

## 11th Biennial International Conference on Music Since 1900

University of Huddersfield

### CONFERENCE SCHEDULE

#### Venues:

**Atrium** is the ground floor foyer area of the Richard Steinitz Building.

**St Paul's** is the converted church next to the main road; access is under the spire, close to the road crossing.

**OA5.5/01** is in the new Oastler Building, across the piazza outside the Richard Steinitz Building, to the left of Student Central.

**RSG/01** is on the ground floor of the Richard Steinitz Building.

**Phipps** is the large performance space on the second floor of the Richard Steinitz Building.

Sunday 8 September	Atrium	St Paul's	OA5.5/01	RSG/01	Phipps
12.30 – 13.45	Registration and Lunch				
13.45 – 14.00	Welcome				
14.00 – 15.30		<b>Session 1a: Space</b>	<b>Session 1b: Aesthetics and Practice</b>	<b>Session 1c: Listening</b>	<b>Session 1d: Globalisation</b>
		Germán Gan-Quesada: Between/Beyond Categories: 'Species of Spaces' in José María Sánchez-Verdú's Music	Sasha Valeri Millwood: Key Signatures (or the Lack Thereof) and Lacunae in Contemporary Notational Praxis: A Tale of Two Solo-Pianoforte Works by Musgrave Composed in 2009	Keith Potter: The Role of Repetition in Simeon ten Holt's <i>Canto Ostinato</i>	James Rushworth: Evidencing Western/Chinese Musical Globalisation in Damon Albarn's <i>Monkey: Journey to the West</i>
		Dave Procter: Let's Go Outside – Performing Noise Music in Non-Traditional Spaces		Marina Sudo: Between Sound and Structure: Compositional Process in Lachenmann's <i>Air</i>	Trevor R. Nelson: Performing Multiculturalism - Teaching Post-Imperial Migration through British Children's Opera
15.30 – 16.00	Tea and Performance				

[Sunday 8 September]	Atrium	St Paul's	OA5.5/01	RSG/01	Phipps
16.00 – 18.00		<b>Session 2a: Classicism and Neoclassicism</b>	<b>Session 2b: Mahler</b>	<b>Session 2c: World War I</b>	<b>Session 2d: The Past</b>
		Yvonne Teo: Theoretical Hybridisation and Neoclassical Music	Morgan Block: Rotational Form and Narrative Process in Mahler's Symphony No. 3, Mvt III	Geoff Thomason: 'A shock to English ears': Promoting New Music in Manchester During World War I	Francesco Venturi: Chronos in Java: Thinking About the Anachronistic Within New Music
		Alexis VanZalen: Norbert Dufourcq, French Classicism, and the Politics of Periodization	William Drummond: Transcription as (Mahler) Reception: Embarrassment, Nausea, and Gérard Pesson's Adagietto	Siu Hei Alvin Lee: Debussy's Sonata for Cello and Piano (1915): Pierrot and the Loss of Power in Music and Theatre in the Public Sphere	Owen Burton: Looking Forwards, Looking Back: Modernism in Rautavaara's Symphony No. 5
				Rachel Cowgill: Restoring Relations: Arthur Eaglefield Hull, Musical Internationalism, and the Politics of Postwar Recovery	James Savage-Hanford: The Allusive Past: Perceiving Memory in Enescu
18.00 – 19.30	Reception and Performance				

Monday 9 September	Atrium	St Paul's	OA5.5/01	RSG/01	Phipps
09.30 – 11.00			<b>Session 3a: Body and Nation</b>	<b>Session 3b: Subversions</b>	<b>Session 3c: Poland</b>
			Belén Vega-Pichaco: Body, Race, and Nation: Performing Identity through Dance and Music in the <i>Théâtre des Nations</i> (Paris, 1957–1967)	Carly Eloise Rowley: Bats, Whistles, and Lois Lane: H.K. Gruber's <i>Frankenstein!!</i>	Magdalena Pasternak: The Case of Tomasz Sikorski's Minimal Music: Pessimistic and Narrative-Based?
			Yuiko Asaba: Tango Music in Japan and Performing Bodies in the Long Twentieth Century	Diederik de Ceuster: Microtonal Subversion in Xenakis's 'Métaux' ( <i>Pléiades</i> )	Bert Van Herck: From the Art of Miniature to Large-Scale Form – The First Movement of Lutoslawski's Second Symphony
11.00 – 11.30	Coffee break				

[Monday 9 September]	Atrium	St Paul's	OA5.5/01	RSG/01	Phipps
11.30 – 13.00			<b>Session 4a: Other Times, Other Places: Postmodern Meanings in Contemporary Spanish Music</b>	<b>Session 4b: Propaganda</b>	<b>Session 4c: Performance</b>
			Valentín Benavides: Traces of the Past in the Work of José María Sánchez-Verdú	Dario van Gammeren: Instruments of Propaganda: Orchestral Repertoire and Programming in the Nazi-Occupied Netherlands	Inja Stanović: Pupils of Leschetizky and Works of Chopin: Late Nineteenth-Century Performance Practices on Record in the Twentieth Century
			Carlos Villar-Taboada: <i>Fantasia</i> as a Postmodern Topic in José Luis Turina's Music	Dan Elphick: Socialist Realism after Stalin: 1953 and Beyond	
13.00 – 14.00	Lunch and Performance				
14.00 – 15.30			<b>Session 5a: Voice</b>	<b>Session 5b: Performance and Gesture</b>	<b>Session 5c: Interwar Britain</b>
			Igor Contreras Zubillaga: Singing Sexual Freedom in Late-Francoist Spain? On González Acilu's <i>Hymne an Lesbierinnen</i> (1972)	Irine Røsnes: Theatre of Transformations	Gintare Stankeviciute: Press Reception of the Second Viennese School in Britain in the 1930s
			Jannis Van de Sande: Dieter Schnebel's MAULWERKE: A Vocal 'Utopera'	Jonathan Godsall: Whiplash, Buddy Rich, and Visual Virtuosity in Drum Performance	Christopher Scheer: Shakespeare, Folksong, and Modernity: Rethinking Gustav Holst's <i>At the Boar's Head</i> (1925)
15.30 – 16.00	Cream Tea				
16.00 – 17.30		<b>Session 6a: Pedagogy</b>	<b>Session 6b: Music and the Stage</b>	<b>Session 6c: Roberto Gerhard's Notebooks: Thinking through Composition</b>	<b>Session 6d: Performance</b>
		Kristine Healy: Discourse in the Music-Performance Masterclass	Jon Solomon: Rethinking Medea in Post-World War II Opera	Rachel Mitchell: Gerhard on Serialism: A Cosmopolitan Perspective	Deborah Nemko: Forbidden and Suppressed Composers: The Piano Works of Daniel Belinfante (1893–1945)
		Patrick Valiquet: Music is a Way of Listening: Experimentalism and Deindustrialisation in British Music Education Policy, 1973–1992	Alastair Williams: Sign and Embodiment in Wolfgang Rihm's <i>Tutuguri</i>	Monty Adkins: Gerhard's Audiovisual Works	

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17.45 – 18.45					<b>Keynote:</b> Jann Pasler (University of California, San Diego): Mapping the Globe through a “Sound Atlas”: Listening to Race and Nation in France between the Wars
18.45 – 19.45	Reception and Performance				

19.45: Conference dinner: Lala’s Restaurant,  
5 St George’s Square, HD1 1LG

<b>Tuesday 10 September</b>	<b>Atrium</b>	<b>St Paul's</b>	<b>OA5.5/01</b>	<b>RSG/01</b>	<b>Phipps</b>
08:30 – 09:30	Coffee & Pastries				
09.30 – 11.00		<b>Session 7a: China</b>	<b>Session 7b: Rhetoric in Polish Contemporary Music</b>	<b>Session 7c: Post-War Avant-Garde</b>	<b>Session 7d: Musical Mediators</b>
		John Gabriel: China as Political Allegory in the Music Theatre of Weimar Republic Germany	Dominika Mical: The Genre that Always is Rhetorical? Madrigal in Contemporary Polish Music	Max Erwin: After Schoenberg: Aesthetics, Ideology, and the Musical Avant- Garde in Europe, 1946–1951	Steen Kaargaard Nielsen: Off the Beatle Track: Revisiting George Martin's Other(ed) Beatles-Related Albums
		Shzr Ee Tan: Gendering China’s pianists: Yuja Wang and Zhu Xiaomei	Paulina Zgliniecka: Rhetorical Strategies in Aleksander Nowak’s Opera Theatre	Ian Pace: Werner Meyer-Eppler, Physicist, Phoneticist and Sage of <i>Elektronische Musik</i> : The Historiographical Implications of his Earlier Life and Denazification	Tal Soker: Max Brod in Palestine/Israel: The Composer and Critic as Mediator
			Karolina Dąbek: Persuasive Aspects of Spatial Music in Kazimierz Serocki’s <i>Continuum</i>		
11.00 – 11.30	Coffee Break				

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<b>11.30 – 13.00</b>			<b>Session 8a: New Perspectives on Messiaen's Cultural Context</b>	<b>Session 8b: Contemporary Music</b>	<b>Session 8c: Modern Liturgies</b>
			Peter Asimov: Disciplinary Fingerprints: Philology, Anthropology, and the Music of Olivier Messiaen	Frankie Perry: Keeping Faith in Schubert Today: Twenty-first Century Reimaginings of 'An die Musik'	Christopher Chowrimootoo: Middlebrow Spirituality: Bernstein's Mass (1971) between Sacred Music and Secular Society
			Christopher Dingle: Les Maîtres de son Voix: Borrowing and Truth in Messiaen	Martin Scheuregger: Stasis in the Music of George Benjamin	Mark Delaere: Functional Serial and Electronic Music? Stockhausen, Goeyvaerts, and the Music-Liturgical Reform Around 1955
<b>13.00 – 14.00</b>	Lunch and farewell				