

Wednesday, 5th July

9h30 Official Congress Opening A003 (BRUNO MORETTI, Vizerektor der Universität Bern; STEFAN REBENICH, Vizedekan der Philosophisch-historischen Fakultät; ANSELM GERHARD, Direktor des Instituts für Musikwissenschaft)

9h45-10h45 Keynote I A003 GÜNTHER HEEG (Leipzig): Die Oper als Herausforderung des Epischen Theaters oder: Was Theater von der Oper lernen kann und umgekehrt

11h15-13h00

Production Systems A-126 Chair: Jutta Toelle	Opera in Latin America A-122 Chair: Benjamin Walton	Vocalità A003 Chair: Marco Beghelli
RICHARD ERKENS, The Death of an Impresario (and What it Tells Us about Opera Production in the 1740s)	ANNIBALE CETRANGOLO, Rivers vs. Borders	BRUCE ALAN BROWN, Bartolomeo Nucci and the Tuscan Castration Debate of 1778
INGEBORG ZECHNER, Transnational Networks as a Basis for the Opera Industry in the Nineteenth Century	PAULO M. KÜHL, The Magic Lantern: Transferring Opera and Caricature to the New World	ROBERT CROWE, A Female Impersonator in Post-Napoleonic Europe: The Odd, Forgotten Career of Falsetto Sopranoist Karl Blumenfeld
CRISTINA SCUDERI, "...e sempre andremo di male in peggio": impresari e organizzazione operistica da Fiume a Ragusa in epoca di crisi	DITLEV RINDOM, The Sense of an Ending: <i>Otello</i> in Buenos Aires at the Fin de Siècle	SUSAN RUTHERFORD, "The Sound of Tears": Vibrato and the Nineteenth-Century Operatic Stage in Britain

Lunch

14h15-16h00

Opera and Media A-126 Chair: Britta Sweers	The Autumn of Italian Opera Chair: Laura Moeckli A-122	Opera and Cinema I A003 Chair: Gundula Kreuzer
MASSIMO ZICARI, The Bel Canto Tradition and the Phonographic Evidence: A Case Study on Luisa Tetrazzini	ANDREAS GIGER, "Svesti la giubba" or, Uncloaking the Genesis of <i>Pagliacci</i>	ÁINE SHEIL, <i>Die Meistersinger von Nürnberg</i> and <i>Der Rosenkavalier</i> as Silent Film Provocations: Hostility towards Opera on Screen in 1920s Germany
SEBASTIÁN WANUMEN, Oedipus in Colombia: From Opera to Music Drama	ERIN BROOKS, Living with Tosca's Ghosts: Transnational Performance and Memory from Bernhardt to Puccini	FRANCESCO FINOCCHIARO, Cinema and Musical Theatre in the Weimar Republic: Two Case Studies
DANIELLE STEIN, The Norden Broadcasts: Wagner's <i>The flying Dutchman</i> Overture and the Demoralization of the German U-boat Fleet	KATHRYN FENTON, Cosmopolitan Nationalism in the New York Reception of <i>La fanciulla del West</i>	PHILIP ROBINSON, Perestroika by Festival and Film: Soviet National Opera on Stage and Screen

16h30-17h40

Opera and Transnational Shifts A-126 Chair: David Rosen	Staging Opera A-122 Chair: Céline Frigau Manning	Opera and Cinema II A003 Chair: Sascha Wegner
LUÍSA CYMBRON, Donizetti's <i>Il furioso all'isola di San Domingo</i> in the Iberian Peninsula: in Search of a Transnational Approach	HELENA KOPCHICK SPENCER, Henri Justamant's Choreographies for <i>Les Huguenots</i> and <i>La Favorite</i> at the Paris Opéra, 1868/69	MARCO LADD, Film Music <i>avant la lettre?</i> Disentangling Film from Opera in Italy, 1913
DIANA HALLMAN, Venetian "Terreur" in Nineteenth-Century Franco-Italian Opera: Halévy's <i>La Reine de Chypre</i> and Verdi's <i>I due Foscari</i>	BENJAMIN WALTON, Technological Phantoms of the Opéra	CHRISTY THOMAS, Scoring the Silents: Casa Ricordi and Savoia Film <i>Germania</i> (1914)

17h45-18h20 Tosca Award's Winner Address A003

SARAH FUCHS SAMPSON, Performing Provence: Emma Calvé and the *Chanson de Magali* at the Opéra-Comique, in Arles, and on the Phonograph

19h30 Aula Woker – Lecture Recital "The Art of Fortepiano Singing": LEONARDO MIUCCI, fortepiano

Thursday, 6th July

9h15-11h00

Opera in the Seventeenth Century A-126 Chair: Richard Erkens	Opera in the United States A-122 Chair: Roger Parker	Aria and Popular Culture A003 Chair: Anno Mungen
NICOLA USULA, "Epure io torno qui qual linea a centro": On Two New Sources for <i>L'incoronazione di Poppea</i>	JAMES O'LEARY, Kurt Weill's "Idiotic Old Theories" and "Human Development": <i>Street Scene</i> (1947) and America's Hidden Avant-Garde	SVETLANA KIM, The Progressive Ideas of the Enlightenment on the Russian Stage through French Comic Opera in the Late Eighteenth Century: On the Choice of Subject and the Singularity of the Repertory
LORENZO ANCILLOTTI, Padri all'opera: le esibizioni dei Servi di Maria di Firenze nelle opere italiane presso le corti europee	CAROLYN GUZSKI, Desegregating the Metropolitan Opera in the Twentieth Century	EMANUELE SENICI, "Di tanti palpiti" as "Popular" Music
WENDY HELLER, A Tale of Three Cities, Two Librettists, and a Red Crayon: The Crafting of Cavalli's <i>Veremonda</i> (1652)	MAURICE WHEELER, Rudolph Bing - Reign and Terror at the Metropolitan Opera: Reconstructing the Demise of Jim Crow	ÁLVARO TORRENTE, "Son regina e sono amante": The Story of an Aria through 70 Operas

11h30-12h40

Opera and “Race” A-126 Chair: Anja Brunner	Psychology and Politics A-122 Chair: Kordula Knaus	Verdi, Religion and Aesthetics in Liberal Italy A003 Chair: Susan Rutherford
JULIANA M. PISTORIUS, Opera from the Margins of Race: Eoan, State Ideology, and Resistance in Apartheid South Africa	AMANDA HSIEH, Franz Schreker: Male Hysteria and <i>Die Gezeichneten</i>	DAVID ROSEN, Is the Minor Mode “Sad”? — Mode and Affect in Verdi’s Solo Slow Movements
SIEL AGUGLIARO, “They are not Alfredo and Violetta”: Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of <i>Porgy and Bess</i>	MEGAN VARVIR COE, French Nationalism in the Reception of two <i>Salome</i> Operas in Pre-War Paris	ANDREW HOLDEN, Opera and Religion in Venice in the Time of Selvatico and Grimani

Lunch

14h00-15h00 Keynote II A003 LUCIA RONCHETTI (Roma/Berlin) risponde alle domande di VINCENZINA C. OTTOMANO: “Drammaturgie”: Opera and Music Theater in the Twenty-First Century

15h10-16h20 and 16h50-18h00

Opera Buffa A-126 Chair: Bruce Alan Brown	Opera in Russia and Russian Opera Abroad Chair: Steven Huebner A-122	Napoleon and Spontini A003 Chair: Axel Körner
JOHN ROMÉY, Parody Chaconnes as a Subversive Discourse at the Comédie-Italienne	MARINA RAKU, The Reception of Rossini’s <i>Guillaume Tell</i> in Russian and Soviet Musical Culture	ANNELIES ANDRIES, Redemptive Spectacle in Politically Troubled Times: Religious Apotheoses in Napoleon’s Paris
KORDULA KNAUS, Opera Buffa and Representation: Insights into Eighteenth-Century Court Culture	EMILY FREY, <i>Domestic Demon</i>	KATHERINE HAMBRIDGE, Music Theatre and the Popular in Napoleon’s Paris
LIVIO MARCALETTI, Tragicomic Philosophy: Ridiculed Thinkers in Early Eighteenth-Century Italian Opera in Vienna	TANYA SIROTINA, On the Threshold of Opera Reform in Twentieth-Century Russia	SARAH HIBBERD, “L’épique en action”: Spontini’s <i>Fernand Cortez</i> and the Aesthetics of Spectacle
DANIEL ISSA GONÇALVES, Le méta-opéra baroque comme source d’informations sur la pratique musicale au dix-huitième siècle	VLADIMÍR ZVARA, “Trennung der Elemente” in Igor Stravinsky’s <i>Renard</i> and <i>Mavra</i> : How Sketches Provide Insight in the Composer’s Notion of Music Theatre	BARBARA BABIC, David vs. Saul: New and Old Emperors in Biblical Melodramas between Paris and Vienna (1800-1810)

19h30 Aula Woker – Concert: Two Meta-Musical Compositions from the 1740s and Lucia Ronchetti’s *Hamlet’s Mill*

Friday, 7th July

9h15-11h00

Opera in Translation A-126 Chair: David Trippett	Czech Opera A-122 Chair: Axel Körner	Opera and Operetta at the <i>Fin de Siècle</i> A003 Chair: Andreas Giger
BELLA BROVER-LUBOVSKY, Voices and Sights from the Middle East: Operas for the Russian Emperor	MARTIN NEDBAL, Building the National Opera Museum: Czech Approaches to <i>Don Giovanni</i> and <i>Così fan tutte</i> in Early Nineteenth-Century Prague	FLORA WILLSON, <i>Mirette</i> in Motion: 1890s Operetta at the Borders
KASPER VAN KOOTEN , “Blondes et rêveuses primes donnes” and “allies from abroad”: Tracing the Forgotten History of German-Language Opera Companies Abroad during the First Half of the Nineteenth Century	JIRÍ KOPECKÝ, Formation of a National Style: Literary Forgery and Nineteenth-Century Czech Opera	STEVEN HUEBNER, Saint-Saëns and Sophocles
CHARLOTTE BENTLEY, Opera and Identity in Nineteenth-Century New Orleans	ISABELLE BISCHOF, The Lyric Fairy Tale <i>Rusalka</i> as a Projection of Aesthetic and Social Politic Discourse at the Fin de Siècle	FARAH DHIB, L’engagement politique et idéologique dans les opérettes de Sayed Darwich

11h30-12h40

Opera in the Eighteenth Century A-126 Chair: Cristina Urchueguía	Rossini Reception A-122 Chair: Emanuele Senici	Wagner and his Contemporaries A003 Chair: Arne Stollberg
AUSTIN GLATTHORN, Saxe-Gotha-Altenburg and the Development of the Holy Roman Imperial Nationaltheater	EDWARD JACOBSON, Rossini: Narrate or Describe?	VALERIA LUCENTINI, Anti-Wagnerism and Parody in Giuseppe Poniowski’s <i>Au travers du mur</i> (1861) in the Light of the Parisian Aesthetic Debate about Opera
VALENTINA ANZANI, “Per un’Eviva dal popolaccio”: The “Good Taste” in Singing during Early Eighteenth Century and Related Contradictions	MARIA BIRBILI, Rossini’s “La donna del lago”: an Experiment into Uncharted Territory or a Precursor of <i>Grand Opéra</i>	FRANCESCA VELLA, “Ito per ferrovia”, or, on <i>Lohengrin</i> and Other Transfers

Lunch

14h00-14h35

CARLO LANFOSSI, "The Opera of Cato is not Mr Handel's:" Performing Authorship in Handel's Pasticci	CLAUDIO VELLUTINI, Rossini's "Vernacular Modernism:" Opera Criticism and Ideology in Vienna, 1816-1821	DAVID TRIPPETT, <i>Fragment or Bruchstück?</i> Uncovering Liszt's <i>Sardanapalo</i> (1851)
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14h40-15h40 Keynote III A003 ROGER PARKER (King's College London) Nineteenth-Century Operatic Reception History in the Age of Everything

15h40-16h00 A003 Award Giving and Closing Ceremony