

International Conference

New Opera and Music Theatre and Other Issues

January 25–28, 2024

Waseda University,
Tokyo, Japan

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Talks, Workshop and Video Screening

17:50-18:00	Michiko Ishii
18:00-18:30	Tamamo Nagai
18:30-18:50	Michal Grover Friedlander
18:50-19:10	Michal Grover Friedlander
19:10-19:30	Michal Grover Friedlander Nobuyuki Kakigi
19:30-20:00	Eli Friedlander

Jan.25 (Thu) Okuma Small Auditorium

Opening Words
Archival Research on the Paris Opera Ballet in the Era of Digital Humanities
Workshop Screening “Loss”
Workshop Talk Conception of “Loss”
Workshop Remarks Remarks on “Loss” and Its Variations
Workshop Talk Movement, Dying Off

Talks and Panel I

18:00-18:30	Moe Otsuka
18:30-19:00	Sayaka Yamada
19:00-19:30	Takayuki Nitta
19:30-20:00	Miho Morioka

Jan.26 (Fri) Okuma Small Auditorium

The Reevaluation of Antonio Salieri in Japanese Popular Culture since 2018
“Advertisement Ballets” in Taisho Japan and Turn-of-the-Century Western Europe: Focusing on the Attempts of the Ballet Master Rosi
Remembrance and Counterfactual: Two Types of Psychologism in Contemporary Stagings of Opera
Operahouses and Their CSR – Through Their New Commissions and New Productions of Contemporary Operas

Panel II

14:00-14:30	Hanae Ono
14:30-15:00	Chikako Kitagawa
15:00-15:30	Giorgio Biancorosso
15:30-16:00	
16:00-16:30	Shizuo Ogino
16:30-17:00	Michal Grover Friedlander
17:00-17:30	Jelena Novak

Jan.27 (Sat) Building 3, Room 302

Exploring New Horizons in Opera Education in Japan: The Development and Application of an Opera-Creation Program
Opera That Oscillates “In-Between” – Chaya Czernowin’s <i>Infinite now</i>
Operatic Compendia and the Aesthetics of the Digest
Break
The Opera “La Bastarda” : Its “Child” and Dance
“You Died Yesterday, I’m Sorry for Your Loss” : After Life in Film and Opera
Opera in the Expanded Field: Beyond Human, beyond Operatic

Panel III

13:30-14:00	Yuki Onishi
14:00-14:30	Eli Friedlander
14:30-15:00	Arisa Tachi
15:00-15:30	
15:30-16:00	Lea Luka Sikau
16:00-16:30	Joy H. Calico
16:30-16:40	Shizuo Ogino

Jan.28 (Sun) Okuma Small Auditorium

How Could We Make <i>The Mikado</i> and <i>Turandot</i> Less Ethno-Stereotypical and Less Misogynistic?
“The Rest Is Silence” : Pantomime and Voice in Brett Dean’s <i>Hamlet</i>
The “Voice of Death” in Opera: Cases in Contemporary Works
Break
Rehearse again. Fail again. Fail Better. Tracing Taxonomies of Failure in Posthuman Processes of New Opera.
The State of Black Opera in the USA: A Snapshot
Closing Words

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