2014 MaMI BIOS

BYRON ALMEN is Associate Professor of Music Theory at the University of Texas at Austin. He is the author of *A Theory of Musical Narrative* (Indiana University Press, 2008), co-editor (with Edward Pearsall) of *Approaches to Meaning in Music* (Indiana University, 2006).

GILLIAN ANDERSON is an orchestral conductor and musicologist. Her reconstruction and performance of *Nosferatu* (Murnau, 1921) with the Brandenburg Philharmonic (Potsdam), *Carmen* (DeMille, 1915) with the London Philharmonic, *Haexan* (Christiansen, 1922) with an ensemble from Prague, and *Pandora's Box* (Pabst, 1928) with the Michigan Sinfonietta were released by BMG Classics, Video Artists International, and Criterion Films. To her over 40 reconstructions of music for mute films, she adds *Stark Love* (Brown, 1928) commissioned by and available from MoMA. To her bibliography *Music for Silent Films 1894-1929: A Guide* (DC, Library of Congress, 1988) she adds her translation of Ennio Morricone and Sergio Micheli’s *Composing for the Cinema*, Scarecrow Press, 2013 and “D. W. Griffith’s Intolerance: Revisiting a Reconstructed Text” in *Film History*, 2013. www.gilliananderson.it

LAURA ANDERSON is currently a post-doctoral research assistant at the University of Leeds. Laura holds a PhD and MMus from Royal Holloway University of London. Her doctoral research focused on Jean Cocteau's approach to music and sound in film. Her main research interests include film music, film sound design, and French music. At the University of Leeds, she is part of the project team investigating the professional career and output of the composer Trevor Jones.

EMILIO AUDISSINO (University of Southampton) holds a Ph.D. from the University of Pisa and specialises in Hollywood cinema, film style, film dubbing, and film music. He holds a Vice Chancellor's Award in Film at the University of Southampton where he is working on a new approach to the analysis of music in films from a film scholar's perspective. He is the author of *John Williams's Film Music: 'Jaws', 'Star Wars', 'Raiders of the Lost Ark' and the Return of the Classical Hollywood Film Music Style* (Madison: University of Wisconsin Press, 2014), the first English-language monograph on the composer.

MICHAEL AUSTIN (PhD, University of Texas at Dallas) is Assistant Professor of Media, Journalism and Film and Coordinator of the Interdisciplinary Studies Program in the School of Communications at Howard University in Washington, D.C.; he teaches courses in sound design for film, radio, audio production and music technology. He also works as a sound designer and composer for short films, sound installations, and interactive media. Currently, he is editing a book on music video games, completing a monograph on subaltern representations in music videos, and serves as executive producer for a forthcoming radio series on HBCU Sirius XM, Ch. 142.

JACQUELINE AVILA is currently an Assistant Professor of Musicology at the University of Tennessee. She holds an M.A. and Ph.D. in Music from the University of California, Riverside. Her research focuses on film music and identity politics in Latin American film industries. Dr. Avila was the recipient of the UC MEXUS Dissertation Research Grant and the American Musicological Society’s Howard Meyer Brown Fellowship. She is currently writing a book manuscript tentatively titled *CineSonidos: Cinematic Music and Identity in Early Mexican Film (1896-1952)*, which is an examination of Mexican film music during the industry’s early sound period.
WILLIAM AYERS is a Ph.D student in music theory at the University of Cincinnati, College-Conservatory of Music where he also did his master’s degree. He earned his bachelor’s degrees in vocal performance and music theory from Belmont University in his home state of Tennessee. Will has presented research at Music Theory Southeast, the South Central Society for Music Theory, and at the North American Conference on Video Game Music. His research interests include American music, Renaissance vocal polyphony, and music in interactive media.

JESSICA BALANZATEGUI is a doctoral candidate at The University of Melbourne, Australia. She has taught film, literature and media studies at James Cook University and The University of Melbourne. Jessica’s doctoral thesis explores the construction of uncanny child characters in a recent assemblage of transnational horror films from America, Spain and Japan. She has published work on the uncanny child, madness and asylums in the horror film in refereed journals such as *Etropic* and *Refractory: A Journal of Entertainment Media*, and reviews for *Media International Australia*. She is currently editing a special issue of *Refractory: A Journal of Entertainment Media* titled “Transmedia Horror”.

INGRID BARANCOSKI has been at the forefront of contemporary piano music in her home country of Brazil. She has premiered more than 20 works, most of them dedicated to her. Since 1998 she has been a faculty member at the School of Music at UNIRIO (Rio de Janeiro). She has also given lectures and master classes throughout Brazil. Dr. Barancoski is an active recitalist, chamber musician, and soloist. Her repertoire spans Scarlatti through Boulez, with a special interest in contemporary music. Her interests include the use of contemporary piano repertoire in teaching, as well as aesthetics and performance practices of contemporary music. Her education includes a DMA in Piano Performance from the University of Arizona.

EMILY BAUMGART is currently pursuing two master’s degrees in music theory and musicology at Michigan State University, and holds a Bachelor’s of Music degree in theory and history from the University of Wisconsin-Whitewater. Her research interests focus on the relationship between visual and aural elements, especially in the areas of cognition and popular film and television, specifically adaptations of Sherlock Holmes.

ALEXANDER BINNS is University Lecturer in Music at the University of Hull and Director of Graduate Studies in Music. He has research interests in Film Music, symphony and opera of the early twentieth century, as well as Music in Japanese culture. His is finalising a book on Music in the Films of Woody Allen and has published on film music, music in Japanese visual culture and aesthetics.

CALEB T. BOYD received the BA in Music from the University of Alabama (2008) and the MA in Music History and Literature from Arizona State University (2013). He recently published his first article "From Proletarian Champion to Modernist Artist: Eisler in the American Concert Hall (1935-1938)" in *Eisler-Mitteilungen* 57 (April 2014). He has previously presented papers on Hanns Eisler and Viktor Ullmann at chapter conferences of the American Musicological Society. In the fall, he will pursue the PhD in Musicology at Washington University in St. Louis. His interests include exile studies and cultures of the American South.

FRANK BRIDGES is a media studies PhD candidate at Rutgers University’s School of Communication and Information, part-time lecturer at the school, professional graphic designer, and musician. His research interests are DIY/Internet-based production and distribution of music, and visual communication with a focus on semiotic analysis and street art.
ROSE BRIDGES is currently studying for a Master of Music in musicology at Boston University, anticipated September 2014. She holds a Bachelor of Music in Composition from the Peabody Conservatory of The Johns Hopkins University in Baltimore, MD. Rose has a strong interest in the use of music in film media; her master's thesis work examines the use of Wagner’s Ring in film and television, and her paper "Redefining the Sounds of Horror: The Musical Legacy of Hitchcock's Psycho" was presented at the BU Graduate Music Society's February 2014 conference. Other research interests include the intersections of music and politics, and popular music of the 1960s-1980s.

PER F. BROMAN is Associate Professor of Music Theory and the Associate Dean of the College of Musical Arts, Bowling Green State University: He holds degrees from Royal College of Music in Stockholm, McGill University, and Gothenburg University. His research interests include twentieth-century analytical techniques, Nordic music, aesthetics, and film music. He was editor-in-chief of What Kind of Theory Is Music Theory? (Stockholm University, 2008) and has contributed to numerous journals. He recently completed a chapter on Ingmar Bergman’s use of music in his films (Routledge, 2012) and monograph on composer Sven-David Sandström (Atlantis, 2012).

ANNABEL FLEMING-BROWN is a PhD candidate at the University of Glasgow, and a recipient of an AHRC Collaborative Doctoral Award with the British Library. She returned to Glasgow, where she completed her BMus, after receiving her MMus from Royal Holloway University of London. Her doctoral research focuses on British film music of the twentieth century with a specific focus on the musical director, Muir Mathieson.

JAMES BUHLER is an associate professor at the University of Texas at Austin, where he teaches courses in music and film sound. He is co-editor of Music and Cinema and co-author of Hearing the Movies, which he is currently revising for a second edition. He is also completing the manuscript for Theories of the Soundtrack, which is under contract with Oxford University Press.

RYAN BUNCH is an adjunct instructor in music at the Community College of Philadelphia and Rutgers University-Camden, where he has taught courses in music appreciation, American popular music, African American music, and applied vocal performance. His research interests focus on musical theater, childhood, and intersectional identity, with recent projects treating The Wizard of Oz, The Wiz, The Muppet Movie, Bye Bye Birdie, Sesame Street, and Disney musical animated films.

KUTTER CALLAWAY is Assistant Professor of Theology and Culture at Fuller Theological Seminary. His musings are typically focused on film, music, and contemporary culture. He contributed to Halos and Avatars (2010), the first book on theology and video games, and Don’t Stop Believin’ (2012), a dictionary of religion and popular culture. His most recent book, Scoring Transcendence: Contemporary Film Music as Religious Experience was published by Baylor University Press in January 2013. Kutter teaches courses for Fuller’s Brehm Center for Theology and the Arts, one of which takes place at the Sundance Film Festival each year. He also serves on the editorial board for the Journal of Religion and Film and on the steering committee for the Religion, Film, and Visual culture group at the American Academy of Religion.

BETH CARROLL has just submitted her PhD at the University of Southampton on the representation of space in musical films, with a particular focus on the interactions between sound and image. Her work utilises virtual reconstructions in order to analyse musical sequences in audio-visual ways. Her current research interests include film music, embodiment and proxemics.
SERGI CASANELLES, born in Barcelona in 1980, is a New York-based composer and orchestrator for concert and film music. He is currently pursuing a PhD in Film Music Composition at NYU thanks to the NYU Steinhardt Doctoral Award. He holds a Masters Degree in Film Scoring (NYU, 2011), as a recipient of the “La Caixa” Fellowship Program (Fulbright equivalent). In Barcelona, he studied Piano, Theory, Composition and Computer Science. His research is focused in studying the Hyperorchestra or how new technologies interact with music in film and how this interaction affects its aesthetics. www.sergicasanelles.com

JUAN CHATTAH is Assistant Professor of Music Theory and Composition at University of Miami - Frost School of Music. His research interest concerns the application of models drawn from cognition, linguistics, and critical theory to the analysis of film music. Recent research has been presented internationally and his scholarship has been published by Oxford University Press, McGraw Hill, SAGE Reference, and Hayden McNeil. He is currently working on David Shire’s The Conversation (Film Score Guide series, Rowman & Littlefield), forthcoming Spring 2015.

DAVID CLEM is currently working on his dissertation for the Ph.D. in Historical Musicology and Theory at the University at Buffalo, SUNY. His primary area of studies is film and television music, with a secondary emphasis in opera. He has presented papers at the Society for American Music and at the Music and the Moving Image Conference. In addition to teaching and participating in departmental activities, he is also active as a composer and violist in the Buffalo area.

TYSEN DAUER is a pianist, organist, and teacher in the San Francisco Bay Area. His research interests include cognitive processes in early minimalist music, locating the influence of eastern ideology on post-1945 western music, and the politically fraught history of classical music in Mongolia. A Returned Peace Corps Volunteer, Tysen has degrees in piano performance, German Studies, and Humanities. He will begin his Ph.D. in musicology at Stanford University this fall.

JAMES DEAVILLE is Professor in the School for Studies in Art and Culture: Music at Carleton University, Ottawa. He has published in the Journal of the American Musicological Society, Journal of the Society for American Music, and Music and the Moving Image (among others), has contributed to books published by OUP, CUP, Princeton University Press, Ashgate, and Routledge (among others), and is editor of Music in Television: Channels of Listening (Routledge, 2011). In 2012, he received a two-year Insight Development Grant from the Social Sciences and Humanities Research Council of Canada to explore the auralities of film trailers.


ERIC DIENSTFREY is a doctoral candidate in Film Studies at the University of Wisconsin-Madison. His dissertation traces the social and technological origins of Hollywood surround sound in the 1950s-60s. His analysis of 1910s film music has appeared in Music and the Moving Image and he currently co-edits the media studies journal The Velvet Light Trap.
BARBARA E. DIETLINGER is currently writing her M.A. dissertation on television operas in the US at the University of Munich, Germany, where she studies Musicology, Slavonic Languages, and Theatre Studies. Barbara was a visiting scholar at the Charles University, Prague, Czech Republic in 2011 and at the University of California, Berkeley with Richard Taruskin being her advisor in 2012/13. Since 2009 Barbara is research assistant at the Orlando di Lasso Complete Edition and since 2014 she works at the University of Music and Performing Arts Munich as assistant for Prof. Adina Mornell. Barbara’s research topics are Early Music, female composers, and TV opera. She receives a full scholarship from the Hans-Böckler-Foundation.

K.J. DONNELLY is reader in film at the University of Southampton. He has written Occult Aesthetics: Synchronization in Sound Cinema (Oxford University Press, 2014), British Film Music and Film Musicals (Palgrave, 2007), The Spectre of Sound: Film and Television Music (British Film Institute, 2005), Pop Music in British Cinema: A Chronicle (British Film Institute, 2001), and the edited collections Film Music: Critical Approaches (Edinburgh University Press and Continuum, 2001), Music in Science Fiction Television: Tuned to the Future (co-edited with Philip Hayward, Taylor and Francis, 2012) and Music in Video Games: Studying Play (co-edited with William Gibbons and Neil Lerner, Routledge/Taylor and Francis, 201)

JACK CURTIS DUBOWSKY is an active composer, educator, and filmmaker. Dubowsky has scored feature films including I Always Said Yes, Redwoods, Rock Haven, and That Man Peter Berlin. His own films have screened at BFI and other festivals worldwide. Dubowsky’s sheet music is available through Sheet Music Plus, JW Pepper, and Theodore Front. Dubowsky is a fellow of the Virginia Center for the Creative Arts. Dubowsky has taught at McNally Smith College of Music, NYU, and Academy of Art University.

ANDI ENG holds a Bachelor of Music degree from Mount Allison University (2002) and a Master of Arts in Musicology from the University of Alberta (2011). Her research interests include the use of 19th century opera in modern television advertising, the re-use of music in modern media, and the cultural impacts of said media in the Internet age. This is her fifth presentation at MaMI. Her previous papers have included Sounds of the Rainbow: Skittles Candy and the Singing Rabbit, and Changing the Contract: New Approaches to the Use of Classical Music in Television Advertising. She currently lives and works in Edmonton, Alberta. Andi would like to send a “Thank You” to Jim Deaville who planted the seed for this paper in her mind while they were on a side trip to Magnolia Bakery during MaMI 2011.

ELIZABETH FAIRWEATHER, having completed her PhD in 2013: Scoring the alien: Musical Representation in the Science-Fiction Filmscores of Jerry Goldsmith, is a part-time musicology lecturer, and researcher at the University of Huddersfield. Her research centres on the role of music-perception and cognitive, and linguistic theories as applied to the music analysis of film scores, using science fiction film as her main source material, with particular interest in the film scores of Jerry Goldsmith. Her work also includes the cinema of the Soviet era, particularly the films of Andrei Tarkovsky, and Alexander Sokorov.

DAVID FERRANDINO is a doctoral candidate in musicology at the University at Buffalo, SUNY. He is studying post-1945 American music under Dr. Stephanie Vander Wel, with an emphasis on minimalism and popular music. He is currently completing his dissertation on the function of irony in popular music entitled “Irony, Mimicry, and Mockery: American Popular Music of the Late Twentieth Century.”

MARY FOGARTY is an Assistant Professor at York University and an invited Visiting Scholar at New York University (2013-2015). Her recent publications include: "Gene Kelly:

AMY FRISHKEY is a Ph.D. Candidate in Ethnomusicology at the University of California, Los Angeles, finishing a dissertation exploring encounters between grassroots and neoliberal developments in the popular music of the Garifuna people of Central America’s Atlantic coast. She is the co-author of *Guide to Resources in Ethnic Studies on Minority Populations* (2000) and has written extensively on vocal “otherness”: in university choral groups, the “trip-hop” electronic dance music genre, and Bulgarian women’s singing. Her most recent article, which discusses how the experience of vocal estrangement re-establishes coherence in various sociocultural contexts, was published in January in the online journal *Radical Musicology*.

REBECCA FÜLÖP holds a B.A. in music and classics from Oberlin College and a Ph.D. in historical musicology from the University of Michigan. She is currently working on her first book, which will expand upon her dissertation, titled “Heroes, Dames, and Damsels in Distress: Constructing Gender Types in Classical Hollywood Film Music” (2012). She has presented her work at national and international conferences including MaMI and the national meeting of the Society for Ethnomusicology. Rebecca has recently served on the musicology faculty at both of her *almae matres*, where she taught courses mainly on film music and American music.

WILLIAM GIBBONS is Assistant Professor of Musicology at Texas Christian University, where he teaches courses on music history and music in media. He is the author of *Building the Operatic Museum: Eighteenth-Century Opera in fin-de-siècle Paris* (University of Rochester Press, 2013) and co-editor, with Neil Lerner and K.J. Donnelly, of *Music in Video Games: Studying Play* (Routledge, 2014). He has presented nationally and internationally on topics in video game music, and his articles on the subject have appeared in *Music and the Moving Image*, *Game Studies*, and the forthcoming volume *Debugging Game History: A Critical Lexicon* (MIT Press).

NORA GILBERT is an assistant professor of English at the University of North Texas who specializes in the areas of early Hollywood film and Victorian literature, with particular research interests in gender studies and the intersection of law and culture. She is the author of *Better Left Unsaid: Victorian Novels, Hays Code Films, and the Benefits of Censorship* (Stanford University Press, 2013), as well as recent articles in *Film & History* and *PMLA*. She is currently at work on a new book project that is provisionally titled *Unwomaned: Hollywood Stardom and the Threat of Female Independence*.

JONATHAN GODSALL recently completed a PhD in musicology at the University of Bristol, working under the supervision of Guido Heldt on a study of pre-existing music’s use in fiction sound film. His thesis looks broadly at that topic, drawing conclusions about the employment of such music that relate to its pre-existing status, regardless of genre, style, and so on, and incorporating discussion of factors such as those of copyright and commerce alongside examination of texts and their effects. Jonathan teaches at Bristol and also at City University London, and is currently focused on the expansion and dissemination of his PhD research.

KARIANN GOLDSCHMITT teaches music and comparative media arts at New College of Florida and Ringling College of Art and Design. Starting this fall, she will be Visiting Lecturer
in Music at the University of Cambridge. Her research focuses on the global spread of Latin American music through commercial media. She is writing a monograph on Brazilian music in the global cultural industries. Her articles have appeared in *Luso-Brazilian Review, Popular Music and Society, and The Oxford Handbook of Mobile Music Studies*. She also contributes to *Sounding Out! The Sound Studies Blog* and *Beats Music*.

**SARA GULGAS** is a third year doctoral student in the Historical Musicology program at the University of Pittsburgh. She came to Pittsburgh after earning her M.A. in Popular Music Studies from the University of Liverpool and her B.A. in Music History from Youngstown State University. She specializes in Popular Music Studies and her research interests include environmental themes in the music of the Kinks and Bruce Springsteen’s musical representation of Youngstown and its effect on local collective memory. Her dissertation will focus on the origins and social context of baroque rock in the 1960s.

**HEATHER HADLOCK** is Associate Professor of Musicology at Stanford University. The author of *Mad Loves: Women and Music in Offenbach’s ‘Les Contes d’Hoffmann’*, she has published chapters on French opera and gender studies in the books *Music’s Obedient Daughter: The Opera Libretto* (2013); *Berlioz: Past Present, Future*; and *Siren Songs*. Other articles on opera and gender have appeared in *Cambridge Companion to Opera Studies* (2012); *Women’s Voices Across Musical Worlds*; *Cambridge Companion to Rossini*; *Rethinking Difference* (forthcoming); *Technologies of the Diva* (forthcoming). She is currently researching the aesthetics of liveness and materiality in stagings of *La Damnation de Faust* since 1893.

**MICHAEL W. HARRIS** is a graduate of the University of Colorado Boulder after successfully defending his dissertation, *Hayasaka Fumio, Ronin Composer*. At Boulder, his research focused on film music in Japan, though he also conducted research on Jerry Goldsmith, the many musical identities of Batman, and the use of music in *Cowboy Bebop*. His previous conference presentations include Music and the Moving Image, the Rocky Mountain Conference on Comics and Graphic Novels, the Columbia University Music Research Conference, and numerous regional conferences. His first article, “Jazzing in the Tokyo Slum: Music, Influence, and Censorship in Akira Kurosawa’s *Drunken Angel*” was published in November in *Cinema Journal*.

**CATHERINE HAWORTH** is Lecturer in Music at the University of Huddersfield, where she is a member of the Centre for the Study of Music, Gender and Identity. Her research focuses upon musical practices of representation and identity construction across various media, with a particular focus on music for film and television. Recent projects include: articles on scoring the 1940s female detective, and music and medical discourse in the female gothic film; guest editorship of the 2012 gender and sexuality special issue of *Music, Sound and the Moving Image*; and the coedited collection *Gender, Age and Musical Creativity* (Ashgate, forthcoming).

**TORE HELSETH**, a former film archivist at the Norwegian National Library now professor in Film Studies at the Lillehammer University College, Norway. Tore teaches film history and historiography, documentary film and music and sound in film. He has published on subjects such as film propaganda, newsreel production, Norwegian film history and culture policy. Right now research interest is divided between studies of the history of film from a production study perspective and music and sound in film and television.

**VASCO HEXEL** runs the Masters Programme in Composition for Screen at the Royal College of Music, London. He also lectures at Goldsmiths University and the London Film School. He has composed original scores for award-winning animations, documentaries,
commercials, and feature films. His clients include Gucci, RSA Films, Channel 4, the Discovery Channel, SohoMusic and Universal Production Music. Vasco's research interests include practice-lead research into the influence of music technology on the creation of film music, contextual agents in recent Hollywood film music as well as musical creativity and originality in a competitive and collaborative environment.

**SHANE HOOSE** is active as a recording engineer, composer, and percussionist. He holds degrees in music from the University of Iowa (Ph.D.), Bowling Green State University (MM) and Ball State University (BM). As a composer, he has won awards, and his compositions have been performed across the United States and in Canada and South Korea. As an engineer he has recorded everything from rock, jazz, and hip-hop to classical music. His current research focuses upon binaural recording techniques. Shane serves as Assistant Professor of Music Industry/Recording Arts at Eastern Kentucky University.

**LARA HRYCAJ** teaches Media Arts and Studies courses at Wayne State University and Hillsdale College in Michigan. She works at WHFR.FM, Henry Ford College’s radio station as the Operations Manager and radio show host. She recently earned her PhD at WSU and her dissertation is entitled *What Is This Music? Auteur Music in the Films of Wes Anderson*. Her essay on the David Bowie songs in Anderson’s *The Life Aquatic with Steve Zissou* can be found in the recently published Palgrave MacMillan book *The Films of Wes Anderson: Critical Essays on an Indiewood Icon* edited by Peter C. Kunze.

**STEPHEN HUSARIK** is Professor of Humanities and Music History at the University of Arkansas - Fort Smith where he teaches Music History, Humanities, and Introduction to Film. Husarik has read numerous papers at national and international conferences and provided many articles and contributions to books on music. His analysis of the music for Alfred Hitchcock’s *Psycho* currently appears on the Bernard Herrmann web site. He is the past recipient of National Endowment for the Humanities music fellowships to the University of Maryland, Harvard University, New York University and Bayreuth (Germany). Husarik’s textbook *Humanities Across the Arts* is available from Kendall Hunt (ISBN: 978-1-4652-4138-2).

**DAVE IRELAND** is currently a teaching fellow in music psychology at the School of Music at the University of Leeds. His research interests relate to the role of music in the perception of filmic meaning and emotional responses to film. His thesis was completed under the supervision of Dr Luke Windsor and Prof. David Cooper and was funded by a University Research Scholarship. The project incorporated approaches from music psychology and film music studies to theorize incongruent film music. Dave has published on the incongruent soundtrack and the construction of the cinematic criminal in the interdisciplinary *Constructing Crime* collection.

**LEA JACOBS** teaches film history and aesthetics at the University of Wisconsin-Madison and is Associate Dean of Arts and Humanities in the Graduate School. She is the author of *The Wages of Sin: Censorship and the Fallen Woman Film, Theatre to Cinema* (written with Ben Brewster) and *The Decline of Sentiment: American Film in the 1920s*. Her book, *Film Rhythm After Sound: Trapped in Time*, is forthcoming from the University of California Press.

**KATY JARZEBOWSKI** is a film and concert composer based in New York, NY. She has earned her master's degree in Music Composition from NYU Steinhardt and two bachelor's degrees in Film Studies and Music Composition from Yale University. Katy's acknowledgments include the Elmer Bernstein Award, ASCAP Film Scoring Fellowship for Study Abroad, New Line Cinema Film Studies Fellowship, and the Kosciuszko Fellowship for Graduate Studies. She has studied music composition in Paris, France at IRCAM and in Italy at the NYU Florence
Katy speaks both fluent French and Polish. She has studied film scoring and composition with Mark Suozzo, Ira Newborn, Julia Wolfe, and Justin Dello Joio. Katy has composed for numerous independent short films and documentaries. She is ever-grateful to her parents for being unapologetically militant cinephiles and her grandparents for generously tossing their musical genes over one generation to the next.

JEONGWON JOE is Associate Professor of Musicology at the University of Cincinnati's College-Conservatory of Music. She is author of *Opera as Soundtrack* (Ashgate, 2013) and co-editor of *Wagner and Cinema* (Indiana University Press, 2010) and *Between Opera and Cinema* (Routledge, 2002). The topics of her published articles include Milos Forman's *Amadeus*, Philip Glass's *La Belle et la bête*, David Lynch's *Blue Velvet*, and Gérard Corbiau's *Farinelli*. She is an associate editor of *The Journal of Film Music* and has served as a music consultant to Chan-wook Park, the director of Cannes award-winning films *Oldboy* (2004) and *Thirst* (2009).

ANTHONY LINDEN JONES is currently a candidate for PhD in Musicology at the Sydney Conservatorium of Music. His research area is the representation of Aboriginality in Australian Film Music. In 2011, he held a research fellowship with the Australian National Film and Sound Archive and has presented papers at a broad range of conferences in Australia and internationally. A number of peer-reviewed academic articles and book chapters have been published or are in press. He teaches at Sydney Conservatorium of Music, the University of Technology-Sydney and the Eora Centre for Aboriginal Studies. In past lives he has performed in a wide range of musical genre, on violin and electric bass. He is active as a composer of concert and film music, a performer on violin, and directs Chorella—an a cappella community choir based in Richmond, near Sydney.

THE PROFESSIONAL CAREER AND OUTPUT OF TREVOR JONES is a £570,000 Arts and Humanities Research Council-funded research project based at the University of Leeds, UK. The project team is Professor David Cooper (principal investigator), Dr Ian Sapiro (co-investigator), Dr Laura Anderson (post-doctoral research assistant) and Sarah Hall (project PhD student). The project utilises unique archival materials relating to the film-score production process to investigate and evaluate key phases in Jones’s career within the context of developments in both the British and global film-music industries, leading to a broad range of academic, educational and public-facing outputs. For more information see trevorjones.leeds.ac.uk.

RANDOLPH JORDAN is the FRQSC Postdoctoral Research Fellow in the School of Communication at Simon Fraser University in Vancouver, BC. There he is researching the aesthetics and production practices of sound designers in Vancouver-based film and media, working with the World Soundscape Project to consider how the study of film soundtracks can inform soundscape research on specific geographical locales. He has presented his research at conferences across the globe. His writing has been published in several anthologies including *Music, Sound, and Multimedia* (University of Edinburgh Press, 2007) and has recently appeared in the journals *Organised Sound* and *Music, Sound, and the Moving Image*. He is currently developing a book manuscript entitled *Reflective Audioviewing: An Acoustic Ecology of the Cinema*. He is also a photographer, filmmaker and sound artist with work exhibited internationally.

ELIZABETH KIRKENDOLL is a graduate student in musicology at Texas Christian University in Fort Worth, TX where she also earned her undergraduate degree in oboe performance. Her research interests include opera studies and film music, particularly popular and
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**ROMANA KLEMENTOVÁ** studied the piano at Janáček Conservatory in Ostrava, the Czech Republic. She completed Bachelors and Masters degrees in Musicology with the first class of honour at Masaryk University in Brno. She is currently a PhD student at the same university and is working on a dissertation in which she deals with the theories of classical sonata form. She is the Director of Editio Janáček Music Publishing specializing in the work of Leoš Janáček and at the same time she works as an editor of musicological magazines Musicologica Brunensia and Acta Musicologica. The major area of her interest is music theory, film music and French music of the first half of the 20th century.

**NICHOLAS KMET** is a composer and saxophonist currently pursuing a Master’s degree in the Scoring for Film and Multimedia program at New York University, where he studies with Michael Patterson and Rich Shemaria. He received his B.A. in Music Composition from Whitworth University (2013), where he studied with Brent Edstrom. His research interests primarily lie in the analysis of film scores by Hollywood’s second-generation of composers.


**DANIJELA KULEZIC-WILSON** teaches film music, film sound and comparative arts at University College Cork. Her research interests include approaches to film that emphasize its inherent musical properties, the use of musique concrète and silence in film, the musicality of sound design and musical aspects of Beckett’s plays. Danijela’s work has been published in journals such as *Music and the Moving Image*, *Film and Film Culture*, *Musicology*, *New Sound*, *The New Soundtrack* and *Music, Sound and the Moving Image*. She is presently completing her first monograph *The Musicality of Film*.

**MARCO LADD** is a PhD student in music history at Yale University. Originally from Edinburgh, Scotland, he obtained his BA and MPhil from the University of Cambridge. His research interests centre around intersections between operatic and technological history; past work has touched on early recording technologies, operatic realism, and film music in the silent era.

**ANNE LAKE** (B.Mus. in Flute Performance, Bowling Green State University) is a first year Ph.D. student in musicology with a minor in film studies at Indiana University. She has presented at the Seventh International Conference on Music Since 1900 / Lancaster Music Analysis Conference (2011, Lancaster, England) and Sound_track Cologne (2010, Köln, Germany). Her research interests include recent television from the BBC and comic-book films.

**EMILY LANE** is a first-year PhD student in Musicology at Northwestern University. She also holds a masters degree in Musicology from Northwestern and a bachelor’s degree in voice performance from Miami University. Her research interests include film musicals and media studies.
BIRGER LANGKJÆR. Born 1965. Ph.D., associate professor at the Department of Media, Cognition and Communication, division of Film and Media at the University of Copenhagen. He teaches courses in film theory and analysis, in film sound, in realism and in cognitive film theory. He has written two books on film sound and film music (Filmlyd & filmmusik, 1997; Den lyttende tilskuer, 2000), a third book on realism in Danish cinema (2012), and numerous articles in journals (e.g. Convergence; MedieKultur; Montage a/v; Film International; SoundEffects; Short Film Studies). Also, he has contributed to several anthologies (e.g. Realism and ‘Reality’ in Film and Media; Film Style and Story; Visual Authorship).

ARIALE LEBOT is PhD Candidate in Cinema Studies at New York University. In 2012 she received a Master's degree in Cinema and Audiovisual Studies delivered by Université de la Sorbonne Nouvelle – Paris 3 (for which she wrote a thesis on Bernard Herrmann's later works), as well as a Master’s in Ethnology and Social Anthropology delivered by the Ecole des Hautes Etudes en Sciences Sociales (which focused on collectors of film reels and other cinematographic objects). For her doctoral research, she is looking at the collaborative nature of New York's post-production sound industry in the context of Martin Scorsese's works.

DONG LIANG’s main research interests include film sound, digital cinema and media history. As a PhD Candidate in the Cinema and Media Studies department in the University of Chicago, his dissertation is conceived to explore the contemporary audiovisual mediascape by investigating essential yet undertheorized issues in the study of film sound such as the perceived authenticity of voice, the relation between sound and space, and what constitutes film music. Balancing considerations of technological imperatives, industrial norms and audience expectations, the project juxtaposes previously unrelated issues with a methodological persistence, namely, how do we theorize about representational technologies in their historical specificity.

ZHICHUN LIN has recently received the Ph.D. in musicology from The Ohio State University. Her research on the images and experiences of women in contemporary Chinese film in the post-Mao period spans the fields of musicology, ethnomusicology, film studies, gender studies, and cultural studies. She has shared her findings on various aspects of film music at the annual conferences of Music and the Moving Image, the Society for Cinema and Media Studies, the Asian Cinema Studies Society, Kentucky Foreign Languages and Cultures, and Feminist Theory and Music. She also published a paper that focuses on the comparison of women's voices and music in Chinese and Hollywood versions of Letter from an Unknown Woman in the journal Music and the Moving Image in 2012.

AGNES MALKINSON will begin doctoral studies in the Communication program at Carleton University this fall, and is a recent graduate of the Music and Culture Masters of Art program, also at Carleton. Her research interests lie in the area of film music, with a focus on the motion picture sound theory of Michel Chion. Her current work centers the materiality of sound in Ennio Morricone's scores for Sergio Leone's Italian western films and sound/music for promotional audiovisual film paratexts. Agnes currently works on The Trailer Music Research Project, under the direction of Dr. James Deaville, ongoing since its launch in mid-2012.

KINGSLEY MARSHALL is the Head of Film & Television at Falmouth University, UK and specialises in journalism, screenwriting, sound design, filmmaking practice and philosophical approaches to film. His academic research is concerned with representations of the real in cinema, and the articulation of creative practice. Together with Rupert Loydell, he has recently written about collaboration, chance and the use of the Oblique Strategies by the producer Brian Eno. A larger research project, entitled 'The Unification of Film Sound', interrogates the use of sound in representations of war - including film, television and video games.
**Natalie Matias** completing her bachelor of music degree in composition at Victoria University in New Zealand in 2010 and her honours degree at the Sydney Conservatorium of Music in 2011; she is currently working towards a Masters in Composition at Sydney University. Natalie presented at the 2013 Music and the Moving Image conference and won the Student Prize at the 2012 Musicological Society of Australia conference, and in 2013 she received the Jean Bogan Youth Prize for her Suite for Piano. Her interests are in film music analysis and in discovering new methods of presenting analytical data.

**Brooke McCorkle** is an accomplished double bassist, Japanologist, and music historian. She earned undergraduate degrees from the University of Oklahoma in International Relations in East Asia (2004) and Double Bass Performance (2008). At the University of Pennsylvania, she acquired a Master's Degree in East Asian Languages and Civilizations in 2012 while working on her PhD in Musicology. Brooke is currently completing her dissertation, *Searching for Wagner in Japan*, under the guidance of Carolyn Abbate. In fall of 2014, she will continue her research on opera, film music, and Asian culture as a visiting fellow at Harvard University.

**Matthew McDonald** is Assistant Professor of Music at Northeastern University, where he directs the music theory program and teaches courses in music theory, music history, and film music. He holds a Ph.D. in music theory from Yale University and has previously taught at New York University and the University of Exeter (U.K.). He is the author of numerous articles and essays on early modernist music and music in film, including contributions to Routledge’s *Music in the Western and Music, Sound, and Filmmakers*. His book, *Breaking Time’s Arrow: Experiment and Expression in the Music of Charles Ives*, will be published in June by Indiana University Press. Currently, he is working on a new book project on music and sound in the films of the Coen brothers.

**Kate Mcquiston** is Associate Professor of Musicology at the University of Hawaii at Manoa. She is the author of “*We’ll Meet Again*: Musical Design in the Films of Stanley Kubrick” (Oxford, 2013) and other pieces on Kubrick in the *Journal of Film Music* and in *Music, Sound and Filmmakers: Sonic Style in Cinema* (Routledge, 2012). Her research specialization is classical music in film.

**Stephen Meyer** is an Associate Professor in the Department of Art and Music Histories at Syracuse University. He is the author of *Carl Maria von Weber and the Search for a German Opera* (Indiana University Press, 2003), and has published articles in numerous scholarly journals, including the *Journal of the American Musicological Society, 19th-Century Music, The Musical Quarterly* and the *Cambridge Opera Journal*. His new book *Epic Sound: Music in Postwar Hollywood Biblical Films* is slated for publication in Fall 2014. In January of 2015 he will be assuming the Editor-in-Chief position of the *Journal of Music History Pedagogy*.

**Weiwei Miao** is a composer, arranger and pianist from China. Currently based in New York, Weiwei is undertaking Master of Artist in Scoring for Film and Multimedia at New York University. After receiving her bachelor degree, Weiwei became the faculty and continued her postgraduate study in composition theory in Shanghai Conservatory of Music. Her thesis, *The Pitch Construction and Function in Ligeti’s Middle –Late work* was published in the Memoir of the First National Music Analysis Symposium in China. As a keyboard player, she has worked for the Really Useful Company Asia Pacific on a number of tours of musicals in China. She has also won the Japan International electric organ competition Chinese area third prize and Spain International Electric Organ Competition second prize.
**CRAIG MORGAN** is an active screen-composer and PhD candidate at The University of Sydney, The Sydney Conservatorium of Music. He is a board member of the Australian Guild of Screen Composers (AGSC) and regular jury member of The Australian Academy of Cinematic and Television Arts (AACTA). Last year Craig was invited to present a paper at the 'John Cage 101 International Conference' in Malaysia. Craig graduated from the Australian Film Television & Radio School in 2010 after completing a Graduate Diploma of Screen Music. Craig's major project was an official selection of the 61st International Berlin Film Festival in 2011.

**MITCHELL MORRIS** teaches in the department of musicology at UCLA; for the academic year 2013-14 he has been the Valentine Visiting Professor of Music at Amherst College. His specialties include music at the last fin-de-siecle; American popular song; opera; ecomusicology; and music, gender, & sexuality; and studies of music and film. On the less formal side, he is a longstanding collaborator with the Los Angeles Opera as well as an opera librettist. He is co-editor of *The Oxford Handbook of the American Musical* as well as the author of *The Persistence of Sentiment: Essays on Display and Feeling in Popular Music of the 1970s*.

**JANINA MÜLLER** is a Ph.D. student in Historical Musicology at the Humboldt-University, Berlin. Her thesis centers on *film noir* music and is based on the analysis of musical primary sources. In 2011, she received a fellowship of the German Academic Exchange Service for an extended research stay at the University of Southern California, Los Angeles. She is currently co-editing the 11th volume of *Complete Letters of Felix Mendelssohn Bartholdy* at the University of Leipzig.

**ALEX NEWTON** is a PhD Candidate in Music Theory at the University of Texas at Austin where he also received his Masters of Music. His dissertation investigates the overlap between music and sound as they manifest in terms of the film soundtrack. His research considers depictions of headphone sound in contemporary film as well as musical performances in horror films of the early sound era.

**ELIZABETH WHITTENBURG OZMENT** is a doctoral candidate in musicology/ethnomusicology at The University of Georgia where she is a graduate teaching assistant in the Institute for Women's Studies. Her research interests include race, class, and gender in music videos, musical theater, and historical pageantry. Her current research focuses on musical representations of the Civil War in American cultural memory. She has contributed to the New Grove Dictionary of American Music, and currently is a Summer Teaching Fellow with the Frederick Douglass Institute at West Chester University.

**JENNA PALENSKY** received her Bachelor of Arts in Vocal Music from Nebraska Wesleyan University and her Master of Music in Music History from the University of Nebraska-Lincoln. While a student at the University of Nebraska-Lincoln, Ms. Paleksy completed her thesis under the guidance of Dr. Anthony Bushard on the topic she will be discussing today. Ms. Paleksy has recently finished her second year of doctoral coursework at the University of Colorado, Boulder where she is working towards her Ph.D in Musicology with a specialization in Ethnomusicology. Her research areas include Balkan and Eurasian music and the music of *Les Six*.

**MEAGHAN PARKER** is a graduate student at McGill University, currently completing her master’s thesis project, entitled: “DB Blues: Masculinity and Difference in the Life and Works of Lester Young.” This project explores constructs of masculinity at the intersection of race in WWII America, and analyzes the lasting effects of those constructs on the biography of jazz saxophonist Lester Young. She completed a Bachelor of Music at the University of Ottawa where she studied under pianist David Jalbert. Her paper, “‘Wir Arme Leut’: Undignified Death and
Madness in Berg’s Wozzeck was published in the 2013 issue of Note Bene: Canadian Undergraduate Journal of Musicology. Her research interests include jazz history, gender, race, and World War II history.

ERIK CHRISTIAN PETERSON is the founding member and violist of the acclaimed Voxare String Quartet. With Voxare, Dr. Peterson has performed at every major concert venue in New York, including as soloist at Avery Fisher Hall with the New York Philharmonic. He has received Chamber Music America’s ASCAP Award for Adventurous Programming and the Kay H. Logan Award for performance excellence. As an orchestral musician, Dr. Peterson has performed with the Cleveland Orchestra, and the Milwaukee and New World Symphonies. Dr. Peterson has held visiting residencies at Dartmouth College, the University of Leeds (UK), and others. He received degrees from The Juilliard School and the Cleveland Institute of Music.

DANA PLANK-BLASKO is a Ph.D candidate in historical musicology at The Ohio State University. She holds a BA in violin performance and music history from Case Western Reserve University and the Cleveland Institute of Music, and an MM in violin performance from Cleveland State University. She remains active as a chamber musician. Her research interests include minimalist opera, late 16th century music, ludomusicology, and musical disability studies. Her dissertation focuses on aural representations of injury, disease, and mental illness in 8- and 16-bit soundscapes, treating these cultural artifacts as important sites of discourse which replicate larger socio-cultural constructions of the meanings of ability and disability.

NATHAN PLATTE is an assistant professor of musicology at the University of Iowa. His articles have appeared in The Journal of Film Music, Music and the Moving Image, 19th-Century Music, The Journal of Musicology, and the Oxford Handbook of Film Music Studies. Other recent publications include The Routledge Film Music Sourcebook (2012)—coedited with James Wierzbicki and Colin Roust—and Franz Waxman’s “Rebecca”: A Film Score Guide (Scarecrow Press, 2012), coauthored with David Neumeyer. He is currently completing a book on music in the films of David O. Selznick. In addition to his musicological pursuits, Nathan is a well-intentioned bass trombonist.

TOBIAS PONTARA is an Associate Professor in Musicology at the University of Gothenburg. Being a former professional flutist, Pontara received his PhD in musicology from the University of Stockholm in 2007. Pontara’s research interests lie chiefly in film music and musical aesthetics, but he has also written on issues pertaining to musical autonomy as well as the cultural and epistemological status of historically informed performances. Among the journals in which he has published articles are 19th-Century Music, Philosophical Studies, Swedish Journal of Musicology and Music, Sound and the Moving Image (forthcoming).

STEPHEN PYSNIK recently completed his Ph.D. in Musicology at Duke University. His dissertation, entitled “Camp Identities: Conrad Salinger and the Aesthetics of MGM Film Musicals,” explores the music of American arranger–orchestrator Conrad Salinger (1901–62) and its relationship to camp. Stephen earned his M.A. in Musicology from Duke University in 2010 and his B.M. from Ithaca College in 2008. His research interests include film music, American musical theater, and music and sexuality. Stephen has presented papers at the AMS Southeast Chapter, the Queer Studies Conference at UNC Asheville, the South Central Graduate Music Consortium, and the Northeast MLA Convention.

KATHERINE QUANZ is a doctoral candidate in the Department of English and Film Studies at Wilfrid Laurier University. Her dissertation examines how government policy and technological innovation shaped Canadian post-production practices from 1968 to 2012. Her other research
investigates Canadian Aboriginal and experimental cinemas. Before attending graduate school, she worked as an assistant sound editor in a Toronto-based post-production facility.

SANNA QVICK is a PhD Student in the Finnish Doctoral Programme for Music Research (Finland), which is a collaborative network of seven Finnish universities. She is writing her PhD thesis to the University of Turku, where she has given lectures on narrative qualities of film music and Classical Hollywood Score. Her dissertation focuses on narrative strategies of soundtracks in Finnish children’s films concentrating of fairy tale films. Her research interests include narration of music and sounds, film music, adaptation, audiovisual media and immersion. Qvick is a member of the board of the Finnish Musicological Society and a member of the editorial board of Musiikki (a refereed musicological journal published by the Finnish Musicological Society).

BRITTANY RAFALAK is a filmmaker and editor in the graduate Media Studies program at The New School. She is the editor of the recently released, feature length documentary, Give to Live. Rafalak is a recipient of the Philadelphia Small But Mighty Arts grant for Consumption, a film that will feature a live, improvised musical score. Her works feature women of color and delve into fantasy, science fiction, and issues about human nature.

CARTER JOHN RICE, a native of Minot, North Dakota, is a composer and theorist who focuses his creative efforts on electroacoustic composition and his theoretical writing on music in film and television. Rice earned his Master’s Degree from Bowling Green State University where he studied electroacoustic composition with Elainie Lillios. Prior to attending Bowling Green, Carter completed his undergraduate degree in music theory and composition from Concordia College in Moorhead, Minnesota. Having recently taught at Bowling Green State University and Owens Community College, Rice is now pursuing a Doctor of Arts in Music Theory/Composition at Ball State University.

PATRICK RUSS began his career as principal orchestrator for Elmer Bernstein and Maurice Jarre, and now has over 200 film credits. He has published over seventy concert suites of film music for professional orchestra, and his symphonic adaptations for live performance with film include Vertigo, Hitchcock!, Bride of Frankenstein, and Casablanca. He is President of The Film Music Foundation, which gives grants for film music education and conducts in depth video interviews with composers on the art and craft of film scoring (www.filmmusicfoundation.org). He holds an M.A. in Music from U.C. Santa Barbara, and a graduate degree in theology from Regent College at the University of British Columbia. Patrick, his wife Shirley and their two children live in Southern California.

BARRY SALMON is an Associate Professor in the School of Media Studies at The New School in New York. He has composed scores for numerous award winning films as well as music for dance, theater, and mixed media. He has written articles and presented papers on music and sound and recently contributed a chapter for Kompositionen für den Film on the work of Austrian refugee scholar Hanns Eisler. Current work includes a project on improvisation and ethics and multiple recordings, including a set of musical aphorisms for string quartet and percussion, responding to the work of Romanian philosopher Emile Cioran.

IAN SAPIRO is a lecturer in music and research fellow at the University of Leeds researching film music, musical theatre and orchestration, with particular focus on the processes of film-score production. He is author of Ilan Eshkeri’s Stardust: A Film Score Guide (Scarecrow, 2013) and a chapter on Peter Greenaway in Music, Sound and Filmmakers: Sonic Style in Cinema (Routledge, 2012), and is currently writing a monograph on the role of the film-score orchestrator for
Routledge, and a chapter for *The Oxford Handbook of the British Musical*. Ian is co-investigator on *The Professional Career and Output of Trevor Jones* project.


ROBYNN STILWELL (rjs36@georgetown.edu) is a musicologist whose research interests center on the meaning of music as cultural work. Publications include essays on Beethoven and cinematic violence, musical form in Jane Austen, rockabilly and “white trash”, figure skating, French film musicals, psychoanalytic film theory and its implications for music and for female subjects, and the boundaries between sound and music in the cinematic soundscape. Her current project is a study of audiovisual modality in television and how television draws from and transforms its precedents in film, theatre, radio, and concert performance, with an eye toward the aesthetic implications for technological convergence.

JORDAN STOKES received his PhD from the CUNY Graduate Center in 2013, with a dissertation on film music and film genre. In addition to his film music research, he writes and lectures on medieval song. He teaches at Hunter College and the Juilliard School.

ALEXANDER STRUKELJ is a PhD student in English Linguistics at the Centre for Languages and Literature in Lund University, Sweden. His current research examines the cognitive aspects of reading, more specifically the monitoring processes involved in the understanding of written text. He is also a research assistant in the EyeLearn project at the Humanities Lab, Centre for Languages and Literature in Lund University, Sweden. The research project focuses on the use of eye-tracking in classroom settings, improving multimodal teaching materials, and examining the effect of disfluency on learning.

RYAN THOMPSON is a Ph.D candidate at the University of Minnesota. His research focuses on interactions between audio, narrative, and gameplay. He has previously presented on how music helps shape the narrative in titles such as *Final Fantasy VI* and *Bastion*, and how music helps invite players to create narrative moments of their own design in first person shooters. His forthcoming dissertation will expand upon how sound assists narrative in engaging gameplay and vice versa in a variety of contexts, both single player gaming experiences and emergent narratives of gameplay facilitated by audio in competitive multiplayer games.

JOAKIM TILLMAN is assistant professor in musicology at Stockholm University, where he teaches courses in musical analyses, twentieth-century music (including film music), and opera. His research has appeared in numerous scholarly journals, and edited volumes, for instance the essay “Postmodernism and Art Music in the German Debate,” in Postmodern Music/Postmodern Thought, ed. Judy Lochhead and Joseph Auner (Routledge, 2002). He has recently completed a research project about Wagnerian influences in Swedish late romantic opera, and his research is currently focused on Hans Zimmer’s film music.

ERIN TOMKINS is a composer and pianist from Lawrence, Kansas. She completed her undergraduate degree in 2012 at the University of Kansas, and is currently studying film scoring at NYU with Mark Suozzo. She has had works performed by the JACK Quartet, the Vanguard Voices, the Buffalo Chamber Players, the Lawrence Chamber Orchestra, and is currently
composing for a documentary on the Helzberg Penguin Plaza with the Kansas City Zoo. Her music has also been performed at the OSU Festival of Contemporary Music, as well as part of the Cortona Sessions for New Music. Erin is also involved in theatre; in 2011, she designed sound for the KU production of *A Midsummer Night’s Dream*, for which she received a Special Commendation from the Kennedy Center American College Theatre Festival.

MEGHAN JOYCE TOZER is a Special Regents Fellow at the University of California, Santa Barbara, where she has completed a M.M. in Voice Performance and a Ph.D. (A.B.D.) in musicology. She earned a B.A. in Music and English from Harvard University in 2008 and currently works as the Editorial Assistant at the Cambridge Opera Journal. Her dissertation examines the ways in which screenwriter-directors emerging in the late 1990s integrated music throughout the creative process, as evidenced in their screenplays and close collaborations with musician-composers, and emphasized their preoccupation with music as a way to define themselves as filmmakers.

JONAS UCHTMANN, M.A., acquired a Bachelor’s degree in History (University of Düsseldorf) and a Master’s Degree in Musicology (Robert Schumann School of Music and Media, Düsseldorf). He is currently a Research Assistant at RSH and working on a dissertation on Jerry Goldsmith. His main research interests include American film music history and Soviet cultural and music history.

ANTON VISHIO received his PhD in music theory from Harvard University, where he studied theory with David Lewin and composition with Donald Martino. He has taught at several schools, including NYU-Steinhardt, McGill University, and Vassar College; currently he is an independent scholar based in New York. His research has focused on a variety of topics in twentieth century music, from tonal remnants in early post-tonal compositions to experiences of time and memory in late modernism. Current projects include studies of the characteristics of modal systems and of the interconnections between the Oulipo and the practice of music analysis.

ANN-KRISTIN WALLENGREN is Professor in Film Studies, Lund University, Sweden. She has recently published *Välkommen hem Mr Swanson. Svenska emigranter och svenskhet på film*, 2013, which will be published in English in spring 2014 (*Welcome Home Mr Swanson. Swedish Emigrants and Swedishness in Film*). Among her other publications can be mentioned the dissertation *En afton på Röda Kvarn. Svensk stumfilm som musikdrama* (1998, *An Evening at Röda Kvarn. Swedish Silent Film as Music Drama*), and as editor two books on Swedish film today (2006 and 2014). Ann-Kristin Wallengren has written a number of articles on Swedish film and national and cultural identity, ideology and transnationality, as well as on different aspects of film music.

CATRIN WATTS is a Doctoral Student in Music Theory at The University of Texas at Austin and a graduate of Queen's University, Belfast, where she wrote a master's thesis on the film collaborations between Joe Wright and Dario Marianelli. She recently presented an article on the use of music in *Warm Bodies* and co-authored, "The Moving Picture World, W. Stephen Bush, and the American Reception of European Cinema Practices, 1907-1913" with James Buhler.

JONATHAN WAXMAN completed a Ph.D. in historical musicology at New York University with a dissertation titled "Prefacing Music in the Concert Hall: Composer Commentaries, Program Books, and the Conflict over Musical Meaning" and is currently on the faculty at Hofstra University. He has recently published an article in the journal Popular Music History which examined the influence of Ives's music on the film scores and concert works of Bernard Herrmann. As Vice-President of the Greater New York City chapter of the American
Musicological Society, Jonathan has supervised several scholarly conferences for the society, and has, himself, recently given papers on concert program books at the national meetings of the Society for American Music, and the American Musicological Society.

LEAH G. WEINBERG is a doctoral candidate in historical musicology at the University of Michigan. Her research engages art and film music of the twentieth and twenty-first centuries, with a focus on minimalism, and she completed a Masters thesis on Steve Reich’s *Different Trains*. She has also contributed articles on Dan Zanes and the music of New England to the 2nd edition of the *New Grove Dictionary of American Music*, and is currently working on a dissertation entitled *Making Einstein Play: Einstein on the Beach, Minimalist Opera, and the Politics of Intermedial Collaboration*.

JAMES WIERZBICKI is a senior lecturer in musicology at the University of Sydney. Along with exploring questions of modernity and the postmodern, his research focuses on twentieth-century music in general and film music in particular. His books include a monograph on the electronic score for the 1956 film *Forbidden Planet* (Scarecrow Press, 2005), *Film Music: A History* (Routledge, 2009), and *Elliott Carter* (University of Illinois Press, 2011); articles by Wierzbicki have appeared in such journals as *The Musical Quarterly*, the *Journal of the American Musicological Society*, *Perspectives of New Music*, *Beethoven Forum*, *Music and the Moving Image*, and *Evental Aesthetics*.

BEN WINTERS is Lecturer in Music at The Open University. He is the author of *Erich Wolfgang Korngold’s The Adventures of Robin Hood: A Film Score Guide* (Scarecrow Press, 2007), and *Music, Performance, and the Realities of Film: Shared Concert Experiences in Screen Fiction* (Routledge, 2014). He has published on film music and the music of Erich Korngold in edited collections of essays for Routledge, Equinox Press, and Böhlau Verlag, and in journals including *Music & Letters*, *JRMA*, *Cambridge Opera Journal*, and *Music, Sound, and the Moving Image*. He is a co-editor of Ashgate’s new Screen Music series.

REBA WISSNER is Adjunct Professor of Music at the John J. Cali School of Music at Montclair State University and Adjunct Professor of Liberal Arts at Berkeley College. Dr. Wissner received her M.F.A. and Ph.D. in musicology from Brandeis University and her B.A. in Music and Italian from the City University of New York. Dr. Wissner’s first book, *A Dimension of Sound: Music in The Twilight Zone*, was published by Pendragon Press in October 2013 and she also serves as the series editor for Pendragon's Music and Media book series.

PANPAN YANG is a MA student in Cinema Studies, Tisch School of the Arts, NYU. Research interests include animation, transmedia narrative, Chinese language cinema and guitar in films. Her on-going project is writing the history of Chinese landscape animation, with special focus on the musicality of the emotional landscape. She got her BA in Film and TV Production and dual degree in Philosophy from Peking University. During her undergraduate years, she also worked at Musical Channel, China Central Television.

JOHANNA FRANCES YUNKER is currently a research associate of the Five Colleges, Inc, in western Massachusetts. Her PhD from Stanford University investigated the intersection of politics and gender in East German opera, in particular in the cases of opera director Ruth Berghaus and composer Ruth Zechlin. Her research has been supported by a DAAD research grant, during which time she was a visiting fellow at the Center for Exile and Postwar Studies at the Universität der Kunste in Berlin. Her new research is on music in DEFA films, particularly the Vietnam War documentaries by Walter Heynowski and Gerhard Scheumann.