

**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) & Panel: <b>In Memoriam Umberto Eco (1932-2016)</b> Eero Tarasti, Nicholas McKay			
12.00	<b>KEYNOTE 1: Marta Grabocz - Narrativity and Contemporary Music (Pg09)</b>			
13.00	Lunch			
14.30	<p><b>1. Popular Music 1</b> Chair: Philip Tagg (Pg09) Osamu Tomori: "Do you wanna hear some more?": intertextual and narrative strategies in Madonna's Lucky Star / Hung Up from Confessions Tour (2006).  Brandi Neal: 'This is how I represent over this here beat': signifying and recontextualizing a rap sample.  Kaire Maimets: Tagging music, tagging culture: musematic insights.</p>	<p><b>2. Listening 1: The Listener</b> 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><b>3. Music, Sound and Space</b> Chair: Gerard Lopez (StG) Andrew Chung: How to do things with music: the efficacious semiosis of music in two pieces by Alvin Lucier.  Gerard Guerra Lopez: The interpreter before the text: a passer-by in sonorous-spatial promenades: musical narrative and promenade architecturale.</p>	<p><b>4. Musical Sign Functions</b> Chair: Ben Curry (MDf08) William Dougherty: Semiosis in song: a Peircean model.  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><b>5. Popular Music 2</b> Chair: Alan Lechusza Aquallo (Pg09) Alan Lechusza Aquallo: Is that for real? – Indian (mis)representation in pop music.  Federico Montanari: Popular music and the memory of the First World War: translated significations and media.</p>	<p><b>6. Listening 2: Empirical and Gestalt Perspectives</b> Chair: Mark Reybrouck (Pf06) Mark Reybrouck: Music as sound: an experiential approach to musical sense-making.  Lasse Thoresen: The semioses {XE Semeiosis} of musical communication.  Ulrika Varankaite: Perceiving and processing musical creativity.</p>	<p><b>7. Music and Philosophy</b> Chair: Paulo C. Chagas (Pg06) Kinga Kiwala: Semantic and asemantic aspects of musical expression: phenomenological perspective.  Winfried Kudzus: 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><b>8. Chopin: Symbol, Space and Narrative</b> Chair: Julie Walker (MDf08) Mikko Metsälampi: Spatial 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	<b>KEYNOTE 2: Philip Tagg - Using Music to Interrogate History — The Case of Race, Blue Notes, Snaps and Syncopation (Pg09)</b>			
19.00	Drinks Reception (TBC)			
19.30	Concert: Sibelius Quintet (St. Gregory's Music Centre, Recital Hall)			
20.30	Dinner			

ICMS 13, 4-7 April 2016			
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	<b>Coach Departure:</b> Canterbury to London (Bloomsbury)		
11.00	<b>Panel: 30 years of Musical Signification: 1986-2016</b> (Macmillan Hall, Senate House) Marta Grabocz, Joan Grimalt, Jean-Marie Jacono and Eero Tarasti		
12.00	<b>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].</b> (Macmillan Hall, Senate House)		
13.00	Lunch		
14.30	<p><b>9. Twentieth-Century Finnish Music: Representation and Narrative</b> 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><b>10. Existential Semiotics</b> 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><b>11. Perspectives on Empirical Approaches to Musical Meaning</b> 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: <b>Roundtable:</b> Empirical approaches to musical meaning: achievements and prospects.</p>
16.15	<b>Coach Transfer:</b> Bloomsbury to Kensington		
17.00	The Ambassador's Reception Informal Concert: Sibelius songs (Laura Pyrrö, soprano & Eila Tarasti, piano) (The Residence of the Ambassador of Finland, 14 Kensington Palace Gardens, London, W8 4QP)		
19.00	Dinner		
21.00	<b>Coach Return:</b> London (Kensington) to Canterbury		

**ICMS 13, 4-7 April 2016**

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

**Day 3 Wednesday 6 April**

09.00	<p><b>12. Music &amp; Concentration Camps: Representation and Meaning</b>                  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 Four Songs from Terezin.</p> <p>Jory Debenham: Topics of deception: antiquity, pastoral and waltz in Terezin.</p>	<p><b>13. Romanticism 1: Music and Literature</b>                  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><b>14. Modernism: Austria</b>                  Chair: Ilona Iwanska (Pf06)                  Ilona Iwanska: Major-minor polarity and its expressive-semantic faces. Mahler – Kartowicz – 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><b>15. Music and Mathematics</b>                  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><b>16. Signification and Gender</b>                  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><b>17. Polish Contemporary Music</b>                  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><b>18. American Avant-Garde</b>                  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><b>19. Romanticism 2: Schubert: Expression, Function and Sign</b>                  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><b>Lunchtime Recital: (St. Gregory's Music Centre, Recital Hall)</b>  <b>Schubert</b> Impromptu in G-flat major Op. 90 No. 3  <b>Scarlatti</b> Sonatas in D minor, K1 &amp; C major, K159  <b>Liszt</b> transcription of <b>Schumann's</b> song 'Widmung' (<b>Emil Simeonov</b>)  <b>Chopin</b> Ballade No. 4 in F minor, Op. 52 (<b>Robert Hatten</b>)  <b>Weiß</b> 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>, &amp; Weiß's <i>Black Five</i> - an improvised medley (<b>Robert M. Weiß</b>)</p>			
13.00	Lunch			

14.00	<p><b>20. Topic Theory in Practice</b></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><b>21. Sacred Signs 1</b></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><b>22. Romanticism 3: Nineteenth-Century Piano Music</b></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><b>23. Film Music 1: Audio-visual representation and reference</b></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><b>24. Twentieth-Century Russia and Eurasia</b></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><b>25. Sacred Signs 2</b></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 sacred romanesca case.</p>	<p><b>26. Romanticism 4: Sign Systems</b></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	<b>KEYNOTE 4: Robert Hatten - A Theory of Virtual Agency for Music</b> (St. Gregory's Music Centre, Recital Hall)			
18.30	Drinks Reception (TBC)			
19.30	Dinner		<p><b>Optional Public Concert:</b> (The Marlowe Theatre, Canterbury)</p> <p>Philharmonia Orchestra: <b>Kazuki Yamada</b> conductor; <b>Tasmin Little</b> violin <b>Beethoven</b> Overture, <i>Leonore</i> No. 3; <b>Mendelssohn</b> Violin Concerto <b>Tchaikovsky</b> Symphony No. 5 in E minor</p>	
21.30	Late Dinner			

ICMS 13, 4-7 April 2016

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

Day 4 Thursday 7 April

09.30	<p><b>27. Film Music 2: Semiotics and Sound</b></p> <p>Chair: Ewa Czachorowska-Zygor (Pg09)                  Juan Alberto Conde: Drawing sound: Norman McLaren's Synchrony and sound design as semiotic practice.</p> <p>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 loss of control. Making sense of the violent experience in <i>Enduring Love</i>.</p>	<p><b>28. Reference and Meaning 1: Mahler</b></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><b>29. Signification in Experimental and Conceptual Music</b></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 (&amp; Riitta Rainio): Audio recording and measurement methods for studying the acoustics of sacred sites in Finland</p>	<p><b>30. Music Linguistics, Theory and Meaning</b></p> <p>Chair: Esa Lilja (MDf08)                  Esa Lilja: Below the dominant, or, the dominant below? – Scale degree names and their connotations.</p> <p>Deveney Guillaume: Vers une écomusicologie du numérique: enjeux philologiques.</p> <p>William Teixeira: Defining musical discourse.</p>
11.00	Break (MDg01)			
11.30	<p><b>31. Classical Intertexts in post-1900 Music</b></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><b>32. Hispanic Culture</b></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><b>33. Learning Environments and Musical Meaning</b></p> <p>Chair: Alessia Rita Vitale (Pf06)</p> <p>Kim Seongjae: 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><b>34. Performance</b></p> <p>Chair: László Stachó (MDf08)                  David Baltuch: A semiosis of musical performances.</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><b>35. Panel: NIMiMS (Network for the Inclusion of Music in Music Studies)</b> Chair: Esa Lilja (Pg09)</p> <p><b>Roundtable:</b> Music semiotics and the inclusion of music in music studies</p> <p>Bob Davis Esa Lilja Kaire Maimets Philip Tagg</p>	<p><b>36. Opera</b></p> <p>Chair: Nicholas McKay (Pg06)</p> <p>Daniel Rohe: 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><b>37. Musical Representation and Imagery: National and Geographic</b></p> <p>Chair: Esti Sheinberg (StG)</p> <p>Esti Sheinberg: Bergamo and the Bergamasca: a musical image.</p> <p>Milos Zapletal: Representations of Sports in the Czech Interwar Music.</p>	<p><b>38. Reference and Meaning 2: Villa-Lobos</b></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 canto de xangô.</p>
16.30	Break (MDg01)			
17.00	<b>KEYNOTE 5: Eero Tarasti - Musical Semiotics, a Discipline</b> (St. Gregory's Music Centre, Recital Hall)			
18.00	<b>Concluding Roundtable:</b> (StG)			
19.00	Conference Close & Dinner (if departing on Friday)			