



society for music analysis  
**newsletter**

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January 2003

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# SMA

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## submissions

The Society for Music Analysis (SMA) publishes the SMA Newsletter in January and July, with respective submission deadlines of 1 December and 1 June.

Send materials for submission by email to l.tsang@hull.ac.uk or, if necessary, by post to:

Lee Tsang, Information Officer  
SMA Newsletter/Website  
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University of Hull  
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## editorial

In the age of electronic communication, new and more efficient modes of disseminating information than hardcopy Newsletters are now possible. For this reason, the SMA Executive Committee has decided that the January 2003 issue should be the final Newsletter in the current form. In future, details of all forthcoming events and other news will be posted on a regular web bulletin, which will also feature a 'Reviews Corner' consisting of brief responses to recent events and conferences. These responses will replace the usual extended reviews and will provide opportunities for members to get a broader sense of how various events are received; contributions (of c.50-200 words) should be sent directly to the editor.

I am most grateful to all those who have offered extended reviews over the years. Ian Bamford-Milroy has written this issue's review, which is on the Sheffield Autumn Study Day, 'Analysing Recordings'; I am grateful also to him for sharing his thoughts.

2003 promises to be an action-packed year. The SMA's principal conference is the biennial 'MAC' ('Music Analysis Conference'), which is being hosted by Hull University (HUMAC, 10-13 July). Be sure to take advantage of the real value-for-money package deals, and book early to avoid disappointment; details of the truly international programme and the booking form are included.

HUMAC aside, there is plenty going on, with the Nicholas Cook Lecture Series at Senate House, University of London, already underway. The next main SMA event – the Winter Study on 'Adorno's Schubert' (23 February) – is almost upon us, and there are Calls for Papers for a wide range of others: TAGS Day at the Royal Academy of Music, the Music and Gesture Conference (ESCOM, SEMPRE, SMA) at the University of East Anglia in August, the Autumn Study Day 'Analysing Text and Intertext' at Leeds College of Music, and for those planning for 2004, the Symposium of the International Musicological Society at Monash University in Australia (not an SMA event, but certainly of interest to anyone in the musicological profession).

Finally, I would like to extend personal congratulations to our elected SMA student representatives and the winners of the 2003 SMA Master's bursary competition; details of these and the application procedure for the next round of awards (2003-2004) are included in this issue.



Lee Tsang  
Editor

# Society for Music Analysis Master's Bursaries 2003-2004

The Society for Music Analysis will award up to four bursaries of £1,500 (full-time students) or £1000 (part-time students) per annum for one to two years to those commencing UK Master's degrees, on the following conditions:

1. Applicants in 2003 must be registered or hold the offer of a place for an MA, MMus or similar degree in music analysis or theory and analysis, or in a programme that contains a significant music-analytical emphasis. The initial bursary will cover the period from October 2003 to September 2004.
2. Applicants must be essentially self-funding and not in receipt of any substantial grant, bursary, prize, studentship or similar financial support. Where despite some such funding a genuine need can be shown, the application will be considered on equal terms with other applications. Bursary holders are required to inform the President of the Society of any significant changes of funding basis.
3. Where relevant, bursaries awarded for 2003–2004 will be renewed for 2004–2005 subject to a satisfactory report on work from the holder's institution. It will be the holder's responsibility to commission that report and to have it sent to the President of the Society during August 2004. If a 2003–2004 bursary holder goes on to read for a higher degree in 2004–2005, the bursary will be renewed unless the student secures full funding for the latter year.
4. Successful applicants will be required to become student members of the SMA if not already enrolled. They may be invited to assist the Society from time to time, but this will not be a consideration in respect of receipt and renewal of any bursary.

Applications should be made by **Friday 22 August 2003**. The application should be in the form of a curriculum vitae; a brief description of the degree course and the student's objectives in pursuing it; a statement of the applicant's financial circumstances based on an account of income and expenditure; and the applicant's contact details and any special information that might be relevant.

**Please also ensure that an academic reference in support of the application reaches Professor John Rink (SMA President) at the address below by the deadline of Friday 22 August 2003.**

Completed applications should be sent to John Rink either by post (Department of Music, Royal Holloway, University of London, Egham TW20 0EX) or by email ([j.rink@rhul.ac.uk](mailto:j.rink@rhul.ac.uk)). If email is used, please paste the text of the application into the body of an email message rather than attaching it; attachments will not be accepted.

Applications will be reviewed by John Rink and by Dr Jonathan Cross, editor of the journal *Music Analysis*. Successful applicants will be notified by mid September 2003. Reasons will not be given for decisions.

## SMA Master's Bursary Winners 2002-2003

Four students have been chosen to receive SMA Bursaries in 2002–2003: Fiona Reid and Hui Chi Khoo (both MMus, Royal Holloway), Catherine Reason (MA, Exeter), and Christopher Willis (MPhil, Cambridge). The Society is delighted to be able to support the work of these young scholars, to whom we offer warm congratulations.

## SMA Student Representatives

The Executive Committee is delighted to announce that Hui Chi Koo (MMus, Royal Holloway) and Catherine Reason (MA, Exeter) have successfully been elected as SMA student representatives for 2003. Your Student Representatives will be invited to attend the meetings of the SMA Executive Committee and to participate in its deliberations. If you wish to offer advice or suggestions to the Executive Committee via a Student Representative, please email: [h.c.khoo@rhul.ac.uk](mailto:h.c.khoo@rhul.ac.uk) or [c.e.reason@ex.ac.uk](mailto:c.e.reason@ex.ac.uk)

# Autumn Study Day: Review

by Ian Bamford-Milroy

## Analysing Recordings

organised by Nicola Dibben and Eric Clarke

Music Department, University of Sheffield, Saturday 26 October 2002

Nicola Dibben and Eric Clarke expertly organised a balanced programme of papers for this fascinating Autumn Study Day held at Sheffield University's Music Department. The papers dealt in one way or other with the topic of musical recording.

Luke Windsor's (University of Leeds) 'Measurements, similarities and differences: when is the objective subjective' provided an astute guide for empirical researchers wishing to know how their investigative labours relate to a comprehensive methodological perspective. The speaker focused on a scene overloaded with data, and this revealed the need to work on the basis of pre-determined hypotheses. Windsor's review of quantitative methods included dynamics and pitch relations as crucial elements to consider, but given the present scope of technology, placed measurement of tempo (whether global or local) at the top of the list. Without specifying the techniques of measurement, Windsor rightly warned against assuming too much when interpreting statistics. His historical survey of tempi in recordings, based on data generated by Bruno Repp, showed a wide scattering of differences, with little apparent alteration over sixty years. Secondary analysis revealed two temporal converging subgroups (fast and slow); Windsor pointed out that the true significance of such subgroups can only be ascertained after subjecting the data to cultural weighting that takes into account record sales.

The analysis of tempo via 'tempo mapping' was dealt with by Bethany Lowe (Welsh College of Music and Drama / University of Newcastle) in 'Issues in analysing the timings of recordings'. Lowe's analysis of global temporal data, obtained by a computerised tapping method applied to recordings of Sibelius's Fifth Symphony, was exemplary: a detailed and structured form of exegesis, delivered with a passion of commitment which only occasionally threatened to undermine the clarity of delivery. Lowe centred on recordings of the stretto in the second half of the symphony's first movement. Her paper provided a commentary on non-computer-generated measurements of Kajanus's 1933 recording made in separate studies by Robert Philip and James Hepokoski; the data in these studies matched each other very broadly, but differed in detail. Lowe's use of computer software gave greater moment-by-moment detail, and thus threw light far more effectively on 'foreground and middleground fluctuations'; it showed Kajanus's performance employed much more tempo rubato than Karajan's version (1953). In successfully using her data to reveal the inadequacy of critical

commentary on these and other performances, Lowe elicited much discussion from the floor regarding the extent to which an 'incorrect' perception of an even accelerando as uneven may arise from non-tempo factors, such as dynamics or articulation.

These examples of high analysis may seem far removed from the laconic and relaxed approach of Allan Moore (University of Surrey), except that his purposes overlapped considerably in this area. Concentrating on recordings as his starting point, Moore explored the notion of a recorded 'virtual reality'; while deriving indisputably from the listener's 'real' experiences or suppositions, this virtual reality demands that the music be deconstructed in order to liberate it from the 'fixed' status that the recording industry imposes. Moore proposed a reductive 'four-dimensional' approach to parametrical description that proved particularly appropriate for analysing music such as pop, which is dependent on timbral and dynamic considerations.

In contrast to papers by Windsor, Lowe and Moore, the other papers dealt more explicitly with performance practice issues in historical recordings. The earliest recordings were given by Ingrid Pearson (Kingston University), in 'Romancing the stone: poetics and performance in Schubert's *Der Hirt auf dem Felsen* [*The Shepherd on the Rock*]'. The extracts she played aroused a titter from the audience at the scratchiness of reproduction and the quaint, mannered performance style; the remoteness of this style from current performance practices was striking. Yet the speaker claimed that such historical recordings lead us to consider music from limited perspectives, and she used this idea to promote the value of music analysis. The recordings seemed so alien as to expose genuine uncertainty about the music's reception in both Schubert's day and when the recordings were produced; they also raised issues about the degree of freedom which performers are at liberty to take.

A similar topic provided the basis for Amanda Bayley's (University of Wolverhampton) 'A performance analysis of Bartók's String Quartets'. With this paper, however, a more rigorous approach to the presentation of data provided a means of comparing, point by point, the extent to which players employed unstipulated *portamenti*. Bayley used recordings of the *Lento* from Bartók's First String Quartet in the simplest manner – as historically significant evidence of performance practice. The approach by players has changed little: only one of the recordings treats the score in a manner consistent with a composer who apparently indicated *portamenti*

(as in the Third String Quartet) when he wanted them; many performances add unnotated portamenti in abundance – an approach that has remained statistically unaltered since the 1930s. These contrasting approaches to performance are difficult to resolve. On the one hand, the single 'plain' version (recorded by the Hungarian Quartet) reflects Bartók's Classicism, transforming the fugato of the opening in a way reminiscent of Beethoven's quartet in C sharp minor. On the other, one of the more liberal interpretations (by the Végh Quartet, who came from much the same musical background as the composer) is a testament to Hungarian sensibilities and to the frequent use of unnotated portamenti in 1930s Europe.

Catherine Parsonage (City University / Leeds College of Music), in 'A contextual re-examination of the Original Dixieland Jazz Band's British Recordings', employed a more empirical approach in presenting a marked re-evaluation of one of the great scapegoats of early jazz history. The 'ODJB' rode to international fame in 1917 as the first musicians to launch a recorded performance of jazz style for public sale; yet this *Livery Stable Blues* amounted to little more than a novelty number – a fact that ensured instant popularity and an established career, but damned the band in the eyes of jazz experts ever since. With reference to recordings made by the ODJB during its British tour of 1919-20, Parsonage carefully analysed the *Tiger Rag* and uncovered the now obscure number, *I Lost My Heart in Dixieland*; her analysis revealed that the ODJB's sophisticated metrical flexibility established a respectable stylistic canon which has incorrectly been credited to later bands.

The presentation by Steen Nielsen (Musikvidenskabeligt Institut Aarhus Universitet), 'Change of scene: the phonographic reconceptualization of the Broadway musical', gave us an outstandingly thorough view of the process by which the 'OBC [Original Broadway Cast] album' of phonographic records emerged, with reference to Kurt Weill's involvement (1938-49) as a composer of American musicals such as *Lady In The Dark* and *Street Scene*. The album, originally a collection of Shellac discs, evolved in the 1950s into the more familiar format of the single 12-inch vinyl; this enabled companies to consign to sleeve notes the stage plot commentaries that used to feature in the actual

recordings; subsequently, the sleeve notes proved to be a valuable marketing tool. By charting the interplay of technological, industrial and aesthetic factors, Nielsen also showed the complexity of the album as culturally autonomous work.

David Patmore (University of Sheffield) gave an account of the factors at work in the recording industry – here in the classical sphere – in his 'Beecham, Solti and Rattle: the uses of recording'. Beecham, perhaps above any other, used recording to push performance standards to higher levels, raising audience expectations of live performances. Recordings provided models for reflection, generation of revenue for orchestras, and were used to refute criticism; most importantly, Beecham, Solti and Rattle, unlike Maazel or Barenboim, took advantage of their 'monogamous' contracts with a single industrial company, undertaking projects that would not otherwise have been negotiable. These positive aspects of the Beecham *et al* legacy are, however, counterbalanced by the transformation of classical music into a series of sound objects that are congealed and 'consumed' in a manner little different from pop music. Rattle has recently cautioned musicians against over-reliance on CDs as a form of stimulus, for a bland consumer culture is self-perpetuating.

In keeping with this idea, the most philosophical paper of the day, Peter Johnson's (Birmingham Conservatoire) 'Recordings as evidence of best practice' drew upon Walter Benjamin's essays 'The work of art in the age of mechanical reproduction' and 'On some motifs in Baudelaire'. In the latter, Benjamin wrote that 'what the funfair achieves with its dodgem cars and other similar amusements is nothing but a taste of the drill to which the unskilled labourer is subjected in the factory'; in other words, the power of consumer culture has reinvented music as an art that exchanges heroic creativity for a push-button variety of selection.

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Ian Bamford-Milroy is a PhD student at the University of Hull, preparing a dissertation on aspects of rhythm in Alban Berg's music.

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## SMA events 2002-2003

### 16 January and 6 February

Nicholas Cook Lecture Series: Lectures 1-2  
(Senate House, University of London)

Contact: Jim Samson  
Email: [jim.samson@rhul.ac.uk](mailto:jim.samson@rhul.ac.uk)

### 22 February 2003

Winter Study Day: 'Adorno's Schubert'  
(University of Cambridge)

Contact: Nicholas Marston  
Email: [njm45@cam.ac.uk](mailto:njm45@cam.ac.uk)

### 27 February, 20 March and 8 May

Nicholas Cook Lecture Series: Lectures 3-5  
(Senate House, University of London)

Contact: Jim Samson  
Email: [jim.samson@rhul.ac.uk](mailto:jim.samson@rhul.ac.uk)

### 31 May 2003

TAGS Day for Music Postgraduates  
(Royal Academy of Music, London)

Contact: Sarah Callis  
Email: [s.callis@ram.ac.uk](mailto:s.callis@ram.ac.uk)

### 10-13 July 2003

Hull University Music Analysis Conference (HUMAC)  
(University of Hull)

Contact: Lee Tsang  
Email: [l.tsang@hull.ac.uk](mailto:l.tsang@hull.ac.uk)

### 28-31 August 2003

Music and Gesture (SMA, ESCOM, SEMPRE)  
(University of East Anglia)

Contact: Anthony Gritten  
Email: [a.gritten@uea.ac.uk](mailto:a.gritten@uea.ac.uk)

### 25 October 2003

Autumn Study Day: 'Analysing Text and Intertext'  
(Leeds College of Music)

Contact: Catherine Parsonage  
Email: [c.parsonage@lcm.ac.uk](mailto:c.parsonage@lcm.ac.uk)

# SMA

## TAGS Day for Music Postgraduates



**Saturday 31 May 2002**

In association with The Royal Academy of Music, the Society for Music Analysis invites postgraduate music students to propose papers dealing with any aspect of music theory and/or analysis. Papers should last a maximum of 20-25 minutes.

Proposals for papers (maximum 250 words) should be sent, either by email (please do not use attachments) to [s.callis@ram.ac.uk](mailto:s.callis@ram.ac.uk) or to:

Dr Sarah Callis  
Royal Academy of Music  
Marylebone Road  
London  
NW1 5HT

Authors should include name(s) and affiliation(s), postal address, email address and daytime telephone number.

**THE CLOSING DATE FOR RECEIPT OF PROPOSALS IS WEDNESDAY 2 APRIL 2003.** All selected speakers will be notified by Wednesday 16 April.

## feedback

The SMA committee welcomes feedback about recent events and suggestions for future events. If you would like to suggest a topic or would like to host an event, please contact:

Amanda Bayley, SMA Events Officer  
Department of Music, University of Wolverhampton  
Gorway Road, Walsall,  
West Midlands WS1 3BD

Email: [a.bayley@wlv.ac.uk](mailto:a.bayley@wlv.ac.uk)



# Adorno's Schubert

## Winter Study Day

King's College, Cambridge



Saturday, 22 February 2003

This study day takes as its central focus Adorno's essay 'Schubert', first published in *Die Musik*, 21 (1928) and subsequently reprinted in *Moments musicaux* (Frankfurt, 1964); it has recently been translated by Beate Perrey and Jonathan Dunsby. Although the essay has received relatively little critical attention, Adorno himself once described it as his 'first comprehensive study of the meaning of music'.

Speakers will include Scott Burnham (Princeton), Martin Dixon (Glasgow), Andreas Mayer (Berlin), Max Paddison and Beate Perrey (Cambridge).

The provisional format for the day is as follows:

- 10.00 Coffee and welcome
- 10.30 Papers, including:
- "Formen der Beschwörung": Productions of Schubert's Symbolic Body in 1928' (Mayer)
  - Landscape as Music, Landscape as Truth: Schubert and the Burden of Repetition (Burnham)
  - Walter Benjamin's influence on Adorno's Schubert
- 12.30 Lunch
- 14.00 Round table discussion, led by Beate Perrey, and including Lydia Goehr and Simon Jarvis
- 16.00 Tea and closing remarks

Attendance is free to SMA members; non-members pay £6, which includes lunch and tea/coffee.

For booking and further information please contact:

Dr Nicholas Marston  
King's College  
Cambridge CB2 1ST  
Email: [njm45@cam.ac.uk](mailto:njm45@cam.ac.uk)



## International Conference

# Music and Gesture

University of East Anglia, Norwich, UK  
28–31 August 2003

### Call for Papers

Gestures play a central role in our lives. We gesture, make gestures, respond to other gestures, read and interpret gestures. We live in a gestural world. Various types of gesture form vital and integral parts of our musical activities, including physical, cognitive, psychological, expressive, communicative, emotional, sociological, analytical, and pathological gestures. This conference seeks to explore the ways in which gestures function in and in relation to musical practice, whether performance, listening, composition, or other such activities.

Keynote addresses will be given by Nicholas Cook (Southampton, UK), Jane Davidson (Sheffield, UK), Robert Hatten (Indiana, US), David Lidov (Toronto, Canada), Justin London (Ohio, US), Alexandra Pierce (California, US), and John Rink (Royal Holloway, UK).

The Programme Committee invites proposals for papers of 20 minutes duration. Papers on the following topics are encouraged, though *all* proposals will be considered:

- Rehearsal and performance
- Semiotics and temporality
- Kinetics and body movement
- Analysis and interpretation
- Improvisation
- Rhetoric
- Subjectivity and voice
- Technology and gesture
- Music education and music therapy
- Musical gestures in other media e.g. ballet, film
- Psychology of music
- Composition
- Popular music

Postgraduate students are encouraged to submit proposals. Proposals for poster sessions and roundtables are welcome (roundtable proposals must include topics and participants). Proposals, in the form of an abstract of no more than 300 words, should be sent by post or (preferably) email to Anthony Gritten, School of Music, University of East Anglia, Norwich NR4 7TJ, UK [[a.gritten@uea.ac.uk](mailto:a.gritten@uea.ac.uk)].

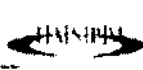
**Deadline for receipt of proposals: 31 January 2003**  
**Programme announced: March 2003**

Conference Committee: Amanda Bayley (Wolverhampton), Jane Davidson (Sheffield), Elaine Goodman (Hull), Anthony Gritten (UEA), John Rink (Royal Holloway). The final programme and information about booking and accommodation will be available from March 2003 at <http://www.uea.ac.uk/~g519>.

# SIMS2004

Symposium of the International Musicological Society

Melbourne, Australia, July 12-17 2004



## Call for Papers

The organising committee looks forward to welcoming members and friends of SEM at the next Symposium of the Musicological Society (SIMS2004) in Melbourne from 12-17 July 2004, co-hosted by the International Council for Traditional Music, the International Association for the Study of Popular Music and the Musicological Society of Australia. Several pre-and post-symposium seminars are being held beforehand and afterwards, when you may wish also to tour some of the many scenic and interesting spots in Victoria and other States of Australia.

The three clusters of symposium themes include:

- ◆ *Music Commemoration*, incorporating modes of commemoration such as traditional and contemporary ritual events and centenaries of musicians, critics and scholars in 2004 (for example, Dvorak, Hanslick, and Australian composer Antill).
- ◆ *Music Commodification*, including music and business, indigenous law and music, changing copyright law, music as a global trade commodity, world music and virtual technology.
- ◆ *Music Communication*, including analysis, border crossings, diasporas, crossover music and narrative theory. SIMS 2004 Management Committee invites MSA members to submit paper-and/or session-proposals by May 2003. It particularly encourages contributions from younger scholars including scholars from outside North America, Western Europe and Australasia.

Immediately after the official Opening at Monash University, which will feature an Indigenous Opening Ceremony, interesting musical performances and an address by Peter Sculthorpe, participants may attend the first of the receptions and exhibitions. The sessions will all be held in the Music School of the Victorian College of the Arts, located close to the Victorian Arts Centre and the beautiful pedestrian, entertainment and restaurant environment of the Yarra River in Melbourne's CBD.

The call for papers and other information are available on the web at

[www.arts.monash.edu.au/music/SIMS2004](http://www.arts.monash.edu.au/music/SIMS2004)

or by writing to the convenor Margaret Kartomi at the School of Music, Monash University, Victoria 3800, Australia

# Hull University Music Analysis Conference (HUMAC)

Department of Music, University of Hull  
10-13 July 2003

In association with the University of Hull and the journal *Music Analysis* (Blackwell Publishers), the Society for Music Analysis will hold its biennial international Music Analysis Conference at the Department of Music, University of Hull, from 10 to 13 July 2003. Keynote addresses will be given by Richard Middleton (University of Newcastle), Richard Taruskin (University of California, Berkeley), and Nicholas Cook (University of Southampton).

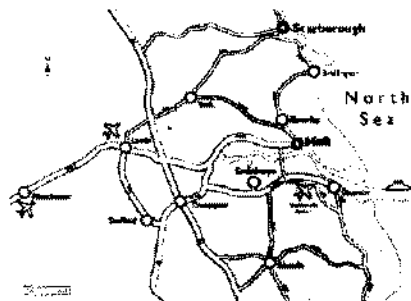
## BOOKING INFORMATION

Kingston upon Hull is situated 300 km north of London, from which it is easily accessible by rail and road. There is a frequent rail service from London Kings Cross (approx. every 2h) to Hull station, and the city can also be reached by major motorway links (M1, M62) from London and Manchester. Regular direct scheduled flights to Humberside Airport are available via Aberdeen and Amsterdam.

The conference takes place at the University's Cottingham Road Campus, Hull.

Full programme details and booking information are available on the conference website at <http://www.hull.ac.uk/sma/HUMAC.htm>

Delegates are strongly advised to take advantage of the conference packages which include savings of c.£50 over the *à la carte* prices



Organisation and Programme Committee: Amanda Bayley (Wolverhampton), Alastair Borthwick (Hull), Catherine Dale (Hull), Nicholas Marston (Cambridge), John Rink (Royal Holloway), Lee Tsang (Hull).

## HUMAC 2003 PROVISIONAL PROGRAMME

### Thursday 10 July

**11.00: Registration (Middleton Hall Foyer)**

**14.15: Welcome Speeches (Middleton Hall)**

**14.30–15.15: Opening Address (Middleton Hall)**

- ◆ Professor Richard Middleton (University of Newcastle, UK):  
Music analysis, psychoanalysis and vocality

**15.15-15.30: Pause**

**15.30–17.45: Parallel Sessions (Middleton Hall & Recital Room)**

#### **Session a: The 19<sup>th</sup> Century**

- ◆ Pieter Bergé (Katholieke Universiteit Leuven, BE):  
Significant deviations in main theme structure: aspects of form in works by Beethoven and Brahms
- ◆ George-Julius Papadopoulos (University of Washington, USA):  
From pathos to bathos (and back again): a new exegesis for the Scherzo of Brahms's Fourth Symphony
- ◆ Antonio Cascelli (University of Southampton, UK):  
Metaphor and synthesis in Schenker's analysis of Chopin's Scherzo, op. 31.

#### **Session b: Serialism**

- ◆ Eva Mantzourani (Canterbury Christ Church University College, UK):  
Nikos Skalkottas, Hans Keller, and the idea of the symphonic genius
- ◆ Robin Hartwell (Liverpool Hope University College, UK):  
On interpreting Stockhausen's *Lichter-Wasser*
- ◆ Paul Attinello (University of Newcastle upon Tyne, UK):  
Dialectics of serialism: abstraction and deconstruction in Schnebel's *für stimmen (... missa est)*

**18.00: Wine Reception (sponsored by Blackwell Publishers) (Artcafe area)**

*The art gallery will be open during the reception*

**19.00-20.00: Dinner (Staff House)**

**20.30–21.30: Keynote Address (Middleton Hall)**

- ◆ Professor Christopher Hasty (Harvard University, USA):  
Analyzing performance – analyzing potential

**21.30: Bar**

## Friday 11 July

09.15–10.45: (Middleton Hall)

### Session a: Performance Analysis I

- ◆ Frank M. Heidberger (University of North Texas, USA):  
Carl Maria von Weber's clarinet concertos: cross-relationships between sources, performance history, and critical edition
- ◆ Vicky Ward (University of Leeds, UK):  
The performance teacher as music analyst; the effects of an analytical approach on lesson progression and performance outcomes

### Session b: Music Technology

- ◆ Stephen Jan (University of Huddersfield):  
Meme hunting with the *Humdrum Toolkit*: principles, problems, and prospects
- ◆ Laura Zattra (Ecole Normale Supérieure, FR):  
Towards an 'esthetic-poietic' analysis

10.45–11.15: Tea/Coffee (Artcafe area)

11.15–12.45: Parallel Sessions (Middleton Hall & Recital Room)

### Session a: Performance Analysis II

- ◆ John deCourteille Hinch (University of Pretoria, ZA):  
The slur: towards unambiguous musical communication
- ◆ Sarah Callis (Royal Academy of Music, UK):  
Performance and analysis in dialogue: a case study of Brahms's G major Violin Sonata, op.78

### Session b: Beethoven

- ◆ Poundie Burstein (City University of New York, USA):  
The thematic returns in the finales of Beethoven's Op. 5/2 and Op. 58
- ◆ Tom Pankhurst (Royal Northern College of Music / University of Manchester, UK):  
Diatonic dramas and choleric cadences: a semiotic approach to tonal structure in Beethoven and Nielsen

12.45–14.15: Lunch (Staff House)

14.15–16.15: Parallel Sessions (Middleton Hall & Recital Room)

### Session a: Schoenberg

- ◆ James Robert Currie (Loyola University, USA):  
Surface depth: towards a stylistic analysis of Schoenberg's Op. 19, No. 1
- ◆ Aine Heneghan (Trinity College Dublin, IE):  
Schoenberg and the 'Wiener Klassik': the Menuett from Op. 25 as a demonstration of Schoenbergian *Formenlehre*
- ◆ CHENG Yu Sum, Anthony (University of Hong Kong, HK):  
An application of Arnold Schoenberg's *Gedanke* manuscript as a blueprint theory for Cheng's *Trio No. 1* (2000)

### Session b: British Music and its Influences

- ◆ Bethany Lowe (University of Newcastle upon Tyne, UK):  
Aspects of structural innovation within the first movement of Walton's First Symphony

- ◆ David Manning (Cardiff University, UK):  
Vaughan Williams's structural procedures and Hepokoski's sonata deformation principle
- ◆ David Jones (University of Newcastle, AU):  
The relationship of words and music in the creative process of Nigel Butterley: *In the Head the Fire and Spell of Creation*

**16.15-16.45: Tea/Coffee (Artcafe area)**

**16.45-17.45: Keynote Address (Middleton Hall)**

- ◆ Professor Nicholas Cook (University of Southampton, UK):  
In real time: theorizing performance

**18.15-19.45 Dinner (Staff House)**

**20.00: Concert (Middleton Hall)**

- ◆ Sarah Rhodes (soprano) and Kevin Thraves (piano)

## Saturday 12 July

**09.15-10.00: SMA Annual General Meeting including plans for next MAC conference (Middleton Hall)**

**10.00-10.45: Parallel Sessions (Middleton Hall and Recital Room)**

### Session a: Critical theory

- ◆ Giles Hooper (Keele University / University of Bristol, UK):  
An incomplete project: Jürgen Habermas and the self-understanding of music analysis

### Session b: Henze

- ◆ Zafer Ozgen (Stavanger University College, Norway):  
Tradition and beauty: aspects of Hans Werner Henze's comic opera *Der junge Lord*

**10.45-11.15: Tea/Coffee (Artcafe area)**

**11.15-12.45: Parallel Sessions (Middleton Hall and Recital Room)**

### Session a: Mahler and Berg

- ◆ Mark Nixon (Open University, UK):  
Deceptively perfect / perfectly deceptive: V-VI-I progressions in late Mahler
- ◆ Bernard Gates (Open University, UK):  
An indebtedness to Mahler: Berg's instrumentation of his *Altenberg Lieder*

### Session b: Music Analysis and Editing

- ◆ Julian Horton (University College Dublin, IE):  
The 'Bruckner Problem' and its analytical Consequences
- ◆ Timo Virtanen (University of Helsinki, FI):  
On the edition of Sibelius's orchestral songs: sources, editorial principles, and problems

**12.45-1.15: Lunch (Staff House)**

**14.15–16.15: Parallel Sessions (Middleton Hall & Recital Room)**

**Session a: Webern**

- ◆ Benjamin Davies (University of Southampton, UK):  
The structuring of tonal space in Webern's Six Bagatelles op.9
- ◆ John Dack (Middlesex University, UK):  
Webern's *Symphonie* Op.21, movement 1 - the dynamic palindrome.
- ◆ Eddie Campbell (University of Edinburgh, UK):  
Boulez's Webern: perceptive development, creative misunderstanding or self-deception

**Session b: Music Perception**

- ◆ Bella Brover Lubovsky (Hebrew University of Jerusalem, IL):  
*Estri armonici*, or analysing Vivaldi's harmony
- ◆ Marina Korsakova-Kreyn (Texas Christian University, USA):  
Time-space of music
- ◆ Ian Bamford Milroy (University of Hull, UK):  
Second review of the Theory of Moieties

**16.15-16.45: Tea/Coffee (Artcafe area)**

**17.00-18.30: Production (Donald Roy Theatre, Gulbenkian Centre)**

- ◆ Lee Tsang (University of Hull, UK): pre-production talk  
Followed by Webern's *Tot* (directed by Anthony Meech)

**19.00: Conference Dinner (Staff House)**

**Sunday 13 July**

**09.15–10.45: Session (Middleton Hall)**

**Analysing Musical Multimedia**

- ◆ Annette Davison (University of Leeds, UK):  
*In the Mood...*: analysing the role of music in recent films by Wong Kar-Wai
- ◆ Bjoern Heile (University of Sussex, UK):  
The multimedia works of Mauricio Kagel

**10.45-11.15: Tea/Coffee (Artcafe area)**

**11.15–12.45: Session (Middleton Hall)**

**British Music Post-1945**

- ◆ Bert Van Herck (Lemmensinstituut, Leuven / Stedelijk Conservatorium, Mechelen, BE):  
Strategies of Melodic and Harmonic Organisation in Oliver Knussen's *Songs without Voices* and *Two Organa*
- ◆ Edward Venn (University of Lancaster, UK):  
'Asylum gained?': Madness, sanctuary and physical space in Thomas Adès's *Asyla*

**12.45: Buffet Lunch (Artcafe area) and departure**

**Book display** (organised by Rosemary Dooley) throughout

*Please note that this programme may be subject to change.*

# HUMAC REGISTRATION FORM

Please return to Lee Tsang, Department of Music, University of Hull, HULL HU6 7RX, UK or fax to +44 1482 465998.

**N.B. All payments made after 1 June 2003 will attract a surcharge of 10%  
Cancellations before 31 May 2003 receive a 50% refund  
Cancellations after 31 May 2003 cannot be refunded**

## YOUR DETAILS

Surname \_\_\_\_\_ First Name \_\_\_\_\_  
Correspondence address \_\_\_\_\_  
Nationality \_\_\_\_\_ University/college affiliation \_\_\_\_\_  
E-mail \_\_\_\_\_ Tel/fax \_\_\_\_\_

## REGISTRATION FEE (please tick as appropriate)

<b>Full conference package</b> (price includes three nights board, all meals, refreshments and concert)  Students must attach evidence of full-time student status to this booking form	ensuite accommodation £225 non-ensuite accommodation £200 student rate £170	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>
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If you do not wish to attend the full conference, you can choose from the options below

<b>Daily Conference Fees</b> <input type="checkbox"/> Thursday 10 July £15 <input type="checkbox"/> Friday 11 July £20 <input type="checkbox"/> Saturday 12 July £20 <input type="checkbox"/> Sunday 13 July £15	<b>Meals and refreshments</b> <input type="checkbox"/> Thurs dinner £16.50 <input type="checkbox"/> Friday lunch & dinner £25 <input type="checkbox"/> Saturday lunch £8 <input type="checkbox"/> Saturday conference dinner £30 <input type="checkbox"/> Sunday lunch £8  Please note any specific dietary requirements (eg vegetarian/vegan)	<b>Accommodation with breakfast</b> <input type="checkbox"/> Thursday 10 July <input type="checkbox"/> Friday 11 July <input type="checkbox"/> Saturday 12 July  Please indicate whether you require ensuite accommodation (£35 per night) or non-ensuite (£25 per night) <input type="checkbox"/> Ensuite <input type="checkbox"/> Non-ensuite  If you require accommodation on additional dates, please contact the conference organiser
<input type="checkbox"/> Evening Concert: Sarah Rhodes (soprano) and Kevin Thraves (piano), Friday 11 July £12 (students £6)		

## PAYMENT

Please send the full payment with the booking form. Credit card payment is preferred. Cheques (in £ sterling only) should be made payable to "University of Hull"

**TOTAL PAYMENT DUE:** £ \_\_\_\_\_

Type of credit card  Visa  MasterCard (Sorry, no other cards accepted)

Name of card holder \_\_\_\_\_ Cardholder's address \_\_\_\_\_  
 Card number \_\_\_\_\_ Expiry date \_\_\_\_\_  
 Amount of payment \_\_\_\_\_ Cardholder signature \_\_\_\_\_

\* All prices include VAT

