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Sixth Biennial International Conference on Music Since 1900

2-5 July 2009, Keele University

Draft Programme v. 2 (22 April 2009)

Thursday 2 July

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

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

Friday 3 July

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

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

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

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

Saturday 4 July

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

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

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

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

Sunday 5 July

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

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