

INTERNATIONAL CONFERENCE “INTERTEXTUALITY IN MUSIC SINCE 1900” PROGRAMME OVERVIEW

| FRIDAY, MARCH 6 | | SATURDAY, MARCH 7 | | | |
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| <p>8h30 (Auditório 1 Torre B) REGISTRATION</p> | | <p>9h00-10h30 (Auditório 2 Torre B)</p> <p>João Pedro da Costa “Never mind the viral metaphors, here comes (trans)textual analysis: Decoding Ok Go’s music videography (2005-2014)”</p> <p>João Pedro Cachopo “An inverted palimpsest? Re-reading <i>Don Giovanni</i> with Joseph Losey and Kasper Holten”</p> <p>Francesco Finocchiaro “From intertextuality to intermediality? The film interlude of <i>Lulu</i> between music theatre and cinema”</p> | | <p>9h00-10h30 (Auditório 3 Torre B)</p> <p>Alison Maggart “Glossing <i>Glosses</i>: Overhearing the past in Milton Babbitt’s late work”</p> <p>Isabel Pires and Rui Pereira Jorge “Reich Radiohead Rewriting”</p> <p>José Oliveira Martins “Constructionist and interpretative claims on polytonality: Reframing the theorising activity on twentieth-century multi-layered harmony”</p> | |
| <p>9h30 (Auditório 1 Torre B)</p> <p>OPENING SESSION</p> <p>Francisco Caramelo (FCSH-UNL Vice-Dean) Mário Vieira de Carvalho (CESEM-FCSH) Paulo Ferreira de Castro “Why intertextuality now?”</p> | | <p>10h30 COFFEE BREAK</p> | | | |
| <p>10h-11h15 (Sala Multiusos 2 Edifício ID)</p> <p>KEYNOTE LECTURE</p> <p>Lawrence Kramer “What is (is there) musical intertextuality?”</p> | | <p>10h45-12h15 (Auditório 2 Torre B)</p> <p>Michael Saffle “Listening, looking, and musical-comedic intertextuality: Disney’s <i>Phineas and Ferb</i>”</p> <p>Nils Grosch “Musical comedy, pastiche, and the challenge of ‘rewriting’”</p> <p>Carolín Stahrenberg “‘Diese Lieder hör’n die Leute immer wieder’: Notes on intertextuality in musical cabaret”</p> | | <p>10h45-12h15 (Auditório 3 Torre B)</p> <p>Francesca Placanica “Intertextuality and intersubjectivity in <i>Recital I</i> by Berio”</p> <p>Katrin Stöck Intertextual structures in chamber musical theatre</p> <p>Andreia Maria Nogueira, Isabel Pires and Rita Macedo “Preservation as an intertextual practice: Reflections on Constança Capdeville’s <i>Libera me</i> (1979)”</p> | |
| <p>11h15 COFFEE BREAK</p> | | <p>12h15-13h30 (Auditório 2 Torre B)</p> <p>KEYNOTE LECTURE</p> <p>Julian Johnson “Unravelling the musical text”</p> | | | |
| <p>11h30-13h30 (Sala Multiusos 2 Edifício ID)</p> <p>Marina Frolova-Walker “Intertextuality in Diaghilev’s ballets”</p> <p>Nicholas McKay “Stravinsky’s intertexts: A Bakhtinian reading”</p> <p>Kiril Kozlovsky “The role of polygenetic quotations in Dmitri Shostakovich’s <i>Preface to the Complete Edition of My Works</i> and a brief reflection on this <i>Preface</i>, op. 123”</p> <p>Emile Wennekes “Whose tune? Citational blur and the notion of intertextuality”</p> | <p>11h30-13h30 (Sala Multiusos 3 Edifício ID)</p> <p>Germán Gan Quesada “<i>Ofechoes and shadows...</i> Intertextuality practices as <i>locus memoriae</i> in the music of Cristóbal Halffter”</p> <p>Leonor Losa “Beyond the music market: World music, intersubjectivity and intertextuality”</p> <p>Marc Brooks “Musical intertextuality in the television series <i>Mad Men</i>”</p> <p>Julio Ogas “Reference in music: Modalities and cultural place”</p> | | | | |

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| 13h30 LUNCH BREAK | | 13h30 LUNCH BREAK | |
| 15h00-17h00 (Sala Multiusos 2 Edificio ID) | 15h00-17h00 (Sala Multiusos 3 Edificio ID) | 15h00 (Auditório 2 Torre B) | |
| <p>Malgorzata Janicka-Slysz “Intertextual strategies in works of Polish composers from Karol Szymanowski to <i>hic et nunc</i>”</p> <p>Kinga Kiwala “Aspects of intertextuality in the work of Polish composers of ‘Generation 51’”</p> <p>Ewa Siemdaj “On intertextuality in Lutoslawski’s and Panufnik’s symphonies”</p> <p>Teresa Malecka “Intertexts in Henryk Mikolaj Górecki’s music”</p> | <p>Jeff Wragg “Illuminating the intertext: Categorising signifiers in the music of Portishead”</p> <p>David Fay “Listening to experience: Peircian semiotics, the ‘mere’ listener and the intertextual construction of meaning”</p> <p>Paula Gomes Ribeiro “Gaga-Koons: Rethinking intermedial negotiation in the light of celebrity culture”</p> <p>Colleen L. Renihan “Who r u? Where r u?: Navigating intertextual non-places in Nico Muhly’s <i>Two Boys</i>”</p> | <p>KEYNOTE LECTURE</p> <p>Nicholas Cook “Relational classics”</p> | |
| 17h00 COFFEE BREAK | | 16h15-17h15 (Auditório 2 Torre B) | 16h15-17h15 (Auditório 3 Torre B) |
| | | <p>Mark Edwards “Intertextual Go(u)ldbergs”</p> <p>Srdan Atanasovski “Interartifactuality and assembling identities: Studying home music-making as material practice”</p> | <p>Ana Stefanović “Intertextuality versus architextuality in music”</p> <p>Violetta Kostka “Parody – a particular case of intertextuality: Musical parodies by Pawel Szymański”</p> |
| | | 17h15 COFFEE BREAK | |
| 17h30-19h00 (Sala Multiusos 2 Edificio ID) | 17h30-19h00 (Sala Multiusos 3 Edificio ID) | 17h30-18h30 (Auditório 2 Torre B) | 17h30-18h30 (Auditório 3 Torre B) |
| <p>Rebecca Day “‘Because Mahler said so...!’ The ‘narrative impulse’ and construction of biography in the reception history of Mahler’s ‘Tragic’ Symphony”</p> <p>Vera Micznik “Mahler’s <i>Eighth</i> and <i>Das Lied</i>: An exploration of their intertextual relationships”</p> <p>Tijana Popović Mladjenović and Leon Stefanija “Musical text as a polyphonic trace of otherness”</p> | <p>Jason D’Aoust “Intertextual prophets: Voice and music in Timothy Findley’s late novels”</p> <p>Mark Hutchinson “‘Strange and dead the ghosts appear’: Mythic absence in Hölderlin, Adorno and Kurtág”</p> <p>Gustavo Penha “Critical rewriting as a special kind of intertextuality”</p> | <p>Tom Wappler “Performing intertextuality: Erik Satie’s tripartite piano pieces 1912-1917”</p> <p>Mirna Lekic “Secrets of a toy-box: Musical borrowing in Claude Debussy’s <i>La boîte à joujoux</i>”</p> | <p>Noriko Manabe “A typology of intertextuality in protest songs”</p> <p>Jory Debenham “Terezín in summer of 1944: Musical codes and hidden messages”</p> |
| | | 18h30 CLOSING SESSION Federico Celestini “Intertextuality: Moving on” | |