

AROUND THE CONFERENCE

The participants are invited to two cultural events during the conference:

November 9, 21h30

Der Rosenkönig (1986), Werner Schroeter [106 mn.]
Screening at the **Cinamateca Nacional**

November 10, 16h00

Don Pasquale, Gaetano Donizetti
Opera performance at the **Teatro Nacional de São Carlos**



CESEM

Centro de Estudos de Sociologia e Estética Musical

INET-MD

Instituto de Etnomusicologia
Centro de Estudos em Música e Dança

Research Program

“Listening to the moving images” (INET-MD),
funded by the FCT

Organizing Committee

João Pedro Cachopo

(CESEM / Universidade Nova de Lisboa)

Manuel Deniz Silva

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Pedro Boléo Rodrigues

(INET-MD / Universidade Nova de Lisboa)

ORGANIZATION:



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9-10
NOVEMBER
NOVEMBRO
2012

TEATRO NACIONAL
DE SÃO CARLOS

LISBON
LISBOA

OPERA AND CINEMA

THE POLITICS OF AN ENCOUNTER
INTERNATIONAL CONFERENCE
A POLÍTICA DE UM ENCONTRO
CONFERÊNCIA INTERNACIONAL

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The main goal of this conference is to foster discussion on the century-old relationship between opera and cinema as an encounter that is anything but settled.

However obvious the contrast between the respectively elitist and popular aspects of both genres might seem at first, a political questioning of their intersection cannot but dismiss the simplistic dichotomy between “ennobling film” and “popularizing opera”. Furthermore, even though opera and film are both hybrid media and are often viewed in a historical continuum, it is critical to counter a view of their relationship as a “natural” one.

The debate is thus intended to lead to new ways of thinking the encounter of opera and cinema that might also challenge our understanding of both art forms with respect to their roles, uses, modes of experience, or of critical appropriation.

O presente colóquio tem como principal objetivo promover a discussão sobre a relação centenária mantida entre ópera e cinema, como um encontro que permanece problemático.

Por mais óbvio que pareça o contraste entre os aspectos respectivamente elitistas e populares dos dois géneros, um questionamento político da sua intercepção não pode senão recusar o simplismo inerente à dicotomia entre “enobrecer o cinema” e “popularizar a ópera”. Além disso, ainda que diferentes *media* convirjam quer na ópera quer no cinema e que seja comum pensá-los na sua sucessão histórica, é imprescindível contrariar a ideia de que a sua relação é “natural”.

Espera-se pois que o debate conduza a novas formas de pensar o encontro entre ópera e cinema, que possam também desafiar a nossa compreensão das duas artes, no que respeita aos seus papéis, usos, modos de experiência ou de apropriação crítica.

SCHEDULE

OPERA AND CINEMA

THE POLITICS OF AN ENCOUNTER
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NOVEMBER 9

9h00 Registration

9h30 Opening Session

Martin André

(Artistic Director of TNSC)

Salwa Castelo-Branco

(President of INET-MD)

Mário Vieira de Carvalho

(President of CESEM)

10h-12h00 Panel 1

Chair: **Paulo Ferreira de Castro**
(CESEM – FCSH/UNL, Portugal)

Dan Wang

(The University of Chicago, USA)
Cinema, Liveness and the Limits of Criticism

João Pedro Cachopo

(CESEM – FCSH/UNL, Portugal)
*Opera's Screen Metamorphosis:
The Resilience of a Genre or a Matter of Translation?*

Ulrich Meurer

(University of Vienna, Austria)
Horse in Motion: On Opera/Film as Investigative Device

Manuel Deniz Silva

(INET-MD – FCSH/UNL, Portugal)
*The Phantom of the Movies: Some Notes
on the Politics of Opera's Heritage in Film Music*

12h00–12h15 Coffee break

12h15 –13h45 Panel 2

Chair: **Pedro Rodrigues**
(INET-MD –FCSH/UNL, Portugal)

Candida Mantica

(University of Southampton, UK)
*Lucia di Lammermoor in Scorsese's The Departed:
Assimilations and Caesuras*

Rebecca Geoffroy-Schwinden

(Duke University, USA)
*Horror of Opera, Beauty of Violence:
Dario Argento's Terror at the Opera*

Stefan Schmidl

(Austrian Academy of Sciences, Austria)
*Space Opera, About a Term
and a Genre of New Hollywood*

13h45–15h00 Lunch

15h00–16h15 Keynote Address

Richard Leppert

(University of Minnesota, USA)
Operatic-Cinematic Dream Notes

16h15–16h30 Coffee break

16h30–18h30 Panel 3

Chair: **Paula Gomes Ribeiro**
(CESEM – FCSH/UNL, Portugal)

Katrin Stoeck

(Universität Leipzig, Germany)
From Cinema to Opera. Musical Theatre Based on Films

Jelena Novak

(University of Amsterdam, Netherlands;
CESEM – FCSH/UNL, Portugal)
Operatizing Film

Martin Knust

(Stockholms Universitet, Sweden)
*Video Art and Film as a Part and a Problem
of Current Opera Performance Practice –
Some Examples and Observations*

Edward Haymes

(Cleveland State University, USA)
Peter Gelb's Experiment: Operas on Movie Screens

NOVEMBER 10

9h00–11h00 Panel 4

Chair: **Manuel Deniz Silva**
(INET-MD, FCSH/UNL, Portugal)

Claus Tieber

(University of Salzburg, Austria)
Opera in Silent Cinema: The Case of Vienna

James M. Doering

(Randolph-Macon College, USA)
*An Operatic Opportunity:
Guazzoni's Marc'Antonio e Cleopatra in America*

Hannah Lewis

(Harvard University, USA)
*"A World of Dreams":
The Operatic Fantasy of René Clair's Le Million*

Beatrice Birardi

(Società Italiana di Musicologia, Italy)
*Beyond the Film-Opera': the Opera in the Documentaries
Produced in Italy Between the Thirties and Fifties*

11h00 Coffee break

11h15–13h15 Panel 5

Chair: **João Pedro Cachopo**
(CESEM – FCSH/UNL, Portugal)

Teresa Pedro

(Technische Universität zu Berlin, Germany;
IFL – FCSH/UNL, Portugal)
Film and Opera: the Idea of a Total Artwork

Miriam Perandones

(Universidad de Oviedo, Spain)
*The Film Goyescas Based on Enrique Granados's
Homonymous Opera: Opera and Tonadilla, Both Symbols
of Social (Dis)order in the Early Franco's Regime*

Brooke McCorkle

(University of Pennsylvania, USA)
Turning Wagner Japanese: Mishima Yukio's Patriotism

Ryszard Daniel Golianek

(Adam Mickiewicz University, Poland)
*Playing with the National History:
Andrzej Żuławski's Film Version of Boris Godunov*

13h15–14h00 Closing Remarks