

Word and Music Studies: Seventh International Conference

June 10 – 13, 2009, University of Music and Performing Arts Vienna

Schedule

Wednesday, 10 June 2009

From 19:00 Conference Warming: “Gmoa-Keller”, 1030 Vienna, Heumarkt 25 (near Schwarzenbergplatz and Lothringerstraße)

Thursday, 11 June 2009

Venue: 1030 Vienna, **Rennweg 8** (near Lower Belvedere), second yard, first floor, “**Alter Konzertsaal**”

09:00 – 09:15 Registration

09:15 – 09:30 Opening

Performativity in Words and Music

Chair: Walter **Bernhart** (Graz)

09:30 – 10:15 Paul **Barker** (London): “Paradigms Lost & Paradigms Regained: An Evaluation of a Performative Approach to Music and Words”

10:15 – 11:00 Tobias **Janz** (Hamburg): “Performativity and the Musical Work of Art”

11:00 – 11:30 Coffee (near “Alter Konzertsaal”, first floor)

Surveying the Field

Chair: Walter **Bernhart** (Graz)

11:30 – 12:15 Peter **Dayan** (Edinburgh): “Seeing Words and Music as a Painter Might: The Interart Appeal”

12:15 – 13:00 Kenneth **DeLong** (Calgary): “Music about Thinking – Thinking about Music: Music and Metaphor in Liszt’s *Il Penseroso*”

13:00 – 14:30 Lunch at “Salm-Bräu”, 1030 Vienna, Rennweg 8 (next door to the conference venue)

Venues: 1030 Vienna, **Rennweg 8** (near Lower Belvedere), 2nd yard

“**Alter Konzertsaal**”, first floor

Section A

Performativity in Words and Music: Opera

Chair: David L. **Mosley** (Louisville, KY)

14:30 – 15:15 Simon **Williams** (Santa Barbara, CA): “Romantic Opera and the Virtuoso Soloist: The Cases of Giuditta Pasta, Maria Malibran, and Adolphe Nourrit”

15:15 – 16:00 Michael **Halliwell** (Sydney): “‘Vocal Embodiment in *Waiting for the Barbarians*’: Philip Glass’s Adaptation of J. M. Coetzee’s Novel”

16:00 – 16:30 Coffee (near “Alter Konzertsaal”, first floor)

16:30 – 17:15 Martina **Elicker** (Graz): “Performative Imperative: Opera as Drama”

17:15 – 18:00 Bernhard **Kuhn** (Lewisburg, PA): “Operatic Hyperreality in the Twenty-first Century: Performance Documentation in High-Definition Quality”

Word and Music Studies Forum

Chair: David L. **Mosley** (Louisville, KY)

18:00 – 18:30 Matthew **Carlson** (Chapel Hill, NC): “Auden in Austria: the Poet as Librettist”

“**Vortragssaal 01**”, ground floor

Section B

Performativity in Words and Music: Romanticism

Chair: Deborah **Weagel** (Albuquerque, NM)

David Francis **Urrows** (Hong Kong): “Text vs. Act: The *Bearbeitungsfrage* and the ‘Romantic Baroque’”

Mia **Tootill** (University Park, PA): “Performance Traditions of Schumann’s *Manfred*”

Robert **Samuels** (Milton Keynes): “The Act of Performance as Mahlerian Topic”

Adrian **Paterson** (Oxford): “‘Music will keep out temporary ideas’: Words and Music in W. B. Yeats’ Radio Broadcasts”

Word and Music Studies Forum

Chair: Deborah **Weagel** (Albuquerque, NM)

Katia **Chornik** (Milton Keynes): “Boos and Hoorays: Performances in Carpentier’s Novels”

Friday, 12 June 2009

Venues: 1030 Vienna, **Lothringerstraße 18** (building at the corner of Konzerthaus and Akademietheater)

“Franz-Liszt-Saal”, third floor

Section A

Performativity in Words and Music: Jazz/Radio

Chair: Gerold W. **Gruber** (Vienna)

09:30 – 10:15 Emily **Petermann** (Konstanz): “Jazz Novels and the Textualization of Musical Performance”

10:15 – 11:00 Mario **Dunkel** (Dortmund): “Charles Mingus and Performative Composing”

11:00 – 11:30 Coffee (between “Franz-Liszt-Saal” and “Room 0303”, third floor)

11:30 – 12:15 Deborah **Weagel** (Albuquerque, NM): “The Edited Performance: Glenn Gould’s *Solitude Trilogy*”

12:30 – 13:15 **WMA General Assembly: “Franz-Liszt-Saal”**, 1030 Vienna, Lothringerstraße 18, third floor

13:15 – 14:30 Lunch (information at the conference)

“Room 0303”, third floor

Section B

Performativity in Words and Music: Poetry/Song

Chair: Simon **Williams** (Santa Barbara, CA)

Walter **Bernhart** (Graz): “Rhythmical Ambivalence of Performance: The Case of Elizabethan Verse and Songs”

Amanda **Glauert** (London): “*Kennst du das Land*: Performing the ‘Land of the Soul’ through Poetry or Music”

Lawrence **Kramer** (New York, NY): “Sexing Song: Brigitte Fassbaender’s *Winterreise*”

Section A

Performativity in Words and Music: Narrative Fiction

Chair: Nancy S. **Leonard** (Annandale-on-Hudson, NY)

14:30 – 15:15 Regula **Hohl Trillini** (Basel): “‘We neither of us perform to strangers’: Jane Austen Denouncing the Regency Commodification of Music”

15:15 – 16:00 Delia **da Sousa Correa** (Milton Keynes): “Musical Performance and the Fiction of Katherine Mansfield”

16:00 – 16:30 Coffee (between “Franz-Liszt-Saal” and “Room 0303”, third floor)

16:30 – 17:15 Beate **Schirmacher** (Stockholm): “Performing Narration: Echoes of the Tin Drum in Günter Grass’s Work”

Word and Music Studies Forum

Chair: Nancy S. **Leonard** (Annandale-on-Hudson, NY)

17:15 – 17:45 Christine **Hermann** (Vienna): The ‘Kreutzer Sonata’ in Literature and Music“

18:00 – 18:45 **Recital** – a first performance of:

Song Acts. Nine Songs to Texts by Ezra Pound. For Soprano, Baritone, and Piano by Lawrence Kramer

NN, soprano – Michael Halliwell, baritone – Walter Bernhart, piano

“**Franz-Liszt-Saal**”, 1030 Vienna, Lothringerstraße 18, third floor

Section B

Performativity in Words and Music: Poetry

Chair: Werner **Wolf** (Graz)

Mary **Breatnach** (Edinburgh): “Performativity in Word and Music: Baudelaire, Debussy and ‘Harmonie du soir’”

Emilie **Crapoulet** (Guildford): “Intermediality in Performance: From Aloysius Bertrand’s *La Nuit et ses Prestiges* to Maurice Ravel’s *Gaspard de la Nuit*”

Axel **Englund** (Stockholm/New York, NY): “Three Performances of ‘Tübingen, Jänner’ by Paul Celan”

Word and Music Studies Forum

Chair: Werner **Wolf** (Graz)

Emma **Hooper** (Norwich): “Instrumental Portraiture: The Use of Elgar’s *Variations on an Original Theme* in My Creative Process as Novelist”

Saturday, 13 June 2009

Venues: 1030 Vienna, **Lothringerstraße 18** (building at the corner of Konzerthaus and Akademietheater)

“Franz-Liszt-Saal”, third floor

Section A

Performativity in Words and Music: Theoretical Views

Chair: Lawrence **Kramer** (New York, NY)

09:00 – 09:45

Katrin **Eggers** (Hannover): “Re-reading Wittgenstein: The Role of Performativity in a Theory of Musical Pragmatics”

09:45 – 10:30

Magda **Dragu** (Bloomington, IN): ““Performance Art and the Art of Performance”

10:30 – 11:00

Coffee (between “Franz-Liszt-Saal” and “Room 0303”, third floor)

Word and Music Studies Forum

Chair: Lawrence **Kramer** (New York, NY)

11:00 – 11:30

David L. **Mosley** (Louisville, KY): “Milan Kundera’s Contrapuntal Prose and the Poetics of Divestment”

11:30 – 12:00

Laura **Wahlfors** (Helsinki): “Playing the Piano with Roland Barthes: From Musical/Textual *jouissance* to Music as an Embodied Signifying Practice”

12:00 – 13:00

Lunch (information at the conference)

13:00

Excursion: departure for **Wachau:** 1030 Vienna, Lothringerstraße 18, **in front of the Konzerthaus**

“Room 0303”, third floor

Section B

Performativity in Words and Music: Poetry

Chair: Michael **Halliwell** (Sydney, NSW)

Regina **Schober** (Hannover): “Amy Lowell as Orator:

“Poetic Performativity in Literary Modernism”

Frieder von **Ammon** (Munich): “How to Do Things with Words and Music: The Performative Poetry of Ernst Jandl”

Word and Music Studies Forum

Chair: Michael **Halliwell** (Sydney, NSW)

Birgitte **Stougaard Pedersen** (Aarhus): “Performativity in Hip Hop: Words and Music”