

Musical Re-creation and Recreation in Wes Anderson's *Moonrise Kingdom* and *The Grand Budapest Hotel*

In director Wes Anderson's two most recent films, *Moonrise Kingdom* and *The Grand Budapest Hotel*, existing musical works fill the soundtrack in new and remarkable ways. Rather than appearing as isolated quotations, old pieces of music inspire novel responses by Anderson and his creative team, including substantial contributions by composer, Alexandre Desplat.

Thursday, September 17, 2015

11:30am - 12:30pm

Hamilton Library, Room 301

Admission Free | Refreshments Provided

The trend in Anderson's recent work goes beyond the act of choosing music to include new imitation, revision, expansion, and free response. The resulting soundtracks bear an unusual degree of cohesion between borrowed musical works, on one hand, and original material on the other.

Dr. McQuiston traces the treatment of music in Anderson's films to show how this close correspondence between the old and new has emerged, and considers the implications of such an approach for the role of existing music in contemporary film.



Kate McQuiston's main research areas are music in film, twentieth-century music, and the philosophy of music. She is the author of *"We'll Meet Again": Musical Design in the Films of Stanley Kubrick* (Oxford University Press, 2013), and articles in *Music, Sound, and Filmmakers: Sonic Style in Cinema* (Routledge, 2012), and in *The Journal of Film Music*. Dr. McQuiston presents her research regularly at conferences and guest lectures at universities in New York, San Francisco, Los Angeles, Boston, Chicago, and London. She earned her MA and PhD at Columbia University.

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