

**The Boston University Musicology Colloquium Series, in
conjunction with the Boston University Opera Institute's
production of Puccini's *La Bohème*, presents**

A Panel Discussion

"Staging *Bohème*: The Practice of History"

with

**Alessandra Campana (Tufts University), Deborah Burton
(Boston University), and Sharon Daniels (Boston University)**

Thursday, 5 April, 7 pm

BU Opera Institute

808 Commonwealth Ave., Rm 2M

Alessandra Campana teaches Musicology at Tufts University. Before arriving at Tufts she was Astor Junior Research Fellow in Music at New College, University of Oxford. She is currently writing on film music and on operatic spectatorship in Italy at the turn of the twentieth century. Recently she joined the editorial team of the new *Opera Quarterly*.

Deborah Burton teaches music theory at Boston University. A Puccini scholar, she is the editor of the book *Tosca's Prism: Three Moments of Western Cultural History*, has written many articles about the composer and his works, and was the organizer for the conference *Tosca 2000* in Rome, honoring the centennial of Puccini's opera.

Sharon Daniels is Associate Professor of Voice and Director of Opera Programs at Boston University. As a soprano she has sung roles with the major opera companies in N. America, and as Stage Director of the BU Opera Institute, she has directed mainstage productions of (among others) *The Marriage of Figaro*, *The Merry Wives of Windsor*, *A Midsummer Night's Dream*, *Albert Herring*, *La Clemenza di Tito*, *Idomeneo*, *Die Fledermaus*, *Dialogues of the Carmelites*, *Le Nozze di Figaro*, *Don Pasquale*, and *La finta giardiniera*.

TODAY —