

# Cardiff University Music Analysis Conference (CarMAC) 2008

## PROGRAMME

### Thursday 4 September

11.00 onwards Registration

13.30 WELCOME: Opening addresses

**14.00–16.00: SESSION 1: Plenary**

**Phenomenological approaches to the music of Elliott Carter**

Convenor: Arved Ashby (Ohio State U.)

Martin Boykan (Brandeis U.): Encountering Elliott Carter's First Quartet

Marion Guck (U. of Michigan): Qualities of action in a Carter work:  
limping, singing and dwindling in *Au quai*

Joseph Dubiel (Columbia U.): Observations of Carter's Clarinet Concerto

16.00–16.30 Refreshments

**16.30–18.00: SESSION 2: Parallel Sessions**

**2A (LLT): Elliott Carter 2**

Chair: Arnold Whittall (King's College London)

- John F. Link (William Paterson U.): On Elliott Carter's late music
- Joshua B. Mailman (Eastman School of Music): An imagined drama of competitive opposition in Carter's *Scrivo in vento*
- Brenda Ravenscroft (Queen's U., Ontario): Keeping his finger on the pulse: clarity of design in Carter's later music

**2B (SLR): Repetition and closure in early 19th-century instrumental form**

Chair: William Drabkin (U. of Southampton)

- Timothy Clarke Best (Indiana U.): Schubert's expansive sonata forms: the Trio in E flat op. 100 as case study
- Julian Horton (University College, Dublin): John Field's piano concerti and the evolution of concerto first-movement form in the early nineteenth century
- Adriana Ponce (Illinois Wesleyan U.): Chopin's thematic restatements: returns and culminations

18.15 Hot buffet (Aberdare Hall Library)

20.00 **Elliott Carter: a 100th Birthday Offering** (Concert Hall)  
London Contemporary Music Group  
Elliott Carter: Canon in memoriam Igor Stravinsky, *Con leggerezza pensosa*, *Enchanted Preludes*, *Gra*, 90+, *Scrivo in vento*  
Newly commissioned homages to Elliott Carter by Robert Saxton, Anthony Powers, Luke Bedford, Tim Raymond, Ben Foskett, Adrian Hull and Phillip Cooke

# Friday 5 September

09.30–11.00:

## SESSION 3: Parallel Sessions

### 3A (CH): ‘Im Schatten Wagners’: aspects of a legacy

Chair: Robert Samuels (Open U.)

- Xavier Hascher (Université Marc Bloch, Strasbourg): Beyond the famous chord: a comparative analysis of Wagner’s *Tristan* Prelude and the beginning of Richard Strauss’s *Metamorphosen*
- Frederick Stocken (U. of Manchester): Anton Bruckner and Simon Sechter’s fundamental bass theory
- Silvio J. dos Santos (U. of Florida): Between Wagner and Schoenberg: Berg’s crisis of identity in the composition of *Lulu*

### 3B (LLT): Contemporary British composers

Chair: David Beard (Cardiff U.)

- Kenneth Gloag (Cardiff U.): Fundamental polarities and stylistic identities in Nicholas Maw’s *Scenes and Arias*
- Benjamin K. Davies (U. of Southampton) ‘Grasping the nettle’: Birtwistle’s pitch-language
- Edward Venn (Lancaster U.): Smoke and mirrors: Thomas Adès’s *Brahms*

### 3C (SLR): Polyphony and disjunction

Chair: Jonathan Cross (U. of Oxford)

- Marc Rigaudière (Université Paul Verlaine, Metz, and CRULH): Reading between the lines: the analysis of melodic disjunction in tonal music
- George Papageorgiou (Royal Holloway, U. of London): ‘Defying gravity’: structural conflict as dynamic experience
- Anthony Gritten (U. of Middlesex): Dialogue, Stravinsky, distraction

11.00–11.30

Refreshments

11.30–13.00:

## SESSION 4: Plenary

### Music theory after the Ottoman empire

Chair: Alexander Knapp (SOAS, U. of London)

John Plemmenos (Ionian U., Corfu): Theorizing the Greek *echoi* at the end of the Ottoman period

John M. O’Connell (Cardiff U.): Theorizing the Turkish *makam* at the dawn of the Turkish republic

Ruth Davis (U. of Cambridge): Theorizing the Tunisian *nuba* in the shadow of the Protectorate

13.00–14.00

Buffet lunch (Aberdare Hall)

**14.00–16.00:**

**SESSION 5: Parallel Sessions**

**5A (CH): Late Schubert: songs, cycles, repetitions**

Chair: Robert Hatten (Indiana U.)

- Anne Hyland (King's College, Cambridge): The burden of Schubert's instrumental music reconsidered: variation form in the second movement of D810, 'Der Tod und das Mädchen'
- David Bretherton (U. of Southampton): Evocation through structure in Schubert's 'Gondelfahrer'
- Blake Howe (City U. of New York): On annihilation and transcendence: Schubert's final Mayrhofer settings
- Cameron Gardner (Cardiff U.): Schubert's Piano Sonata in A minor, D845: constructing analysis and interpretation from 'Todtengräbers Heimwehe', D842

**5B (CH): Covert modernism in the 'conservative' mainstream**

Chair: Nick Reyland (U. of Keele)

- Michael Byde (U. of Leeds): William Walton's 'tonality': prolongation vs. association
- Raphael D. Thöne (Hochschule für Musik und Theater, Hanover): An Arnoldian 'enigma': the application of musical ciphers in Malcolm Arnold's Seventh Symphony and *Fantasy on a Theme of John Field*
- Erica Argyropoulos (U. of Kansas): Expressionism and antagonism: Leonard Bernstein's complex relationship with serialism
- Norton Dudeque (Federal U. of Parana, Brazil): 'Rolling off like a film': analysing Villa-Lobos's 'Cantilena' (*Bachianas Brasileiras* no. 5) through Schoenberg's 'unravelling' concept

**5C (SLR): Hexachords plus or minus: from the combinatorial to the transformational**

Chair: Christian Kennett (U. of Westminster)

- Bernard Gates (Rugby, UK): Z-related hexachords: their properties and their role in pitch-class set analysis
- Inessa Bazayev (CUNY Graduate Center/Oberlin Conservatory of Music): Orthography in the music of Nicolai Roslavets
- Rachel E. Mitchell (U. of Illinois, Urbana-Champaign): Roberto Gerhard's idiosyncratic approach to twelve-tone sonata form

16.00–16.30

Refreshments

**16.30**

**SMA Annual General Meeting**

Large Lecture Theatre

18.00

Dinner (Aberdare Hall)

**19.30**

**Gould Piano Trio with Robert Plane (clarinet)**

Beethoven: Clarinet Trio op.11

Schubert: Notturmo D897

Benjamin Wallfisch: Shattered Light

Messiaen: Quatuor pour la fin du temps

# Saturday 6 September

## 09.30–11.00: SESSION 6: Parallel Sessions

### 6A (LLT): Cognitive and empirical models

Chair: Michael Spitzer (U. of Durham)

- Daniel Shanahan (Trinity College Dublin): Melodic probability in Debussy's String Quartet: the use of hidden Markov models in music analysis
- Fernando Gualda (Queen's U. Belfast): Parametric comparison of motif Gestalt
- Vanessa Hawes (U. of East Anglia): Kraehenbuehl's general theory of musical communication

### 6B (SLR): Temporality and metre in the 20th century

Chair: Charles Wilson (Cardiff U.)

- Roxane Prévost (U. of Ottawa): Hypermetric structures in post-tonal music
- Nelson Wu (Chinese U. of Hong Kong): Messiaen's dynamic Mozart

11.00–11.30

Refreshments

11.30–13.00:

## SESSION 7: Plenary

### Interpreting Schubert's slow movements for piano trio: a dialogue of gestures and meaning

Robert Hatten (Indiana U.) with the Gould Piano Trio

13.00–14.00

Buffet lunch

## 14.00–16.00: SESSION 8: Parallel Sessions

### 8A (CH): Narrativity in late Romantic symphonism

Chair: Stephen Downes (U. of Surrey)

- Robert Samuels (Open U.): When must one speak of narrativity in music?
- David Larkin (University College, Dublin): Curvaceous composition: tracing trajectories in Strauss's tone poems
- Joseph C. Kraus (Florida State U.): Levels of nostalgia and narrative collapse in the 'Pastorale' from Tchaikovsky's *Manfred* Symphony

### 8B (LLT): Compositional fictions in the later 20th century: sound, surface, abstraction

Chair: Alastair Williams (U. of Keele)

- Bruce Durazzi (Washington U. in St Louis): A dialectic of politics and love: Luigi Nono's *Incontri* and the aesthetics of the impossible
- Ian Dickson: Scelsi's musical grammar
- Kivilcim Yildiz Senurkmez and Ahmet Altinel (State Conservatory, Istanbul): Temporal character of harmony in spectral music

### 8C (SLR): Harmony and mode in the 16th and 17th centuries

Chair: Geoffrey Chew (Royal Holloway, U. of London)

- Antonio Cascelli (National U. of Ireland, Maynooth): *Seconda prattica* revisited
- Luca Bruno (Southern Methodist U., Dallas): Adrian Willaert's *Madonn'io non lo so*: a model for Renaissance harmony
- Jeremy Grall (U. of Memphis): Harmonic functionality through idiomatic ornamentation in Kapsberger's *Partite sulla Folia* (Venice, 1604)

16.00–16.30

Refreshments

**16.30–18.00:**

**SESSION 9: Plenary**

**Keynote address: How many ways can you fetishize a song? From Adorno to *American Idol***

Rose Rosengard Subotnik (Brown U.)

Chair: Michael Spitzer (U of Durham)

Concert Hall

**18.00**

**Drinks reception** (sponsored by Wiley-Blackwell)

**19.30**

**Conference Dinner** (Aberdare Hall)

# Sunday 7 September

09.30–11.00:

## SESSION 10: Parallel Sessions

### 10A (CH): Schema, style and the listening subject in Classical music

Chair: Julian Horton (University College, Dublin)

- Laurence Woof (Lancaster U.): Towards an epistemology of the Classical style: Mozart and realism
- Danuta Mirka (U. of Southampton): Techniques of phrase expansion: the case of overridden caesuras
- Vasili Byros (Yale U.): Towards an ‘archaeology’ of hearing: schemata and eighteenth-century consciousness

### 10B (LLT): Performing Jazz

Chair: Sarah Hill (Cardiff U.)

- James Stager (York U., Toronto): ‘With a song in my heart’: voice leading and structure in song, arrangement and improvisation
- Adrian Goodman (York U., Toronto): Who is really in charge here? Rethinking the relationship between Miles Davis and Tony Williams
- Peter Elsdon (U. of Hull): Constructing improvisation: Keith Jarrett’s ‘Prism’

### 10C (SLR): Perspectives on centricity and salience

Chair: Joshua Mailman (Eastman School of Music)

- Stan Kleppinger (U. of Nebraska, Lincoln): Salience as a structural determinant in post-tonal pitch-centric music
- Rachel Bergman (George Mason U.): Viktor Ullmann’s String Quartet no. 3 in the context of the Second Viennese School
- Atte Tenkanen (U. of Turku, Finland) and Fernando Gualda (Queen’s U. Belfast): A tonal-centre computational model for real-time music analysis

11.00–11.30

Refreshments

11.30–13.00:

## SESSION 11: Plenary

### Composing globalization

Björn Heile (U. of Sussex): New music, globalization and the cultural geography of modernism: a neo-cosmopolitan approach

Geoffrey Poole (U. of Bristol): Transcultural composition: analytical and ethical observations from praxis

Christian Utz (Kunstuniversität Graz): Difference, stratification, hybridization: works for Western-Asian instrumental ensembles – analytical premises and methodology

13.00–14.15

Hot buffet lunch

CONFERENCE DISPERSES