

EUROMAC 2011

Conservatorio di Musica "S. Cecilia", Rome

Programme

Thursday morning, 29 september

- 9.00 Registration
- 10.00 Inauguration and welcome speeches
- 11.00 Joint session: "The European music analysis societies and their perspectives"
- 12.30 Welcome Lunch

Thursday afternoon

	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Analysis and History (I) Chair: Guido Salvetti	Italian Opera Chair: Giorgio Sanguinetti	20 th Century Music (I) Chair: Luisa Curinga
14.30	Bella Brover-Lubovsky (IL) <i>Concepts of modal dualism in practice and in theory in eighteenth-century Northern Italy</i>	Nicholas Baragwanath (GB) <i>Methods and formulas for composing opera in nineteenth-century Italy</i>	Federico Lazzaro (IT) <i>Il "rinnovamento espressivo" nelle Cinq Danses Rituelles di André Jolivet</i>
15.00	Anne M. Hyland (GB) <i>Tautology or teleology? An analysis of Harold Bauer's 1918 and 1942 editions of Schubert's Piano Sonata in B_b major, D 960</i>	Deborah Burton (US) <i>Ariadne's threads: Puccini and cinema</i>	Emanuele Ferrari (IT) <i>I Preludi per pianoforte di Nino Rota: aspetti compositivi e caratteri stilistici</i>
15.30	Angelika Moths (CH) <i>Fragmenta ex mottett: Die Herdringer Handschriften - ein wichtige Quelle zur Analyse der Musik vor 1600</i>	Maria Birbili (DE) <i>Self-reflective dramaturgy in Rossini's opere buffe</i>	Norton Dudeque (BR) <i>Musical gestures and texture in the first movement of Villa-Lobos's String Trio (1945)</i>
16.00	Christoph Prendl (AT) <i>Das erste Oratorium der Musikgeschichte: Antike Modi oder erweiterte Mittel-tönigkeit?</i>	Marco Targa (IT) <i>Forme melodiche nell'opera della Giovane Scuola</i>	Germán Gan-Quesada (ES) <i>Rising to the occasion... avant-gardist trends in Spanish orchestral music (1955-1975)</i>
16.30	COFFEE BREAK		
	Oral Traditions (I) Chair: Giorgio Adamo	Repertories and Methods Chair: Jean-Michel Bardez	Special Session Scelsi Chair: Susanna Pastucci
17.00	Joseph Lubben (US) <i>Analyzing Venezuela's folk-baroque fusion music</i>	Ludwig Holtmeier (DE) <i>Rameaus langer Schatten. Gedanken zum musiktheoretischen Kanon des 18. Jahrhunderts</i>	Alessandra Carlotta Pellegrini (IT) <i>Oralità e scrittura nella musica vocale di Giacinto Scelsi</i>
17.30	Innocenzo De Gaudio (IT) <i>Modalità e "formule" nelle polifonie delle comunità italo-albanesi calabresi</i>	Markus Roth (DE) <i>Bearbeitung als Medium der Analyse?</i>	Ian Dickson (GB) <i>Sound "versus" syntax: the example of Scelsi</i>
18.00	Violaine De Larminat (AT) <i>Werk- und Höranalyse: Rivalität oder Partnerschaft?</i>	Marie-Noëlle Masson (FR) <i>Musique et langage: prolégomènes à l'étude comparée de leur articulation dans la musique vocale</i>	Ivan Elezovic (US) <i>Scelsi's approach to the "third dimension" in Quattro pezzi (su una nota sola)</i>
18.30		Duilio D'Alfonso (IT) <i>Una riflessione sul rapporto tra analisi e percezione musicale</i>	Sandro Marrocu (IT) <i>Ondioline, nastri, Revox e tecniche di notazione nella musica di Giacinto Scelsi</i>
19.00 19.45	CONCERT		

	GYMNASIUM	AULA RESPIGHI	AULA 16
	Popular music Chair: Roberto Giuliani	Post-Tonal Form Chair: Edward Venn	Workshop
14.30	Nicole Biamonte (CA) <i>Formal strategies of metric dissonance in rock music</i>	Candida Felici (IT) <i>Captazione e memoria come mezzi d'articolazione formale nell'opera di Luciano Berio</i>	Manfred Stahnke (DE) <i>Ligeti: patterns and destruction of patterns</i>
15.00	Enrico Bianchi, Marie Bernadette Sabatelli (IT) <i>Il "corpo" vocale della popular music</i>	Gerhard Lock, Kerri Kotta (EE) <i>Perceiving conceptualising and measuring musical form and tension of contemporary symphonic music by Erkki-Sven Tüür: a preliminary study</i>	
15.30	Alessandro Bratus (IT) <i>Too much of nothing, or the space between the two: popular music and composition in Bob Dylan's Basement Tapes</i>	Kerri Kotta (EE) <i>Form and voice-leading in Shostakovich's Second Symphony</i>	
16.00	Francesco Stumpo (IT) <i>Analisi della popular music: il "missaggio filmico" di Tiziano Ferro</i>		
	Wagner and Wagnerism Chair: Jan Philipp Sprick	20 th Century Harmony Chair: Sigrun B. Heinzelmann	Panel
17.00	Hans-Ulrich Fuß (DE) <i>Zwischen Musikalischer Prosa und sequenzierender Regelmäßigkeit: Zur Großrhythmik in Wagners Musikdramen</i>	Vincent P. Benitez (US) <i>Harmony and transformational voice leading in the later music of Olivier Messiaen</i>	<i>Dialogic Analysis</i> Ignazio Macchiarella (IT), chair: <i>A performative concept of chord</i> Marco Lutz (IT) <i>Understanding (thanks to) the relations. An analysis of the Oro Seco with musicians</i> Paolo Bravi (IT) <i>Boxis friarias. A emic/etic analysis of vibrato in singing voices of traditional oral music of Sardinia</i> Massimo Rizzo (IT) <i>Modeling sopila musical interactions: from a pitch-oriented music analysis to a relational model</i>
17.30	Marie-Hélène Benoit-Otis (CA) <i>Dramaturgie et wagnérisme dans Le Roi Arthur d'Ernest Chausson</i>	Henri Gonnard (FR) <i>La persistance de la tonalité au XX^e siècle</i>	
18.00	Susan K. de Ghizé (USA) <i>Isolde's multiple orgasms: sexuality and Wagner's Transfiguration</i>	Yi-Cheng Wu (US) <i>Harmonic analysis in Ruth Crawford's String Quartet: examining contemporary issues based on a modern compositional approach</i>	
18.30	Wolfram Boder (DE) <i>Analyzing social structures in opera: the use of "Leitmotif" and other dramaturgical techniques in the operas of Louis Spohr</i>		

Friday morning, 30 September

	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Liszt: New Perspectives (I) Chair: Rossana Dalmonte	Analysis and History (II) Chair: Ludwig Holtmeier	Special Session Scelsi (cont.) Chair: Nicola Sani
9.00	Rossana Dalmonte (IT) <i>Introduzione alle sessioni lisztiane</i>	Hans Aerts (DE) <i>Quellen zur Kontrapunktlehre Leonardo Leos: Zur Musiktheorie in Neapel in der ersten Hälfte des 18. Jahrhunderts</i>	Susanna Pasticci (IT) <i>Improvvisare, comporre, fare musica: i Diverimenti per violino di Giacinto Scelsi</i>
9.30	Serge Gut (FR) <i>L'adaptation de la forme sonate beethovénienne dans certaines œuvres du Liszt de la maturité</i>	Paolo Sullo (IT) <i>I soffergi autografi di Nicola Zingarelli nella biblioteca San Pietro a Majella di Napoli</i>	Angela Carone (IT) <i>Scelsi e la "rivoluzione comportamentale": il rapporto tra improvvisazione e composizione nell'ottica della filologia musicale (con esempi da Hymnos)</i>
10.00	Michael Saffle (US) <i>Liszt's Symphonic Poems: past analyses and an introduction to meta-analytical issues</i>	Felix Diergarten (DE) <i>(Re-)making the cadence dissonant. Remarks on the partitura tradition</i>	Emanuele Del Verme (IT) <i>Scelsi e l'Oriente: l'atto compositivo come "veicolo" escatologico</i>
10.30	COFFEE BREAK		
	Liszt: New Perspectives (II) Chair: Laurence Le Diagon-Jacquin	Schenker Chair: Deborah Burton	Schemata Theories Chair: Johannes Menke
11.00	Frank Heidberger (US) <i>"Une nouvelle énormité fantastique": Franz Liszt's Grande Fantaisie symphonique on themes from Berlioz' Léo as an experiment in symphonic form</i>	Egidio Pozzi (IT) <i>Beyond the "tyranny" of the Uraline. Enger Satz and prolongations in the first movement of Franz Joseph Haydn's Quartet op. 33 n. 1"</i>	Claudia J. Scroccaro (IT) <i>Le fughe per tastiera di Domenico Scarlatti</i>
11.30	Jin-Ah Kim (DE) <i>Zyklische Sonatenformkonzeption in Liszts Symphonischen Dichtungen</i>	Luciane Beduschi, Nicolas Meeüs (FR) <i>Vues nouvelles sur la pédagogie de l'analyse schenkerienne: Schumann's Träumerei, op. 15 n. 7</i>	Gaetano Stella (IT) <i>L'uso degli "schemi galanti" nella didattica del contrappunto napoletano: le Regole del contrappunto pratico di Nicola Sala</i>
12.00	Maria Teresa Storino (IT) <i>Liszt and the piano concerto form: structural novelty and tradition in the Concerto n. 2 in A major from the manuscript sources to the published scores</i>	Antonio Cascelli (IE) <i>Schenkerian Ursatz and temporal meaning in Chopin's Prelude op. 28, n. 5</i>	Juliane Brandes (DE) <i>Fußnote zu einem "Essay über verschiedene Schemata in der Musik des galanten Stils"</i>
12.30	Costas Tsougras (GR) <i>Chromatic third relations, symmetrical octave division and paths in pitch space: theoretical and analytical study of the harmonic structure of Franz Liszt's II Penseroso</i>	Hiroko Nishida (JP) <i>Heinrich Schenker's verbal associative narrative and Uraline narrative</i>	Mario Marques Trilha (PT) <i>Il Partimento settecentesco in Portogallo</i>
13.00 13.30	CONCERT		

	GYMNASIUM	AULA RESPIGHI	AULA 16
	20 th Century Music (II) Chair: Nicola Verzina	Syntax and Meter Chair: Catello Gallotti	Workshop
9.00	Sigrun B. Heinzelmann (US) <i>Ravel's motivic transformations</i>	Roger Mathew Grant (US) <i>Ordnung, Rhythmus, Takt: eighteenth-century musical temporalities</i>	Anne Smith (CH) <i>16th century solmization in practice: What use does it have in the 21st century?</i>
9.30	Nathalie Ruget (FR) <i>Musique populaire et articulations verbales dans Le Château de Barbe Bleue et les six quatuors à cordes de Béla Bartók: une analyse au crible de la langue</i>	Martin Küster (DE) <i>Putting measures back on their feet: prosodic meter beyond Marpurg</i>	
10.00	Sarah J. Reichardt (US) <i>Sonata rhetoric and the hermeneutic implications in Dmitri Shostakovich's String Quartets</i>	Steven Jan (GB) <i>A memetic analysis of a phrase by Beethoven: Calvinian perspectives on segmentation, similarity and lexicon-abstraction</i>	
	Temporality Chair: Michel Imberty	Hermeneutics Chair: Michael Spitzer	Film Music Chair: Maurizio Gabrieli
11.00	Ève Poudrier (US) <i>Multiple temporalities: speeds, beat cues, and beat tracking in Carter's instrumental music</i>	Ildar D. Khannanov (US) <i>Thematism and form in op. 90 and op. 110: nostalgia for early Italian music in late Beethoven's piano sonatas</i>	Kevin Clifton (US) <i>Unraveling music in Alfred Hitchcock's Rope</i>
11.30	Andrew Davis, Corey Tu (US) <i>Signifying temporality in Brahms's F# minor Piano Sonata</i>	Cosima Linke (DE) <i>Eine rätselhafte Konstellation in Beethovens cis-Moll-Fuge op. 131, I</i>	Olivier Pigott (FR) <i>Mahler: une préfiguration de la narration cinématographique</i>
12.00		Hubert Moßburger (DE) <i>Res oder "Verba"? Zum historischen Ursprung der Kontroversen über das Wort-Ton-Verhältnis und seinen analytisch-hermeneutischen Konsequenzen</i>	Paolo Teodori (IT) <i>Tonalità e non tonalità nella musica per il cinema; usi in relazione a contesti ed emozioni</i>
12.30		Reiko Fütting (DE) <i>Composer, poet, or priest? The ending of Schumann's Kinderszenen</i>	Robert Rabenalt (DE) <i>Music and Emotion – a music-dramaturgical study of "affect-formation" in C'era una volta il West</i>

Friday afternoon, 30 September

	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Analysis and Performance (I) Chair: Gaetano Stella	History of Tonal Theory Chair: Markus Roth	Classical Form Chair: Giorgio Sanguinetti
15.00	Mario Baroni, Anna Maria Bordin, Michela Sacco (IT) <i>From sign to sound: Analysis of notation with a view to performance</i>	Mart Humal (EE) <i>Contrapuntal analysis and the history of music theory</i>	Catello Gallotti (IT) <i>The exposition of the first movement of Beethoven's E♭ major Piano Sonata, op. 7, between formal functions and Sonata Theory</i>
15.30	Luca Bruno (IT) <i>Music analysis and performance: creating an interpretation of Igor Stravinsky's Piano Sonata (1924), first movement</i>	Nathalie Meidhof (DE) <i>Zwischen dissonanza, Dissonanz und dissonance. Alexandre Étienne Chorons (1771-1834) "europäischer" Akkordbegriff</i>	Wayne C. Petty (US) "A plan corresponding to the peculiarity of the subject": Czerny's advice on the development section and its application to Haydn
16.00	Luisa Curinga (IT) <i>Breathing, interpretation and analysis in the Allemande from the J.S. Bach's Partita BWV 1030 for solo flute</i>	Torsten Mario Augenstein (DE) <i>Falsobordone-settings and vertical-thinking in music – studies on the technique of the 15th-18th century falsobordone-practice and its influence on harmonic setting</i>	Patrick Wood Uribe (US) <i>Formenlehre as aesthetic education</i>
16.30	COFFEE BREAK		
	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Music and Emotion Chair: Mario Baroni	Baroque Music Chair: Felix Diergarten	Liszt: New Perspectives (IV) Chair: Bruno Moysan
17.00	Melissa Hoag (US) <i>Drama and disruption in a Brahms Capriccio</i>	David Mesquita (CH) <i>Pere Rabassa's Guia para los principiantes und die spanische Musik im frühen 18. Jahrhundert</i>	Rossana Dalmonte (IT) <i>Franz Liszt's Funérailles among classical forms</i>
17.30	Michael Spitzer (GB) <i>Analysing fear in Schubert</i>	Domenico Morgante (IT) <i>La teatralità del linguaggio tastieristico frescobaldiano</i>	Alfonso Alberti (IT) <i>Per un'indagine capliniana delle funzioni intrateumatiche nella produzione matura di Franz Liszt</i>
18.00	Carlo Bianchi (IT) <i>Ferruccio Busoni e le emozioni di una rivisitazione bachiana. La Fantasia "in memoria di mio padre Ferdinando"</i>	Johannes Menke (DE) <i>Analyzing Carissimi</i>	Grace Yu (HK) <i>Interpreting sonata form in context: Liszt's "Dante sonata" (1858)</i>
18.30		Marja Saarela (FI) <i>Example of tonal allegory in Cavalli</i>	Panu Heimonen (FI) <i>Sonata form deformations in Franz Liszt's piano piece Invocation</i>
19.00 19.45	CONCERT		

	GYMNASIUM	AULA M.E	AULA 16
	Liszt: New Perspectives (III) Chair: Michael Saffle	Electroacoustic Music Chair: Giorgio Nottoli	Panel
15.00	Laurence Le Diagon-Jacquin (FR) <i>Source opératique strophique wagnérienne et adaptation pianistique lisztienne: l'exemple du Spinnerlied et de la Ballade de Senta extraits du Vaisseau fantôme</i>	Sandrine Lopez-Ferrer (FR) <i>L'analyse de l'espace dans les oeuvres électroacoustiques multiphoniques</i>	<i>Analysis, Historiography, and the Construction of Meaning</i> Mark Delaere (BE), chair
15.30	Giuliano Danieli, Alexandros Hatzikiriakos (IT) <i>Liszt e la musica russa</i>	Dack John (GB) <i>Issues in the analysis of Scambi – an "open" electroacoustic composition</i>	K. Boucquet (BE) <i>Analyzing history, historicizing analysis. A meta-methodological approach</i> D. Burn, G. McDonald (BE) <i>Canons and crosses: Leonhard Paminger's Vexilla regis prodeunt and Tua cruce triumphamus</i> M. Neuwirth, P. Bergé (BE) <i>Fuggir la cadenza, or The art of avoiding cadential closure. Contemporaneous vs. modern theoretical perspectives on the analysis of "deceptive cadences" in the classical repertoire</i> K. Coulembier (BE) <i>How much theory does music analysis need? The case of Claus-Steffen Mahnkopf</i>
16.00	Luigi Verdi (IT) <i>La musica di Franz Liszt nel cinema</i>	Renaud Meric (FR) <i>Le faire et l'écouter: réflexion sur l'analyse des musiques informatiques. Autour de Gymel de Horacio Vaggione</i>	
	GYMNASIUM	SALA RESPIGHI	AULA 6
	Opera in France and Britain Chair: Nicholas Baragwanath	Late 20 th Century Music Chair: Alessandro Sbordoni	Workshop
17.00	Raphaëlle Legrand (FR) <i>Baroque architectures: Jean-Philippe Rameau and the musico-dramatic structures of French opera</i>	Bianca Țiplea Temeș (RO): <i>Métamorphoses nocturnes, turning point in Ligeti's musical texture concept</i>	Emanuele Ferrari (IT) <i>Réminiscences de Don Juan by Liszt: dramatic re-write and communication strategies. Piano performance and analytical discussion</i>
17.30	Caroline Waight (US) <i>"A great French victory": guilt and glory in Francis Poulenc's Dialogues of the Carmelites</i>	Claudio Horacio Vitale (BR) <i>Processus graduels dans quelques oeuvres des années soixante et septante de György Ligeti</i>	
18.00	Richard Hermann (US) <i>Boundaries transgressed: text setting in Dido's Lament</i>	Gerardo Scheige (DE) <i>Klänge des Verstummens. Zur Konstruktion des Todes in der Musik György Ligeti</i>	
18.30	Edward Venn (GB) <i>Musical gesture and dramatic trajectories: the case of Michael Tippett's The Knot Garden</i>	Fabio De Sanctis De Benedictis (IT) <i>Figura, processo e articolazione parametrica in Lumen di Franco Donatoni</i>	
18.45			Poster
			Elisabetta Piras (IT) <i>Interpretative choices and analysis in young pianists' performances</i>
			Simonetta Sargenti (IT) <i>Gesture and sound analysis: virtual instruments and interactive composition</i>
			Poster

Saturday morning, 1 October

	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Opera and Stage Chair: Antonio Rostagno	Medieval and Renaissance Music Chair: Agostino Ziino	Aspects of Tonal Theory Chair: Wayne Petty
9.00	Su-yin Mak, Lufan Xu (HK) <i>Musical analysis as stage direction? A reappraisal the relationship between analysis and operatic staging</i>	Wendelin Bitzan (DE) <i>Neverending canon. Pedagogic approaches to two-partes canonical passages from Josquin's masses</i>	Danuta Mirka (GB) <i>The mystery of the cadential six-four</i>
9.30	Marco Stacca (IT) <i>Forme della musica e categorie della regia nel Barbiere di Siviglia secondo Dario Fo</i>	Marco Mangani, Daniele Sabaino (IT) <i>L'organizzazione dello spazio sonoro nella polifonia dell'Ars Nova Italiana</i>	Andreas Moraitis (DE) <i>Statistical correlates of basic tonal relationships</i>
10.00	Daniele Daude (DE) <i>Gesten - Knoten - Korrespondenz</i>	Paola Ronchetti (IT) <i>Alba cruda, alba ria. Un madrigale di Giovanni Battista Strozzi attraverso le intonazioni della seconda metà del '500</i>	Uri Rom (DE) <i>Structural deformation as a token of undercurrent humor in Mozart's instrumental rondos</i>
10.30	COFFEE BREAK		
	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Oral Traditions (II) Chair: Serena Facci	Psychoanalytical Issues Chair: Roberto Caterina	Serialism and Atonality Chair: Norton Dudeque
11.00	Dieter A. Nanz (CH) <i>Between orality and notation. Towards an analysis of Classical Japanese music for Shakuhachi</i>	Miloš Zatkalik, Aleksandar Kontić (RS) <i>Orpheus and Eurydice reunited: towards a psychoanalytic understanding of "musical affects"</i>	Stefanie Acevedo (US) <i>Segmentational approaches of atonal music: a study based on a general theory of segmentation for music analysis</i>
11.30	David Clarke (GB) <i>Conditions of possibility? Ethical and methodological issues in the analysis of North Indian classical music</i>	Audrey Lavest-Bonnard (FR) <i>Etude du langage schönbergien: un exemple de psychanalyse appliquée</i>	Johannes Söllner (DE) <i>Zwölfton-Improvisation – Zum improvisatorischen Potential der Dodekaphonie mit Hilfe von hexachordal combinatoriality</i>
12.00	Annie Labussière (FR) <i>Il gesto vocale come strumento per la valutazione di una struttura profonda all'interno del canto tradizionale in naked voice</i>		Carlos Duque (ES) <i>System, order and creation in the 4th Symphony of Roberto Gerhard: dynamic condition of chaos</i>
12.30			Walter Kreyszg (CA) <i>Schönbergs Lehre vom Zusammenhang und ihre Auswirkung auf die "Faßlichkeit" seiner Methode der Komposition mit zwölf nur aufeinanderbezogenen Tönen</i>
13.00 13.30	CONCERT		

	GYMNASIUM	AULA M.E	AULA 16
	Romantic Form Chair: Antonio Cascelli	Workshop	Panel
9.00	Shigeru Fujita (JP) <i>De Chopin à Liszt: L'évolution du principe architectonique dans leurs Ballades</i>	Giovanni Cappiello (IT) <i>Il paradigma multimediale a supporto della divulgazione musicale: presentazione di tre strumenti software</i>	<i>The induction of emotion in music: three case studies.</i> Chelsey Hamm (US), chair: <i>Towards emotional meaning in Ives's Orchestral Set No. 2, III</i> Juan A. Mesa (US) <i>Hearing emotion in J.S. Bach's O Mensch, bewein dein Sünde groß BWV 622</i> Katrina Roush (US) <i>Strong emotions, agency, and the role of "music alone": two arias from Puccini's Turandot</i>
9.30	Konstantin Zenkin (RU) <i>The mobility of structures in the works of Franz Liszt. From the romantic form-process to "open" form</i>		
10.00	Lauri Suurpää (FI): <i>The fourth piece of Schumann's Kreisleriana, op. 16, as a musical fragment: discontinuity and unity intertwined</i>		
	GYMNASIUM	AULA RESPIGHI	AULA 16
	Debussy Chair: Guido Salvetti	Music and Infancy Chair: Franca Ferrari	Workshop
11.00	Matthew Brown, John Koslovsky (US/NL) <i>History and tonal coherence in Debussy's La fille aux cheveux de lin and Bruyères</i>	Giuseppe Sellari, Giada Matricardi, Paolo Albiero (IT) <i>The function of music in the development of empathy in children: the construction of the educative path "Music and well-being" and the evaluation of its effects</i>	Jan Ezendam (NL) <i>Magnus Lindberg Clarinet & Violin Concerto (2004/2006): Analysis and comparative study</i>
11.30	Andrea Malvano (IT) <i>Bipolarismo armonico ed erotico in Jeux di Debussy</i>		
12.00	Domenico Giannetta (IT) <i>Le transizioni modali nella musica di Claude Debussy</i>		
12.30	Vasilis Kallis (CY) <i>Debussy's Nuages (Nocturnes, I): "tonality", pitch material, and issues of inheritance</i>		

Saturday afternoon, 1 October

	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Analysis and Performance (II) Chair: Laurence Wuidar	Corelli Chair: Egidio Pozzi	Compositional Processes Chair: Susanna Pasticci
15.00	Aurélie Fraboulet Meyer (FR) <i>Corps, Interprétation et Emotions</i>	Florian Edler (DE) <i>Zum Verhältnis von Fugen- und Sequenztechnik in Arcangelo Corellis "freien" Instrumental kompositionen</i>	Susana Kasyan (FR) <i>La notion de varietas et le processus de composition dans la musique du XV^e siècle</i>
15.30	I. Incasa, E. Fabbri, M. Baroni, R. Caterina (IT) <i>Musical and psychological functions of facial expressions and body movements in piano players</i>	Ana Lombardía (ES) <i>Mid-18th-century violin sonatas composed in Madrid: Corelli's op. 5 as a model?</i>	Richard McGregor (GB) 'Active Agony' within Wolfgang Rihm's Tutuguri and the 4 th String Quartet
16.00	Enrica Fabbri, Fabio Ragazzi, Iolanda Incasa, Mario Baroni (IT) <i>Styles in performance: comparisons between two different pieces and among seven different performers</i>	Federico Furnari (IT) <i>Variazioni sul tema della Follia di Spagna nelle raccolte settecentesche di Tomaso Antonio Vitali e Arcangelo Corelli</i>	Nena Beretin (AU) <i>Composer/performer collaboration: Elliott Carter and David Starobin for the guitar solo Changes (1983)</i>
16.30	COFFEE BREAK		
	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Analysis and Communication Chair: Johannella Tafuri	Timbre and Texture (I) Chair: Wu Yi Chang	New Technologies (I) Chair: Settimio Fiorenzo Palermo
17.00	Jean-Marc Chouvel (FR) <i>L'analyse musicale et le problème de la représentation</i>	Violaine de Larminat (FR) <i>Densità e trasparenza del materiale sonoro dell'Opus Number Zoo Nr. 2 (Il Cavallo) di Berio</i>	Bruno Bossis (FR) <i>La relation processus/résultat et l'analyse des musiques avec dispositifs programmables</i>
17.30	Franz Zaunschirm (AT) <i>Harmolisches Hören auf Melodieinstrumenten</i>	Carlo Benzi (IT) <i>Gesture and "hearing for the ears" in Visage by Luciano Berio</i>	Frédéric Dufeu (FR) <i>Building analytical tools from digital instruments: methods and perspectives for program reconstructions in Max/MSP and SuperCollider</i>
18.00	Roberta De Piccoli (IT) <i>Dai simboli del processo narrativo alle azioni musicali: una forma di comunicazione</i>	Yulia Kreinin (IL) <i>Heterophonic texture since 1945: definition, notation and analysis</i>	Pierre Couprie (FR) <i>Vers de nouveaux outils multimédias d'aide à l'analyse musicale</i>
18.30		Robert C. Cook (US) <i>Timbre and ecology in the music of George Crumb</i>	Paula Gomes Ribeiro (PT) <i>Interfaces opéra technologie: les dramaturgies de la convergence, Andriessen et Greenaway</i>
19.00 19.45	CONCERT		
20.00	SOCIAL DINNER		

	GYMNASIUM	AULA RESPIGHI	AULA M.E
	Middle Eastern Music Chair: Ignazio Macchiarella	Hermeneutics II Chair: Ildar Khannanov	Workshop
15.00	Xavier Hascher (FR) <i>Analyse réductive linéaire et monodie modale: une application à la musique du Maghreb</i>	Sergio Lanza (IT) <i>Figure retoriche e musica del XX secolo: indagine sulla micronarratività</i>	Carlos Agon, Moreno Andreatta (FR) <i>Some OpenMusic-based computational models in computer-aided music theory and analysis</i>
15.30	Jean-Claude Charbonnier (FR) <i>Représentation des systèmes scalaires proche et moyen orientaux sur touche de luth [abstract not received]</i>	Ana Stefanovic (RS) <i>Strategies of explicit narration in music drama</i>	
16.00		Michel Imberty (FR) <i>Émergences du temps et du sens chez Mallarmé et Debussy</i>	
	GYMNASIUM	AULA RESPIGHI	AULA 6
	20 th Century Compositional Techniques Chair: Kerri Kotta	Analysis and Performance (III) Chair: Mario Baroni	Workshop
17.00	Elisabeth Heil (DE) <i>Intertextuelle und Intratextuelle Bezüge in Alfred Schnittkes Peer Gynt – Epilog</i>	Mine Doğantan-Dack (GB) <i>From performance to form: the second movement of Beethoven's Piano Sonata op. 13</i>	Michael Clarke (GB) <i>Working with interactive aural analysis</i>
17.30	Eva Mantzourani (GB) <i>Nikos Skalkottas's Largo Sinfonico (1942-44/46/49): Composing with a superset: unity and diversity in the construction of the musical space</i>	Erica Bisesi, Richard Parncutt (AT) <i>How do musical accents induce emotions?</i>	
18.00	William Helmcke (US) <i>Micropolyphonic texture in Górecki's Symphony n. 3</i>	Mondher Ayari, Olivier Lartillot (FR) <i>L'acte créateur entre culture de l'oralité et cognition musicale: Analyse de performance et modélisation informatique</i>	
18.30	Marco Marinoni (IT) <i>La concezione ciclica del tempo musicale in Post-Præ-Ludium N. 1 "per Donau" di Luigi Nono</i>	Raffaella Benini (IT) <i>Au lac de Walenstadt di Franz Liszt. Un'analisi per l'interpretazione</i>	

Sunday morning, 2 October

	SALA ACCADEMICA	BIBLIOTECA	SALA MEDAGLIONI
	Liszt: New Perspectives (V) Chair: Rossana Dalmonte	Renaissance Theory Chair: Marco Mangani	Timbre and Texture (II) Chair: Jean-Marc Chouvel
9.00	Bruno Moysan (FR) <i>La pensée formelle des fantaisies pour piano de Liszt</i>	Robert Bauer (DE) <i>Zwischen Kontrapunkt und Klangfläche – satztechnische Studien zur vollstimmigen Vokalpolyphonie</i>	Iwona Lindstedt (PL) <i>Timbre and texture as major structural elements: the analysis of early electro-acoustic works of W. Kotonski and A. Dobrowolski in the context of "sonoristics"</i>
9.30	Roberto Scoccimarro (DE) <i>Liszt's late Lieder production (1862-1886): reworkings, new settings</i>	Adriano Giardina (CH) <i>Formes et fonctions des cadences dans quelques motets de Roland de Lassus</i>	Nicola Verzina (IT) <i>Funzioni macrostrutturali dell'armonia-timbro e della tessitura: osservazioni analitiche su alcune composizioni di Ligeti e Maderna negli anni Sessanta</i>
10.00	Ida Zicari (IT) <i>Relationships between music and dance. A case study on Liszt's Sonata in B minor</i>	Jeremy Grall (US) <i>The roles of sender and receiver and musical signification within sixteenth-century improvisation</i>	Wai Ling Cheong (HK) <i>Timbre and texture as sound-colour in the Gagaku of Messiaen's Sept Haïkai (1962)</i>
11.00 13.00	PLENARY SESSION: MUSIC ANALYSIS TOMORROW. NEW PERSPECTIVES – NEW REPERTOIRES – NEW THEORIES SPEAKERS: PIETER BERGÉ, RICHARD PARNCUTT, GIORGIO SANGUINETTI, PHILIP TAGG		

	GYMNASIUM	AULA M.E	AULA 16
	Panel	New Technologies (II) Chair Bruno Bossis	Panel (Round Table)
9.00	<i>The Boundaries of the Spectral Subject: temporality, vernacular music and the solo viola in the music of Grisey, Radulescu and Ligeti</i>	Maurizio Gabrieli (IT) <i>ScoreSifter: software for analysis of post-tonal music using domain-based segmentation</i>	<i>Storicità e trascendenza della logica musicale</i>
	Amy Bauer (US), chair : <i>Viola as the spectral subject of contemporary music</i>		Mauro Mastropasqua (IT), chair Paolo Cecchi (IT) Maurizio Giani (IT) Andrea Lanza (IT)
9.30	Huey-Meei Chen (US) <i>Process and temporality in Grisey's music</i> Liviu Marinescu (US) <i>Horatiu Radulescu and the primordial sounds of Romania</i>	Olivier Lartillot (FR) <i>A computational framework for comprehensive motivic analysis based on a cognitive modelling</i>	
10.00		Damien Sagrillo (LU) <i>Scales, melodic traits and forms in German folksongs. Automated folksong analysis by EsAC</i>	

Sunday afternoon, 2 October

Executive meeting of the delegates of the European Music Analysis Societies