

International Conference

# New Opera and Music Theatre and Other Issues

January 25–28, 2024

Waseda University,  
Tokyo, Japan

Photo Credit: David Kaplan

## Talks, Workshop and Video Screening

17:50-18:00	Michiko Ishii	Opening Words
18:00-18:30	Tamamo Nagai	Archival Research on the Paris Opera Ballet in the Era of Digital Humanities
18:30-18:50	Michal Grover Friedlander	<b>Workshop Screening</b> “Loss”
18:50-19:10	Michal Grover Friedlander	<b>Workshop Talk</b> Conception of “Loss”
19:10-19:30	Michal Grover Friedlander Nobuyuki Kakigi	<b>Workshop Remarks</b> Remarks on “Loss” and Its Variations
19:30-20:00	Eli Friedlander	<b>Workshop Talk</b> Movement, Dying Off

## Talks and Panel I

18:00-18:30	Moe Otsuka	The Reevaluation of Antonio Salieri in Japanese Popular Culture since 2018
18:30-19:00	Sayaka Yamada	“Advertisement Ballets” in Taisho Japan and Turn-of-the-Century Western Europe: Focusing on the Attempts of the Ballet Master Rosi
19:00-19:30	Takayuki Nitta	Remembrance and Counterfactual: Two Types of Psychologism in Contemporary Stagings of Opera
19:30-20:00	Miho Morioka	Operahouses and Their CSR – Through Their New Commissions and New Productions of Contemporary Operas

## Panel II

14:00-14:30	Hanae Ono	Exploring New Horizons in Opera Education in Japan: The Development and Application of an Opera-Creation Program
14:30-15:00	Chikako Kitagawa	Opera That Oscillates “In-Between” – Chaya Czernowin’s <i>Infinite now</i>
15:00-15:30	Giorgio Biancorosso	Operatic Compendia and the Aesthetics of the Digest
15:30-16:00		Break
16:00-16:30	Shizuo Ogino	The Opera “La Bastarda” : Its “Child” and Dance
16:30-17:00	Michal Grover Friedlander	“You Died Yesterday, I’m Sorry for Your Loss” : After Life in Film and Opera
17:00-17:30	Jelena Novak	Opera in the Expanded Field: Beyond Human, beyond Operatic

## Panel III

13:30-14:00	Yuki Onishi	How Could We Make <i>The Mikado</i> and <i>Turandot</i> Less Ethno-Stereotypical and Less Misogynistic?
14:00-14:30	Eli Friedlander	“The Rest Is Silence” : Pantomime and Voice in Brett Dean’s <i>Hamlet</i>
14:30-15:00	Arisa Tachi	The “Voice of Death” in Opera: Cases in Contemporary Works
15:00-15:30		Break
15:30-16:00	Lea Luka Sikau	Rehearse again. Fail again. Fail Better. Tracing Taxonomies of Failure in Posthuman Processes of New Opera.
16:00-16:30	Joy H. Calico	The State of Black Opera in the USA: A Snapshot
16:30-16:40	Shizuo Ogino	Closing Words

Organized by the Institute for Research in Opera and Music Theatre, Waseda University  
Generously Supported by Comprehensive Research Organization, Waseda University

## **Welcome Messages**

**Professor OGINO Shizuo**

**Director, Institute for Research in Opera and Music Theatre,  
Comprehensive Research Organization, Waseda University**

This is the first time that we have held a conference in English. Nowadays, faced as we are with globalization, it is difficult to promote our research and have discussions with foreign researchers using only Japanese.

Our Institute for Research in Opera and Music Theatre was established in 2011. Since that time, we have conducted our research mainly from the viewpoints of music, theater, literature, film, dance, and technology. However, the results of our research have been more or less confined to Japan and have not been able to reach countries abroad because of the language barrier.

Today, we are opening a new chapter in the history of our activities. We have invited renowned scholars in the field of opera and music theater and are delighted to welcome them to Waseda University. We are sure that this International Conference will prove most fruitful through the reading of our papers and by means of our discussions. Our theme is “New Opera and Music Theatre and Other Issues.” We have been engaged with this theme almost every day since we decided to hold this Conference. Today we can reveal the results of our long-time research efforts.

We hope that our guests from abroad will enjoy not only the presentations and discussions, but also opportunities to visit cultural events in the city of Tokyo, far from Europe and America.

We are very grateful to the Comprehensive Research Organization of Waseda University for so generously supporting our Conference. Without this support, it would not have been possible to hold this event.

Thank you.

**Professor ISHII Michiko**

**Researcher, Institute for Research in Opera and Music Theatre,  
Comprehensive Research Organization, Waseda University**

I'd like to extend a warm welcome to all those attending this conference, “New Opera and Music Theatre and Other Issues,” at Waseda University. In these difficult times, we are very grateful to be able to hold an international conference.

The conference will be held over four days and consists of numerous different parts: a workshop with video and talks, three panels, and other academic discussions. I am very much looking forward to many meaningful interactions between us.

The Okuma Auditorium was built about one hundred years ago. It is one of the most important Western-style historical buildings in Japan and has been designated as an Important Cultural Property of Japan. Western-style opera performance and research on the subject in Japan has a history as long as that of this auditorium. It is therefore highly significant that a conference on new opera is being held here.

I sincerely hope that you will all benefit greatly from participating in this conference and will have a wonderful stay in Tokyo.

Thank you.

January 25–28, 2024 International Conference “New Opera and Music Theatre and Other Issues” at Okuma Small Hall & Building 3, Waseda University, Tokyo						
Date 2024	Venue	Time	Presenter	Affiliation	Title	
Thu., 25.1	Okuma Small Hall	17:50–18:00	Opening Words	Waseda University, Japan		
		18:00–18:30	Talk	Michiko Ishii	Archival Research on the Paris Opera Ballet in the Era of Digital Humanities	
		18:30–18:50	Workshop Screening	Tamamo Nagai	“Loss”	
		18:50–19:10	Workshop Screening	Michal Grover Friedlander		
		19:10–19:30	Workshop Talk	Michal Grover Friedlander	Conception of “Loss”	
Fri., 26.1	Okuma Small Hall	19:30–20:00	Workshop Remarks	Michal Grover Friedlander; Nobuyuki Kakigi	Remarks on “Loss” and Its Variations	
		19:30–20:00	Workshop Talk	Eli Friedlander	Movement, Dying Off	
		18:00–18:30	Talk	Moë Otsuka	The Reevaluation of Antonio Salieri in Japanese Popular Culture since 2018	
		18:30–19:00	Talk	Sayaka Yamada	“Advertisement Ballets” in Taisho Japan and Turn-of-the-Century Western Europe: Focusing on the Attempts of the Ballet Master Rosi	
		19:00–19:30	Panel I			
Sat., 27.1	Building 3, Room 302	19:30–20:00		Takeyuki Nitta	Remembrance and Counterfactual: Two Types of Psychologism in Contemporary Stagings of Opera	
				Miho Morioka	Operahouses and Their CSR – Through Their New Commissions and New Productions of Contemporary Operas	
			Panel II			
		14:00–14:30		Hanae Ono	Exploring New Horizons in Opera Education in Japan: The Development and Application of an Opera-Creation Program	
		14:30–15:00		Chikako Kitagawa	Opera That Oscillates “In-Between” – Chaya Czernowin’s <i>Infinite now</i>	
		15:00–15:30		Giorgio Blancrosso	Operatic Compendia and the Aesthetics of the Digest	
		15:30–16:00	Break			
		16:00–16:30		Shizuo Ogino	The Opera “La Bastarda”: Its “Child” and Dance	
		16:30–17:00		Michal Grover Friedlander	“You Died Yesterday, I’m Sorry for Your Loss”: After Life in Film and Opera	
		17:00–17:30		Jelena Novak	Opera in the Expanded Field: Beyond Human, beyond Operatic	
Sun., 28.1	Okuma Small Hall		Panel III			
		13:30–14:00		Yuki Onishi	How Could We Make <i>The Mikado</i> and <i>Turandot</i> Less Ethno-Stereotypical and Less Misogynistic?	
		14:00–14:30		Eli Friedlander	“The Rest Is Silence”: Pantomime and Voice in Brett Dean’s <i>Hamlet</i>	
		14:30–15:00		Arisa Tachi	The “Voice of Death” in Opera: Cases in Contemporary Works	
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		15:30–16:00		Lea Luka Sikau	Rehearse Again, Fall Again, Fall Better.	
				Joy H. Calico	Tracing Taxonomies of Failure in Posthuman Processes of New Opera.	
		16:00–16:30			The State of Black Opera in the USA: A Snapshot	
		16:30–16:40	Closing Words	Shizuo Ogino		

**Thursday, January 25**

## **Talk**

### **Archival Research on the Paris Opera Ballet in the Era of Digital Humanities**

**Tamamo Nagai**

In recent years, as the fusion of humanities and information science has progressed, research into archival materials in the fields of musicology and dance studies has significantly advanced. This progress is especially notable in the case of the Paris Opera and Opera Ballet. For instance, there are resources such as “Chronopera” (produced and operated by CNRS and IMPMF) that allow us to search for performances at the Opera from 1749 to the present, on a day-to-day basis. Valuable materials from the French National Library and the French National Archives are also available online.

On the other hand, there are still many historical records, such as those in the AJ13 series of the Archives Nationales, that have not been digitized. In the era of developing AI tools, what can we learn about the Opera Ballet today? What results can be expected from archival research? How can archival materials and AI tools be utilized, and what are their limitations? In this presentation, based on recent research by the presenter, we will examine the trends and possibilities of archival research focused on the Paris Opera Ballet.

#### **デジタル・ヒューマニティーズ時代におけるパリ・オペラ座バレエのアーカイヴ調査**

**永井 玉藻**

近年、人文学と情報学の融合が進むにつれ、音楽学や舞踊学の分野においても、アーカイヴ史料の調査が格段に進むようになった。パリ・オペラ座およびオペラ座バレエに関しても、その成果は著しい。例えば、1749 年以降、今日までのオペラ座における上演演目を日毎に検索出来る「Chronopera」(CNRS および IMPMF による製作・運営)や、フランス国立図書館およびフランス国立公文書館の貴重資料のウェブ上公開などがある。一方で、国立公文書館の AJ13 系列の資料群のように、未だデジタル化されていない史料も多い。AI ツールが発達する中で、今日の私たちは、オペラ座バレエに関してどのようなことを知り得るのか？史料の調査からどのような成果が期待されるのか？アーカイヴ史料と AI ツールは、どのように使うことが可能なのか？またその限界は？本発表では、発表者の近年の調査などをもとに、パリ・オペラ座バレエを対象としたアーカイヴ調査の傾向と可能性を検討する。

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## **Workshop Talk**

### **Movement, Dying Off**

**Eli Friedlander**

My lecture will be devoted to the idea of movement in Grover Friedlander’s ‘Loss’. What moves itself is what has life. The soul (anima) is the principle of life, it is what moves and animates. The movement in ‘Loss’ departs from the paradigm of human living movement. In the first place, it is movement oriented by what is gone, lost or has died away. A movement that itself incorporates that dying away. Secondly, in separating itself from the vital and functional human body, movement finds, buried as it



## Abstracts

Thursday, January 25

were in deeper layer of corporeality, the animal and even the vegetal. In dying away human movement discovers a more primal world.

This must be clarified: Animal movement is the direct expression of the species. The turtle moves itself and exhibits life differently than the movements of the dove. The human being, as Paul Valery in his “Philosophy of Dance” has pointed out, is an animal with an excess of movement, over and above function. That excess of movement exhibits mere vitality; it is movement without any aim or interest. It can be revealed in the energetic release of vitality, but at the same time, it is revealed in slowing down, in the depletion of movement, which is not immobility. It is still movement and not stillness. But it is a movement of pining for what is not, or is no more. Not vitality, but life slow and unrelenting. Life that descends towards death and finds in its slow procession the recesses of the animal and the vegetal.

**Friday, January 26**

## **Talks**

### **The Reevaluation of Antonio Salieri in Japanese Popular Culture since 2018**

**Moe Otsuka**

Antonio Salieri was active as a composer, mainly at the Viennese court during the 18th and 19th centuries; however, his existence and works were long forgotten. He came into the limelight chiefly through the film *Amadeus*, directed by Miloš Forman. Since then, his character has been recognized as someone jealous of Mozart. In 2018, Salieri regained his spotlight through his presence in Japanese popular culture, resulting in lectures, performances, and other events related to Salieri. This cultural promotion, which started in popular culture and extended to the academic realm, has led to a reevaluation of Salieri's achievements. It should also be noted how and to what extent his achievements have been omitted from the history of music and opera. This presentation provides an overview of the "Salieri boom" that has occurred in Japanese popular culture since 2018 and discusses the reevaluation of Salieri's achievements in the history of music and opera.

### **2018 年以降の日本ポピュラーカルチャー受容によるアントニオ・サリエリの再評価**

**大塚 萌**

アントニオ・サリエリは 18～19 世紀にかけてウィーン宮廷で活躍した作曲家であるが、長いことその存在と作品は忘れ去られていた。その存在は主にミロス・フォアマンによる映画『アマデウス』によって再び光が当てられ、以来モーツァルトに嫉妬する者としてそのキャラクターを認知されてきた。そのサリエリが日本のポップカルチャーにおいて取り上げられることによって、2018 年以降の日本において再び注目され、サリエリに関する講演、作品の演奏・上演などが行われることとなった。ポップカルチャーを発端とし、アカデミックな領域に至るまで影響が及んだこの文化振興により、サリエリの再評価が起こったといえるが、一方既存の音楽史、オペラ史からサリエリの業績がどのように、どれほど零れ落ちていたかについても注目されるべきであろう。本発表では 2018 年以降にポップカルチャーの分野から起こったサリエリブームを概観し、そこで改めてサリエリの音楽史、オペラ史上の業績の再評価について論ずるものである。

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### **“Advertisement Ballets” in Taisho Japan and Turn-of-the-Century Western Europe: Focusing on the Attempts of the Ballet Master Rosi**

**Sayaka Yamada**

In 1915, the ballet “The Dancing Doll at the Mitsukoshi Draper” was performed at the Teigeki (the Imperial Theatre in Tokyo). As the title suggests, the intention behind the performance of the ballet was to create publicity for the two companies, which were known for their advertising copy “Today the Teigeki, tomorrow Mitsukoshi.” The tie-up project itself must have been decided at management level, but the ballet master Giovanni Vittorio Rosi (1867-1940?), who was a teacher at the Teigeki, is thought to have choreographed and directed the work to reflect their intention.

In fact, it is highly likely that this work is an adaptation of “The Fairy Doll” (1888, Vienna), which was first performed in Western Europe at the end of the 19th century, where Rosi was based prior to his

arrival in Japan. Rosi also created the ballet “Eureka” in 1902 on the theme of “advertising.” The concept of this ballet, which was reported by the British media at the time as “a ballet with a novel plan,” is somewhat similar to that of the “The Fairy Doll” at the Teigeki.

This presentation will 1) reconsider “The Fairy Doll” at the Teigeki as an adaptation of an existing classical ballet and question the significance of its performance, and 2) re-examine the intention and background of its creation and performance based on Rosi’s career. I suggest that ballet performances in early Taisho Japan were not unrelated to Western ballet and its globalization at the same time, even though they presented aspects of a Japanese “special situation”.

大正期帝劇と世紀転換期西欧における「広告」のバレエ——舞踊家ローシーの試みを中心に

山田 小夜歌

1915 年、帝国劇場でバレエ《三越呉服店玩具部》が上演された。そのタイトルが示すように、同作上演の背景には「今日は帝劇、明日は三越」の広告コピーで知られる両者が協調し、双方の宣伝効果を狙う意図があった。タイアップ企画自体は経営陣レベルで決定されたものに違いないが、その意図を反映させて作品を振付演出したのは、当時の帝劇の教師だった舞踊家ローシー (Giovanni Vittorio Rosi, 1867-1940?) その人であったと思われる。

実際、本作はローシーが来日以前に活動の拠点としていた 19 世紀末西欧で初演された《人形の精 *The Fairy Doll*》(1888 年、ウィーン) の翻案の可能性が高い。またローシーは 1902 年に「宣伝広告」を主題とするバレエ《ユリイカ *Eureka*》を創作している。当時英国メディアが「斬新な企画のバレエ」と報じた同作のコンセプトは、どこか《三越呉服店玩具部》のそれとつながるものがある。

本発表では《三越呉服店玩具部》を 1) 既存の古典バレエの翻案として捉え直し、その上演意義を問い直し、2) ローシーの経歴を踏まえ、創作および上演の意図と背景を再検証する。それにより、大正初期日本のバレエ上演が、日本的な「特殊事情」の様相を呈しつつも、同時期西欧のバレエやそのグローバル化のありようと決して無関係ではなかったことを提示したい。

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## Panel I

### Remembrance and Counterfactual: Two Types of Psychologism in Contemporary Stagings of Opera

Takayuki Nitta

In contemporary opera performances, the director’s interpretation of the work often extends to embodying the characters’ psychological states, not explicitly written in the libretto or simply different from it. This psychological staging can be divided into two types based on the imaginary scenery made visible on stage. The first tells the current story as the memory of a character. The entire opera is portrayed as an old tale, or the past and present are intertwined in this production. The second shows the opera as the dream of a character who transcends reality. The entire opera or its segment is a dream or a wish. While the former is fatalistic because it recounts events that are happening as an unavoidable past, the latter, where the characters’ illusory worlds erode and twist reality, resists such determinism. The opposition between the two types of psychologism reflects the contrasting evaluations of the singing voice and its power, expressed in the myth of Orpheus. In *A Pitch of Philosophy* (1994), the American philosopher Stanley Cavell calls

each of them “melancholia” and “ecstasy”, namely the pessimism of the singing voice’s ephemeral miracles and the optimism of its ability to create even fleeting ones.

## 回想と反実仮想——現代オペラ演出の二つの心理主義

新田 孝行

現代のオペラ上演において演出家による作品解釈は、台本で明確に書かれていない、あるいは端的にそれとは異なる登場人物の心理を具体化することがある。こうした心理主義的な演出は、舞台上で視覚化される想像上の光景が何に由来するかによって二つに分類できる。一つ目は、実際の物語を登場人物の記憶として語る。この演出ではオペラ全体が昔話として枠づけされたり、過去と現在が入り混じったりする。二つ目は、現実を超える登場人物の夢としてオペラを見せる。オペラの全体、あるいはその一部が夢や願望となる。前者が、起こっている出来事を避けがたい過去として語る点で宿命論的であるのに対し、登場人物の幻想上の世界が現実を侵食し捻じ曲げる後者は、こうした決定論に抵抗する。二種類の心理主義の間の対立は、オルフェウス神話において表明された、歌声とその力に関する対立する対照的な評価を反映する。アメリカの哲学者スタンリー・カヴェルは『哲学の〈声〉』(1994)でそのそれぞれを「メランコリア」と「エクスタシー」と呼んだ。すなわち、歌声のもたらす奇跡は束の間にすぎないとする悲観論と、歌声はたとえ一瞬であっても奇跡を起こすことができるとする楽観論である。

## Operahouses and Their CSR – Through Their New Commissions and New Productions of Contemporary Operas

Miho Morioka

In the face of various social problems, it is not enough for opera houses today to simply perform the masterpieces of the past. It is fair to say that, at least in Europe, there is a common understanding that it is also the job of the theatre to give citizens the opportunity to think about the state of society in their own time. That could be called Corporate Social Responsibility (CSR) for the opera houses. This presentation will show how contemporary European opera houses are trying to fulfill the responsibility by presenting several newly commissioned productions and new ones of the operas which were written in this century, for the 2023/24 season. Planned main subjects are as following: [1] Global warming and indifference to it: *Cassandra*, composed by Bernard Foccroulle (Theatre de la Monnaie, Brussels) [2] Contemporary human trafficking: *Angel’s Bone* composed by Du Yun (Oper Wuppertal)

## 歌劇場と CSR——新作委嘱や同時代オペラの上演を通して

森岡 実穂

さまざまな社会問題を眼前にして、現在、歌劇場にとって、過去の名作を上演することだけでは十分ではない。少なくともヨーロッパでは、同時代の社会の在り方について、市民が考える機会を与えるということも劇場の仕事である、という共通認識があると言っている。それは歌劇場にとっての CSR という事でもあるだろう。今回の発表では、2023/24 シーズンに発表される、委嘱新作上演や、今世紀に書かれた作品の新制作上演を紹介することで、現代のヨーロッパの歌劇場がいかにその責任を果たそうとしているかを示す。予定される中心題材は以下の通り。[1] 地球温暖化とそれへの無関心: Bernard Foccroulle 作曲 *Cassandra* (ブリュッセル、モネ劇場)[2]現代の人身売買 Du Yun 作 *Angel’s Bone* (ヴッパータール歌劇場)



## Saturday, January 27

### Panel II

#### Exploring New Horizons in Opera Education in Japan: The Development and Application of an Opera-Creation Program

Hanae Ono

Contemporary opera and new productions often become a hot topic in the opera world. However, unless the opera attracts “new audiences,” its progress may be cut short. In fact, many opera theaters face an aging audience. With this sense of crisis, they make an effort to offer various educational programs for young people, with one goal of developing a new generation of opera lovers.

One of the unique opera education programs includes participants creating their own opera. In this program, children take on the roles of performers, librettists, set designers, and costume designers, among others, to create and perform their own original operas. In 1979, the Metropolitan Opera Guild set up the program “Creating Original Opera” in response to the growing interest in experiential education. Subsequently, similar programs spread across the U.S. and Europe. In Japan, although opera-watching opportunities for children have been available since the 1960s, few opera-creation programs exist in which children are actively involved. Therefore, I established an organization and initiated an opera-creation program in 2019. In this presentation, I report on the programs we held in August 2023 in collaboration with civic halls in Tokyo and Shiga. I examine the specific operas created by children and discuss the practice of education through opera creation in Japan and its prospects.

#### 日本における新たなオペラ教育の地平を探る——オペラ創作プログラムの構築と実践

大野 はな恵

オペラ界では、現代オペラや新しい演出がしばしば話題となる。しかし、「新しい観客」が育たなければ、オペラの歩みは途絶えかねない。実際、多くの歌劇場が観客の高齢化に直面しており、こうしたことへの危機感から、新世代のオペラ愛好家の育成をひとつの目標に、多様な教育プログラムの提供に力を入れている。

教育プログラムのひとつに、参加者が自らオペラを創作するというプログラムがある。このプログラムでは、子どもたちが演奏家、台本作家、衣装デザイナーなどの役割を担い、自分たちのオリジナル・オペラを創作・上演する。1960-70年代、米国で高まった体験教育への関心を受け、1979年にメトロポリタン・オペラ・ギルドが初の創作プログラム「Creating Original Opera」を生み出した。その後、同様のプログラムは欧米各地に広がっていった。本邦では、60年代から青少年に向けたオペラ鑑賞の機会は提供されてきたものの創作プログラムの例は殆どない。そこで、筆者らは団体を立ち上げ、2019年からオペラ創作プログラムの実践を継続的に重ねてきた。本発表では、2023年8月に、公共ホールとの共催で行ったオペラ創作プログラムについて報告する。子どもたちが創作したオペラの実践を示しつつ、日本におけるオペラ創作を通じた教育の実践とその展望を示す。

### Opera That Oscillates “In-Between” – Chaya Czernowin’s *Infinite now*

Chikako Kitagawa

This presentation will interpret the opera *Infinite now* (Ghent, 2017) by the Israeli composer Chaya Czernowin (1957-), using the concept of “in-between” as an analytical tool.

First, the work is a music theatre generated from several materials. It is based on the theatre piece *Front* (2014) by the playwright and director Luk Perceval (1957-), which itself is a stage production based on a collage of novels, including Remarque’s novel *All Quiet on the Western Front Unknown* (1929), as well as soldiers’ letters and testimonies. The opera further incorporates a short story by the contemporary Chinese writer Cán Xuě *Homecoming* (1997), thanks to which the opera transcends the specific space and time of the First World War.

Second, the opera is performed “in-between” linguistically, namely in four languages. The characters—those fighting in the war, those waiting for those who have gone to war, and those returning from the war—are “in-between” life and death, oscillating between pre-linguistic speech acts such as singing, talking, shouting and roaring, and speaking without dialogue.

Third, the opera contains an extremely diverse and heterogeneous mix of sounds, noises, voices and silences. They give shape to traumatic experiences, which cannot be fully expressed in words or songs. Through analysis, I aim to reveal how this opera responds to the problem of Adorno’s “aestheticization of suffering”.

「あいだ」を揺れ動くオペラ——ハヤ・チェルノヴィンの *Infinite now* を例として

北川 千香子

本発表は、イスラエル出身の作曲家ハヤ・チェルノヴィン(1957-)のオペラ『果てしない今 *Infinite now*』(ヘント、2017)を、「あいだ」という概念を分析視角として読み解く。

第1に、この作品は多数の素材の「あいだ」から生成された音楽劇である。劇作家で演出家ルーク・ペルセヴァル(1957-)の演劇作品『前線 *Front*』(2014)に基づくが、それ自体がレマルクの長編戦争小説『西部戦線異状なし』(1929)など、第一次世界大戦をめぐる小説、兵士の手紙や証言などをコラージュした舞台作品である。オペラではさらに、中国の現代作家である残雪 Cán Xuě の短編小説『帰省』(1997)が盛り込まれ、第一次世界大戦という特殊な時間と空間が超越される。第2に、このオペラは4ヶ国語の「あいだ」で繰り広げられる。登場人物は、戦地で戦う者、戦地に赴いた人を待つ者、戦地からの帰還者らが、生と死の「あいだ」で、歌唱、語り、叫びや唸りといった、前言語的な発話行為の「あいだ」を揺れ動きながら、対話なきまま発話し続ける。第3に、このオペラには極めて多様で異質なサウンド、ノイズ、声、沈黙が交錯し、言葉や歌唱では表現し尽くせないトラウマ体験を音響化する。分析を通じて、このオペラが「苦悩の美化」(アドルノ)という問題にどのように応答しているかを明らかにする。

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### Operatic Compendia and the Aesthetics of the Digest

Giorgio Biancorosso

In this talk I aim to revisit an instance of the endemic derivativeness at the heart of opera production. My focus is so-called adaptations of well-known or topical literary models, theatrical plays or historical events. Think of *Otello*, *La traviata* or *Faust* but also *Nixon in China* and *Lost Highway*. In contrast to

*literaturoper*, such works offer a much compressed, albeit somewhat comprehensive, account of their sources — often no more than a string of highlights. These operas, I wish to argue, are digests both in the sense that they break down and simplify but also in the more figurative sense of ‘getting through with’ or the more prosaic one of ‘getting over with one’s sources’ for the sake of crafting arias, ensembles, dramatic recitatives and climactic choruses.

Opera-as-digest repackages old news to sell them something else. Opera-as-digest banks on the reflected glory of another work and the audience’s familiarity with its characters and narrative to engage in elaborate, extravagant music-making. Opera-as-digest is not drama but preys on it. Yet there lurks a new understanding of the performative in this aesthetic regime. Performance lies not only in the physical, material realisation of the staged opera but in the play between a script and its realization, where the script is a shared sense of how, in the model, a character is sculpted or certain state of affairs unfolds. How such ‘scripted’ elements are realised in a new opera amounts to a performance. Indeed, the very operation of cutting a known story down to a string of highlights is performative in the extreme.

Rethinking opera as digest, it follows, blurs the lines between modelling, recasting, performing, and composing.

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## The Opera “La Bastarda”: Its “Child” and Dance

Shizuo Ogino

In this presentation, I deal with “La Bastarda,” which was premiered at La Monnaie in Brussels, Belgium, March 21 - April 16, 2023. This new opera is based on Donizetti’s Tudor dramas “Il Castello di Kenilworth,” “Anna Bolena,” “Maria Stuarda,” and “Roberto Devereux.”

This paper focuses especially on the character of the “Child,” who does not appear in these dramas, and on the role of dance in this production at La Monnaie.

The “Child” is a very impressive character, playing only a speaking role and not singing. This makes the opera distinctive and attractive. The “Child” overlaps with the heroine, Elisabeth / Elisabetta, and symbolizes the lifelong childlike character of the Virgin Queen.

In this production, the dancers of the Israeli Avshalom Pollak Dance Theatre develop comical and distinctive dancing, which contributes greatly to the atmosphere on the stage. Its choreography changes according to each scene. Moreover, they dance or make comical gestures not only during the performance onstage, but also before the start of the performance, on the staircase landing, at the corner of the foyer, etc. In the intermissions, they practice dancing on the stage. In this way, they continuously involve the audience in the opera.

### オペラ《私生児の女王》——その「チャイルド」およびダンス

荻野 静男

本発表では 2023 年 3 月 21 日～4 月 16 日にかけてブリュッセルのモネ劇場にて初演されたオペラ《私生児の女王》について論ずる。この新作オペラはドニゼッティのテューダー・ドラマ《ケニルワース城》《アンナ・ボレーナ》《マリア・ストゥアルダ》《ロベルト・デヴリュー》を下敷きに作成された。

本ペーパーは特に《私生児の女王》の基礎となっているドニゼッティの上記四作に登場しない「チャイルド(子供)」という登場人物ならびに本プロダクションにおけるダンスの役割に重点を置く。

「チャイルド」は非常に印象的な人物で、歌わず台詞のみの役柄であるが、これが《私生児の女王》を独特の作品として魅力的なものにしている。「チャイルド」は主人公のエリザベス女王と重ね合わせられており、処女女王の、生涯にわたる子供らしさを象徴する。

このオペラにおいてはイスラエルのアブシャロム・ポラック・ダンス・シアターがコミカルで独特のダンスを展開しており、これが場面に応じたステージの雰囲気づくりに貢献している。またダンサーたちが上演前には階段の踊り場やロビーなどで、幕間には舞台上で踊ったり、奇妙な動作を繰り返したりすることにより、観客を絶え間なくこのオペラに惹きこむ。

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### **“You Died Yesterday, I’m Sorry for Your Loss”: After Life in Film and Opera**

**Michal Grover Friedlander**

The article interprets the intricate relationship Michel van der Aa’s opera *After Life* (2005-6) establishes with the film it is based upon, Hirokazu Kore-eda’s 1998 *Wandarfuru Raifu* (translated into English as *Afterlife*). The pairing throws a distinct light on how an opera can take up a film, transform and re-conceive it. For this transformation can itself be seen as a reflection of the subject matter and premise of the film: It takes place after death, in a way-station where the deceased are to choose one memory from their life to be staged and filmed, remaining as their only possession for eternity. Van der Aa notably introduces cinematic elements and style of his own: images and singing occur not only on stage but on screen within the operatic space, establishing an ambiguous relation between live and technologically recorded sound and presence. Based on an analysis of these aspects, I argue that the opera forms an afterlife of Kore-eda’s film, or that the latter is the opera’s own ‘memory’. The process of remembering and the staging of memory in the film is reflected in the emergence of new images and unheard of voices in the opera itself.

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### **Opera in the Expanded Field: Beyond Human, beyond Operatic**

**Jelena Novak**

Rosalind Krauss wrote her famous essay ‘Sculpture in the Expanded Field’ in 1979 discussing how the art of sculpture changed its definition by ‘exploding’ into land art and architecture. She mapped some peculiar pieces that exemplified that stretching world and questioned and rethought the boundaries of concepts and techniques of what the art of sculpting can be. Following her methodology already few authors wrote about transgressions in their own fields (for example: Theatre in the Expanded Field: Seven Approaches to Performance; Art in the Expanded Field; Cinema in the Expanded Field etc.)

The world of opera is continuously expanding already for almost half of the century. There are various ways of how status and function of the opera are changed. At this occasion I would like to discuss several cases of what I call *postopera* that tackle the questions of opera going beyond human and beyond operatic. Case studies involve the pieces by Martin Riches, Keiichiro Shibuya, Michel van der Aa, Opera Mecatronics, Jennifer Walshe, Jasna Veličković and Gamut duo.



**Sunday, January 28**

**Panel III**

**How Could We Make *The Mikado* and *Turandot* Less Ethno-Stereotypical and Less Misogynistic?**

**Yuki Onishi**

How do we stage operas and operettas from a century ago so their representations of the Other are less ethno-stereotypical and misogynistic for audiences today? This is a question that has been repeatedly asked. This paper considers from an East Asian perspective several recent productions of Gilbert and Sullivan's *The Mikado* (1885) and Puccini's *Turandot* (1926), whose creative teams have attempted to avoid absurd depictions of the non-Western cultures portrayed in the operas and to cast a critical eye on the gender biases contained in the works.

By comparing several new productions, I suggest that these recent stagings share a similar approach to Gilbert and Sullivan's and Puccini's canonical works: relocating *The Mikado*'s settings to places in the West, or some closed communities consisting only of Englishmen; making the Princess Turandot into a digital character who does not actually exist; visualizing the prequel which is told by Turandot only briefly in the original libretto, to explain why the princess has grown a hatred of men. Ultimately, I explore whether the productions examined in this paper have worked as their creative teams have intended, or whether there remain any other issues that should have been addressed.

音楽劇における異文化表象・女性表象をアップデートする試みについて

——《ミカド》《トゥーランドット》の事例を中心に

大西 由紀

音楽劇における異文化表象・女性表象のあり方は、近年さかんに論じられている。19世紀末～20世紀初頭に書かれたオペラ／オペレッタ作品には、非西洋圏の文化を誤解と偏見を含んだ形で描いたものや、作品制作当時のジェンダー規範を内包する作品が多く、現在そのままの形で上演するには問題がある場合が多いためである。

本発表では東アジアを舞台とする作品の中から、特にサリヴァン《ミカド》(Sullivan, *The Mikado*, 1885)とプッチーニ《トゥーランドット》(Puccini, *Turandot*, 1926)を取り上げ、荒唐無稽な異文化表象をより穏健な形に書き換えたり、原作の女性軽視的価値観に批判的眼差しを向けたりした近年のプロダクションを紹介する。

複数の試みを対照することで、多用される手法を抽出できる。具体的には、《ミカド》の舞台を西洋の別の地域や別の時代に置き換えたり、英国人のみの閉鎖空間に設定したりすること、《トゥーランドット》において、タイトルロールをデジタル空間の存在として設定したり、その男性憎悪の理由を可視化したりすることなどである。それが制作側の意図した効果を上げているかどうか、ほかに未解決の問題はないかを検討する。

**“The Rest Is Silence”: Pantomime and Voice in Brett Dean’s *Hamlet***

**Eli Friedlander**

My paper centers on Brett Dean’s opera *Hamlet*, that premiered in the Glyndebourne opera festival in 2017. I wish to ask how this opera addresses one of the most debated and interpreted moments in Shakespeare’s *Hamlet*: The play within the play aimed to catch the conscience of the King. Part of the difficulty raised by this moment is that the play is repeated twice, first as a grotesque pantomime and then with voice. It is further agreed that the first time around, Claudius does not react since he does not recognize his own murderous deed in what is presented to him in pantomime. Moreover, once the play is repeated with words, Hamlet ‘accompanies’ it with pointed and often obscene remarks, that would no doubt arouse a reaction in the King. Thus, once more it is impossible to attribute to the King a *recognition* of his own deeds on stage. A reaction to Hamlet’s almost direct accusation would prove nothing.

In transforming this moment to opera, several complications arise. In particular, the duality of muteness and voice has in opera a different significance than it has in the theater. Dean offers an ingenious solution. He does not give up on either, but rather combines the grotesque pantomime with the sung responses and interjections that only occur upon repetition of the play. I will argue that this changes not only the meaning of the scene but bears more generally on the economy of silence and voice in the opera’s rendition of Shakespeare’s play.

**The “Voice of Death” in Opera: Cases in Contemporary Works**

**Arisa Tachi**

How the death of a heroine is handled is one of the best ways to see the originality of an opera composer. For example, the death of Gilda in *Rigoletto* and the death of Isolde in *Tristan und Isolde* generate a catharsis among members of the audience because of their symbolic composition. The “Voice of Death” in those works has inspired the imagination of many directors and elicited a variety of ideas.

In this presentation, I will consider the “Voice of Death” in two new contemporary opera works after reviewing that in the standard repertoire. One example is *Medusa*, composed by Yuya Makita, which premiered in 2022 under my direction. In this work, the singing voice of the heroine does not always mean her actual voice. And in the last scene, the heroine is given a monologue leading toward a musical climax despite having already been decapitated. The other example is “Tsunagu,” a mono-opera composed and performed by Sayu Kogure (soprano) in 2023. This work is based on the haiku and memoirs of people injured in Hiroshima, so the singing voice plays a role representing the voice of the dead.

**オペラにおける「死の声」—近年のオペラ創作を事例に—**

**館 亜里沙**

オペラにおいて最も作曲者の独創性が表れる部分の 1 つに、ヒロインの死の描写が挙げられるだろう。例えばヴェルディ《リゴレット》におけるジルダの死やヴァーグナー《トリスタンとイゾルデ》におけるイゾルデの死は、象徴的な作曲法によって描写されているがゆえに、観客にカタルシスをもたらすのだろう。またそのような「死の声」は、あらゆる演出家の想像を掻き立て、多様な着想を引き出した。

本発表ではオペラにおける「死の声」について、古典的なレパートリーを概観したうえで、二つの新作オペラを考察対象としたい。一つは発表者自身が 2022 年の初演演出を手掛けた蒔田裕也作曲《メドゥー

サ Medusa》である。同作品では、ヒロインの歌唱が必ずしも発話を意味しておらず、最終場面では既に首を刎ねられたはずの彼女に、音楽的なクライマックスへと向かうモノローグが与えられる。もう一つはソプラノ歌手小暮沙優が、2023年に自身で作曲・上演したモノオペラ《つなぐ》である。同作品はヒロシマでの被爆者達による俳句および手記をテキストとしており、小暮の歌声が死者達の声を代弁する役割を果たしている。

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### **Rehearse Again. Fail Again. Fail Better.**

#### **Tracing Taxonomies of Failure in Posthuman Processes of New Opera.**

**Lea Luka Sikau**

Delaying the operatic performance – the public event through which opera can sustain itself financially and politically – the rehearsal functions as a space that undergoes a process of ‘becoming’ with and through failure. Always-already written into the genre, opera needs to have failed in order to be performed successfully. Failure emerges as a device that delays its ultimate resolution, reminiscent of Samuel Beckett’s well-known quote: ‘Ever tried. Ever failed. No matter. Try again. Fail again. Fail better’. The rehearsal defers the performance by being granted the opportunity to ‘fail better’.

Mediating the gaps between artistic vision, narrative and materialization, rehearsals foreground a time that tries to emancipate itself from dominant goal-oriented doctrines while being embedded in a progressing timeline. This paper builds on contemporary arts studies scholar Emma Cocker and her theorization of failure as a device for deferring completion, enabling a time of ‘uncertain activity’ (2010). Working through the deferral that is the rehearsal, I recognize the rehearsal as a scheduled failure and sound out how it carries a plethora of failures within its taxonomy, anticipated, acknowledged and unattended by its agents.

I exemplify moments of failure inherent to contemporaneous operatic practice, attending to how failure is embedded, overlooked and labelled. To sketch out new opera’s taxonomy of failure, I have conducted ethnographies of various rehearsal processes in Europe. My research scrutinizes moments when a certain failure sticks out as anomaly within a space designed for failing and other moments when failure is carried forth unintentionally. This paper outlines the failures specific to operatic processes that engage with posthuman narratives – focusing on failures of translating posthuman stories into staged settings – to question the concepts of failure at play in contemporary operatic production.

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### **The State of Black Opera in the USA: A Snapshot**

**Joy H. Calico**

Several recent events have brought Black opera to the fore of scholarship and performance in the United States. The most important of these is the revival of the Black Lives Matter movement in 2020 in response to numerous police killings of Black people that culminated in the murder of George Floyd, which was caught live on video and triggered nationwide protests. Activists demanded that opera companies, notoriously conservative if not outright racist in their aesthetics, patronage, and politics, explain their choices of repertoire, casting, and staging. In this paper I introduce key scholars and publications (primary among them the work of Naomi André, Lucy Caplan, and Kristen Turner), institutions (especially St. Louis

## Abstracts

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Opera Theatre, Heartbeat Opera, the Black Opera Alliance), and repertoire both new (*The Snowy Day*, *Fire Shut Up in My Bones*, *Omar*) and revived (*Tom-Tom*, *Treemonisha*). I will conclude by outlining significant new research questions about Black opera currently under investigation, both in the US and beyond (the Black Opera Research Network [BORN]).



## Biographies

### BIANCOROSSO, Giorgio

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* (OUP, 2016) and *Remixing Wong Kar Wai: Music, Bricolage 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 a Professor of Music and Director of the *Society of Fellows in the Humanities* at The University of Hong Kong, Biancorosso is 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) in September 2022.

### CALICO, H. Joy

Joy H. Calico is Professor of Musicology at the UCLA Herb Alpert School of Music, where she also serves as Vice Chair and Director of Graduate Studies in the Department of Musicology. She is the author of two monographs (*Brecht at the Opera* [2008]; and *Arnold Schoenberg's 'A Survivor from Warsaw' in Postwar Europe* [2014]) and is completing a third on the use of scene type as analytical tool for twentieth- and twenty-first century opera that is based on Saariaho's *L'amour de loin*. Calico is a former Editor-in-Chief of the *Journal of the American Musicological Society*, and she serves on the international working team of the Black Opera Research Network (BORN).

### FRIEDLANDER, Eli

Eli Friedlander is a professor of philosophy at Tel Aviv University and the stage designer of TA OPERA ZUTA. He writes on aesthetics, the history of philosophy, in particular Kant and German Idealism, as well as early twentieth century analytic and continental philosophy. Among his publications are books on Wittgenstein's *Tractatus*, (2000), Rousseau's *Reveries of the Solitary Walker*, (2005), Walter Benjamin (2012) as well as Kant's *Critique of the Power of Judgment* (2015), all published with Harvard University Press. His latest book *Walter Benjamin and the Idea of Natural History* is forthcoming at Stanford University Press. Friedlander work as stage designer include Ravel's *L'Heure Espagnole* (Forli, Italy-2006 and Friedberg festival, Germany-2007) Weill and Brecht's *Der Jasager* (Tmuna theater, 2010), Ficarra's *The Empress's feet* (Tmuna theater, 2012) as well as Satie's *Socrate* (Waseda University Tokyo 2016) and most recently Ravel's *L'Heure Espagnole* with the Israeli Philharmonic Orchestra (Tel Aviv).

### GROVER FRIEDLANDER, Michal

Michal Grover Friedlander is head of the Musicology program in the Buchmann Mehta School of Music at Tel Aviv University. Her main research areas are voice, opera and music theatre in the 20th and 21st centuries, opera in relation to other arts—cinema, theatre and dance, and staging. Her book publications include *Vocal Apparitions: The Attraction of Cinema to Opera; Operatic Afterlives*; and *Staging Voice*. Michal Grover Friedlander is director, choreographer and founder of TA OPERA ZUTA an

ensemble specializing in contemporary opera, music theatre, and collaborative projects. She has developed a unique approach she calls “choreography of the voice.” Grover Friedlander has directed in Israel (with the Israel Philharmonic Orchestra), Italy, Germany and Japan. <https://michalgroverfriedlander.com>

### ISHII, Michiko 石井 道子

Michiko Ishii studies German literature with a research focus on medieval Germany and its influence on future generations. Besides this, she focuses on the phenomenon of the influence of Europe on the religions and literatures of modern Asia. She published a translation and commentary of German love songs of the Middle Ages as a joint work with other specialists, “Minnesang”(2001). Lately, she presented a paper “A Study of the Influence of Steinhöwel’s Aesop on Matteo Ricci’s ‘Jiren Shipian’ (畸人十篇)” (2022). In December 2023, she gave a presentation with the title “The Three Figures of Tannhäuser in Wagner’s Opera” at the monthly regular meeting of Institute for Research in Opera and Music Theatre.

中世ドイツ文学・語学研究を基礎に、ドイツ語圏を中心とする中世ヨーロッパ文芸とその影響を研究。最近はヨーロッパ文芸が近代東洋に与えた影響についての研究も手掛けている。共訳『ミンネザング』（大学書林、2001年）。論文「シュタインヘーヴェル版イソップ寓話集の利瑪竇『畸人十篇』に与えた影響」（2022年）、「グリム童話の東アジア受容：日本語および中国語翻訳について」（2023年）。早稲田大学オペラ／音楽研究所 2023 年 12 月研究例会にて「三つのタンホイザー像からヴァーグナー《タンホイザー》へ」を口頭発表。

### KAKIGI, Nobuyuki 柿木 伸之

Nobuyuki Kakigi is a Professor at the Faculty of International Studies, Seinan Gakuin University, Fukuoka, Japan. His specialties are philosophy and aesthetics. His research is focused on modern and contemporary thought in the German-speaking world. He published three monographs in Japanese on Walter Benjamin’s philosophy: *Walter Benjamin’s Philosophy of Language: Language from Translation, History from Remembrance* (Heibonsha, 2014); *Walter Benjamin: A Critic Walking Amid the Darkness* (Iwanami-Shoten, 2019); and *History from Discontinuity: Walter Benjamin’s Philosophy of History* (Getsuyosha, 2021). He is the translator of the Japanese edition of *Toshio Hosokawa: Stille und Klang, Schatten und Licht* (*Toshio Hosokawa: Silence and Sound, Shadow and Light*, Wolke, 2012/Artes Publishing, 2016). He also writes critiques on art.

研究分野は、美学を中心とする哲学。近現代ドイツ語圏の思想を専門とし、『断絶からの歴史——ベンヤミンの歴史哲学』（月曜社、2021年）、『ヴァルター・ベンヤミン——闇を歩く批評』（岩波新書、2019年）、『ベンヤミンの言語哲学——翻訳としての言語、想起からの歴史』（平凡社、2014年）などの著書がある。訳書に『細川俊夫 音楽を語る——静寂と音響、影と光』（アルテスパブリッシング、2016年）などがある。芸術批評も手がける。現在西南学院大学国際文化学部教授。

### KITAGAWA, Chikako 北川 千香子

Chikako Kitagawa studied literature, theatre and music science in Hiroshima as well as Tübingen, Vienna and Berlin. As a DAAD scholarship holder she graduated from the Free University of Berlin in

2013, in the department of theatre and music science, with the dissertation *Versuch über Kundry – Facetten einer Figur*, published in 2015.

Chikako Kitagawa is a theatre scholar and opera researcher; she has been teaching as an associate professor at the Keio University Tokyo since 2015.

Main areas of her research include Wagner's dramatic works as well as aesthetics of the contemporary opera and musical theatre. Her current research projects are constituted by the analysis of the phenomena of silence and stillness in musical theatre, from Wagner to the present, focusing in particular on the question of transculturalism and aesthetics of the gap.

慶應義塾大学商学部准教授。広島大学、テュービンゲン大学、ウィーン大学でドイツ文学と演劇学を専攻。2009 年から 2013 年まで、ドイツ学術振興会 (DAAD) の給付留学生としてベルリン自由大学にて演劇学を専攻、同大学で Ph.D.取得 (演劇学)。博士論文は、„Versuch über Kundry – Facetten einer Figur“ (単著、Peter Lang、2015)として出版。専門領域は演出美学、特にワーグナー以降のオペラ／音楽劇研究。近年は現代音楽劇における沈黙や静寂の諸相、トランスカルチュラルリティや「間」の美学にフォーカスしている。

#### MORIOKA, Miho 森岡 実穂

Miho Morioka is a Professor of Chuo University, Faculty of Economics. Her special research field is the analysis of political representation in opera productions by contemporary directors (e.g., Richard Jones, Peter Konwitschny, William Kentridge, Vasily Barkhatov). She is the author of *Looking at the World through Opera Houses* (2013). She is also a contributor to *Construction of Modern Japan in Gender Discourses* (2003); *Gender History Series, Volume 4: Visual Representation and Music* (2010); *The Art of Love - An Introduction to Queer Reading* (2013); *Arts Updated - Film, Opera and Literature* (2014); *Queer Reading -The Art of Love II* (2019); *Renovation of the Arts* (2020); and *An Invitation to Global Cultural History* (2023).

中央大学経済学部教授。専門分野は同時代の演出家 (リチャード・ジョーンズ、ペーター・コンヴィチュニー、ウィリアム・ケントリッジ、ヴァシリー・バルハトフなど) によるオペラ演出における政治的表象の分析。著書に『オペラハウスから世界を見る』(2013 年)。また『日本近代国家の成立とジェンダー』(2003 年)、『ジェンダー史叢書 第四巻 視覚表象と音楽』(2010 年)、『愛の技法——クイア・リーディング入門』(2013 年)、『アップデートされる芸術——映画、オペラ、文学』(2014 年)、『読むことのクイア——続 愛の技法』(2019 年)、『芸術のリノベーション』(2020 年)、『グローバル文化史の試み』(2023 年)などに寄稿。

#### NAGAI, Tamamo 永井 玉藻

Tamamo NAGAI studied at the Université Paris-Sorbonne (now Sorbonne Université), where she received her doctorate in musicology. She is an adjunct instructor at Shirayuri Women's University and Seijo University. Her research field is the History of Western Music and Ballet, especially at the Paris Opera from the 18th century. She has published *History About Accompanist for Dance from the 19th century to our era, at the Paris Opera and others* (Ongakunotomoshia, 2023), *Grand Opera and Ballet at the Paris Opera in the age of the Salle Le Peletier* (co-author, Sophia University Press, 2019), and

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*L'accueil de la musique de Poulenc au Japon* (co-author, Presses Universitaires de Rennes, 2016), among others.

パリ第4大学博士課程修了、博士(音楽学)。専門は18世紀以降のフランスにおけるオペラ、バレエ。2012年度フランス政府給費生。現在、慶應義塾大学、白百合女子大学、成城大学非常勤講師、早稲田大学人間総合研究センター招聘研究員。主な著書に『バレエ伴奏者の歴史 19世紀パリ・オペラ座と現代、舞台裏で働く人々』(単著、音楽之友社、2023年)、『《悪魔のロベール》とパリ・オペラ座 19世紀グランド・オペラ研究』(共著、上智大学出版、2019年)など。

### NITTA, Takayuki 新田 孝行

NITTA Takayuki is Adjunct Researcher at the Institute for Research in Opera and Music Theatre at Waseda University, Tokyo. His research started to focus on Lawrence Kramer and New Musicology, then gradually extended to the hermeneutic analysis of audiovisual texts, with special emphasis on opera and film. He is author of a number of journal articles and book chapters on contemporary opera staging. His publications include “Postmodern Orpheus: Stefan Herheim’s staging of opera” (*Bigaku* 67:1, 2016), “Contemporary opera staging, or theatre of New Musicology: Rethinking of Lawrence Kramer’s musical hermeneutics” (*Ongakugaku* 62:2, 2017) and, most recently, “Opera and counterfactuals: Voice, storytelling, performance” (*Hyosho* 17, 2023).

早稲田大学オペラ/音楽劇研究所招聘研究員。専門はローレンス・クレイマーと「ニュー・ミュージコロジー」、及び、オペラと映画を中心とする視聴覚テキストの解釈学的分析。現代のオペラ演出に関する雑誌論文や共著多数。主な著作に「ポストモダンのオルフェウス——ステファン・ヘアハイムのオペラ演出について」(『美学』第67巻1号、2016年)、「現代オペラ演出、あるいはニュー・ミュコロジーの劇場——ローレンス・クレイマーの音楽解釈学再考」(『音楽学』第62巻2号、2017年)、「オペラと反実仮想——声、ストーリーテリング、パフォーマンス」(『表象』17、2023年)。

### NOVAK, Jelena

Jelena Novak works as a principal 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.

### OGINO, Shizuo 荻野 静男

OGINO Shizuo is Professor of German Studies at Waseda University, School of Political Science and Economics and Director of The Institute for Research in Opera and Music Theatre, Comprehensive Research Organization at Waseda University. His special research fields are: opera and music theatre and



culture in the countries of the German language. Professor Ogino is coauthor of “Opera and Music Theatre Today - Dynamism of Creation and Spreading” (2021) and “Handbook for Opera and Music Theatre Studies – Reading Keywords” (2017). He is the author of “Ingmar Bergmans Verfilmung der “Zauberflöte”” (2015) and the translator of “Wagner und die bildende Kunst seiner Zeit” by Andrea Gottdang (2019).

早稲田大学大学院文学研究科博士後期課程修了。早稲田大学政治経済学術院教授、早稲田大学総合研究機構オペラ／音楽劇研究所所長。専門分野はオペラ／音楽劇、ドイツ語圏文化。共著『オペラ／音楽劇研究の現在——創造と伝播のダイナミズム』(2021 年)、共著『キーワードで読むオペラ／音楽劇研究ハンドブック』(2017 年)、論文『イングマール・ベルイマンによる《魔笛》の映画化』(2015 年)、「翻訳:アンドレア・ゴットダン著『ワーグナーとその時代の造形芸術』」(2019 年)など。

### ONISHI, Yuki 大西 由紀

ONISHI Yuki is a lecturer of comparative literature and culture at Daito Bunka University in Saitama, Japan. Her research explores various forms of Western-influenced music theatre in Japan which emerged around and after 1910, focusing on how libretti in Western languages were translated and/or adapted for a Japanese audience. She is a proud co-editor of *Opera and Music Theatre Studies Today: Dynamism of Creation and Spread* (Tokyo: Suiseisha, 2021, in Japanese) together with SATO Suguru and OKAMOTO Yoshiko. Her first monograph, *The Birth of Japanese-Language Opera, 1902–1923* (Tokyo: Shinwasha, 2018, in Japanese) won awards from the Japanese Society for Theatre Research and the Japan Comparative Literature Association. She received her Ph.D. in 2017 at the University of Tokyo, Komaba.

東京大学大学院総合文化研究科博士後期課程修了。博士(学術)。2022 年より大東文化大学文学部日本文学科講師。専門は比較文学・翻訳論。日本において 20 世紀初頭から始まったオペラ／音楽劇の受容について、とりわけ台本の翻訳と翻案に注目して研究している。著書『日本語オペラの誕生——鷗外・逍遙から浅草オペラまで』(森話社、2018 年)で日本演劇学会河竹賞奨励賞および日本比較文学会賞を受賞。共編著に『オペラ／音楽劇研究の現在:創造と伝播のダイナミズム』(佐藤英・岡本佳子との共編、水声社、2021 年)。

### ONO, Hanae 大野 はな恵

Received her PhD in Culture and Representation from the University of Tokyo. Her research interests include the education programs offered by opera theaters. She also visited the Metropolitan Opera in New York in 2010 with support from the Agency for Cultural Affairs' Overseas Study Program for Artists. She currently serves as a researcher at the Human Resources Research Center for Cultural Policy and Management and teaches at Tsuda University, Atomi University, and Gakushuin Women's College.

東京大学大学院総合文化研究科 超域文化科学専攻(表象文化論)博士後期課程満期退学。博士(学術)。専門は音楽教育と文化政策。2010 年文化庁新進芸術家海外研修制度により NY メトロポリタン歌劇場で研修。主な著書・論文に『オペラ／音楽劇研究の現在 : 創造と伝播のダイナミズム』(共著、水声社、2021 年)など。現在、文化政策経営人材研究所研究員および津田塾大学・跡見学園女子大学・学習院女子大学ほか非常勤講師。

**OTSUKA, Moe 大塚 萌**

Moe Otsuka holds a PhD in Philosophy from Chiba University. She specializes in German, translatology and adaptation. Her works include “Culture Promotion Caused by Popular Culture: The Revaluation of Antonio Salieri after 2018” (*Chiba University. Graduate School of Humanities and Studies on Public Affairs. Research Project Reports* 352, 2020), “The Reception of Italian Opera and Its Transition in L’ape Musicale by Lorenzo da Ponte” (*Chiba University. Graduate School of Humanities and Studies on Public Affairs. Research Project Reports* 375, 2023).

千葉大学人文社会科学部文化科学研究専攻修了、博士(文学)。専門はドイツ語、翻訳比較、アダプテーション。論文「ポップカルチャーを発端とする文化振興: 2018 年以降のアントニオ・サリエリブームをめぐる動向を例に」(『千葉大学大学院人文公共学府研究プロジェクト報告書』352、2020 年)、「ダ・ポンテの L’ape Musicale「音楽の蜂」に見るイタリア・オペラの受容とその変遷」(『千葉大学大学院人文公共学府研究プロジェクト報告書』375、2023 年)など。

**SIKAU, Lea Luka**

Lea Luka Sikau is an Artist-Researcher, conducting her PhD on new opera, critical posthumanism and rehearsal ethnography at the University of Cambridge. Currently, she holds a lectureship at Humboldt University Berlin, teaching on contemporary music theater and emerging technologies in artistic processes. Sikau has been a Bavarian American Academy Fellow at Harvard University’s Mellon School for Performance and Theater Research and was awarded with the Bavarian Cultural Award for her research at MIT’s Center for Art, Science and Technology. Amongst others, her research has been published in *Tempo*, *The Opera Quarterly* and *Sound Stage Screen*. Within and beyond music theater, she has worked with some of the most sought-after visionaries in the arts such as Romeo Castellucci, Marina Abramović and Stefan Kaegi (Rimini Protokoll). As a mezzosoprano, stage director and media artist, Sikau was commissioned by Ars Electronica Festival, transmediale Berlin, Ensemble Modern and Climate Week NYC.

**TACHI, Arisa 館 亜里沙**

Arisa Tachi graduated from Tokyo University of the Arts, Department of Musicology. At graduate school, she studied the history of Western music, focusing mainly on performing opera, and was awarded a PhD in musicology. In 2018, she joined The IAJS Thematic Conference 2018 and Human Voice / Animal Voice in Tel Aviv University as a panelist. She is now an Adjunct Instructor at Tokyo University of the Arts, Hirosaki University, and Tokoha University. In addition to her activities as a musicologist, she also has a career as a stage director, having performed many operas, plays, reading dramas, and musicals. Recently she started work as a playwright. <https://arisa-tachi-411.jimdofree.com/>

東京藝術大学音楽学部楽理科卒業。同大学大学院にて音楽学博士号取得。オペラ研究者として、2018 年テルアビブ大学にて国際学会に登壇した他、『オペラ／音楽劇研究の現在: 創造と伝播のダイナミズム』(水声社, 2021)等に寄稿。現在、東京藝術大学・弘前大学・常葉大学短大部等で非常勤講師等を務める。また舞台演出家として多数のオペラ・演劇・音楽朗読劇・ミュージカル等に取り組み、近年は脚本執筆にも力を入れる。 <https://arisa-tachi-411.jimdofree.com>

**YAMADA, Sayaka 山田 小夜歌**

Sayaka YAMADA is a Senior Assistant Professor in the Faculty of Global Culture at Kyoto Seika University. She studied at Showa University of Music, and she received her PhD in dance studies from Ochanomizu University (“Activities and Background of Ballet Master G.V. Rosi: Ballet Culture at Turn-of-the-Century Europe and its Introduction to Japan”). Her research interests include the history of ballet, particularly ballet in the national and popular theatres of Europe from the late 19th century onwards, and how it was transferred to and adapted in Japan. She has published “Ballet and Media: ‘Entente Cordiale’ in the British Music Hall” (*Waseda Opera and Music Theatre Studies*, No. 3, 2022).

昭和音楽大学卒業。お茶の水女子大学大学院人間文化創成科学研究科表象芸術論領域単位取得退学。博士(学術)。現在、京都精華大学国際文化学部講師。専門は舞踊学、劇場文化史。とくに日本および欧米のバレエ史とその比較研究。主著に「大正期日本における G.V.ローシーの活動と背景:世紀転換期西欧のバレエ文化とその移入」(博士論文、2019)、「バレエとメディアー英国ミュージックホールにおける「英仏協商」ー」(『早稲田オペラ/音楽劇研究』第3号、2022)などがある。