

ICMS 14 – PROGRAM

Congress papers and plenary lectures will be held at
The “Gheorghe Dima” Academy of Music, I. C. Brătianu 25

Rooms: 11 (ground floor, main building), Vasile Herman (foyer of
the Studio Hall), 44 (2nd floor, main building)

Plenary Lectures and Roundtables: Studio Hall

Registration desk: 1st floor, main hall (main building)

FRIDAY, 11 MAY

9:00-10:30	REGISTRATION AND INFORMATION DESK		
10:30-12:00	SESSIONS		
Room 11	Room 44	Room Vasile Herman	
<p>Moderation: Miloš Bralović</p> <p>Cristina ŞUTEU <i>Impressions of childhood</i> by George Enescu: Semantic Encodings and Decodings</p> <p>Teresa MALECKA Phenomenon of Polish composers' school in the second half of the 20th century. Its place in European music</p> <p>Arda TUNCER The narration of poetry in music by Necil Kazım Akses</p>	<p>Moderation: László Stachó</p> <p>Maša SPAIĆ Analysis of Nemanja Radulović's performance at the opening of BELEF – between classical and popular music concert genre</p> <p>Eveliina SUMELIUS-LINDBLOM Pianistic perception as a research method: encountering intertextual and phenomenological approaches in piano playing</p> <p>Julie WALKER Chopin's Prelude Op. 45: a work of art at a crossroad</p>	<p>Moderation: Moe Touizrar</p> <p>Takemi SOSA The idea of musical dramaturgy and gesture in analyzing contemporary music – as a narrative strategy</p> <p>Ewa SCHREIBER “Polyphonic personalities”. The identity of a modern composer in the self-reflection of György Ligeti and Jonathan Harvey</p> <p>Renata SKUPIN <i>Arabesque</i> de Zygmunt Krauze : la quête du sens musical et l'isotopie sémantique</p>	

12:00-14:00	LUNCH BREAK		
14:00-15:00	PLENARY LECTURE: Márta Grabócz (University of Strasbourg) MÉMOIRE ET INVARIANTS DANS LES ŒUVRES MUSICALES EUROPÉENNES Moderation: Joan Grimalt		
15:30-17:00	SESSIONS		
Room 11	Room 44	Room Vasile Herman	
Moderation: Małgorzata Janicka-Słysz Małgorzata GRAJTER From topos to transcription: “Wordless Song” in the piano works of Ludwig van Beethoven and early romantics Joan GRIMALT A humorous narrative archetype in the music of the Viennese classics as a subversive device	Moderation: Cristina Şuteu Péter KÓTER István Angi's aesthetic system Eila TARASTI Two women composers – originalities and analogies in comparison regarding the Finnish and Azeri musical cultures	Moderation: Julie Walker Vassil ANASTASSOV “Viva la liberta”: Music and Text in favor of revolution – The “Mozart-Da Ponte” <i>Dissoluto punito</i> in <i>Don Giovanni</i> Ricardo Nogueira de Castro MONTEIRO The peculiarities of song structuring: the structural and semantic role of rhetorical tools in the verbal/musical syncretism Konstantin ZENKIN On the inner paradigms of music and the ways of expressing its	

		essence
19:00 Studio Hall <i>Free entrance</i>	Social program Choreography, songs and instrumental works Works by Wolfgang Amadeus Mozart, Charles Gounod, Maurice Ravel, Sergei Prokofiev, George Enescu, Sigismund Toduță, Adrian Pop, Cristian Bence-Muk, Ciprian Pop, Șerban Marcu, Nicolae Brânzeu	

SATURDAY, 12 MAY

9:30-10:30	<p>PLENARY LECTURE: Gabriel Bebeșelea (Principal Conductor of the Transylvania State Philharmonic) FROM 14 TO 7 OR THE REVERSED PATH FROM DEATH TO LOVE: MAHLER'S <i>ADAGIETTO</i></p> <p>Moderation: William P. Dougherty</p>		
11:00-12:30	SESSIONS		
<p>Room 11</p> <p>Moderation: Oana Andreica</p> <p>Richard PARNCUTT Prenatal psychology and the origin of musical meaning</p> <p>Paulo CHAGAS The construction of the musical self as an experiential process</p> <p>Mark REYBROUCK Real-time listening, knowledge construction and epistemic interactions: a dynamic and</p>	<p>Room 44</p> <p>Moderation: Eveliina Sumelius-Lindblom</p> <p>Juha OJALA Praxis and poiesis in musical performance: the spatiality of performer's creativity</p> <p>László STACHÓ Temporality in 20th-century performance: from rhetoricity to structuralism</p> <p>Grace Chung-Yan YU</p>	<p>Room Vasile Herman</p> <p>Moderation: Maša Spaić</p> <p>Rodrigo FELICISSIMO Metaphors of Nature: a comparative study of symphonic poems <i>Tapiola</i> by Jean Sibelius and <i>Uirapuru</i> by Heitor Villa Lobos</p> <p>Elena BOANĂ Forbidden messages</p> <p>Małgorzata JANICKA-SŁYSZ The category of grief in the music</p>	

experiential approach to musical sense-making	The (missing?!) performers' voices in notational and musical inheritance of the East and the West	of Fryderyk Chopin, Karol Szymanowski and Henryk Mikołaj Górecki
12:00-13:00 Studio Hall	Optional: Ceremony of awarding the title of Doctor Honoris Causa to Romanian musicologist Valentina Sandu-Dediu	
12:30-14:00	LUNCH BREAK	
14:00-15:00	ROUNDTABLE: Eero Tarasti (University of Helsinki), Dario Martinelli (Vilnius Gediminas Technical University), Dumitru-Cornel Vîlcu ("Babeş-Bolyai" University Cluj-Napoca), Pavel Puşcaş (The "Gheorghe Dima" Academy of Music) SEMOTICS TODAY. WHY, WHO AND FOR WHOM? Moderation: Oana Andreica	
15:30-17:00	SESSIONS	
Room 11 Moderation: Monika Karwaszewska Kalliopi STIGKA La musique de Luigi Nono et de Mikis Theodorakis : une partie importante de notre patrimoine culturel Miloš BRALOVIĆ Moderated modernism and	Room 44 Moderation: Piotr Podlipniak Iwona SOWIŃSKA-FRUHTRUNK Between the burden of heritage and the perspectives of novelty: representation of dialectic oppositions in Arnold Schoenberg's Chamber Symphony Op. 9 Ecaterina BANCIU Messages Beyond the Score or Encoded	Room Vasile Herman Moderation: Rodrigo Felicissimo Guilherme Gustavo Simões de CASTRO <i>Samba Outsider</i> : music, history and territorialities. São Paulo, Brazil, 1950 Heloísa VALENTE <i>Sous le ciel de Paris</i> . memory and nomadism of French song in Brazil

<p>socially appropriate paraphrase: two late works by Stanojlo Rajičić</p> <p>Małgorzata GAMRAT Narrative strategies in Karol Kurpiński's <i>Elegia na śmierć Tadeusza Kościuszki (Elegy to the death of Tadeusz Kosciuszko)</i></p>	<p>Meanings in Mahler's Symphonies</p>	
<p>17:00 Studio Hall Room 20</p>	<p>OPENING CEREMONY</p>	
<p>19:00 Studio Hall</p> <p><i>Free entrance</i></p>	<p>Chamber Recital Debora Ungureanu (Violin), Kata Domahidi (Cello), Melinda Móriczi (Piano) Stephen Prutsman: Concert Paraphrase on Themes from Tchaikovsky's <i>Eugene Onegin</i></p> <p>Melinda Béres (Violin), Előd Kostyák (Cello), Edith Horváth (Piano) Paul Richter: Piano Trio, Op. 87 Maurice Ravel: Piano Trio</p>	

SUNDAY, 13 MAY

10:00-11:00	PLENARY LECTURE: Dan Dediu (National University of Music in Bucharest) THEMATIC STRATIFICATION AND THE SPECIAL CASE OF THE “FORM-THEME” Moderation: Nicholas McKay	
11:30-13:00	SESSIONS	
Room 11 Moderation: Renata Skupin Mondher AYARI Forme musicale et pertinences culturelles Sylvain BRÉTÉCHÉ Multimodality of the “deaf musical experience” <i>Aurality. Corpaurality. Vusicality.</i> Joseph DELAPLACE Music writing as a way of thinking	Room 44 Moderation: Nicolas Meeùs Jean-Marie JACONO Sémiotique existentielle et contexte sociologique: les dernières œuvres de M. Moussorgski (1874-1881) William P. DOUGHERTY The musical topic in song: A Peircean analysis of the pastoral in Schubert’s D. 877, No. 1 Michael BAKER Actantial pairing in Britten’s <i>The Turn of the Screw</i>	Room Vasile Herman Moderation: Richard Parncutt Anna GRANAT-JANKI Semiotics in the study of composers’ cultural identity – the case of Marta Ptaszyńska Justyna HUMIEŃKA-JAKUBOWSKA The intermediality problem of vocal works from the second half of the 20th century Monika KARWASZEWSKA and Piotr ROJEK

		Krzysztof Knittel's partitas <i>Koori</i> and <i>Inuit</i> – intermedial „soundscape”
13:00-14:00 Studio Hall	Ceremony for awarding the title of Doctor Honoris Causa to Finnish composer Kalevi Aho	
14:00-15:30	LUNCH BREAK	
15:30-17:00	SESSIONS	
Room 11	Room 44	Room Vasile Herman
Moderation: Małgorzata Gamrat	Moderation: Michael Baker	Moderation: Ewa Schreiber
Neto Diósnio MACHADO and Pedro Passos FAIDIGA Fr. José Mauricio Nunes Garcia's Mass of St. Cecilia: the significance of a Marian ideology	Antigona RĂDULESCU A city called Wagner Emiliano BATTISTINI <i>Quelques efferveccences</i> by Bruno Mantovani: an intersemiotic translation between music and wine	Aleksandr FADEEV Semiotic approach in cultural education: experiments in music Pavel PUȘCAȘ About musical semantics
Sari HELKALA-KOIVISTO Musical existence, bodily mind, and prosodic sign	Oleh HARKAVYY "Two Madrigals" (2011/16): cross-road of music, poetry and painting	Esti SHEINBERG Teaching music signification to university music students
17:30-18:30	ROUNDTABLE: Kalevi Aho (Finland), Adrian Pop (The “Gheorghe Dima” Academy of Music), Dan Dediu (National University of Music in Bucharest), Gabriel Bebeșelea (The Transylvania State Philharmonic), Matei Ioachimescu (Romania/Austria) CONTEMPORARY COMPOSITION AND PERFORMANCE: INSPIRATION, STYLE,	

	STRATEGIES, AUDIENCE
	Moderation: Dario Martinelli
19:00 Auditorium Maximum (M. Kogălniceanu 5; see map)	<p>Concert The Orchestra of the Transylvanian State Philharmonic Gabriel Bebeșelea <i>Conductor</i> Matei Ioachimescu <i>Flute</i></p> <p>George Enescu <i>Dance of the Shepherds</i> from <i>Oedipe</i> Kalevi Aho Flute Concerto Camille Saint-Saëns <i>Danse macabre</i> Igor Stravinsky Suite from <i>The Firebird</i> (1919)</p>

MONDAY, 14 MAY

9:30-10:30	<p>PLENARY LECTURE: Eero Tarasti (University of Helsinki) FROM URSATZ TO UR-ZEMIC. AVENUES FOR THE ANALYSIS OF MUSICAL SIGNIFICATIONS</p> <p>Moderation: Juha Ojala</p>		
11:00-12:30	SESSIONS		
<p>Room 11</p> <p>Moderation: Esti Sheinberg</p> <p>Ilona IWAŃSKA Cadential mode and alternating Mode, or two parallel worlds of the major-minor harmonic system</p> <p>Marina MALULI CÉSAR Graphismes et representation visuelle de la musique : contributions de la sémiotique pour l'analyse musicale</p>	<p>Room 44</p> <p>Moderation: Michael Baker</p> <p>Nicolas MEEÛS Musical content, musical purport, intrinsic and extrinsic meanings in music</p> <p>Piotr PODLIPNIAK The structural and non-structural features of music as different kinds of musical signification</p> <p>Július FUJAK Alternative model of the music</p>	<p>Room Vasile Herman</p> <p>Moderation: Dániel Nagy</p> <p>Fabian BERTHELOT The reuse of western art music in popular music : heritage through classical samples in hip-hop</p> <p>Osamu TOMORI Use of the harpsichord sound in Japanese popular music in 1970s: exotic attraction and appropriation</p>	

<p>Tim APOLLONI Musical borrowing and narrativity of guilt in Eugène Ysaÿe's 2nd Sonata for Solo Violin</p>	<p>semiosis (demonstrated on non- conventional Slovakian music)</p>	
<p>12:30-14:00</p>	<p>LUNCH BREAK</p>	
<p>15:00 <i>Free entrance</i></p>	<p>OPEN AIR SOCIAL PROGRAM ICOANE, The ensemble of traditional music of the “Gheorghe Dima” Academy of Music Prof. Ioan Bocşa <i>musical direction</i></p> <ul style="list-style-type: none"> - the event will take place in the Ethnographic Park “Romulus Vuia” - in case of unfavorable weather conditions, the event will take place in the Studio Hall of the “Gheorghe Dima” Academy of Music at 17:00. 	

TUESDAY, 15 MAY

9:30-10:30	<p>PLENARY LECTURE: Nicholas McKay (Canterbury Christ Church University) NEOCLASSICAL TOPICS AND INTERTEXTS: THE MUSICAL SIGNIFICATION AND TROPING OF HERITAGE AND NOVELTY</p> <p>Moderation: Oana Andreica</p>		
11:00-12:30	SESSIONS		
<p>Room 11</p> <p>Moderation: Osamu Tomori</p> <p>Henri PITKÄNEN Othering and anthropomorphizing elements of diegetic nonhuman musicking in Star Wars</p> <p>Mai IKEHARA The role and its function of <i>Le Sacrifice</i> as a changeable existence: considering narrative of <i>Danse sacrale (L'Étue)</i></p>	<p>Room 44</p> <p>Moderation: Arda Tuncer</p> <p>Kai LASSFOLK, Riitta RAINIO, Otto LAPPI, Jami PEKKANEN Exploring auditory perception at prehistoric rock paintings using auralization, digital virtual reality reconstructions and eye tracking</p> <p>Moe TOUIZRAR From ekphrasis to apperception: the sunlight topic in orchestral music</p>	<p>Room Vasile Herman</p> <p>Moderation: Elena Boancă</p> <p>Dániel NAGY Academic narratives of music history and the public images of composers as cultural heroes</p> <p>Emese SÓFALVI Theatre in Cluj: scene of integration for composers in Transylvania from 1920 to the 1940s</p> <p>Nelida NEDELCUȚ Syntheses and openings in</p>	

<p>Bryan WHITELOW Franz Liszt's Piano Sonata in B Minor: thematic typology and hermeneutic narrative</p>	<p>Ulrika VARANKAITĖ Musical stories: processing sound to mental images</p>	<p>autochthonous ballet music: <i>The Young Man and The Death</i> by Constantin Rîpă</p>
<p>12:00-13:00 Studio Hall</p>	<p>Optional: Ceremony of awarding the title of Doctor Honoris Causa to Bolivian composer Agustín Fernández (Newcastle University)</p>	
<p>12:30-14:00</p>	<p>LUNCH BREAK</p>	
<p>14:00-15:00</p>	<p>PLENARY LECTURE: Dario Martinelli (Vilnius Gediminas Technical University) OVERRATING TRUTH? THE STRANGE CASE OF MUSICAL AUTHENTICITY</p> <p>Moderation: Mark Reybrouck</p>	
<p>19:00 Studio Hall</p>	<p>Social program</p> <p>The Transylvanian Quartet Gabriel Croitoru (<i>1st Violin</i>), Nicușor Silaghi (<i>2nd Violin</i>), Marius Suărășan (<i>Viola</i>), Vasile Jucan (<i>Cello</i>)</p> <p>Daniel Goiți (<i>Piano</i>)</p> <p>Wolfgang Amadeus Mozart String Quartet in G major, K. 387</p> <p>Antonín Dvořák Piano Quintet in A major, Op. 81</p>	