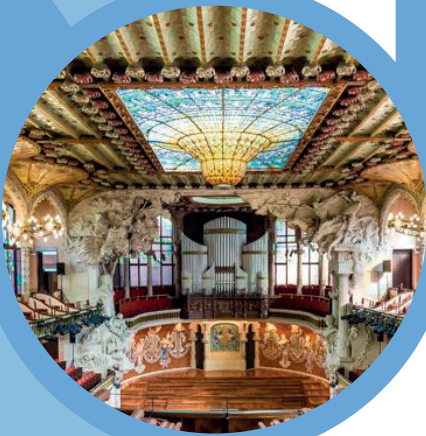


# 15<sup>th</sup> International Congress on Musical Signification

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

# 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

Byron Almén  
Oana Andreica  
Kristian Bankov  
Ben Curry  
William Dougherty  
Ricardo N. de Castro Monteiro  
Heloisa 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

Rolf Bäcker  
Luca Chiantore  
Anna Costal  
Cristina González Rojo  
Gerard Guerra  
Marc Heilbron  
Sanja Kiš Žuvela  
Rubén López Cano  
Dario Martinelli  
Alejandro Mateo  
Melissa Mercadal  
Lina Navickaitė-Martinelli  
Joaquim Rabaseda  
Irene Valle  
Esther Vilar  
Miquel Villalba

# GENERAL INFORMATION



## Venue

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



## Days

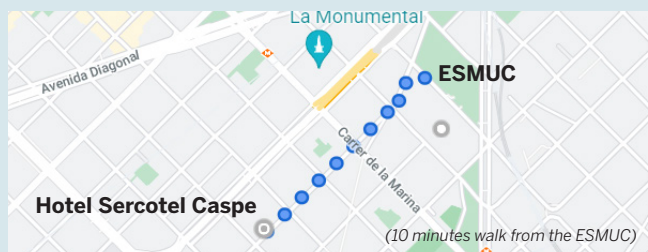
From Wednesday, 15<sup>th</sup> of June to Sunday, 19<sup>th</sup> of June, 2022



## 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)

Room 351

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

[Frank Pecquet](#)

Université paris1 Panthéon-Sorbonne

- Color and musical signification

[Titus Lates](#)

“Constantin Radulescu-Motru” Institute of Philosophy and Psychology of the Romanian Academy

## Music Semiotics (I)

Room 352

- 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 353

- Ironic symphonism in times of solemn neoclassicism: Sinfonia per orchestra, by Fernando Lopes-Graça

[Isabel Pina](#)

CESEM – NOVA FCSH

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

[James Donaldson](#)

McGill University

- Fandanguillo as Castilian Jota?: A Topical (Mis)Reading and its Structural and Ideological Consequences

[David Heinsen](#)

The University of Texas at Austin

- Bartók's curious longing for his fatherland

[László Stachó](#)

Liszt Academy Budapest

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

### Brazilian Music

Room 354

- 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. Reynaldo Hahn and Marcel Proust. An Existential Semiotic Essay on Ekphrasis of *Portraits des peintres***

Eero Tarasti

Orchestra room

19:00 h

Concert *InVersions: Montgeroult & Beethoven*: Luca Chiantore, piano

Orchestra room

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

09:00 h	Registration	
09:30 h	<b>Keynote 2. The centrality of performance in popular music</b> Dario Martinelli	Orchestra room
10:30 h	Coffee break	
11:00 h	<b>Parallel Sessions 2</b>	
	<b>Narratological Studies (I)</b>	Room 351
	<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>• Narrative Agency in Daniel Hart's Musical Score to A Ghost Story <a href="#">Jeremy Grall</a> Birmingham-Southern College</li> </ul>	
	<b>Music and Literature (I)</b>	Room 352
	<ul style="list-style-type: none"> <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 353
	<ul style="list-style-type: none"> <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>	
	<b>Ancient Music</b>	Room 354
	<ul style="list-style-type: none"> <li>• Late 16th-century polyphony: rhetorical, stylistic aspects <a href="#">Arturo Moscoso Sequera</a> Escola Superior de Música de Catalunya (ESMUC)</li> <li>• Basilica San Clemente: A View on Music from the Syncretic Point <a href="#">Octavio Macías</a> Peabody Institute. Musicology MM</li> </ul>	
12:30 h	<b>Congress opening</b> Núria Sempere, Melissa Mercadal, Eero Tarasti, Joan Grimalt, Marc Heilbron, Rolf Bäcker	Orchestra room

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

13:00 h Opening Lunch (ticket required)

14:30 h **Roundtable 1. Homage to Constantin Floros**  
Constantin Floros, Joan Grimalt, Loránt Péteri, Eero Tarasti

Orchestra room

15:30 h Coffee break

16:00 h **Parallel Sessions 3****Opera Studies (I)**

Room 351

- 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](#)  
Politecnico di Milano
- 'A curious story': The Turn of the Screw, and the uncanny  
[Edward Venn](#)  
University of Leeds, UK
- Women in Mozart and Da Ponte: Le nozze di Figaro  
[Enrique Padilla Monteoliva](#)  
Escola Superior de Música de Catalunya (ESMUC)

**Semiotics and Identity Construction**

Room 352

- 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

**Popular Music Studies**

Room 353

- 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
- 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 354

- Rejected and preserved memories in Brahms's rewritten Piano Trio in B major  
[Anna Belinszky](#)  
Liszt Ferenc Academy of Music
- 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

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

- A Romance's Story: Clara Wieck Schumann's Op. 5, no. 3

**Sarah Ellis**

University of Oklahoma, USA

### Music and Intertextuality

Room 355

- 'Hommage à Mahler' – An Allusion to the Third Symphony in Zoltán Jeney's Aus tiefer Not

**Lóránt Péteri**

Liszt Ferenc Academy of Music, Budapest

- 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

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

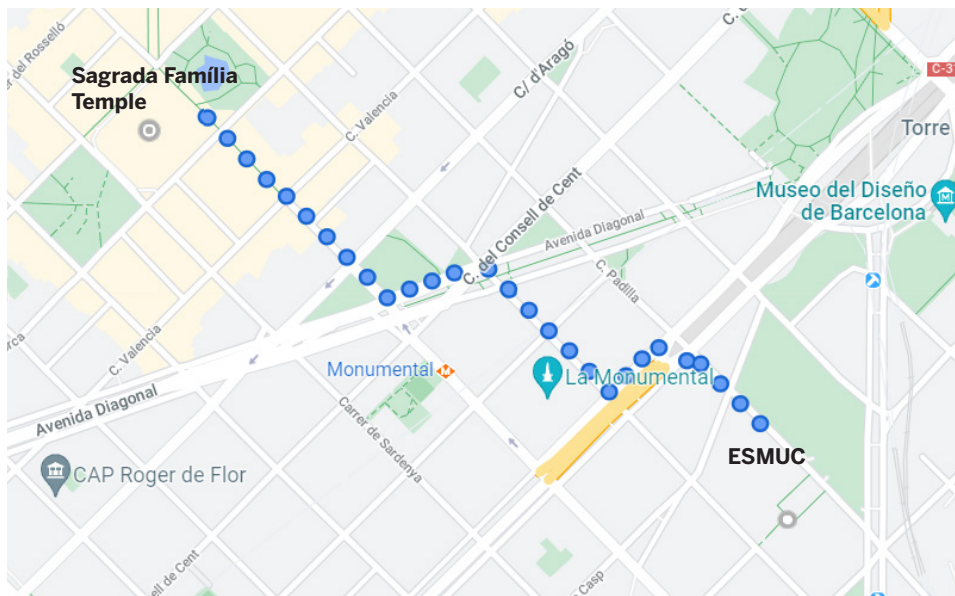
**Agnieszka Draus**

Academy of Music in Kraków

18:00 h

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

\*MEETING POINT: Technical secretariat front desk





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

09:00 h	Registration	
09:30 h	<b>Keynote 3. «Now Miss!» and «Octet» by Peter Eötvös. Different realisations and musical interpretations of a sound piece after Beckett's radio play «Embers»</b> Márta Grabócz	Orchestra room
10:30 h	Coffee break	
11:00 h	<b>Parallel Sessions 4</b>	
	<b>Performance Studies (II)</b>	Room 351
	<ul style="list-style-type: none"> <li>Pragmatics of Musical Signification: Rhetorical vs. 'Organicist' Performance <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>Contemporary Creation (I)</b>	Room 353
	<ul style="list-style-type: none"> <li>"Zero Gravity": A Specific Textural Type in Contemporary European Art Music <a href="#">Fusun Köksal Incirlioglu</a> Yasar University, Izmir/Turkey</li> <li>Rediscovering the nocturne - the musical representation of the Night in Piotr Perkowski's Nocturne for symphony orchestra <a href="#">Julia Leszczynska</a> Stanisław Moniuszko Music Academy in Gdansk</li> <li>Still We Rise: Racial Discriminatory Resilience and Black American Musicians <a href="#">Clarke Randolph</a> Emerson Preparatory School in Washington, DC</li> </ul>	
	<b>Music Analysis and Theory (I)</b>	Room 354
	<ul style="list-style-type: none"> <li>The boundaries of musical essence: on the performing and semantic invariants of a musical composition <a href="#">Konstantin Zenkin</a> Moscow P.I. Tchaikovsky Conservatory</li> <li>Musicological 'Garden of Earthly Delights' and 'Infinity of Lists' In-Between Analysis and Interpretation <a href="#">Tijana Popovic Mladjenovic</a> University of Arts in Belgrade, Faculty of Music, Department of Musicology</li> </ul>	

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

- Practicability of the psychoacoustical approach in harmonic analysis as a problem of signification

[Yaroslav Stanishevskiy](#)

Moscow State P. I. Tchaikovsky conservatory

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

15:30 h Coffee break

### 16:00 h Parallel Sessions 5

**Performance Studies (III)** Room 351

- 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
- Analysis and Interpretation: relationships  
[Dominique Porebska-Quasnik](#)  
Professor Musicologist, Independent Researcher

**Contemporary Creation (II)** Room 352

- Spirituality in the Microtonal Key: Hermeneutic reflections on Djuro Zivkovic's on the guarding of the heart  
[Milos Zatkalik](#)  
University of Arts in Belgrade
- À la recherche des sens – «Plainte orientale» et «Berceuse d'Orient» d'Alexandre Tansman et la question de l'intentionnalité  
[Renata Skupin](#)  
Stanisław Moniuszko Academy of Music, Gdansk
- Tutti: The Solo's metamorphosis  
[Sílvia Mendonça](#)  
Independent Researcher

**Music Semiotics (III)** Room 353

- A New Theory of Musical Semiotics  
[Matthew Stanley](#)  
University of Minnesota
- 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 354

- 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 355

- 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
- The topical world of pasts and presents: Igor Kuljeric's Croatian Glagolitic Requiem (1996)  
[Sanja Kiš Žuvela](#)  
University of Zagreb, Academy of Music
- Dobrowolski, Serocki, Koszewski. Spatialization and Its Meaning in Polish Music of the 1960s  
[Karolina Dabek](#)  
Akademia Muzyczna w Krakowie

18:00 h

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

\*MEETING POINT: Technical secretariat front desk



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

09:00 h Registration

09:30 h **Keynote 4. Performing Musical Signifiers in Chopin's First Ballade, Op. 23** Orchestra room  
Anatole Leikin

10:30 h Coffee break

11:00 h **Parallel Sessions 6****Ethos and Freedom: On Polish and Lithuanian Music of the second half of the 20<sup>th</sup> Century**

Room 351

- Transfer of Knowledge and Values in Kraków School of Music Theory  
[Dominika Micał](#)  
Akademia Muzyczna w Krakowie
- The Dimensions of Freedom in Wojciech Marczewski's Movie Escape from the 'Liberty' Cinema and Witold Leszczyński's *Siekierzada* ('Axiliad'). Music Functions in Films  
[Ewa Czachorowska-Zygor](#)  
Akademia Muzyczna w Krakowie
- The Phenomenon of Sacrum in Polish Music of the Cold War Era as an Expression of Aspiration to Independence. Inspirations with John Paul II  
[Teresa Malecka](#)  
Akademia Muzyczna w Krakowie
- On Topics and Expression in the Polish and Lithuanian Music of the Second Half of the 20th Century  
[Małgorzata Janicka-Słysz](#)  
Akademia Muzyczna w Krakowie

**Music, Ekphrasis, Synesthesia (I)**

Room 352

- "A Work That Constantly Comments on the Roots of Its Own Becoming": Luciano Berio's Ekphrasis (Continuo II)  
[Orit Hilewicz](#)  
Jacobs School of Music, Indiana University
- Musical Ekphrasis as a Narrative Unit in a BANI World  
[Yanina Yukhymuk](#)  
Shevchenko Institute of Literature, National Academy of Science (Kyiv, Ukraine).  
Junior researcher (Candidate of science—comparable to the Academic Degree of PhD)
- Spatial approaches to music signification and performance  
[Gerard Guerra López](#)  
Escola Superior de Música de Catalunya (ESMUC)

**Contemporary Creation (III)**

Room 353

- 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 Łódź (Poland)

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

- 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](#)

Stanisław Moniuszko Academy of Music in Gdansk

### Topoi Theory and Practice (I)

Room 354

- 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 355

- "Estava ý 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)

- 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

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

[Wolfgang Wildgen](#)

University of Bremen, Germany

13:00 h

Lunch (ticket required)

14:30 h

### Parallel Sessions 7

#### Music and Literature (II)

Room 352

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

[Dániel Nagy](#)

Eötvös Loránd University, Budapest

- Intermedial References to Music in Literature and to Literature in Music on the Example of Selected Sonnets

Sonnets in an artistic movement concept

[Monika Karwaszewska and Anna Galikowska-Gajewska](#)

Stanisław Moniuszko Academy of Music in Gdansk

- "Polish contemporary music in movement images" - world premiere

[Anna Galikowska-Gajewska](#)

Stanisław Moniuszko Academy of Music in Gdansk

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

## Music Analysis and Theory (II)

Room 353

- 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

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

Room 354

- The topos of Transcendence in the Baroque Music Drama

[Ana Stefanovic](#)

University of Arts in Belgrade, Faculty of Music

- “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 355

- 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*) and Gamelan workshop

19:15 h

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

Keyboard room

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

09:30 h Registration

10:00 h **Keynote 5. On Melos and Virtual Subjectivity: Comparable Integrations of Texture in the Allemande from Bach's Partita in D Major, BWV 828, and Chopin's Nocturne in Eb Major, Op. 55, no. 2** Orchestra room  
Robert Hatten

11:00 h Coffee break

### 11:30 h Parallel Sessions 8

#### Performance Studies (IV) Room 351

- 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

[Michał Biedziuk](#)

University of Gdansk

- Semiotic tools and performative practice: A methodological proposal

[Miguel Ángel Fernández Vega](#)

University of Valladolid

- Performance gestures related to rhythm and pitch hierarchies as the different kinds of music signification

[Piotr Podlipniak](#)

Adam Mickiewicz University in Poznan

#### Music, Ekphrasis, Synesthesia (II) Room 352

- Field of Bells - An Artistic expedition toward Landscape, sketches and music composition exploring geographical landmarks for creative purposes

[Rodrigo Felicissimo](#)

University of São Paulo, Brazil

- Grapheme-Colour synaesthesia and chromaesthesia as the most advanced sign systems that produce a synaesthetic response

[Salomeja Jastrumskyte](#)

Lithuanian Culture Research Institute

#### Contemporary Creation (IV) Room 353

- New Convergence: Modern Digital Technologies as a Field of Common Semantic Relations within Recent Music, Intermedia and Performing Arts

[Marcin Strzelecki](#)

Academy of Music in Kraków

- 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)

- Sound Imaginations, Telematic Audiovisual Immersion

[Paulo C. Chagas](#)

University of California, Riverside

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

- “Crossing meanings: José Luis Turina’s Crucifixus (1978)”

[Carlos Villar Taboada](#)

Universidad de Valladolid

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

Room 354

- “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**

Joan Grimalt

Orchestra room

