

BrumMAC 2020: Draft Programme

Thursday, 25 July 2020

09.00 – 10.00 Registration

10.00 – 10.30 Welcome (Venue TBC)

**10.30 – 12.30 Session 1**

**Session 1a: Analysing Twentieth-Century Forms**

•Rebecca Day (University of Manchester): Normative Deformations of Closure in the Early Modernist ‘Canon’: Towards a New *Formenlehre* for Twentieth-Century Symphonism

• Dan Elphick (Royal Holloway, University of London): Grażyna Bacewicz and Sonata Form: ‘There Must Be a Conflict…’

• Rachel Gain (University of North Texas): The Recapitulation as Site of Formal Tension in Hindemith’s Wind Sonatas

**Session 1b: Rethinking Voice Leading**

• Yvonne Teo (Durham University): Post-Tonality and Coherence: Copland, Ravel and Vaughan Williams

• Olly Chandler (Anglia Ruskin University): A Diminished-Seventh *Bassbrechung*: Tonal Ambiguity and the Prolongation of Function in Edward Elgar’s String Quartet, 1st movement

• Emily X. X. Tan (University of Oxford): ‘Prismatic’ *Kopfton* for a New Conception of Tonal Form

• Alexander Amato (Stephen F. Austin State University): Minding the Mediant in César Franck’s Piano Quintet in F Minor

**Session 1c: Form: Elgar, Sibelius and Scriabin**

• Vasilis Kallis (University of Nicosia): Pitch Material and Formal Function in Scriabin’s *Desir*, Op. 57, No. 1

• Laurence Willis (McGill University): Compensatory Adjustments in Elgar’s Recapitulatory Technique

• Sarah Moynihan (University of Oxford): Sibelian Runo-Variation and the ‘Revival’ of Tonality in *Seven Songs*, Op. 17

**Session 1d: Bach and Soler**

• Ram Reuven (The Hebrew University of Jerusalem): Once Upon a Time: Towards the Theorization of Rarity in Music

• Barry Mitchel: Dual Tonicity in Antonio Soler's *Fandango*

• John Reef (Nazareth College): Bach’s Energetic Shapes

12.30 – 13.30 Lunch

**13.30 – 15.30 Session 2**

**Session 2a: Form: Beethoven and Hummel**

• Yonatan Bar-Yoshafat (Open University of Israel): Hummel’s ‘Tempest’: The F sharp Minor Piano Sonata and Early Nineteenth-Century *Formenlehre*

• Julian Horton (Durham University): Form and Chromaticism in Beethoven’s Seventh Symphony

• Eric Wen (Juilliard School): Beethoven’s Half-Step Transpositions

**Session 2b: Neo-Riemannian Analysis**

• Nick Freer (University of Melbourne): Harmonic Organisation in Allan Holdsworth’s *The Sixteen Men of Tain*

• Marta Riccardi (University of Liverpool): Magical Thirds Cycles in Rimsky-Korsakov’s *Christmas Eve*

• Bozhidar Chapkanov (City, University of London): Liszt’s Hungarian Rhapsody No. 17 and the Augmented Triad: A Neo-Riemannian Analysis

• Heppy Longworth (University of Cambridge): Cyclicity and ‘Counterpoint’: Mapping Alternative Self-Society Relationships in Schubert’s *Blumenballaden* (1823)

**Session 2c: Intermediality and Noise**

• Ana Cristina Bernardo & Filipa Magalhães (NOVA University Lisbon): Analysing and Performing *Double*: Understanding the Interactions Between the Available Documentation, the Musicologist, and the Musician

• Diederik de Ceuster (University of Leuven): Towards an Audio-Visual Method of Analysis for Contemporary Music: The Case of Michael Maierhof

• Inkeri Jaakkola (University of Arts, Sibelius Academy): The Model of Vocal Style as a Tool for Analyzing Contemporary Vocal Music

**Session 2d: Analysing Rhythm and Metre**

• Lau Yik Long (The Chinese University of Hong Kong): Metrical Dissonances and the Masked Characters in Stravinsky’s *Petrushka* and *Pulcinella*

• Sasha Valeri Millwood (University of Glasgow): Performer-Informed Rebarring: Case Studies in Amending Suboptimal Time Signatures and Barlines in Contemporary Music

• Mitra Alice Tham (City, University of London): The Provenance of Prokofiev and His Motoric Style

15.30 – 16.15 Break

**16.15 – 17.45 Keynote 1:** Anna Zayaruznaya

17.45 – 18.45 Blackwell Wiley Wine Reception

Friday, 24 July 2020

**09.30 – 11.30 Session 3**

**Session 3a: Analysing Texture**

• Tristan Latchford (Independent Scholar): A Textural Discussion and Analysis of Jean Sibelius’s *Tapiola*

• John Covach (Eastman School of Music): Towards a Theory of Texture in 1970s Progressive Rock

• Lucía Camacho-Acevedo (Royal Holloway, University of London): Towards a Vocabulary for Texture in Berg’s ‘Marsch’ and *Lulu*

**Session 3b: Analysing the Music of Thomas Adès**

• James Donaldson (McGill University): Dynamising the Post-Tonal Topic in Thomas Adès’s *Still Sorrowing* (1992):

• Emma Gallon (Independent Scholar): Un-unsung Voices in Thomas Adès’s Operas

• Edward Venn (University of Leeds): Tonality in *The Tempest* (2004)

• Richard Powell (University of York): Closing the Circle? *Tevot* and the Challenge of Symphonic Resolution

**Session 3c: Sonata Form**

• Kenneth Fokert-Smith (University of Liverpool): Scriabin and Sonata Structures: Two-Dimensional, Accelerative Forms

• Giselle Lee (Durham University): Chromaticism in Franck’s Cyclic Works

• Sebastian Wedler (University of Oxford): Sonata Deformation or Reformation? Rethinking Anton Webern’s Piano Quintet (1907)

**Session 3d: Purcell, Rameau and Cherubini**

• Stephan Schönlau (Berlin University of Arts): Imitative Counterpoint in Ground-Bass Alleluias of the English Restoration Period

• Rowland Moseley: The Performance of Music Theory in Rameau’s ‘La Dauphine’

• Bella Brover Lubovsky (Jerusalem Academy of Music and Dance): Cherubini’s Madrigal *Ninfa crudel* as an Archeology of Harmonic Theory

11.30 – 12.00 Break

**12.00 – 13.30 Session 4**

**Session 4a: Music and/as Politics**

• J. P. E. Harper-Scott (Royal Holloway, University of London): On a Chord in Beethoven’s ‘Kreutzer Sonata’

• Christopher Kimbell (Royal Holloway, University of London): Analysis and the Beckmesser Controversy: An Investigation of Melodic and Formal Othering in Wagner’s *Meistersinger*

• Diogo Carvalho (University of Florida): ‘Open the Bruise Up’: Identity and Memory in Steve Reich’s Music

**Session 4b: Rethinking Sonata Theory**

• Ruixue Hu (Durham University): The Deformation of P-Space and Transition in the Majestoso of Anton Bruckner’s Sixth Symphony

• Alan Dodson (Mount Allison University): Schubert's Medial Overlaps

• Benedict Taylor (University of Edinburgh): Formal Jests: Playing with Form in the Scherzo of Mendelssohn’s Quartet Op. 44 No. 3

**Session 4c: Computer-Assisted Music Analysis**

• Laurens van der Wee (University of Huddersfield): Timbre in John Cage’s Sonatas and Interludes for Prepared Piano

• Michael Clarke (University of Huddersfield): Analysing Liza Lim’s *An elemental Thing*

• Tobias Tschiedl (McGill University): Balancing, Not Balance/Imbalance: The ‘Melodic Center of Mass’ as a Time-Dependent, Continuous Substitute for Atemporal, Discrete Inversional Axes

13.30 –14.30 Lunch

14.30 – 15.30 AGM

15.30 – 15.45 Short Break

**15.45 – 17.45 Session 5**

**Session 5a: Topics, Communication and Identity**

• Jonathan Guez (The College of Wooster): Ecstasy, Timelessness, and the Topic of ‘Authentic Cancellation’

• Shay Loya (City, University of London): Topic Theory and Liszt’s Late Works

• Barbara Dobretsberger (University of Music and Dramatic Arts ‘Mozarteum’): Humour in Mozart: Compositional technique and musical-rhetorical figures in ‘Luise Song’ K. 520

• Kelvin H. F. Lee (Durham University): Reclaiming Czechness: Cosmopolitanism and First-Movement Form in Zdeněk Fibich’s Symphony No. 1, Op. 17

**Session 5b: Form: Schubert, Mendelssohn and Brahms**

• Jonathan Noble (Newcastle University): A Narrative Reading of Schubert’s 1825 A Minor Sonata

• Hazel Rowland (University of Durham): *Satz* and *Gang* Interactions in Mendelssohn’s Op. 44 String Quartets

• Yosef Goldenberg (Jerusalem Academy of Music and Dance): Schubert’s Short Dances for Piano Solo: Intra-Corpus Norms and Recurring Artistic Devices

• Reuben Phillips (State Institute for Music Research, Berlin): Form as Expressive Resource in Brahms’s *Magelone-Romanzen*, Op. 33

**Session 5c: Post-Tonal Analysis**

• Inbal Guter (Tel-Aviv University): ‘A Call to Order’: Schoenberg’s Approach Toward the Organization of the Chromatic Spectrum During his Transitional Periods

• Chris Williams: Mapping Harmonic Distance and Difference: Models and Metrics

• Cheong Wai Ling (Chinese University of Hong Kong): How the Twelve Notes Take Root: Pedagogical Legacies of Krenek and Smith Brindle in China

**Session 5d: Analysis and Performance**

• Robert Upton (University of Nottingham): *Punk Goes…Pop*: A post-semiotic theory of ‘Gestural Transformation’ as signifier of style, meaning, and authenticity

• Felipe Garcia Suarez (University of Birmingham): Against Positivism in Twelve-Note Music: A Performance-Based Analytic Approach

• Megan Rowlands (University of Liverpool): ‘Le Merle Noir’: Olivier Messiaen’s Compositional Choices and their Impact on our Perception of the Blackbird’s Song

17.45 – 18.15 Break

**18.15 – 19.45 Keynote 2**: Dmitri Tymoczko

20.15 Conference Dinner

Saturday, 25 July 2020

**09.30 – 11.00 Session 6**

**Session 6a: Are We in a Post-Idealist Phase of Music Analysis?**

• Matthew Riley, Ben Earle, Ben Curry (University of Birmingham)

**Session 6b: Twenty-First Century Musics**

• LU Li (Huzhou University): A Study on the Binary Structure in the Sound Form of

*The Rite of Mountains*

• Jennifer Campbell (University of Kentucky): Ghosts, Fragments, and Musical

Hauntings: Missy Mazzoli’s *Song from the Uproar*

**Session 6c: Beethoven: Arrangement and Register Analysis**

• Leah Kang (University of Wisconsin): Aesthetics of Arrangement: Beethoven

Through the Eyes of His Close Contemporaries

• Malcolm Miller (Open University): At the boundaries: Beethoven’s Structural Use

of Registral Extremes

**Session 6d: Lecture Recitals**

Geert Callaert (HERMESensemble Belgium): The Return of the Machines:

Futurist’s Identity and Aesthetics as Perspectives for the Composition of Neo-

Futurist Art Music for Solo Piano

• Nana Wang (University of Southampton): Changing Images of Isabelle

11.00 – 11.30 Break

**11.30 – 13.30 Session 7**

**Session 7a: Music, Mind and Body**

• James Savage-Hanford: Embodied Listening and the Feel of Memory: Enescu’s Third Piano Sonata, Op. 24, No. 3

• Sio Pan Leong (University of Edinburgh): Towards a Psychoanalytic Reading of Schubert's ‘Nightmarish’ Repetitions

• Ivan Jimenez (University of Arts, Sibelius Academy), Tuire Kuusi (University of Pittsburgh), Isabella Czedik-Eysenberg (University of Vienna), and Christoph Reuter (University of Vienna): The effect of Vertical Pitch Structures, Timbre, and Duration on Memory for Chords

• Anna Belinszky (Liszt Ferenc Academy of Music): Irreconcilability of Past and Present: Brahms’s rewriting of the finale of his Piano Trio in B major

**Session 7b: Functionality**

• Brett Clement (Ball State University): Another View of Harmonic Function and the Phrase Model in Rock Music

• Alberto Martin (University of Southampton): Sentences, Periods, Albéniz’s Second Themes and Conceptions of Sonata Form

• Sunbin Kim (Durham University): Formal Organisation of Bruckner’s First Theme Groups in his First-Movement Sonata Forms and the Issue of the Transition

**Session 7c: Historically-Informed Analysis**

• Nathan Pell (City University of New York): Tempo as Form: Orchestral Recordings from 1910–1940 in Light of Earlier Sources

• Patrick Huang (SOAS, University of London): Music Theory in Antiquity: Some Examples on the Change of Tradition

• Yuri Rom (Tel-Aviv University): Mozart To Be Continued: The Riddle of the Horn Concerto Fragments - Towards Completing the Concerto Movement K. 494a

**Session 7d: Lecture Recitals**

• Gregory Leadbetter (Birmingham City University) with Eric McElroy (Pianist and Composer) and April Fredrick (Soprano): *The Fetch*: A Musical and Poetic Collaboration in the Uncanny

• Alamgir Parvez (University of Rajshahi): Khayal Recitation in Raga *Bageshri*: The Art of Improvisation

13.30 – 15.00 Lunch

Conference End