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

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<tr>
<th>Room 303</th>
<th>6th Floor</th>
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| 2. Chair: 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: 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*  
   Stephen C. Meyer  
   Disturbing Sounds: Towards a Semantic History of a Textural Topos | 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 |
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<tr>
<td><strong>FRIDAY, May 30, 2:00 - 3:30PM</strong></td>
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<td>5. Chair: Jenna Moghadam Germaine Tailleferre’s Film Score to <em>Les Grandes Personnes</em>: An Audiovisual Analysis</td>
<td>6. Chair: Randolph Jordan Unsettled Listening: An Intermedial Approach to the Vancouver Soundscape</td>
<td>7. Chair: Gillian B. Anderson “All the Forms Today are Merely Parades And Arrangements”: Unreliability and the Distortion of Time in <em>Le Ballet Mécanique</em> Emily Baumgart The Aesthetics of String Quartets and Silent Film: A Case Study Erik Peterson Dancing with the Devil: Hanns Eisler’s Unsettling Score for the Standard Oil Film Pete Roleum and His Cousins</td>
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<td><strong>FRIDAY, May 30, 4:00 - 5:30PM</strong></td>
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<td><strong>FRIDAY, May 30, 6:00 - 7:30PM</strong></td>
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7:30 - 9:00PM RECEPTION 6th FLOOR
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<tr>
<td>SATURDAY, May 31, 9:00 - 10:30AM</td>
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<tr>
<td>Schumann’s Song of (Mad) Love: A Composer’s Insanity in Moving Imagines</td>
<td>Marco Ladd</td>
<td>Craig Morgan</td>
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<td>Nora Gilbert</td>
<td>Pietro Mascagni’s Satanic Rhapsody: Operatic Appropriation and Music Visualisation in Early Italian Silent Film</td>
<td>Screen-Music Orchestration Quantified: Preliminary Results of a Study on the Use of Virtual Instruments</td>
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<td>Syncopated Sexuality: The Construction of Masculinity in Astaire-Rogers Musicals</td>
<td>Agnes Malkinson</td>
<td>Jack Curtis Dubowsky</td>
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<td>98. Meaghan Parker</td>
<td>The Italian Western, the Morricone/Leone Collaboration, and the Materiality of Music and Sound</td>
<td>Savvy Orchestration, Easy Listening and Film Scoring</td>
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<td>Scoring Hollywood World War II Film: Masculinity, Heroism, and Identification</td>
<td>Barry Salmon</td>
<td>Emilio Audissino</td>
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<td>Prova D’Orchestra: Reading Nino Rota’s Musical Vision of Fellini’s Modern Democracy</td>
<td>Orchestrating a Prejudice: European Misunderstanding of the Use of Orchestrators in Hollywood</td>
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| SATURDAY, May 31, 11:00 – 12:30 |
| Room 303 | 6th Floor | Room 779 |
| Musical Camp: Conrad Salinger and the Performance of Queerness in The Pirate | Inherent Characterization in the Opening Sequence of Breaking Bad | Total Soundtrack Composition |
| Raymond Knapp | Ryan Butch | Ian Sapiro |
| The Musical Coding of Homophobia in Hetero Camp of the Post-Sontag Era | From Broadway to Sesame Street: Neighborhoods of Make-Believe and the Afterlife of Tin Pan Alley on Children’s Television | The Role of the Orchestrator: Some Initial Findings |
| Elizabeth Whittenburg Ozment | Reba Wissner | Sanna Qvick |
| Walking the City Spectacular: Alienation and Escape in Erykah Badu’s Window Seat | Escape from Reality is Usually Costly, This One is Free: 1960s Science Fiction Television and the Aural Escape | Film Music as Immersion Strategy in Pessi and Illusia |

| 12:30 - 2:00 LUNCH |

| SATURDAY, May 31, 2:00 - 3:30PM | Room 303 | 6th Floor | Room 779 |
| “Wallowing in Latin Glamor”: Inter-American Politics, Hollywood Film Music, and the 1940s Femme Fatale | The Universality of Fantastic Film Score Musical Codes | James Wierzbicki |
| Zhichun Lin | Juan Chattah | The Sounds of Silence: Cinematic Depictions of the Absence of Sound |
| How Do Wedding Bells Sound to Women? Music of Marriage in Contemporary Chinese Film | From Signs to Metaphors: Interpreting Film Music Topics and Tropes | Lara Hrycay |
| “I Didn’t Know You Liked the Delfonics”: The Gaze, Agency, and Resistance in Quentin Tarantino’s Jackie Brown | Blaxploitation or Aestheticization: Politics, Ethics, and Voice in Auto-Tuned Viral Videos | Tysen Dauer |
| | | Lars von Trier’s Third Reich Orchestra: The Roles of Wagner’s Einleitung to Tristan und Isolde in Melancholia |
### SATURDAY, May 31, 4:00 - 5:30PM

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| 23. Chair: 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  
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 Cation |

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

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| 26. Chair: 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: 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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| 29. Chair: 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 Almé  
Sound Design and Narrative in the Films of Jacques Rivette  
Danijela Kulecz-Wilson  
Musically Conceived Sound Design and the Breakdown of Film Soundtrack Hierarchy in Shane Carruth’s Upstream Color  
Anthony Linden Jones  
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 PM

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| **32. Chair:**
  Kevin J. Donnelly  
  Science, but not as we know it: Film Music as Laboratory Experiment  
  Dave 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 | **33. Chair:**
  Brittany Rafałak  
  Miles Davis’ Elevator to the Gallows Vs. Neil Young’s Dead Man: Improvised 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. Broman  
  The Musical Detective: Kurt Wallander, Jussi Björling, and the Art of Listening  
  Anne Lake  
  Deducing Moriarty: BBC’s Sherlock and the Musical Acousmêtre |

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

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| **35. Chair:**
  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:**
  Nicholas Kmet  
  Examining the Evolution of John Williams’ Orchestrations 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 1  
  Alex Newton  
  Semiotics of Music, Semiotics of Sound, and Film: Towards a Theory of the Acousmêtre |

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

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| **38. Chair:**
  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 Godsall  
  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  
  Jonas Uchtemann  
  Hans Martin Majewski's Use of the Mixtur-Trautonium in West German Cinema  
  Katherine Reed  
  Between Grace and Nature: The Tree of Life’s Musical Dialogic Process and Formal Structure | **40. Chair:**
  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 |
6:00 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.

THE ELIZABETH & MICHEL SOREL CHARITABLE ORGANIZATION [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

MUSIC AND 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. Robert Rowe, Director