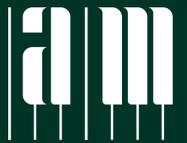


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The Grazyyna and Kiejstut Bacewicz
Academy of Music in Lodz

Faculty of Creativity, Interpretation, Music Education and Production
Department of Theory of Music

International Conference

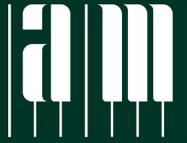
Translating Music #1

The Idea of a Musical Work and Its Transformations

FIRST DAY SCHEDULE

	Room 12	Room 31	Room 11
9.00-9.30 AM	REGISTRATION (Main Hall of the Palace)		
9.30-9.55 AM	OPENING OF THE CONFERENCE		
10.00-11.30 AM	SESSION 1. THEORIES OF MUSICAL TRANSLATION Chairperson: Ryszard Daniel Goliańek <hr/> Małgorzata Grajter Translating Music: Applying Translation Theories to the Study on a Musical Work Julian Paprocki Traduttore – Traditore. The Negative Phenomenology of Musical Transcriptions in the Light of the Aesthetics of Omission Ryszard Lubieniecki Written Compositions as Musical Diagrams: Some Reflections on the Ontology of Medieval Music Notation	SESSION 2. MULTIVERSALITY Chairperson: Ewa Kowalska-Zajac <hr/> Karolina Kolinek-Siechowicz Transhistorical and Intercultural Translations of J.S. Bach's <i>St. Matthew Passion</i> . The History of Becoming a Work of Music in the Imaginary Museum Gergely Balázs (online) Comparison of Three Versions of <i>Le Crucifix</i> by Franz Liszt Anna Wójcikowska Open Work, Open Performance: Renditions of Earle Brown's <i>December 1952</i>	
11.30 AM – 12.00 PM	COFFEE BREAK		
12.00-1.30 PM	SESSION 3. DIGITAL THEORIES AND MUSIC Chairperson: Carlos Villar-Taboada <hr/> Júlia Durand Composed to Be Recomposed: Library Music and its Many Arrangers Gordon E. Marsh Navigating the Work's Time-Space as Enacted in Performance: Phenomenological Interpretation and Statistical Analysis of Local Transformation and Global Form in Two Works by Chopin Przemysław Michalak From Separation to Creation: Stem Separation Technologies as a Source of Inspiration	SESSION 4. CONTRAFACIA Chairperson: Mark Hutchinson <hr/> Ryszard Daniel Goliańek From the Profane to the Sacred. Mozart's Opera Arias in New Settings with Religious Texts Ryan Malone One Score, Multiple Meanings: Tracing Performance Histories of Eighteenth-Century Moravian Anthems Mine Güven / Visam Mansur When Songs Sway Across Time and Space: The Case of <i>Lammā Badā Yatathanna</i>	
1.30-3.00 PM	LUNCH		
3.00-4.00 PM	KEYNOTE LECTURE 1 Chairperson: Małgorzata Grajter <hr/> Jerzy Jarniewicz (Professor, University of Łódź) The Poetry's Debt to Music		
4.00-4.30 PM	COFFEE BREAK		
4.30-6.30 PM	SESSION 5. STYLIZATIONS Chairperson: Marta Szoka <hr/> Julián Croatto Musical Translation in Uruguayan Guitar Music Jonas Wolf The Art of Baroquification. Turning Pop Music into Baroque Kirill Smolkin From Classical into Popular: Tchaikovsky Reinterpretations in Popular Music and Jazz Carlos Villar-Taboada 'Rhetoric of Strangeness' and 'Russian-Doll Homage' as Translational Devices for Music	SESSION 6. PALIMPSEST Chairperson: Gordon Marsh <hr/> Stephan Lewandowski Way Too Chopinesque? Stefano Golinelli's (1818-1891) Sets of <i>Preludes</i> Opp. 23 and 69 Mark Hutchinson Talking with Statues: Memory, History and Language in Hans Zender's <i>33 Veränderungen über 33 Veränderungen</i> Antonina Wiatr Between Arrangement and Artistic Expression – Intertextual Inquiries into Max Richter's <i>The Four Seasons Recomposed</i> Adrian Alvarez Gálvez Reimagining Tradition in a Contemporary Key: Intersemiotic Processes in <i>Cantares del güelu</i> (2014)	
7.00 PM	CONCERT <i>Ars cantus instrumentalis</i> (Ballroom)		

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SECOND DAY SCHEDULE

	Room 12	Room 31	Room 11
9.30-10.30 AM	KEYNOTE LECTURE 2 Chairperson: Marek Nahajowski <hr/> Ilona Koutny (Professor, Adam Mickiewicz University in Poznań) Intercultural Communication and Multilingualism in the Era of Artificial Intelligence		
10.30-11.00 AM			COFFEE BREAK
11.00 AM – 1.00 PM	SESSION 7. COVER Chairperson: Krzysztof Majer <hr/> Mårten Nehrforss Hultén Cat Power Sings Dylan: Translating Popular Music Mythology Tomasz Kienik Richard Rodgers's <i>You'll never walk alone</i> : Example of Diffusion of a Musically Originated Song. Arrangements – Transformations – Contexts Júlio Reis Jatobá Re-/Constructing <i>Construção</i> : Four "Bodies" of Song, Musemes, and the Limits of Song Translation Bernett Nkwayi Mulungo Re-Composing and Re-Arranging Indigenous Sounds: A Case of <i>eBhofolo</i>	SESSION 8. OPERA ARRANGEMENTS Chairperson: Ryan Malone <hr/> Agata Meissner Opera Numbers Transcriptions from <i>Suits of the Most Celebrated Lessons</i> by William Babell in the Context of Other Keyboard Arrangements of the Time Sam Girling From the Stage to the Drawing Room: Arrangements of Weber's Operas in Nineteenth-Century Britain Małgorzata Sutek Stanisław Moniuszko's <i>Halka</i> in Musical Translations: Preliminary Research Izabela Jutrzenka-Trzebiatowska An Aria that Lost its Words. Translating Rossini's Operatic Melody in the <i>Polonaise in B-flat minor</i> WN10 by Chopin	
1.00-2.30 PM			LUNCH
2.30-4.30 PM	SESSION 9. ARRANGEMENTS, CREATIONS, RECONSTRUCTIONS Chairperson: Tomasz Kienik <hr/> Niels Berentsen Broken Works: A Report from the Restoration Studio Marek Nahajowski Improvised Counterpoint and Historically Informed Performances of Medieval Music. Theory vs Practice Jörg Holzmann From Notation to Perforation. Music, Mechanics and Medial Translation in the Early Piano Roll Kateřina Maňáková Singing on the Vihuela: "Instrumental translation" of Sacred Vocal Polyphony in 16 th -Century Spain	SESSION 10. TRANSCRIPTIONS FOR KEYBOARD INSTRUMENTS Chairperson: Karen Bennett <hr/> Marcos Krieger Musical Ekphrasis and Translations of Rhetorical Figures: The <i>Noema</i> in Lasso's <i>Susanne un jour</i> and its Transfigurations in Keyboard Intabulations Mateusz Kawa (online) / Agata Meissner Forqueray's <i>Pièces de viol</i> and <i>Pièces de clavecin</i> : A Perspective on the Performance Style in Different Instrumental Settings, Based on the Recording Analysis of Both Versions Jana Michálková Slimáčková Transcriptions, Arrangements and Reductions in Czech Organ Music of the 19 th and 20 th Centuries Maksim Štšura Translating Twenty-First-Century Orchestral Scores for the Piano: Transcription, Reduction and Performability	
4.30-5.00 PM			COFFEE BREAK
5.00-6.30 PM	SESSION 11. MUSIC AND TEXT Chairperson: Vişam Mansur <hr/> Krzysztof Majer "I may have been hearing some Brahms": Textual Variations and Radical Uncertainty in David Markson's Later Novels Agnieszka Muszyńska-Andrejczyk Metastasio and Popiel: <i>Giòas re di Giuda</i> . Polish Translation of the Libretto, Form and Character and Contemporary Usage Rui Carvalho Homem 'Words for Music Perhaps': On Three Contemporary Opera Libretti and the Challenges of Intersemiotic Translation	SESSION 12. TRANSMEDIATIONS AND INSPIRATIONS Chairperson: Sam Girling <hr/> Karen Bennett <i>Les Sauvages</i> : A Case Study in Musical Translationality Edna Holywell (online) Reconfigured Signification: Theoretical and Historical Perspectives on <i>Dido and Aeneas</i> Sofía Lacasta Millera (online) The Interlinguistic Interpretation of the Score: Translation of John Cage's Compositions for Solo Voice	