford Handbook of the Operatic Canon* (co-edited with William Weber) is forthcoming from OUP next year. Having just written a programme note on it for the Royal Opera, Covent Garden, his favourite opera is currently *Guillaume Tell*. <c.newark@gmail.com>

Rovani, opera, Manzoni. – Musicologists are used to attempts to enlist Italian opera in discourse about Italian national history and identity, whether by their own colleagues, opportunistic politicians, or other artists. Muti's now-notorious address to the audience at *Nabucco* in 2011 is only the most widely reported recent example. Objections to such attempts are usually on the grounds that they represent historical elisions, untenable in the face of the evidence of works' contemporary reception (not to mention unashamedly romanticised). This paper tests those objections in the case of a major early example: Giuseppe Rovani's *Cento anni*, a novel serialised in the *Gazzetta di Milano* 1856-63.

Genre Crossings

Chair **Sarah Hibberd** is Associate Professor in Music at the University of Nottingham. Her research focuses on opera in Paris and London in the first half of the nineteenth century. Her publications include *French Grand Opera and the Historical Imagination* (Cambridge, 2009) and edited volumes on melodrama (2011) and music, theatre and art in France (2013). She is currently guest editing a special issue of *19th-Century Music* on music and science, and preparing a book entitled *French Opera and the Revolutionary Sublime*, which examines the cataclysmic tableaux of a series of works between 1789 and 1830 in their broader political and technological contexts. Favourite opera: *La Muette de Portici*. <sarah.hibberd@nottingham.ac.uk>

Petra Dotlačilová graduated from the Philosophical Faculty of Charles University (Italianistics) and Academy of Performing Arts (Dance Studies) in Prague. In her research she focuses on the practice of ballet pantomime in Europe during the second half of the 18th century. In 2013 her MA dissertation was published in Prague under the title *Vývoj baletu-pantomimy v osvěcenské Evropě (The Development of ballet pantomime in Enlightenment Europe)*. <petra.dotlacilova@gmail.com>

The ballet pantomime *Didone abbandonata* inspired by Metastasio. – My paper will explore the connections between the opera *Didone abbandonata* and its ballet version *La partenza d'Enea, o sia Didone*, choreographed by Gaspare Angiolini in 1766 in Saint Petersburg. By comparing Metastasio's libretto and Galuppi's version of the opera (performed in 1763 in Saint Petersburg) to Angiolini's score with its detailed stage directions it is possible to follow how a complex dramatic story might be translated into gestures and other forms of visual expression. Which elements of the story did Angiolini preserve in his short ballet? How does the musical expression in Angiolini's score correspond to equivalent passages in the opera? And how can the characters in the ballet be compared with their 'operatic siblings'? The comparison of the two versions also reveal on a broader scale how changed the view of the classical Virgilian characters between 1724 and 1766 and how strong was the musical inspiration between the opera and ballet pantomime.

Helena Spencer is Assistant Professor of Music History and Affiliated Faculty in Women's and Gender Studies at the University of North Carolina Wilmington. Her research examines the conflation of pastoral landscapes and eroticized female bodies in nineteenth-century Parisian music theatre, in her secondary research area of Scandinavian studies she has published on Ibsen art song settings and Danish reception of the ballet *La Sylphide*. Upcoming projects include the first choreomusical analysis of Fokine's ballet *Le Spectre de la rose* and a collaborative article on *Parsifal* and French grand opéra. She is also active as a professional bassoonist and contrabassoonist. <spencerh@uncw.edu>

Bathing beauties, languid wasps, and Turkish odalisques: The parallel lives of Meyerbeer's *Choeur des baigneuses* in Parisian vaudeville. – The bathers' chorus and ballet in Meyerbeer's *Les Huguenots* is one of the most infamous scenes of French grand opéra, epitomizing the blatant voyeurism of nineteenth-century Parisian theatre culture. Given that *Les Huguenots* was performed over a thousand times by 1914, its Act II bathing scene was also one of the Paris Opéra's most frequently staged representations of female community over the course of the long nineteenth century. Meyerbeer's *choeur des baigneuses* even appeared in Parisian boulevard theatres as an *air connu*; the following paper examines various reworkings of this musical number in three vaudevilles of the July Monarchy era.

Ana Stefanovic is Associate Professor at the Faculty of Music, University of Arts in Belgrade, and associate member of the Institut de Recherches en Musicologie, Paris. She received her MA degree at the Faculty of Music in Belgrade and her PhD in musicology at the University Paris IV – Sorbonne. She collaborates with Centre de Musique Baroque de Versailles. Main areas of her research are: relation between music and text in opera and Lied, as well as questions of musical style and stylistic analysis. She is the author of a large number of articles published in reviews for musicology and music theory and in collections of papers. She published the book *La musique comme métaphore. La relation de la musique et du texte dans l'opéra baroque français: de Lully à Rameau* (Paris, L'Harmattan, 2006). She is also the author of an *Antology of Serbian Art Song* (6 vols., Belgrade, 2008-2014). <ast@eunet.rs>

The role of baroque *topoi* in *Pelléas et Mélisande* by Claude Debussy. – In this paper I will propose a comparative examination of narrative structures and structures of meaning in French baroque opera and in Debussy's "drame lyrique" *Pelléas et Mélisande* (1892-1902). The level of meaning, as well as narrative and dramatic levels of *Pelléas et Mélisande* lean, to a significant degree, upon *topoi* of French *tragédie lyrique*, which follow overall development of this genre in 17th and 18th centuries and permeate its whole symbolic field. The paper places, through comparative examples, Debussy's *drame lyrique* in relationship towards some of the key *topoi* of French *tragédie lyrique*.

Thursday 2 July 2015 – Morning 2

	SALONE MARESCOTTI	SALA DEL CAMINO	SALA DELLE COLONNE
	Reception II: The Audience	Transnational Opera II	Voices Across Media
Chair	MELINA ESSE <i>Eastman School of Music, University of Rochester, USA</i>	FABRIZIO LOLLINI <i>Università di Bologna, I</i>	ANGELO POMPILIO <i>Università di Bologna, Ravenna, I</i>
11:30	AMALYA LEHMANN <i>University of California, Berkeley, USA</i>	MARITA FORNARO BORDOLLI <i>Universidad de la República, Montevideo, UY</i>	DITLEV RINDOM <i>University of Cambridge, UK</i>
	“The house was kept in continual laughter”: Understanding Rossinian humour in London, 1818-1830	Between production and consumption: The opera genre in Uruguay	Celluloid diva: Staging Leoncavallo’s <i>Zazà</i> in the cinematic age
12:00	FRANCESCA VELLA <i>University of Cambridge, UK</i>	HARRIET BOYD-BENNETT <i>University of Oxford, UK</i>	SARAH FUCHS SAMPSON <i>Eastman School of Music, University of Rochester, USA</i>
	“This scene of mingled order and confusion”: 1847 London and Jenny Lind	Operatic <i>giallo</i> : On hearing Englishness in Britten’s <i>The Turn of the Screw</i> (1954)	Mechanical reproduction and the modern prima donna: Jeanne Hatto’s 1900 <i>phonocinéma-théâtre</i> performance
12:30	RAFFAELLA BIANCHI & SVEN OLIVER MÜLLER <i>Süleyman Şah Üniversitesi, İstanbul, TR / Humboldt-Universität zu Berlin, D</i>	TONG C. BLACKBURN <i>Indiana University at Bloomington, USA</i>	CARLO CENCIARELLI <i>Royal Holloway, University of London, UK</i>
	Silent tickets: Emotions, habitus, and bourgeois musical values of the operatic public in nineteenth-century Berlin, Milan, Paris, London, and Vienna	Reframing a Western-style opera with Chinese literati practice: Transcultural hybridity in Zhou Long’s <i>Madame White Snake</i> (2010)	The resilient liveness of operatic deadness
13:00	Buffet Lunch		

Reception II: The Audience

Chair **Melina Esse** (see p. 31)

Amalya E. Lehmann is currently pursuing a PhD in Music History & Literature at the University of California, Berkeley. She previously studied musicology at the University of Pennsylvania (B.A. in Music, 2013) and at the University of Cambridge, Gonville & Caius College (MPhil in Music Studies, 2014) under the supervision of Benjamin Walton. Amalya’s current work focuses on the reception of musical humour in Regency Era London. In the immediate future, she will present her work at the *Music in Nineteenth-Century Britain* conference in Glasgow as well as the *Theatre in the Regency Era* conference at the University of Cambridge. While Amalya delights in Rossini, her favourite opera will always be *Le nozze di Figaro*. <alehmann@berkeley.edu>

“The house was kept in continual laughter”: Understanding Rossinian humour in London, 1818-1830. – What counts as funny operatically? When and why do we burst out laughing? Who gets the joke? And who decides what is amusing in opera? That Rossini’s music elicits laughter has typically been treated as self-evident, thanks to the popularity of works like *Il barbiere di Siviglia*. But how was the humour of these works experienced by Rossini’s original audiences, before this expectation was established? London offers an intriguing case: Rossini’s operas arrived in 1818, and their reception between 1818-1830 was ambivalent, not least by comparison with Mozart’s comic operas, which premiered shortly before. Through close attention to contemporary reviews, this paper explores the different roles played by plot, performance and musical content in the comic experience of Rossinian *opera buffa* in Regency London.

Francesca Vella is a Junior Research Fellow at St John’s College, Cambridge. She studied at the University of Florence and the Scuola di Musica di Fiesole, as well as at King’s College London, where she gained her PhD in 2014 with a thesis on Verdi reception in Milan during 1859-1881. She has published in the *Cambridge Opera Journal*, *Studi verdiani* and *Music & Letters*, and she’s currently working on a new project about opera and Italian identity in Milan, Bologna and Florence during the mid-nineteenth century. <fv250@cam.ac.uk>

“This scene of mingled order and confusion”: 1847 London and Jenny Lind. – London’s identity during the mid-nineteenth century vacillated between representations as a single entity and as a more fragmentary, hybrid socio-cultural landscape – partly as the result of major urban developments. Following the opening in 1847 of the Royal Italian Opera (the company that was to unsettle the monopoly of Her Majesty’s Theatre), a reconfiguration of the city’s operatic scene took place. This paper addresses some of these metropolitan tensions by focusing on accounts of Jenny Lind’s 1847 season at Her Majesty’s Theatre, as well as on broader traces, both verbal and visual, of contemporary Lind mania.

Raffaella Bianchi is Assistant Professor in Political Science at Suleyman Sah University (Turkey). She has published in peer-reviewed journals on the field of cultural history. Her research focuses on the role of music in community building, and in Italian cultural studies, with particular reference to opera and Italoophone literature. <raffaella.edu@gmail.com>

Sven Oliver Müller is Professor of Cultural History and Leader of the Max Planck Research Group *Felt Communities. Emotions in European Musical History* in Berlin. He has widely published on the history of nationalism and violence in the two world wars. Recently he wrote books about the reception of Richard Wagner in modern Germany and about audience behaviour in 19th century Europe. <omueller@mpib-berlin.mpg.de>

Silent tickets: Emotions, habitus, and bourgeois musical values of the operatic public in nineteenth-century Berlin, Milan, Paris, London, and Vienna. – The rise of a new order of feelings reshaped the display of emotions among the public of opera in Europe. This is connected to the European middle-classes and their ideas of refinement and self-discipline. This paper analyses primary sources, namely, gazettes, memoirs, rules of attendance. The transnational perspective provides a vivid narrative of reception in selected nineteenth-century operatic venues, and allows for the identification of a common European civic culture.

Transnational Opera II

Chair **Fabrizio Lollini** teaches History of Medieval Art and History of Illumination at the University of Bologna, and has been invited for lectures and public talks at the Louvre Museum in Paris, the Université François Rabelais in Tours, the Dickinson College in Carlisle, PA. His more recent book: *Le arti e il cibo* (2014, edited with S. Davidson). He is a tireless operagoer. Favourite opera: *La clemenza di Tito*. <fabrizio.lollini@unibo.it>

Marita Fornaro Bordolli has a BA in Musicology (1986), in Anthropological Sciences (1978), and in Historical Sciences (1978) from the University of the Republic of Uruguay. She is a Master in Music (2000) and Anthropology (1999) at the University of Salamanca, Spain. She has been Director of the University School of Music of Montevideo (2008-2012). Her research covers music, popular culture, opera and theaters. She has researched in Uruguay, Brazil, Cuba, Spain, and Portugal. Currently she is Coordinator of the Department of Musicology of the University School of Music and of the Research Center on Musical and Scenic Arts, University of the Republic, Uruguay. Favourite opera: *Die Zauberflöte*. <diazfor@adinet.com.uy>

Between production and consumption: The opera genre in Uruguay. – The paper proposes a reflection on the contrast between the intense reception of the opera genre in Uruguay and the scarce domestic production. The analysis is based on

research developed in the archives of several theaters and also included specialized press and interviews with composers, performers, and managers. In Uruguay, Opera marked the inauguration of most theatres in the 19th century. Its audience included not only social and economic elites, but also the population of Italian immigrants and their descendants. Italian opera dominates the repertoire since the mid-19th century to the present time. The challenge of our research is to explain some of the dynamics of production and consumption that remain until today, when the country is no longer proud to be “the most European” of Latin America.

Harriet Boyd-Bennett is a junior research fellow at Christ Church, University of Oxford. Prior to this she undertook a PhD at King’s College London. She is currently completing a book on opera in Venice during the 1950s. Her new research focuses on music tours around Italy in the 1920s. She published articles in *Cambridge Opera Journal*, *California Italian Studies*, *Opera Quarterly* and *Journal of the Royal Musical Association* on Luigi Nono’s *Intolleranza 1960*, musical futurism in Venice in 1924, three pieces of music theatre commissioned by the Biennale in 1959, and the politics of staging modernist opera. <harriet.boyd-bennett@music.ox.ac.uk>

Operatic *giallo*: On hearing Englishness in Britten’s *The Turn of the Screw* (1954). – This paper looks at what it meant to witness Britten’s *The Turn of the Screw* at its premiere in Venice in 1954. Whereas Anglo-American commentators foreground the opera’s intellectual rather than its visceral appeal, Italian critics struggled to move beyond visceral responses. The gothic modernism was seen as a peculiarly English trait, one that jarred with their own cultural climate. Rehearing *Screw* within this context thus prompts a reconsideration of the relationship between opera and transnationalism, as well as illuminating a surprising moment when beleaguered Italian operatic culture was being defined in relation to an English operatic modernism.

Tong C. Blackburn recently received her PhD in musicology from Indiana University, Bloomington. Ms. Blackburn’s dissertation studies the recent high-profile commissioning operas by Chinese American composers Bright Sheng, Tan Dun, and Zhou Long. She uses the post-colonial cultural theory *hybridity* and *third space* to explore the transcultural design in these operas and the composers’ projected transcultural identity. Her research interests include transcultural music, globalization and music, Exoticism and Orientalism in Western music, Western music in China, and twentieth- and twenty-first-century operas. Ms. Blackburn is also a classical pianist. <tongiano@hotmail.com>

Reframing a Western-style opera with Chinese literati practice: Transcultural hybridity in Zhou Long’s *Madame White Snake* (2010). – Zhou Long’s opera *Madame White Snake*, which premiered in Boston and Beijing in 2010 and won him the Pulitzer Prize for Music in 2011, is a Western-style opera framed with the Chinese literati practice of poem-painting. The composer re-conceptualizes the Chinese framing device of poetic inscription and creates cross-medium hybridity in

the opera. The seemingly incompatible aesthetics of the two high cultures, Chinese poem-painting and Western opera, are integrated through sonic means. The centuries-old Chinese legend of the White Snake is thus treated as a cultural relic that comes to life in Western operatic language.

Voices Across Media

Chair **Angelo Pompilio** is Professor of Modern Music History at the University of Bologna, Department of Cultural Heritage, in Ravenna. In opera studies he has conducted research mainly on bibliography and documentation. Since 1980 and until around 2000 he collaborated with the Istituto Nazionale di Studi Verdiani (Parma) on different projects: the catalogue of the Scalvini's music printing collection, the digitization of the Carl Bruun Verdi's records collection and the realization of a digital archive of Verdi's correspondence. He has published the modern edition of *Corago* (a 17th-century treatise on opera's staging), *Or vaghi or fieri* (a bibliography of Venetian opera librettos, 1640-1740), an essay on dating Ricordi's music printing, and the third volume of the Verdi-Ricordi correspondence (1886-1888). He is now working on the Corago project (<http://corago.unibo.it/>), a repertoire and librettos archive of Italian opera, 1600-1900. Favourite opera: *Le nozze di Figaro*. <angelo.pompilio@unibo.it>

Ditlev Rindom is completing an MPhil at the University of Cambridge, where his research focuses upon Italian opera in New York during the late 19th and early 20th century. He studied English Literature at Magdalen College, Oxford and piano and chamber music at the Royal College of Music (London) and the Royal Northern College of Music (Manchester), and his interests include operatic 'realism' and meta-theatre, critical theory, musical nationalism and performance studies. He has published in the *Times Literary Supplement*, *Cambridge Quarterly*, *Oxonian Review of Books*, *Cambridge Humanities Review*, and was a correspondent for *Mundoclasico.com* from 2008-2013 at the Royal Opera House and Glyndebourne. <dr423@cam.ac.uk>

Celluloid diva: Staging Leoncavallo's *Zazà* in the cinematic age. – Geraldine Farrar's performances in Leoncavallo's *Zazà* (1900) at the Metropolitan Opera in the 1920s were acclaimed as a particular triumph for the soprano: a moment when the singer's own complex iconography overtook the opera she appeared in, and a tawdry musical mummy was miraculously reanimated by a multimedia diva. This paper will explore the staging of *Zazà* within the wider reception of Italian opera in New York, and examine the shifting forms of agency with which performers were imbued at a time when new works were increasingly failing, and opera was shadowed by the rise of cinema.

Sarah Fuchs Sampson is a PhD candidate in musicology at the Eastman School of Music at the University of Rochester. Supported by a 2015-16 American Association of University Women American Fellowship and the honorary recipient of the Eastman School of Music's Elsa T. Johnson Dissertation Fellowship, Sarah is completing a dissertation that examines how sound and cinematic technologies affected French opera audiences, listeners, and pedagogues between 1880 and 1910. She has shared portions of her research at conferences including the Biennial International Conference on Nineteenth-Century Music and the national meeting of the American Musicological Society. Favourite opera: *Pelléas et Mélisande*. <sfuchs2@u.rochester.edu>

Mechanical reproduction and the modern prima donna: Jeanne Hatto's 1900 *phono-cinéma-théâtre* performance. – All too often, *fin-de-siècle* French fictions portray the female singer as lacking in both sincerity and subjectivity. Drawing upon Gluck's operatic reforms and Delsarte's revolutionary system of physical expression, however, some turn-of-the-century prima donnas enacted a new kind of sincerity focused on materiality (rather than subjectivity). Jeanne Hatto's synchronized sound film of a scene from Gluck's *Iphigénie en Tauride* – produced for the 1900 Paris World's Fair – offers a glimpse into this aesthetic of sincerity. Ultimately, I argue that this film demonstrates one prima donna's attempt to reclaim her vocal and physical authority and, in so doing, to rehabilitate the mechanical.

Carlo Cenciarelli teaches at Royal Holloway, University of London, where he first arrived as a British Academy Postdoctoral Fellow. His research focuses on music and the screen, and particularly on the way in which cinema provides a cultural interface for engaging with musical repertoires and audio technologies. His main publications have been on the cinematic afterlife of J.S. Bach and on opera and digital culture, and he is currently writing a book on the representation of listening in film. Carlo's essays have been published in journals including *Twentieth-Century Music*, the *Journal of the Royal Musical Association*, *Cambridge Opera Journal*, *Radical Musicology*, and *Music&Letters*. <Carlo.Cenciarelli@rhul.ac.uk>

The resilient liveness of operatic deadness. – Angela Gheorghiu's 2011 studio album *Homage to Callas* includes an unusual musical offering: a video of Gheorghiu singing with Maria Callas, or – rather – with a black and white recording of Callas performing Bizet's *Habanera* at Covent Garden in 1962. A one-off experiment within the realm of opera, this posthumous duet has its precedents in popular music, where the audiovisual resuscitation of dead celebrities has been a common marketing strategy since the 1990s. Comparing the *Habanera* duet with posthumous pop duets, I suggest that the interaction between the two sopranos is hindered by a creeping rhetoric of operatic 'liveness'.

Thursday 2 July 2015 – Afternoon

Museo internazionale e Biblioteca della musica di Bologna
(Palazzo Sanguinetti, Strada Maggiore 34)

SALA EVENTI

Closing Session

MARCO BEGHELLI
Università di Bologna, I

Closing Keynote Lecture

LORENZO BIANCONI
Università di Bologna, I

Drammaturgia musicale e Storia dell'opera

MARCO BEGHELLI, ANSELM GERHARD, EMANUELE SENICI, BENJAMIN WALTON
Programme committee of tosc@bologna.2015

The *tosc@bologna.2015* Award: Announcement of the winner

Conclusion

BIBLIOTECA – MUSEO

Visit to the Library and the Museum

Dinner suggestion: stuzzicherie (no reservation)

Mercato di Mezzogiorno
via Pescherie Vecchie, via Orefici, via Caprarie

Closing Session

The **Museo internazionale e Biblioteca della musica di Bologna** is housed in the Palazzo Aldini Sanguinetti, an historic building in which the IMET (Istituto di Studi Musicali e Teatrali founded by Giuseppe Vecchi), and the Dipartimento di Musica e Spettacolo of the Università di Bologna were previously housed. The rooms of the exhibit were formerly the apartment of the celebrated Rossinian tenor Domenico Donzelli (also the first Pollione in Bellini's *Norma*). Rossini, who did not like to live in his own palace (placed only few meters away, in the same street), spent a lot of time with his second wife in Donzelli's house, till the last night of his stay in Bologna (27 April 1848), when appearing on the balcony he was insulted by a handful of Sicilian revolutionaries passing through Bologna. The Museum is connected with the Library (I-Bc) that inherited Padre Martini's prestigious collections of music manuscripts and prints, as well as portraits of musicians. Saved from the Napoleonic confiscations due to the intervention of Stanislao Mattei (Martini's disciple and the teacher of Rossini, Donizetti, Morlacchi, and Pacini), the valuable bibliographic patrimony was donated to the Liceo musicale di Bologna in 1816. The Liceo had been founded in 1804 at the former convent of the Agostinians near the church of San Giacomo Maggiore (nowadays Piazza Rossini), having as students the above-mentioned opera composers and Respighi among the others, and famous directors like Rossini, Mancinelli, Martucci, and Busoni. The library grew considerably throughout the 19th century because of the valuable items and rare volumes acquired by Gaetano Gaspari, who was appointed librarian by Rossini in 1855. After many years of hard work, he was able to organize and card-catalogue all the library material (the so called "Catalogo Gaspari"). In 1942, when the Liceo musicale was transformed into a state institution (the Regio Conservatorio di Musica), the Comune di Bologna chose to maintain ownership of Padre Martini's bibliographic patrimony and the attached picture gallery. The Civico Museo Bibliografico Musicale was founded in 1959 in order to preserve the bibliographic patrimony and portrait gallery. In 2004 it was converted into the present International Museum and Library of Music of Bologna.
<<http://www.museibologna.it/musica>>

Marco Beghelli (see p. 4)

Anselm Gerhard (see p. 4)

Emanuele Senici (see p. 4)

Benjamin Walton (see p. 4)

Closing Keynote Lecture

Lorenzo Bianconi. Born in Switzerland, he earned his doctorate degree in Germany. A member of the American Academy of Arts and Sciences, co-director of the Italian National Biography since 2012, he has taught Music Dramaturgy at Bologna University since 1977. He has worked on 17th-century European music, the history of Italian opera, the philology of librettos, Cavalli, Händel, Metastasio, and Rossini. He wishes he had written many more articles like “‘Confusi e stupidi’: di uno stupefacente (e banalissimo) dispositivo metrico” (1994) or “La forma musicale come scuola dei sentimenti” (2008), like “Dalla *Finta pazza* alla *Veremonda*” (with Thomas Walker, 1975) or “Plotting the Myth of *Giasonè*” (with Fausta Antonucci, 2013). He has a passion for *Il trovatore* and *Eugene Onegin*. <lorenzo.bianconi@unibo.it>

Musical dramaturgy and History of the Opera. – Due to the very nature of its subject, musical dramaturgy is a multi-faceted discipline, and cannot certainly be reduced to Musicology alone. It is a historical-critical discipline in that it expresses opinions about works of art and historically determined theatrical events. It does not, however, coincide with the history of opera as such, which takes into account many extra-dramatic factors, from production systems to *Formenlehre*. In an age where the sense of history is on the wane, musical dramaturgy scholars carry a special burden of responsibility: more than *actualizing* texts from the past, they should strive to emphasize their *distance*, while filling it with meaning.

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