Silent Film Sound
History, Theory & Practice

Conference Venue:
Internationales Begegnungszentrum (IBZ)
Kiellinie 5
24105 Kiel

Notes:
„D. W. Griffith was the first American director to care so passionately about the quality of his films’ exhibitions that he hired experienced musicians and collaborated with them on the preparation of scores for each of his major features. - eleven in all. For Broken Blossoms - the antithesis of a film epic - he commissioned a score from Louis F. Gottschalk.
The story is focused on three characters who interact within one setting, London’s waterfront „Limehouse“ district, and this world was created almost entirely inside a film studio, with remarkably imaginative mise-en-scène. Despite its obvious racial stereotyping, the film achieves a beautiful combination of lyric simplicity, poetic symbolism, and tragic power. Gottschalk’s score is well attuned to all of these qualities. Using the compilation method that had become the norm in America at that time, the composer selected operatic themes by Wagner and Puccini to represent the sheer brute power of one character, Battling Burrows, as well as the fear he inspires in his daughter Lucy. Alongside these pieces are ones by generic composers of far less renown, and interspersed with them are a few evocative original themes of his own.
The film is at once hopelessly dated and a masterpiece; as a performer, I hope that my approach to the score enables audiences overlook the dated qualities and respond more fully to the masterly ones!“

Martin M. Marks

Organizers: Tarek Krohn, Willem Strank, Claus Tieber, Anna Katharina Windisch
Layout: Anna Parisa Ehsani
Hosted by the Department of New German Literature and Media Studies at Kiel University, in collaboration with Kiel Society for Film Music Research and the FWF project The Sound of Silents in Vienna, 1895 - 1930.
Contact: Willem Strank +49 176 631 70800
Further Information: silentfilmsound.wordpress.com
Thursday, Feb 21st

20.00 o'clock
Get together at Gutenberg (local pub)
Gutenbergstraße 66

Friday, Feb 22nd

8.30 to 8.50 o'clock
Registration & Coffee

8.50 to 9.00 o'clock
Welcome and Opening
Chair Rr: Anna Katharina Windisch
Chair Rz: Willem Strank

9.00 to 9.45 o'clock
Julie Brown [London, UK] R1
Kinema and/or Concert Hall

9.45 to 10.30 o'clock
Martin Loiperdinger [Trier, DE] R1
The Film Narrator in Early German Cinema
Jakob von Staeheler [Frankfurt, DE] R2
Music and Gesture in the Silent Film

10.30 to 10.45 o'clock
Coffee Break

10.45 to 11.30 o'clock
Christopher Natzen [Stockholm, SE] R1
The Formation of Swedish Cinema Music Practice 1905-1915
Alexandra Monchick [Northridge, US] R2
„Metropolis Aktualität“ and the Late Zeitopern

11.30 to 12.15 o'clock
Marco Targa [Turin, IT] R1
Reconstructing the Sound of Italian Silent Cinema: Contexts, Praxis, Repertoires
Benjamin Scholten [Mainz, DE] R2
Film and Sound in the Theater - Silent Film Sound in the Theater?

12.15 to 12.45 o'clock
Lunch Break
Chair Rr: Martin M. Marks
Chair Rz: Tarek Krohn

13.45 to 14.30 o'clock
Claus Tieber, Anna Katharina Windisch [Salzburg, AT] R1
The Sound of Vienna’s Cinemas: 1896-1936
Peter Graf [State College, US] R2
Eno Raped’s Recovered Score to The Iron Horse

14.30 to 15.15 o'clock
Annette Davison [Edinburgh, UK] R1
Workers’ Rights and Performing Rights: Cinema Music and Musicians in Britain prior to Synchronized Sound
Gerrit Bogdahn [Lübeck, DE] R2
Robert Wiene’s Raskolnikow with Music by Anton Bruckner

15.15 to 15.30 o'clock
Coffee Break

15.30 to 16.15 o'clock
Jürg Stenzl [Salzburg, AT] R1
Germaine Dulac’s Silent Film La Sourrante Mme Beudet (1923) and its Scores by Arthur Kleiner and Manfred Knack
Nina Goslar [Mainz, DE] R2
Who is afraid of Red, Yellow and Blue? Silents and Contemporary Music

16.15 to 17.00 o'clock
Refreshments

18.00 o'clock
Film Screening of Broken Blossoms (USA, 1919)
Live accompaniment by Martin M. Marks (piano)

20.00 o'clock
Dinner

Saturday, Feb 23rd

Chair Rr: Matilde Olarte Martinez
Chair Rz: Annette Davison

9.00 to 9.45 o'clock
Martin M. Marks [Cambridge, US] R1
Seeing and Hearing Broken Blossoms: The Musical Richness of its Images, the Imaginative Range of its Orchestral Score

9.45 to 10.30 o'clock
Elena Mosconi [Cremona, IT] R1
Reconstitute Armonie (Hidden harmonies): Opera and Italian Silent Cinema in the Arts, Technology and the Marketplace
Marion Saxer [Lübeck, DE] R2
Contemporary Music and Experimental Silent Movie. Bernd Thewes to Rhythmus 21 and Rhythmus 23 by Hans Richter

10.30 to 10.45 o'clock
Coffee Break

10.45 to 11.30 o'clock
Sofía Barreiro [Barcelona, ES] R1
Music and visual Structure in 20’s Avant-garde Cinema. Dziga Vertov and The Sixth Part of the World (1926)
Jörg Jaworski [Münster, DE] R2
Walter Ruttmann’s abstract Short Film Opus III (1924), with the Music of Hans Eisler (1927): Possibilities and limits of a Reconstruction

R1 - Konferenzraum, Lower Level
R2 - Bibliothek, Top Floor

11.30 to 12.00 o'clock
Marco Bellano [Padua, IT] R1
The Tradition of Novelty - Comparative Studies of Silent Film Scores: Perspectives, Challenges, Proposals
Fumito Shirai [Berlin, DE] R2
Between Silent Film and Sound Film: Arnold Schönberg’s Begleitungsmusik zu einer Lichtspielszene Op.34 and Film Music in the Twenties

12.15 to 13.00 o'clock
Francesco Finocchiaro [Ferrara, IT] R1
Music of the Images: on Serge Eisenstein’s “Music of Landscape” Theory
María Fuchs [Vienna, AT] R2
The „General Film Music Handbook“ by Becce, Brah und Erdmann (1927) in the Context of Historico-musical Traditions

13.00 to 14.30 o'clock
Lunch Break
Chair Rr: Julie Brown
Chair Rz: Claus Tieber

14.30 to 15.15 o'clock
Janina Müller, Tobias Plebuch [Berlin, DE] R1
Hans Erdmann’s Score for Nosferatu and the Idea of Modular Form
Matilde Olarte Martinez [Salamanca, ES] R2
The Contribution of Kurt Schindler’s Compositions for Silent Films in the Spanish Filmography of the 1920s and 1930s

15.15 to 16.00 o'clock
Roswitha Skare [Tromsø, NO] R1
Nanook of the North and the Classical Era Silent Film Exhibition
Urszula Biel [Gliwice, PL] R2
Music, Singing and Stage Practice in the Cinemas of Upper Silesia Region

16.00 to 16.15 o'clock
Coffee Break

16.15 to 17.00 o'clock
Marie Louise Herzfeld-Schild [Berlin, DE] R1
Reminiscence as Self-Reflection. On the Modern Silent Film The Artist (2012)
Ananya Parikh [New Delhi, IN] R2
Silence and Language in Bombay Presidency Cinema

17.00 to 17.45 o'clock
Christian Gajewski [Amsterdam, NL] R1
Notes on Silent Film Music in the Online Environment: Cinémix and the Case of RadioMentale
Olympia Bhatt [New Delhi, IN] R2
The Sound of Music: Musical Beginnings and Trends in 1920s Indian Cinema

17.45 to 18.00 o'clock
Closing Remarks

19.00 o'clock
Dinner
Academic Discussions continue at Kiel’s Local Pubs (open end)