



**5th Transnational
Opera Studies
Conference**

Lisboa

6-8 July 2023

CAN – Colégio Almada Negreiros

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Presentation

Founded in Bologna in 2015, TOSC@ is a biennial meeting designed to give scholars, artists and opera lovers from different countries the opportunity to come together. The name of the conference is an acronym:

Transnational

Opera

Studies

Conference

@ with the final word referring to the host city.

Open to all approaches, forms, genres and periods, the TOSC@ conference aims to bring together the excellence and boldness of contemporary research on opera and musical theatre. The conference travels to different locations, encouraging the participation of contributors from the host countries and facilitating encounters between cultures and sensibilities. Its overarching goal is to foster interest in opera studies among younger generations of researchers, including musicologists and scholars from other disciplines. Papers may be given in the language of the host country or in English, which is typically the working language at these conferences. All individuals, regardless of their professional status, are invited to participate.

Building on the success of the previous four meetings (TOSC@Bologna.2015, TOSC@Bern.2017, TOSC@Paris.2019, and TOSC@Bayreuth.2022), the fifth edition of the TOSC@ conference will take place in Lisbon, Portugal, at the Universidade Nova de Lisboa, on 6-8

July 2023. The event is organized by the CESEM – Centre for the Study of the Sociology and Aesthetics of Music, a research centre based at the Universidade Nova de Lisboa. For over twenty years, CESEM has focused on studying music and its connections with other arts, culture and society, with opera being a prominent research area in its historical, sociological, aesthetic and media dimensions. Opera is a central topic of study within two of CESEM's research groups: Music and the Modern Period and Critical Theory and Communication, while the Contemporary Music Research Group actively investigates the continuity of opera as a genre and operatic theatricality. The conference adopts a broad conception of “opera studies”, encompassing not only opera in the strict sense but also related genres that have been or are performed in both traditional and unconventional spaces.

In light of the 100th anniversary of Maria Callas's birth and the 65th anniversary of her visit to Lisbon, proposals focused on her career, performance practice and the reinterpretation of her legacy were particularly welcomed for this edition of the conference. Additionally, the conference embraced discussions on opera in the post-pandemic world, exploring how digital media are transforming the composition, performance and experience of opera in the 21st century. Finally, given the important relationship between Portuguese and Brazilian musicologies and CESEM's contribution to this dialogue, proposals connected to Latin America or more broadly to “opera beyond the West” were also encouraged.

Most of the working sessions of TOSC@Lisboa will take place in the picturesque university spaces of CAN – Colégio Almada Negreiros, formerly known as the Jesuit College, which was established in the second half of the 19th century as the Colégio Jesuíta de Campolide. Lisbon's opera house, Teatro Nacional de São Carlos, inaugurated in 1793, and the Gulbenkian Foundation will also host some of the TOSC@Lisboa programs. With its unique geographical and historical position, Lisbon is a city where singing, in its various forms, continues to be an essential part of

heritage and culture. TOSC@Lisboa will shed light on the diverse facets of the operatic universe, exploring what it means and what it takes to sing – in, through and by opera – in today’s world.

The Program Committee

Giorgio Biancorosso (University of Hong Kong, China)

João Pedro Cachopo (Universidade Nova de Lisboa, Portugal)

Gabriela Cruz (University of Michigan, USA)

Luísa Cymbron (Universidade Nova de Lisboa, Portugal)

Kordula Knaus (Universität Bayreuth, Germany)

Paulo Kühn (Universidade de Campinas, Brazil)

Jelena Novak (Universidade Nova de Lisboa, Portugal)

Benjamin Walton (Cambridge University, UK)

Organising Committee

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Vera Inácio Cordeniz

Luísa Cymbron

Luísa Gomes

Juliana Wady

Jelena Novak

Cristiana Vicente

Administrative support and coordination of the book of abstracts

Juliana Wady

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Francisco Oliveira

Joana Peliz

Anita Posateri

Maria Sempiterno Ribeiro

Inês Nunes Trindade

Gonçalo Valente

Juliana Wady



Program Committee

Giorgio Biancorosso's work investigates the boundaries of music and sound in the theater, cinema and digital media. He is the author of *Situated Listening: The Sound of Absorption in Classical Cinema* (Oxford University Press, 2016) and *Remixing Wong Kar Wai: Musical Borrowing and the Aesthetics of Oblivion* (Duke University Press, forthcoming). Biancorosso is the co-founder and editor of the journal *SSS (Sound-Stage-Screen)* and the co-editor, with Roberto Calabretto, of *Scoring Italian Cinema: Patterns of Collaboration* (Routledge, forthcoming). Currently Professor of Music and Director of the Society of Fellows in the Humanities at The University of Hong Kong, Biancorosso is also active as a dramaturg. His staging of *The Longest Days and the Shortest Days*, a tech-cantata by Eugene Birman, was premiered at the Gulbenkian Auditorium (Lisbon) last September. Biancorosso holds a B.A. in History and Philosophy (La Sapienza, Rome, 1992), an Mmus (KCL, 1994) and a PhD in Musicology (Princeton, 2001). Before moving to The University of Hong Kong, he was a post-doctoral fellow at The Society of Fellows in the Humanities, Columbia University (2001-04).

João Pedro Cachopo teaches Philosophy of Music at the Universidade Nova de Lisboa, where he also coordinates the Critical Theory and Communication Group of the CESEM. His interests encompass the intersection of aesthetics, politics and technology, the relationship between opera and film, and topics related to performance, dramaturgy and remediation. He is the author of *The Digital Pandemic: Imagination in Times of Isolation* (Bloomsbury, 2022) and has co-edited *Rancièrè and Music* (Edinburgh University Press, 2020). His work has also been

published in international journals such as *The Opera Quarterly*, *New German Critique* and *Sound Stage Screen*. He is currently working on two monographs titled *The Profanation of Opera* and *The Callas Effect*.

Gabriela Cruz taught at Tufts University, the New University of Lisbon, Portugal, and the University of Coimbra, Portugal and joined the University of Michigan faculty in 2012. Her music research interests include opera, nineteenth-century music, music aesthetics and the history of technology, historiography, and music and film. She is the author of *Grand Illusion: Phantasmagoria in Nineteenth-Century Opera* (Oxford, 2020) and is currently working on musical comedy. Her essays and review essays on Verdi, Wagner, Meyerbeer and French grand opera, romantic aesthetics, opera, and early phonography and Portuguese film have appeared in *Cambridge Opera Journal*, *Nineteenth-Century Music*, *Opera Quarterly*, *Current Musicology*, *Journal of the American Liszt Society*, the *Revista Portuguesa de Musicologia*, and in edited volumes published by Rochester University Press, Peter Lang, and Argus Edition. She has served on the Council Committee on Honorary and Corresponding Membership and the Stevenson M. Award Committee of the American Musicological Society, and collaborates with CESEM of the New University of Lisbon.

Luísa Cymbron is Professor of Musicology at Universidade Nova de Lisboa. Her research focuses on nineteenth-century Italian and French opera and musical relations between Portugal and Brazil. In 2001, she organized the exhibition “Verdi em Portugal 1843-2001” in Biblioteca Nacional de Portugal. Some of her essays and reviews have been published in *Cuadernos de Musica Iberoamerica*, *Opera Quarterly* and *Revista Portuguesa de Musicologia*. She is also the author of *Olhares sobre a musica em Portugal no século*

XIX: *Ópera, ópera virtuosismo e música doméstica* (Colibri, 2012) and *Francisco de Sá Noronha (1820-1881): um músico português no espaço atlântico* (Humus, 2019). She edited with Ana Isabel Vasconcelos the collective work *O velho Teatro de S. João (1798-1908): teatro e música no Porto do longo século XIX* (Afrontamento, 2020). Since April 2023 she is CESEM's executive director.

Kordula Knaus is Professor of Musicology at the University of Bayreuth. She has published monographs on Alban Berg's *Lulu* and Cross-gender Casting in Baroque Opera, and co-edited volumes on music, gender and intersectionality as well as an introductory handbook for students of musicology. She was principal investigator of the DFG-funded project "Opera buffa as a European Phenomenon. Migration, Mapping and Transformation of a New Genre" (2017–2020), and currently is principal investigator of the DFG-project "Materiality and Aesthetic Transformation. The Festa teatrale *L'Humo* at the Margravian Opera House Bayreuth". She is currently editor of the volume *Schriften II* of the Alban Berg Critical Edition and recently finished a monograph about baroque music.

Paulo Kühn is Professor of Art History and History of Opera at the University of Campinas, Brazil, where he has taught since 1993. He has published extensively on Italian opera in Portugal and Brazil, with a focus on adaptations and translations, censorship and libretti, and on the discussion of national opera. He has also published on the artistic relations between France and Brazil in the nineteenth century and, more recently, on caricature and iconography of opera. He co-edited, with Axel Körner, the volume *Italian Opera in Global and Transnational Perspective: Reimagining*

Italianità in the Long Nineteenth Century, published by Cambridge University Press in 2022.

Jelena Novak works as a researcher at CESEM, FCSH, Universidade Nova de Lisboa. Her fields of interests are modern and contemporary music, recent opera, singing and new media, capitalist realism, voice studies and feminine identities in music. Exploring those fields she works as researcher, lecturer, writer, dramaturge, music critic, editor and curator focused on bringing together critical theory and contemporary art. Her most recent books are *Postopera: Reinventing the Voice-Body* (2015), *Operofilia* (2018) and *Einstein on the Beach: Opera beyond Drama* (co-edited with John Richardson, 2019). Most recently she collaborated as a dramaturge at the opera in 17 songs *Deca* (Children, 2022) by Irena Popović at the National Theatre in Belgrade. Currently she works on a book *Opera in the Expanded Field* and researches about what it means and what it takes to sing beyond human.

Benjamin Walton is Professor of Music History at the University of Cambridge, and a Fellow of Jesus College, Cambridge. His books include *Rossini in Restoration Paris: The Sound of Modern Life*, *The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism* (co-edited with Nicholas Mathew); and *Nineteenth-Century Opera and the Scientific Imagination* (co-edited with David Trippett). Between 2014 and 2019 he edited *Cambridge Opera Journal*. His current research explores operatic performance beyond Europe during the first half of the nineteenth century, and the history of operatic staging.

Program

Universidade Nova de Lisboa
Colégio Almada Negreiros
Rooms A224, A223 & 219

Thursday, July 6

13:00 – 14:00: Welcome & Registration

14:00 – 14:30: Opening Session (A224)

14:30 – 15:30: Keynote address (A224)

- Rogerio Budasz (University of California, USA), *Opera and Abolitionism in Nineteenth-Century Brazil*

15:30 – 16:00: Coffee break

16:00 – 18:00: Panels I, II & III

Panel I: The Futures of Wagner (A224)

Moderation: Paulo Ferreira de Castro (Universidade Nova de Lisboa, Portugal)

- Carolyn Abbate (Harvard University, USA), *Wagnerian Biochemistries*
- Anno Karl Maria Mungen (University of Bayreuth, Germany), *Hitler's Bust of Richard Wagner: Arno Breker, War, and Genocide*
- Oliver Puckey (Cambridge University, UK), *Futurity in Richard Wagner's Early British Reception*
- Mauro Fosco Bertola (Universität Tübingen, Germany), *Trauma and Dreams in Kaija Saariabo's and Amin Maalouf's Adriana Mater*

Panel II: Beyond Coloniality (A223)

Moderation: Ligiana Costa (Dramaturg, Teatro Municipal de São Paulo and Festival Amazonas de Opera, Brazil)

- Katharina N. Piechocki (University of British Columbia, Canada), *The Colonial Libretto: Global Poetics and Multilingualism in Early Seventeenth-Century Roman Opera*
- Francesco Milella (Cambridge University, UK), *Paisiello's Barbieri: an Italian zarzuela in colonial Mexico*
- John Gabriel (University of Melbourne, Australia), *Columbus, Catholicism, and Colonialism in Central European Opera circa 1930*
- Joshua Tolulope David (University of Toronto, Canada), *Beyond (Re)presentation: An Analysis of Opera Productions in Lagos, Nigeria*

Panel III: Performing Gender and Politics (219)

Moderation: Emanuele Senici (La Sapienza University of Rome, Italy)

- Barbara Gentili (Cardiff University, UK), *Between Reception and Production: The Transnational Representation of the Singing and Acting New Woman*
- Asli Kaymak (University of Bristol, UK), *Guillaume Tell in London: Hofer's Female Army*
- Molly C. Doran (Wartburg College, USA), *Staging Women's Trauma on the Twenty-First Century Operatic Stage: Exploitation vs. Ethical Engagement*
- Harriet Boyd-Bennett (University of Nottingham, UK), *Opera, Workers, and Song: Towards a Turin Cantology*

18:30 – 19:30: Concert (Salão Nobre)

Concert by Os Músicos do Tejo (with Luzo-Brazilian repertoire).

Friday, July 7

9:00 – 11:00: Panels IV, V & VI

Panel IV: Between Stage and Screen (A224)

Moderation: João Pedro Cachopo (Universidade Nova de Lisboa, Portugal)

- Giuliano Danieli (La Sapienza University of Rome, Italy), *Carmine Gallone's Casta Diva and the Italian Composer Biopic, 1935-1954: Pastiche, History and Affect*
- Kunio Hara (University of South Carolina, USA), *Madama Butterfly Across Time and Space: Yōko Kanno's Soundtrack to Magnetic Rose (1995)*
- Daniele Peraro (La Sapienza University of Rome, Italy), *"Immediate" and "Direct" Performances? Live Singing on Set in Damiano Michieletto's film Gianni Schicchi (2021)*
- Mara Lane (University of California, USA), *Opera Caught on Camera*

Panel V: Across the Atlantic (A223)

Moderation: Rogerio Budasz (University of California, USA)

- Charlotte Bentley (Newcastle University, UK), *1898 on The Musical Stage: The Spanish-American War in Transnational Perspective*
- Joana de Almeida Peliz (Universidade Nova de Lisboa, Portugal), *A "true féerie": Antunes/Machado's Venus and Some Transnational Dimensions of Luso-Brazilian Musical Theatre in the Long 19th Century*
- David Cranmer (Universidade Nova de Lisboa, Portugal), *Portuguese Opera and Metastasio Adaptations in Portugal and Brazil: Paradigms, Sources and Performance Options*

Panel VI: Staging Race and Violence (219)

Moderation: Arman Schwarz (University of Notre Dame, USA)

- Helena Kopchick Spencer (University of North Carolina Wilmington, USA), *Sexual and Racial Violence in Henri Justamant's Ballet Divertissements for Les Huguenots and Robert le Diable*
- Siel Agugliaro (Università di Pisa, Italy), *"Trionfo dell'Arte Italiana"? The U.S. Premiere of Cavalleria Rusticana. Between Racial Anxieties and Ethnic Pride*
- Christine Fischer (Ludwig-Maximilians-Universität Munich, Germany) *The Cabildo: Hybridization and National Identities in Amy Beach's Chamber Opera*
- Allison Chu (Yale University, USA), *Staging Documentary Ambiguity: The Institutional Critiques within An American Soldier (2018) and The Central Park Five (2019)*

11:00 – 11:30: Coffee break

11:30 – 13:00: Roundtables I & II

Roundtable I: Opera in the Digital World: Activism, Popular Culture and Design (A224)

- Jane Forner (University of Toronto, Canada)
- Aurore Aubouin (Philharmonie de Paris, France)
- Simon Hatab (Dramaturg, Paris)
- Sofija Perovic (Faculty of Contemporary Arts, Belgrade)
- Tijana Trailovic (Scenographer, Serbia)

Roundtable II: European Opera as Informal Empire: Perspectives on Latin America (A223)

Moderation: Paulo Kühn (Universidade Estadual de Campinas, Brazil)

- José Manuel Izquierdo (Pontificia Universidad Católica de Chile)
- Megan Estela (Université Paris 8, France)
- Charlotte Bentley (Newcastle University, UK)
- Alessandra Jones (Indiana University, USA)

13:00 – 14:30: Lunch break

14:30 – 16:30: Panels VII, VIII & IX

Panel VII: Identity and Politics in Italy (A224)

Moderation: Benjamin Walton (University of Cambridge, UK)

- Cormac Newark (Guildhall School of Music & Drama, UK), *Identity Politics and Opera in Italy: Torre Franca and d'Amico*
- Jean-François Lattarico (Université Lyon 3, France), *L'amante démocratique: Opéra jacobin et identité nationale en Italie (1792-1799)*
- Taryn Dubois (Yale University, USA), *A Modern Amor: Nationalism and Musical Embodiment in Italian Theatrical Dance*

Panel VIII: Body, Voice, Memory (A223)

Moderation: Jelena Novak (Universidade Nova de Lisboa, Portugal)

- Sarah Fuchs (Royal College of Music, UK), *Emma Calvé's Digital Afterlife*
- Natalija Stankovic & Stefan Savic (University of Arts & Institute of Musicology SASA, Serbia), *How Much Body is There in the Voice? The Comparative Analysis of Maria Callas's and Sondra Radvanovsky's Portrayals of Luigi Cherubini's Medea*
- Jingyi Zhang (Harvard University, USA), *Interrogating Operatic Decolonization in the Hypermobility Turn: Sweet Land (2020) and Twilight: Gods (2020-21)*
- Colleen Renihan (Queen's University, Canada), *Operatic Synopations: Embodiment as Memory in Contemporary Canadian Opera*

Panel IX: Queering Opera (219)

Moderation: Paula Gomes-Ribeiro (Universidade Nova de Lisboa, Portugal)

- Jessica Gabriel Peritz (Yale University, USA), *The Queer Musical Temporality of Vernon Lee*
- Devon J. Borowski (University of Chicago, USA), *Only her Wigmaker Knows for Sure, or Is the Castrato Camp?*
- Jessica Sipe (Yale University, USA), *"Three Brides, Tender and Pure": Deviant Sexuality in Heinrich Marschner's Der Vampyr*

16:30 – 17:00: Coffee break

17:00 – 18:00: Tosc@ Award Winner's Address

- Parkorn Wangpaiboonkit (Washington University in St. Louis, USA), *The Idea of Opera in Siam: From Civilizational Emblem to the Invention of the Thai Race*

18:15 – Handover Session and Announcement of the Junior Scholar Award

20:30 – 22:00: Film Screening (Fundação Calouste Gulbenkian)

Philippe Béziat's *Traviata et nous* [*Becoming Traviata*] (2012)

Saturday, July 8

9:00 – 11:00: Panels X, XI & XII

Panel X: Form and Affect (A224)

Moderation: Carolyn Abbate (Harvard University, USA)

- Arman Schwartz (University of Notre Dame, USA), *The Modernist Short Opera*
- Zachary Lee Nazar Stewart (Yale University, USA), *What happened to Mère Marie?*
- Chikako Kitagawa (Keio-University Tokyo, Japan), *Horizon Opening or Problem Field? Realisations of the Nob Theatre in Operas by Kaija Saariaho and Toshio Hosokawa*

Panel XI: Experiments and Mediations (A223)

Moderation: Gabriela Cruz (University of Michigan, USA)

- Jasmin Goll (University of Bern, Switzerland), *Mediating Opera and Technology. Operatic Transmissions by Telephone in Late Nineteenth-Century Berlin*
- Johanna Danhauser (University of Bayreuth, Germany), *Island Kinships: A Spectacle Analysis of Archipel by Fujimoto/Thiersch/Muntendorf based on Donna Haraway*
- Mauro Calcagno (University of Pennsylvania, USA), *Performance, Heterochrony, Historiography: The Wooster Group's 2007 Production of Busenello-Cavalli's La Didone (1641) and Baroque Opera Representation*
- Emanuele Senici (La Sapienza University of Rome, Italy), *"The Whole Theatre as the Set, All of It": Screening the Rome Opera During the Pandemic*

Panel XII: Issues of Text and Performance (219)

Moderation: David Cranmer (Universidade Nova de Lisboa, Portugal)

- Inori Hayashi (Ochanomizu University, Japan), *Minor Changes in the Autograph Score of the Revised Simon Boccanegra by G. Verdi: Melodies Toward Natural Speaking Tone*
- Sarah Hibberd (University of Bristol, UK), *The Dynamics of the Puritani Quartet: Tamburini in the Limelight (1836)*

- Guido Olivieri (University of Texas at Austin, USA), *Su alcuni "segreti" de Il matrimonio segreto di Domenico Cimarosa*

11:00 – 11:30: Coffee break

11:30 – 13:00: Themed Sessions I, II & III

Themed Session I: Listening Through Callas: Mediations and Metamorphoses (A224)

Respondent: Ginger Dellenbaugh (Yale University, USA)

- Emilio Sala (Università degli Studi di Milano, Italy), *Lip-syncing to Callas*
- Michal Grover-Friedlander (Tel-Aviv University, Israel), *Callas's Voice-overs*
- Martha Feldman (University of Chicago, USA), *Tough Magic: Callas's Rebetiko, Greek Suffering, and the Unsentimental*

Themed Session II: Nineteenth-Century Italian Opera Far From Europe (A223)

Moderation: Monica Ruocco (Università di Napoli L'Orientale, Italy)

- Céline Frigau Manning (Université Lyon 3, France), *"Sick of the Old World's Sophistry!": Performing Italian Opera at Sea in 1825*
- Maeva Meyer (Université Lyon 3, France), *Verdi's Aida From the Perspective of the Egyptian Nabda*
- Megan Estela (Université Paris 8, France), *"The Goddess From Beyond the Seas:" Challenging the Reception of Patti's Four Tours in America (1886-1890)*

Themed Session III: Opera, Its Audiences and Recipients Between 17th and 18th Century (219)

- Vera Grund (Musikwissenschaftliches Seminar Detmold/Paderborn, Germany), *"From the shores of the Tevere to those of the Adriatic": Venetian Opera as Energetism and mass culture*
- Carlo Bosi (Fachbereich Kunst-, Musik- und Tanzwissenschaft, Universität Salzburg, Austria), *Early Venetian Opera beyond the Lagoon: Reception and Censorship*
- Carlo Bosi & Vera Grund, *Arias, music and their recipients*

13:00 – 14:30: Lunch break

14:30 – 16:30: Panels XIII, XIV & XV

Panel XIII: The Case of Callas (A224)

Moderation: Giorgio Biancorosso (University of Hong Kong)

- Shadi Seifouri (Cambridge University, UK), *“Je Veux Vivre!”: Operatic Holograms, Maria Callas, and The Limits of Liveness*
- Lea Luka Tiziana Sikau (Cambridge University, UK), *The Artist is Present, la Callas is Absent: (No) Rehearsing with Posthumous Divas*
- Jane Sylvester (University of Missouri-Kansas City, USA), *Callas on the Catwalk: Operatic Revival in the House of Valentino*
- Marie-Anne Kohl (University of Bayreuth, Germany), *Die Vokalperformance von Maria Callas als Geschlechterperformance, dargestellt an ihrer Tosca-Interpretation*

Panel XIV: The Nation and the Empire (A223)

Moderation: Kordula Knaus (Universität Bayreuth, Germany)

- Claudio Vellutini (University of British Columbia, Canada), *Opera, Mobility, and Austrian Cultural Policies after the Congress of Vienna*
- Liisamajja Hautsalo (University of the Arts Helsinki, Finland), *From Nationalized Opera to Vernacularised Opera: The Finnish Case*
- Tanya Sirotina (The University of Winchester, UK), *“The Lucky Miller”: Two Centuries of Historical Collisions Between Three Unique Operas*

Panel XV: Challenging the Stage (219)

Moderation: Manuel Deniz Silva (Universidade Nova de Lisboa, Portugal)

- Collin Ziegler (University of California, USA), *Opera and Trees*
- Helena Langewitz (Johannes Gutenberg University Mainz, Germany), *Migrations of the Garden as a “Schaubau-Ort” for the Opera in 18th Century. Stage Design Motifs and the Idea of the Garden Venue in Motion*
- Francesca Vella (Northumbria University, UK), *Artisans of the Theatre: Set Design in 1930s Florence*

- Anne Le Berre (École Normale Supérieure de Lyon, France),
*The Festival international d'art lyrique d'Aix-en-Provence: the idea of a
lyrical Mediterranean in the 21st century*

16:30 – 17:00: Coffee break

18:00 – 19:00: Keynote Address (Teatro Nacional de São Carlos)

- Tereza Havelkova (Charles University, Czech Republic), *Opera and
(Post-)Colonialism: A View from East-Central Europe*

19:00 – Closing Session

Natalija Stanković & Stefan Savić, *How much body is there in the voice? The comparative analysis of Maria Callas's and Sondra Radvanovsky's portrayals of Luigi Cherubini's Medea*

University of Arts & Institute of Musicology SASA, Serbia

Staging Luigi Cherubini's opera *Medea* is a venture that has rarely been taken on even by major opera houses. The main reason is an extremely demanding leading role, in terms of its vocal, physical, and psychological aspects. Known for uniting these aspects in her portrayals of tragic opera heroines, it is no surprise that Maria Callas was one of the few ideal exponents of this role. To assess her performance of *Medea*, we had at our disposal one studio recording, several live audio recordings, some short video excerpts, and photos. However, no integral video of the opera staging is commercially available. Deciding to use a lack of visual trace of Callas's performance to our advantage, we came to the core idea for this paper. We propose a question: is the body aspect missing in the audio performance or is it even more present? In order to answer this question we explored the relationship between implicit gestures in music and their correspondence with the corporeality of the voice, i.e. gestures in vocal performance. The starting point of our methodological frame is Robert Hatten's theory of musical gesture and Arnie Cox's exploration in the field of the embodied experience of music perception. The embodiment of the psychological-archetypal dimension of *Medea's* character is analyzed on two levels – that of musical gestures and that of performative gestures, with an additional aim to observe how their synchronicity affects voice-corporeality. Missing the complete video leads the research further, posing

the question: how does the experience of voice-corporeality change with the visual aspect of the performance? Therefore, we chose Sondra Radvanovsky's body-engaging performance of Medea in the 2022 production of Metropolitan Opera. We submitted it to the same analytical process, for the purpose of determining how the additional layer of body gestures enhances or diminishes the effect of voice corporeality.

Natalija Stanković (Belgrade, 1991) graduated with a bachelor's and master's degree in Music theory from the Faculty of Music in Belgrade and holds a master's degree in Opera Directing from Verona Opera Academy. As an assistant director, she worked at the Operosa Montenegro Opera Festival, Teatro Filarmonico di Verona, Abay Opera House (Kazakhstan), Teatro Comunale di Bologna, Jerusalem Lyric Opera Studio, Ente Luglio Musicale Trapanese. She did an internship at the Arena di Verona Opera Festival. From 2019 to 2023 she directed several operas, including *Džumbus* and *XX* by Serbian composer Milica Ilić, *Children's Room* by Milenko Živković, Benjamin Britten's *Let's Make an Opera!/Little Sweep*, chamber opera *Clean Water* by composer Olga Janković and *Behind the opera scene* by Vera Milanković. She is a Ph.D. student and a junior researcher at the Faculty of Music in Belgrade (Department of Music Theory).

Stefan Savić (Belgrade, 1989) graduated with bachelor's and master's degrees in Musicology from the Faculty of Music in Belgrade. His master thesis written about genre and dramaturgy in Rimsky-Korsakov's *The Legend of the Invisible City of Kitezh and the Maiden Fevroniya* is published in the collective monograph *Wunderkammer/Their's Master Voice*. He is a Ph.D. student and a junior researcher at the Institute of Musicology SASA. The

field of his doctoral research is a European music drama in the first half of the 20th century viewed from the perspective of the theory of tragedy. His interests encompass analysis of vocal music, musical hermeneutics, dramaturgy, genre and style in music, and the relationship between music and literature.

Jingyi Zhang, *Interrogating Operatic Decolonization in the Hypermobility Turn: Sweet Land (2020) and Twilight: Gods (2020-21)*

Harvard University, USA

My paper interrogates anew decolonial thinking in contemporary operas by focusing on *The Industry's Sweet Land* and Yuval Sharon's *Twilight: Gods*. Staged in the LA State Historic Park, *Sweet Land* presents alternative, mythologized histories of the encounter between European settlers and the Tongva people. *Twilight: Gods* is a drive-through opera portraying radical reimaginations of Wagner's *Götterdämmerung* in Detroit and Chicago.

We begin with what might be called the accusatory architecture in *Sweet Land* created by the circular performance spaces of "Feast" and "Train." "Feast" seated audiences in the round; they could all see one another, but more importantly their ranks echoed the circular seating of the "Arrivals" (white settlers) in the operatic fiction before them. In this mirror-house effect, the (almost exclusively) white settler audiences, slotted into momentary identification with the opera's "Arrivals," confronted their collective complicity in colonialism. In the zoetrope staging in "Train," as audiences were caught up in the optical play before them, they were asked to contemplate the nature of seeing, and the ethical responsibility of the