

ICMS 13, 4-7 April 2016

School of Music & Performing Arts, Canterbury Christ Church University, North Holmes Road, Canterbury, Kent, CT1 1QU

Day 1 Monday 4 April

09.30	Registration Opens (MDg01)			
11.00	Plenary – Conference Opening (Pg09)			
12.00	KEYNOTE 1: Márta Grabócz - Narrativity and Contemporary Music (Pg09)			
13.00	Lunch			
14.30	<p>1. Popular Music Chair: Philip Tagg (Pg09) Osamu Tomori: "Do you wanna hear some more?": intertextual and narrative strategies in Madonna's <i>Lucky Star / Hung Up</i> from Confessions Tour (2006). Brandi Neal: 'This is how I represent over this here beat': process and recontextualization of a rap sample. Kaire Maimets: Estonia's 'Singing Revolution': musematic insights.</p>	<p>2. Listening 1: The Listener Chair: Ewa Schreiber (Pg06) Ewa Schreiber: In the face of the audience. Contemporary composers' reflection on the (ideal) listener. Heloísa Valente: Let me try again, let me try once more... About the revival of listening habits. John David Wilson: What did Schubart mean by "Gräberton"? Musical topics, historically informed listening, and the state of key characteristics around 1800.</p>	<p>3. Music, Sound and Space Chair: Gerard Guerra López (StG) Andrew Chung: How to do things with music: performativity in the music of Alvin Lucier. Gerard Guerra López: The interpreter before the text: a passer-by in sonorous-spatial promenades: musical narrative and promenade architecturale.</p>	<p>4. Musical Sign Functions Chair: Ben Curry (MDf08) William Dougherty: Semiosis in song: a Peircean perspective. Juha Ojala: Embodiment of social situations in musical texture: theoretical, empirical, and methodological issues of musical signification.</p>
16.00	Break (MDg01)			
16.30	<p>5. Listening 2: Empirical and Gestalt Perspectives Chair: Mark Reybrouck (Pg09) Mark Reybrouck: Music as sound: an experiential approach to musical sense-making. Lasse Thoresen: The semioses of musical communication. Ulrika Varankaite: Perceiving and processing musical creativity.</p>	<p>6. Music and Philosophy Chair: Paulo C. Chagas (Pg06) Kinga Kiwala: Semantic and asemantic aspects of musical expression: phenomenological perspective. Winfried Kudszus: Semiosis of sound and subject in Nietzsche's 'On truth and lie in the extra-moral sense' and in his metabiographical narrative <i>Ecce homo</i>. Paulo C. Chagas: Melancholy and temporality: from the irony of the sign to self-reference.</p>		<p>7. Chopin: Symbol, Space and Narrative Chair: Julie Walker (MDf08) Mikko Metsälampi: Disruptions in the temporal-spatial fabric of Chopin's Etude in C-sharp minor op. 25 No. 7. Anna Nowak: The art of music as 'symbolic form': the case of piano mazurka in Polish culture. Julie Walker: A typical romantic narrative strategy: the case of Chopin's Fantasy op. 49.</p>
18.00	KEYNOTE 2: Philip Tagg - Using Music to Interrogate History — The Case of Race, Blue Notes, Snaps and Syncopation (Pg09)			
19.30	Concert: Sibelius Quintet (St. Gregory's Music Centre, Recital Hall)			
20.30	Dinner			

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In association with the Institute of Musical Research, the School of Advanced Study, Senate House, University of London, Malet Street, London, WC1E			
Day 2 Tuesday 5 April			
08.45	Coach Departure: Canterbury to London (Bloomsbury)		
11.00	Panel: 30 years of Musical Signification: 1986-2016 (Macmillan Hall, Senate House) Márta Grabócz, Joan Grimalt, Jean-Marie Jacono and Eero Tarasti		
12.00	KEYNOTE 3: Mieczyslaw Tomaszewski – The Work of Music as an Impression, Reflection, Relic and Echo of its External Reality. A Reconnaissance. [Das Musikwerk als Reflex, Abglanz, Relikt and Echo der ausserwirklichen Wirklichkeit. Erkundung]. (Macmillan Hall, Senate House)		
13.00	Lunch		
14.30	<p>8. Twentieth-Century Finnish Music: Representation and Narrative Chair: Juha Ojala (Room 264) Sanna Qvick: Echoes of detachment and displacement in Finnish children's fairy tale film <i>Pelicanman</i>.</p> <p>Takemi Sosa: Symphonic narrative: space and synthesis in Magnus Lindberg's <i>AURA</i> (1994).</p>	<p>9. Existential Semiotics Chair: Jean-Marie Jacono (Senate Room) Panu Heimonen: Existential signification and the tragic topic in Mozart's Piano Concerto d-minor KV 466.</p> <p>Grisell Macdonel: An existential semiotic and phenomenology approach to subjectivity in Romantic virtuoso performance: The case of the Italian composer-performer and orchestra conductor Giovanni Bottesini (1821-1889).</p> <p>Jean-Marie Jacono: Les dernières années de Modeste Moussorgski (1874-1881): problématique existentielle et production musicale.</p>	<p>10. Perspectives on Empirical Approaches to Musical Meaning Chair: Philip Tagg (Court Room) Ben Curry: Towards a Peircian-semiotic understanding of empirical approaches to musical meaning.</p> <p>Ruth Herbert: Musical sense-making: meanings young people attach to experimenter-selected musical materials.</p> <p>Ben Curry; Ruth Herbert; Philip Tagg: Roundtable: Empirical approaches to musical meaning: achievements and prospects.</p>
16.15	Coach Transfer: Bloomsbury to Kensington		
17.00	The Ambassador's Reception (The Residence of the Ambassador of Finland, 14 Kensington Palace Gardens, London, W8 4QP) 17.00 Arrival to the Residence & Drinks 17.15 Welcome from Ambassador Päivi Luostarinen 17:30 Informal Concert: Sibelius Songs (Laura Pyrrö , soprano & Eila Tarasti , piano) 18:00 Canapés 19.00 Departure		
19.00	Dinner		
21.00	Coach Return: London (Kensington) to Canterbury		

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Day 3 Wednesday 6 April

09.00	<p>11. Music & Concentration Camps: Representation and Meaning Chair: Rachel Bergman (Pg09) Rachel Bergman: Shaking death's hand: attributing meaning to Viktor Ullmann's Theresienstadt Lieder.</p> <p>Martin Curda: Grief, melancholia, uncanny reflections and vicious circles in Pavel Haas's <i>Four Songs</i> from Terezin.</p> <p>Jory Debenham: Topics of deception: antiquity, pastoral and waltz in Terezin.</p>	<p>12. Romanticism 1: Music and Literature Chair: Malgorzata Gamrat (Pg06) Mara Lacchè: Le Diable qui rit, un topos entre littérature et musique: l'exemple de Méphistophélès aux XIXe et XXe siècles.</p> <p>Daniel Nagy: The <i>Gesamtkunstwerk</i> and the <i>Zeitroman</i> - Mediation and semiotization of time by Richard Wagner and by some 20th century novelists.</p> <p>Malgorzata Gamrat: Musical meaning in Liszt's songs on the example of an unpublished song entitled <i>Göttliche Gedanken</i>.</p>	<p>13. Modernism: Austria Chair: Ilona Iwanska (Pf06) Ilona Iwanska: Major-minor polarity and its expressive-semantic faces. Mahler – Karłowicz – Berg.</p> <p>Iwona Sowinska-Fruhtrunk: 'Labyrinth of Sensations' and 'Labyrinth of Terror': some thoughts on representation in Arnold Schoenberg's <i>Erwartung</i> Op. 17 and <i>A Survivor from Warsaw</i> Op. 46.</p>	<p>14. Music and Mathematics Chair: Emil Simeonov (MDf08) Robin Laney: Conveying conflict by manipulating contrast: a statistical approach.</p> <p>Emil Simeonov: Structure, semiosis and time - anticipation and surprise: recognition of structure and gestalt – exemplified by similarities between music and mathematics.</p> <p>Robert Michael Weiß: Small steps for a musician, giant leaps for musicology: figured bass, Rameau's basse fondamentale and Russell's Lydian Chromatic Concept seen from a mathematical point of view.</p>
10.30	Break (MDg01)			
11.00	<p>15. Signification and Gender Chair: Martha Sullivan (Pg09) Russell Millard: Un point d'honneur: narrating masculinity in <i>Daphnis et Chloé</i>.</p> <p>Martha Sullivan: The siren topos, male anxiety, and female agency.</p>	<p>16. Polish Contemporary Music Chair: Anna Granat-Janki (Pg06) Anna Granat-Janki: Between genres: the search for the sense of music: genres in Agata Zubeł's oeuvre.</p> <p>Ewa Wójtowicz: Krzysztof Penderecki's Sextet and String Quartet No. 3 'Pages from an Unwritten Diary': shaping musical narration according to the principles for structuring a literary text.</p>	<p>17. American Avant-Garde Chair: Tatiana Tsaregradskaya (StG) Mike Ford: Gestural agency in George Crumb's <i>Sun and Shadow</i>: Who gets to sing? who gets to speak? who gets to move?</p> <p>Tatiana Tsaregradskaya: At the Cradle of the Sound: the Mode of Attack and its Meaning in Morton Feldman's Piano Music.</p>	<p>18. Romanticism 2: Schubert: Expression, Function and Sign Chair: Malgorzata Gamrat (MDf08) Joe Davies: 'Interpreting the Expressive Voices of Schubert's Late Works'</p> <p>Marie-Ève Piché: Signification et fonction formelle du majeur-mineur chez Schubert.</p>
12.15	<p>Lunchtime Recital: (St. Gregory's Music Centre, Recital Hall) Schubert Impromptu in G-flat major Op. 90 No. 3 Scarlatti Sonatas in D minor, K1 & C major, K159 Liszt transcription of Schumann's song 'Widmung' (Emil Simeonov) Chopin Ballade No. 4 in F minor, Op. 52 (Robert Hatten) Weiß Approaches to Bach's Chorale version of 'Es ist genug', Rameau's A-minor <i>Prélude non Mesuré</i> from <i>Premier Livre de Pièces de Clavecin</i>, & Weiß's <i>Black Five</i> - an improvised medley (Robert M. Weiß)</p>			
13.00	Lunch			

14.00	<p>19. Topic Theory in Practice</p> <p>Chair: Nicholas McKay (Pg09) Clive McClelland: Haydn, Tempesta and the myth of Sturm und Drang.</p> <p>Edward Venn: Thomas Adès and the critical function of topics.</p> <p>Nicholas McKay: 'Oh what a clever boy!' Topical and intertextual play in Britten's <i>The Turn of the Screw</i>.</p>	<p>20. Sacred Signs 1</p> <p>Chair: Jonathan Guez (Pg06) Juan Barrera: Les topiques de l'orgue français à l'époque de Louis XIV: rapports entre sens théologique et signification musicale.</p> <p>Martin Lee: The Narrative Theology, Colours, and Emotion in Olivier Messiaen's <i>La Nativité du Seigneur</i>.</p>	<p>21. Romanticism 3: Nineteenth-Century Piano Music</p> <p>Chair: Joan Grimalt (StG) Joan Grimalt: Classical and Romantic Musical Personae.</p> <p>Jamie Liddle: On incomprehensibility: signifying the ideal as negation in nineteenth-century piano music.</p> <p>TBC: The Implications of the slur sign from Mozart to the first half of the nineteenth-century's piano literature.</p>	
15.30	Break (MDg01)			
16.00	<p>22. Film Music 1: Audio-visual representation and reference</p> <p>Chair: Janet Bourne (Pg09) Janet Bourne: Anachronistic listening: hearing film music topics in eighteenth-century music.</p> <p>Mathias Rousselot: La 'musique topique' dans le cinéma hollywoodien. Quelques enseignements sur la narrativité musicale.</p> <p>Katherine Reed: In dreams: musical appropriation and audience interaction in the soundtracks of David Lynch.</p>	<p>23. Twentieth-Century Russia and Eurasia</p> <p>Chair: Esti Sheinberg (Pg06) Luciano de Freitas Camargo: Shostakovich's topics: a study on representative musical topics in the music of Shostakovich.</p> <p>Gozel Magtymgulyeva: About the manifestations of romantic tendencies in the works of composers of Turkmenistan.</p> <p>Anastasia Shmytova: Prokofiev's Fifth Symphony: A reconstruction of triumph.</p>	<p>24. Sacred Signs 2</p> <p>Chair: Jonathan Guez (Pf06) Jonathan Guez: Ecstasy, timelessness and the Topic of 'Authentic Cancellation'.</p> <p>Teresa Malecka: Word, tone, sacrum in the music of Henryk Mikołaj Górecki in terms of the category of logos.</p> <p>Olga Sanchez-Kisielewska: Interactions between topics and schemata: the case of the sacred romanesca.</p>	<p>25. Romanticism 4: Sign Systems</p> <p>Chair: Gonzalo Villegas (MDf08) Gonzalo Villegas: Bruckner Higgs boson to Eighth Symphony Adagio.</p> <p>Harai Golomb: Realising meaning-potentials through verbal-musical interaction: analogous strategies in works by Bach, Mozart and Schubert.</p>
17.30	KEYNOTE 4: Robert Hatten - A Theory of Virtual Agency for Music (St. Gregory's Music Centre, Recital Hall)			
19.30	Dinner		<p>Optional Public Concert: (The Marlowe Theatre, Canterbury)</p> <p>Philharmonia Orchestra: Kazuki Yamada conductor; Tasmin Little violin Beethoven Overture, <i>Leonore</i> No. 3; Mendelssohn Violin Concerto Tchaikovsky Symphony No. 5 in E minor</p>	
21.30			Late Dinner	

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Day 4 Thursday 7 April

09.30	<p>26. Film Music 2: Semiotics and Sound</p> <p>Chair: Ewa Czachorowska-Zygor (Pg09) Ewa Czachorowska-Zygor: In search of time-space unity. Andrzej Pawłowski's 'Cineforms' with Adam Walaciński's music as manifestation of new trends in twentieth-century art.</p> <p>Sini Mononen: The sound of trauma and obsession. Music and sound in <i>Enduring Love</i>.</p>	<p>27. Reference and Meaning 1: Mahler</p> <p>Chair: Lóránt Péteri (Pg06) Oana Andreica: Wie aus der Ferne: Gustav Mahler's <i>Das klagende Lied</i>.</p> <p>Danielle Hood: Disnarrative in Mahler's Fourth Symphony.</p> <p>Lóránt Péteri: The mad day and the march of Bacchus: an allusion to <i>Figaro</i> in Mahler's Third Symphony.</p>	<p>28. Signification in Experimental and Conceptual Music</p> <p>Chair: Marina Maluli César (Pf06) Bruno Alcalde: Signification in plurality: a typology of chimeric environments in polystylistic music of the post-1950s</p> <p>Marina Maluli César: The sound acting and process meaning in the graphic representation of music.</p> <p>Kai Lassfolk (& Riitta Rainio): Audio recording and measurement methods for studying the acoustics of sacred sites in Finland</p>	<p>29. Music Linguistics, Theory and Meaning</p> <p>Chair: Esa Lilja (MDf08) Esa Lilja: Below the dominant, or, the dominant below? – Scale degree names and their connotations.</p> <p>Guillavme Deveney: Vers une écomusicologie du numérique: enjeux philologiques.</p> <p>William Teixeira da Silva: Defining musical discourse.</p>
11.00	Break (MDg01)			
11.30	<p>30. Classical Intertexts in post-1900 Music</p> <p>Chair: Jeremy Grall (Pg09)</p> <p>Jeremy Grall: Narrative as rhetoric in John Coltrane's <i>Impressions</i>.</p> <p>Max Noubel: "Muß es sein? Es muß sein!" L'appropriation de la musique de Beethoven dans <i>Absolute Jest</i>, pour quatuor et orchestre de John Adams</p> <p>Eveliina Sumelius-Lindblom: Neoclassicism as a limit and a link between the main schools in the period of 1920's European Modernism. Approaching the question through the preludes by J. S. Bach, A. Honegger and A. Schoenberg.</p>	<p>31. Hispanic Culture</p> <p>Chair: Ricardo Nogueira de Castro Monteiro (Pg06) Valentin Benavides: <i>Paisajes del placer y de la culpa</i> (2003) by José María Sánchez-Verdú. The initiatory journey of Poliphilo set to music.</p> <p>Ricardo Nogueira de Castro Monteiro: The relations between poetry and music in the medieval Andalusian heritage: a semiotic approach.</p>	<p>32. Learning Environments and Musical Meaning</p> <p>Chair: Alessia Rita Vitale (Pf06)</p> <p>Seongjae Kim: Meaning as form-giving: on linguistic and musical meaning: a case study of Martin Helmchen's piano masterclass.</p> <p>Alessia Rita Vitale: Voice, gesture, memory, writing: space – physical and psychic – in the dynamics of learning to sing and in the transition from an oral musical culture to the first forms of writing music.</p>	<p>33. Performance</p> <p>Chair: László Stachó (MDf08) David Baltuch: What does a concert mean? A semiosis of musical performance.</p> <p>Aldo Barbieri: Studying the interpretant displacement.</p> <p>László Stachó: The significance of musical meaning in music performance education.</p>
13.00	Lunch			

14.30	<p>34. Panel: NIMiMS (Network for the Inclusion of Music in Music Studies) Chair: Esa Lilja (Pg09)</p> <p>Roundtable: Music semiotics and the inclusion of music in music studies</p> <p>Bob Davis Esa Lilja Kaire Maimets Philip Tagg</p>	<p>35. Opera</p> <p>Chair: Nicholas McKay (Pg06)</p> <p>Daniel Röhe: Oedipus goes to the opera: musicological and psychoanalytical inquiry on Stravinsky's <i>Oedipus Rex</i> and Enescu's <i>Œdipe</i>.</p> <p>Andrew Vagts: Motive and meaning in Mozart's <i>Don Giovanni</i> Act II Scene 15.</p> <p>Robert Hatten: Musical meaning in Hatten: on my one-act opera, <i>Compassion</i></p>	<p>36. Musical Representation and Imagery: National and Geographic</p> <p>Chair: Esti Sheinberg (StG)</p> <p>Esti Sheinberg: Bergamo and the Bergamasca: a musical image.</p> <p>Miloš Zapletal: Representations of Sports in the Czech Interwar Music.</p>	<p>37. Reference and Meaning 2: Villa-Lobos</p> <p>Chair: Cleisson Melo (Mdf08)</p> <p>Cleisson Melo – Son Melo: Saudade: Appropriation and re-signification on Villa-Lobos.</p> <p>Paulo de Tarso Salles: Hatten's stylistic and structural oppositions and other strategies for understanding musical meaning in Villa-Lobos's work.</p> <p>Rodrigo Passos Felicissimo: The Melody from the Mountains technique – an interpretative Study of the Compositional Technique Melody from the Mountains, used in Villa-Lobos Orchestral Pieces: New York Sky-Line Melody and Symphony No. 6.</p> <p>Juliana Ripke: African-Brazilian topics in Villa-Lobos and some other Brazilian composers: the <i>canto de xangô</i>.</p>
16.30	Break (MDg01)			
17.00	KEYNOTE 5: Eero Tarasti - Musical Semiotics - a Discipline (St. Gregory's Music Centre, Recital Hall)			
18.00	Concluding Roundtable: (StG)			
19.00	Conference Close & Dinner (if departing on Friday)			