

**Gaiety, Glitz and Glamour — or Dispirited  
Historical Dregs? A Re-evaluation of Operetta  
School of Music, 10–12 Jan. 2019  
Draft Programme**

Unless otherwise indicated, individual presentations within sessions each last 30 minutes, including discussion time.

## **THURSDAY 10 JANUARY**

9:15 – Registration (Reception)  
9:30 – 10:00 Refreshments (Foyer)  
10:00 – 10:15 Welcome (Lecture Theatre 1)

### **10:15 – 12:15 SESSION A – Adaptations**

Lisa Feurzeig (Grand Valley State University), 'Rewriting Operettas: Contrasting Strategies in Central Europe'

Daniel Molnár (Independent Researcher), 'From Princess Milk Bar to Hello, Dollar - Operetta parodies on variety stages in Budapest between 1931-1968'

David Larkin (University of Sydney), "'Da steht ein Tänzerheer": John Lanchbery's ballet adaptation of Die lustige Witwe'

Ingeborg Zechner (University of Salzburg), 'From Germany to Italy: Screen Operettas in the Early 1930s and Their Multi-Language Versions'

12:30 – 13:30 Lunch (sandwiches/light meals available on and off campus)

(12:30 – 13:30 Exhibition (Foyer)?)

### **13:30 – 15:30 SESSION B – Sexuality & Gender**

Pierre Degott (Université de Lorraine), "'Treu sein, das liegt mir nicht": Sexual Predation and Textual Correction'

Matthew Head (King's College London), 'The American 'lady composer' as character type in operetta and musicals of the 1930s'

Elisabeth Honn Hoegberg (University of Indianapolis), 'A Star is Born: Chabrier's L'Étoile and the Evolution of the Travesti Role'

John Rigby (King's College London), 'Der Zarewitsch (1927): Gender Ambiguity and the Repression of Sexual Identity'

15:30 – 16:00 Refreshments in Foyer

**16:00 – 18:00 SESSION C – Between Offenbach & Lehár**

Mark Everist (University of Southampton), 'Beyond Offenbach: 'Opérette' and the Memory of the Dramatic Past at the Théâtre des Fantaisies-Parisiennes (1865-73)'

Gregory Straughn (Abilene Christian University), 'Novum and Naïveté: Exploring a Science Fiction Hermeneutic in Offenbach's Docteur Ox'

Flora Willson (King's College London), 'Savoy Opera à la française: Messenger at the Borders in 1890s London'

Wolfgang Fuhrmann (University of Leipzig), 'Caught between Offenbach and Lehár: Oscar Straus dreaming of the Waltz'

**18:15 – 19:15 Lecture-Recital (Clothworkers' Centenary Concert Hall)**

**Holocaust Composer Joseph Beer's Polnische Hochzeit: Standard Operetta or the Dawn of a New Genre?**

Soprano Béatrice Beer performs the music of her father, Joseph Beer (1908–1987). Commentary delivered by Derek B. Scott. Recently, Béatrice Beer was awarded First Prize at the international European IMKA Vocal Competition and won the Silver Medal at the prestigious Global Music Awards for a Demo CD of her father's arias in collaboration with world-renowned Dramatic Baritone Robert McFarland

# FRIDAY 11 JANUARY

9:15 – Registration

## **9:30 – 10:30      SESSION D1 – Socialist Realism & Totalitarianism**

Anastasia Belina (Royal College of Music, London), chair

Magdolna Jákfalvi (University of Theatre and Film Art, Budapest), 'The Cultural Translation of Dregs: Socialist-Realist Operetta'

Vojtěch Frank (Charles University, Prague), "'Sail and sing! You can perform in the port.': Dunayevsky's White Acacia in Czechoslovakia and the specifics of Soviet operetta'

10:30 – 11:00      Refreshments in Foyer

## **11:00 – 12:00      SESSION D2 – Socialist Realism & Totalitarianism**

Anastasia Belina (Royal College of Music, London), chair

Katrin Stöck (Independent Researcher), 'New Operetta in Socialist GDR – Intentions, Discussions, Reception'

James A. Grymes (University of North Carolina at Charlotte), 'Adaptations of Operetta in the Nazi Camp-Ghetto of Theresienstadt'

12:00 – 13:30      Lunch (sandwiches/light meals available on and off campus)

## **13:30 – 15:30      SESSION E – Identity & Subject Position**

William A. Everett (University of Missouri-Kansas City), 'Die Geisha and Carl Hagenbeck's Völkerschauen: Creating Liminal Spaces in German Popular Entertainment at the Turn of the Twentieth Century'

Ryszard Daniel Golianek (Adam Mickiewicz University, Poznań, Poland), 'Polish Themes in German Operetta before World War II'

Lynn M. Hooker (Purdue University), 'Dualistic Csárdáses and Gratuitous Gypsies: Hungarianism in Strauss and Kálmán'

Bruno Bower (University of Oxford), 'Quotation in Gilbert and Sullivan's Savoy Operas and the Creation of Middle-Class Identity'

15:30 – 16:00 Refreshments in Foyer

**16:00 – 17:30 SESSION F – Transnational Influences**

John Graziano (City University New York), 'The Widow and the Waltz: "Viennese" Operetta in New York, 1907-1930'

Gyöngyi Heltai (University of Alberta, Canada), 'Transnational influences in the early period of the Budapest Operetta Theatre (1922–26)'

Georgia Kondyli (Independent Researcher), 'Operetta in Smyrna in the Late 19th to the Early 20th Century According to the Greek-Smyrnian Press'

**18:00 – 19:00 Keynote Lecture**

**Kevin Clarke, 'Operetta as Safe Space' (CCCH)**

Kevin Clarke is Director of the Operetta Research Center Amsterdam. His books on operetta include: *Die Welt der Operette. Glamour, Stars & Showbusiness* (2011), "*Im Himmel spielt auch schon die Jazzband*". *Emmerich Kálmán und die transatlantische Operette 1928–32* (2007), and *Glitter and be Gay: Die authentische Operette und ihre schwulen Verehrer* (2007). He has also written for German and Dutch opera magazines, and has broadcast on German radio.

**20:00 – 22:00 Conference Dinner**  
[separate booking required]

# SATURDAY 12 JANUARY

9:15 – Registration

## **9:30 – 10:30      SESSION G1 – Commerce**

Matteo Paoletti (University of Genoa), “The operetta season considerably decreased our losses.” Art and business from Italian - South American ledgers of the 1900s’

Sonja Jüschke (Goethe-Universität Frankfurt am Main), “Come and Buy! Buy! Buy!” – Places of Commerce in Late Victorian Popular Musical Theatre (1890 – 1900)’

10:30 – 11:00      Refreshments in Foyer

## **11:00 – 12:00      SESSION G2 – Commerce**

Micaela Baranello (University of Arkansas), ‘Richard Tauber, Franz Lehár, and the (Ir)reproducible Voice’

Marina Schwarz (University of Leipzig), ‘The Operetta at Home – A Moneymaker in a Decreasing Market?’

12:00 – 15:30      Lunch (sandwiches/light meals available on and off campus)

## **13:30 – 16:00      SESSION H – New Directions**

Derek B. Scott (University of Leeds), chair

Mark Pinner (Independent Researcher), ‘Blurring Genre: Critical Reception of Luscombe Searellé’s ‘Melodramatic Opera’ Isidora (The Black Rover)’

Stephanie Ruozzo (Case Western Reserve University), ‘Broadway Royalty: Jerome Kern’s Princess Theatre Shows as the Heirs of Operetta’

Anne Stanyon (Independent Researcher), “I’ve been setting them for fifteen years!” Sir Arthur Sullivan’s final decade – sad dregs or new directions?’

Kevin Clarke and Matthias Kauffmann: ‘Operetta in Nazi Times: Aryan Sex and Syncopations for the Master Race 1933-1945. Or: Was the Real Turning Point in Operetta History 1945?’

**16:00 Farewell and end of conference.**