FRIDAY, May 30, 9:30 - 11:00 AM
Frederick Loewe Theatre

Welcome: Ron Sadoff and Gillian Anderson

   Patrick Russ

FRIDAY, May 30, 11:30 - 1:00PM
35 West 4th Street

<table>
<thead>
<tr>
<th>Loewe Theatre</th>
<th>6th Floor</th>
<th>Room 779</th>
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</table>
| 2. Chair: Robynn Stilwell
  Stephen Husarik
How Bernard Herrmann Stopped the World in *The Day The Earth Stood Still*
Ariane Lebot
Isomorphism and the Female Double: Representations of the Psyche in Bernard Herrmann's Score for *Sisters* (1973)
Jordan Stokes
*Picnic*: A Reading in the Melodrama of Anti-Sublimation |
| 3. Chair: Sergi Casanelles
Annabel Fleming-Brown
Scoring to 'Scare the Pants off the Americans': Orchestration, Propaganda, and the Evolution of Vaughan Williams’ Music for *49th Parallel* (1941)
Sara Gulgas
A Vampire Film for the MTV Generation: Terror, Banality, & Marketing in the Music of *The Lost Boys*
Katherine Reed
Between Grace and Nature: *The Tree of Life*’s Musical Dialogic Process and Formal Structure |
| 4. Chair: Elisabeth Weis
Gillian B. Anderson
*Broken Blossoms* (1919): Did D. W. Griffith Miss Live Theater?
Matthew McDonald
Sound Control: Hitchcock’s *Blackmail* and the Threat of Sound |
|            |           | Lea Jacobs
Words and Music: Dialogue Underscoring in the Early Musical |
### FRIDAY, May 30, 2:00 - 3:30PM

**Loewe Theatre**

- **5. Chair:** Philip Carli
  - Jenna Moghadam
  - Germaine Tailleferre’s Film Score to Les Grandes Personnes: An Audiovisual Analysis
  - Laura Anderson
  - Sonic Self-Reflection: Jean Cocteau’s Soundscape for Le Testament D’Orphée
  - Dong Liang
  - The Soundtrack that Lies: Sliding Through the Semantic Thickness of Alain Robbe-Grillet’s L’homme Qui Ment

**6th Floor**

- **6. Chair:** Elisabeth Weis
  - Randolph Jordan
  - Unsettled Listening: An Intermedial Approach to the Vancouver Soundscape
  - Kariann Goldschmitt
  - From Disney to Gilliam and Beyond: Orchestrating “Brazill” for a U.S. Audience
  - Ingrid Barancoski
  - Programmatic Orchestration in Etudes Sur Paris by Almeida Prado

**Room 779**

- **7. Chair:** Gillian B. Anderson
  - Emily Baumgart
  - “All the Forms Today are Merely Parades And Arrangements”: Unreliability and the Distortion of Time in Le Ballet Mécanique
  - Erik Peterson
  - The Aesthetics of String Quartets and Silent Film: A Case Study
  - Caleb Taylor Boyd
  - Dancing with the Devil: Hanns Eisler’s Unsettling Score for the Standard Oil Film Pete Roleum and His Cousins

### FRIDAY, May 30, 4:00 - 5:30PM

**Loewe Theatre**

- **8. Chair:** Danijela Kulezic-Wilson
  - Panpan Yang
  - Music in Abstract Animation: An Intercultural Analysis
  - Kingsley Marshall and Rupert Loydell
  - Thinking Inside the Box: Brian Eno, Music, Movement and Light
  - Rose Bridges
  - Twilight of the Ducks: Music and Fate in Princess Tutu

**6th Floor**

- **9. Chair:** Gillian B. Anderson
  - Beth Carroll
  - Embodied Sounds, Touching Musicals
  - Andi Eng
  - Singing “Good Morning”: Music and Prescription Drug Marketing
  - David Cooper, et al.
  - ‘Simple, Medium, and Shebang’: Trevor Jones and the Development of the Toolkit

**Room 779**

- **10. Chair:** Ron Sadoff
  - Sergi Casanelles
  - Mixing as a Hyper-Orchestration Tool
  - Eric Dienstfrey
  - Contra the Dolby Narrative: Pink Floyd, Apocalypse Now, and Walter Murch’s Legacy
  - Mary Fogarty
  - Multitrack Sound and the Mediation of Dance

### FRIDAY, May 30, 6:00 - 7:30PM

**Loewe Theatre**

- **11. Chair:** Elisabeth Weis
  - Jonathan Waxman
  - Musical Irony in It’s Always Sunny in Philadelphia
  - Robynn Stilwell
  - Frontiers and the Familiar in Space-Race Era American Television
  - Frank Bridges
  - The Dream of the 1890’s is Alive in Sheet Music: How Beck’s Song Reader Creates a Transmedia Dilemma with Music Videos

**6th Floor**

- **12. Chair:** Gillian B. Anderson
  - Leah Weinberg
  - Shooting Einstein: Constructing the Myth of Einstein on the Beach Through Documentary Film
  - Johanna Frances Yunker
  - Anti-Americanism in Reiner Bredemeyer’s Music for Piloten Im Pyjama
  - Anton Vishio
  - Objects and Their Musical Languages: Zdeněk Liška and the Puppet Dramas of Jan Švankmajer

**Room 779**

- **13. Chair:** Ron Sadoff
  - Michael W. Harris
  - Serial Apes: Jerry Goldsmith’s Twelve-Tone Techniques in Planet of the Apes (1968)
  - Shane Hoose
  - Planet of the Apes (1968) and Beneath the Planet of the Apes (1970): A Comparative Study of Two Film Scores
  - Weiwei Miao

### 7:30 - 9:00PM RECEPTION 6th FLOOR
### SATURDAY, May 31, 9:00 - 10:30AM

<table>
<thead>
<tr>
<th>Loewe Theatre</th>
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</table>
| 14. Chair: Philip Carli  
  James Deaville  
  Schumann’s *Song of (Mad) Love*: A Composer’s Insanity in Moving Imagines  
  Nora Gilbert  
  Syncopated Sexuality: The Construction of Masculinity in Astaire-Rogers Musicals  
  98. Meaghan Parker  
  Scoring Hollywood World War II Film: Masculinity, Heroism, and Identification | 15. Chair: Gillian B. Anderson  
  Marco Ladd  
  Pietro Mascagni’s *Satanic Rhapsody*: Operatic Appropriation and Music Visualisation in Early Italian Silent Film  
  Agnes Malkinson  
  The Italian Western, the Morricone/Leone Collaboration, and the Materiality of Music and Sound  
  Barry Salmon  
  Craig Morgan  
  Screen-Music Orchestration Quantified: Preliminary Results of a Study on the Use of Virtual Instruments  
  Jack Curtis Dubowsky  
  Savvy Orchestration: Easy Listening and Film Scoring  
  Emilio Audissino  
  Orchestrating a Prejudice: European Misunderstanding of the Use of Orchestrators in Hollywood |

### SATURDAY, May 31, 11:00 – 12:30

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<tr>
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| 17. Chair:  
  Stephen Pysnik  
  Musical Camp: Conrad Salinger and the Performance of Queerness in *The Pirate*  
  Raymond Knapp  
  The Musical Coding of Homophobia in Hetero Camp of the Post-Sontag Era  
  Elizabeth Whittenburg Ozment  
  Walking the City Spectacular: Alienation and Escape in Erykah Badu’s *Window Seat* | 18. Chair: Danijela Kulezic-Wilson  
  Carter John Rice  
  Inherent Characterization in the Opening Sequence of *Breaking Bad*  
  Ryan Bunch  
  From Broadway to Sesame Street: Neighborhoods of Make-Believe and the Afterlife of Tin Pan Alley on Children’s Television  
  Reba Wissner  
  ‘Escape from Reality is Usually Costly, This One is Free’: 1960s Science Fiction Television and the Aural Escape | 19. Chair: Patrick Russ  
  Vasco Hexel  
  Total Soundtrack Composition  
  Ian Sapiro  
  The Role of the Orchestrator: Some Initial Findings  
  Sanna Qvick  
  Film Music as Immersion Strategy in Pessi and Illusia |

**12:30 - 2:00 LUNCH**

### SATURDAY, May 31, 2:00 - 3:30PM

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| 20. Chair: Robynn Stilwell  
  Catherine Haworth  
  “Wallowing in Latin Glamor”: Inter-American Politics, Hollywood Film Music, and the 1940s *Femme Fatale*  
  Zhichun Lin  
  How Do Wedding Bells Sound to Women? Music of Marriage in Contemporary Chinese Film  
  Rebecca Fulop  
  Elizabeth Fairweather  
  The Universality of Fantastic Film Score Musical Codes  
  Juan Chattah  
  From Signs to Metaphors: Interpreting Film Music Topics and Tropes  
  Michael Austin  
  Blaxploitation or Aestheticization: Politics, Ethics, and Voice in Auto-Tuned Viral Videos | 22. Chair: Gillian B. Anderson  
  James Wierzbicki  
  The Sounds of Silence: Cinematic Depictions of the Absence of Sound  
  Lara Hrycay  
  Tysen Dauer  
  Lars Von Trier’s Third Reich Orchestra: The Roles of Wagner’s *Einleitung zu Tristan und Isolde* in Melancholia |
### SATURDAY, May 31, 4:00 - 5:30PM

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| 23. Chair: Philip Carli  
David Clem  
Mapping Intertextual Discourse in *Excalibur* (1981)  
William R. Ayers  
Recomposition of Chopin and Narrative Design in Double Fine's *Stacking*  
Meghan Joyce Tozer  
Amy Frishkey  
“Would You Give Me...Your Voice?: Musical Mephistopheles as Postmodern (Fore)Shadows in *Phantom of the Paradise*  
Tore Helseth  
Gunnar Sonstevold – An Innovator in Norwegian Film Music  
David Ferrandino  
Strains of Surrealism in The Residents' *One Minute Movies* | 25. Chair: Ron Sadoff  
William Gibbons  
Classical/Klassical: Music and Duality in *Catherine*  
Marios Aristopoulos  
Recombinant Cells as an Approach to Composing Dynamic Music for Video Games  
Ryan Thompson  
Cooperative Play: Toward Establishing a Ludomusicological Canon |

### SATURDAY, May 31, 6:00 - 7:30PM

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| 26. Chair: Elisabeth Weis  
Alexander Binns  
Orchestrating Manhattan: “Orchestral” Songs in Woody Allen’s *Manhattan*  
Emily Lane  
Remediating Gershwin’s *American in Paris* for the Screen  
Jeff Smith  
The Fine Art of Repurposing: Scoring the “B”s at Warner Bros. in the 1930s | 27. Chair: Gillian B. Anderson  
Jeongwon Joe  
Opera in Chan-Wook Park’s *Stoker* (2013)  
Barbara E. Dietlinger  
A Short Story of a Short Success - Television Opera in the United States with Special Emphasis on the NBC Opera Theatre  
Heather Hadlock  
Liveness and Community in Robert Lepage’s *La Damnation De Faust* (2008) and the Metropolitan Opera: Live in HD Simulcasts | 28. Chair: Danijela Kulezic-Wilson  
Jessica Balanzategui  
The Sounds of Silence: The Remediation of Soundtracks Between the *Silent Hill* Videogames and Film  
Dana Plank-Blasko  
Towards a Cognitive-Affective Aesthetics of Ludomusicology: Taxonomies of Form and Function in 8-Bit Soundscapes  
Daniel Robinson  
The ‘Man of Tomorrow’ Versus the ‘World of Tomorrow’: A Visual & Sonic Analysis of the 1941 Superman Animated Short, *The Mechanical Monsters* |

### SUNDAY, June 1, 9:30 – 11:00

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<th>Loewe Theatre</th>
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</table>
| 29. Chair: S. Alex Ruthmann  
Miguel Mera and Simone Stumpf  
Eye-Tracking Film Music  
Birger Langkjaer  
Audiovisual Attention and the Film Experience: Bridging Textual Analysis and Experimental Studies  
Natalie Matias  
Towards an Esthetic of Visualization: Comparing the Approaches for the Battle Scene | 30. Chair: Gillian B. Anderson  
Byron Almén  
Sound Design and Narrative in the Films of Jacques Rivette  
Danijela Kulezic-Wilson  
Musically Conceived Sound Design and the Breakdown of Film Soundtrack Hierarchy in Shane Carruth’s *Upstream Color*  
Anthony Linden Jones  
Tobias Pontara  
Interpretation and Underscoring: Modest Constructivism and the Issue of Non-Diegetic Versus Intra-Diegetic Music in Film  
Erin Tomkins  
Blurred Lines: Sound Effects as Instruments and the Interaction of Diegetic and Non-Diegetic in *Atonement*  
Catrin Watts  
Blurred Lines: The Use of Diegetic and Non-Diegetic Sound in *Atonement* (2007) |
### SUNDAY, June 1, 11:30 – 1:00

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| **32. Chair:** Elisabeth Weis  
Kevin J. Donnelly  
Science, but not as we know it: Film Music as Laboratory Experiment | **33. Chair:** Danjela Kulezic-Wilson  
Brittany Rafalak  
Miles Davis’ *Elevator to the Gallows* Vs. Neil Young’s *Dead Man*: Impresed Film Scores  
Elizabeth Kirkendoll  
"Slightly Overlooked Professionally": Popular Music in *Bridget Jones’s Diary*  
Sarah Kloiber  
*Spring Breakers* and its Musical Allusion to American Youth Culture | **34. Chair:** Gillian B. Anderson  
Brooke McCorkle  
Operatic Fantasy: Liminal Space and Sound Design in *Farewell My Concubine* (Chen, 1993)  
Per F. Bromman  
The Musical Detective: Kurt Wallander, Jussi Björling, and the Art of Listening  
Anne Lake  
Deducing Moriarity: BBC’s *Sherlock* and the Musical *Acousmêtre* |
| David Ireland  
Interpreting Incongruence: Audio-Visual Difference, Identification, and a Sense of Location in *Layer Cake*  
Ann-Kristin Wallengren and Alexander Strukelj  
Film Music in the Lab: Eye Tracking Experiments on Music’s Influence on Film Semantics | | |

### SUNDAY, June 1, 2:30 - 4:00PM

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| **35. Chair:** Robynn Stilwell  
Mitchell Morris  
Primordial Truths? The Voice of Verisimilitude in *Apocalypto* and The Passion of the Christ  
Kutter Callaway  
“There is Nothing Free, Except the Grace Of God”: Film Music, Myth-Making, and Religion in *True Grit*  
Romana Klementová  
Different Compositional Work with Jewish Music Elements: *Fiddler on the Roof* (1971) and *Yentl* (1983) | **36. Chair:** Patrick Russ  
Nicholas Kmet  
Examining the Evolution of John Williams’ Orchestration through the Lens of *Star Wars*  
Joakim Tillman  
“You Have to Know How to Read it”: John Williams’s Sketch Scores and the Role of the Orchestrator  
Todd Decker  
*Platoon* as Musical War Movie | **37. Chair:** Gillian B. Anderson  
Kate McQuiston  
“What Kind of Bird are You?”: The Didactic Aesthetics of Benjamin Britten and Wes Anderson in *Moonrise Kingdom* and Beyond  
James Buhler  
Music, Sound, and Deleuze’s *Cinema I*  
Alex Newton  
Semiotics of Music, Semiotics of Sound, and Film: Towards a Theory of the Acousmêtre |
| | | |

### SUNDAY, June 1, 4:30 - 6:00PM

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| **38. Chair:** Philip Carli  
Nathan Platte  
Lou Forbes and the Music Director  
Difference in *Intermezzo* (1939)  
Jacqueline Avila  
Re-Sounding the Mexican Revolution: Music and Changing Conceptions of the Revolution in Contemporary Mexican Cinema  
Jonathan Goddall  
Themes and Variation: Pre-Existing Music, Unity, and (Non)Uniformity | **39. Chair:** Gillian B. Anderson  
Ben Winters  
A History of Unobtrusive Music? Aesthetic Debates about Film in Context  
Stephen C. Meyer  
Disturbing Sounds: Towards a Semantic History of a Textural Topos | **40. Chair:** Ariane Lebot  
Katherine Quanz  
From “Guerilla” to “Operatic” Scores: The Industrial Factors Behind Howard Shore’s Composition Style 1979-1988  
Janina Müller  
‘As if from a Distance’: Music and Reminiscence in Franz Waxman’s Score to *Possessed*  
Katy Jarzebowski  
Danny Elfman as Auteur: The Voice of the Macabre in Instrumentation Techniques |
| | | |
> 6:30 PM DINNER - 6th FLOOR CONFERENCE <

- NYU Steinhardt: 35 West 4th St. -

**FILM MUSIC FOUNDATION**

[http://www.filmmusicfoundation.org](http://www.filmmusicfoundation.org)

We appreciate the generous support of scholarships provided by the FILM MUSIC FOUNDATION (FMF), a nonprofit California Public Benefit Corporation, that promotes appreciation of the art and craft of film music through education, filmed interviews, scholarly research and writing, and film scoring workshops for students.

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[http://www.sorelmusic.org](http://www.sorelmusic.org)

We appreciate the generous support of scholarships provided by THE ELIZABETH & MICHEL SOREL CHARITABLE ORGANIZATION. Founded by renowned pianist Claudette Corel, The Sorel Organization intends to create opportunities for women in composition, conducting, piano, voice, and film scoring. Our mission is to keep musical excellence alive and to help stretch the boundaries for women in music.

**NYU Steinhardt**

Steinhardt School of Culture, Education, and Human Development

**DEPARTMENT OF MUSIC PERFORMING ARTS PROFESSIONS**

NYU Steinhardt’s Department of Music and Performing Arts Professions was established in 1925. Since that time, Steinhardt Music and Performing Arts Professions has functioned as NYU’s "school" of music and developed into a major research and practice center in music technology, music business, music composition, film scoring, music performance practices, performing arts therapies, and the performing arts-in-education (music, dance, and drama). Today, 1,600 students majoring in renowned programs- baccalaureate through Ph.D.- are guided by more than 400 faculty who share The Steinhardt School’s spirit of openness and innovation. Faculty include international performing and recording artists, music business and technology leaders while others sit on leading journal editorial boards and publish some of the most significant music technology and performing arts research on the scene today. This depth and breadth of resources offers unparalleled opportunities for artistic, professional, and scholarly growth. We recognize that in addition to substantial training in individual specializations, our graduates require multiple skills. To that end we encourage students to benefit from rich and varied courses throughout The Steinhardt School and the University. In addition, our campus is surrounded by and blends into the world’s capital and epicenter of the performing arts, New York City. Alumni have major performing careers and coveted professional positions in the music industry and in universities throughout the world. Prominent alumni include: jazz great Wayne Shorter, multiple Tony and Grammy Award winning music theatre composer and songwriter Cy Coleman, multiple Tony and Grammy Award winning lyricist Betty Comden, multiple Oscar winning film composer Elmer Bernstein, and Tony Award, Oscar and Pulitzer Prize-winning playwright and film writer John Patrick Shanley. - Dr. Ronald H. Sadoff, Director