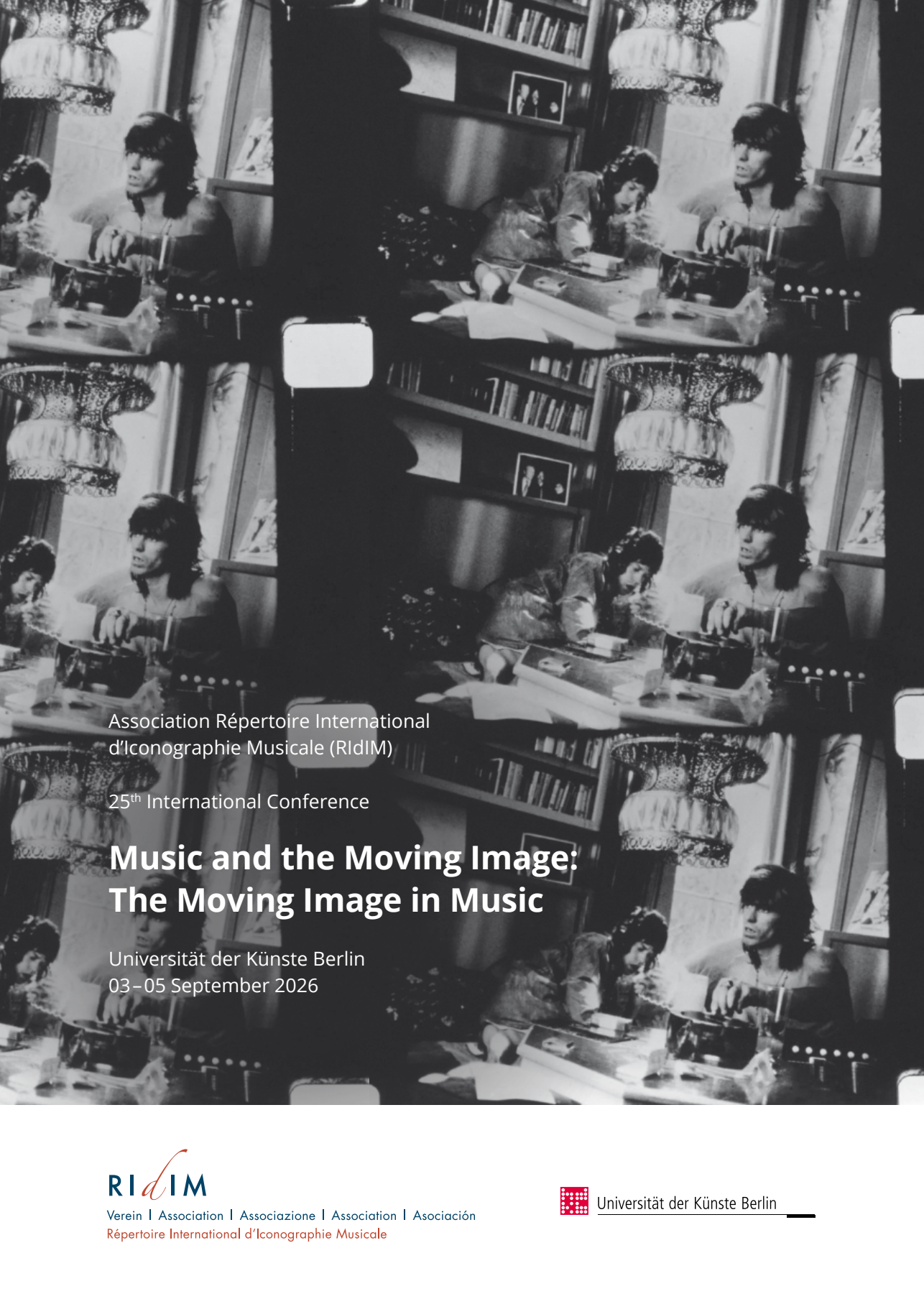




Association Répertoire International
d'Iconographie Musicale (RIdIM)

25th International Conference

Music and the Moving Image: The Moving Image in Music

Universität der Künste Berlin
03–05 September 2026



Verein | Association | Associazione | Association | Asociación
Répertoire International d'Iconographie Musicale



Universität der Künste Berlin

Cover image:

Robert Frank and Danny Seymour, unreleased 1972 documentary film *Cocksucker Blues* about the Rolling Stones' North America Tour.

Welcome Notes

Berlin Calling

Dear Colleagues, Delegates, and Guests,

It is a pleasure to welcome you to Berlin for Association RIdIM's 25th International Conference. The title of Hannes Stöhr's film *Berlin Calling* (2008) could hardly offer a more fitting opening for a conference devoted to *Music and the Moving Image: The Moving Image in Music*. It sounds almost like an invitation to us: to consider the ways in which images, sounds, bodies, technologies, and histories meet in motion. At the same time, the conference title presents a productive reversal of a familiar perspective. We often ask what music contributes to film and other visual media; here, the inquiry shifts focus: how do movement, framing, embodiment, mediation, and visibility shape music and how do they become part of musical meaning, memory, performance, and knowledge? The conference treats the relation between hearing and seeing as a field in which meanings are made, displaced, and sometimes deliberately unsettled and in which sound and image derive much of their force through their diverse forms of interaction.

Berlin offers an especially fitting setting for such questions. The city has repeatedly made the relation between image, sound, and memory as one of its defining artistic concerns. From Walter Ruttmann's *Berlin - Die Sinfonie der Großstadt* (1927), through Wim Wenders's *Der Himmel über Berlin* (1987), to the aforementioned *Berlin Calling* and the internationally successful TV-series *Babylon Berlin* (2017–present), Berlin has repeatedly served as an audiovisual protagonist. At the same time, its studios, institutions, cinemas, archives, universities, and independent art scenes make it a major site of film, media, and artistic production.

The two keynote lectures open this field from strikingly different angles. Chris Salter asks what becomes of audio-vision when machine-learning systems replace predictable temporal sequences with probabilistic relations, shifting the problem from synchronisation to computationally generated possibilities of perception. Lydia Goehr, by contrast, focuses on musical bodies and museum objects, tracing extensions from bodies to instruments and boxes and asking how music becomes visible and material and, in this way, ultimately culturally collectable.

Questions of making and preserving audiovisual work appear in several contributions. Roberto Calabretto and Luca Cossettini examine the fragile digital traces of contemporary film-music composition and ask how a creative process can be represented when its evidence is dispersed across written documents, audio, video, and changing digital formats. José Júlio Lopes considers a related environment in which sound, image, software, interactivity, and live presentation converge. These papers draw attention to a methodological problem that is becoming increasingly important for our field: the objects we study are often technically complex and far less stable than conventional archival categories might suggest.

Opera recurs throughout the programme, but rarely within the boundaries one might expect. João Pedro Cachopo reads Mark Rappaport's *Mozart in Love* as a reflection on audiovisual mediation rather than a straightforward adaptation. Jelena Novak follows operatic liveness into streets and urban spaces, where the city itself participates in the visual experience of performance. Vinícius Aguiar asks how screen versions of opera can make musical processes visible. What connects these contributions, in my view, is a shared interest in the pressure that new visual conditions place on established ideas of musical presence – a pressure that can take a more unsettling, yet artistically innovative form as several papers in this conference aim to demonstrate. Nena Beretin's contribution on Nico Muhly's *Aphrodite* considers how projection and music can produce anxiety as an embodied perceptual condition. Inkeri Jaakkola turns to *Denis & Katya* and its fragmented social-media narration, where questions of spectatorship are inseparable from questions of ethics. Alexander Ludwig, focusing on Bob Fosse, locates audiovisual thinking in rhythm itself, across music, bodily movement, and editing. Jurij Dobravec returns to silent film and live improvisation, where venue, audience, performer, and the irreducible present of performance remain central. These very different cases all remind us that audiovisual relations are experienced through bodies and situations, and by no means exclusively through formal structures or aesthetic features.

A second strand concerns history, politics, and public memory. Franziska Kollinger's "Film-Europa" either initiative or idea of the 1930s situates musical film within transnational production networks and competing ideas of European identity. Julia Heiler examines how voice, body, gesture, and cinematic technique shaped operetta stars across the political ruptures of 1930 to 1950. Johanna Jastrinsky revisits musical entertainment under National Socialism through Marika Röck and *Die Frau meiner Träume* (1944). Timur Sijaric then follows the Second World War into contemporary memes, where archival imagery, music, humour, and ideology are condensed into a very different form of audiovisual memory.

Other historical trajectories lead through post-war cinema, exile, and cultural identity. Laura Barchetti and Ewa Czachorowska-Zygor consider the narrative and ideological work of film music in Italian and Polish contexts. Debora Nancupil traces Sergio Ortega's music through East German images of exile and solidarity. Jelena Jovanovic-Nikolic examines how Borislav Tamindžić's scores translate the visual and mythical vocabulary of Montenegro into a modern sonic idiom. Daniel Atwood brings the discussion into the present through gendered YouTube comments. His contribution reminds us that audiovisual culture also structures reception, namely insofar as visible bodies continue to affect the terms on which musical performance is discussed and valued.

Several papers move from a broader historical scale to the close analysis of perception and affect and reveal the difficulty of assigning audiovisual experience unambiguously to either “music” or “image.” The effects emerge precisely from the interaction between the two. Zeynep Çağlayan’s discussion of the video game *GRIS* explores how grief emerges through a distinctive interaction of colour, movement, sound, and play. As Jingda Huang demonstrates, the post-minimalist score of the TV series *L’amica Geniale* actively participates in the construction of narrative subjectivity, while Paweł Mykietyn’s music for *EO* (2022), as Joanna Schiller-Rydzewska argues, reshapes cinematic time through synthetic timbres, microtones, and altered temporal perception.

As silence and rupture play a significant role in perception and affect within the relationship of music and the moving image it is hardly surprising that a number of papers turn to these dimensions of audiovisual experience. Rastko Buljančević demonstrates how the black satirical comedy *Don't Look Up* (2021) moves between audiovisual saturation and moments of musical suspension. In *There Will Be Blood* (2007), silence contributes, as explored by Giel Overbeek, to characterisation rather than functioning as an empty interval between musical events. Nil Tunca’s close reading of the “Club Silencio” scene in David Lynch’s *Mulholland Drive* (2001) explores how the relation between body, voice, and image is deliberately rendered unstable. Questions of instability also lead into a broader concern with representation and mediation. Alexander Bonus follows older ideas of musical magic into recent screen culture, while Miloš Zatkalik turns to Tarkovsky and Kubrick to consider moments in which music and image loosen the stability of representation itself. From an ethnomusicological perspective, Judit Frigyesi raises a related but distinct question that I hope will remain present in our discussions: can film communicate the atmosphere of a musical culture rather than merely document its audible structures?

Several papers show how familiar repertoire and genres are modified or even transfigured and resemanticised by the images that receive them. As Marie Bennett argues Mozart’s *Figaro* overture takes on a particular social and comic charge in *Trading Places* (1983). Sára Aksza Grosz shows that classical melodies become part of a compressed history of music in the 1957 animation *O scurtă istorie (A Brief History)* by Ion Popescu Gopo, while Emese Gyöngyvér Tóth explores the transformation of the music of Johann Strauss II into a parody in Attila Dargay’s *Szaffi* (1985). Plamen Tsvetanov compares the semantic mobility of Howard Shore’s leitmotifs in linear cinema and interactive game worlds, and Linzi Yang examines how nostalgic popular music can soften, depoliticise, or unexpectedly reinforce cyberpunk imagery in her analysis of Steven Spielberg’s *Ready Player One* (2018). Carla Martín, finally, shows pre-existing Spanish indie music unsettling the heroic codes imported from the Hollywood blockbuster in *El Vecino*. This group of papers resists the idea that pre-existing music and its cultural and historical associations are merely “placed” beneath an image.

Once sound and image enter into relation both are subject to reinterpretation. Together, this range of papers and diversity of topics performs resistance to the idea that music is an (invisible) supplement to images or that images merely provide a surface for sound. They show audiovisual relations to be historical and technological, but also bodily, spatial, political, and social. That breadth is particularly apt for Association RiDiM, whose long engagement with musical iconography has always asked what visual sources can tell us about musical practices, identities, and acts of listening. The present conference carries that question into cinema, television, animation, games, digital platforms, museums, architecture, performance, and computational media. I do not expect that the presentations of this 3-day conference will produce a single account of music and the moving image, nor do I think such uniformity would serve the subject well. The materials and methods represented during the conference are too diverse. A machine-learning system, an operetta star, a silent-film improvisation, a YouTube comment, a Persian garden, and a Tarkovsky film should not be made equivalent simply because they appear within the same conference. Their value in being brought together lies elsewhere: they oblige us to test the concepts we use, to notice where those concepts travel successfully, and to recognise where they require revision.



Nina Simone in *What Happened, Miss Simone?* (2014), directed by Liz Garbus.

The conference also extends the idea of the moving image beyond the screen. Marina Lupishko reads movement and non-linearity across Čiurlionis's "musical paintings," while Gladys A. Zamora Pineda and Nazli Kashiri Dolati-Fard approach the Persian *bagh* and the Mexican patio as spatial forms that organise listening through architectural sequence. Asit Roy and Podminee Dey bring Raga Miyan ki Malhar into dialogue with painted and cinematic representations of the monsoon, and Carmen Petrocelli and Fatima Giordano reconstruct the *Festa di Piedigrotta* through ritual movement, music, iconography, print, and later audiovisual media.

To conclude, I would like to express my sincere gratitude to our keynote speakers, Prof. Dr. Chris Salter and Prof. Dr. Lydia Goehr, for accepting our invitation and for opening the conference with perspectives that so productively frame its central questions. My warm thanks also go to Prof. Dr. Christine Hoppe and Dr. Dorothea Hinzinger, both of the Universität der Künste Berlin, for their commitment to preparing and hosting the conference, and to Association RIdIM's Executive Director, Dr. Timur Sijaric, for his support throughout the many organisational tasks that have made this conference possible. Scholarly exchange depends on a considerable amount of labour that remains largely invisible once the first session begins. I am very grateful to everyone whose work has made it possible for us to meet, listen, question, and discuss together here in Berlin.

Over the coming days, I hope the conference will preserve the richness of its different perspectives. Some papers will speak directly to one another; other connections may emerge through questions after a session, in conversations during coffee breaks or between events, or later, when we return to our own material. Such encounters are an important part of scholarly exchange, particularly when an unfamiliar approach invites us to reconsider a familiar problem or to formulate a question, we had not previously thought to ask. I hope there will be many such moments during this conference, and that at least some of the conversations begun here in Berlin will continue well beyond the final session.

Prof. Dr. Antonio Baldassarre

President, Association Répertoire International d'Iconographie Musicale (RIdIM)

Welcome Address

A warm welcome to Berlin University of the Arts!

It is our great pleasure, on behalf of Berlin University of the Arts, to welcome you to the 25th International Conference of the Association RIdIM, taking place in Berlin from 3 to 5 September 2026. Under the title *Music and the Moving Image: The Moving Image in Music*, the conference opens up a wide-ranging forum for exchange on the relationships between music, the moving image, and film. It brings historical constellations into dialogue with current artistic, media-related, and research questions. We are delighted to welcome an international community of scholars and practitioners, colleagues from archives and other cultural institutions, and an interested audience from around the world.

Berlin offers a productive setting for presentations, discussions, and exchanges of the coming days. Its rich artistic life and its long engagement with film, sound, and visual culture make it a place in which the questions raised by this conference can be explored from many perspectives. As a film city of long standing, it has played a formative role in the history of cinema and visual media. At the same time, Berlin is a city in which artistic practice, research, and cultural memory meet in many different ways.

It is all the more fitting, then, that this international gathering is hosted at Berlin University of the Arts by colleagues in Musicology. We are particularly pleased to welcome you to an institution where research and artistic practice are closely connected, and where collaboration across disciplines provides a wider context for critical reflection on the cultural challenges of the present.

We hope that the coming days will offer stimulating discussions, new encounters, and lasting collaborations. We invite you to make full use of the programme: for sustained exchange, for fresh perspectives on your own work, and, not least, for discovering Berlin's rich musical, media, and cultural life.

A particular highlight awaits you on the opening day. Following the Welcome Reception, the silent-film pianist Eunice Martins will provide live piano accompaniment to *Menschen am Sonntag* (*People on Sunday*, 1930), directed by Robert Siodmak and Edgar G. Ulmer, with a screenplay by Billie Wilder, in our lecture hall. This presentation brings together the central themes of the conference in a particularly immediate and compelling way.

Our warmest thanks go to the Association RIdIM and its organising team led by Prof. Dr. Antonio Baldassarre (President) and Dr. Timur Sijaric (Executive Officer) and to our student assistants Jaclyn Nam, Jonas Schäfer, Julia Schütte, Maren Weißmann, Philine Glöckner, Tamina Pamir, Yifan Ruan and to all speakers and contributors of this conference.

We wish you an inspiring, rewarding, and successful conference, as well as a most enjoyable stay in Berlin.

With warm regards,

Prof. Dr. Markus Hilgert
President, Berlin University of the Arts

Prof. Eckart Hübner
Dean of the Faculty of Music, Berlin University of the Arts

Dr. Dorothea Hilzinger & Prof. Dr. Christine Hoppe
Section (“Fachgruppe”) Musicology, Faculty of Music, Berlin University of the Arts



Toccata and Fugue in D Minor by Johan Sebastian Bach arranged by Leopold Stokowski, performed by The Philadelphia Orchestra, still of *Fantasia* (1940), produced by Walt Disney Productions.



Krishna and the Gopis Take Shelter from the Rain, 1760, ink, opaque watercolor, and gold on paper, 34.9 x 23.8 cm.
New York: The Metropolitan Museum of Art (inv.-no.: 1991.94)

Conference Programme

Thursday, 03 September 2026

- 08:30–09:00 Registration: Universität der Künste Berlin, Ground Floor
Fasanenstraße 1b, D-10623 Berlin
- 09:00–09:15 **Opening Addresses**
- Christine Hoppe**
Universität der Künste Berlin
- Dorothea Hilzinger**
Universität der Künste Berlin
- Antonio Baldassarre**
President Association Répertoire International d'Iconographie Musicale RIdIM
- 09:15–10:15 **Keynote Lecture I**
- Christopher Salter**
Zürcher Hochschule der Künste
Audio-Vision in the Machine Learning Age
- 10:15–10:30 **Coffee Break**



Film still from *Mulholland Drive* (2001), written and directed by David Lynch

Thursday, 03 September 2026

10:30–12:00	Paper Session 1 Body and Performance Chair: Christine Hoppe	Paper Session 2 Interactive Media Chair: Dorothea Hilzinger
10:30–11:00	Jurij Dobravec Independent Scholar Improvisation Within the Given Ambient: Advocating the Authenticity of Silent Film	Zeynep Çağlayan TED Üniversitesi (TED University, Ankara) Audiovisual Storytelling of Grief in <i>GRIS</i>
11:00–11:30	Alex Ludwig Berklee College of Music (Boston) “The Rhythm of Life is a Powerful Beat”: Following Fosse’s Musical, Physical, and Visual Rhythms	Plamen Tsvetanov Българска академия на науките (Bulgarian Academy of Sciences) Howard Shore’s Music for Cinema and Video Games – The Specific Role of the Leitmotiv in Both Media
11:30–12:00	Carmen Petrocelli & Fatima Giordano Università Roma Due From Ritual to Moving Image: The Interplay between Iconography and Performance at the Festa di Piedigrotta	Jingda Huang 深圳大学 (Shenzhen University) From Interaction to Integration: Enhanced CD as a Prototype for the Songs-to-Watch Era
12:30–13:30	Lunch Break	
13:30–15:00	Panel I: Opera and the Moving Image: Beyond Adaptation João Pedro Cachopo Universidade NOVA de Lisboa An Austrian in New York: <i>Mozart in Love</i> by Mark Rappaport, Audiovisuality, and the Stakes of Opera on Screen Vinícius Aguiar Universidade NOVA de Lisboa Opera on Screen, Music in View: Rethinking Opera’s Audiovisual Remediation after Adorno Jelena Novak Universidade NOVA de Lisboa Urban Singing: Operatic Liveness and the City as Moving Image	

Thursday, 03 September 2026

15:30–17:00	Paper Session 3 Affect and Perception Chair: Nazli Kashiri Dolati-Fard	Paper Session 4 Musical Reframing Chair: Franziska Kollinger
15:30–16:00	Nena Beretin Phoenix Theatre (Sydney) Staging Audiovisual Anxiety: Music and Moving Image in Nico Muhly's Chamber Opera <i>Aphrodite</i> (2025)	Marie Bennett Independent Scholar Servants and Masters: The Inclusion of Music from Mozart's <i>The Marriage of Figaro</i> in <i>Trading Places</i> (1983)
16:00–16:30	Yuzhen Huang 上海音乐学院 (Shanghai Conservatory of Music) Retroactive Subjectivity: Post-Minimalist Scoring in <i>L'amica Geniale</i>	Carla Martín Universidad de Oviedo Everyday Heroes: Audiovisual Dialectics and Pre-existing Music as Mechanisms of Iconographic Subversion in Contemporary Television
16:30–17:00	Joanna Schiller-Rydzewska Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku (Stanisław Moniuszko Academy of Music in Gdańsk) From Autonomous to Cinematic and Back Again: Paweł Mykietyn's music for the film <i>EO</i>	Linzi Yang University of Birmingham Reframing Cyberpunk: Nostalgic Popular Music as a Device of Retrofuturism and Emotional Softening in <i>Ready Player One</i>
18:30	Welcome Reception	
20:00	Silent Film Screening with Live Piano Accompaniment by Eunice Martins	

Friday, 04 September 2026

09:00–10:00

Keynote Lecture II

Lydia Goehr

Columbia University (New York)

Uncontained: Museums and Musical Bodies, from Exhibition and Embodiment to Extension

10:00–10:30

Coffee Break

10:30–12:00

Paper Session 5

Cinema and Society

Chair: Miloš Zatkalik

Paper Session 6

Animated Musical Worlds

Chair: Luca Cossettini

10:30–11:00

Laura Barchetti

Universität Heidelberg

Narrative dimensions and musical codes of the film music in Rossellini's *Trilogia della guerra*

Alexander Bonus

Independent Researcher

Magical-Musical Performances Reincarnated: Recent Invocations of Divine and Devilish Virtuosity on Screens Big and Small

11:00–11:30

Ewa Czachorowska-Zygor

Akademia Muzyczna im. Krzysztofa Pendereckiego (The Krzysztof Penderecki Academy of Music, Kraków)

Reality Through a Distorted Lens: A Sociopolitical Portrait of Poland in the Cinema of Moral Anxiety. Krzysztof Zanussi's *The Contract*, with music by Wojciech Kilar

Sára Aksza Grosz

Academia Națională de Muzică "Gheorghe Dima" (Gheorghe Dima National Academy of Music, Cluj-Napoca)

A Brief History of Music by Gopo

11:30–12:00

Jelena Jovanović-Nikolić

Muzički centar Crne Gore (Montenegrin Music Centre, Podgorica)

Montenegrin Artistic Heritage through the Film Music of Borislav Tamindžić: A Case Study of Živko Nikolić's Cinematic Trilogy

Emese Gyöngyvér Tóth

Liszt Ferenc Zeneművészeti Egyetem (Liszt Ferenc Academy of Music, Budapest)

"Let it be Strauss, but not an operetta?"

Friday, 04 September 2026

12:00–13:30

Lunch Break

13:30–15:30

Panel II: Music, Media, and the Audiovisual Construction of History

Franziska Kollinger

Paris-Lodron-Universität Salzburg

The Idea of a unified “Film-Europa.” Multinational Alliances in Musical Film Production of the 1930s

Julia Heiler

Paris-Lodron-Universität Salzburg

Singing and Voice of Operetta Stars 1930–1950

Johanna Jastrinsky

Hochschule für Musik und Theater Hamburg

The Woman of Nazis’ Dreams? A close analysis of film musicals during the Nazi period, focusing on Marika Rökk’s *Die Frau meiner Träume* (1944)

Timur Sijaric

Hochschule Luzern – Musik

World War II Has Entered the Chat: Music, Memes, and Audiovisual Memory



Sam Riley in *Control* (2007), directed by Anton Corbijn.

Friday, 04 September 2026

15:30–16:00	Coffee Break	
16:00–17:30	Paper Session 7 Audiovisual Spatialities Chair: Roberto Calabretto	Paper Session 8 Sound and Perception Chair: Joanna Schiller-Rydzewska
16:00–16:30	Gladys A. Zamora Pineda Conservatorio Nacional de Música (Ciudad de México) Nazli Kashiri Dolati-Fard York University (Toronto) Architectures of Listening: Spatial Montage and the Mediation of Musical Experience in the Persian Bagh and Mexican Patio	Giel Overbeek Utrecht Universiteit "I Want No One Else to Succeed": The Silent Characterizations of Daniel Plainview in <i>There Will Be Blood</i> (2007)
16:30–17:00	Marina Lupishko École de musique Erik Satie (Honfleur) The Moving Image of M.K. Čiurlionis' "Musical Paintings" and the Spatial Aspect of His Music	Nil Tunca TED Üniversitesi (TED University, Ankara) The Acousmètre and the Illusion of the Moving Image in David Lynch's Mulholland Drive
17:00–17:30	Asit Roy & Podminee Dey রাজশাহী বিশ্ববিদ্যালয় (University of Rajshahi) Raga Miyanki Malhar a Monsoon Melody: Different Forms of Monsoon with Special Reference to Selected Scene of Movies and Paintings	



Film poster of *Ready Player One* (2018), directed by Steven Spielberg.

Saturday, 05 September 2026

10:00–11:30	Paper Session 9 Mediated Publics Chair: Timur Sijaric
10:00–10:30	Daniel Atwood Three Rivers College Gendered Reception in YouTube Comments on Classical Music Videos: A Classical Guitar Case Study
10:30–11:00	Rastko Buljančević Göteborgs universitet From Abrupt Immediacy to Reflective Meditation: Frictional and Contemplative Sounds in <i>Don't Look Up</i> (2021)
11:00–11:30	Inkeri Jaakkola Taideyliopisto (University of the Arts Helsinki) "It is all about Storytelling": Neo-narrative Strategies in Philip Venables' Chamber Opera <i>Denis and Katya</i>
11:30–12:00	Debora Nancupil Universität zu Köln Composing Solidarity in Sound and Image: Sergio Ortega's Audiovisual Work in the GDR (1974–1989)
12:00–13:30	Lunch Break
13:30–15:30	Paper Session 10 Audiovisual Transformations Chair: Antonio Baldassarre
13:30–14:00	Roberto Calabretto & Luca Cossettini Università degli Studi di Udine The New Musical Writings for Cinema: History, Sources and Compositional Practices
14:00–14:30	José Júlio Lopes Universidade NOVA de Lisboa Multi-Medial Transformations in Sound and Visual Narratives

Saturday, 05 September 2026

- 14:30–15:00 **Miloš Zatkalik**
Универзитет уметности у Београду (University of Arts in Belgrade)
**Between Chaos and Sensation: Tarkovsky and Kubrick
in the Deleuzian Key**
- 15:00–15:30 **Judit Frigyesi**
ןליא-רׇב תטיסרבינוא (Bar-Ilan University, Tel Aviv)
When the Atmosphere of Music is the Main Actor
- 15:30–16:00 **Coffee Break**
- 16:00–16:30 **Closing Ceremony**
- 19:00 **Farewell Dinner**



Premiere of *The Jazz Singer*, 6 Oct 1927, Warner's Theatre in Times Square, New York City, Photograph: ronaldgrantarchive

Keynotes

Audio-Vision in the Machine Learning Age

Chris Salter

Zürcher Hochschule der Künste

Abstract

In what composer and critic Michel Chion calls “synchresis” – the “forging between something one sees and something one hears . . . mental fusion between a sound and a visual when these occur at exactly the same time” – sound and image are joined. This is one of the classic positions in the history of son et image thinking. Yet, such a concept assumes a certain mechanical understanding of relations – between the acoustic and the visual – that can be organised (like a film score) in a linear temporal progression. Yet, what happens when sound and image are no longer organised through predictable sequences but rather probabilistically – that is, their spatial-temporal relationships are subjected to computational logic which itself is orchestrated through a sequence of potentials. Through theoretical, historical, and practical examples, this talk aims to understand what is at play when audio-visibility is increasingly subjected to the increasing probabilistic logic of machine models and the resulting effects on perception and sense making.

Biography

Chris Salter is Professor for Immersive Arts and Director of the Immersive Arts Space at the Zurich University of the Arts (ZHdK). He is also Professor Emeritus, Design and Computation Arts at Concordia University in Montreal and former Co-Director of the Hexagram network for research-creation in arts, cultures and technology and Co-Founder of the Milieux Institute at Concordia. He studied philosophy and economics at Emory University and completed his PhD in theatre studies with research in computer music at Stanford University. His artistic work has been seen all over the world at such venues as the Venice Architecture Biennale, Barbican Centre, Berliner Festspiele, Wiener Festwochen, Grand Palais Immersif, MEET Center, ZKM, Kunstfest Weimar, Musée d’art Contemporain, Muffathalle, EXIT Festival and Vitra Design Museum, among many others. He is the author of three monographs, all published by the MIT Press: *Entangled: Technology and the Transformation of Performance* (2010), *Alien Agency: Experimental Encounters with Art in the Making* (2015) and *Sensing Machines* (2022). Salter has given over 100 talks and keynotes at academic and cultural institutions worldwide.

E-WIT: Or, The Imaginary Museum of Musical Extension from Bodies to Boxes

Lydia Goehr

Columbia University, New York

Abstract

From extended metaphors, we get the wit of extension: e-wit. Extension cords, like extended chords, may be elastic or exact in reaching a breaking point. Extended tonalities, extended techniques, and extended play: each stretches a norm without quite breaking it – until it does. This lecture seeks the e-wit on display in Metropolitan Museum's currently running exhibition: “Musical Bodies” (2026). Comprising 130 pieces, the bodies counted affirm a great accumulation of cultural capital. From its beginnings in the 1860s, the Metropolitan Museum in New York City, purchased every sort of object – including musical instruments. The advertising says that the musical bodies have been collected “to illuminate how we express who we are, what we value, and what we believe” – to put the we of humanity on view. Thematically organized around spirituality, sexuality, identity, and mortality, the exhibition affirms a universal “we” premised on humanity’s “innate musicality and shared heritage of harmony.” If humanity shares one thing, and the thing is worth putting on view, then that thing is music. Not generally thought about as thing-like, music is drawn out not through the world of sound but through the many visual resemblances that extend a human body first to every sort of musical instrument, be it of string, wind, or percussion, and then to the many modern music boxes of advanced mechanism. The list of “instruments, paintings, sculptures, drawings, and more” brings “the more” to the question of extension – to the e-wit that wants to know how embodied human minds extend into complex worlds of morality and sociality by musical means. In this show, humanity is the origin for the musical body or the musical way of being in the world, the plug in every sense for everything musical even when the thing seems to be but a box. What sort of e-wit is at stake when a museum of extraordinary collection becomes an imaginary museum of extraordinary extension?

Biography

Lydia Goehr is Fred and Fannie Mack Professor of Humanities and Chair of the Department of Philosophy at Columbia University. Her university honours include the Lenfest Distinguished Columbia Faculty Award, the GSAC Faculty Mentoring Award, and the Presidential Award for Outstanding Teaching. She has received Mellon, Getty, and Guggenheim Fellowships. Her visiting appointments include the École Normale Supérieure in Paris, the Max Planck Institute for Empirical Aesthetics in Frankfurt, the Courtauld Institute and Tate Museum in London, the University of Torino, the Freie Universität Berlin, the University of California at Berkeley, and the Wissenschaftskolleg zu Berlin. She has also held the Aby Warburg Professorship in Hamburg and delivered lecture series at the British Library, Royal Holloway, and Cambridge University.

Goehr has served as a Trustee of the American Society for Aesthetics and is a member of the New York Institute for the Humanities. In 2012, she received the American Musicological Society's H. Colin Slim Award for an article on Wagner's *Die Meistersinger*. Her books include *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; revised edition 2007); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (2008); *Red Sea-Red Square-Red Thread: A Philosophical Detective Story* (2021); and *David Lean: Filmmaker and Philosopher* (2025). She co-edited *The Don Giovanni Moment: Essays on the Legacy of an Opera* with Daniel Herwitz and *A Companion to Arthur C. Danto* with Jonathan Gilmore. Goehr has published widely on Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. Her research focuses on German aesthetic theory and the relationships among philosophy, politics, history, music, and the arts.



Ingrid Bergman and Dooley Wilson in *Casablanca* (1942), directed by Michael Curtiz.

Panel Sessions

Panel I: **Opera and the Moving Image: Beyond Adaptation**

Opera and moving images share a long history that includes screen media on operatic stages, but also opera in film, opera as film, and film as opera. This intersection, however, does not always take the form of a mere adaptation from one artistic medium to another: it is not uncommon to find tensions and contradictions that challenge the artistic regimes being mobilized.

This panel presents three cases in which tensions and contradictions between screen media and operatic stages articulate new regimes of audiovisuality: Mark Rappaport's experimental film *Mozart in Love*, which engages opera not as adaptation but as a reflection on the technological conditions of audiovisual experience itself; the sonic operatic experience *The Filler*, which turns the "real world" into a cinematic experience; and a rereading of three canonical film adaptations of Mozart's operas, in which the audiovisual stages the music rather than the drama.

An Austrian in New York: *Mozart in Love* by Mark Rappaport, Audiovisuality, and the Stakes of Opera on Screen

João Pedro Cachopo

Universidade NOVA de Lisboa, Centro de Estudos em Música

Abstract

Mark Rappaport experimental film *Mozart in Love* (1975) escapes easy categorization. Drawing on music from Mozart's operas while reimagining historical episodes from the composers' life, the film is neither an opera film nor a filmed stage or studio production, nor a fiction or documentary about opera in any conventional sense. It may be more accurately labelled as a mockumentary of the kind for which Rappaport – a precursor of the film-essay genre – became known. Here, Mozart appears as a young, impassioned New Yorker of the 1970s recounting the joys and frustrations of his involvement with the Weber sisters through a montage of operatic numbers and stylized tableaux.

Embracing melodrama, parody, and irony, *Mozart in Love* reflects not only on love, intimacy, and music, but also on how their entanglement is technologically mediated and audiovisually constructed. Produced in the prehistory of digital media yet anticipating some of its aesthetic gestures and humour, the film alternates sequences in which operatic numbers accompany nearly motionless protagonists with scenes set in contemporary environments,

where car radios, turntables, and television function as key narrative devices. Questions of dubbing and vocal embodiment are likewise central: the protagonists' untrained a cappella singing alternates with operatic voices drawn from preexisting recordings, creating a layered interplay between amateur and professional vocality. Through close readings of key scenes – especially a sequence in which a driver singing along to the radio enters a tunnel whose intermittent lights evoke the passage of film frames – this paper positions *Mozart in Love* within interdisciplinary debates on opera and screen media. Drawing on work in audiovisuality, media archaeology, and remediation, it argues that Rappaport's film stages opera not simply as adapted repertoire but as a site for reflection on the technological conditions of audiovisual experience itself.

Biography

João Pedro Cachopo is Assistant Professor at NOVA University Lisbon and Integrated Researcher at the Centre for Music Studies. His work explores relations between music, opera, and media, focusing on performance, intermediality, dramaturgy, and technological transformations in contemporary culture. He is the author of *Callas and Her Doubles: Metamorphoses of Aura in the Digital Age* (Bloomsbury, 2026) and *The Digital Pandemic: Imagination in Times of Isolation* (Bloomsbury, 2022), and co-editor of *Rancière and Music* (Edinburgh UP, 2020). A former Marie Skłodowska-Curie Fellow at the University of Chicago, he has been visiting professor at the University of Campinas and the University of Brasília. His work has appeared in *Opera Quarterly*, *New German Critique*, and *Sound Stage Screen*.



Thomas Edward Hulce in *Amadeus* (1984), directed by Miloš Forman.

Opera on Screen, Music in View: Rethinking Opera's Audiovisual Remediation after Adorno

Vinícius Aguiar

Universidade NOVA de Lisboa, Centro de Estudos em Música

Abstract

Canonical operas occupy an awkward place in contemporary cultural life. They are sometimes dismissed as works that no one cares about; at other times they appear as a mere fetish, an elitist curiosity staging expensive tales from a world that no longer speaks to us. Yet attempts to revitalize this problematic and at the same time fascinating repertoire have accompanied the many “deaths” of opera. This talk examines one such attempt: the migration of opera into audiovisual media. From early television broadcasts to cinematic screenings and contemporary streaming, opera has been repeatedly remediated through the moving image, often under the assumption that audiovisual media can inherit or extend operatic expressivity.

Rather than resolving opera's longstanding tensions, however, this shift to the screen has often multiplied them. In his essay *Opera and the Long-Playing Record* (1969), Adorno already suggested that televisual broadcasts merely reproduce problems already present in canonical operas by drawing attention to the dramatic illusion and to fetishized live performances. For Adorno, the only element that retains expressive force for modern audiences is the music itself – hence his paradoxical claim that the long-playing record, rather than television, is the most adequate medium for rescuing the operatic tradition from oblivion. Against this view, I argue that the moving image can also become a medium for engaging operatic musicality itself, rather than simply reproducing its dramatic fiction. Through framing, montage, and the strategic use of extra-stage imagery, audiovisual productions can engage the music of the opera and thus create listening-oriented visual regimes. Drawing on excerpts from Jean-Pierre Ponnelle's *Figaro*, Peter Sellars' *Don Giovanni*, and Ingmar Bergman's *The Magic Flute*, the talk shows how audiovisual media can stage operatic music through visual means and thus open an alternative path for a critical revitalization of canonical operas.

Biography

Vinícius de Aguiar studied musicology and philosophy. He is currently an FCT Junior Researcher at the Centre for Music Studies (CESEM), in Lisbon. He completed his PhD in 2022 with the support of FCT – Fundação para a Ciência e a Tecnologia at the Centre for the Philosophy of Sciences of the University of Lisbon (CFCUL) with a thesis on semiotics and diagrammatic reasoning in music. In his current project (2023.08394.CEECIND), Vinícius analyses the impact of artificial intelligence on music through the lens of philosophical

aesthetics. He is also the P.I. of the FCT exploratory project *Miniaturized Opera: The Social Experience of Intersubjectivity in Opera Streaming* (2026–2027). More broadly, he is interested in the contemporary interplays between music, aesthetics, and technology.

Urban Singing: Operatic Liveness and the City as Moving Image

Jelena Novak

Universidade NOVA de Lisboa, Centro de Estudos em Música

Abstract

In April of 2024 seven of us, mostly strangers, were joined together on streets of Vilnius, Lithuania. We were guided by two people who led us in and around Vilna ghetto. On the ground floor of one of the buildings an elderly woman greeted us with quiet warmth and invited us into her small kitchen, where we sat close around the table as she served warm tea and biscuits. In our headphones a calm voice began to tell us how it once was in the ghetto, and the voices of survivors, speaking, remembering, sometimes singing, rose in our ears while the present-day neighbourhood remained before our eyes.

The past and present overlapped in a double exposure, and we found ourselves no longer walking through the city but inside a scene it was performing, inside an opera in the expanded field using reality as its stage. That is how the sonic experience “The Filler” (2019) produced by company Operomania unfolds. The way playwright Rimantas Ribačiauskas, director Mantas Jančiauskas, and composers Jūra Elena Šedytė and Andrius Šiurys created knots between history and the present, memory and reality, revealed how a live event can become framed and structured like a mediated image. I was *of the opera*. Their stories pressed against the surfaces of the city: the walls, the stairwells, the kitchen table where we sat. The past in our ears and the present before our eyes produced a double exposure in which the city behaved like a moving image, and we, moving through it, became part of its unfolding shot.

This experience opens the path for what I will explore through my paper: what operatic liveness becomes when it is woven directly into the fabric of the real, how the singing voice negotiates and reshapes reality, and how mediation structures our perception of the live. *The Filler* is only one example. I will place it in dialogue with other works that similarly blur the boundaries between performance and environment, such as *The Industry’s Invisible Cities* (2013), where opera infiltrates public space, and the sound walk, downloadable opera-for-one *And While London Burns* (2006), where the city becomes both score and stage. Together, and in line with Philip Auslander and Peggy Phelan’s theoretical insights, these pieces allow me to examine how contemporary opera redefines liveness when the world itself becomes the cinematic experience.

Biography

Jelena Novak is a tenured researcher at the Centre for Music Studies (CESEM), Universidade NOVA de Lisboa, Portugal. Her fields of interest include modern and contemporary music, recent opera, singing and new media, capitalist realism, voice studies, and feminine identities in music. Exploring these fields, she works as a researcher, lecturer, writer, music critic, editor, and curator focused on bringing together critical theory and contemporary art. Since 2022, she has collaborated with composer Irena Popović Dragović as a dramaturge and librettist on several opera projects (*Deca/Children*, 2022; *Three Colors of Beet*; *Gospa od Škrpjela*, 2025). Her books include *Postopera: Reinventing the Voice-Body* (2015) and *Einstein on the Beach: Opera beyond Drama* (co-edited with John Richardson, 2019). Currently, she is working on the book *Opera in the Expanded Field* and researching what it means and what it takes to sing beyond human, a topic she explores in her recent text “Posthuman Voice Beyond Opera: Songful Practice of Holograms, Robots, Machines, and Vocaloids” (within *Contemporary Opera in Flux* ed. by Y.U. Everett, 2024).



Still of *Fantasia* (1940), produced by Walt Disney Productions.

Panel II: **Music, Media, and the Audiovisual Construction of History**

This panel brings together four papers that examine how music and audiovisual media participate in the construction, circulation, and reinterpretation of historical narratives from the early sound film era to contemporary digital culture. By focusing on the intersections of music, moving images, performance, and media technologies, the contributions investigate how changing audiovisual practices have shaped cultural identities, political imaginaries, and forms of historical remembrance across different media environments.

The panel explores the relationship between musical performance and audiovisual representation within the contexts of European sound cinema, operetta, and film musicals, paying particular attention to the transformations brought about by new media technologies, transnational production networks, and the political conditions of the 1930s and 1940s. Together, the papers consider how these audiovisual constellations negotiated questions of national identity, commercial entertainment, and cultural continuity during periods of profound political change. By placing historical and digital media cultures in dialogue, the panel seeks to illuminate both the continuities and transformations in the ways music and audiovisual media shape historical knowledge, collective memory, and cultural meaning.

The Idea of a unified “Film-Europa”. Multinational Alliances in Musical Film Production of the 1930s

Franziska Kollinger

Paris-Lodron-Universität Salzburg

Abstract

As early as the 1920s, the idea of a unified film world emerged on the European film market, which was intended to make it independent of the hegemony of the US-market. The aim of this idealistic program called “Film-Europa” was to establish economic strategies and mechanisms while developing cultural ideals that would create a sense of European cultural identity through the films aesthetics as well as through the guidelines of film production. This simultaneous focus on economic strategies on the one hand and aesthetic practices on the other (cf. Higson/Maltby 1999 et al) points to the far-reaching significance of a pan-European “Film-Europa” as an identity-forming paradigm. On the one hand, trade relations and collaborations were promoted in a pragmatic way that was intended to make the European market competitive against the US market. On the other hand, the various initiatives drew on contemporary concepts of internationalism and cosmopolitanism in their programming and their aesthetics.

Based on these interrelationships, the contribution examines the development of musical films as a cultural-economic phenomenon and geo-political strategy on the one hand and as aesthetic phenomenon, on the other. In addition to contextualizing the films industrial and production contexts, the extensive mobilization of the European film market is deciphered using the example of Franco-German musical films that were produced by Ufa-Film AG in the 1930s and 1940s. Cultural, societal, and political narratives are articulated through the entanglement of auditive and visual codes, representing national stereotypes in these exemplary films. Thus, the close interconnection between the film and musical worlds in Europe at the beginning of the sound film era come to the fore that widens our knowledge on the rise of nationalism in the 1930s by focusing on the politicization of inter-national production strategies.

Biography

Franziska Kollinger holds a research and teaching position at Salzburg University. She gained her PhD in musicology in 2017 at Freie Universität Berlin (publ. Franz Steiner 2019). Since 2012 she was a research associate at the Collaborative Research Centre SFB 626 at FU Berlin and at the Department of Musicology and Dance Studies at the University of Salzburg. 2023–2024 she was deputy professor for Musicology at the Department of Music and Dance Studies at the University of Salzburg (50%). 2024–26 she was Primary Researcher in the international Research Project PopPrints (www.popprints.eu) and hold a research and teaching position at Universities Augsburg and Greifswald. She has taught at universities in Salzburg, Vienna and Berlin and is conducting research on the cultural and social history of music, on auditive media cultures, acoustic ecologies and at the interface of sound and performance.

Singing and voice of operetta stars 1930–1950

Julia Heiler

Paris-Lodron-Universität Salzburg

Abstract

This paper examines the singing and vocal performance of operetta stars between 1930 and 1950, focusing on the interplay of voice, body, and moving image in the formation of operetta performance styles. Through selected case studies, it explores how singing styles developed within changing theatrical, cinematic, and media contexts and how these developments were shaped by broader cultural and political transformations. Attention is paid to the impact of Nazi cultural policy after 1933. The expulsion and emigration of key artists profoundly altered production and performance networks, resulting in significant stylistic shifts. Against the backdrop of changing audiences, increasing mediatisation, and new forms of marketing and

star promotion, the paper asks whether specific transformations in operetta singing can be identified and how they may be described analytically within audiovisual contexts. A central concern is the relationship between sound and image. Operetta films not only document vocal practices but also stage them through gesture, movement, dance, acting, and cinematic techniques. By analysing the interaction of vocal expression and visual performance, the paper investigates how audiovisual configurations shape the perception of operetta stars and contribute to the construction of star personas. Special attention is given to the role of moving images in communicating musical meaning and affect.

The study adopts an interdisciplinary approach, combining perspectives from musicology, film and media studies, theatre studies, cultural history, gender studies, and dance studies. The source base includes sound recordings, operetta films, sheet music, theatre and film-song publications, performance materials, and visual sources such as film footage, publicity photographs, and promotional materials. By bringing together audiovisual and iconographic evidence, the paper contributes to current debates on historical performance practice and highlights the importance of moving images for understanding vocal style and operetta star culture.

Biography

Julia Elisabeth Anna Heiler studied Musicology and Dance Studies at the Paris-Lodron University as well as Voice at the Mozarteum University Salzburg. She completed both master's programmes with distinction. In her master's thesis in Musicology and Dance Studies, she analysed Engel Lund's stage performance and created, sorted as well as catalogued the singer's estate. In her master's thesis at the Mozarteum, she compared Beyoncé Knowles-Carter and Fritzi Massary to work out criteria and characteristics for categorisation as a diva in a pop-cultural context. Her research interests lie in Musicology, Dance, Theatre, Cultural and Gender Studies. As she is a Mozarteum trained singer, she is equally interested in the research fields of singing and performance. By taking up a PhD in cultural studies at the Paris – Lodron University of Salzburg, she is continuing her academic work. Moreover, Julia Heiler is active as a singer. After her successful debut in the German repertoire as the “Mutter Gertrud” in Humperdinck's *Hansel and Gretel*, she recently succeeded as “Mariana” in Wagner's *Das Liebesverbot* at the Maxrain Castle Opera. In 2023, she made her soprano solo debut in Vaughan Williams' *A Sea Symphony* at the Kreuzkirche Dresden accompanied by members of the Staatskapelle Dresden. The soprano is also an adept at other repertoires. She sang for example “Drusilla” and “Vitù” in a highly acclaimed, innovative opera project *Queen Poppea* by Opera Incognita at Müller'sches Volksbad in Munich, “Marcellina” in *Le Nozze di Figaro* at the Mozarteum Opera in Salzburg and most recently “Fiordiligi” in *Così fan tutte* as part of the European opera education project Opera Out of Opera 2 in Porto, Portugal.



Film poster of "Die Frau meiner Träume" (1944), directed by Georg Jacoby.

The Woman of Nazis' Dreams? A close analysis of film musicals during the Nazi period, focusing on Marika Röck's *Die Frau meiner Träume* (1944)

Johanna Jastrinsky

Hochschule für Musik und Theater Hamburg

Abstract

When we think of singing, dancing, and performing in German cinema during the Nazi period, it is film musicals that tend to come to mind. These films were an important part of film production during this period: Some featured a single song (or self-referential “Schlager”), while others featured several. Furthermore, the distinction between subgenres of music films, film musicals, and broader “Unterhaltungsfilme” could sometimes be blurred. This lecture will examine film musicals produced during the Nazi period, beginning with a tour d’horizon from 1933 and concluding with an in-depth focus on Marika Röck's 1944 Agfacolor film *Die Frau meiner Träume*. Rather than being propaganda, this film can be seen as product of a commercial film industry’s efforts to foster cultural continuity and provide popular entertainment amidst increasing political control. Röck’s career peaked during the Nazi period when she starred in many comedy and drama films where she would dance, tap dance, and sing. The focus will then shift to continuities and changes from the interwar period to the post-war period, using the actress Marika Röck and *Die Frau meiner Träume* as the main reference points.

Biography

Johanna Jastrinsky studied Musicology and Dance Studies as well as History and Social Studies/Political Education and Music Education at the Paris Lodron University Salzburg and at the Mozarteum University Salzburg. Since 2023, she has been a research associate at the Hochschule für Musik und Theater Hamburg working on her dissertation; her PhD project deals with the production and regulation of film musicals during the Nazi period.

World War II Has Entered the Chat: Music, Memes, and Audiovisual Memory

Timur Sijaric

Hochschule Luzern – Musik

Abstract

The Second World War has become a prominent point of reference in contemporary digital culture. Across social media platforms, historical photographs, archival footage, film clips, and musical excerpts are continuously remixed and recirculated as internet memes, creating new forms of engagement with the past. These audiovisual practices combine humor, irony, nostalgia, and political commentary while drawing on familiar cinematic and musical references. Although digital memory cultures of World War II have received growing scholarly attention, the role of music and sound in meme-based forms of remembrance remains largely unexplored.

This paper examines how World War II memes employ film music, popular songs, military marches, and other musical references to shape historical narratives and collective memory. Rather than serving as mere accompaniment, music interacts with images, text, and editing techniques to generate humor, emotional resonance, historical authenticity, and ideological meaning. Attention is given to memes that combine archival material with excerpts from feature films, documentaries, and video games, exploring how these hybrid audiovisual forms blur the boundaries between entertainment, historical representation, and political discourse. Analysing audiovisual memes circulating on social media platforms alongside the films, games, and musical works they reference, the paper demonstrates how music contributes to the reinterpretation and circulation of World War II memory in contemporary digital culture.

Biography

Timur Sijaric spends far too much time on the internet and somehow turned it into a professional calling. With mixed results. Mostly.



Meme/reaction image “Absolute Cinema” with Martin Scorsese.

Individual Paper Sessions

Gendered Reception in YouTube Comments on Classical Music Videos: A Classical Guitar Case Study

Daniel Atwood

Three Rivers College (Poplar Bluff)

Abstract

This presentation analyzes YouTube comments on classical music videos as a site of gendered reception. Focusing on classical guitar videos as a case study, it explores how videos featuring women performers often receive a higher proportion of comments focused on appearance, attractiveness, or bodily presentation than comparable videos featuring men. Through computer-assisted analysis of comments drawn from a corpus of highly viewed classical guitar videos, I trace patterns in how online audiences publicly discuss visible performers, arguing that YouTube comment culture reveals a persistent entanglement of musical judgment with gendered spectatorship. By treating classical guitar as a case study in online classical music reception, this project contributes to broader discussions of visual mediation, online discourse, and equity in classical music.

Biography

Daniel Atwood is a musicologist, classical guitarist, and educator. He teaches guitar at Three Rivers College and recently taught Northwestern University's first course on Music and Artificial Intelligence. His work focused on music, media, reception, and visual culture, exploring how performance is shaped by discourse, embodiment, and digital mediation.

Narrative dimensions and musical codes of the film music in Rossellini's *Trilogia della guerra*

Laura Barchetti

Universität Heidelberg

Abstract

Italian Neorealism is a heterogeneous phenomenon and the subject of a broad and enduring critical debate, one that resists any single, unified definition. Rather than constituting a coherent movement, it is more appropriately interpreted as a complex and articulated response to the political, social, and cultural upheavals of postwar Italy. The term itself, which became established in Italian critical discourse from 1948 onward, has a complex

genealogy and had already been used in both literary and cinematic contexts prior to the Second World War. Consequently, the criteria by which neorealist films are defined remain inconsistent and varied. Within this framework, Roberto Rossellini's so-called *Trilogia della guerra* (War Trilogy), comprising *Rome, Open City* (1945), *Paisà* (1946), and *Germany Year Zero* (1948), represents a crucial point of reference and has come to be regarded as emblematic of Italian Neorealist cinema. Rossellini's trilogy can be seen as both paradigmatic and ambivalent, its aesthetic deeply shaped by contingent production circumstances, technical constraints, and a marked narrative hybridity. The films combine documentary impulses with a strong fictional dramatization. While critical attention has largely focused on the formal and narrative innovations of these works—particularly in relation to screenplay and cinematography – the musical dimension, and especially the scores composed by Renzo Rossellini, has remained relatively marginal within academic discourse.

This contribution therefore aims to investigate the musical aesthetics of the three films, with particular attention to the semantic functions of music, intertextual relationships, and the compositional codes employed. Furthermore, it seeks to examine the extent to which Renzo Rossellini's stylistic procedures draw upon inherited musical codes, and how such references contribute to the construction of dramaturgical and ideological meanings within the filmic text. The analysis thus aims to highlight the structuring role of music not only as an accompanying element, but also as an active narrative device, capable of mediating between realism and symbolic elaboration.

Biography

Laura Barchetti studied classical singing in her hometown Modena (Italy) and subsequently Music Education and Biology at Humboldt University of Berlin and at the Berlin University of the Arts, where she also specialized in Baroque singing and early music under the direction of Doerthe Maria Sandmann. During her studies in Berlin, she worked as a student assistant at the Musicology Department of the Berlin University of the Arts, first at the chair of Dr. Susanne Heiter and later at the chair of Prof. Dr. Dörte Schmidt. In 2024, she completed her master's degree with a thesis on the film music composed by Nino Rota for Federico Fellini's film *La Strada*.

Since October 2024, she has been a research assistant at the chair of Prof. Dr. Christoph Flamm at the Musicology Department of Heidelberg University. She is currently working on her doctoral thesis on Italian film music in the postwar period, for which she was awarded a scholarship from the German Historical Institute in Rome in 2025. Her research interests include European music and music theatre of the 19th and 20th centuries, film music, and the interactions between music and other arts.

Servants and Masters: The Inclusion of Music from Mozart's *The Marriage of Figaro* in *Trading Places* (1983)

Marie Bennett

Independent Scholar

Abstract

The employment of pre-existing classical music as part of a film soundtrack, be it used diegetically or non-diegetically, has been popular in Hollywood since the early days of sound. Often, Wolfgang Amadeus Mozart is the composer of choice. The successful 1983 movie *Trading Places*, directed by John Landis, opens with the overture from *The Marriage of Figaro* (1786) accompanying a visual montage of life in Philadelphia. Mozart's comedic opera shows servants getting the upper hand over their aristocratic masters. In this paper, I argue that the opera's overture is particularly fitting in terms of setting the scene for the narrative of *Trading Places*, given that socio-cultural transformation is similarly a significant theme within the movie. I will also discuss other references to *The Marriage of Figaro* within the Hollywood film.

Biography

Marie Josephine Bennett graduated from Royal Holloway, University of London, with a B. Mus (1st class honours) and received her PhD from the University of Winchester in November 2021. Her main areas of interest are Hollywood film musicals; music in film; the Eurovision Song Contest; popular music of the 1960s-1980s; and Freddie Mercury/Queen. Marie co-edited the volume *Embodying the Music and Death Nexus: Consolations, Salvations and Transformations* (Emerald Publishing Limited, 2022) and has contributed articles and chapters on music and film to various publications since 2015.

Staging Audiovisual Anxiety: Music and Moving Image in Nico Muhly's Chamber Opera *Aphrodite* (2025)

Nena Beretin

Phoenix Cultural Centre (Sydney)

Abstract

This paper examines the interaction between moving images and musical processes in the stage presentation of *Aphrodite* (2025) by Nico Muhly. With libretto by Laura Lethlean and direction by Alexander Belage the chamber opera premiered at Carriageworks (Sydney, Australia) in June 2025. Scored for two singers and chamber ensemble, the opera explores the myth of Aphrodite reframing it through a contemporary lens. The central character, Ava, a middle-aged, divorced mother of three is an academic whose bestselling book *The Aphrodite Complex*, intensifies her anxiety about public visibility, aging, and culturally prescribed ideals of desirability. The production integrates digitally projected moving images that interact with Muhly's musical language to externalize Ava's neurosis. Drawing on Michel Chion's theory of audio-vision, I analyse how music and the moving image operate symbiotically to shape the audience's perception of anxiety. Muhly's score articulates anxiety through registral dislocation, harmonic indeterminacy, and agitated ostinato figures whose metric and harmonic trajectories resist resolution. These musical processes unfold alongside digitally projected visual sequences that mirror and intensify the opera's temporal and affective dynamics.

Through the analysis of repetition, harmonic suspension, and temporal distortion across both musical and visual domains, I argue that *Aphrodite* stages anxiety not merely as narrative content but as an audiovisual perceptual condition. The interaction of music and moving image immerses the audience in a shared temporal field in which anxiety emerges as a multisensory, embodied phenomenon.

Biography

Nena Beretin is Artistic Director of the Phoenix Cultural Centre. This initiative is funded by philanthropist Judith Neilson AM to nurture, develop and showcase talent across the performing arts. Nena holds a PhD in musicology from the University of New England (Australia), having completed a Master's degree at the Sydney Conservatorium of Music. Currently, she is a Board Member to the Classical Music/Opera/Choral/Ensemble Artform Board for the New South Wales state government. Nena is also a radio presenter and programmer of classical music at 2MBS Fine Music Sydney, an FM and Digital broadcaster.



Cate Blanchett in *Tár* (2022), directed by Todd Field.

Magical-Musical Performances Reincarnated: Recent Invocations of Divine and Devilish Virtuosity on Screens Big and Small

Alexander Bonus

Independent Scholar

Abstract

This paper examines the cultural reemergence of a long-standing mythic trope: the musician as mystic and magician. Across a range of recent film and television works—including *Sinners*, *K-Pop Demon Hunters*, *The Disciple*, and the Berlin-centric *Tár*—musical performers appear not merely as entertainers but as mythological figures capable of summoning extraordinary powers for lasting change. Their performances operate as sonic incantations: acts that enchant audiences, fracture time and space, and transform psychological states or social realities. The study traces how these contemporary audiovisual narratives depict musicians as mediums – sometimes divine, sometimes devilish – whose virtuosity grants access to forces beyond ordinary experience. Their musical performances are witnessed to break universal hierarchies, disrupt natural orders, or invoke chaos – on either personal, communal, or cosmic scales. As depicted visually and sonically, these musicians become part artists, part sorcerers, who operate between the rational world and an ethereal realm that transcends time and space. The paper analyzes how magical-musical performance is represented visually, sonically, psychologically, and physically on screen. It then seeks to understand the implications of such performances: Who is granted access to these powers and who has denied them? Who triumphs or fails through musical invocation? And how do these otherworldly musicians reshape individuals, communities, or environments found within their creative reach? By situating these contemporary works within a much longer cultural history of music’s imagined potency – from mythical demigods to Romantic virtuosi – the study demonstrates that modern movie creators have reincarnated ancient musical tales for our time. Despite their diverse genres and national origins, these productions share a common cultural theme: music possesses an ineffable potency to forever alter individuals, communities, and worlds. The persistence of this theme reveals how fictionalized musical heroes continue to shape cultural imagination – and how audiences remain drawn to musical virtuosity as a form of living magic.

Biography

Active across Europe and America as a researcher, composer, and performer, **Alexander Bonus** is considered a leading authority on the sociocultural history of metronomes. He authored the “Metronome” Handbook for *Oxford Handbooks Online* in 2014. His writings on musical technology and performance practices appear in the *Grove Dictionary of Musical Instruments*; *The Cambridge Encyclopedia of Historical Performance in Music*; *The Journal of*

the American Musical Instrument Society; among other sources. He received a New Faculty Fellowship from the American Council of Learned Societies in 2011. Case Western Reserve University awarded him the Heinrich Prize for Distinguished Research & Scholarly Writing in Musicology in 2007. Dr. Bonus has held professorships at Vassar College, Bard College, and Duke University. He currently lives in Berlin.

From Abrupt Immediacy to Reflective Meditation: Frictional and Contemplative Sounds in *Don't Look Up* (2021)

Rastko Buljančević

Göteborgs universitet

Abstract

Don't Look Up is a satirical black comedy notable for its bizarre dialogue and stark political commentary on media sensationalism and conspiracy theories. However, the film's distinctive quality lies in how its audiovisual content circulates within the narrative and how it uses the soundtrack to mediate disinformation. The central claim of this presentation is that the relationship between music and the moving image in *Don't Look Up* alternates between two opposing medial regimes: mediation and immediacy. Immediacy appears in the audiovisual interplay of stark visual effects, rapid cuts, and affectively shifting soundscapes. Mediation, by contrast, invites a slower, more self-reflexive mode of engagement. Using the example of the film's two cross-platform media collages, I will show how the logic of immediacy operates through the cacophonous blend of chaotic, simultaneous content paired with musical and non-musical sounds. Conversely, the original cue *Memento Mori*, paired with slow-motion visuals, introduces a contemplative and mediating quality. The way this cue functions in the narrative defies the logic of immediacy: its visceral and reflective power resists the anaesthetised world saturated with disinformation, denialism, and conspiracy theories.

Biography

Rastko Buljančević is a doctoral candidate in the Department of Cultural Sciences at the University of Gothenburg and a member of the research school *The Future of Democracy: Cultural Analyses of illiberal Populism in Times of Crises* (FUDEM). His research centres on film music, video game music, performance studies, and music criticism, with particular attention to the musical dimensions of Yorgos Lanthimos's films, Italian neorealist cinema, and contemporary critical theory. He teaches and co-teaches undergraduate and graduate courses in musicology, aesthetics, and media studies, with a particular emphasis on film music.



Film poster of *Don't look up* (2021), directed by Adam McKay.

Audiovisual Storytelling of Grief in *GRIS*

Zeynep Çağlayan

TED Üniversitesi (Ankara)

Abstract

This paper investigates the audiovisual rhetoric of Nomada Studio's 2018 interactive experience *GRIS*, a video game that articulates a narrative of trauma and healing entirely without spoken dialogue or text. Specifically, this analysis explores how the game links specific musical sounds to the visual colour stages of grief. In doing so, it translates chromesthesia, the psychological phenomenon of "hearing" colours, into an interactive gameplay mechanic. The game's composers (Berlinist) stated their goal was to capture the imperfection of humanity through music. Building on this, the presentation explores how *GRIS* rejects clean, traditional compositions in favour of emotionally raw and discordant soundscapes. A key example of this connection between sound and image happens when the protagonist faces a giant bird that represents her trauma. At first, the bird acts as a threat, using loud shrieks and violent winds to physically block the player's path. Yet, the audio and visual landscape shifts as the player learns to work with this dissonance. By using the creature's violent wind to glide over obstacles, the player turns a prior antagonist into a necessary step of progression. By analysing this sequence and the game's use of sound and colour, this paper shows how *GRIS* turns the abstract idea of healing into an interactive mechanic. By blending sounds, changing colours, and characters' movement, the game uses its art and music to resolve the story, encouraging the player to actively work through the messy reality of grief.

Biography

Zeynep Çağlayan is a recent graduate of the Department of English Language and Literature at TED University. She is interested in children's literature, American literature, and ecocriticism. Recently, she applied these literary frameworks to write the children's book *Khamsin's Melody* as her graduation project. Building on this foundation in narrative design, her current research explores how emotional themes like trauma are translated into interactive, non-verbal audiovisual landscapes.



Screen 19 of the video game *GRIS* (2018), developed by Nomada Studio.

The New Musical Writings for Cinema: History, Sources and Compositional Practices

Roberto Calabretto & Luca Cossettini

Università degli Studi di Udine

Abstract

Until the end of the 20th century, film music was studied mainly from an aesthetic and narratological perspective. The interaction between soundtrack and moving images has also been investigated with the aim of understanding the role of music in the audiovisual dramaturgy of the film medium. Since the early 2000s, scholarly literature has increasingly focused on the creative process of music for film, which in most cases has been reconstructed through the study of preliminary materials stored in composers' personal archives. This research has focused on the soundtracks of the decades between the 1930s and the 1980s, where the writing took place predominantly on paper. The transition from paper to computer tools has led to a substantial increase in the lability of sources, which rarely keep track of the various stages of genesis and are subject to the risk of rapid obsolescence. The study of the creative process of new music writing for film requires appropriate methodologies capable of investigating how and to what extent the development of increasingly advanced technologies may have influenced compositional paradigms. It is also of great interest to uncover the way in which the composition process can be documented and depicted. Within this panel, we will present a computer model for the representation of the relationships between sources aimed at the restitution and study of the creative process in which the distinct phases of the setting up of a soundtrack can be deduced. It will highlight the complexity of the different production phases by investigating the philological problems arising from the complex relationships established between different forms of fixation of the musical memory (written, audio, video). From this model, it will be possible to visualise all the documents that contribute to the creation of the film soundtrack and their relationships that arise from time to time.

Biographies

Roberto Calabretto is currently Full Professor of *Music in Audio-visuals* and *History of Music* at the University of Udine. His research activity initially focused on Italian twentieth century music. Since the Nineties, his academic interest has been focused almost exclusively on music for films, starting from a study of major film music composers and directors.

Luca Cossettini is Associate Professor in musicology and the history of music at the University of Udine (Italy), where he teaches about electronic music, audio restoration, and music publishing. He studies the influence of audio technology on compositional processes in the second half of the twentieth century.

Reality Through a Distorted Lens: A Sociopolitical Portrait of Poland in the Cinema of Moral Anxiety. Krzysztof Zanussi's *The Contract*, with music by Wojciech Kilar

Ewa Czachorowska-Zygor

Akademia Muzyczna im. Krzysztofa Pendereckiego

(The Krzysztof Penderecki Academy of Music, Kraków)

Abstract

The Cinema of Moral Anxiety (1976–81) is one of the most significant movements in Polish cinema of the second half of the 20th century. Its filmmakers include Andrzej Wajda, Krzysztof Zanussi, Agnieszka Holland, and Krzysztof Kieślowski. Their characters, striving to maintain moral independence, are confronted with the mechanisms of a system ruled by cronyism, indifference, conformism, and hypocrisy. Like a lens, we see here a reflection of the Polish reality of that time: social stratification, the collapse of the intelligentsia's authority, and hypocrisy. An individual's attempts to preserve their autonomy (doomed to failure) lead to alienation and exclusion, which manifest on the social, moral, and existential level.

The clash between two generations – the engaged couple, Lilka and Piotr, and their parents, members of the entrenched elite – provides Zanussi, in *The Contract*, with an opportunity to portray a society trapped in a web of appearances, social arrangements, and empty rituals. The young couple, though they try to rebel against their parents' way of life, lack the strength to live on their own terms; they succumb to the social and financial arrangements of their family and social circle. Given this social and journalistic theme, an interesting issue is the way the musical layer is shaped and its relationship to the visuals. Wojciech Kilar's music complements the atmosphere of unease and the grotesque built up in the visual layer. Although it does not “overlap” the image, it reinforces its socio-psychological resonance. It often appears within the diegetic sphere, yet simultaneously carries symbolic significance, helping to create a mask of reality as part of a social ritual. Zanussi and Kilar succeed in constructing an exceptionally cohesive audiovisual whole that, through various means, reveals the overarching idea of *The Contract*: a critique of the world of elites entangled in the system and their own compromises.

Biography

Ewa Czachorowska-Zygor, a music theorist, assistant professor at the Music Theory and Interpretation Department at the Academy of Music in Kraków, member of the Division of Musicologists of the Polish Composers' Union and the Documentation Centre of Krakow Composers Output. Her research interests centre upon film music, contemporary Polish music, the problems of correspondence of arts and interdisciplinary studies. She received a

supervisor research grant from the Ministry of Science and Higher Education, a scholarship from the Institute of Music and Dance, and the City of Kraków Award 2014 in the “Culture and Art” category. She participates in international and national musicological conferences, cooperates with PWM Edition, Polish Film Institute and *Ruch muzyczny*. Her output also includes several dozens of research articles in Polish and English.

Improvisation Within the Given Ambient: Advocating the Authenticity of Silent Film

Jurij Dobravec

Independent Scholar

Abstract

Within music history, improvisation survives most visibly in jazz and organ traditions. A particularly revealing field is the accompaniment of silent film, an art form paradoxically marginalised by the emergence of sound cinema after *The Jazz Singer* (1927). Contemporary performances persist mainly in cinematheques and nostalgic revivals, typically featuring pianists. Silent-film accompaniment could be divided into three approaches: carefully prepared/precomposed programmes aligned with film cues, thematic improvisation based on predetermined motifs, and genuine on-the-spot improvisation created entirely in real time. The third type represents the highest artistic challenge. It requires total immersion in the unfolding narrative, visual literacy in cinematic composition, structural flexibility to respond to unpredictable editing, and continuous responsiveness to the audience.

In the paper I advocate that the ambient of performance plays a decisive role. Screenings in historic cinemas, courtyards, or venues retaining analogue projection technologies generate a unique “here-and-now” environment that cannot be replicated. Live improvisation intensifies the perceived realism of silent images by anchoring them in present time, transforming an ostensibly outdated medium into a contemporary artistic event.

A parallel dynamic exists in religious liturgy, where organists regularly improvise to bridge unplanned moments and shape community mood. In both cinema and sacred space, architecture and imagery remain constant as a kind of iconography, while music unfolds only temporally, responding to the living audience. These spontaneous moments reveal music’s strongest capacity to unite performer, ambient, and audience. Rather than modernising silent films with compositions and fixed soundtracks, preserving live improvisation safeguards their authenticity and sustains the unique convergence of atmosphere, assembly, and creative immediacy.

Biography

Jurij Dobravec, trained as a biologist at the University of Ljubljana, started his professional path as a scientist and database manager at the National Park Office in 1994. Working on heritage data, heading comprehensive EU-funded projects, and serving as church organist in parallel, he was continuously upgrading his skills in organology. In 2005, he introduced a national database of pipe organs in Slovenia, which resulted in 2018 as an innovative complex of book and web pages that contains data on all organs in the country. Besides chapters in monographs and the Slovenian part of Organ Dictionary in 23 languages (2015), scientific and professional articles on organs and music appeared in national and international journals such as *Acta organologica*, *ISO Journal*, *Ars Organi*, *Arhivi*, *Informazione organistica*, etc. In 2026, he is finishing his PhD study in musicology with the thesis *Late Medieval Depictions of Portative Organ in the Wider Eastern Alpine region*.



German film poster of *The Jazz Singer*/*Der Jazzsänger* (1929, directed by Alan Crosland), Central Kino, Vienna © picture-alliance, Mary Evans Picture Library.

When the Atmosphere of Music is the Main Actor

Judit Frigyesi

תטיסרבינוא ןליא-רב (Bar-Ilan University, Tel Aviv)

Abstract

This lecture will address the question: how to convey the emotional essence of a music culture through the medium of film. Ethnomusicologists, like this speaker, have been struggling with finding ways to communicate that profound experience that the music they researched evoked in them when they witnessed it in its original context. Again, one is faced with the fact that these sounds, when heard in the lecture hall, on CDs and documentary films, fail to convey that *essence* which would be the most critical to transmit. According to the composer, Morton Feldman, the essence of a music cannot be found in its structure. The essence of music is an atmosphere (an idea that is elaborated also in *Musique et l'Ineffable* by Vladimir Jankélévitch). Would it be possible to create a film in that music and image act together in polyphony, in such a manner that the main narrative line ("the actor") is *the atmosphere of a music*? Although there have been attempts for this kind of polyphony, apart from a handful of unique and extraordinary films, these happen either in noticeably short films/videos or in short segments within long films. In the first part of the lecture, I will discuss such attempts using segments from feature films, anthropological and/or experimental documentaries, and experimental video art. In the second part, I will explore the potentials and outline the problems of this yet-imaginary genre of long film and explain the deep need for creating such films.

Biography

Judit Frigyesi Niran is a musicologist, ethnomusicologist, writer, poet, and creator of installations, short films, and multi-media. Her latest published book *Writing on Water* combines scholarship, photography, and poetry.

A Brief History of Music by Gopo

Sára Aksza Grosz

Academia Națională de Muzică "Gheorghe Dima"

(Gheorghe Dima National Academy of Music, Cluj-Napoca)

Abstract

Actor, caricaturist, and cartoonist, Ion Popescu Gopo (1923–1989) was the first Romanian filmmaker to win the Palme d'Or at the Cannes Film Festival (1957) for *O scurtă istorie* (*A Brief History*). This short animation also marked the debut of "Gopo's Little Man," whose adventures and inventions are told both in subsequent comic strips and animated films, next in *7 Arte* (*7 Arts*, 1958). This is another concise historical overview that dedicates one minute to the birth of each art form, including music and the symphonic orchestra. However, references to music or musical instruments are ubiquitous in Gopo's oeuvre, from his early cartoons to his later animated and non-animated films. By analysing the classical music melodies used in these films, a brief history of music can be outlined.

Biography

Winner of the 'Francisc László Prize of the Romanian Mozart Society, **Sára Aksza Grosz** has recently (March 2026) obtained her PhD degree in musicology at the Sigismund Toduță' Doctoral School of the "Gheorghe Dima" National Academy of Music, Cluj-Napoca (Romania). She is interested in interdisciplinary approaches such as the dramas of Shakespeare and Romantic program music (papers held at competitions), the reflection of personality psychology in chamber music (BA thesis), the interference of character pieces and portraits (MA thesis) or children's games in piano repertoire (PhD thesis).

From Interaction to Integration: Enhanced CD as a Prototype for the Songs-to-Watch Era

Jingda Huang

深圳大学 (Shenzhen University)

Abstract

The score of the TV series *L'amica Geniale* (2018–2024) was composed by the German-British composer Max Richter. Its post-minimalist scoring functions not only as a signifier of the characters' emotions but also as an active participant in the construction of narrative subjectivity. As a musical style derived from minimalism, it is generally understood in scholarship that post-minimalist music disrupts the "depersonalization" characteristic of traditional minimalist music, reintroducing affective engagement that shapes how viewers

perceive the narrative. Previous studies on minimalist scores mostly treat minimalism as a set of compositional techniques, relating it to alterity, mathematical thought process and dystopia, while the emergence of post-minimalism in film scoring and its aesthetics has received little attention. In *L'amica Geniale*, the return of affective engagement in post-minimalist music has transformed its interaction with the moving image.

This paper employs psychoanalytic and film-theoretical frameworks to analyse the score's overall strategies and the symbolic meanings of specific pieces. I focus on three musico-cinematic devices. First, *Spring 1*, from Max Richter's recomposed version of Vivaldi's *The Four Seasons*, is associated with the notion of boundaries, marking both connection and separation between Elena Greco, the narrator, and her surroundings. Second, the recurring "fate" motif can be read as a sonic manifestation of the Lacanian *objet petit a* and represents the structural void within the narrative left by Lila, the narrated character. Third, *Beginning and Ending* reproduces, at the level of sonic structure, the cultural imagination of the "maternal sound," a retroactive concept referring to the sounds heard by the infant before birth. This pre-symbolic state is called the *chora* by Julia Kristeva. By analysing the audiovisual relationships between the scoring and its image, this paper explores the emotional expressiveness of post-minimalist music.

Biography

Yuzhen Huang is an undergraduate student majoring in Musicology at Shanghai Conservatory of Music. Her research focuses on film music, music sociology, and sound studies, with particular interest in interdisciplinary approaches. She has completed several essays including studies on Hanns Eisler's film music project, Cornelius Cardew's *Bring the Land a New Life* and post-minimalist scoring and retroactive subjectivity in the TV series *L'amica Geniale*, integrating feminist and psychoanalytic perspectives. She is currently working on the film score of Kubrick's *The Shining*.

"It is all about Storytelling": Neo-narrative Strategies in Philip Venables' Chamber Opera *Denis and Katya*

Inkeri Jaakkola

Taideyliopisto (University of the Arts Helsinki)

Abstract

My paper explores how the neo-narrative strategies in Philip Venables' opera *Denis & Katya* (2019) distance the audience from the story, focus their attention on the narrative and, further, on storytelling in today's social media. In the opera's multi-layered construction, its narrative comprises the music and the actions onstage. At the same time, the metanarrative,

which is realized visually on the screen, combines the composer and the librettist as agents into the performance in a groundbreaking way. I approach the work in the framework of 21st century *postopera*, the experimental genre that Jelena Novak derived from Hans-Thiel Lehmann's concept of *postdramatische Theater*. *Denis & Katya* is based on a true story about two Russian teenagers who ran away and settled in a cottage. They recorded their violent acts live on *Periscope*, with thousands of viewers watching the events. The situation escalated when the Russian Special Forces attacked. The teenagers were found dead, but it remains unclear whether they killed themselves or were shot by the police. The opera's multi-layered libretto consists of social media comments, interviews, and TV news texts. Live performances of the soloists and a violincello quartet are synchronized with a pre-recorded video and a soundtrack. On the stage, the characters narrate their versions of the past event. Meanwhile on the screen, the audience is shown gradually unfolding *WhatsApp*-conversations between the composer and the librettist, as well as selected *Periscope* comments. The first part of the opera is divided into 110 unexpectedly interrupted micro-scenes, the shortest of which lasts only five seconds. The four-minute film separates the opera's first part from the second, which is a Baroque allusion embodying a continuous narrative.

Drawing on recent academic discussion I examine the opera's narrative from the perspectives of 1) temporality, 2) musical and visual identities of the characters, 3) real and virtual agency, and 4) metanarrative. I use the concepts of post-tonal theory to describe the music of the opera's first part, and tonal theory and musical topics when I discuss the second part.

In my reading, the constantly interrupted, multi-layered narrative in the opera's first part reflects the fragmented flow of information on social media, which the continuous narrative in the second part nostalgically compares to the narrative practices of past centuries. The polyphony of narrating voices depicts parallel interpretations and blurred truth in the internet's storytelling. The agencies and identities are obscured in the opera, as on the internet. Creating the impact of distance through metanarrative layering on the film screen, the opera discloses the cruelty in voyeurism and the dark side of social media.

Biography

Doctor of Music **Inkeri Jaakkola** completed her studies at the Sibelius Academy of the University of the Arts Helsinki. Her doctoral dissertation *Beneath the Laurel Tree: Text-Music Relationships in Paavo Heininen's Opera Silkkirumpu* (The Damask Drum), op. 45 was published in 2020. Jaakkola's scholarly interest focuses on music analysis and on interdisciplinary studies combining approaches of various arts and research fields. She regularly gives presentations at international conferences and publishes in academic journals and edited anthologies in both English and Finnish. Jaakkola works as a permanent music theory lecturer at the Sibelius Academy. In addition, she is a composer, and her works are available either published or in the Music Finland Sheet Music Library.

Montenegrin Artistic Heritage through the Film Music of Borislav Tamindžić: A Case Study of Živko Nikolić's Cinematic Trilogy

Jelena Jovanović-Nikolić

Muzički centar Crne Gore (Montenegrin Music Centre)

Abstract

This paper explores the unique audio-visual identity created through the collaboration between composer Borislav Tamindžić and director Živko Nikolić, focusing on the films *Beasts* (Beštije, 1977), *Jovana Lukina* (1979), and *Unseen Wonder* (Čudo neviđeno, 1984). Based on my research from the monograph *The Film Music of Borislav Tamindžić*, this study examines how Tamindžić's approach transcended mere cinematic illustration, becoming a profound immersion into the psychological and mythical landscapes of the Montenegrin karst. The paper highlights Tamindžić's ability to transform elements of traditional Montenegrin musical heritage into a modern musical language. In *Beasts*, the music emphasizes grotesque isolation; in *Jovana Lukina*, it acts as a carrier of sacral and tragic atmosphere through minimalist vocal textures and the strategic use of silence; while in *Unseen Wonder*, it underscores the clash between an archaic world and the absurdity of modernization. Through the lens of "the moving image in music," the research demonstrates how Tamindžić's compositions function as an equal narrator, translating Nikolić's visual symbols into an authentic and haunting sonic universe.

Biography

Musicologist (PhD) **Jelena Jovanović-Nikolić** completed her musicology studies at the Faculty of Music Arts in Belgrade. She earned her Ph.D. at the Interdisciplinary Studies of the University of Arts in Belgrade, under the mentorship of musicologist full prof. Ph. D Sonja Marinković. Since 2009 she is engaged at the Music Centre of Montenegro. She is the author of 30 entries in the Lexicon of Dramatic Arts (opera and ballet) and one of the editors and authors of the Lexicon of Music Arts in CANU. She is also the author of the project *Following the Footsteps of Montenegrin Composers: The Life and Work of Borislav Boro Tamindžić*, which was supported by the Secretariat for Culture of the Capital City and was presented in Belgrade, Trebinje, and Zagreb during 2023. She is an alumna of the prestigious U.S. Department of State's IVLP (International Visitor Leadership Program, 2025) in the field of culture, during which she visited Washington, Seattle, Santa Fe, and New York.

Multi-Medial Transformations in Sound and Visual Narratives

José Júlio Lopes

Universidade NOVA de Lisboa, Centro de Estudos em Música

Abstract

This paper examines the theme of the relationships between sound/music and image in their evolution to the contemporary context of audiovisuality, including interactive and instantaneous formats. It addresses the multiplicity of relationships between sound and image and their different conceptions, focusing on their capacity for meaning production and, eventually, meaning amplification. And it seeks to analyse how these audiovisual modalities can interact and provoke changes in the field of music and in the field of conventional visual production. The theme of convergence between artistic forms of expression and media technologies, addressing their different models of articulation of sound and image, is not new. Music provided a method for organising pictorial material according to a set of rules, from the musical rules and poetics of Bach to Schoenberg's movement towards atonality and serialism. The latter represented, especially for Kandinsky, a way for the arts to learn



Still of the sixth visual album *Lemonade* by Beyoncé (2016), by Parkwood Entertainment and Columbia Records.

mutually, “not superficially but fundamentally.” Seeking to emulate the non-materiality of music, Kandinsky established parallels between the elements of pictorial and musical vocabulary based on his sensory impressions. This connection then involved a spiritual basis toward formal analysis; a search for an explicit formal grammar as a foundation for each art, wherein both the elements of the musical and pictorial are thought of in terms of an abstract structure.

In contemporary times, there seems to be a preponderance of convergence events between sound and image and their modes of techno-creative production and live presentation, and therefore we will look at practices that use software as a creative means to conceive immediate, dynamic, and interactive experiences, and their modes of audiovisual expression and the performative nature of their dynamic behaviour. Many of the problems to be discussed under this topic are not conventional problems. We know that the structure of language is determined by its social function as a means of communication. Artistic practices have always corresponded to a territory of human experience and sharing within the social body. These new works are certainly capable of producing events of social communion. But will they be capable of lasting artistic innovation?

Biography

Born in Lisbon, composer **José Júlio Lopes** started his professional career writing stage music. Today his catalogue includes music for chamber orchestra, instrumental, vocal, and choral, electro-acoustic, symphonic and large orchestra, and opera. He studied music, piano and composition in Lisbon and London. Aside his musical career José Júlio Lopes also completed a PhD under the theme “The opera of the future – the work of art in the era of aesthetic electricity” and works as a researcher at the CESEM (Lisbon New University), and as a teacher. In 2001 he created *ORCHESTRUTOPICA OU*, a Portuguese new music ensemble based in Lisbon, for which he has worked as Artistic Director.

Following up his initial work for the stage he felt attracted to opera and multimedia music-theatre projects, and this also influenced his conviction that “contemporary music is essentially dramatic.” In 1986 he presented *Averroes*, a multimedia music-theatre work, based on a novel by Argentinean writer Jorge Luis Borges. After that experience, in 2000, he created *Nefertiti - multimedia opera-theatre*. His last opera *W - interactive and multimedia opera*, about the live and death of German Philosopher Walter Benjamin (who died on his way to Lisbon trying to escape the Nazism) was presented in December 2007. His music is regularly performed by artists, ensembles and orchestras in various venues and festivals in Portugal and abroad. His piece *Corpus - for piano and orchestra* was a commission from the Gulbenkian Foundation, for the GO, with Artur Pizarro (piano), and Michal Nesterowicz (conductor). Future projects include a new piece *Vages Tagen*, for large, spatialized orchestra, electronics, and performer (text by José Júlio Lopes and Michael Lothar Putzmann).

The Rhythm of Life is a Powerful Beat: Following Fosse's Musical, Physical, and Visual Rhythms

Alexander Ludwig

Berklee College of Music (Boston)

Abstract

Bob Fosse's career as an entertainer included many facets: he danced in Vaudeville, choreographed for Broadway, and even directed feature films. Although his notoriety grew out of works for the stage, Fosse's greatest achievements lay in the field of film where his *Cabaret* (1972) won eight Academy Awards, including a virtual sweep of the technical awards. No matter the discipline, Fosse's overriding artistic vision grew out of his background as a dancer, and in the editing bays he found yet another opportunity to shape that vision. Whether as a choreographer, director, or film editor, Fosse's primary impulse was rhythmic, and his multi-faceted position in these films provides a unique opportunity to examine how rhythm shaped Fosse's understanding of both the music and the moving image within his filmed musicals.

Fosse directed five films in the span of one decade: *Sweet Charity* (1969); *Cabaret* (1972); *Liza with a Z* (1972); *Lenny* (1974); and *All That Jazz* (1979). Although these five films vary in terms of their genre and dramatic content, they carry a common rhythmic thumbprint. Based on research done at the Bob Fosse/Gwen Verdon collection, housed at the Library of Congress, and analysis of key scenes, including "Rhythm of Life" from *Sweet Charity* and "Take Off with US" from *All That Jazz*, I have found that Fosse manipulates rhythm in three different ways: *musically* (in the performed musical score), *physically* (in the staged choreography), and *visually* (in the edited cuts), the latter of which is often disregarded in analytical investigations of this sort. In this talk, I will examine how Fosse edits two sequences to coordinate the visual rhythms with their corresponding musical and physical ones. Such a consideration might better illuminate the complex nexus of rhythmic impulses—both visual, physical, and musical – in the films of Bob Fosse.

Biography

Alex Ludwig is an Associate Professor in the Liberal Arts & Sciences department at Berklee College of Music. His newest monograph, *Hearing Death at the Movies*, which examines the evolution of the Dies Irae in film music, was published in June 2025 at Palgrave Macmillan. Along with Simone Pilon, he also co-edited the book, *Woodstock Then and Now: A 50th Anniversary Celebration*, published by Clemson University Press. Alex also serves as a Director-at-Large for the Haydn Society of North America and the Secretary/Treasurer for the American Musicological Society's Pedagogy Study Group. He holds a Ph.D. and M.F.A. in Musicology from Brandeis University and a B.M. in String Performance from Boston University.

The Moving Image of M.K. Čiurlionis' "Musical Paintings" and the Spatial Aspect of His Music

Marina Lupishko

École de musique Erik Satie (Honfleur)

Abstract

Art historians no longer doubt that Mikalojus Konstantinas Čiurlionis (1875–1911), standing between disciplines, national borders, languages, and artistic movements, is one of the leading representatives of European modernism. In my second paper on Čiurlionis, I examine further the problematic issue of the so-called “musical paintings” (Chudovsky 1914; Ivanov 1914; Newmarch 1916; Worobiow 1938; Benois 1938; Landsbergis 1971; Fedorov 1989, 1995; Andrijauskas 2012), attempting to understand exactly what constitutes their “musicality”. In addition to the traditionally evoked links between painting and music in Čiurlionis (e.g. between his sophisticated harmonic language and the subtle harmony of his colours, between the eloquent graphism of his paintings and that of his melodic lines, between his cyclic forms in art and his musical forms, etc.), these paintings are striking in their depiction of various kinds of movement in space, whether physical (real) or mental (suggested). Space is one of the main themes of Čiurlionis the artist (Chudovsky 1914) and, at the same time, of Čiurlionis the composer (Maes 2013). In both cases, as I argued previously, it is more appropriate to speak of a “sacred space”, yet the question of Čiurlionis’ visual and musical semantics remains an open one. Analysing various types of movement in Čiurlionis’ paintings and of non-linearity (Kramer 1988) in his piano preludes, I demonstrate how Čiurlionis imparts a semantically charged spatial aspect/non-linearity to his musical space and a semantically charged temporal aspect/ movement to his paintings

Biography

Dr. Marina Lupishko (born in Kharkiv, Ukraine) studied history, music theory, art history, and musicology in Ukraine, the USA and Canada. She holds a Ph.D. in musicology from Cardiff University with a thesis on Stravinsky’s settings of Russian folklore texts (2006). In 2013–15, 2019, 2020 and 2022, she was Alexander von Humboldt postdoctoral fellow and a grant holder at Jacobs University Bremen, Saarland University Saarbrücken, Leipzig University and Ruhr Universität Bochum. While in Germany, she worked on two projects: on Yakov Druskin (1902–80) and his legacy in the context of the Russian and Soviet avant-garde and on the history and theory of the so-called “Russian” avant-garde Gesamtkunstwerk. Marina Lupishko has published her research in *Mitteilungen der Paul Sacher Stiftung* (Switzerland), *ex tempore* (USA), *Musurgia* (France), *Russian Literature* (Amsterdam), *Wiener Slawistischer Almanach*, *SEER* (UK), *Konsthistorisk tidskrift/Journal of Art History* (Sweden) and other scientific journals and collections of papers.



Mikalojus Konstantinas Čiurlionis, Sonata Nr. 6 (Žvaigždžių sonata). Allegro [Sonata No. 6 (Sonata of the Stars). Allegro], 1908, tempera on paper, 72.2 x 61.4 cm. Kaunas: Nacionalinis Mikalojaus Konstantino Čiurlionio dailės muziejus (inv.-no.: Čt 2).

Everyday Heroes: Audiovisual Dialectics and Pre-existing Music as Mechanisms of Iconographic Subversion in Contemporary Television

Carla Martín

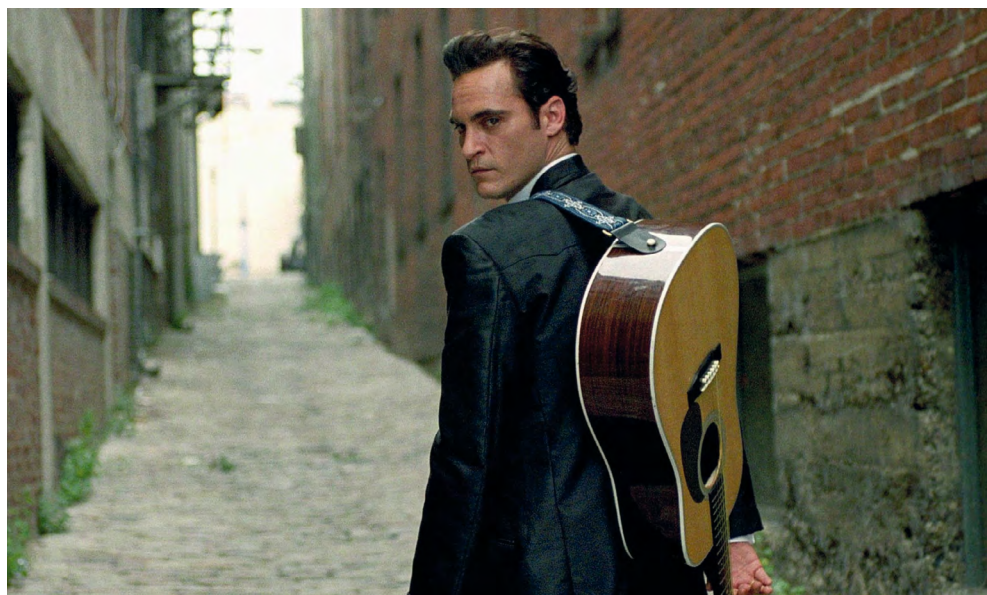
Universidad de Oviedo

Abstract

Under current dynamics of transnational circulation, the superhero imaginary – codified by the aesthetic and sonic conventions of the Hollywood blockbuster – has established itself as a hegemonic model of representation. However, its transposition to other cultural contexts does not function as a mere replica; rather, it activates significant displacements in which the articulation between music and image plays a significant role in shaping the audiovisual experience and the semiotics of the visual. This paper analyzes how the Spanish series *El Vecino* (Netflix, 2019-2021) reconfigures this imaginary using pre-existing music in close interaction with the moving image. Far from acting as mere accompaniment, the songs – mostly hailing from the Spanish indie scene – operate as active agents of resignification that directly intervene in the interpretation of the visual material. Through an analysis of key sequences, this study examines how music dialogues with specific visual elements to produce effects of counterpoint, irony, and semantic shift. In this process, the figure of the superhero is destabilized: in contrast to the epic scale and affective intensity of the American model, the convergence of mundane imagery with a culturally situated soundtrack configures a heroic identity marked by precariousness and the everyday. Music does not simply escort the image; it guides its interpretation, modulating the viewer's perception, memory, and affective response. The theoretical framework integrates contributions from audiovisual music studies (Chion, 1993; Cook, 2001), perception theory (Audissino, 2017), and rhetorical analysis (Alcalde, 2007), addressing audiovisual configuration as a space of negotiation between sound and image. From this perspective, the proposal contributes to debates on how music rearticulates global models within specific cultural contexts, transforming the perception of the moving image.

Biography

Carla Martín is a PhD Candidate at the University of Oviedo, where she is developing a doctoral thesis on the influence of Hollywood's aesthetic and sonic paradigms on Spanish superhero television. Her research investigates how musical conventions and sound design from the global blockbuster are adapted, reinterpreted, or subverted in local productions. By intersecting sound studies and television theory, Carla explores the role of soundtracks, both original and pre-existing, as primary agents in negotiating cultural identity and transforming genre tropes. She has presented work on audiovisual semiotics at international conferences and how music modulates the iconographic perception of the heroic figure in the contemporary streaming era.



Joaquin Phoenix in *Walk the Line* (2004), directed by James Mangold. © Photograph: Allstar/20th Century Fox/Sportsphoto.

Composing Solidarity in Sound and Image: Sergio Ortega's Audiovisual Work in the GDR (1974–1989)

Debora Nancupil

Universität zu Köln

Abstract

This paper examines the Chilean composer Sergio Ortega's repeated engagements with the German Democratic Republic during his Paris exile (1973–1989), analysing the sound-image interactions generated by his participation in DEFA-related audiovisual productions and the *Festival des Politischen Liedes*. Exiled in Paris after Pinochet's 1973 coup, Ortega travelled regularly to East Berlin, where his compositions – above all “Venceremos” and “El pueblo unido jamás será vencido” – circulated as sonic emblems of Chilean resistance within GDR moving-image culture. Drawing on personal archival visual documentation, including photographs, festival footage, and film materials from Ortega's Paris collection, the study traces how these cross-border encounters produced distinctive audiovisual configurations of exile, solidarity, and political commitment. Iconographic analysis of *Festival des Politischen Liedes* documentation reveals how televised performances constructed visual representations of Ortega for East German and international audiences. Close analysis of DEFA documentary and fiction film materials investigates how his music functioned within East German cinematic conventions. The paper argues that Ortega's GDR appearances constituted a transnational audiovisual practice shaped by Cold War mobility, socialist media networks, and the political affordances of the moving image.

Biography

Debora Nancupil is a Ph.D. candidate in the Musicology Department at the University of Cologne, specializing in historical musicology with a focus on music and politics. She is also pursuing an M.A. in Anthropology at the University of Bonn. Her research examines the intersections of music, politics, and society, with particular attention to exile, displacement, and transnational networks of resistance. She analyzes how musicians cross borders and how music moves across spaces, shaping identities and communities. Her work incorporates digital humanities methods to trace the movement of musical practices and their social and political influence.

“I Want No One Else to Succeed”: The Silent Characterisation of Daniel Plainview in *There Will Be Blood* (2007)

Giel Overbeek

Utrecht Universiteit

Abstract

The transition to the sound film in 1927 sparked new considerations as to the seemingly paradoxical inevitability of the presence of silence in verbal communication. Whereas the utterance of all audible sound is dependent on the use of silence in our everyday conversations, the absence of sound in a motion picture should be understood as a “virtual silence”: an artificial and technological stillness experienced by the viewer when they immerse themselves in the film’s virtual world (Raeymaekers 2019). Through the medium of the motion picture soundtrack, silence becomes a meaningful and manipulable element within audiovisual media capable of conveying meaning and shaping atmosphere. These theoretical considerations find a particularly compelling articulation in Paul Thomas Anderson’s *There Will Be Blood* (2007). The strong absence of music throughout most of the film curiously complements its post-tonal classical soundtrack by Radiohead’s Jonny Greenwood. This study seeks to explore how the musical silences present in *There Will Be Blood* could be considered additions to Greenwood’s original score. Specifically, the work aims to analyse how silence is employed as a leitmotif in the film, an aural characterisation of its villainous protagonist Plainview. Through close audiovisual analyses of key scenes – including the opening sequence, Plainview’s public speeches, and his interactions with his deafened son H.W. – his paper demonstrates how silence functions both diegetically and non-diegetically to convey Plainview’s desire for isolation. While Greenwood’s dissonant score signals psychological tension or impending deterioration, silence marks moments in which Plainview rejects communication and asserts dominance over his environment. Thus, by analysing the interplay between sound, music, silence, and visual structure, this work argues that silence in *There Will Be Blood* highlights Plainview’s misanthropic and destructive drive toward total isolation.

Biography

Giel Overbeek is a 2025 graduate of the Research Master’s in Musicology at Utrecht University, where his research focused primarily on popular music history and analysis. While his academic work has predominantly addressed rock-oriented genres, his broader research interests include krautrock, industrial, drone, and avant-garde metal, as well as lyrical and phonological approaches to song analysis, and audiovisual relations in film and video game media. Following the completion of his Research Master, Overbeek has shifted his primary focus to a second Master’s degree in education – training to become an English teacher in higher secondary education – while maintaining a strong interest in popular musicology and the intersections between sound and image in moving-image media.



Still of *Latcho Drom* (1993), directed by Tony Gatlif.



From Ritual to Moving Image: The Interplay between Iconography and Performance at the Festa di Piedigrotta

Carmen Petrocelli & Fatima Giordano

Università Roma Due

Abstract

The “Festa di Piedigrotta” in Naples represents a long-standing cultural phenomenon in which music, ritual and visual representation have been deeply intertwined from the Middle Ages to the present day. This paper examines the “Festa” as an ecosystem based on a continuous interplay between visual and auditory dimensions, generated through a progressive, circular process of media production. Starting from the earliest visual representations of the site, the study reconstructs how the festival has generated a rich repertoire of images – from painting and print to modern audiovisual media – alongside the music embedded within them. Through the analysis of a number of significant examples, the paper highlights: the evolving and cyclical nature of the event itself – originating in the religious ritual of the procession of allegorical floats – which generated an initial level of dynamic and performative iconography; the transformation of physical movement into musical structure, as the rhythm of the parade and the audience’s perception contributed to the production of sound performance; the iconographic return produced by music productions and their associated festivals through the *copielle* (illustrated sheet music), in which an idealized vision of the city and the *Festa* became crystallized – a vision still surviving in the collective imagination despite the event’s cessation in 1982; and finally how the musical iconography of the “Festa di Piedigrotta” continues to work as a device of “kinetic memory” in which different types of images act as mirrors, reflecting and amplifying the invisible movement of musical creation and making the ephemeral nature of the festival tangible.

Biographies

Carmen Petrocelli is a PhD candidate in Music History at the University of Rome Tor Vergata, where she specialises in the “Cantata” repertoire of the composer Francesco Gasparini. Her research involves the analysis and reconstruction of manuscript sources and an investigation into contemporary performance practices of his works. A music lecturer, she graduated with honours in Research Methodology (University of Rome Tor Vergata), History of Music (University of Rome La Sapienza) and Singing and Early Music (Conservatory of Naples). She held seminars at the University of Rome Tor Vergata and presented papers at international conferences, including “Satie 2025. Cent ans d’heritage.” She contributed to the international journal “Barok. Historia-Literatura-Sztuka” and is the author of the essay *PARADE di Erik Satie. J’invente la forme à partir de zéro* (Milan, 2017, OneReed Edizioni).

Fatima Giordano is a PhD candidate in Cultural Heritage, Education and Territory at the University of Rome Tor Vergata. Her research project, “The Evolution of Fashion in Naples from 1734 to 1861”, examines dress as a cultural and political device at the Bourbon court through archival sources and portraiture, focusing on the construction of public image and authority of Bourbon queens. Her interests include fashion, power, gender, and social distinction in the early modern and early contemporary periods. She teaches Art History in Rome and has presented at national and international conferences, including the Costume Society Annual Conference (2025). She has a forthcoming article on Luisa Oliva, a nineteenth-century Neapolitan painter, in *Kunstchronik* journal.

Raga Miyanki Malhar a Monsoon Melody: Different Forms of Monsoon with Special Reference to Selected Scene of Movies and Paintings

Asit Roy & Podminee Dey

রাজশাহী বিশ্ববিদ্যালয় (University of Rajshahi)

Abstract

A raga is a melodic structure consisting of a specific set of notes or combination of notes, characteristic movements, and aesthetic rules, designed to evoke a particular mood (rasa) in the listener. The word raga comes from the Sanskrit root “ranj,” meaning to colour or to delight the mind, indicating its purpose of emotionally colouring the listener’s consciousness. There are six seasons in the Indian subcontinent, but summer, the rainy season, spring, and winter are most distinctly felt in the atmosphere. Changes in these seasons have a profound influence on the human mind, giving rise to various emotions from within. These emotions can be beautifully expressed through melody. Therefore, in the rich tradition of Hindustani Classical Music, scholars have associated specific ragas with different seasons, creating a unique connection between music, nature, and human feelings. *Raga Miyan ki Malhar* is one of the most expressive ragas in Indian classical music, traditionally associated with the monsoon season. This study explores how the raga evokes diverse forms of the monsoon through its melodic structure and emotional depth. The raga effectively suggests the gathering of dark clouds, the gentle cool breeze preceding rainfall, and the rhythmic sound of falling rain. Furthermore, it reflects a range of human emotions connected with the monsoon, including joy, romance, and a sense of longing. Through the distinctive arrangement of notes and gradual progression, *Raga Miyan ki Malhar* creates a vivid and immersive representation of the rainy season. In this presentation, it will be explained how the Raga depicts various forms of monsoon with special reference to selected scenes from films to enhance visual storytelling and selected paintings. Ultimately, the presentation demonstrates the strong connection between traditional musical expression and cinematic experience along with paintings through both theoretical discussion and practical demonstration.

Biographies

Dr. Asit Roy is a distinguished research scholar from Bangladesh. He pursued his higher education in Hindustani Classical Music in India, specializing in Kheyal and Dhrupad. Dr. Roy has presented research papers at numerous international music conferences across countries such as India, Nepal, Sri Lanka, England, South Korea, Malaysia, Cambodia, and the Czech Republic. He has been honoured with the Bangladesh UGC Award for his outstanding research. His academic contributions include more than 30 research articles, three books, and three audio CDs. He is a former Chairman and currently serves as a Professor in the Department of Music at University of Rajshahi, Bangladesh.

Dr. Podminee Dey is a renowned research scholar from Bangladesh. She received her training in Kheyal and Bengali songs under eminent exponents from India and Bangladesh. She was awarded a Gold Medal in her M.A. for securing the first position in the Faculty of Fine Arts at Rabindra Bharati University, India. Dr. Dey has presented research papers at major international music conferences in countries including India, Nepal, Cambodia, South Korea, and Malaysia. She has published numerous research articles and released three audio CDs. Currently, she is a Professor of Music at University of Rajshahi, Bangladesh and previously served as the Chair of the Department of Music.

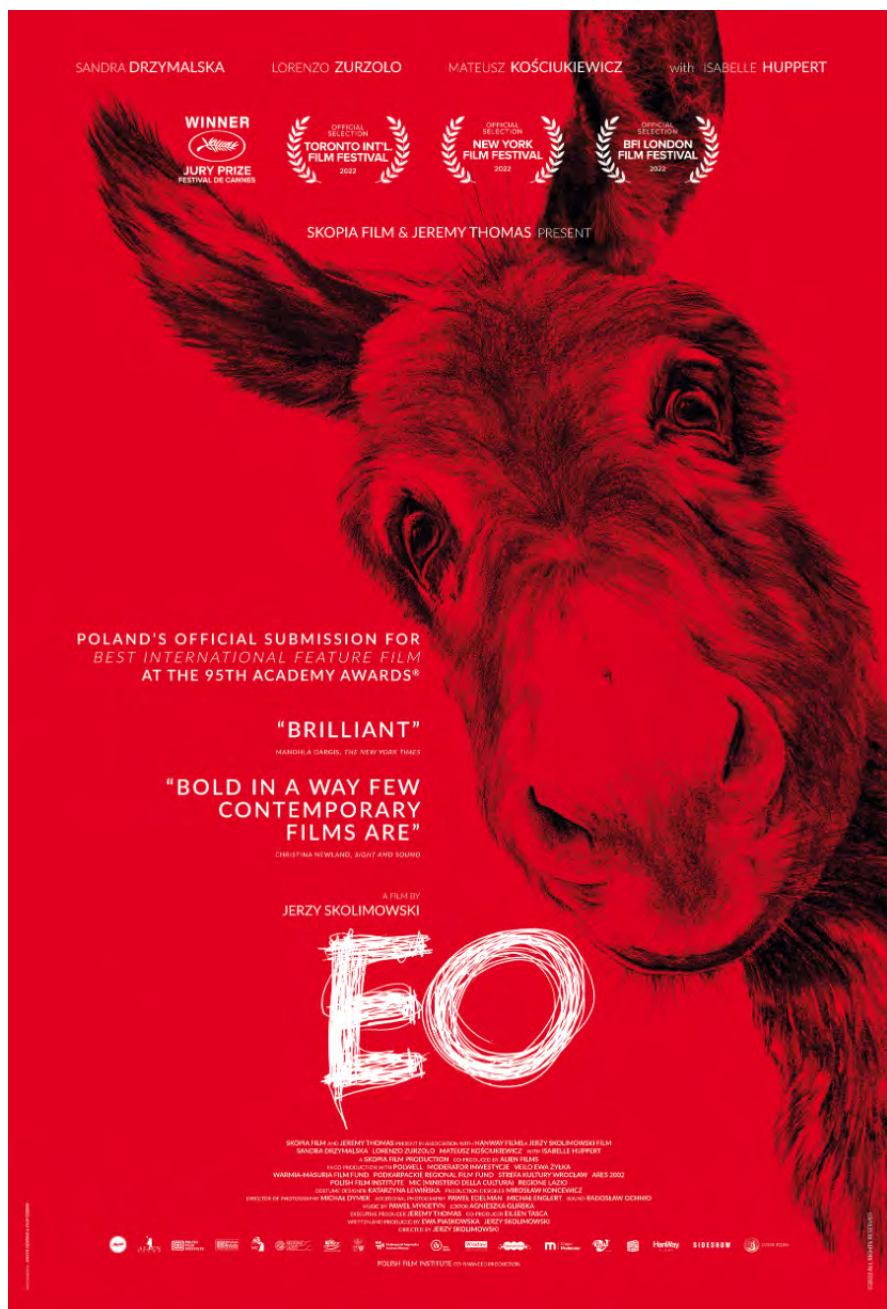
From Autonomous to Cinematic and Back Again: Paweł Mykietyń's music for the film *EO*

Joanna Schiller-Rydzewska

Akademia Muzyczna im. Stanisława Moniuszki w Gdańsku
(Stanisław Moniuszko Academy of Music in Gdańsk)

Abstract

Paweł Mykietyń's soundtrack for Jerzy Skolimowski's film *EO* is arguably one of the most acclaimed Polish film soundtracks of recent years. In 2022, it earned the composer the Cannes Film Festival Soundtrack Award for the best film score and the title of European Composer of the Year, awarded by the European Film Academy. In 2023, the Polish film community awarded the composer the Eagle Award for best music. The primary marker of *EO*'s uniqueness and distinctiveness is the leading character, in which the director casts an animal. This is, in fact, not a new idea. Skolimowski's starting point was Robert Bresson's 1966 film: *Au hasard Balthazar*. In the 19 episodes providing musical accompaniment to the journey of a circus donkey, the composer draws on tried-and-tested solutions: he distorts time, incorporates mechanical (synthesized) sounds and his characteristic bass guitar tone, and expands the pitch material to microtones. The nature of these techniques, their relationship with the imagery, and the presentation of the composer's reflections will be the focus of my talk. In my analysis, I will draw on the concept of a conceptual blending from the field of cognitive science.



Film poster of *EO* (2022), directed by Jerzy Skolimowski.

Biography

Joanna Schiller-Rydzewska – music theorist and publicist, professor of music arts specializing in music theory. Graduate of the Faculty of Composition and Music Theory at the Stanisław Moniuszko Academy of Music in Gdańsk (diploma with honours, 1997). She currently works at her alma mater. She is the author of two books: *Augustyn Bloch – creator, work, artistic personality* (UMFC Warsaw 2016); *Composers in post-war Gdańsk 1945–56. The origins of the community* (UWM Olsztyn 2020). She is the author of several academic publications: articles in academic journals and chapters in multi-author monographs (50 items). She has participated in approximately 50 academic conferences in Poland and abroad. Her research interests focus on the work of contemporary Polish composers, with particular emphasis on artists from the Gdańsk music scene. As a journalist and reviewer, she has collaborated with national magazines (*Ruch Muzyczny*, *Opcje*, *Topos*) and local publications (*Gazeta Miasta Sopot*, *Dziennik Bałtycki*, *Gazeta Gdańska*, *Autograf*).

“Let it be Strauss, but not an operetta?!”

Emese Gyöngyvér Tóth

Liszt Ferenc Zeneművészeti Egyetem

(Liszt Ferenc Academy of Music, Budapest)

Abstract

Hungarian animator, Attila Dargay (1927–2009) had already designed and directed several successful animated films and comic books by the 1980s. His character designs, based on Disney studies and featuring spherical constructions, are easily recognizable and identifiable. For his animated fairy tales – often inspired by classical literature (novels, poems) – Dargay commissioned music from different composers each time. Alongside the visuals and foley, the musical motifs also brilliantly portray the individual characters, even in caricatured forms. In two animated films, the scores use motifs from European music history. In *Lúdas Matyi* (*Mattie the Goose-Boy*, 1977) these are drawn from Franz Liszt’s rhapsodic world, while *Szaffi* (*The Treasure of Swamp Castle*, 1985) is based on movements from Johann Strauss II’s *Zigeunerbaron* (1885). Nevertheless, Tamás Daróci Bárdos (1931–2019) can be also considered the composer of both works. In *Szaffi*, yielding to the director’s wish – “Let it be Strauss, but not an operetta” – he used characteristic motifs to emphasize the parodic gestures, rather than relying only on the world of operetta. The animated film tells the romantic story of the poor nobleman Jónás and the Gypsy girl Szaffi. Taking place in the 17th and 18th centuries, after the Turkish occupation, it is a witty tableau of ethnic groups (Hungarian, Turkish, Gypsy, Austrian, Italian), musical styles and instruments. At the same time, it is a musical parody: a mixture of the style of the 19th century Austro-Hungarian Monarchy and of a

20th century composer skilled in folk music – combining characters and stylistic elements of the era. In my presentation, I would like to illustrate the animated and musical world of Attila Dargay's *Szaffi* through examples of typical characters and scenes.

Biography

Emese Gyöngyvér Tóth began her studies in musicology in 2018, after graduating in humanities, dulcimer and early music singing. Between 2019 and 2025, she worked as a research assistant in the Department of Hungarian Music History at the Institute of Musicology HUN-REN RCH (Budapest), dealing with 18th century music patronage of the nobility as well with the career of opera singer József Ellinger. Currently, she is a PhD student at the Doctoral School of the Liszt Academy of Music (Budapest). Her main research interests are in the field of 18th century musical iconography and iconology. She is also an active singer, regularly performing at early music concerts.



Still from the Hungarian-Canadian animated film *Szaffi*, released 11 April 1985; directed by Attila Dargay and screenplay by Attila Dargay, József Nepp, and József Romhányi.

Howard Shore's Music for Cinema and Video Games – The Specific Role of the Leitmotiv in Both Media

Plamen Tsvetanov

Българска академия на науките (Bulgarian Academy of Sciences)

Abstract

Although films and video games within the same genre often share overlapping musical requirements, the fundamental nature of their respective media (films being linear and video games interactive) dictates vastly different compositional architectures. A major challenge in this context is leitmotiv development and its semantic evolution. This paper explores the role of the leitmotiv in both media and the contrasting approaches to composing for them. Specifically, it examines Howard Shore's unique approach to the leitmotiv in the linear film trilogy *The Lord of the Rings* and the interactive MMORPG *Soul of the Ultimate Nation*, both of which share the High Fantasy genre. By applying the Conceptual Integration Network (CIN) model, this study conducts a comparative analysis of the heroic themes in both works. The main contribution of this study lies in its examination of thematic plasticity and semantic mutability within nonlinear environments. Interactive architecture dictates that the evolution of the leitmotiv transitions from a chronologically determined structure in cinema to a spatially and situationally determined structure in video games. Consequently, video game music is not a functional derivative of the cinematic score, but a complex, self-adaptive art form dependent on the unpredictability of the medium. This requires a different approach to the leitmotiv, allowing it to "return" to its previous version without disrupting narrative semantics. Shore achieves this in *Soul of the Ultimate Nation* by utilising modular, cyclical "tone-poems", in contrast to his approach in *The Lord of the Rings*, where the composition follows the linear principles derived from the Wagnerian music drama.

Biography

Plamen Tsvetanov is currently a doctoral student at the Institute of Art Studies at the Bulgarian Academy of Sciences, where his research serves as a direct extension of his artistic career. Holding a Master's degree in piano from the National Academy of Music "Pancho Vladigerov," Tsvetanov has composed original music for numerous theatrical productions, animated films, and commissioned video games. Beyond his media scoring, his concert portfolio encompasses both symphonic and chamber works. Alongside his academic and compositional endeavours, he continues to perform actively as a piano soloist.

The Acousmêtre and the Illusion of the Moving Image in David Lynch's *Mulholland Drive*

Nil Tunca

TED Üniversitesi (TED University, Ankara)

Abstract

This paper explores the musical and visual landscapes of David Lynch's "Club Silencio" scene in *Mulholland Drive* (2001). Although there are many psychoanalytic or cinematographic readings of the sequence, there is a distinct gap in literature regarding a musicological approach. Using Michel Chion's "synchresis" theory, the magician's lines reveal that the onscreen trumpet player's physical movements have no biological connection to the sounding music. Furthermore, the paper mainly focuses on Rebekah Del Rio's performance of *Llorando*. In the scene, "the moving image," the performer's body, collapses and dies on stage while the music continues flawlessly. Her voice becomes an "acousmêtre," a disembodied musical entity that camera can no longer capture. So, Lynch breaks "audiovisual contract" and separates the moving image from the musical action. He exposes the visual image as a fragile illusion and positions this acousmatic voice, a voice whose physical origin or source we cannot see, as the only transmitter of emotional truth. Ultimately, this study suggests that music can possess the transcendent power to shatter cinematic illusions and reshape our perception of visual material.

Biography

Nil Tunca is an M.A. student in the Department of English Language and Literature at TED University, where she also works as a graduate teaching assistant. Her research interests are musicology, narratology, and creative writing. Her forthcoming M.A. thesis focuses on ethnomusicological approaches to cultural production and narrative formation. More broadly, she is interested in interdisciplinary methodologies that explore the intersections of sound, storytelling, and cultural identity.



Martin Scorsese and Robbie Robertson present *The Last Waltz* at the Cannes film festival, 1978,
© Associated Press



Reframing Cyberpunk: Nostalgic Popular Music as a Device of Retrofuturism and Emotional Softening in *Ready Player One*

Linzi Yang

University of Birmingham

Abstract

Ready Player One (2018), directed by Steven Spielberg, is a cyberpunk sci-fi film that follows Wade Watts and his friends as they pursue clues left by the creator of the virtual reality game OASIS to prevent its takeover by a powerful corporation. The film features numerous references to classic popular culture, with pre-existing songs from America and Britain in the 1970s and 1980s playing a significant role. These nostalgic tracks, spanning genres such as rock, disco, synth-pop, and R&B, are used in specific scenes to construct an atmosphere of retrofuturism and to soften the film's emotional tone. Cyberpunk stories typically depict dystopian futures dominated by advanced technology and authoritarian power, foregrounding precarious lives and marginalized protagonists. This configuration gives cyberpunk a strong anti-authoritarian, anti-mainstream, and even pessimistic critical tone. Combined with the sci-fi images, the popular songs in the film invite spectators to recall earlier, often optimistic, imaginings of the future and to experience moments of lightness within otherwise tense or dystopian situations, thus may influence spectators' perceptions of the cyberpunk characteristics of the film. This research aims to discuss how nostalgic popular music interacts with the visual and narrative configurations, and functions to reframe the cyberpunk environment in *Ready Player One*, and what kind of roles retrofuturism and emotional softening play in the process, mainly employing theories on audiovisual interaction and film music, as well as Ruth Millikan's biosemantic theory. The paper argues that the film images can redefine the meanings of the pre-existing nostalgic popular music, while the music may constitute a form of depoliticization of the cyberpunk images and narratives. Yet, the music also holds the potential to reinforce certain aesthetic and ideological characteristics of cyberpunk from alternative perspectives.

Biography

Linzi Yang is a third-year PhD candidate majoring in musicology at the University of Birmingham in the UK. She got her Master's degree in musicology from the University of Manchester in the UK in 2023 and Bachelor's degree in music performance from Chongqing University in China in 2021. Her main research interests are screen music, popular music, and musical meanings.

Architectures of Listening: Spatial Montage and the Mediation of Musical Experience in the Persian Bagh and Mexican Patio

Gladys A. Zamora Pineda & Nazli Kashiri Dolati-Fard

Conservatorio Nacional de Música (Mexico City)

& York University (Toronto)

Abstract

This paper identifies an overlooked agency within musicological iconography: the capacity for introverted architectural forms to function as proto-cinematic mediators of sound. While the “moving image” is conventionally tethered to modern digital or celluloid media, this paper argues that the Persian Bagh and the Mexican patio operate as “instruments of montage.” Despite their distinct cultural lineages, both typologies utilize a shared structural logic – the centring of a protected void within high-mass masonry – to function as rhythmic editors of the auditory field rather than passive containers. By synthesizing Sergei Eisenstein’s theories on spatial montage with a close reading of 17th century Safavid miniatures and 19th century Mexican lithographs, the study treats these visual records as “scores” for an embodied audition. In these environments, the transition between a shadowed iwan or cloistered arcade and a sun-drenched courtyard constitutes a deliberate visual “cut.” This research frames the architectural promenade as a kinaesthetic medium, investigating how these thresholds partition sound into discrete, sequenced phrases. The findings suggest that these spaces “re-author” musical action through the logic of spatialized editing. Rather than a continuous temporal flow, listening unfolds as a series of ruptures, overlaps, and decays dictated by the repetition of vertical motifs and the framing of the void. This inquiry posits that the “moving image in music” is an inherent property of static iconography, forcing a re-evaluation of how built environment’s structure cognition, memory, and the visceral unfolding of affect.

Biographies

Gladys A. Zamora Pineda is a musicologist at the Conservatorio de las Rosas (2016); Master in Musicology at UNAM (2109) and in 2023 she obtained the degree of Doctor in Musicology at the same institution, with application for the Alfonso Caso medal. Since 2025, she has been the director of the Conservatorio Nacional de Música (CNM/Mexico); she is a researcher at the Facultad Nacional de Música (UNAM) and collaborates with the master’s program in performance at the University of Arts of Yucatán. She is a member of the editorial board of *Sonus Litterarum*. Her research is focused on the study of Pan Hispanic music of the 18th century and currently coordinates projects dedicated to the rescue of Mexican concert music as part of his teaching work in the CNM master’s degree. She was the winner of the “Andrés Segovia-José Miguel Ruiz Morales” prize (2015); beneficiary of the mobility grant

of Fundación Carolina (2021). In 2022 she was appointed by the Royal Academy of History to perform the biography of the composer Tomás Ochando. In 2024 she joined the National System of Researchers (Mexico).

Nazli Kashiri Dolati-Fard is a multidisciplinary researcher and cultural producer whose work explores the intersections of musicology, visual culture, and spatial theory in Islamic and post-Islamic contexts. She is a member of the Society of Iranian Music Iconography and the co-founder of the 5Movazi Art Institute in Iran. Her research focuses on the iconographic representation of women musicians in Qajar-era Iran, with particular attention to the epistemologies of sonic absence and gendered embodiment. Her work examines Iranian architecture, the phenomenology of space, and the influence of architectural typologies on musical experience. Her current research is scheduled to be presented at the University of Toronto and the Royal Conservatory of Music in June 2026, with a focus on the relationships between sound, space, and visual culture. She is currently pursuing a degree in Civil Engineering at York University.

Between Chaos and Sensation: Tarkovsky and Kubrick in the Deleuzian Key

Miloš Zatkalik

Универзитет уметности у Београду (University of Arts in Belgrade)

Abstract

Within the ontology developed by Gilles Deleuze and Félix Guattari, extensive bodies emerge as actualizations of virtual forces. Manuel DeLanda summarizes this through three dimensions: (1) actual or “molar” entities; (2) intensive processes structured by differential relations, energetic flows, and critical thresholds that generate individuals; and (3) the virtual, a field of immanent potential – often described as chaos – from which all forms emerge. Art does not represent reality but engages with pre-personal, “molecular” forces. It extracts fragments of chaos, “puts them into a frame,” producing a “composed chaos.”

Music, due to its non-representational character, is particularly suited to express such processes. Musical events can be understood as crystallizations of matter–energy flows into audible form. Cinema, in Deleuze’s philosophy, similarly explores the virtual planes from which actual worlds arise. It creates an a-subjective multiplicity of viewpoints freed from the perception of a single subject. Film can present not only things that move but movement itself (“movement-image”) or suspend linear causality and stable spatio-temporal coordinates (“time-image”), where the present becomes doubled with the virtual image of the past.

When image and sound converge in cinema, they generate complex perceptual and affective relations. Although music lacks fixed semantic meaning, it can still guide or “anchor” images through mood, intensity, and connotation.

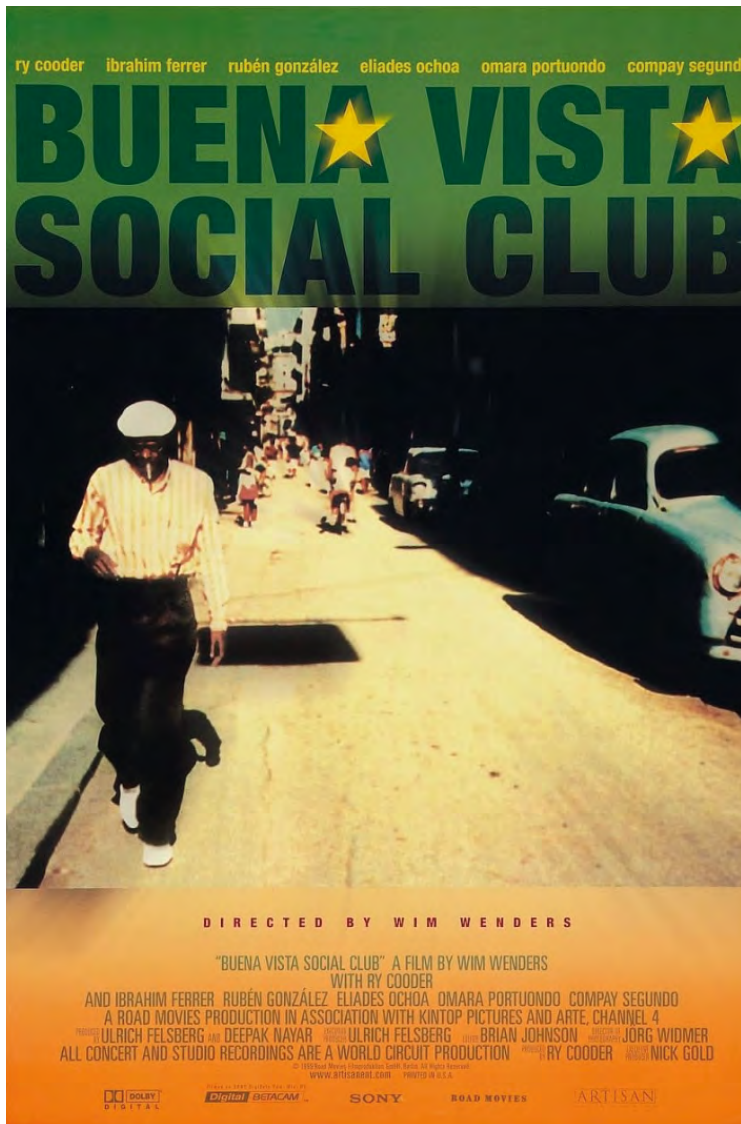
This paper examines such interactions in two films: *Andrei Rublev* by Andrei Tarkovsky and *2001: A Space Odyssey* by Stanley Kubrick. In the epilogue of *Rublev*, the camera contemplates the icons attributed to the medieval painter. These images exceed both individual subjectivity and the historical conditions of their production. Vyacheslav Ovchinnikov's score intensifies this effect through musical textures that resist stabilization into clearly bounded forms, suggesting the continuous emergence of order from virtual forces.

A related but distinct operation appears in the "Star Gate" sequence of *2001*. Here Kubrick's cinema approaches ontological univocity, placing animal, human, and machinic existence on the same plane. Matter itself appears "molecularised," dissolving into fields of colour and energy that evoke chaos as a generative medium. The music of György Ligeti – from *Requiem* and *Atmosphères* – extends this process. Moving from choral sound to purely instrumental textures, the sonic field becomes additionally depersonalized, forming a continuous intensive flux rather than recognizable musical figures.

In both scenes, the camera offers a non-human mode of perception that undermines the representational function of the image. While visual forms still invite recognition – almost like a Rorschach test – music dissolves pictorial stability, transforming the (re)cognitive into the affective and coupling matter directly to sensation. Image and sound thus converge into a field of varying intensities in which beings appear through ongoing processes of becoming.

Biography

Milos Zatkalik is a composer and music theorist, professor at the University of Arts in Belgrade. For several years visiting professor at universities in Novi Sad, Kragujevac and Banjaluka (Bosnia and Herzegovina). Lectured by invitation at universities in Canada, Norway, Germany, the USA, Slovenia, Argentina, and Australia. Research interests include analysis of 20th century music; relationships between music and other arts; psychoanalytic aspects of music analysis, philosophy of music.



Film poster of *Buena Vista Social Club* (1999), directed by Wim Wenders.

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Film poster of *Aphrodite* (2025) by Nico Muhly & Laura Lethlean.

Association Répertoire International d'Iconographie Musicale

Association Répertoire International d'Iconographie Musicale (RIdIM) is an international not-for-profit organisation, formed pursuant to Art. 60 & seq. of the Swiss Civil Code with its seat in Zurich (Switzerland). It was founded in 1971 on the initiative of Barry S. Brook, Geneviève Thibault (Comtesse de Chambure), Harald Heckmann, Howard Mayer Brown and Walter Salmen under the sponsorship of the International Association of Music Libraries, Archives and Documentation Centres (IAML), the International Musicological Society (IMS) and the International Committee of Musical Instrument Museum Collections (CIMCIM) of the International Council of Museums (ICOM).

As the international index of visual sources of music, dance, and the dramatic arts, Association RIdIM pursues a dual aim: firstly, it is charged with the cataloguing of visual sources of subject matters referring to music, dance, and the dramatic arts of all cultures and times; secondly, it provides the framework for the interpretation of such sources. It is designed to assist performers, historians, librarians, instrument makers, record manufacturers, and book publishers, among others, in making the fullest use of the widest range of visual materials for scholarly and practical purposes.

All materials, support and assistance are offered free of charge. Vitally, in this respect, including the Database developed by Association RIdIM can be used in line with Association RIdIM's belief in open access to scholarly information and expertise.

For further information please visit our website at www.ridim.org.

Organisation

Council	Prof. Dr. Antonio Baldassarre, President (Lucerne University of Applied Sciences and Arts, CHE)	
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Honorary Lifetime Members	2009	Florence Gétrau, France Veslemoy Heintz, Sweden
	2011	Elena Ferrari Barassi, Italy
	2012	Walter Salmen (1926–2013), Germany
	2013	Richard D. Leppert, USA Mercedes Reis Pequeno (1921–2015), Brazil
	2015	Uta Henning, Germany
	2017	Heinz Stefan Herzka (1935–2021), Switzerland
	2021	Constance Old (1929–2023), USA

Editorial Centre

The Editorial Centre of Association RIdIM is located at The Ohio State University. It is directed by professional staff holding advanced degrees in library science and musicology, with the assistance of advanced students in related disciplines and access to extensive reference materials in the Music/Dance Library, the nearby Fine Arts Library and online.

Staff of the Editorial Centre:

Professor Alan Green, Project Director

Sean Ferguson, Editor-in-Chief

Jarod Ogier, Associate Editor

The Editorial Centre is engaged in the following activities:

- Providing strategic overview from the perspective of the functionality and usage of the RIdIM database.
- Providing editorial overseeing of the RIdIM database, in consultation with the Council of Association RIdIM, including issues related to quality control and maintenance of content.
- Communicating with RIdIM cataloguers worldwide to provide support and guidance.
- Creating and revising RIdIM cataloguing documentation.
- Entering records into the RIdIM database from a wide range of sources and in particular in areas highlighted as valuable and where there are no cataloguers working outside of Association RIdIM.
- Providing testing and feedback for ongoing enhancements to the RIdIM database.

Contact Sean Ferguson at **ferguson.36@osu.edu** regarding database cataloguing policies, procedures, or data quality issues, such as:

- Corrections or additions to database records.
- Support for registered cataloguers.
- Questions or suggestions related to database documentation.

The Initiative *Linking and Uniting Knowledge of Music, Dance and Dramatic Arts in Visual Culture* by Association RIdIM

In 2015 Association RIdIM launched the open access initiative entitled Linking and Uniting Knowledge of Music, Dance and Theatre/Opera in Visual Culture, and thus designed the framework for the establishment of the first and unique network and platform for open data exchange and knowledge sharing with other organisations and institutions under the leadership of Association RIdIM and with the RIdIM Database as both a vital tool within the set of resources available as well as the central hub.

Dependent upon the current state of metadata and images of the partner organisation, the exchange of knowledge and data with the database of Association RIdIM operates one of three solutions benefitting collaborative partnership:

Solution A. This programme applies to all partners that have not yet developed a database solution and whose data are stored either in paper copy or not recorded at all. Thus, Solution A requires the inputting of the raw data material to the RIdIM database.

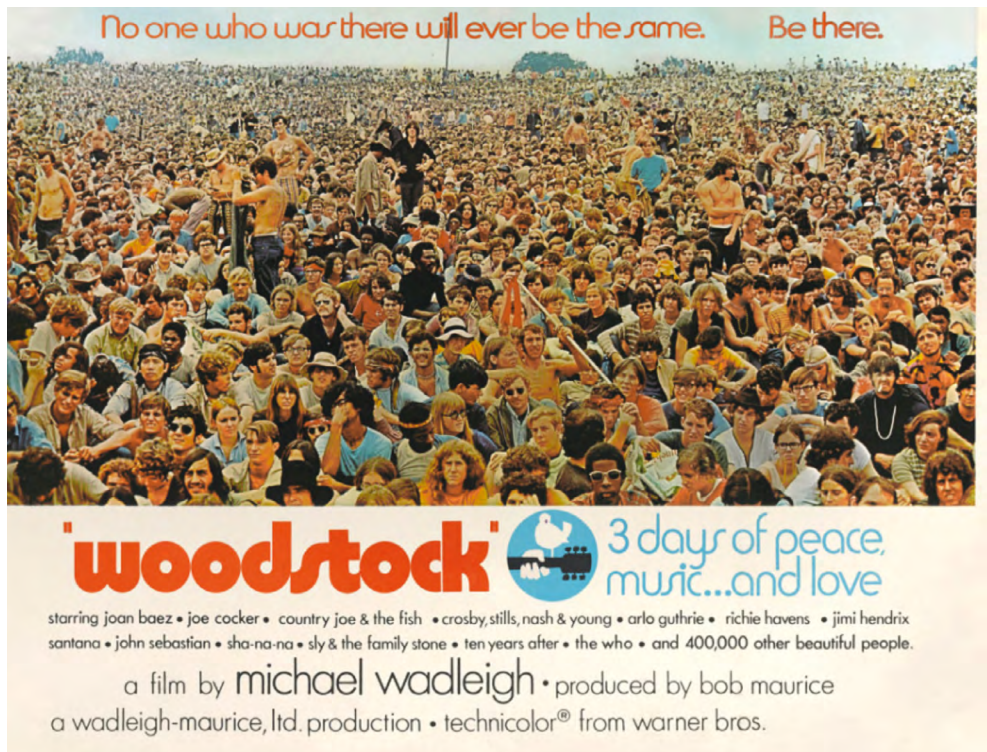
Solution B. This solution covers all partners that have already developed their own database but decided to migrate their data source material to the RIdIM database or partners that wish to export data periodically to the RIdIM database. In these cases, a special migration software needs to be written for each partner project in order to export data to the RIdIM database.

Solution C. This solution applies to all project partners that have already developed their own database that allows the development of an interface solution i.e., the development of a portal that brings information together from different sources in a uniform way and provides access to the data sets of the partner project.

It is an essential aspect of these collaborative initiatives that the relationship thus fostered be mutually beneficial. In all cases the data remains the possession of the partner and all partners work with Association RIdIM respecting the Association's commitment to provision of the data free of charge.

We warmly invite institutions and individual scholars to join this initiative. If you have questions or if you are interested in joining the project we would appreciate to hear from you via association@ridim.org.

Association Répertoire International d'Iconographie Musicale
association@ridim.org
www.ridim.org



Poster for the original release of *Woodstock* (1970), directed by Michael Wadleigh.

Awards

Lloyd & Constance Old Award

In 2013 the siblings Dr Lloyd Old and Constance Old established The Lloyd Old and Constance Old Award in Music, Dance & Theatre in Visual Culture. This award is given by Association RldIM to an early career scholar on the basis of an evaluation by a committee awarding an outstanding scholarly paper delivered at a conference organised by Association RldIM. For further information please see: <https://ridim.org/association-ridim/l-c-old-award>.

Laureates

- 2013 **Candela Perpiña**
- 2017 **Mikkel Vad**
- 2018 **Wm. Keith Heimann**
- 2023 **Timur Sijaric**
- 2024 **Gaia Prignano**
- 2025 **Elaine Fitz Gibbon**

Association RldIM Award for the Encouragement of Young Scholars

It is one of the aims of Association RldIM to promote scholarship at all levels, both inside and outside academia. That can only be done by supporting young scholars, and in particular those who are pursuing pre-doctoral research. For further information please see: <https://ridim.org/association-ridim-award-for-the-encouragement-of-young-scholars>.

Laureates

- 2018 **Maria Fernandes**
- 2019 **Rachel Coombes**
- 2023 **Lea Luka Sikau & Christopher Ellis Reyes Montes**
- 2024 **Chloe Elizabeth Green & Emma Schrott**
- 2025 **Daniel Atwood & Edgar Alejandro Calderón Alcántar**

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Festa di Piedigrotta, traditional Neapolitan folk festival; foto: parade of 2007.

