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Thomas, Philip

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### Original Citation

Thomas, Philip (2009) Abstruse Indeterminacy: Christian Wolff's For Pianist as extreme performance practice. In: Sixth Biennial International Conference on Music Since 1900, 2-5 July 2009, Keele University. (Unpublished)

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# Sixth Biennial International Conference on Music Since 1900

## 2-5 July 2009, Keele University

### *Draft Programme v. 2 (22 April 2009)*

Thursday 2 July

11.00am	<b>Registration</b> <i>Moser Building reception</i>			
1.45pm	<b>Welcome address</b> <i>Lindsay Studio Theatre 2</i>			
2.00pm	<b>Plenary 1: After the Avant-garde? Functions, Legacies, and Geographies</b> <i>Lindsay Studio Theatre 2</i>  <i>M. J. Grant (Georg-August-Universität Göttingen)</i> The social function of "avant-garde" music  <i>Björn Heile (University of Sussex)</i> Avant-gardism, Binary Thinking and the Cultural Geography of Modernism  <i>Martin Iddon (Lancaster University)</i> Spectres of Darmstadt: The Mourning of the Avant-garde  <i>Simon Emmerson (De Montfort University)</i> Beyond 'avant-garde': demilitarising the terminology			
4.00pm	<b>Refreshments</b> <i>Moser Building reception</i>			
4.30pm	<b>Theory and Analysis</b> <i>Lindsay Studio Theatre 2</i>	<b>Agents and Personae</b> <i>Moser Building Lecture Room</i>	<b>French Transformations</b> <i>Clock House Lecture Room</i>	<b>The Sacred and the Spiritual</b> <i>Keele Chapel</i>
	<i>Allan Moore and Ruth Dockwray</i> <i>Surrey University</i>  Proxemics in popular music recordings	<i>Philip Rupprecht</i> <i>Duke University</i>  Concepts of Agency in the Instrumental Drama of Thea Musgrave and Harrison Birtwistle	<i>Caroline Potter,</i> <i>Kingston University</i>  From East to West and Back Again: towards on Yoshihisa Taira's flute music	<i>Rachel Foulds</i> <i>Goldsmiths</i>  Spiritual Independence or a Cultural Norm? Galina Ustvolskaya and the <i>Znamenny Raspev</i>

	<p><i>Tom Shave</i> <i>(Keele University)</i></p> <p>Communicative Contract Analysis Methodology</p>	<p><i>Emma Gallon</i> <i>Lancaster University</i></p> <p>Narrativities in the Music of Thomas Adès</p>	<p><i>Mark Clayden</i> <i>University of Nottingham</i></p> <p>Anxiously Quoting <i>La Mer</i>: an Ocean by a Japanese Garden? Takemitsu's <i>Quotation Of Dream</i> – 'Say Sea, Take Me!'</p>	<p><i>Christopher Scheer</i> <i>Utah State University</i></p> <p>A Perfect Wagnerite? <i>Fin-de- siècle</i> British Wagnerism and the Creation of Gustav Holst's <i>Sita</i></p>
	<p><i>Jo Collinson</i> <i>Glasgow University</i></p> <p>Umbrellas and Parasols: A 'Schizoanalysis' of the work of George Brecht</p>	<p><i>Robert Rival</i> <i>University of Toronto</i></p> <p>The Comfort of Denial: Metre, Cyclic Form and Narrative in Shostakovich's Seventh String Quartet</p>	<p><i>Paulo de Tarso Salles</i> <i>Universidade de São Paulo</i></p> <p>Villa-Lobos, Modernism and Brazilian Modernism</p>	<p><i>Miranda Polzer Crowdus</i> <i>Bangor University</i></p> <p>Unorthodox Settings? Jewish elements in Michael Nyman's <i>Six Celan Songs</i></p>
	<p><i>Mark Nixon</i></p> <p>A Void Avoided: Interpreting the End of <i>Das Lied von der Erde</i></p>	<p>James Munk</p> <p>Duelling Tempi, Wandering Metronomes, Errant Reeds: Agency in Per Nørgård's <i>Concerto in Due Tempi</i></p>	<p><i>Chris Collins</i> <i>Bangor University</i></p> <p>Spanning a frontier: Manuel de Falla's <i>Trois Mélodies</i> and multinational identity</p>	<p><i>Stephen Sieck</i> <i>Emory &amp; Henry College, Virginia</i></p> <p>The Passion, Frank Martin's Compositional Process, and the Challenge of Sacred Music in a Modern World</p>
<b>6.30pm</b>	<p><b>Dinner</b> <i>Comus Restaurant, Chancellor's Building</i></p>			
<b>7.30pm</b>	<p><b>Wine reception hosted by Music &amp; Music Technology, Keele University</b> <i>Lindsay Studio Theatre 2</i></p>			
<b>8.00pm</b>	<p><b>Electro-acoustic Concert 1</b> <i>Lindsay Studio Theatre 2</i></p> <p>Trevor Wishart <i>American Triptych; Imago</i></p> <p>Manuella Blackburn <i>Cajon!</i> Annie Mahtani <i>Past Links</i> Zygote <i>Proposition 6A: ceci n'est pas une machine de guerre</i> Mathew Adkins <i>Five Panels</i> Nikos Stavropoulos <i>Polychoron</i></p>			
<b>Late</b>	<p><b>Bar</b> Keele Postgraduate Association</p>			

## Friday 3 July

<b>7.30am</b>	<b>Breakfast</b> <i>Comus Restaurant, Chancellor's Building</i>			
<b>9.00am</b>	<b>Minimalism</b> Lindsay Studio Theatre 2	<b>Mediated Receptions</b> <i>Moser Building Lecture Room</i>	<b>France 1</b> <i>Clock House Lecture Room</i>	<b>Electro-Acoustic Research Session</b> <i>Clock House Garage</i>
	<i>Keith Potter and Francis Silkstone, Goldsmiths</i>	<i>Deniz Ertan</i> <i>University of Nottingham</i>	<i>Rachel Moore</i> <i>Royal Holloway</i>	<i>Andrew Hill</i> <i>De Montfort University</i>
	Philip Glass and the Classical Indian Tradition	"Musical Americanisation, Modernisation, and Self-Adaptation: Politico-Aesthetic Shifts during 1908-1923"	'Chaque âge a ses plaisirs': Generation Gaps and Nationalist Discourse in Parisian Musical Life during the Great War	<i>All welcome</i>
	<i>Greg McCandless</i> <i>Florida State University</i>	<i>Mary Robb</i> <i>University of Edinburgh</i>	<i>Annie Hanlon</i>	
	Metal as a Gradual Process: Minimalist Rhythmic Practices in the Music of Dream Theater	The development of Miriam Gideon's musical style within the "Sessions School" and the response from critics, colleagues and peers	The 'Humoristic' Intellectual Suicide of Erik Satie	
	<i>John Pymm</i> <i>University of Southampton</i>	<i>Jan Butler</i> <i>University of Nottingham</i>	<i>Jessie Fillerup</i> <i>University of Kansas</i>	
	What story is Minimalist Music able to tell?	Rock through the Media: the shaping and creation of the idea of rock culture in America in the 1960s	The Paradox of Acting: Grotesque Aesthetics in Ravel's <i>Daphnis et Chloé</i>	
	<i>Maarten Beirens</i> <i>KU Leuven, Belgium</i>	<i>Roddy Hawkins</i> <i>University of Leeds</i>	<i>Laura Watson</i> <i>National University of Ireland, Maynooth</i>	
	Narrative aspects in minimal music: some analytical observations	Inside-out: interpreting aspects of individuality, outsider status, and cultural identity in the field of British contemporary music (1977-88)	Closing the circle: the influence of <i>Ariane et Barbe-Bleue</i> on <i>Wozzeck</i>	
<b>11.00am</b>	<b>Refreshments</b> <i>Moser Reception</i>			

<b>11.30am</b>	<b>Plenary 2: Keynote Lecture</b> <i>Lindsay Studio Theatre 2</i>  <i>Trevor Wishart (Composer in Residence in the North East of England/Durham University)</i> Journeys in a Sonic Landscape  Supported by the Society for Music Analysis			
<b>1.00pm-2.30pm</b>	<b>Lunch</b> <i>Comus Restaurant, Chancellor's Building</i>			
<b>1.30pm</b>	<b>Lecture-Recital 1</b> <i>Keele Chapel</i>  <i>Dr. Philip Thomas (University of Huddersfield)</i> Abstruse Indeterminacy: Christian Wolff's <i>For Pianist</i> as extreme performance practice			
<b>2.30pm</b>	<b>Recording, Noise, Fidelity</b> <i>Lindsay Studio Theatre 2</i>	<b>Screening Identity</b> <i>Moser Building Lecture Room</i>	<b>New Narrativities</b> <i>Clock House Lecture Room</i>	<b>Spinning around and off: centres and peripheries in 20th-century Spanish music culture</b> <i>Keele Chapel</i>
	<i>Bennett Hogg</i> <i>Newcastle University</i>  The flute and the phonograph: <i>'Bel edifice et les pressentiments'</i> double as tracing a cultural imagination of the phonographic voice.	<i>Catherine Haworth</i> <i>University of Leeds</i>  Detective agency? Music, sound and the female investigator in 1940s Hollywood	<i>Stephen Kilpatrick</i>  "My Mother Tongue is Bartók": Commentary and Narrative in György Kurtág's <i>Officium breve: In memoriam Andreae Szervánszky</i> op. 28	<i>María Palacios</i> <i>Universidad de Salamanca</i>  The journey Paris-Madrid-Paris: The relationship between modern Spanish composers and Antonia Mercé, "La Argentina", in the 1920s
	<i>Steen Kaargaard Nielsen</i> <i>Aarhus University</i>  Recording in Silence: Reflections on the construction of music as sound object in early commercial phonography	<i>Julie McQuinn</i> <i>Lawrence University</i>  Rock, Rap, and riot grrrl, Cartoons, Clichés, and Conspiracies: Rituals of Music and Violence in <i>Natural Born Killers</i> , <i>Titus</i> , and <i>Rosa: The Death of a Composer</i>	<i>Milos Zatkalik</i> <i>University of Belgrade</i>  There is Narrative Even in Lutosławski	<i>Francisco Parralejo</i> <i>Universidad de Salamanca</i>  Manipulating centre's prestige: national identity and supranational references in the Spanish Second Republic (1931-1936)
	<i>Marie Thompson</i> <i>Liverpool University</i>  That's just noise! A brief ontological exploration of 'noise music'	<i>Tim Summers</i> <i>University of Bristol</i>  New Life and New Civilizations: <i>Star Trek</i> and the Musical Depiction of the Alien Other	<i>Martin Glover</i> <i>London College of Music</i>  Harrison Birtwistle's <i>The Triumph of Time</i> : a narrative formed in reception	<i>Igor Contreras</i> <i>Ecole de Hautes Etudes en Sciences Sociales</i>  A voice for Spain: Europeanism and nationalism in music criticism in 1950s Spain

	<p><i>Sean Williams</i> <i>University of Edinburgh</i></p> <p>The Maihak W49 filter, fidelity, and noise</p>	<p><i>Jason Hibbard</i></p> <p>The Critical Disruption of Space in Robert Ashley's <i>Perfect Lives</i></p>	<p><i>Vincent Meelberg</i> <i>Radboud University Nijmegen</i></p> <p>Musical Storytelling through Sonic Strokes: The Bodily Aspect of Musical Narrativity</p>	<p><i>Samuel Llano</i> <i>University of Birmingham</i></p> <p>Managing the Self: Roberto Gerhard and his British audiences</p>
<b>4.30pm</b>	<p><b>Refreshments</b> <i>Moser reception</i></p>			
<b>5.00pm</b>	<p><b>Trauma and Loss</b> <i>Lindsay Studio Theatre 2</i></p> <p><i>Fred E. Maus</i> <i>University of Virginia</i></p> <p>Hearing Trauma and Loss in Pop Songs</p>	<p><b>The GDR</b> <i>Moser Building Lecture Room</i></p> <p><i>Elaine Kelly</i> <i>Edinburgh University</i></p> <p>Composing the Canon: Narratives of the Past in the German Democratic Republic</p>	<p><b>Stravinsky</b> <i>The Clock House Lecture Room</i></p> <p><i>Lynne Rogers</i> <i>William Paterson University</i></p> <p>Allusion And Double-Voicedness In Stravinsky's Late Style</p>	
	<p><i>Paul Attinello</i> <i>University of Newcastle</i></p> <p>Who Dies? Musical/Textual Construction in Jarman's <i>Edward II</i></p>	<p><i>Beate Kutschke</i></p> <p>Coping with the grand Predecessors: East-German contemporary music after the crushing of the Prague Spring</p>	<p><i>Anthony Gritten</i> <i>Middlesex University</i></p> <p>Sideshadowing and Virtuality in Stravinsky's Violin Concerto</p>	
	<p><i>Daniel Sheridan</i> <i>Carleton University</i></p> <p>Battle Scars: Shostakovich's War Symphonies and the Sonorities of National Trauma</p>	<p><i>Lindsay Hansen</i> <i>California State University, Northridge.</i></p> <p>Super project gone wrong: Weisses Gold and the struggle for intellectual property in East Germany</p>	<p><i>Jeremy Cox</i> <i>Royal College of Music</i></p> <p>Puppets, premières and pianolas: Eugene Goossens and Igor Stravinsky 1913-1924</p>	
<b>6.30pm</b>	<p><b>Dinner</b> <i>Comus Restaurant</i></p>			
<b>8.00pm</b>	<p><b>Recital</b> <i>Keele Chapel</i></p> <p>Berg.....7 <i>Frühe Lieder</i> Dallapiccola..<i>Quattro Liriche di Machado</i> Webern.....3 <i>Lieder op.25</i> Berio.....4 <i>Canzoni Popolari</i></p> <p>SHORT INTERVAL</p>			

	<p>Britten.....<i>Winter Words</i></p> <p>SHORT INTERVAL</p> <p>Satie.....<i>3 Mélodies</i> (1916)  Messiaen.....<i>3 Mélodies</i>  Poulenc.....<i>Fiançailles pour rire</i>  Ravel.....<i>Histoires Naturelles</i></p> <p>Karen Radcliffe, soprano  Michael Bell, piano</p> <p>Supported by Ashgate Publishing and the Keele Key Fund</p>
<b>Late</b>	<p><b>Bar</b>  <i>Keele Postgraduate Association</i></p>

## Saturday 4 July

7.30 am	<b>Breakfast</b> <i>Comus Restaurant</i>			
9.00 am	<b>Indigenous Identities</b> <i>Lindsay Studio Theatre 2</i>	<b>Jazz Transformations</b> <i>Moser Building Lecture Room</i>	<b>France 2</b> <i>Clock House Lecture Room</i>	<b>Narrativity Workshop 1</b> <i>Garage, Clock House</i>
	<i>Dylan Robinson</i> <i>University of Sussex &amp; University of Victoria</i>  The Exscription of First Nations Voices in Canadian Art Music	<i>Benjamin K. Davies</i> <i>Southampton University</i>  'Something rich and strange': stylistic transformation in recent jazz	<i>Marianne Wheeldon</i> <i>University of Texas at Austin</i>  Debussy's legacy: the controversy over the <i>Ode à la France</i>	Participation by invitation  Observers welcome
	<i>Hong Ding</i> <i>Chinese University of Hong Kong</i>  Unveiled or Not? Chinese Elements and Cultural Implications in Chen Qigang's <i>Iris Dévoilée</i>	<i>Anthony Smith</i>  Constant Lambert's incorporation of ragtime elements into his Piano Sonata as a reflection of the Dionysian.	<i>Barbara L. Kelly</i> <i>Keele University</i>  Memory, Debussy and the shaping of French musical modernism	
<i>Patricia Shaw</i> <i>ACU Melbourne</i>  Settlement, Invasion, Reconciliation: Reconstructing post-Colonial Cultural Identity in Australian Music since 1988	<i>Jeremy Barham</i> <i>University of Surrey</i>  Turning Outside In: Rhizomatic Narratives of Emancipation in John Coltrane's 'My Favorite Things'	<i>Dr. Helen Julia Minors</i> <i>Roehampton University</i>  Erik Satie: responding to images		
10.30am	<b>Refreshments</b> Moser Building reception			



<b>11am</b>	<b>Cultural Transformations</b> Lindsay Studio Theatre 2	<b>Ligeti</b> Moser Building Lecture Room	<b>Literature</b> Clock House Lecture Room	<b>Remaking Early Music</b> Keele Chapel
	<i>Benjamin Piekut</i> <i>University of Southampton</i>  Murder by Cello: John Cage meets Charlotte Moorman	<i>Hideaki Onishi</i>  Order, Chaos, and <i>Trompe d'oreille</i> in György Ligeti's Piano Étude No. 9 "Vertige"	<i>Michael Klein</i> <i>Temple University</i>  The Proustian Narrative in Debussy's Music	<i>Kailan Rubinoff</i> <i>University of North Carolina at Greensboro</i>  A Revolution in Sheep's Wool Stockings: Early Music and the Spirit of the 1960s
	<i>Charles Wiffen</i> <i>Bath Spa University</i>  'I weave for you the marvellous web': appropriation and identity in current musical reception	<i>Amy Bauer</i>  Lament as Ur-Narrative in Ligeti's <i>Aventures</i>	<i>Vicki Stroehler</i> <i>Marshall University</i> <i>Huntington, WV</i>  "And we read the short stories of Somerset Maugham aloud to each other": Britten and Auden <i>On This Island</i>	<i>Eva Moreda-Rodríguez</i> <i>Royal Holloway</i>  Sounding out <i>Hispanidad</i> : Ancient Music Revival during the Early Franco Regime
	<i>Richard McGregor</i> <i>University of Cumbria</i>  Scots wha hae?? James MacMillan and the paradoxes of Scottish cultural identity	<i>Marcus Zagorski</i> <i>University College Cork</i>  Postwar change and the narrative status quo	<i>Makiko Kawamoto</i> <i>Duke University</i>  Stravinsky and Schoenberg as Tom and Huck?: Adorno's <i>Singspiel</i> based on Twain	<i>David Weisberg</i> <i>William Paterson University</i>  Bridging Musical Worlds: Charles Wuorinen's <i>Percussion Symphony</i> and Guillaume Dufay's <i>Vergine Bella</i>
<b>12.30pm-2.00pm</b>	<b>Lunch</b> <i>Comus Restaurant</i>			
<b>1.00pm</b>	<b>Lecture-Recital 2</b> Keele Chapel  <i>Dr. Emilie Crapoulet (University of Surrey)</i> Debussy's unspoken narratives: story-telling in the Preludes			

<b>2.00pm</b>	<b>Electro-Acoustic Transformations</b> <i>Lindsay Studio Theatre 2</i>	<b>Narrative theory, narrative film music: new perspectives</b> Moser Building Lecture Room	<b>France 3</b> Clock House Lecture Room	<b>Performance Studies</b> Keele Chapel
	<i>Joshua B. Mailman</i> <i>Eastman</i>  Dripping, Leaking, Framing, Flowing, and Dynamic Form: Narrative Allusions to Heraclites and Hitchcock	<i>Annette Davison</i> <i>University of Edinburgh</i>  Is it useful to think about film music in terms of narration? Some thoughts on <i>A Streetcar Named Desire</i>	<i>Pascal Terrien</i> <i>Université Catholique de l'Ouest, Angers</i>  Cultural identity in French Music 1930-1940	<i>Darla Crispin</i> <i>Royal College of Music and Orpheus Institute, Ghent</i>  Schoenberg and the Alternatives: Approaching the Music of Arnold Schoenberg via 'Research in-and-through Musical Practice'
	<i>Dr Robert J. Dow</i> <i>Senior Research Fellow</i> <i>University of Edinburgh</i>  Opening the brackets: known sounds in acousmatic music	<i>Guido Heldt</i> <i>University of Bristol</i>  Film Music and the Implied Author: An Exploration	<i>Laura Hamer</i> <i>Cardiff University</i>  <i>Une musicienne française:</i> Women Musicians and the Early Music Revival in Interwar France	<i>Dr Mine Doğantan-Dack</i> <i>Middlesex University</i>  Texture and Tone-Colour in Ravel's Piano Trio in A minor
	<i>John Dack</i> <i>Middlesex University</i>  Inside and outside the instrument	<i>Miguel Mera</i> <i>Anglia Ruskin University</i>  Outing the Score: musical narratives in <i>Little Ashes</i> (2009)	<i>Adam Greig</i> <i>Lancaster University</i>  The Tailleferre Concerto: Self-reflexivity and problems in object-subject relations	<i>Dr. Gregory Sporton and Tychonas Michailidis</i> <i>Birmingham City University</i>  Putting Your Foot Down: the Aesthetics of Latency
	<i>Michael Hooper</i>  Reconfigurations in the Facture of Lumsdaine's Cambewarra: Re-experiencing a Territory	<i>Ben Winters</i> <i>Institute of Musical Research</i>  When (narrative) worlds collide: theorising musical performance in fiction film	<i>Edward Campbell</i> <i>University of Aberdeen</i>  Dusapin, Faust and the Rhizome	<i>Paul Barker</i>  Words about Opera without Words
<b>4.00pm</b>	<b>Refreshments</b> Moser Building reception			

4.30pm	<p><b>Plenary 3: Keynote Lecture-Recital</b>  <b>The Anthony Pople Memorial Lecture</b>  <i>Keele Chapel</i></p> <p><i>Lawrence Kramer (Fordham)</i>  Narrative Nostalgia</p> <p>Includes a performance of Lawrence Kramer's <i>Ecstasis: Prelude and Variations for Piano</i>  Fenella Haworth-Smith, piano</p> <p>Supported by <i>twentieth-century music</i></p>
6.30pm	<p><b>Champagne reception hosted by Cambridge University Press</b>  <i>The Great Hall, Keele Hall</i></p>
7.30pm	<p><b>Conference Banquet</b>  <i>Keele Hall</i></p>
9.30pm	<p><b>Electro-acoustic Concert 2</b>  <i>Lindsay Studio Theatre 2</i></p> <p>Gaël Tissot <i>Le temps d'un rivage</i>  David Hindmarch <i>Trebuchet</i>  Pete Stollery <i>Back To Square One</i>  David Berezan <i>Badlands</i>  David Watt <i>Night Mail</i>  Simon Emmerson <i>Resonances</i>  Diana Simpson <i>Topographia</i></p>
Late	<p><b>Bar</b>  Keele Postgraduate Association</p>

## Sunday 5 July

7.30	<b>Breakfast</b> <i>Comus Restaurant</i>			
9.00	<b>Interacting Technologies</b> <i>Lindsay Studio Theatre 2</i>	<b>Fascist and Post-Fascist Italy</b> <i>Moser Building Lecture Room</i>	<b>Place, Race and Identity</b> <i>Clock House Lecture Room</i>	<b>Narrativity Workshop 2</b> <i>Clock House Garage</i>
	<i>Taina Riikonen</i> <i>Sibelius Academy, Finland</i>  Negotiating Sonic Interaction: The Experimental Studio of the Finnish Broadcasting Company in 1980s	<i>Emiliano Ricciardi</i> <i>Stanford University</i>  Twelve-tone Music in Fascist Italy: The Cases of Rome and Milan	<i>Rachel Cowgill</i> <i>University of Leeds</i>  The Rise and Fall of the Metropolitan Police Minstrels	Participation by invitation  Observers welcome
	<i>Tildy Bayar</i> <i>University of California, San            Diego</i>  'If the Nightingale Could Sing Like You': Nature and Technology in Music Since the Turn of the Twentieth Century	<i>Peter Roderick</i> <i>University of York</i>  What is anti-fascist music? The politics of reaction in <i>il secondo            dopoguerra</i> Italy.	<i>Barry Long</i> <i>Bucknell University</i>  "We Insist!" Popular Music, the Civil Rights Movement, and King's 'Urgency of Now'	
	<i>Michael Baumgartner and            Krista Dragomer</i>  Liminality of Musical Materiality: Janet Cardiff, <i>Forty-Part Motet</i>	<i>Bruce Durazzi, Washington            University in Saint Louis</i>  Submerged Borrowings in Luigi Nono's <i>Epitaffi per Federico            García Lorca</i>	<i>Ian Inglis</i> <i>University of Northumbria</i>  Beginning With The Beatles Or The Myth Of The Mersey Sound	
	<i>Gaël Tissot</i> <i>University of Toulouse</i>  Graphic representation in electroacoustic music: more than a score?	<i>Luca Sala</i> <i>Université de Sciences            Humaines et Arts, Poitiers</i>  The Music-Narration-Image Relationship in the Music for <i>The Cenacolo</i> of Rognoni- Dallapiccola	<i>Mark E. Perry</i>  Roberto Gerhard, <i>el Grup dels            Vuit</i> , and the Direction of Catalan Music before the Spanish Civil War	

<b>11-11.30am</b>	<b>Refreshments</b> <i>Moser reception</i>			
<b>11.30-1</b>	<b>Plenary 4: Roundtable – Narrativity in Twentieth-Century Music</b> <i>Lindsay 2</i>  <i>Chair: Michael Klein (Temple)</i> <i>Marta Grabocz (Université Marc Bloch)</i> <i>Lawrence Kramer (Fordham)</i> <i>Fred E. Maus (Virginia)</i> <i>Jann Pasler (UCSD)</i> <i>Robert Samuels (Open University)</i>			
<b>1.00-2.30pm</b>	<b>Lunch</b> <i>Comus Restaurant</i>			
<b>2.30pm</b>	<b>Conference disbands</b>			