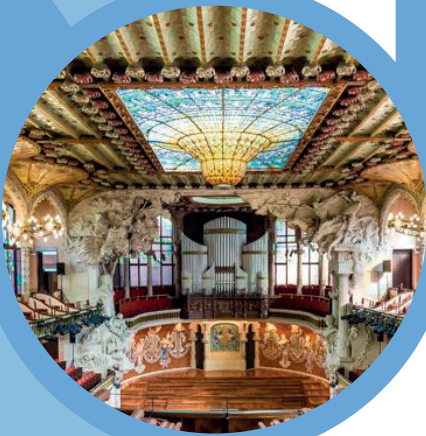


# 15<sup>th</sup> International Congress on Musical Signification

Barcelona, June 15<sup>th</sup>-19<sup>th</sup>, 2022



 Escola Superior de  
Música de Catalunya  
in Barcelona

C. Padilla, 155 (Edifici  
L'Auditori) - Barcelona

[See location in google  
maps](#)

 From the 15<sup>th</sup> to the 19<sup>th</sup>  
of June 2022

## CONGRESS DIRECTORS

Joan Grimalt  
Eero Tarasti

**esmuc**

ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA

[www.esmuc.cat](http://www.esmuc.cat)

# PRESENTATION

**ICMS 15**, organized by Joan Grimalt and Eero Tarasti, will take place at the Escola Superior de Música de Catalunya in Barcelona, from the 15<sup>th</sup> to the 19<sup>th</sup> of June 2022.

## Performance and Musical Signification

The theme of this year's ICMS is the link between music signification and performance. In other words, how might we interpret vocal or instrumental performance in the light of expressive strategies, topoi, narrative analyses, and other approaches? And how might an expressive analysis (including a topical, thymic, or narrative approach) help performers achieve a better understanding of the piece and its interpretation? How might such approaches help us to compare different performances of the same musical piece?

In music conservatories or music schools all over the world, where the instrument is still at the curriculum's core, an analysis including expressive values should be encouraged. The incorporation of musical signification in pedagogy can help interpreters and teachers find valuable musicological, theoretical, and semiotic tools to complement intuitive performing approaches.

Although we are inviting papers relating performance and musical signification, those dealing with any other issues concerning musical signification are of course welcome.

## ICMS

The **International Congress on Musical Signification (ICMS)** is a biannual meeting on recent developments and trends in the studies of musical signification. It is the major platform of the international research project *Musical Signification*, launched in Paris in 1984, and subsequently directed for 34 years by Eero Tarasti.

Following ICMS 14 in Cluj-Napoca (Romania), ICMS 15 will be held in vibrant Barcelona, capital city of Catalonia, generously hosted by its higher education institution, the Escola Superior de Música de Catalunya (ESMUC), under the auspices of the International Association for Semiotic Studies (IASS), the International Semiotics Institute (ISI) and the Academy of Cultural Heritages (ACH).

## KEYNOTE SPEAKERS

Márta Grabócz  
Université de Strasbourg

Robert Hatten  
University of Texas at Austin

Anatole Leikin  
University of California Santa Cruz

Dario Martinelli  
Kaunas University of Technology, Lithuania

Eero Tarasti  
University of Helsinki

## HONORARY COMMITTEE

Ecaterina Banciu  
Paulo C. Chagas  
Jarmila Doubravová  
Constantin Floros  
Márta Grabócz  
Robert S. Hatten  
François-Bernard Mâche  
Teresa Malecka  
Costin Mioreanu  
Peter Nelson  
Lewis Rowell  
Anthony Seeger

Sokol Shupo  
Michael Spitzer  
Philip Tagg  
Eero Tarasti  
Bernard Vecchione  
Mário Vieira de Carvalho  
Demetre Yannou

## SCIENTIFIC COMMITTEE

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Oana Andreica  
Kristian Bankov  
Ben Curry  
William Dougherty  
Ricardo N. de Castro Monteiro  
Heloísa de Duarte Valente  
Paulo de Tarso Salles  
Christine Esclapez  
Július Fújak  
Rahilya Geybullaeva  
Anna Granat-Janki  
Joan Grimalt  
Jean-Marie Jacono  
Costantino Maeder  
Rubén López Cano  
Dario Martinelli  
Nicholas McKay

Lina Navickaitė-Martinelli  
Juha Ojala  
Małgorzata Pawłowska  
Mark Reybrouck  
Paolo Rosato  
Esti Sheinberg  
Dmitry Shumilin  
Susanna Välimäki  
Edward Venn  
Konstantin Zenkin

## ORGANIZING COMMITTEE

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Dario Martinelli  
Alejandro Mateo  
Melissa Mercadal  
Lina Navickaitė-Martinelli  
Joaquim Rabaseda  
Irene Valle  
Esther Vilar

# GENERAL INFORMATION



## Venue

Escola Superior de Música de Catalunya in Barcelona  
C. Padilla, 155 (Edifici L'Auditori) - Barcelona



## Days

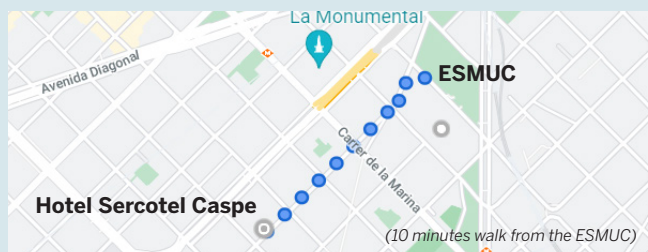
From Wednesday, 15<sup>th</sup> of June to Sunday, 19<sup>th</sup> of June, 2022



## Hotel

Hotel Sercotel Caspe  
C. de Casp, 103, 08013 - Barcelona  
Phone: +34 93 246 70 00

Register with Sercotel Rewards to get a discount on your booking at [www.sercotelhoteles.com](http://www.sercotelhoteles.com)



\*To guarantee room availability, we recommend making your reservation before May 15<sup>th</sup>, 2022

# CONGRESS FEES

## REGISTRATION FEE

	Registration fees for on-site participation	Registration fees for digital participation
Scholars	220 €	150 €
PhD Students	160 €	110 €
Students (exc. Esmuc)	70 €	50 €
Esmuc Community	30 €	22 €

## LUNCHES AND SOCIAL ACTIVITIES

	Price
Lunch ticket*	15 €/each day
Sagrada Família Temple visit* (on foot)	14 €
Palau de la Música visit* (bus transfer included)	20 €

There is the possibility to visit the Historic archive and Documentation and research area. If you are interested in, please, book your visit by writing an email to [mdmb\\_documentacio@bcn.cat](mailto:mdmb_documentacio@bcn.cat)

\*Book your tickets before June 3<sup>rd</sup>, 2022

Congress fee includes attendance to the sessions, book of abstracts, coffee breaks, concert, visit to the Music Museum and final cocktail. Lunches and dinners, as well as social activities, are not included.

To complete the registration please fill out the **ONLINE FORM** and transfer the registration fee, and the lunches and social activities if it's the case, into BIC (SWIFT) CAIXESBBXXX and account number ES92 2100 0781 4202 0018 7832, indicating the **name of the registered person and ICMS2022** as a concept.

# PROGRAMME

Wednesday, June 15<sup>th</sup>, 2022

14:00 h Registration

15:00 h **Parallel Sessions 1**

## Performance Studies (I)

Choir room

- La libertad en la interpretación musical: medida y proporción en inmanencia estética

[Paula Marcela Castaño Castaño](#)

Universidad de Caldas, Colombia

- Acting/Performing in Theatre and Music  
Acting/Performing in Theatre and Music

[Frank Pecquet](#)

Université paris1 Panthéon-Sorbonne

## Music Semiotics (I)

Room 346

- Being and Appearance or Awareness and Apposition: On Twofold Manifestations of the Dialogical Self in Physical and Logical Domains of Existential Semiotics

[Elzbieta Magdalena Wasik](#)

Adam Mickiewicz University in Poznan

- An Epistemological Perspective on the Phenomenological Conception of Worldhood: Extending the Boundaries of Existential Semiotics from the 'Being-in-the-World' Awareness to the 'Lived-Through World' Experience

[Zdzisław Wasik](#)

Philological School of Higher Education in Wrocław

- Sounds performed

[Daina Teters](#)

Latvian Academy of Culture

- Using existential semiotic analysis in justifying benevolence as a musical topic in Mozart's concerto form

[Panu Heimonen](#)

University of Helsinki

## 20<sup>th</sup>-Century Music (I)

Room 347

- Dobrowolski, Serocki, Koszewski. Spatialization and Its Meaning in Polish Music of the 1960s

[Karolina Dabek](#)

Akademia Muzyczna w Krakowie

- Transforming the Post-Tonal Topic in Ligeti's Violin Concerto

[James Donaldson](#)

McGill University

- "Fandango, Alhambrism, and the Mythification of the Spanish Gitano: A Semiotic-Ideological Analysis of Falla's En el Generalife"

[David Heinsen](#)

The University of Texas at Austin

- La question de la signification dans l'œuvre de Maurice Ohana (1913-1992)

[Stéphane Sacchi](#)

University of Rennes 2

**Wednesday, June 15<sup>th</sup>, 2022****Brazilian Music**

Room 348

- Finnish and Brazilian song cycle: drawings, poetry and music cultural contemporary correspondences

**Rodrigo Felicissimo**

University of São Paulo, Brazil

- Tropical forest: an iconic topic in Heitor Villa-Lobos' music

**Daniel Zanella dos Santos**

Universidade Federal do Paraná (UFPR) / Instituto Federal Catarinense (IFC)

- Villa-Lobos' sentimental narrative strategies

**Cleisson de Castro Melo**

Federal University of Campina Grande (UFCG)

- A hermeneutic approach to the dactyl rhythm and its resignification in the performance of Brazilian bowed string instruments

**Luiz Henrique Fiammenghi**

UDESC – Universidade Estadual de Santa Catarina, Brasil

17:00 h Coffee break

17:30 h **Keynote 1**  
Eero Tarasti

Orchestra room

19:00 h Concert: Luca Chiantore, piano

Orchestra room

## Thursday, June 16<sup>th</sup>, 2022

09:00 h	Registration	
09:30 h	<b>Keynote 2</b> Dario Martinelli	Orchestra room
10:30 h	Coffee break	
11:00 h	<b>Parallel Sessions 2</b>	
	<b>Narratological Studies (I)</b>	Choir room
	<ul style="list-style-type: none"> <li>• Meanings of explicitly intertextual music of the Polish contemporary composer Paweł Szymanski <a href="#">Violetta Kostka</a> Academy of Music in Gdansk, Poland</li> <li>• Immanent Narrative in Franz Liszt's Vallée d'Obermann <a href="#">Omar Roy</a> University of Oklahoma</li> <li>• L'interprétation – relecture de La Sonorité jaune de W. Kandinsky par Alessandro Solbiati : Une narration sans récit <a href="#">Ivanka Stoianova</a> Université de Paris 8</li> </ul>	
	<b>Music and Literature (I)</b>	Room 346
	<ul style="list-style-type: none"> <li>• Intermedial References to Music in Literature and to Literature in Music on the Example of Selected Sonnets <a href="#">Monika Karwaszewska</a> Stanisław Moniuszko Academy of Music in Gdansk</li> <li>• "The Message from the Mountain" by Brazilian novelist João Guimarães Rosa, into the heart of cultural territory: soundscape, literature, music and enigma <a href="#">Rodrigo Felicissimo</a> University of São Paulo, Brazil</li> <li>• Lithuanian folk tale "Egle žalciu karaliene" ["Egle - the Queen of Serpents"] in literature and on stage: archetypes, passions and musicality <a href="#">Rūta Brūzgiene</a> Mykolas Romeris University</li> </ul>	
	<b>Music Semiotics (II)</b>	Room 347
	<ul style="list-style-type: none"> <li>• Performer's semiotic space, problem of Werktreue and agency of interpretation: Temporal and other explorations in small piano pieces by Schoenberg and Sibelius <a href="#">Juha Ojala</a> DocMus doctoral school, Sibelius Academy</li> <li>• Time and Signification <a href="#">Peter Nelson</a> Reid School of Music, University of Edinburgh</li> <li>• Getting beyond the icon: the normativity of musical meaning and performance <a href="#">Ben Curry</a> University of Birmingham</li> </ul>	

Thursday, June 16<sup>th</sup>, 2022

## Ancient Music

Room 348

- Avoiding the discourse: Musico-metapoetic workings of Gherardello's 'Per non far lieto'  
[Mikhail Lopatin](#)  
Julius-Maximilians-Universität Würzburg, Germany
- Herméneutique du motet médiéval : sur les deux versants, compréhension et performance, de l'interprétation  
[Bernard Vecchione](#)  
Université de Provence
- Basilica San Clemente: A View on Music from the Syncretic Point  
[Octavio Macías](#)  
Peabody Institute. Musicology MM

12:30 h

**Congress opening**

Orchestra room

Núria Sempere, Melissa Mercadal, Eero Tarasti, Joan Grimalt

13:00 h

Opening Lunch (ticket required)

14:30 h

**Roundtable 1. Homage to Constantin Floros**

Orchestra room

Constantin Floros, Joan Grimalt, Loránt Péteri, Ivanka Stoianova, Eero Tarasti

15:30 h

Coffee break

16:00 h

**Parallel Sessions 3**

## Opera Studies (I)

Choir room

- The Combination of Musical Semiotics and Instrumentation in Grand Opéra by Giacomo Meyerbeer  
[Wantana Tancharoenpol](#)  
Humboldt University of Berlin
- The Olympic Theatre in Vicenza  
[Stefano Carlucci](#)
- 'A curious story': The Turn of the Screw, and the uncanny  
[Edward Venn](#)  
University of Leeds, UK
- "Leise aber sehr deutlich »Isolde«". Beyond the words in Eötvös's opera Paradise reloaded (Lilith)  
[Zsuzsanna Könyves-Tóth](#)  
Liszt Ferenc Academy of Music

**Semiotics and Identity Construction**

Room 346

- Feast of kings: semiotics of cultural heritage in Cariri  
[Bianca Sobral Fernandes](#)  
Federal University of Cariri- Juazeiro do Norte- Brazil
- La concepción musical y sincrética de Catirina en el reisado de la maestra Mazé: una visión sobre la clase social, la ética y el género desde la semiótica de Eero Tarasti  
[Cícero Manoel de Oliveira](#)  
Universidad Federal de Cariri-UFCA

## Thursday, June 16<sup>th</sup>, 2022

- Re-inventario de cantantes de la tradición popular de Cariri Cearense  
[Maria de Fátima Gomes dos Santos](#)  
Universidade Federal do Cariri - UFCA
- Musical signification and social meaning: rhetoric and pragmatic strategies to the transmission of oral traditions in the Brazilian region of Cariri  
[Thaís Maria Cândido Duarte](#)  
Federal University of Cariri (UFCA)

### Popular Music Studies

Room 347

- Intertextual Links Between Music Videos to the Songs “Le Vent Nous Portera” by Noir Désir and “Cerca del Mar” by Salvador Sobral  
[Małgorzata Grajter](#)  
University of Łódź, Poland, Faculty of Letters / Academy of Music in Łódź, Poland
- “On the crescendo appoggiato as phenomenon of Beautiful’s predicate establishment in “Lying Down” by Céline Dion or the voice’s metamorphoses towards the ‘Beauty’ – a pure Kantian perspective”  
[Maria-Roxana Bischin](#)  
University of Bucharest
- PAROLES, PAROLES... Memory and nomadism of a musical “hit”  
[Heloísa Valente](#)  
UNIP - São Paulo (Brasil)
- Ludwik Lejzer Zamenhof’s poetry as a source of musical inspiration  
[Marek Nahajowski](#)  
Akademia Muzyczna im. G. i K. Bacewiczów w Łodzi

### 19<sup>th</sup>-Century Music (I)

Room 348

- Rejected and preserved memories in Brahms’s rewritten Piano Trio in B major  
[Anna Belinszky](#)  
Liszt Ferenc Academy of Music
- The Narrativity of Filip von Schantz’s Kullervo Overture (1860)  
[Aleksi Haukka](#)  
University of Helsinki
- Revealing the Secret; The Musical Uncanny and its Narrative Implications in the Finale of Brahms’s Piano Quintet in F minor, Op. 34  
[Risa Okina](#)  
Temple University
- A Romance’s Story: Clara Wieck Schumann’s Op. 5, no. 3  
[Sarah Ellis](#)  
University of Oklahoma. USA

### Music and Intertextuality

Room (TBC)

- ‘Hommage à Mahler’ – An Allusion to the Third Symphony in Zoltán Jeney’s Aus tiefer Not  
[Lóránt Péteri](#)  
Liszt Ferenc Zeneművészeti Egyetem



## Thursday, June 16<sup>th</sup>, 2022

- L'intertextualité, signification cachée et une recherche des nouvelles formes d'expression dans une chanson française. Le cas de Gigi de Dalida

[Małgorzata Gamrat](#)

The John Paul II Catholic University of Lublin

- Villa-Lobos and Tom Jobim: a comparative analysis based on the concepts of intertextuality and musical topics

[Juliana Ripke](#)

University of São Paulo - Brazil

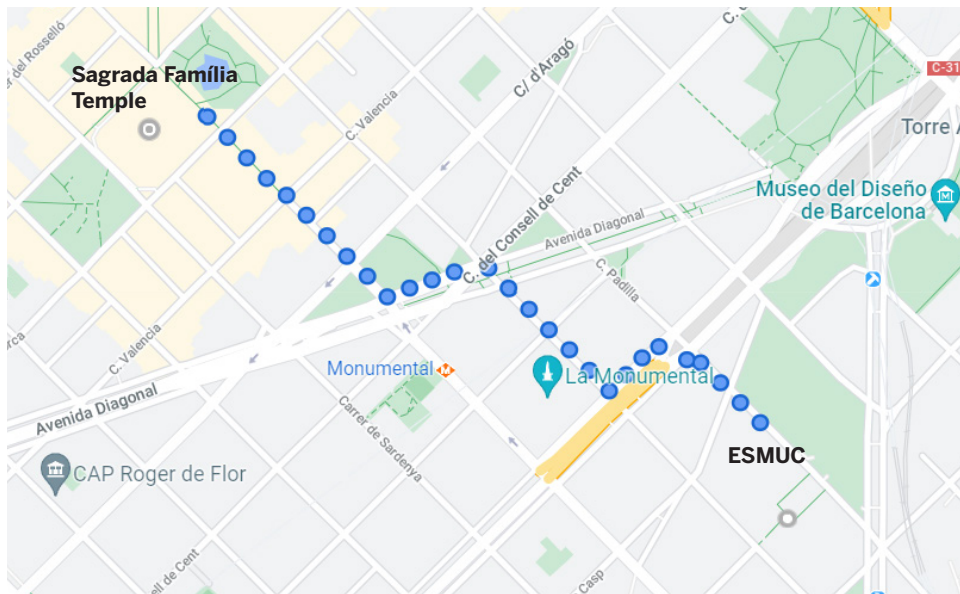
- The Derridean Concept of "Hauntology" Transposed into Music. Categories, examples, remarks

[Agnieszka Draus](#)

Academy of Music in Kraków

18:00 h

Visit to the Sagrada Família Temple. On foot (ticket required)



Friday, June 17<sup>th</sup>, 2022

09:00 h	Registration	
09:30 h	<b>Keynote 3</b> Márta Grabócz	Orchestra room
10:30 h	Coffee break	
11:00 h	<b>Parallel Sessions 4</b>	
	<b>Performance Studies (II)</b>	Choir room
	<ul style="list-style-type: none"> <li>'Rhetorical' versus 'Organicist' performances: a pragmatic approach <a href="#">Joan Grimalt</a> Escola Superior de Música de Catalunya (ESMUC)</li> <li>Musical Topics as Products and Tools of Historically Informed Performance <a href="#">Olga Sánchez Kisielewska</a> University of Chicago</li> <li>Musical Performance: discursive elaborations on aesthetic events <a href="#">Felipe Marques de Mello</a> State University of Minas Gerais</li> <li>Brahms 1854-2022: A performer's search for meaning. A Semantic Analysis of the Ballades op. 10 by Johannes Brahms <a href="#">Cristina González Rojo</a> Escola Superior de Música de Catalunya (ESMUC)</li> </ul>	
	<b>20<sup>th</sup>-Century Music (II)</b>	Room 346
	<ul style="list-style-type: none"> <li>Protolinguistic Utterance and Performativity in Dada, Sigmund Freud, and Ghérasim Luca <a href="#">Winfried Kudszus</a> University of California, Berkeley</li> <li>Claude Debussy's musical essays on imagination of motion - In the space between analysis and interpretation <a href="#">Ivana Petkovic Lozo</a> Faculty of Music, University of Arts in Belgrade</li> <li>Ironic symphonism in times of solemn neoclassicism: Sinfonia per orchestra, by Fernando Lopes-Graça <a href="#">Isabel Pina</a> CESEM – NOVA FCSH</li> <li>Bartók's curious longing for his fatherland <a href="#">László Stachó</a> Liszt Academy Budapest</li> </ul>	
	<b>Contemporary Creation (I)</b>	Room 347
	<ul style="list-style-type: none"> <li>"Missa Canonica" (2010-15): intersection of music, text and architecture <a href="#">Oleh Harkavyy</a> Member of the National Union of Composers of Ukraine (Kiev Department)</li> <li>"Zero Gravity": A Specific Textural Type in Contemporary European Art Music <a href="#">Füsün Köksal Incirlioglu</a> Yasar University, Izmir/Turkey</li> </ul>	

Friday, June 17<sup>th</sup>, 2022

- Sonic Sculpture and Sonic Photography as a Traces of Kairos (Region's Soundscapes in Site-Specific Music)  
[Július Fújak](#)  
Faculty of Arts, Constantine the Philosopher University in Nitra, Slovakia
- Rediscovering the nocturne - the musical representation of the Night in Piotr Perkowski's Nocturne for symphony orchestra  
[Julia Leszczynska](#)  
Stanisław Moniuszko Music Academy in Gdansk

## Music Analysis and Theory (I)

Room 348

- The boundaries of musical essence: on the performing and semantic invariants of a musical composition  
[Konstantin Zenkin](#)  
Moscow P.I. Tchaikovsky Conservatory
- Musicological 'Garden of Earthly Delights' and 'Infinity of Lists' In-Between Analysis and Interpretation  
[Tijana Popovic Mladjenovic](#)  
University of Arts in Belgrade, Faculty of Music, Department of Musicology
- Practicability of the psychoacoustical approach in harmonic analysis as a problem of signification  
[Yaroslav Stanishevskiy](#)  
Moscow State P. I. Tchaikovsky conservatory
- Syntactical and Categorical Approaches towards Harmonic Function  
[Esa Lilja](#)  
University of Stavanger

## Music, Genre, Race

Room (TBC)

- Music in the travel diaries of women from Eighteenth to Twentieth centuries  
[Eleonora Carosso](#)  
Advanced undergraduates in Entertainment and Multimedial production. Department of Cultural Heritage of University of Padua
- Meter and signs of female strength in Pauline Viardot-Garcia's *Le Dernier Sorcier*  
[Amy Lorette Damron Kyle](#)  
Sorbonne Université, member of IReMus
- Still We Rise: Racial Discriminatory Resilience and Black American Musicians  
[Clarke Randolph](#)  
Emerson Preparatory School in Washington, DC
- Ángela Peralta (1845-1883) *The Mexican Nightingale: An Existential Semiotic Approach to the World of a Woman Singer and Composer of the Nineteenth century*  
[Grisell Macdonel](#)  
University of Helsinki

13:00 h

Lunch (ticket required)

14:30 h

**Roundtable 2. In the 40<sup>th</sup> anniversary of L. Ratner's *Classic Music* (1980)**

Orchestra room

Paulo de Castro, Márta Grabócz, Robert Hatten, Olga Sánchez Kisieleska

**Friday, June 17<sup>th</sup>, 2022**

15:30 h Coffee break

16:00 h **Parallel Sessions 5****Performance Studies (III)**

Choir room

- Chasing Expression: Tracing Notated and Performative Devices that Create a Singing-Style at the Piano  
**Paul Zeller**  
University of Nebraska-Lincoln
- Signifiers of Emotion in Musical Performance  
**Lina Navickaite-Martinelli**  
Lithuanian Academy of Music and Theatre
- Performance as a creation of meaning: the identity of a musical work versus the uniqueness of its interpretations  
**Anna Checka**  
University of Gdansk
- Considerations on the analysis of musical performance in semiotics and musicology  
**Marina Maluli Cesar**  
IReMus/LabOrES

**Contemporary Creation (II)**

Room 346

- Spirituality in the Microtonal Key: Hermeneutic reflections on Djuro Zivkovic's on the guarding of the heart  
**Milos Zatkalik**  
University of Arts in Belgrade
- The "Career of Metaphor" Hypothesis: Implications for the Semantics of Contemporary Music  
**Jason Noble**  
McGill University
- À la recherche des sens – Plainte orientale et Berceuse d'Orient (1956) d'Alexandre Tansman et la question de l'intentionnalité  
**Renata Skupin**  
Akademia Muzyczna im. Stanisława Moniuszki
- Tutti: The Solo's metamorphosis  
**Sílvia Mendonça**  
Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Departamento de Comunicação e Arte, Universidade de Aveiro

**Music Semiotics (III)**

Room 347

- A New Theory of Musical Semiotics  
**Matthew Stanley**  
University of Minnesota
- The Body, and Performance as Sources of Creativity: The case of the Italian Double bass' virtuoso performer-composer Giovanni Bottesini (1821-1889)  
**Grisell Macdonel**  
University of Helsinki
- The comparative semiotic analysis of a syncretic text of the Brazilian cultural heritage: Master Margarida's Epiphany in hers and her disciples' performances  
**Ricardo Monteiro**  
Universidade Federal do Cariri - UFCA

Friday, June 17<sup>th</sup>, 202219<sup>th</sup>-Century Music (II)

Room 348

- Liszt's Military Topics: Towards Metaphorical Battlefields  
[Andrew Haringer](#)  
Saint Anselm College
- On the Dialectics of Musical and Extramusical Sense Concerning the Phenomenon of the Wagnerian Painting  
[Elena Rovenko](#)  
Moscow State P.I.Tchaikovsky Conservatory
- Le conflit des narrativités à l'opéra, de la signification musicale à la mise en scène. L'exemple de Rousslan et Ludmilla de Glinka  
[Jean-Marie Jacono](#)  
Université d'Aix-Marseille (AMU)
- Paratextual approach to the musical signification and narratives in «Années de pèlerinage. Première année: Suisse»  
[Osamu Tomori](#)  
Kunitachi College of Music

20<sup>th</sup>-Century Music (III)

Room (TBC)

- À la recherche du merveilleux: An approach to the narrative content and structure in Olivier Messiaen's Saint François d'Assise  
[Vicent Minguet](#)  
Escola Superior de Música de Catalunya (ESMUC)
- Expression marks in Gustav Mahler's Kindertotenlieder in terms of the tragic sense of the cycle  
[Kirill Smolkin](#)  
Moscow State Tchaikovsky Conservatory
- Pending  
[Eila Tarasti](#)  
Pending
- The topical world of pasts and presents: Igor Kuljeric's Croatian Glagolitic Requiem (1996)  
[Sanja Kiš Žuvela](#)  
University of Zagreb, Academy of Music

18:00 h

Visit to Palau de la Música. Bus transfer included (ticket required)



Saturday, June 18<sup>th</sup>, 2022

09:00 h	Registration	
09:30 h	<b>Keynote 4</b> Anatole Leikin	Orchestra room
10:30 h	Coffee break	
11:00 h	<b>Parallel Sessions 6</b>	
	<b>Ethos and Freedom: On Polish and Lithuanian Music of the second half of the 20<sup>th</sup> Century</b>	Choir room
	<ul style="list-style-type: none"> <li>Transfer of Knowledge and Values in Kraków School of Music Theory <a href="#">Dominika Micał</a> Akademia Muzyczna w Krakowie</li> <li>The Dimensions of Freedom in Wojciech Marczewski's Movie Escape from the 'Liberty' Cinema and Witold Leszczyński's <i>Siekierzada</i> ('Axiliad'). Music Functions in Films <a href="#">Ewa Czachorowska-Zygor</a> Akademia Muzyczna w Krakowie</li> <li>The Phenomenon of Sacrum in Polish Music of the Cold War Era as an Expression of Aspiration to Independence. Intertextual Relationships Between Religious Sources and Musical Works <a href="#">Teresa Malecka</a> Akademia Muzyczna w Krakowie</li> <li>On Topics and Expression in the Polish and Lithuanian Music of the Second Half of the 20th Century <a href="#">Małgorzata Janicka-Słysz</a> Akademia Muzyczna w Krakowie</li> <li>The Voice of the Transformation's Generation: Onute Narbutaitė and Hanna Kulenty <a href="#">Ewa Siemdaj</a> Akademia Muzyczna w Krakowie</li> </ul>	
	<b>Music, Ekphrasis, Synesthesia (I)</b>	Room 346
	<ul style="list-style-type: none"> <li>"A Work That Constantly Comments on the Roots of Its Own Becoming": Luciano Berio's Ekphrasis (Continuo II) <a href="#">Orit Hilewicz</a> Eastman School of Music. University of Rochester</li> <li>Karol Szymanowski's <i>Nightingale</i>. The Mythological Sources and Symbolism <a href="#">Sławomira Zeranska-Kominek</a> University of Warsaw</li> <li>Musical Ekphrasis as a Narrative Unit in a BANI World <a href="#">Yanina Yukhymuk</a> Shevchenko Institute of Literature, National Academy of Science (Kyiv, Ukraine). Junior researcher (Candidate of science—comparable to the Academic Degree of PhD)</li> <li>The transmedial likeness of a sunset: Ekphrasis and enargeia in Schoenberg's <i>Gurrelieder</i> <a href="#">Moe Touizar</a> Schulich School of Music, McGill University</li> </ul>	

Saturday, June 18<sup>th</sup>, 2022

## Contemporary Creation (III)

Room 347

- Erik Bergman, Sound Naturalism, and Construction of Soundscapes in Musical Avant-garde Interpreting Natural Sound Models

[Julia Shpinitzkaya](#)

University of Helsinki

- How is received an ironical meaning in a new composition by the audience and by musicians?

[Fabrizio Nastari](#)

Estonian Academy of Music

- Composing through performing. The “Warsaw Music Workshop” and the idea of “open performance”

[Anna Wójcikowska](#)

Grazyna and Kiejstut Bacewicz Academy of Music in Łódz (Poland)

- Composer’s problems: the work of music between the idea and the premiere performance in the light of philosophical thought and the composer-performer cooperation

[Magdalena Białecka](#)

Student of the master degree at the Faculty of the Fine Arts of the University of Warmia and Mazury

## Topoi Theory and Practice (I)

Room 348

- Terrifying trees and frightening forests: Signifying the supernatural in Nature in German Romantic music

[Clive McClelland](#)

University of Leeds

- THE DOPPELGÄNGER: A Possible Step Toward the Topic of the Mirror

[Oana Andreica](#)

The “Gheorghe Dima” National Academy of Music Cluj-Napoca, Romania

- Is there a ‘machine music’ topic?

[Paulo F. de Castro](#)

Universidade Nova de Lisboa - NOVA FCSH

## Music, Body, Movement

Room (TBC)

- Uniqlo Bach: Meaning in Motion

[Davinia Caddy](#)

Founding editor of the online platform Naxos Musicology International

- Multimodal notation and artistic creation from body movement: between music and dance

[Vera Potapova Geslin](#)

Passages XX-XXI research group of the Lumière University Lyon 2

- Chopin’s A-Minor Prelude: An Embodied Performance of Schubert

[Zbigniew Granat](#)

Associate Professor of Music. Program Director, BA in Music. Nazareth College. Department of Music

- Motion, perception and shared emotions as basic dimensions of musical meaning

[Wolfgang Wildgen](#)

University of Bremen, Germany



Saturday, June 18<sup>th</sup>, 2022

14:30 h

## Parallel Sessions 7

## Narratological Studies (II)

Choir room

- Villa-Lobos's First Symphony (1916): A Symphony, A Narrative, and A Flair

[Paulo de Tarso Salles](#)

University of São Paulo

- The Musical Narrativity in Contemporary Music as an Analytical Strategy

[Takemi Sosa](#)

University of Helsinki

- Narrative Agency in Daniel Hart's Musical Score to A Ghost Story

[Jeremy Grall](#)

Birmingham-Southern College

## Music and Literature (II)

Room 346

- "Narrativity Effects in John McLeod's contemporary music"

[Marcin Stawiarski](#)

University of Caen Normandy

- "Estava y el burro, fezieron d'él joglar..." – The Archpriest of Hita's Book of Good Love and its interpretations between performers' needs and the carnivalesque

[Rolf Baecker](#)

Escola Superior de Música de Catalunya (ESMUC)

- The leitmotif in literary narration and the semiotic conditions of the "Wagnerian novel"

[Dániel Nagy](#)

Eötvös Loránd University, Budapest

## Music Analysis and Theory (II)

Room 347

- Does our philosophy of music rest on a mistake? Some remarks about expression and signification

[Bruce Ramell](#)

- Análisis del primer movimiento de la Sonata para viola y piano Op. 147 de Shostakovich. Estudio del significado musical para la interpretación y el aprendizaje

[Pedro Antonio Rodríguez Cortés](#)

Departamento de Educación y Didácticas Específicas, Universitat Jaume I, Castellón, España

- AGM as a data-driven toolbox for analysing musical segmentation and performance

[Timo Laiho](#)

University of Helsinki

17<sup>th</sup> and 18<sup>th</sup>-Century Music

Room 348

- The topos of Transcendence in the Baroque Music Drama

[Ana Stefanovic](#)

University of Arts in Belgrade, Faculty of Music

- Agential analysis of Variatio and Finale of Biber's Annunciation: Mary processes the Angelical Salutation

[Frangel López-Ceseña](#)

University of Western Ontario



## Saturday, June 18<sup>th</sup>, 2022

- “The singing body in eighteenth-century Spanish music for the stage: a methodological framework from semiotics”

[Aurèlia Pessarrodona](#)

Conservatori Superior de Música del Liceu

### Topoi Theory and Practice (II)

Room (TBC)

- Musical gestures and topics in Jorge Peixinho’s guitar music: Analysis and performance

[Pedro Sanches Martins Lopes Baptista](#)

Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Departamento de Comunicação e Arte, University of Aveiro

- Eccentric Dances in the Music of Pavel Haas: the Evolution of a Musical Topic

[Martin Curda](#)

University of Ostrava - Faculty of Fine Arts and Music

- Between frame, topic and narrative in Heino Eller’s tone poem “Dawn”

[Karl Joosep Pihel](#)

University of Tartu, Estonian Academy of Music and Theater

17:00 h

Visit to Museu de la Música (*Music Museum*)

19:15 h

Concert at the Museu de la Música: Enrique Padilla, Baryton, Iñaki Gezala, piano

## Sunday, June 19<sup>th</sup>, 2022

09:30 h	Registration	
10:00 h	<b>Keynote 5</b> Robert Hatten	Orchestra room
11:00 h	Coffee break	
11:30 h	<b>Parallel Sessions 8</b>	
	<b>Performance Studies (IV)</b>	Choir room
	<ul style="list-style-type: none"> <li>Performance as freedom from “miserable striving of the will”. On the necessity of live performances to maintain the validity of Peter Kivy’s cognitive concept of musical signification <a href="#">Michał Biedziuk</a> University of Gdansk</li> <li>Performance and epistemology: an enactive approach to musical sense-making <a href="#">Mark Reybrouck</a> KU Leuven and Ghent University</li> <li>Semiotic tools and performative practice: A methodological proposal <a href="#">Miguel Ángel Fernández Vega</a> University of Valladolid</li> <li>Performance gestures related to rhythm and pitch hierarchies as the different kinds of music signification <a href="#">Piotr Podlipniak</a> Adam Mickiewicz University in Poznan</li> </ul>	
	<b>Music, Ekphrasis, Synesthesia (II)</b>	Room 346
	<ul style="list-style-type: none"> <li>Intermediatic interactions in music, literature and painting and its relations to music performance: a case study <a href="#">Mônica Pedrosa de Pádua</a> School of Music of the Federal University of Minas Gerais (UFMG)</li> <li>Field of Bells - An Artistic expedition toward Landscape, sketches and music composition exploring geographical landmarks for creative purposes <a href="#">Rodrigo Felicissimo</a> University of São Paulo, Brazil</li> <li>Color and musical signification <a href="#">Titus Lates</a> “Constantin Radulescu-Motru” Institute of Philosophy and Psychology of the Romanian Academy</li> <li>Grapheme-Colour synaesthesia and chromaesthesia as the most advanced sign systems that produce a synaesthetic response <a href="#">Salomeja Jastrumskyte</a> Lithuanian Culture Research Institute</li> </ul>	
	<b>Contemporary Creation (IV)</b>	Room 347
	<ul style="list-style-type: none"> <li>New Convergence: Modern Digital Technologies as a Field of Common Semantic Relations within Recent Music, Intermedia and Performing Arts <a href="#">Marcin Strzelecki</a> Academy of Music in Kraków</li> </ul>	

## Sunday, June 19<sup>th</sup>, 2022

- “Crossing meanings: José Luis Turina’s Crucifixus (1978)”  
[Carlos Villar Taboada](#)  
Universidad de Valladolid
- Sound Imaginations, Telematic Audiovisual Immersion  
[Paulo Chagas](#)  
University of California, Riverside
- SYNTHESIZING DREAMS: Vaporwave, sonic experience and musical signification through mixing techniques and contemporary production tools  
[Alejandro Mateo García](#)  
Escola Superior de Música de Catalunya (ESMUC) Alumni (Historical Violin Performance, Early Music)

### 20<sup>th</sup>-Century Music (IV)

Room 348

- “Exploring a ‘New Lyricism’: Claudio Prieto’s Second Symphony (1982)”  
[Carlos Villar Taboada](#)  
Universidad de Valladolid
- Fanfarria y representación: dinámicas semióticas de un tópico sonoro a través de la zarzuela Las golondrinas (1914)  
[Mario Lerena](#)  
Conservatorio de Música Juan Crisóstomo de Arriaga
- La guaracha Ko’oten boox, un ejemplo de la adaptación de los géneros cubanos en la tradición musical yucateca (1880-1910)  
[Claudio Ramírez Uribe](#)  
Universidad Complutense de Madrid
- Signs and contexts in Lithuanian composer Ricardas Kabelis’s music  
[Jūrate Landsbergytė-Becher](#)  
Lithuanian Culture Research Institute

13:30 h

### Congress closure

Núria Sempere, Melissa Mercadal, Eero Tarasti, Joan Grimalt

Orchestra room

Cocktail, Jazz and Brazilian Music: Ricardo Monteiro

