

**-OPENING REMARKS-**  
BENJAMIN JUAREZ, DEAN OF THE COLLEGE OF FINE ARTS  
ROBERT DODSON, DIRECTOR OF THE SCHOOL OF MUSIC  
(BOSTON UNIVERSITY)

**“OPERA AND NATION: FANCIULLA IN CONTEXT”**  
CAROLYN GUZSKI  
(STATE UNIVERSITY OF NEW YORK-BUFFALO)

**STAGING PUCCINI’S WEST:  
THE MISE EN SCÈNE OF JULES SPECK,  
STAGE DIRECTOR OF THE METROPOLITAN OPERA**  
DAVID ROSEN  
(CORNELL UNIVERSITY)

**-BREAK-**

**“SHOWMEN: PUCCINI AND DAVID BELASCO”**  
JOHN CONKLIN  
(BOSTON LYRIC OPERA, NEW YORK CITY OPERA  
AND GLIMMERGLASS)

**“THE RHYTHMS OF PUCCINI’S  
FANCIULLA DEL WEST”**  
DEBORAH BURTON  
(BOSTON UNIVERSITY)

**CONVERSATION WITH SIMONETTA PUCCINI  
WALFREDO TOSCANINI AND HARVEY SACHS**  
(CURTIS INSTITUTE OF MUSIC)

**-CLOSING REMARKS-**  
VITA PALADINO, DIRECTOR OF THE  
HOWARD GOTTLIEB ARCHIVAL RESEARCH CENTER  
(BOSTON UNIVERSITY)

RECEPTION AND OPENING OF THE PUCCINI EXHIBITION  
**”THE GIRL OF THE GOLDEN WEST:  
CHRONICLING PUCCINI’S FANCIULLA”**  
-IMMEDIATELY FOLLOWING THE PROGRAM-  
ARTHUR FIEDLER ROOM  
SECOND FLOOR OF MUGAR LIBRARY

**Deborah Burton** is an assistant professor of music at Boston University. She was president of the New England Conference for Music Theory from 2006 to 2008, and in 2009-2010 was a Junior Fellow of the Boston University Humanities Foundation. She is currently writing a monograph entitled *Recondite Harmony: The Music of Puccini* and is currently working with the Boston University and the Metropolitan Opera on centennial festivities for Puccini's *La fanciulla del West*, including the website [www.fanciulla100.org](http://www.fanciulla100.org). In Spring 2008, she organized and presented at the interdisciplinary conference Opera and Society at Boston University, podcasts of which can be seen at [www.operandsociety.org](http://www.operandsociety.org). Co-editor of *Tosca's Prism: Three Moments of Western Cultural History* (Northeastern University Press, 2004), she has published articles in *Theoria*, *Studi Musicali*, *Nuova Rivista Musicale Italiana*, *Opera Quarterly*, and other journals. Dr. Burton was an originator of and participant in the interdisciplinary conference *Tosca 2000* in Rome, honoring the centennial of Puccini's opera, and the bicentennial of the events that inspired it.

**John Conklin** has designed sets and costumes for the major American opera houses (New York City Opera, Opera Theater of St. Louis, the Glimmerglass Opera and the opera companies of Dallas, Houston, Minneapolis, Washington, Los Angeles, Santa Fe and Boston.) At the Metropolitan Opera he designed the world premiere of John Corigliano's *The Ghosts of Versailles* and Jonathan Miller's production of *Pelleas et Melisande* among others, and he has completed two Ring cycles (San Francisco, Chicago Lyric). In Europe he has worked for The English National Opera, The Royal Opera (Stockholm) The Bastille Paris Opera (costumes for Robert Wilson's *Magic Flute*) and the opera companies of Munich and Amsterdam. He has also designed for Broadway and off-Broadway, extensively for regional theater as well as dance. He teaches at the Tisch School of Arts (NYU), has served as the Associate Artistic Director of the Glimmerglass Opera and currently acts as Artistic Advisor to the Boston Lyric Opera.

**Carolyn Guzski**, pianist and musicologist, studied at Peabody, Juilliard and received her Ph.D. from the City University of New York, where her dissertation on American opera at the Metropolitan was a winner of the Barry Brook Award. She joined the faculty of the State University of New York, College at Buffalo in the 2009-2010 academic year as assistant professor of musicology. Her research interests include American music, opera, and national cultural institutions during the Progressive Era, and she has presented papers at the annual meetings of the American Musicological Society and the Society for American Music. She previously taught at Hunter College, New York University, and the Aaron Copland School of Music at Queens College.