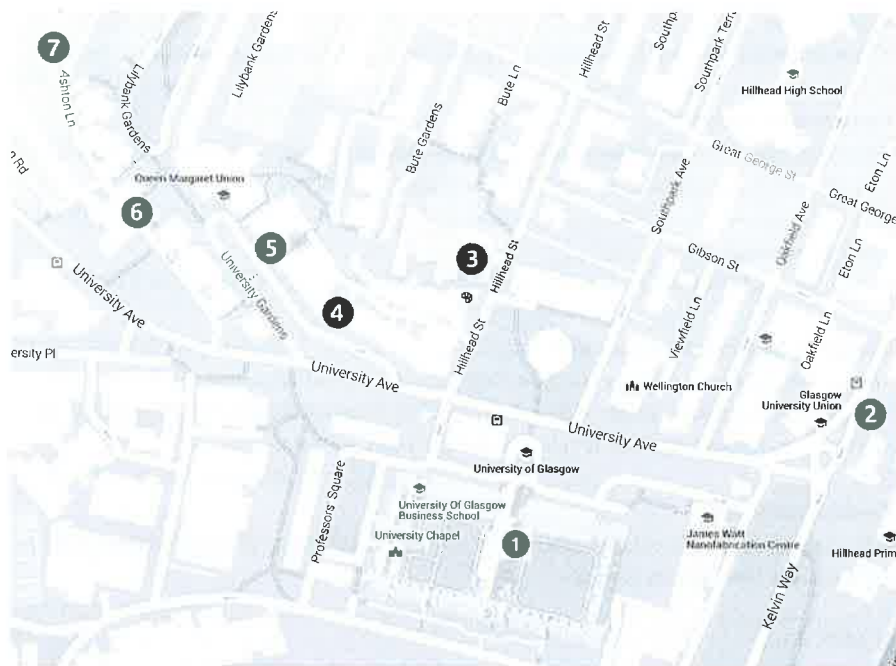


University of Glasgow

Gilmorehill Campus Map



- 1 Concert Hall/Concert Hall Foyer (in Main Building)
- 2 James Arnott Theatre/Andrew Stuart Cinema (in Gilmorehill Halls)
- 3 University of Glasgow Library
- 4 7 University Gardens (Room 208)
- 5 14 University Gardens (Club Room and Room 2)
- 6 Queen Margaret Union
- 7 The Grosvenor Café

Programme overview

Monday, 7th September

9:00	<p>Registration <i>Concert Hall Foyer</i></p>		
9:45	<p>Welcome</p>		
10:00	<p>Keynote Lecture: Professor Georgina Born Music: Interdisciplinarity, Transdisciplinarity, and the Digital Humanities Sponsored by Ashgate <i>Concert Hall</i></p>		
11:30	<p>Coffee break <i>Concert Hall Foyer</i></p>		
12:00	<p>Parallel sessions 1a: Wedekind's <i>Lulu</i> in music <i>Concert Hall</i> Chair: Laura Hamer (Liverpool Hope University) Lauren Redhead (Canterbury Christ Church University) Berg's <i>Lulu</i> as Post-Minoan Archetype Kamala Schelling (Yale University) The Landscape of <i>Lulu</i>: Sound and Structure in Robert Wilson's Theater</p>	<p>Parallel sessions 1b: Sound Art <i>Club Room, 14 University Gardens</i> Chair: Iain Findlay-Walsh (University of Glasgow) Dr Rahma Khazam (Independent scholar) Object-oriented sound Vadim Keylin (State Institute for Art Studies, Moscow) Sculpting the Record: Recycled Musical Tech in Sound Sculpture</p>	<p>Parallel sessions 1c: Intertextuality in instrumental music <i>Room 2, 14 University Gardens</i> Chair: Eva Moreda Rodríguez (University of Glasgow) Miriam Mancheño (University of Oviedo) Contours of an avant-garde sound identity Temina Sulumuna <i>Ballade Fantastique d'après 'Le Coeur révélateur d'Edgar Poe'</i> by Henriette Renié – an interdisciplinary approach</p>

1:00	Lunch <i>Concert Hall Foyer</i>			
2:00	Parallel sessions 2a: Panel. Baudelaire in music post-1900 <i>Concert Hall</i> Mylène Dubiau-Feuillerac (Université Toulouse II – Jean Jaurès) Temporality of Baudelaire: the case of Déodat de Séverac Helen Abbott (University of Sheffield) Baudelaire's bittersweet spleen: the case of Louis Vierne Caroline Potter (Kingston University London) Haunted by Baudelaire: the case of Henri Dutilleux	Parallel sessions 2b: Voice and the avant-garde <i>Club Room, 14 University Gardens</i> Chair: Björn Heile (University of Glasgow) Pamela Feo (Boston University) Listening for a new theatre in Luciano Berio's <i>Un re in ascolto</i> Clare Brady (Royal Holloway College) "In the midst of a riot": Sounding the Human Voice in Berio's <i>Passaggio</i> Francesca Placanica (Maynooth University) Voices of the avant-garde	Parallel sessions 2c: Musical life in mid-20th century Britain <i>Room 2, 14 University Gardens</i> Chair: Rachel Cowgill (University of Huddersfield) Annika Forkert (University of Nottingham) 'Backing the Wrong Horses': Edward Clark and the Situation of New Music in mid-twentieth century Britain Brian Inglis (Middlesex University) Sorabji and Heseltine - Odd couple or brothers-in-arms? Ian Maxwell (independent scholar) The (Scandalously) Neglected Composer – Arthur Willner in England 1938-1959	2d. Guided tour of the Janey Buchan Political Song Collection (group 1) <i>Room 208, 7 University Gardens</i> (Please sign up at the registration desk)
3:30	Tea break <i>Concert Hall Foyer</i>			
4:00	Parallel sessions	Parallel sessions 3b:	Parallel sessions	3d. Guided

	3a: War in music: Memory, event, prophecy <i>Concert Hall</i> Chair: Laura Hamer (Liverpool Hope University) Rachel Cowgill (University of Huddersfield) Filling the Void: Theosophy, Modernity, and the Rituals of Armistice Day in the Reception of John Foulds's <i>A World Requiem</i> Fiona Gibbs (Royal College of Music) Classical music at the Royal Albert Hall during the Second World War Martin Čurda (Cardiff University) Haas's <i>Charlatan</i> : Holocaust Premonition or Harlequinade?	Austrian modernism <i>Club Room, 14 University Gardens</i> Chair: Lauren Redhead (Canterbury Christ Church University) Cecilia Livingston (University of Toronto) This is not catharsis: the grotesque, the uncanny, and the problematic ending of <i>Wozzeck</i> Sebastian Wedler (University of Oxford) <i>Tönend bewegte Stimmungen</i> : Analytical and Critical Perspectives on Anton Webern's <i>Im Sommerwind</i> Jeremy Barham (University of Surrey) Mahler and the Paradoxes of Social Liberalism in Early Modernist Austria	3c: The Music industries <i>Room 2, 14 University Gardens</i> Chair: Peter Elsdon (University of Hull) Chris Adams (University of Glasgow) The musicians' industry Esmee Hoek Zen and the Art of Musical Production: A Case for Joe Meek and the Clavioline Craig Morrison (Concordia University) Ethnomusicological Archaeology: Reflexive Concert Going From Satchmo to the Clash	tour of the Janey Buchan Political Song Collection (group 2) <i>Room 208, 7 University Gardens</i> (Please sign up at the registration desk)
5:30	Break			

6:00	Composer Masterclass: Jocelyn Pook Chair: David Code <i>Andrew Stewart Cinema</i>
7:30	Dinner (buffet style) <i>Concert Hall Foyer</i>

Tuesday, 8th September

9:30	<p>Parallel sessions 4a: Avant-garde, composition and the listener <i>Concert Hall</i> Chair: Amy Bauer (University of California, Irvine)</p> <p>Francis Heery Horatiu Radulescu: 'Sound Plasma' and Oto-utopia</p> <p>John Hails (Edinburgh Napier University) Shadows of Sonatas in the Prisons of Invention: New Perspectives on formal structures in Fernyhough's works of the 1980s</p> <p>Matthew Sergeant (University of Huddersfield) Composed</p>	<p>Lecture-recital 1 (*starts 10:00) <i>Club Room, 14</i> <i>University Gardens</i> Chair: Carlo Cenciarelli (University of Cardiff)</p> <p>Chris Adams (University of Glasgow) Howard Becker's <i>Art Worlds</i>: Response by Music Video</p>	<p>Parallel sessions 4c: Perspectives in musical analysis <i>Room 2, 14</i> <i>University Gardens</i> Chair: Christina Guillaumier (RCM)</p> <p>Jennifer Beavers (University of Texas at San Antonio) Timbral transcendence: a disability reading of Ravel's piano concerti</p> <p>Laura Kennedy (Furman University) (Re)writing the Eighth Symphony: Genetic Criticism and Shostakovich's Sketches</p> <p>Leopold Brauweiss (University of</p>	<p>Parallel sessions 4d: Panel. Performance Practice of Experimental Music: Disappearance and Vitality, Reconstruction and Creativity <i>James Arnott Theatre</i></p> <p>Luk Vaes (Orpheus Institute, Gent) The Experimental Legacy: tracing and documenting historical practices in the performance of post-WWII compositions</p> <p>Godfried-Willem Raes (Logos Foundation, Gent) Performance practice with lost technologies</p>
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	Hybridity: A lichenological perspective on my recent compositional praxis		Vienna) The radical tonality of the tintinnabuli style in the light of the sketches to Pärt's <i>Te Deum</i> and Schenkerian ideas	Björn Heile (University of Glasgow) Towards a trans-historical performance practice of experimental music
11:00	Coffee break <i>Concert Hall Foyer</i>			
11:30	<p>Lecture-recital 2 <i>Concert Hall</i> Chair: Francesca Placanica (Maynooth University)</p> <p>Jeff Siegfried (Northwestern University) Performer's body as a metonym for production</p>	<p>Parallel sessions 5b Improvisation <i>Club Room, 14</i> <i>University Gardens</i> Chair: Nick Fells (University of Glasgow)</p> <p>Artur Vidal Vocal utopias in improvised music</p> <p>Christian Fernqvist (University of York) The Resistance of the Flute: A Report on Artistic Creativity in Improvisatory Music</p>	<p>Parallel sessions 5c: The performance and portrayal of self <i>Room 2, 14</i> <i>University Gardens</i> Chair: Michael Klein (Temple University)</p> <p>Christina Guillaumier (Royal College of Music) Performing the self: virtuosity and recomposition in Prokofiev's Toccata Op. 11</p> <p>Twila Bakker (Bangor University) "I'm a fast talking New Yorker": shifts in Steve Reich's portrayal of self over the course of</p>	<p>Parallel sessions 5d Challenging structural models <i>James Arnott Theatre</i> Chair: John Hails (Edinburgh Napier University)</p> <p>John Fallas (University of Leeds) A Typology of Seconds: Genre Lost and Found in the Contemporary String Quartet</p> <p>Zachary Bernstein (Eastman School of Music) Division, Disunity, and <i>Du</i>, by Milton Babbitt</p>

			his career	
12:30	Lunch <i>Concert Hall Foyer</i>			
1:15	Lecture-recital 3 <i>Concert Hall</i> Chair: Dr Eva Moreda Rodriguez (University of Glasgow)		Display: Henry George Farmer <i>Henry Heaney Seminar Room</i> <i>University of Glasgow Library, Level 12</i> (N.B. The display will be open for visit between the hours of 1 and 4.30pm. Delegates are welcome to drop in at any time)	
2:00	Parallel sessions 6a: Panel. Beyond Scandal and Disruption – In Search of the Heroic in Post-1945 Music <i>Concert Hall</i> Amy Bauer (University of California, Irvine) The Virtuoso as Hero in Late Modernity Jonathan Yaeger (Juilliard School)	Parallel sessions 6b: Cultures of recording past and present <i>Club Room, 14 University Gardens</i> Chair: Eva Moreda Rodriguez (University of Glasgow) Benedetta Zucconi (University of Bern) Intellectual history of recorded music: Phonography in Italy, from consumption good to cultural object Ronan Breslin (Glasgow School of Art) A recording studio in 1930's Glasgow: An overview of the studio, its owners and their contribution to the	Parallel sessions 6c: Spaces and geographies <i>Room 2, 14 University Gardens</i> Chair: David Code (University of Glasgow) Yvonne Liao (King's College London) 'Aucun instrument de cuivre': Sonic Regulation and An Alternative Political Economy of Music in Shanghai's French Concession, 1930-1942 Juan Carlos Galiano (University of Granada) Music bands and	Parallel sessions 6d: Opera in criticism and culture <i>James Arnott Theatre</i> Chair: Caroline Potter (Kingston University) Robert G. Rawson (Canterbury Christ Church University) Žižek, Freud and Kafka—analysing patriarchy in Janáček's <i>Jenůfa</i> and <i>Káťa Kabanová</i> Catarina Braga Music theatre from Coimbra, between 1880 and 1910: performance spaces, companies,

	Fritz Geissler and the End of Heroism in East German Music Beate Kutschke (Technical University Dresden) 'Holocaust Heroizations' in Avant-Garde Music Andrea Moore (University of California, Los Angeles) Music-Historical Heroics: Osvaldo Golijov at the Millennium	cultural life of a city in transition. Peter Elsdon (University of Hull) Destroy the iPod: Steven Wilson, and fidelity in the age of high-resolution audio Carlo Cenciarelli (University of Cardiff) Changing the sound of 1984: Digital Gramophones in <i>Equilibrium</i> (2002)	processional instrumental music in Andalusia: popularization, intertextuality and reception Emily MacGregor (University of Oxford) Roy Harris's American West: Abstracting Sound and Space in Symphony 1933	musicians and audience Hong Ding (The Chinese University of Hong Kong) "The phantoms of those haunted years:" Political and Cultural Implications in Tan Dun's <i>The First Emperor</i>
4:00	Tea break <i>Concert Hall Foyer</i>			
5:30	Reception <i>Glasgow City Chambers</i> Sponsored by Glasgow City Council			
7:00	Conference dinner <i>The Grosvenor Café, Ashton Lane</i>			
9:00	ICMSN Disco <i>Queen Margaret Union</i>			

Wednesday, 9th September

9:00	<p>Parallel sessions 7a: Panel. Lutosławski and Loss <i>Concert Hall</i></p> <p>Nicholas Reyland (Keele University) Lutosławski's Music of Mourning: Personal Loss, Cultural Grief, and the Meanings of <i>Muzyka żałobna</i></p> <p>Michael Klein (Temple University) Lutosławski's String Quartet: Mourning, Melancholia, and the Signifying Chain</p> <p>Marta Bedkowska-Reilly Extra-musical intervallic meanings in Lutosławski's <i>Grave: Metamorphoses for Cello and Piano</i></p>	<p>Parallel sessions 7b: Modern modes of nationalism <i>Club Room, 14</i> <i>University Gardens</i> Chair: Robert G. Rawson (Canterbury Christ Church University)</p> <p>Francisco Giménez (Universidad de Granada) The premiere of <i>El Amor Brujo</i> (1915): Analysis of a choral polemic through the press</p> <p>Dilek Göktürk Cary (İpek University Conservatory) Turkish Five: How they changed musical life in Turkey and their influence on violin music</p> <p>Elena Dubinets Russian Ingredients in Global Music: Cultural Affiliation versus National Identification</p>	<p>Parallel sessions 7c: Collaboration <i>Room 2, 14</i> <i>University Gardens</i> Chair: Drew Hammond (University of Glasgow)</p> <p>Sophie Redfern Conflict and Compromise: Leonard Bernstein, Jerome Robbins and the Creation of Facsimile</p> <p>Milena Schaller (Northwestern University) "Made by You and Us, Together": Co-creation of Culture in Folk Metal Bands</p> <p>Turisas and Eluveitie</p> <p>Fernando Barrera (University of Granada) Cohen through Morente and Lagartija Nick: A bizarre love triangle inspired by García Lorca</p>	<p>Parallel sessions 7d: Music and politics <i>James Arnott Theatre</i> Chair: Clare Brady (Royal Holloway, University of London)</p> <p>Neil Thomas Smith (University of Nottingham) The World Can Change: Mathias Spahlinger, Jacques Rancière and Aesthetic Contingency</p> <p>John O. Robison (University of South Florida) Wang Xilin, Tiananmen Square, and Symphony no. 3</p> <p>Kate Galloway (Memorial University of Newfoundland) The Soundwork and Environmental Work of Soundscape Radio</p>
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10:30	<p>Coffee Break <i>Concert Hall foyer</i></p>			
11:00	<p>Lecture recital 4 <i>Concert Hall</i> Chair: Louise Harris (University of Glasgow)</p> <p>Iain Findlay-Walsh (University of Glasgow) Sound Auto-ethnography: recording, listening to and composing self-hood.</p>	<p>Parallel sessions 8b: Music and language in question <i>Club Room, 14</i> <i>University Gardens</i> Chair: Nick Reyland (University of Keele)</p> <p>Amy Bauer (University of California, Irvine) <i>Luci mie traditrici</i> and the failure of language</p> <p>Christopher Cary (Ipek University) Marriage of the Muses: The Harmonious Union of Contemporary Polish Music and Poetry</p> <p>Barbara Dignam (Maynooth University) Stories from the tower: An exploration of intertextual narrative in Roger Doyle's <i>Babel</i></p>	<p>Parallel sessions 8c: Reconciving the avant-garde <i>Room 2, 14</i> <i>University Gardens</i> Chair: John Fallas (University of Leeds)</p> <p>Megan Mascarenhas (Northwestern University) John Cage and Anton Webern: An Invented Tradition</p> <p>Francisco Monteiro Characterizing 20th-century music</p>	<p>Parallel sessions 8d: Authorship <i>James Arnott Theatre</i> Chair: John Williamson (University of Glasgow)</p> <p>Caterina Moruzzi (University of Nottingham) Does an Arranger Deserve Royalties? Luigi Dallapiccola's <i>Sonatina Canonica</i> on Trial</p> <p>Brett Boutwell (Louisiana State University) Counterfeit music</p> <p>Benon Kigozi (Makerere University) Music since 1900: The Case of Buganda</p>
12:30	<p>Closing remarks <i>Concert Hall</i> Lunch (own arrangements)</p>			