Monday 11 September

1330–1500
Session 1A
Post-tonal form
Anabel Maler, ‘Hearing Function in Post-Tonal Context’.

Session 1B
Following Wagner

1500–1630
Session 2A
China
David Ho-Yi Chan, ‘Linguistic Parameters in Contemporary Choral Music’.
Cheong Wai-Ling and Hong Ding, ‘Reception of twelve-note music in China — foes turned friends?’
Na Li, ‘Masculinity without men? The multiple gendered images presented by female performers of Northwest Wind’.

Session 2B
Electronics
Nino Auricchio and Paul Borg, ‘New modular instruments and approaches to music generation’.
Laurence Willis, ‘Approaches to Electronics in Haas’s String Quartets No. 4 and No. 7’.

1630–1700
Tea/coffee

1700–1800
Session 3A
Schubert
Mark Hutchinson, ‘Wandering through history: distorted temporalities in Zender’s Schubert’.
Anne Hyland, ‘Rehabilitating Schubert’s Early Sonata Forms: the Overture for String Quintet in C minor, D. 8 and Romantic Form’.

Session 3B
Feminist perspectives
Christopher Wiley, ‘Reconsidering Ethel Smyth’s The Boatswain’s Mate as Feminist Opera’.

Session 3C
Creative process
Tuesday 12 September

0900–1030
Session 4A
Film and music
Samantha Bennett, ‘Film and the Fairground in Siouxsie and the Banshees’ “Carousel”.
Hans Hess, ‘Orfeu Negro’.

Session 4B
Soviet and Russian music
Ivana Medic, “The Tide is High”: Alfred Schnittke’s Passacaglia for large orchestra.

Session 4C
Lecture/Demonstration

1030–1100
Tea/coffee

1100–1300
Session 5A
The US
Laura Dallman, ‘Quotation, Paraphrase, Allusion, and Meaning in Daugherty’s MotorCity Triptych’.
Claire Fedoruk, ‘Adams’s Other Mary’.
Ji Yeon Lee, ‘Climax Building in John Corigliano’s Fantasia on an Ostinato’
Emily MacGregor, ‘“The Bounding Line”: Pan Americanism in Aaron Copland’s Short Symphony’.

Session 5B
Analytical Issues
Oliver Chandler, ‘Musical ‘Depth’ and the Schenkerian palimpsest: the analyst as palaeographer’.
Russell Knight, ‘Forte’s Summation Vectors and Schoenberg’s Athematic Works’.
Milos Zatkalik, ‘C, F-sharp and E-flat: The tragic the sublime and the oppressed (with C-sharp as nemesis) in Milan Mihajlović’s Eine kleine Trauermusik (1992)’.

Session 5C
Lecture recitals
Isang Yun
Jin Lim, ‘Cultural and Political Overtones: Understanding diasporic identity of Isang Yun’
Eunmi Ko, ‘Isang Yun, Interludium A’.

1300–1400
Lunch

1400–1530
Session 6A
Déjà entendu? Approaching musical arrangements and reworkings
Peter Asimov, ‘Timbre, instrumentation & embodiment: Analytical approaches to an arrangement’.
Frankie Perry, ‘Mahler’s early songs in Berio’s orchestral imagination’.
William Drummond, “Following step by step”: Pesson’s Ambre Nous Resterons and arrangement as temporal re-presentation’.

Session 6B
British Music 1
David Cline, ‘Treatise: Beyond the Tractatus’
Upa Mesbahan, ‘The Vocal Paradox of Eight Songs for a Mad King’.
Sasha Valeri Millwood, ‘Performative and compositional pragmatics and hermeneutics in Musgrave’s passages of ad libitum writing’

**Session 6C**  
**Latin America**
Norton Dudeque, ‘Villa-Lobos’s *Bachianas brasileiras* n. 9: aspects of intertextuality, stylization and coherence’.

**1530–1630**  
**Session 7A**  
**Sonata Form**
Maddie Kavanagh Clarke, ‘Formal functions and cadences in Mendelssohn’s Opus 44 String Quartets’.
Emily Tan, ‘Hope without optimism: a Sonata Theory reading of Strauss’s *Metamorphosen*’.

**Session 7B**  
**Re-evaluations**
Kathryn Fenton, ‘Where East Meets West: Reconsidering the Musico-Dramatic Importance of *La fanciulla del West’s* Waltz Scene’
Ian Maxwell, ‘A Neglected Master(?) – Arthur Willner (1881-1959)’

**Session 7C**  
**British Music 2**
Olivia Knops, ‘A Forgotten Friendship: Michael Tippett, John Layard and *The Midsummer Marriage*’.  
Matthew Riley, ‘Mourning and subjectivity in Frank Bridge’s *Oration: Concerto elegiaco*’.

**1630–1700**  
Tea/coffee

**1700–1800**  
**Session 8**  
**Keynote**
JPE Harper-Scott, TBA

**1930–2130**  
**Conference Dinner**

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**Wednesday 13 September**

**0900–1030**  
**Session 9A**  
**Modernism**
Nathan Seinen, ‘Pijper’s Merlijn: esotericism and enchantment in modernist music drama’.
Alastair Williams, ‘Genres and Theatres: Wolfgang Rihm’s Opera-Fantasy *Dionysos*’.

**Session 9B**  
**National Identity**
Rachel Campbell, ‘The Collapsing National Binaries of Serialism: British influences on Sculthorpe’s musical identity’
Anne Macgregor, ‘Searching for the “genuinely national” in the songs of Ture Rangström’.

**1030–1100**  
Tea/coffee
1100–1300
Session 10A

gMusic and Politics

Robert Adlington, ‘The most democratic of composers’? Elliott Carter and the idea of democracy’.

Lars Helgert, ‘Liberal Politics and American Identity in Leonard Bernstein’s 1600 Pennsylvania Avenue, Songfest, and Slava!: A Political Overture’.


John Gabriel, ‘From Zeitgeist to Zeitkritik: Two Late Zeitopern of Ernst Toch and Ernst Krenek’.

Session 10B

First Steps in Mining the Messiaen Archive

Christopher Brent Murray, ‘Traces of Messiaen’s Education in his Early Sketches’.

Yves Balmer, ‘The Creative Work of a Soldier and a Prisoner: Resituating Olivier Messiaen’s Quartet for the End of Time’.

Thomas Lacôte, ‘Le Laboratoire de la Trinité: Reenacting Messiaen’s Forgotten Sonic Ideas’.

Christopher Dingle, ‘The Transfiguration of Messiaen (Studies)’.

Session 10C

Scriabin

Kenneth Smith, ‘Skryabin’s Accelerationist Tendencies’.


1300–1400

Lunch

1400–1530
Session 11A

Britten

Ch’ng Xin Ying, ‘Peter Pears as the Closeted “Voice” of Britten’.

Vicki Stroeher, ‘Britten’s Approach to Focalization in The Holy Sonnets of John Donne’.


Session 11B

Theorizing Corporeality

Martin Curda, ‘Rhythm, Sports, and “Pure Construction” in Czech Symphonic Works from the 1920s: Martinu’s Half-Time and Bořkovec’s Start’.


Samuel Wilson, ‘The Composition of Posthuman Bodies’.

Session 11C

Lecture Recital

Ian Pace, ‘Negotiating genre and mediation in the piano music of Michael Finnissy: strategies and aesthetics’.

1530–1600

Tea/coffee

1600–1800
Session 12


Thursday 14 September

0900–1030
Session 13A

Mahler
Genevieve Arkle, ‘Uncovering Mahler: Musical allusion and the legacy of Parsifal in Gustav Mahler’s Ninth and Tenth Symphonies’.
Rebecca Day, ‘A cursory glance at the ‘inscrutable face of the world’: Anamorphic tonality and the role of ‘Suspension’ in Mahler’s Seventh Symphony’.
Kelvin Heung Fai Lee, ‘Motorising Sonata Form: Breakthrough and Hexatonic Tonality in the Adagio of Mahler’s Tenth Symphony’.

**Session 13B**

*Popular music*

Kate Lewis, ‘How They Do That Thing They Do: Toward a Model of Idiolectical Analysis in Popular Guitar Playing’.
Liam Maloney, ‘House Music: Reconstructing a Secular Christianity for the Gay Diaspora’.

1030–1100
Tea/coffee

1100–1300
**Session 14A**

*France*

Timothy Coombes, ‘Feeling objecthood through Debussy’s toys’. 
David Curran, ‘Examining the anti-heroic in Berlioz’s Harold en Italie’.
Russell Millard, ‘Un point d’honneur: Narrating Masculinity in Daphnis et Chloé’.

**Session 14B**

*Webern*

Duilio D’Alfonso, ‘From Webern to Boulez: a renewed (and cognitive) perspective on integral serialism’.
Damian leGassick, ‘Early Webern: think series not sets’.
David Miller, ‘Anton Webern, Nicolas Slonimsky, and an orchestral score for children’.
Sebastian Wedler, ‘Tonal Pairing as a Strategy of Lyrical Time: Anton Webern’s Langsamer Satz (1905)’.

**Session 14C**

*Italy*

Clare Brady, ““Only the desire to hear opens the ear”: Listening encounter and the “open voice” in Luciano Berio’s Un re in ascolto (1983)”.
Ben Earle, ‘Fascist Racism in Sardinian Opera’.

Close of conference