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The Grazyna and Kiejstut Bacewicz
Academy of Music in Lodz

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

BOOK OF ABSTRACTS

First International Conference

Translating Music #1 The Idea of a Musical Work and Its Transformations

26th-27th March 2026

The Grazyna and Kiejstut Bacewicz Academy of Music
Lodz, Poland

Adrian Alvarez Gálvez
Complutense University of Madrid (Spain)

**Reimagining Tradition in a Contemporary Key:
Intersemiotic Processes in *Cantares del güelu*
(2014)**

Abstract:

Among the various regional song styles of Spain, the tonada – also known as *canción asturiana* or *asturianada* – stands out for its demanding high register and improvised character of its performance. As a phenomenon rooted in oral tradition and deeply embedded in popular culture, it enters academic music through an inevitable process of stylisation. The tension between the origins and rewritten version resonates as an intersemiotic musical translation, in which both text and music are adapted to a new aural or textual code, entailing losses and gains. Based on this premise, the presented study examines a work from the contemporary Hispanic American vocal-instrumental repertoire: *Cantares del güelu* (2014) by the Cuban-Spanish composer Eduardo Morales-Caso (b. 1969). The aim of the paper is to analyse how the composer reinterprets literary tradition of the *canción asturiana* (text) through postmodern aesthetics. This process, evident across the three songs of the cycle – “Palombina de blanco”, “¡Ai de mi que m’escurez!”, and “Per el senderu” – constitutes a form of verbal-musical mediation.

The intersemiotic analysis within the framework of the logostucture paradigm (Villar-Taboada, 2018) is developed in three stages. The first, in a structuralist approach, examines musical parameters (primarily pitch and duration) and their influence on the form and prosody of the text. The second, semiotic stage – based on the Topic Theory – typifies modes of interaction between music and word, ranging from signs strongly dependent on the text (e.g. madrigalisms and rhetorical figures) to more autonomous ones (e.g. topoi), whose contextual function may reinforce, contradict, or comment on the literary discourse. The third, hermeneutic stage focuses on the interpretation of these signs and explains how they generate new meanings for the word. This approach allows identification of the compositional strategies through which the composer rewrites tradition from a contemporary perspective..

Biography:

Adrian Alvarez Gálvez (1997) is a Cuban musicologist, researcher, and communicator based in Spain. He completed his Bachelor’s degree in Social Communication (2021) and Master’s degree in Management of Historical-Documentary Heritage of Music (2023) at the University of Havana (UH). He also earned a Master’s in Hispanic Music (2024) from the University of Valladolid (UVa). Currently, he is pursuing PhD studies in Musicology at the Complutense University of Madrid (UCM). He was awarded a Santander Bank Ibero-America + Asia Student Scholarship (UVa) and the Santander-UCM Predoctoral Contract. Additionally, he has received various research scholarships from the German Academic Exchange Service (DAAD) to carry out two research stays at the Institut für Musikwissenschaft und Medienwissenschaft at Humboldt-Universität zu Berlin, Germany: the first in January 2025, and the second, currently ongoing, since September 1, 2025. His academic work covers the phenomenon of a musical work in its three phases: creation, interpretation/performance and reception.

Gergely Balázs

Doctoral School of the Liszt Ferenc University, Budapest (Hungary)

**Comparison of Three Versions of *Le Crucifix*
by Franz Liszt**

Abstract:

One of the main driving forces behind researchers' attempts to conduct the analysis of Liszt's songs is the comparison of different song versions, as the composer was particularly fond of setting the same texts to music several times. The *Le Crucifix* series is special in this regard since all the three musical settings were composed during Liszt's late creative period between 1879 and 1884, and he published them simultaneously as an interrelated cycle. Victor Hugo's poem *Écrit au bas d'un crucifix* (1842) consists of four lines only. This structure provides the basis for the formal division of the musical setting. The fourth line is always equipped with a longer musical setting, and it is exactly at the boundary line of this formal section that the golden section points of the works can be found. We can also discover other golden section points within the piece. We know from a letter Liszt wrote to Marie Sayn Wittgenstein in 1859 that he was preoccupied with the work of Adolf Zeising (1810-1876) and interested in how the golden section could be applied to musical works. According to the letters, he did not develop it knowingly later on, yet my research shows that in many cases the asymmetry of the golden ratio had a formative impact on Liszt's work. Both scope and texture of the versions were reduced to a minimum, with monologue-like melodies and mostly piano dynamics appearing as an inner confession: the ascetic instrumentation reflects a discouraged state of mind. Segmentation achieved by the use of pauses and unaccompanied sections render the composition fragmentary. It is interesting to examine the closing sections of the songs: in the first version, we hear a fading melody, while in the second, a sixth chord comes to a halt; in both cases, the artist leaves his composition unresolved – Charles Rosen interpreted these features in line with the aesthetics of the Romantic period (*The Romantic Generation*, 1995). The third song, however, differs from the previous ones: by repeatedly evoking the image of eternal God, the composer finally finds peace in his faith, and the cycle ends with a tonally interpretable F-sharp major chord. In my paper, I examine how the musical material changes in different musical settings, what formal and harmonic characteristics each version displays, and how this changes the context of the same poem.

Biography:

Gergely Balázs was born in 1998. He earned his Master's degree in Music Theory in 2023 and is currently a third-year doctoral student at the Franz Liszt Academy of Music in Budapest. His research focuses on Franz Liszt's late songs. He has participated as a speaker in international conferences in Paris and Nitra.

Karen Bennett

Nova University of Lisbon/CETAPS (Portugal)

***Les Sauvages: A Case Study
in Musical Translationality***

Abstract:

The term ‘translationality’, borrowed from the medical sciences by Robinson (2017) and developed by Blumczynski (2023), Vidal (2024) and Bennett (forthcoming), refers to an understanding of translation that is primarily vertical (or diachronic) and thus embraces the inevitability of change. Experienced and performed somatically through the body, translation under this paradigm is no longer restricted to linguistic manoeuvres, but includes intersemiotic and multimodal processes, and is applicable to people, objects, ideas – anything, in fact, that transports meaning.

This paper explores translationality in music through a case study that centres around the Baroque piece *Les Sauvages* by Jean-Phillippe Rameau. Initially composed as a rondeau for harpsichord in 1725 and later incorporated into the opera-ballet *Les Indes Galantes* in 1736, this was an attempt to translate into the French musical idiom aspects of a ‘calumet dance’ that Rameau had seen performed at the Théâtre Italien in Paris by a group of Mitchegamea Indians from the Mississippi basin. Since then, Rameau’s piece has itself been performed and adapted in many different ways. This paper will describe the various translational operations undergone by the work, including adaptation, arrangement, editing and staging, with particular attention to the pivotal role it plays in Sabra Louatah’s novel quartet *Les Sauvages*, Vols. I-IV (2012-16) and the TV mini-series based on it (Rebecca Zlotowski, 2019).

Biography:

Karen Bennett is Associate Professor in Translation at Nova University of Lisbon and Coordinator of the Translationality strand at the research unit of CETAPS (Centre for English, Translation and Anglo-Portuguese Studies). She is general editor of the journal *Translation Matters*, which recently published a special issue on *Music In/And Translation* (Vol. 7.1. Spring 2025). Within the field of Translation and Music, she recently organized a short online course entitled *Soundscapes: Translating from Music*, and reflected on the experience in a book chapter published in M. Campbell & R. Vidal, eds. *The Experience of Translation: Materiality and Play in Experiential Translation* (Routledge 2024, pp. 159-173). Other relevant publications include an article about Richard Strauss’s *Salome* as an intersemiotic translation of Wilde’s play of the same name (*Translation Matters* 2:1, 2019, pp. 43-61), several articles and chapters about Prokofiev’s ballet score *Romeo and Juliet* as intersemiotic translation of Shakespeare’s play, and a forthcoming book entitled *Translationality in Music* (Routledge 2026).

Niels Berentsen

Haute école de musique de Genève-Neuchâtel, HES-SO (Switzerland)

**Broken Works:
A Report from the Restoration Studio**

Abstract:

My contribution starts on a personal note; with it, I honour the lives of the violinist Stanisława Grosbart née Mitelman (b.1930) and the linguist Zygmunt Grosbart (1923-2002), my spouse's grandparents, both – although not in Reymont's sense – true 'Lodzermenschen.'

The project *Lacunae Ciconiae* (2019-2024) is aimed at reconstructing incomplete works by Johannes Ciconia († 1412, Padua), and musicians of his circle. This paper compares two sets of reconstructions produced during the project: of two *ballate*, attributed with certainty, in the fragment I-Str 14, and of two incomplete (anonymous) Paduan motets in the fragment I-Pu 1106, attributed to Ciconia by scholars.

As regards the I-Str 14 *ballate*, only one voice (out of two or three) survived; arguably, this is too little for a reconstructor to get it 'right', yet these pieces are so close to a group of Ciconia's songs (David Fallow's "*Rosa bella* group") that hypotheses about missing voices may nevertheless be proposed. In terms of the I-Pu 1106 motets, two voices (out of three or four) survived. However, here we face another problem: these pieces may look somewhat like Ciconia's, but they turn out not to be an exact fit. Hence, in both cases, reconstruction produces new insights but remains provisional and hypothetical.

The experience of reconstructing these four works also raises broader questions: Are the qualities admired in Ciconia's compositions the properties of the genre, or of a community of musicians? Also, to what extent does scholarship continue to propagate anachronistic notions of 'great composers' and their 'Works' if compositions are attributed on the basis of 'quality'? Restorers gain a unique insight into these matters since they are apprenticed to a historical composer, trying to re-enact their method. They develop intuition for pre-modern musical works as potentially open-ended constructions in which a (limited) number of solutions exist to every musical problem.

Biography:

Niels Berentsen is a researcher, vocalist, and music educator, specialising in late medieval and Renaissance music. He is a lecturer at the Haute école de musique de Genève-Neuchâtel (HES-SO), teaching music theory and research methods at the Department of Early Music. He received his doctorate from the University of Leiden in 2016, directed the research project *Lacunae Ciconiae* (HEM) between 2019 and 2024. Currently he leads the Swiss SNSF-funded project "Reimagining and Re-enacting Polyphony." He is artistic leader of the Diskantores ensemble, whose first album *Hollandse Fragmenten* (muso, 2021) has been recognized as an important contribution to the discography of medieval music.

Julián Croatto

“Music, Performing Arts, and STEM” at the Milan and Florence Conservatories (Italy)

**Musical Translation
in Uruguayan Guitar Music**

Abstract:

What role does translation play in guitar composition, transcription, and performance? I use the concept of translation to encompass a number of musical processes in piano works by the Uruguayan composers Héctor Tosar and Coriún Aharonián, as well as in my own guitar transcriptions of their music. References to tango rhythm and musical gestures will be analysed, especially considering the piece *La Cumparsita* by Gerardo Matos Rodríguez, translated by each composer in different ways.

Translation plays a fundamental role both in tango tradition and in classical guitar repertoire. I wish to discuss the musical translation of the two works: *¿y ahora?* for solo guitar and *Ritmo de tango* for guitar and guitarrón duo, the traditional tango instruments. By choosing the term ‘translation,’ I mean a transcription that goes beyond adapting the piece to a new instrument.

Translation will be analysed both as a process and a result in composition, transcription and performance. Some important questions arise: Is there also a transfer of meaning in music translation? Do we find in the translated music what Walter Benjamin describes as the “echo of the original”? Does this music also carry the equivalent message to be reproduced in such a way that it can be understood? How is this message reformulated? Héctor Tosar is considered the most renowned composer from Uruguay. Some of Peter Burkholder’s categories of “musical borrowing” can be found in his music: variations, reworking and stylistic allusions. The composer Coriún Aharonián was a central figure in Latin-American art music. He was also the main researcher on Tosar, who was his composition teacher. In some of his works, he reformulated gestures from tango and reflected on its evolution. In both composers, one can find a mutual influence of music composition and music arrangement. The guitar versions of their pieces proposed by me also show translation as the tension between score and instrument in the original version.

Biography:

Julián Croatto, born in Montevideo, Uruguay, is a guitarist and researcher based in Berlin,. He has given concerts in Argentina, Austria, Brazil, Ecuador, Germany, Italy, Spain, Switzerland, Puerto Rico, and Uruguay, including performances with state orchestras of Germany and Uruguay. After obtaining his degree in Musical Performance from the University of the Republic of Uruguay, he moved to Berlin, where he completed his Master’s degree in Music at the Hochschule für Musik “Hanns Eisler” and Master’s degree with in Contemporary Music at the University of the Arts (UdK). In addition to guitar lessons, he has also taken classes in piano, Latin American music history, composition, and mandolin with Miguel Marozzi, Graciela Paraskevaídis, Leo Maslíah, and Maria Bogdanova. He has collaborated with composers and premiered contemporary music as a member of the Núcleo Música Nueva de Montevideo and the Ensemble ilinx in Berlin. He is also a founding member of the Simón Bolívar Ensemble of Venezuelan music, the Garufa–Tango Duo, and INALTU, a Latin American music collective, as well as other groups in Montevideo and Berlin since 2008.

Júlia Durand

Nova University of Lisbon (Portugal)

**Composed to Be Recomposed:
Library Music and its Many Arrangers**

Abstract:

Library music is ubiquitous in contemporary media, from television programs to YouTube videos. Primarily, library music is written so that it may be easy to adapt to a wide variety of images and contexts: it is conceived to be repurposed as much as possible, out of its composer's hands. Indeed, library music is often considered by its composers to be incomplete until it is modified and synchronized with images. It is thus regarded as raw sound material destined to undergo unforeseen changes and equipped with layers of meaning: it is composed in order to be recomposed.

Many professional and amateur videographers use library music today, selecting and modifying these recordings. Those alterations may include cutting or extending a piece, or even fragmenting it and reassembling its different sections. Along with growing access to the library tracks' 'stems' (individual audio files that form the main version of a track), media producers can tamper with the sound of a library recording more evidently, by choosing to skip or include instrumental or vocal layers. This control over various elements of library music allows media producers to radically alter the meanings and connotations that a track may carry. As such, these media producers increasingly act, in practice, as arrangers and translators of library works.

Focusing on the modification and reuse of a specific library track, I wish to discuss the following questions: How do media producers rearrange library tracks to suit different media, and to serve different messages? What are broader implications of library music's (re)use for the manner in which we understand the meaning of music in media? By investigating the manifold ways in which the same track is transformed and deployed in widely contrasting media, I explore the key role of library music's users as creative intermediaries who strongly interfere with the potential meaning of a track, be it its composition, transformation, or use with images.

Biography:

Júlia Durand is a musicology researcher at the NOVA University of Lisbon and a member of the Center of Music Studies (CESEM). In addition to several papers on music and audiovisual media presented at international conferences such as *Music and the Moving Image*, her work has been published in edited volumes (such as *The Oxford Handbook of Music in Television*, forthcoming) and in journals such as *Music, Sound and the Moving Image*, *Time & Society*, and *Media, Culture and Society*. Her current research focuses on the production and use of library music in online media.

Sam Girling

University of Auckland (New Zealand)

**From the Stage to the Drawing Room:
Arrangements of Weber's Operas
in Nineteenth-Century Britain**

Abstract:

Following its London premiere on 22 July 1824, Carl Maria von Weber's opera *Der Freischütz* was met with immense enthusiasm, inspiring numerous adaptations and performances across several London theatres. As Christina Fuhrmann observes, the opera's success – and the subsequent commissioning of *Oberon* – marked a pivotal moment in operatic adaptations in London, bridging the divide between domestic and foreign tastes while fostering direct involvement of continental composers in the city's theatrical scene. A crucial yet often overlooked dimension of this development lies in the creation and dissemination of piano and chamber arrangements of Weber's operas. Arrangements served as vital publicity tools, extending the reach of the works beyond the theatre and into the domestic sphere, while also tapping into London's competitive and lucrative publishing market.

This paper explores how such arrangements – ranging from solo and four-hand piano versions to string quartet, septet, and wind ensemble reductions – were adapted in terms of language, stage setting, and plot to suit the domestic market in Britain. Some arrangements condense Weber's operas in their entirety, others focus on overtures or highlight popular numbers such as the 'Huntsman's Chorus' and several of Agathe's arias. By engaging with themes of folklore, the supernatural, and the Romantic fascination with nature, these adaptations not only mirrored prevailing British tastes but also embedded Weber's evocative sound world into the cultural consciousness of the middle class. They also illuminate the interplay between the operatic stage and the drawing room, and the role of arrangement in shaping nineteenth-century musical reception.

This paper treats these arrangements as forms of musical translation – simultaneously reproductive, creative, and transformative – in order to examine the identity of Weber's operas beyond the stage and situate them within broader debates about the nature of the musical work.

Biography:

Sam Girling is a Postdoctoral Research Fellow and lecturer at the University of Auckland. His research focuses on percussion at the turn of the nineteenth century and on chamber music arrangements of opera from that era. In 2021–22, he was a Visiting Scholar at the Beethoven-Haus Archive in Bonn. His recent publications include editions of string quartets by Pierre Rode and Franz Alexander Pössinger for A-R Editions, as well as two articles on the tambourine's role in British domestic music around 1800. He also regularly presents pre-concert talks for the Auckland Philharmonia Orchestra.

Ryszard Daniel Golianek

The Adam Mickiewicz University in Poznań (Poland)

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (Poland)

**From the Profane to the Sacred.
Mozart's Opera Arias in New Settings
with Religious Texts**

Abstract:

Years ago, in a music store in Prague, I came across a surprising CD entitled *Wolfgang Amadeus Mozart: Unknown Arias for Soprano and Obligato Instruments* (Panton 81 0860, 1989). Nine arias for soprano were recorded with the accompaniment of solo instruments: clarinet, violin or bassoon. Their titles, such as *Jesus amor meus* or *Jesus dulcis memoria*, imply that the works were clearly intended for Catholic religious practice. There is no hint of sources in the commentary to the album, and it is also noteworthy that none of the aria titles are listed in Köchel's catalogue. There were two types of works recorded on the album: pieces falsely attributed to the composer and well-known Mozart's opera arias adapted to new texts. The subject of this paper will be the latter group of works.

Source research on religious music in Central Europe, which has been developing in the last fifty years, has shown that in the preserved (mainly in monastic collections) anonymous Catholic compositions, one can very often find 18th-century opera arias. They were introduced into the church repertoire by adding a religious text in Latin. Mozart's arias were eagerly subjected to such procedures due to their popularity and melodic qualities. These works, which are generally anonymous compositions, should obviously be considered contrafacta or parodies.

An interesting research problem seems to be the selection of new texts and their relation to the original lyrics of the arias. At the structural level, it is necessary to determine the relationship between the original music and the new setting. Above all, however, it is worth paying attention to whether the changes respected the most important eighteenth-century musical aesthetic categories, i.e. the musical rhetoric and the theory of affects.

In the paper, a comparative analysis and interpretation will be presented on the example of two works, which are elaborations of two concert arias (K. 490 and K. 505) by Mozart composed to the same text: *Non temer, amato bene* (originally this text appears in Idamantes' aria from the opera *Idomeneo* K. 366). Both Latin arias feature the clarinet as a solo instrument, while Mozart's original arias use different instruments: in K. 490 – the violin, in K. 505 – the piano. The aria *Domine Deus salutis meae* uses the music of aria K. 490 with the text of the initial verse of Psalm 88, while the aria *Cor sincerum* is based on the material of aria K. 505 and contains a newly written text. These two completely different ways of making the contrafacta determined different character and worth of these two pieces in terms of relations between text and music, as well as the expressive value of the works.

Biography:

Polish musicologist, professor at the Institute of Musicology of Adam Mickiewicz University in Poznań and at the Department of Music Theory of Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. His main professional interests involve the history of music of the nineteenth century and opera. He obtained his Ph.D. in Musicology (1993), presenting the dissertation on the dramaturgy of Dmitri Shostakovich's string quartets (published in 1995). In his postdoctoral career he was involved in research projects on programme music and on the work of Juliusz Zarębski (Jules Zarembsky), 19th century Polish pianist and composer active in Belgium. In the years 2006-2011, he studied Giuseppe Poniowski's life and operatic output, and in the years 2014-2020, he researched Polish themes in the 19th century European music. Lately, he has been involved in the study on Stanisław Moniuszko's operas.

Małgorzata Grajter

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (Poland)

**Translating Music: Applying Translation
Theories to the Study on a Musical Work**

Abstract:

The most fascinating fact about translation is that it was, from the very beginning, intended to create connection between different worlds, cultures and ways of expressing ourselves. Naturally, music also plays an important role in this cultural transfer. A common perception is that music does not really call for translation in the sense of explaining things, as we understand it automatically through our emotional response to the sounds we hear. However, it ends up being transformed and recontextualized in the ways that resemble the mechanisms of linguistic translation.

This paper summarizes my latest research on the topic of music as an object and/or target of translation processes. For the past few years, I have been asking myself many questions about the place of music as a translatable (and self-translatable) sign system in the context of translation theory and translation semiotics. Further, I made an attempt to provide a theoretical framework for these considerations, gathered in the book titled *Applying Translation Theory to Musicological Research* (Springer 2024).

Yet, the essential question remains: How can this theory be applied in practice? How can it serve musical analysis and performance? What is a musical text and how does it get translated? To which musical phenomena does the term *translation* apply in particular? I will try to give answers to these questions and demonstrate my point on selected examples from Western Classical and popular music.

Biography:

Music theorist and pianist. She earned her Master of Arts, Ph.D., and Ph.D. Habil. degrees at The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, Poland. Currently, she is Assistant Professor and Head of Department of Music Theory at her Alma Mater. She has also collaborated with the Faculty of Philology at the University of Łódź as a member of the research group working on intertextuality in music videos.

She has presented her research during numerous international symposia, conferences and congresses, and published around 30 book chapters and articles in Polish, English, German, Romanian and Portuguese. The author of the following books: *Das Wort-Ton-Verhältnis im Werk von Ludwig van Beethoven*, Peter Lang Verlag (2019) and *Applying Translation Theory to Musicological Research*, Springer (2024).

Mine Güven, Visam Mansur

Doğuş University, Istanbul (Turkey)

Beykent University, Istanbul (Turkey)

**When Songs Sway Across Time and Space:
The Case of *Lammā Badā Yatathanna***

Abstract:

Recent years have witnessed a heightened interest in the interaction of translation and music. Despite the challenges involved in interdisciplinary research, a number of case studies, monographs and edited volumes have illustrated various theoretical, cultural, semiotic and prosodic aspects of musical and linguistic structures involved in translating music, both intralingually as well as intersemiotically. Such cross-fertilization may prove to be theoretically fruitful for translation studies as well as for musicology. This paper focuses on *Lammā badā yatathanna* (LBY) [When s/he began to sway], a muwashshaḥ (maqam Nahawand; iqa' Sama'i Thaḳil 10/8), being a vocal form originating from Al-Andalus. While the earliest recordings seem to be by Sheikh Sayyid al-Ṣaftī (1910) and Muḥyiddīn Ba'yūn (1924), the work has been performed by international artists like Fairuz, L. Chamamyān and Hamza El Din, among many others. While the poet is anonymous, the composer is thought to be the renowned 19th-century composer Sheikh Muḥammad 'Abd al-Raḥīm al-Maslūb.

This paper will provide a comparative qualitative analysis of a number of language versions of LBY, with special focus on their cultural, poetic and prosodic aspects, in an attempt to answer the question as to what musical and/or linguistic structures the relevant agents have addressed while creating these contrafacta, namely the English one by S. Yusuf ('The Key'), the Greek one (V. Anastasiou/ Νά μαν πουλί να πέταγα [I wish I could fly like a bird]), the Judeo-Spanish one (Los Paṣaros Sefaradis/Aman Aman 'Yo a ti cuando te vide me enamori' [I fell in love with you as soon as I saw you]) and a non-secular Arabic one (Anonymous/ Nūr al-Hudā wāfānā [The Light of Guidance has reached us]). Directed towards the particular challenges the piece presents with respect to poetic, metrical and rhythmic structures, the preliminary findings suggest that LBY has been regarded not as a finalized musical work but an orally transmitted melodic "Urtext", amenable to reinterpretation/recreation, based on contemporary tastes, socio-cultural expectations and creativity of lyricists/performers and/or any other potential agents involved in its transformed and repurposed versions.

Biographies:

Mine Güven holds the following degrees from Boğaziçi University, Istanbul: B.A. in translation and interpreting studies; M.A. and Ph.D. in linguistics. Her main areas of interest include semantics of tense/aspect/modality and adverbs, language contact, interpreter training and media accessibility. She is the author of *Adverbials in Turkish: The Third Parameter in Aspectual Interpretation* (Lincom Europa, 2006). She co-edited *Exploring the Turkish Linguistic Landscape: Essays in Honour of Eser E. Erguvanlı-Taylan* (John Benjamins, 2016). She is currently a Professor of Linguistics at Doğuş University, Istanbul.

Visam Mansur is a professor of English Literature and the head of the English Department at Istanbul Beykent University. Previously, Prof. Mansur taught at various universities in the Middle East and Europe. Professor Mansur's publications, including over 70 journal articles and book chapters, span diverse topics from literary theory, drama, and ecocriticism to language teaching and international relations.

Edna Holywell

University of London (Great Britain)

**Reconfigured Signification:
Theoretical and Historical Perspectives
on *Dido and Aeneas***

Abstract:

This paper re-evaluates *Dido and Aeneas* (c. 1689) by Henry Purcell and Nahum Tate as an exemplary case of musical translation – an opera whose textual and musical topoi have been repeatedly transformed over time. Employing an interdisciplinary methodology grounded in historical musicology, literary criticism and semiotics, I argue that *Dido* is a work written in two languages, textual and musical, each contributing to the complex web of rhetorical, allegorical and affective signification. Focusing on the opera’s core topoi: fate, destiny, love and death; I explore how those conceptual signifiers, originating in classical myth and humanist education, were reinvented by Purcell and Tate’s intertextual and musico-rhetorical strategies. Those topoi, far from being fixed, undergo continuous reinterpretation in performance, arrangement and staging. Through comparative analysis of all six extant musical sources, I challenge the traditional search for a definitive ‘original,’ proposing instead that each version constitutes a valid translation reflecting evolving cultural and ideological contexts. Drawing on case studies from postwar staging to 21st-century Regietheater and opera-film adaptation, I demonstrate how contemporary productions reframe *Dido*’s topoi by means of altered representational devices – what I term tropoi. These reinterpretations function not as mere reproductions but as cultural translations that continually renegotiate the opera’s meaning and relevance. In theorising topoi as mutable carriers of meaning, this paper contributes to broader discussions on the identity and ontology of musical works. It proposes that *Dido and Aeneas* exemplifies how translation in music – via score, staging or performance – enacts both fidelity and transformation, challenging the Romantic notion of the fixed musical work and affirming its on-going relevance.

Biography:

Edna Holywell is a musicologist and educator whose research focuses on the intersection of literary and musical rhetoric in early modern opera. She is the author of a forthcoming monograph *Henry Purcell and Nahum Tate’s Dido and Aeneas*, published by Cambridge Scholars, which reinterprets the opera’s allegorical and musico-rhetorical topoi through interdisciplinary frameworks drawing from historical musicology, literary theory, semiotics and philosophy of education. Edna has published in several peer-reviewed journals, including *History of Education Researcher*, *International Journal of Arts Humanities & Social Science* and *International Journal of Innovation Creativity and Change*, with recent articles exploring musical rhetoric, character tropology and the cultural translation of operatic themes. Her research is particularly focused on the dynamics of adaptation, from 17th-century allegorical readings to 21st-century Regietheater. Her work integrates scholarship and practice to explore how operatic meaning is continually reshaped through translation, performance and reinterpretation. Educated at the University of Oxford, University of London and a Licentiate of the Royal Schools of Music in performance, she brings a broad humanistic training to her work. Her publications in leading academic journals examine the cultural and affective dimensions of classical myth, rhetorical expression and topic theory in vocal music. She has also written on musical adaptation, performance practice and the evolving reception of operatic themes from the seventeenth century to the present. Edna is a member of the Royal Musical Association and a reviewer for the *International Journal of Music and Performing Arts*.

Jörg Holzmann
University of Salzburg (Austria)

**From Notation to Perforation.
Music, Mechanics and Medial Translation
in the Early Piano Roll**

Abstract:

The invention of player pianos, such as the Pianola, Welte-Mignon, Hupfeld DEA, and Ampico around 1900, introduced a new medium for music reproduction: the piano roll. These perforated paper strips, controlled by pneumatic or electropneumatic systems, enabled music to be performed mechanically, either completely independent of a live musician or in close collaboration on the stage. This innovation challenged traditional notions of performance and created a novel form of musical mediation. This paper explores the piano roll as the result of a complex translation process from musical scores to machine-readable instructions. It examines how expressive parameters – rhythm, dynamics, articulation, and pedalling – usually shaped by performers, were encoded into the binary format of punched holes. Two primary production methods are discussed: manual arrangement and coding based on written scores, and automated recording of live performances via specialized recording devices, notably the Welte-Mignon system. The paper addresses the mediality of musical interpretation by comparing traditional notation designed for human reading with the piano roll’s machine-readable, performative notation. This “invisible” musical text raises questions of authorship, expression, and reproduction. Through case studies of historic rolls featuring performers like Alfred Grünfeld, Ferruccio Busoni and Ignacy Jan Paderewski, the paper reconstructs how encoding, reduction, and expression were negotiated between the artist, the company’s specialised staff and the medium. It reflects on the challenges of mechanically capturing interpretative nuances, such as rubato or touch dynamics, especially emphasizing the role of the enterprises’ musical translation departments. This part will be explained and illustrated by documents about the Leipzig based Ludwig Hupfeld AG from the State Archive of Saxony. The study contributes to understanding the piano roll as an autonomous media form mediating between notation, performance, and reproducibility, revealing early tensions between human interpretation and mechanical execution, which continues to resonate in contemporary music technology.

Biography:

Jörg Holzmann initially studied classical guitar in Stuttgart. He has taken part in international guitar competitions, winning prizes at major festivals in Spain, India, Korea and the USA. He then studied musicology at the University of Leipzig and completed his degree with a thesis on piano rolls recorded by female pianists with the Hupfeld company between 1905 and 1927. From 2018 to 2020, he was a research assistant at the Musical Instruments Museum in Leipzig. He held the same position from 2020 to 2024 in the ‘Historical Embodiment’ research project at the Bern University of the Arts. He is working on his doctoral dissertation on musicians in early sound films at the Salzburg University. Additionally, he is studying Literature and Art History at the Martin-Luther-University Halle-Wittenberg.

Rui Carvalho Homem
University of Porto/ CETAPS (Portugal)

**‘Words for Music Perhaps’:
On Three Contemporary Opera Libretti
and the Challenges
of Intersemiotic Translation**

Abstract:

The work of Irish poet Paul Muldoon has been noted for the challenges it regularly poses to his readership's expectations. This paper will address a particularly intriguing aspect of his output: his opera libretti. In the 1990s, Muldoon wrote a set of texts for operas by American composer Daron Aric Hagen: *Shining Brow* (1993), *Bandanna* (1999), and *Vera of Las Vegas* (1996/ 2001). These operas render into vocal music the three narratives with a striking resonance in distinct domains of American culture: *Shining Brow* dramatises a moment both in the private and professional life of the great icon of 'white' America, architect Frank Lloyd Wright; *Bandanna* focuses on the plight of a Hispanic community; and *Vera of Las Vegas* relocates a couple of IRA volunteers (at the height of the Northern Irish 'Troubles') to the peculiar American setting named in the title.

The paper will briefly discuss the three operas, but will ultimately focus on *Bandanna* – for the breadth of issues it raises. This opera is an adaptation and intersemiotic translation of Shakespeare's *Othello*, displacing it to a recent historical context on the border between Mexico and the US. Understanding of Muldoon's refashioning of plot and text elements of that early modern tragedy, so as to tailor it to the needs of the genre of opera, will be discussed together with his and Hagen's obvious awareness of the precedents set by both Rossini and Berio (1816), and Verdi and Boito (1887), through their respective operatic versions of *Othello*. My discussion of the translational complexities that characterize *Bandanna* will culminate in a reflection on the joint creative effort of poet and composer towards the production of the opera's libretto and score – in a number of their defining formal and aesthetic characteristics. The discussion will include, on the one hand, an integrated critical engagement with Muldoon's provocative *aggiornamento* of the dramatis personae, and conflicted interactions in Shakespeare's tragedy, and on the other – Hagen's musical rendering of such conflicts and characters into the distinctive dynamics of his choruses, arias and duets.

Biography:

Rui Carvalho Homem is Professor of English at the University of Porto (Oporto), Portugal. He has published widely, in a variety of formats, on Irish literature, Early Modern English culture (with a particular focus on drama), translation studies, and intermediality. As a literary translator, his publications include annotated versions of Shakespeare (*Antony and Cleopatra*, *Love's Labour's Lost*, *Richard III*), Christopher Marlowe (*Hero and Leander*), Seamus Heaney and Philip Larkin. He is a member of several academic societies, and served as Chair of ESRA, the European Shakespeare Research Association, in the period 2013-21. He is currently working on a project involving poetry and painting.

Mark Hutchinson
University of York (Great Britain)

**Talking with Statues:
Memory, History and Language
in Hans Zender's
*33 Veränderungen über 33 Veränderungen***

Abstract:

The music of the Austrian composer Hans Zender (1936–2019) is notable for its creative exploration of issues of time, memory, and communication. These concerns are reflected clearly in the series of ‘composed interpretations’ he produced between 1982 and 2011: in these works Zender blurred the boundary between transcription, recomposition and commentary, taking canonic compositions by Haydn, Beethoven, Schubert and Schumann and subjecting them to layers of modernist distortion and transformation. Yet his stated goal was not to critique or lament the past as much as to establish a dialogue with it; in his writings and interviews he outlined his desire to find contemporary equivalents for the technical innovations of the originals, to recover some of the eccentricities or idiosyncrasies original audiences may have heard in them, and thus to allow them to speak with greater immediacy to a contemporary context. As such, these pieces raise important questions about contemporary perceptions of history, memory, stylistic identity, and the status of the canon as a series of musical monuments or ‘lieux de mémoire’ (in the words of Pierre Nora). The last of Zender’s ‘composed interpretations’, *33 Veränderungen über 33 Veränderungen* (2011), represents a powerful final statement of his stance on musical memory as critical dialogue: Zender engages in a multi-layered conversation with Beethoven’s ‘Diabelli’ *Variations*, taking as his starting-point the original’s own historical awareness and stylistic mimicry, and amplifying this in the context of his own modernist language and critical standpoint.

Biography:

Mark Hutchinson is a Senior Lecturer in Music at the University of York, where he is a member of the Contemporary Music Research Centre. His research focuses upon creative approaches towards the analysis of recent contemporary music. His book *Coherence in New Music: Experience, Aesthetics, Analysis* (Ashgate, 2016) uses ideas from a variety of different disciplines to argue for a novel concept of coherence within recent classical music. He has published articles examining overlaps between music, literature and philosophy in works by Henri Dutilleux, Tōru Takemitsu and Georg Friedrich Haas.

Júlio Reis Jatobá
University of Macau (China)

**Re-/Constructing *Construção*:
Four “Bodies” of Song, Musemes,
and the Limits of Song Translation**

Abstract:

What does it mean to “translate music” when a song’s meaning emerges from words, voice, arrangement, and historically marked way of listening? Focusing on Chico Buarque’s *Construção* (1971) and its Chinese version for a Macao festival, this paper proposes a pragmatic framework for musical translation built on four interlocking “bodies”: (1) textual (semantics), (2) poetic (meter, rhyme, sound patterning), (3) interpretive (vocal timbre, phrasing, persona), and (4) musical (harmony, arrangement, musemic syntax). This perspective shows why a linguistically accurate version can still fail to convey the song’s musical identity. Combining close reading with Tagg’s concept of musemes, I trace how *Construção* builds tension through dodecasyllabic lines, paroxytone endings, iterative substitution, and Rogério Duprat’s orchestral *crescendo*. The examined Chinese rendering leans toward a reference/surtitling path (optimized for comprehension) rather than a singable path (governed by prosody and breath). It preserves core semantics and some repetition but weakens the source’s sonic engine – rhyme chains, alliteration, and stress–beat alignment – thereby decoupling textual/poetic from interpretive/musical bodies.

Methodologically, I put forward a Four-Body Fidelity Grid (semantic adequacy, prosodic isomorphism, timbral affordances, musemic continuity) and a Prosodic Slotting Heuristic for Sinitic languages (repetition, four-character templates, controlled reduplication, clause-length calibration) to re-couple these bodies. The paper contributes to the music translation debates by (i) foregrounding arrangement and performance as co-authorship, (ii) examining word–sound mediation in singable vs. reference translation, and (iii) modelling exchanges between Musicology and Translation Studies. Beyond *Construção*, the model extends to genres where poetic meter and orchestration align (MPB, protest song, art-song), offering a replicable, performer-oriented toolkit for staging translations.

Biography:

Assistant Professor at the University of Macau (UM). Holds a B.A. in Arts and Humanities from the University of Brasília, and Master in Applied Linguistics, and a Ph.D. in Literary and Intercultural Studies from the UM. Prior to joining UM in 2016, he served as a lecturer for the Ministry of Foreign Affairs of Brazil at Guangdong University of Foreign Studies in Guangzhou, China, from 2010 to 2015. Having taught in China since 2006, his research and teaching focus on Chinese-Portuguese poetry translation, music translation, and cultural studies. He currently serves as the deputy institutional coordinator of the UNESCO Chair: Language Policy for Multilingualism at the UM.

Izabela Jutrzenka-Trzebiatowska

Independent scholar (Poland)

**An Aria that Lost its Words.
Translating Rossini's Operatic Melody
in the *Polonaise in B-flat minor* WN10
by Chopin**

Abstract:

In 1820s Warsaw, Italian opera enjoyed immense popularity, with Gioachino Rossini's works being particularly loved and staged with one or two premieres annually. Melodies from these works became a fertile source of inspiration for many composers, particularly those writing in the *brillante* style. The themes were frequently adapted for piano and chamber works, often in the form of transcriptions and sets of variations. Frédéric Chopin regularly attended performances at the National Theatre, listening to works by Gaspare Spontini, Adrien Boieldieu, and Rossini. In his correspondence of that time, he mentioned productions of *La donna del lago*, *Le comte Ory*, *Il Turco in Italia*, and *Guillaume Tell*. At the same time, he was deeply engaged in salon music culture, where operatic melodies often served as the material for his improvisations.

A significant event took place in July 1826, when Karol Kurpiński staged Rossini's *La gazza ladra* at the National Theatre, and Chopin alongside Wilhelm Kolberg attended it. Following this performance, Chopin incorporated a paraphrase of Gianetto's cavatina beginning with the words *Vieni, vieni fra queste braccia* into the trio section of his *Polonaise in B-flat minor*. Comparative analysis demonstrates how Chopin translated Rossini's vocal line into idiomatic piano writing, emphasizing analogies between virtuosic vocal technique and pianistic texture. This process may be understood as a form of musical translation, in which Chopin reinterpreted Rossini's vocal idiom into the pianistic medium, preserving expressive intent while reshaping its technical and aesthetic framework. On an interpretive level, this quotation acquires symbolic significance, functioning as a farewell gesture: Chopin was at that moment departing Warsaw for Duszyniki (Bad Reinerz), simultaneously completing his studies at the Lyceum to be admitted to the Main School of Music. More broadly, operatic music – particularly Rossini's – remained a sustained and formative source of inspiration throughout Chopin's career, as evidenced by the *Variations in E major on "Non più mesta"* (Op. posth., 1824–1830) and the *Tarantella in A-flat major*, Op. 43 (1843), inspired by Rossini's *La danza*.

Biography:

Izabela Jutrzenka-Trzebiatowska (D.A.) combines piano with music theory in her artistic and scientific work. She has given concerts in Poland, Germany, Spain, France, Norway, Hungary, the Czech Republic and Austria, including venues like the Haus der Musik and the Wiener Musikverein. She takes an active part in the cultural life as the artistic director of the International Festival "Connections between the Culture of the South and the North. Schubert - Chopin - Grieg". In addition to scientific publications, she has also conducted numerous interviews and written concert reviews. In 2022, at the Krzysztof Penderecki Academy of Music in Kraków, she defended with distinction her doctoral dissertation titled *Piano Waltzes of Great Romantic Composers in the 19th-Century Salon Music*, written under the supervision of dr. hab. Małgorzata Janicka-Słysz, prof. AMKP, which involved both the historical outline of the genre (in a broad cultural context), analyses and interpretations of selected works and a catalogue of audio-video recordings. She has participated, inter alia, in the "Romanticism in music" (Warsaw, 2023) and "Musica practica, musica theoretica" (Poznań, 2023) conferences, as well as in the Chopinological section of the Jahreskongress der Gesellschaft für Musiktheorie (Cottbus, 2024), as a member of the Gesellschaft für Musiktheorie.

Mateusz Kawa, Agata Meissner
Universität Mozarteum Salzburg (Austria)

**Forqueray's *Pièces de viol* and *Pièces de clavecin*:
A Perspective on the Performance Style
in Different Instrumental Settings,
Based on the Recording Analysis
of Both Versions**

Abstract:

The act of interpretation, during which music is “translated” to sound, is immanent to every performance of notated music. However, this process is always bound to technical and musical contexts of the instrument and the instrument-related repertoire. This phenomenon was already noticed in Baroque reflections on style. Consequently, theoreticians such as Johann Mattheson mention the subdivision of the *stylus instrumentalis* into styles of particular instruments.

In order to investigate the connection between instrument and performance parameters, a comparison of the same pieces arranged for different instruments can be helpful, as this allows to focus on performative possibilities of each arrangement. *Pièces de viol* by Antoine Forqueray and *Pièces de clavecin* published by his son Jean-Baptiste-Antoine make a perfect repertoire. Both collections consist of the same miniatures organized in five suites, arranged for viol with basso continuo and harpsichord, respectively. Both of them are widely performed in concert and preserved on recordings.

In order to show the performance styles on both instruments, transcriptions themselves have at first been compared and the relationship between them established. Next, performances of selected miniatures on both viol and harpsichord have been analyzed, highlighting the choices made by the performers (i.e., in terms of tempo, articulation) and drawing attention to the tendencies specific for both settings.

Biographies:

Mateusz Kawa is a Polish pianist and musicologist, the author of the monograph *Polnische und Wiener Musiksalons. Studie und Vergleich* (2025). In 2024, he received his PhD at the Department of Musicology at the Mozarteum University Salzburg, where he also completed his degree in piano performance (Tünde Kurucz, 2020). His research focuses on the history and reception of European music from the 18th to the 20th c., with particular emphasis on piano, chamber music, and opera. He has presented his papers at international conferences in Poland, Austria, Sweden, Italy, and Ireland. For his academic and artistic achievements, he has been awarded a scholarship by the Polish Minister of Culture and National Heritage. As a pianist, he has won numerous international competitions in both solo and chamber music categories. As a soloist and chamber musician, he has performed in Warsaw, Krakow, Vienna, Salzburg, Munich, St Petersburg and Petrozavodsk, and many other cities. Since 2018, he has been working at the Mozarteum University Salzburg.

Agata Meissner has been working as a harpsichordist at the University Mozarteum, Salzburg since 2020, where she completed her degrees in Harpsichord (Florian Birsak, 2016) and Historical Performance Practice (Reinhard Goebel, 2020). She has also studied Musicology at the Warsaw University (graduation in 2013). Currently, she is working on her PhD project on the keyboard music in Austria in the 17th and 18th century. In 2019, she was awarded in Mozarteum Research Competition for her project connecting practical, pedagogical and theoretical aspects of performance on split key harpsichords. She has also taken part in conferences in Austria, Poland, Germany, Italy, the United Kingdom, Finland, and Spain. She performs as a soloist and chamber musician, as well as an orchestra member. In 2025, her solo album with Austrian music of the late 17th century was released.

Tomasz Kienik

The Karol Lipiński Academy of Music in Wrocław (Poland)

**Richard Rodgers's *You'll never walk alone*:
Example of Diffusion
of a Musically Originated Song.
Arrangements – Transformations – Contexts**

Abstract:

You'll Never Walk Alone is a song written by Richard Rodgers (music) and Oscar Hammerstein II (lyrics) in 1945 for the musical *Carousel*. This simple song, a kind of ballad about love, hope and community, appears on stage (screen) when the main character, Julie Jordan, loses her husband. Nettie Fowler sings it when the main character, Billy Bigelow, dies in the arms of his beloved. The composition is simultaneously a confession, a farewell and a summary of the key scene of the story. It also sounds in the final phase of the musical, as well as in its 1956 film version. The piece has spread into many areas of cultural space – popular music (including E. Presley), jazz (including L. Armstrong), symphonic music (arrangements for solo instruments and orchestra), but it is also used in sport – as the anthem of Liverpool fans (Gerry & the Pacemakers), and the remembrance of the tragedy at Hillsborough Stadium in 1989. The fact that it appears in so many arrangements and transcriptions allows for broader research (and presentation of its results), as well as reflection within the framework of the Conference. The content of the paper follows Joseph Kerman's postulates (*Contemplating Music: Challenges to Musicology*), incorporating areas of popular culture into musicological research. It presents the types and methods of piece arrangements, as well as the technical and aesthetic qualities of numerous versions of the now conventionalised 'standard', which continues to enjoy enormous interest among creators and audiences alike.

Biography:

Music theorist, researcher, lecturer, teacher and organiser. Graduated cum laude in Music Theory (1999) and Composition (2000) from the Karol Lipiński Academy of Music in Wrocław. He obtained his doctoral degree in the humanities at the University of Wrocław in 2008, and his post-doctoral degree (hab.) in art (composition and music theory) in 2019. He is also a graduate of Postgraduate Studies in Film, Computer and Multimedia Music at the K. and G. Bacewicz Academy of Music in Łódź (2012). The primary focus of Tomasz Kienik's research projects pertains to the continuous advancement of music theory, encompassing an analytical view on musical compositions from the 19th to the 21st century, the history of music over this time, the systematics and pragmatics within the domain of music analysis, the evolution of music theory and harmony, the realm of religious and church music, the spirituality inherent in music, academic teaching methodologies, and the didactics employed in music education (secondary and higher schools). As a researcher, he has participated in a considerable number of scientific conferences in Poland and abroad, and has published several articles, including those on Polish contemporary music of the 20th and 21st centuries, in journals related to music theory, musicology and the humanities. He is the originator and executor of the academic conference 'Spirituality in music - music in spirituality'. His achievements include two monographs: *Sonorystyka Kazimierza Serockiego* [Sonorism by Kazimierz Serocki], 2016 and *Magnificat – od biblijnego tekstu do polskiej kompozycji muzycznej XX i XXI wieku* [Magnificat – from biblical text to Polish musical composition of the 20th and 21st centuries], 2019. Currently employed as the Head of the Doctoral School and Head of the Pedagogical Studies at his Alma Mater.

Karolina Kolinek-Siechowicz

University of Warsaw (Poland)

**Transhistorical and Intercultural Translations
of J.S. Bach's *St. Matthew Passion*.
The History of Becoming a Work of Music
in the Imaginary Museum**

Abstract:

The aim of the paper is to analyse selected examples of *St. Matthew Passion* performances over the centuries and define their cultural significance. Although the work's origin is entwined with particular socio-political context, the artistic quality of the piece and a long history of its reception provide a special place for it in the canon of Western music, understood as a body of universal and timeless masterpieces. The undiminished popularity of *St. Matthew Passion* on the contemporary music market, as well as its resonance in the work of several philosophers, writers and researchers, make it an interesting case of trans-historical and intercultural translation. Even though the context of performing this piece has entirely changed since Bach's time, my hypothesis is that providing *St. Matthew Passion* with such a special place in the post-secular society and performing it annually during Holy Week may be interpreted as the act of artistic compensation for what had been lost as a result of so vividly declining religious practices at Bach's time.

However, this mode of reception is rooted in earlier changes in the way of thinking about Bach's music – starting with Mendelssohn's arrangement adapted to Berliners' taste in 1829, through turning it into a kind of the concert ritual in 20th century, up to today's inter-medial presentations of *Passion* as a universal story about human suffering attired in mesmerizing music. In the light of those developments, the provocative question by Lydia Goehr, asking if Bach composed musical works, is even more relevant. As the philosopher underlines, even if the piece was not intended as an *opus*, it may have achieved its status later.

The process of the piece's recontextualization is becoming even more interesting from the perspective of the birth of Early Music Revival, with its demands of recreating performance practices of the past. Still, historical accuracy and faithfulness to the sources not necessarily co-occur with attempts to reconstruct extramusical meaning (which is objectively impossible).

Tracing back the significance of *St. Matthew Passion* in different historical moments, I will examine its artistic roots and social implications, searching for the reasons behind its all-time poignancy. The main points of reference will be Hans Blumenberg's book *St. Matthew Passion*, Peter Sellar's staging of Bach's *St. Matthew Passion* with the Berliner Philharmoniker under Simon Rattle, and the film *Erbarne dich. Matthäus Passion Stories* by Ramón Gieling.

Biography:

Karolina Kolinek-Siechowicz is a PhD candidate at Interdisciplinary Doctoral School. She completed her MAs both in musicology and philosophy at the College of Inter-Faculty Individual Studies in the Humanities, University of Warsaw. She was the scholarship holder of the Polish Ministry of Science and Higher Education. She has also been a fellow of Kościuszko Foundation as a Research Associate at the Department of Music at the University of California, Davis (under the supervision of Anna Maria Busse Berger). As a music critic, she is the author of several essays, reviews and books for children. She was awarded the Grand Prix at the Polish Music Critics' Competition KROPKA (2015), an honourable mention at the Zygmunt Moszkowicz Journalism Competition (2018) and the first prize in the Ossolineum Competition for the Best Essay (2025). Her interests revolve around the problem of Historically Informed Performance movement and its impact on modern music culture.

Marcos Krieger

School of the Arts, Susquehanna University (USA)

**Musical Ekphrasis and Translations
of Rhetorical Figures: The *Noema* in Lasso's
Susanne un jour and its Transfigurations
in Keyboard Intabulations**

Abstract:

T. Yacobi defines ekphrasis as “intermediary quotation or re-representation,” a definition that does not necessarily demand a change of media. Intabulations fall into this category, as they translate into non-textual musical pieces that rely on text to construct musical rhetorical gestures. To follow Plato’s definition of ekphrasis, intabulations are the fifth remove as they re-represent a vocal musical object that expresses a poem, itself already the third remove of reality. Intabulations faced the challenge of translating the musical rhetorical figures employed by Renaissance composers into expressive instrumental means, with varying degrees of precision when judged not only by the accuracy of melodic and harmonic elements but also by their formal and rhetorical choices.

This examination of intabulations compares the rhetorical strategies used in the original vocal composition with those employed in the keyboard translation to convey the expressive qualities of the vocal piece. A survey of keyboard versions of Lasso’s *Susanne un jour* demonstrates different solutions for the familiar style passage in the vocal work, a rhetorical gesture later coined by Joachim Burmeister as a *noema*. Lasso used this rhetorical figure for the moment of greatest tension in the text, when Susanne resists the advances of the elderly men. These re-representations of the chanson appeared consistently over several decades, across a wide geographical area, from Ammerbach’s 1571 *Tabulaturbuch* in Leipzig to the virtuosic version in Arauxo’s 1626 *Facultad Organica* in Spain, and Italian prints documented its popularity across the Alps.

S. Bruhn stated that one should see the ekphrastic response on “an imagined scale between the mimetic or concrete and the referential or abstract.” Keyboard intabulations, because they lack direct textual correspondence with the original poem, sit at the end of this scale and depend on the listeners’ recall of the poem. Literary translations rely on paraphrastic strategies to guarantee semantic and formal success in the target language, as do these intabulations, taxonomically suspended between paraphrases and direct translations.

Biography:

Marcos Krieger, DMA, is a keyboard artist with extensive training in early music and early keyboard technique. His doctoral work focused on the keyboard literature of central Germany, and most specifically, the Bach Circle. He expanded his repertoire through further studies in Spain, Italy, and the Netherlands, exploring the Iberian and Italian repertoire and techniques for early keyboards. He has performed solo organ and harpsichord recitals in Argentina, Austria, Brazil, Canada, Germany, Italy, Portugal, Spain, and the USA. His musicological publications have addressed the late Renaissance and early Baroque Iberian and Italian keyboard repertoire, treatises, and basso continuo sources. Additionally, he has published articles on musical ekphrasis and musical rhetoric. He is a long-term board member of the Historical Keyboard Society of North America and serves now as its general secretary. Dr. Krieger is a Professor of Music at Susquehanna University in Pennsylvania, USA, where he teaches organ, harpsichord, and music history.

Sofía Lacasta Millera
University of Salamanca (Spain)

**The Interlinguistic Interpretation of the Score:
Translation of John Cage's Compositions
for Solo Voice**

Abstract:

John Cage's interdisciplinary and multimodal compositions have been studied more from a musical than literary perspective. The conceptual and formal parallels between those works, though, demonstrate the value of analysing them from the perspective of the latest trends in Translation Studies (Campbell and Vidal, 2025, 2024, 2019; Bennett, 2024; Vidal Claramonte, 2024, 2017; Blumczynski, 2023; Minors, 2023; Meylaerts and Marais, 2023; Lee, 2022; Gambier and Van Doorslaer, 2021). This paper shows the three of his works: *Aria* (1958), *Solo for Voice 35* (1970) and *Sonnekus2* (1985) as case studies. These compositions for solo voice, originally written in English, pose a challenge in terms of translation, as it must go beyond mere linguistic transfer to delve into visual and aural semiotic elements that enable to create a new version that can be interpreted in another language. A preliminary translation proposal into Spanish published in *Translation Matters* (Lacasta Millera, 2024) shows that the form of these visual scores and mesostic poems is amalgamated with a literary verse full of intertextual references that must be adapted to a melodic line that will be sung in another language. Translation, therefore, becomes an active creative process in which the boundaries of the discipline are redefined through concepts such as experimentation, originality and interpretation.

Biography:

Sofía Lacasta Millera is working as an Interpreting lecturer at the Complutense University (Madrid), after finishing her Blue Book contract at the DG Translation (European Commission). While continuing his research project (University of Salamanca), she is a member of the TRADIC Research Group, the Experiential Translation Network and Culture Literacy Everywhere.

Stephan Lewandowski

Brandenburg University of Technology Cottbus-Senftenberg (Germany)

**Way Too Chopinesque?
Stefano Golinelli's (1818–1891)
Sets of *Preludes* Opp. 23 and 69**

Abstract:

A prime example of composers imitating the style of their contemporaries or predecessors, is Stefano Golinelli's (1818–1891) absorption and creative adaptation of Fryderyk Chopin's musical language. Although passages, compositional techniques and formal concepts reminiscent of Chopin can be observed repeatedly in Golinelli's oeuvre, his two collections of preludes, Opp. 23 and 69, are particularly noteworthy in this regard.

Golinelli, born and died in Bologna, was an important representative of *pianistes-compositeurs* of Italian origin. Due to his promotion by Ferdinand Hiller (1811–1885), Golinelli became successful throughout Europe and also highly regarded as a composer. The fact that Chopin's *Vingt-quatre Préludes pour le Piano* Op. 28 must have made a profound impression on him is evidenced by the fact that he subsequently composed two sets of preludes in all 24 major and minor keys, which both bear a clear resemblance to the original: Op. 23, first published in 1845, and Op. 69, probably dating from 1852.

In my paper, I would like to look at selected preludes from both cycles from an analytical perspective, focusing in particular on the adaptations of Chopin's compositional techniques that can be identified in them, as well as their individualisations, thereby attempting to understand the process of constant balancing between imitation and novel creation. I would like to pay particular attention to Golinelli's *Prelude in A minor* Op. 23, No. 2, which displays such close similarities to Chopin's Op. 28, No. 2 that it raises the question: Is it possible to compose in a style that can be described as too Chopinesque?

Biography:

Stephan Lewandowski studied music theory and composition at the Hochschule für Musik Carl Maria von Weber Dresden. From 2006 to 2012, he worked as a freelance lecturer in music theory at the Musikhochschule in Dresden, and from 2008 at the Musikhochschule Franz Liszt in Weimar. In 2012, he completed his dissertation and received a permanent post at the Musikhochschule in Weimar, heading there the centre for music theory in 2012/13, 2016 and 2017. From 2013 to 2015, he also held a substitute professorship in Dresden. Since 2019, he has been a senior lecturer in music theory at the Brandenburg University of Technology Cottbus-Senftenberg. His current research activities focus on theoretical music treatises and keyboard music of the late eighteenth and early nineteenth centuries.

Ryszard Lubieniecki
University of Wrocław (Poland)

**Written Compositions as Musical Diagrams:
Some Reflections on the Ontology
of Medieval Music Notation**

Abstract:

By musicologists and early music performers, musical manuscripts of the Middle Ages are usually treated as collections of musical works whose notation should be followed cautiously, and every detail and peculiarity in them is significant. In my paper, I do not intend to enter into a long-lasting discussion on the existence, or non-existence of musical work before 1800. Instead, I propose to describe the notation of medieval music (polyphonic music, in particular) with contemporary terms and with reference to the discipline of diagrammatology proposed by William Mitchell in 1981 and developing since then. Written musical compositions fulfill the requirements for being diagrams:

- they transfer a phenomenon from one domain (acoustic) to another (flat, physical surface);
- they spatialise data – sounds modelled as graphic objects are placed in relation to each other on the “map”, which we call the musical staff;
- they provide a clear direction for a reader’s sight.

I intend to argue my claim that written compositions are musical diagrams by analysing the terminology used to describe the musical system in the treatises of the late Middle Ages. The act of singing was sometimes compared to walking on a path (*iter*, *ductus*), which was regulated by the rules of *modus*. According to Mary Carruthers, the concept of *ductus* is common for all medieval arts, and music is no exception. In the context of rhetorical and musical *ductus*, the same terms even were used: *modus* and *tenor*. On the other hand, the idea of transferring acoustic phenomena into a visual space is stressed by the term *figura*, which was used to describe not only diagrams featuring theoretical concepts but also notate the shapes and ligatures of mensural notation. The main reason why we prefer to compare musical notation to written language seems to be the direction of reading from left to right, even though every reader of polyphonic music written in parts knows that the process of reading this notation goes well beyond reading words and sentences. One needs to mentally coordinate the voices (or create another diagram, i.e., a score) to achieve the essential harmonic dimension of music. Thus, as for every diagram, understanding a written composition demands an active attitude and, in this case, advanced skills. From the performance practice perspective, musical diagrams can be seen as storage spaces of artistic potential, open to various interpretations based on an individual performer’s experience, going beyond a strictly historical approach.

Biography:

Ryszard Lubieniecki – composer, musicologist, instrumentalist, and improviser from Poland. He studied composition and accordion performance at the Academy of Music in Bydgoszcz (Poland). In 2023, he defended his PhD thesis at the Institute of Musicology at the University of Wrocław, where he researches late medieval music and works as a lecturer. Besides the accordion, he plays medieval keyboard instruments (portative organ, hammered clavisimbalum). He is the co-founder of the contemporary music trio Layers, the medieval music ensemble Vox Imaginaria, and more ephemeral groups of free improvised music, e.g. Vogellicht, Widzicie, and Lubieniecki/Rupniewski. Author of the book *Musica i memoria w środkowoeuropejskich traktatach muzycznych pierwszej połowy XV wieku* [Musica and Memoria in Central European Music Treatises of the first Half of the 15th Century] (Wrocław 2025).

Krzysztof Majer
University of Lodz (Poland)

**“I may have been hearing some Brahms”:
Textual Variations and Radical Uncertainty
in David Markson’s Later Novels**

Abstract:

Although 'Kate' – the protagonist of Markson's 1988 novel *Wittgenstein's Mistress* – is a painter by trade, the text itself can be seen as intensely musicalized. Arguably, it contains both what Werner Wolf has described as "thematization" (where the musical medium is present as a signified) and, more importantly, "imitation" (where the textual "gives the impression of representing" the musical "mimetically," 45). Markson's non-linear, self-conscious first-person narrative, composed of short, often single-sentence paragraphs – supposedly typewritten by a middle-aged woman who believes herself to be the sole inhabitant of our curiously emptied world – has often been described in musical terms.

On top of countless allusions to musical pieces, constantly misattributed and confused (e.g. *Four Serious Songs* and *Four Last Songs*), references to tragical opera heroines such as Elektra, Medea or Lucia, as well as specious or peculiar anecdotes about composers such as Brahms or Schumann, the novel's unusual form has attracted musical comparisons. According to Françoise Palleau-Papin, 'Kate' arranges recurring fragments of her narrative "in the manner of a fugue" (179); Sherrill Grace has argued that, given the numerous Bachian overtones, the novel might have been named "the Wittgenstein Variations" (212).

I intend to query how textual counterparts of the fugue and the variations are employed in this as well as Markson's later novels, known as *The Notecard Quartet*, which extremize further the format of *Wittgenstein's Mistress*. Crucially, I shall comment on how equivalents of rigorous musical forms paradoxically contribute to the radical unmooring of these narratives, which problematize questions of self, authorship, and intellectual property.

Biography:

Krzysztof Majer is an assistant professor in the Department of North American Literature and Culture at the University of Lodz, Poland. His PhD thesis concerned deconstructions of the messianic myth in Mordecai Richler's work; his current research interests include contemporary North American fiction, musico-literary intermediality, and translation studies. He has edited *Beirut to Carnival City: Reading Rawi Hage* and co-edited *Kanade, di Goldene Medine? Perspectives on Canadian-Jewish Literature and Culture*, as well as a special issue of the *European Journal of American Studies* ("Obsessions in Melville and Hawthorne"). He serves as editor at *Literatura na Swiecie* and *Text Matters*; he has collaborated with *Canadian Literature* as reviewer of criticism and fiction. An established literary translator into Polish (e.g., Markson's *Wittgenstein's Mistress*, Barth's *Chimera*, Melville's *Benito Cereno*, Gurnah's *Paradise* and *Afterlives*, Johnson's *Angels*, Patti Smith's *Year of the Monkey*, the Kerouac-Ginsberg letters), he was awarded residency at the Banff International Literary Translation Centre. Recently, he has co-translated into English, with Sylvia Soderlind, the correspondence of Chava Rosenfarb and Zenia Larsson, published as *Letters from the Afterlife* (ed. Goldie Morgentaler, MQUP).

Ryan Malone
Bucknell University (USA)

**One Score, Multiple Meanings:
Tracing Performance Histories
of Eighteenth-Century Moravian Anthems**

Abstract:

Moravian archives in America contain innumerable artifacts, books, and substantial written records including community diaries and records, correspondence, congregational newsletters (Gemeinnachrichten), ledgers, educational materials, and more. The archives also contain vast collections of eighteenth- and nineteenth-century music, ranging from sonatinas by Pleyel and sinfonias by the Haydns to chamber arrangements of Mozart symphonies and arias by Weber. Much of this music was hand-copied and arranged by Moravian musicians for the practical use, education, and enjoyment of settlement communities in Pennsylvania and North Carolina. Taken as a whole, this body of music offers indisputable evidence of American Moravians' keen awareness of artistic trends in contemporary European music. Counted among these hundreds of manuscripts of eighteenth-century European music are an equal number of concerted anthems composed by Moravian musicians for use at the signature Moravian liturgy known as the lovefeast (Liebesmahl). The texts of these anthems were often based on a short biblical verse, known as the daily text or watchword (Losung). Although the vast majority of these anthems still remain in manuscript form, scholars have made significant progress critically editing these works and situating them within the corpora of Moravian and eighteenth-century music. That effort, however, is encumbered by a variety of complicating factors, including the ephemerality of Moravian performance contexts and eighteenth-century musicians' understanding of the flexibility of a musical work. Because daily texts (Lösungen) were selected at random, the watchword for an event one year might be the watchword for a different occasion the following year. It is often difficult then to determine for what occasion a particular piece might have been composed: Moravian musicians frequently repurposed anthems over time, causing a given work's performance history to be mired in inaccuracies. Moreover, Moravian musicians were also adept at composing contrafacta, not only to popular literature of the day, but also to other Moravian composers' works. These activities suggest that Moravians understood the musical score as a flexible medium or, at least, embraced its utility as an expression of the written word. Drawing on theology, aesthetic principles, and ideas about self and community, this paper investigates the performance histories of several contrafacts and repurposed compositions to better understand musical production in eighteenth-century Moravian communities in America. At the core of this exploration is Moravian musicians' understanding of the role of "the score," alongside its flexibility and limitations.

Biography:

Ryan Malone is Associate Professor and Chair of the Music Department at Bucknell University in Lewisburg, PA. He came to Bucknell in 2014 after working for over a decade as an organist and choral director in metropolitan New Jersey. He completed his undergraduate studies at the College of the Holy Cross where he held the Liturgical Music and Organ Scholarship. From there he continued his studies at Duke University, earning an A.M. and Ph.D. in composition. At Bucknell, Professor Malone teaches courses in music theory, the history of western music, and organ performance. His research focuses on the choral music of Moravian musician and cleric Johann Friedrich Peter (1746–1813), music and identity in Moravian communities, and eighteenth-century performance practice. He has

Ryan Malone

published in the *Journal of Moravian History* and the *Yale Journal of Music and Religion*. His four-volume critical edition of J. F. Peter's choral music is published by Steglein Publishing. In addition to his position at Bucknell, Professor Malone also serves as the Director of Music and Organist at Trinity Episcopal Cathedral in Williamsport, PA.

Kateřina Maňáková

Janáček Academy of Performing Arts, Brno (Czechia)

**Singing on the Vihuela:
“Instrumental translation”
of Sacred Vocal Polyphony
in 16th-Century Spain**

Abstract:

During the 16th century, Spain developed a unique intabulation language for plucked instruments that differed in use from the rest of Europe. Just like in a language, in music we first need to learn the vocabulary and syntax in order to understand the whole message. With this idea in mind, I want to explore the ways in which sacred vocal polyphony has been translated from the medium of vocal ensembles to plucked instruments in the Iberian peninsula, namely to vihuela de mano. The aim of this paper is to lay the groundwork for further research, as the intabulation of pieces of sacred vocal polyphony for vihuela (which makes a special case within the repertoire for historical plucked instruments) is worth further exploration. A frequent appearance of vocal polyphony transcriptions in existing printed vihuela collections indicates importance of the genre within the musical and social contexts of the 16th-century Spain; approximately 400 out of 690 preserved compositions, are intabulations of vocal polyphonic works. Unlike the virtuosic intabulations for renaissance lute, the vihuela transcriptions are quite literal and include very few diminutions or ornamentations. Due to their literal nature, these intabulations were suitable for performing alongside a singer. Using examples of already intabulated works by leading composers of the time, such as Cristóbal de Morales, Josquin des Prés or Francisco Guerrero, I will focus on the practical application of the pieces and on different aspects of intabulated versions compared to the vocal originals. In spite of the effort to preserve as accurate translation of the vocal original material as possible, it is necessary for intabulators to adapt them to certain technical characteristics of the instrument. These subtle differences in “vocabulary” are relevant from a performance practice perspective, so is the fact that the sung text is preserved in printed vihuela collections, and the vocal line is often marked. It might seem strange that the creators of these collections placed so much importance on the sung text in a publication meant for instrumentalists. Yet, the significance of sung texts is also stressed in the preface to *Orphénica Lyra* (Miguel de Fuenllana, 1554): “...it seems to me that the words are soul of any composition.” As a result, I explore how these collections functioned as a tool for teaching polyphony and promoting an understanding of proper voice leading. Given the difficulty of some of the intabulations, it is not always clear whether all the works presented in the printed vihuela collections were intended for actual performance, or it was the pedagogical purpose that may have taken priority. Nevertheless, these instrumental translations played an important part in the transmission of polyphonic repertoire: for many people, the intabulations were the primary way in which they got to know these compositions, more so than the vocal originals.

Biography:

Kateřina Maňáková is Czech lute player and researcher. She received her Master’s degree cum laude at the Royal Conservatoire in The Hague (NL) under the tutelage of Joachim Held and Mike Fentross. She regularly collaborates with leading European ensembles specializing in early music, mostly as a continuo player. Alongside other historical plucked instruments such as the theorbo, baroque guitar and renaissance lute, she specializes in the vihuela de mano and the music of Spain in the 16th century. Her Spanish Philology degree, which she completed at Palacký University in Olomouc (CZ) and at the University de Oviedo (ES),

also helped her to pursue this passion. She focuses mainly on the research and interpretation of intabulations of sacred music for voice and vihuela de mano/lute, which was also one of her main research subjects with Belgian Alamire Foundation. She puts this research into practice with the ensemble Ramillete de Tonos, of which she is an artistic director. Currently, she holds a position of a lute teacher at the Janáček Academy of Performing Arts in Brno (CZ).

Gordon E. Marsh
Roanoke College (USA)

**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**

Abstract:

Over the past 30 years, analysis of the musical work has shifted from privileging the notated score to engaging the multiplicity of its recorded performances, suggesting performance as a primary site of the work's meaning. This turn toward score-as-script has been facilitated by tools such as Sonic Visualizer, which allow performance properties to be evaluated, compared, and visualized. This paper advances that inquiry by applying R-based statistical analysis to over 200 recordings of two works by Chopin. R provides a flexible platform for clustering, quartile analysis, and visualization, clarifying how performers navigate facets of the work beyond notation. The goal is to show how musical processes – transformational, geometric, temporal – generate and shape events, and how recordings cluster around distinct interpretive readings.

Two contrasting case studies serve as enacted translations of Chopin's improvisatory compositional practice. In the *Prelude in C major*, Op. 28 No. 1, image schemas illuminate how performers "lean into" transformational junctures as if crossing thresholds, a perspective suited to its singular event. In the *Polonaise-Fantaisie*, Op. 61, Bakhtin's chronotope frames a narrative time-space in which events come to project meaning through their place in a larger journey. Taken together, these cases illustrate a phenomenological understanding of the musical work as movement through time-space, showing how recorded performances provide material for analyzing, comparing, and critiquing the varied ways performers enact such movement.

Biography:

Gordon E. Marsh is Naomi Brandon and George Emery Wade Professor of Music at Roanoke College. An artist-scholar in piano, composition, and music theory, his career bridges performance, analysis, and creative practice. He has published on Schnittke, Shapey, and aesthetics of recent music, and has presented internationally at the Society for Music Theory and conferences as well as residencies in Freiburg, Buffalo, London, and Toulouse. As pianist, he has performed Chopin's complete *Preludes* and the four *Ballades* in interactive lecture-recitals, complementing a broad chamber and solo repertoire. As composer and sound artist, he has held residencies in Paris at the Cité Internationale des Arts and created multimedia installations for museums and galleries in France, Germany, and the United States.

Agata Meissner

Universität Mozarteum Salzburg (Austria)

**Opera Numbers Transcriptions from *Suits*
of the Most Celebrated Lessons
by William Babell in the Context
of Other Keyboard Arrangements of the Time**

Abstract:

In Baroque, transcriptions of instrumental and vocal compositions for a keyboard instrument were a widespread practice, which is well-documented in manuscript sources as well as in printed music editions. Such an example of keyboard transcriptions are *Suits of the most celebrated lessons* published by Babell in 1717, containing keyboard arrangements of chosen opera numbers from Georg Fredrich Händel's *Rinaldo*, Francesco Gasparini's *Antioco*, Giovanni Bononcini's *Etearco*, just to mention a few. In four suites in different keys, there are transcriptions of overtures and arias, as well as newly composed preludes.

An important question that arises is how the arranger used the original material to achieve idiomatic transcriptions. Did he decide to preserve important elements of the structure of the original composition? How did he translate them to the new instrument? And finally, should the ornamentation be examined? I intend to present Babell's transcriptions in two steps. In the first place, I will show what procedures the arranger applied to prepare his transcriptions and what adjustments, such as the addition of chords and figurations, newly composed ornamentation and changes of the range of arpeggios, have been made. In order to do so, I will use a graphic method introduced by Ulrich Leisinger in 2022. In the second step, I will compare these transcriptions with other arrangements of the period (e.g., Geminiani's) and show the particularities of Babell's works.

Biography:

Agata Meissner has been working as a harpsichord accompanist at the University Mozarteum in Salzburg since 2020, where she completed her degree in Harpsichord, in the class of Florian Birsak (2016), and Historical Performance Practice, in the class of Reinhard Goebel (2020). She also studied Musicology at Warsaw University (graduation in 2013). In 2020, she started her PhD studies, during which she has been researching the keyboard music in Austria in the 17th and 18th centuries. In 2019, she was awarded at Mozarteum Research Competition for a project connecting practical, pedagogical and theoretical aspects of performance on split key harpsichords. She also performed as a soloist and chamber musician, as well as orchestra member at festivals, such as Mozartwoche, Festtage der Alten Musik Innsbruck, Kultursommer Wien, Damma per Musica Festival in Warsaw. Apart from pursuing her artistic activity, she has also taken part in conferences both in Austria and abroad (Poland, Germany, Italy, United Kingdom, Finland, Spain). She is the author of texts on historical musicology (particularly Baroque music) and performance practice of this period.

Przemysław Michalak

University of Applied Sciences in Nysa (Poland)

Jan Długosz University in Częstochowa (Poland)

**From Separation to Creation:
Stem Separation Technologies
as a Source of Inspiration**

Abstract:

The advancement of stem separation technologies in both web-based and desktop applications has introduced novel opportunities for composers and performers to interact with pre-existing audio material. Sophisticated machine learning algorithms now enable the isolation of individual layers - such as the human voice or specific instruments - from recordings that have traditionally existed as closed, unified entities. When integrated with artificial intelligence tools capable of generating new layers, these technologies establish a framework for the creative reinterpretation of musical compositions.

Contemporary creators are thus empowered to select and transform existing stems, apply effects, modify formal structures, and incorporate their own musical ideas with AI-generated content. Platforms such as AIVA, Suno AI, LANDR Stems, and Moises not only facilitate technological separation but also enable intelligent harmonic and rhythmic analysis of existing stems, generating complementary musical elements. This approach positions the musical work not merely as a finished structure but as source material for further creative experimentation - including remixes, novel interpretations, and the emergence of entirely new compositions.

The paper aims to demonstrate how stem separation and AI-based tools are redefining the roles of composer and performer, who increasingly operate at the intersection of both domains. Practical examples will be presented to illustrate the potential of these technologies in shaping new forms of musical creativity.

Biography:

Composer, arranger, teacher, and drummer. Graduate of the Karol Lipiński Academy of Music in Wrocław in the composition class of Prof. Stanisław Krupowicz. From 2021 to 2024, he served as deputy director for music at the School Complex No. 20 in Wrocław. He lectures at the Jazz Department of the Academy of Applied Sciences in Nysa. He is also a doctoral student at the Doctoral School of Jan Długosz University in Częstochowa. Creator of the ear-training educational portal. He is actively involved in creative and performing activities, collaborating with numerous bands, institutions, and festivals.

Bernett Nkwayi Mulungo

Canterbury Christ Church University (United Kingdom)

**Re-Composing and Re-Arranging
Indigenous Sounds: A Case of *eBhofolo***

Abstract:

This article examines the role of indigenous and traditional South African compositions and songs as a vehicle for jazz composition in South Africa. While South African jazz is often characterised by grooves-based idioms and the harmonic language fixed on primary triads in major key centres – resulting in jazz forms such as *Marabi*, *Kwela* and *Mbaqanga* – the study explores how deeper musical traits from indigenous and traditional music inform the genre. Geoff Mapaya et al. explored the infusion of folklore into South African jazz composition through lyrical incorporation of indigenous and traditional South African songs. This article expands on Mapaya's et al., exploration by investigating the *other* musical traits *borrowed* from indigenous and traditional South African music, as well as African spiritual music, that characterise South African jazz beyond the infusion of lyrics. It examines the re-composition of indigenous and traditional South African songs, focusing on the isiXhosa African spiritual song *Intlombe Variations: Diviners Ceremony*, which Zimasile "Zim" Ngqawana recomposed as *Intlombe Variations: eBhofolo (This Madness)* within the contemporary jazz idiom. This re-composition of South African indigenous songs has created a host of conflicting opinions, and this article attempts to address the paucity of research on this unfolding phenomenon.

Biography:

Bernett Nkwayi Mulungo is a composer and lecturer in music theory and composition at the University of South Africa (UNISA) within the Department of Art and Music. He holds both a Bachelor of Music and a Master of Music in composition from the University of the Witwatersrand in Johannesburg, South Africa. Currently pursuing his doctoral studies in composition and research at Canterbury Christ Church University. His creative and research work explores the influence of indigenous and traditional music on South African jazz, African art music, and contemporary composition. Additionally, he is active in composing for dramatic theatre and advancing music education at various levels, including community engagement initiatives in Soweto, Johannesburg, South Africa.

Agnieszka Muszyńska-Andrejczyk
The Fryderyk Chopin University of Music (Poland)

**Metastasio and Popiel: *Gioas re di Giuda*.
Polish Translation of the Libretto, Form
and Character and Contemporary Usage**

Abstract:

The paper will address the question of the Polish translation of Pietro Metastasio's *azione sacra Gioas re di Giuda* (1734) made by Bazyli Popiel and published in 1782 in Supraśl. The author's aim is to conduct an interdisciplinary analysis of the text based, on the one hand, on literary aspects of Metastasio's work in general (taken as a starting point), on the other hand on the methodology of translation studies (e.g. relations between the structure and the form of source text and target text, possible usages of the translated text, etc.). Another aim is to draw general conclusions regarding Popiel's activity as a translator of other Metastasio's librettos (three *azioni sacre*: *Isacco figura del redentore*, *Giuseppe riconosciuto* and *La morte d'Abele*; two *drammi*: *Il Re Pastore* and *Antigono*; also *L'Isola disabitata*, *azione teatrale*). The third aim is to examine an interesting case of using the translation made almost two and a half centuries ago by the contemporary composer Paweł Łukaszewski (in his two-act opera *Joasz król judzki*). Two aspects regarding the form of this piece will be taken into consideration: 1) the scope and method of adapting the Polish version of the libretto by the composer; 2) possible 'interactions' between the form and structure of the libretto's text and the musical composition (musical and literary analysis of the score).

Biography:

Agnieszka Muszyńska-Andrejczyk – PhD, associate professor at the Fryderyk Chopin University of Music. Italianist, musician. She teaches specialized Italian and lyric diction at the FCUM in Warsaw. She has also given lectures on Italian opera at the University of Warsaw. Research interests: music and literature, music and text relations in Italian operatic librettos, translation studies and Giacomo Puccini's life and works (editor of a multi-author volume *Puccini na głosy [Puccini for different voices]* 2017; author of *Puccini. Willidy, Edgar, Manon Lescaut. Geneza, libretto, przekład [Puccini. Le Villi, Edgar, Manon Lescaut. Genesis, libretto, translation]* 2019, the first book on Puccini in Poland after fifty-six years. She is continuing this work by preparing an edition of all Puccini's operas, which also includes the critical edition of librettos and their translations into Polish. Initiator and editor-in-chief of the series *Studia Librettologiczne i Operologiczne (Librettology and Opera Studies)* published by the Chopin University Press.

Marek Nahajowski

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (Poland)

**Improvised Counterpoint and Historically
Informed Performances of Medieval Music.
Theory vs Practice**

Abstract:

For many centuries, improvisation has been one of the most important aspects of Western music performance practices. One of its specific manifestations was the practice of adding *ex tempore* counterpoints to the basic structure of a notated composition. In the Middle Ages, as Anna Maria Busse Berger proves, even entire polyphonic pieces were often improvised on the spot. The main reason was the widespread use of oral methods of transmitting knowledge due to difficult access to written materials. This, combined with the limited number of sources, makes historically informed performance of medieval music a very difficult task. It is therefore no surprise that some scholars, such as Daniel Leech-Wilkinson, consider it an entirely modern phenomenon. The aim of this paper is to take a closer look at artistic activities of early music ensembles specializing in medieval repertoire. The issue of improvisation seems particularly interesting in the context of Bruce Haynes' famous statement about the need to develop historically informed performance towards recreating improvisational and compositional practices of the past to a greater extent than before, to make early compositions sound more authentic and more appealing to modern audiences at the same time. The first part of the paper summarizes the present state of knowledge about contrapuntal improvisation in medieval musical sources. The second one presents an analysis of recordings of selected ensembles using *ex tempore* polyphony, and an overview of their various artistic strategies leading to the creation of different-sounding versions of written compositions.

Biography:

Marek Nahajowski (*1979), music theorist, flautist performing on replicas of period instruments; graduated with honors with Master's degrees in Music Theory, tutored by Ryszard Daniel Golianek (Łódź 2003), and in the Recorder Performance, tutored by Tomasz Dobrzański (Wrocław 2007); assistant professor in the Chair of Music Theory at the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź, where he teaches the history of music theory and compositional practice, and since 2011 he has been teaching the class of recorder. For his book devoted to Johann Joachim Quantz's flute sonatas (published in Łódź, 2013), he has been awarded at the prestigious Rev. Prof. Hieronim Feicht Competition. In 2019, he obtained a postdoctoral degree on the basis of a dissertation on music historiography in the 18th century. In his scientific pursuits, Marek Nahajowski focuses on the hermeneutical interpretation of musical works written in the 16th, 17th and 18th centuries, on the aesthetics and history of performance practice from Renaissance to early Classicism, and Esperanto music culture. As an instrumentalist, he has performed with numerous early music ensembles, such as Il Tempo, Ars Cantus, Concerto Polacco, Royal Baroque Ensemble, Filatura di Musica. Currently he focuses mainly on the medieval and renaissance secular repertoire. He has published two solo CDs dedicated to flute fantasias of Georg Philipp Telemann (RecArt 0009) and *Suites* op. 35 by Joseph Bodin de Boismortier (RecArt 0026).

Mårten Nehrfor Hultén

Uppsala University (Sweden)

**Cat Power Sings Dylan:
Translating Popular Music Mythology**

Abstract:

On May 17, 1966, Bob Dylan performed at the Free Trade Hall in Manchester. The concert would later appear on numerous bootlegs as “The Royal Albert Hall Concert” and shows Dylan at the height of his fame going electric mid-concert in front of an agitated British audience. Fifty-six years later, this legendary concert was re-created song-by-song by Cat Power, this time at the actual Royal Albert Hall. It is not uncommon for artists to engage with, and dedicate concerts and albums to a chosen songwriter. However, to cover a whole concert, as Cat Power did, is rarer. In this paper, I will look at Cat Power’s Dylan concert and show how she translates not just the songs, but also 1966 Dylan, the actual iconic concert and the legend. At her concert, Cat Power performs a translation and transformation of both herself and Dylan. Cat Power comes out as a devoted Dylan interpreter, and at the same time 1966 Dylan becomes reinterpreted and transformed into a romanticist, hidden behind the mask of a tough, condescending guy at the time. The performance is a translation of not only the songs, but also of an iconic element of popular music history, inscribed in it for good.

Biography:

Mårten Nehrfor Hultén is a lecturer in Musicology at Uppsala University. He received his PhD from Stockholm University in 2018, and was subsequently employed as a postdoc and lecturer at Örebro University. Nehrfor Hultén’s research has focused on the Prussian composer and writer Johann Friedrich Reichardt, and late eighteenth-century views of music’s role in society and the emergence of nationalism. Another project he has been engaged in explores the royal music propaganda in the nineteenth-century Sweden. In 2021, he was awarded the Bernadotte Scholarship by the Royal Swedish Academy of Music.

Julian Paprocki

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (Poland)

**Traduttore – Traditore.
The Negative Phenomenology
of Musical Transcriptions in the Light
of the Aesthetics of Omission**

Abstract:

This paper proposes a concept of the negative phenomenology of musical transcription as a framework for philosophical reflection on music translation. Translation is understood not as a substitution of media, but as an act of meaning emerging through controlled change of timbre, register, texture, technique, space, or mere medium. Musical translation includes transcription, arrangement, orchestration, reduction, and performance. It is interpretive and creative, sometimes intersemiotic, and encompasses also historical transformations of works.

The argument develops along four theoretical lines. (1) Negative phenomenology (Marion, Dufrenne): the work becomes more present through material limitation. Transcription acts as apophatic gestures that silence certain media in order to intensify others, foregrounding the inexhaustibility of the aesthetic object. (2) Hermeneutics (Gadamer): transcription and performance co-produce the work's identity through historical effects, reframing fidelity as situational sufficiency and shifting focus from work-as-object to work-as-task. (3) Deconstruction: the traduttore-traditore motif is reread via Derrida's *différance* where betrayal makes a productive difference, revealing new phenomenal profiles of the work. (4) Aesthetics of omission: the author's concept addresses anacepsis (cognition-triggered by gaps) and the negative topos, where omission remains semantically active as trace and tension. Meaning arises through disappearance or deformation of convention, forming a triad of motif, topos, and omission. The three conclusions ensue from the inquiry: omission is a mode of meaning-making; betrayal can be faithful to the phenomenon by opening new horizons of sense; and the work's identity is active and situated across versions and media. The paper concludes with methodological implications, including a three-step transcription analysis, a shift from loss to perceptual gain, and the ethics of translational transparency.

Biography:

Julian Paprocki, clarinetist, improviser and philosopher. He is the principal clarinetist of the Polish Royal Opera Orchestra and a member of the Chain Ensemble. He is also a member of the Flow Unit artistic collective, consisting of Poland's leading contemporary music performers. Doctor of Arts cum laude (2025), an assistant professor at the G. and K. Baciewicz Academy of Music in Łódź. He graduated from the K. Szymanowski Academy of Music in Katowice and Pôle Supérieur d'Enseignement Artistique in Paris. He also studied musicology at the University of Paris-Sorbonne and philosophy at the University of Warsaw. Multiple laureate of prestigious prizes at international and national competitions in clarinet, organ, composition and chamber music. Scholarship holder of, inter alia, the National Centre for Culture (2017) and the Minister of Culture and National Heritage (2012). He has performed in all of Poland's most important concert halls and has also given concerts in most European countries.

He publishes his compositions and transcriptions with Editions Gérard Billaudot and Editions Klarthe in France, and with Polskie Wydawnictwo Muzyczne in Poland. In January 2025, Requiem Records released his debut solo album *Surface of Timbre*, featuring works written for contrabass clarinet and electronics by the most renowned Polish composers. He is regularly invited to give lectures and workshops. He is an author of numerous scientific

Julian Paprocki

articles exploring the issues on the intersection of musicology and philosophy. He has also written the monograph *Three Essays on the Hermeneutics of Music*, published by the Nieoczywiste Publishing House, devoted to the philosophical analysis of musical improvisation.

Jana Michálková Slimáčková

Janáček Academy of Performing Arts, Brno (Czechia)

**Transcriptions, Arrangements and Reductions
in Czech Organ Music
of the 19th and 20th Centuries**

Abstract:

Among organ pieces by Czech composers, there are a few compositions that were written as transcriptions, arrangements or reductions of symphonic, chamber and piano pieces, or they were written in several versions. Even in the 19th century, improvisation was still the norm in churches, with only shorter functional compositions being composed. Josef Klička, known as the first Czech organist who promoted the organ as a concert instrument, significantly contributed to the development of Czech organ music as a composer. His most popular and best-known piece, *Fantasia on Motifs from the Symphonic Poem Vyšehrad* by Bedřich Smetana (1886), is an example of the interest in transcriptions of popular works by other composers at the time. Josef Suk composed *Meditation on the Old Czech Chorale Saint Wenceslas* (1914) for string quartet immediately after the outbreak of World War I. He used the melody of a sacred song invoking the saint and patron of the Czech lands. That same year, an authorized arrangement for organ was published. Vítězslav Novák composed the *St. Wenceslas Triptych* (1941) during World War II. He was aware that he expressed himself better through the orchestra, and soon he orchestrated the piece for orchestra with organ. Ladislav Vycpálek, a composer and the Head of the Music Department at National Library in Prague, wrote *Sursum corda* (1950), subtitled *Two Variation Fantasias on Folk Sacred Songs from the Time of Jan Hus*, both for orchestra and for piano. Later, the organist Milan Šlechta, a professor at the Academy of Performing Arts in Prague, adapted these two pieces for organ. Antonín Dvořák's famous *Symphony No. 9 in E minor* ('From the New World') was repeatedly arranged for the organ in the 20th century, mostly the slow movement, but also in its entirety. The piece is very attractive to organists, although it cannot match the sound of the symphonic original.

Various compositions, such as funeral and wedding marches, Ave Maria, and others, were often arranged for organ and performed during ceremonies. In 1935, organ virtuoso Bedřich Antonín Wiedermann composed *Wedding March à la Händel*. At that time, opera music was banned at church ceremonies, and this festive piece was an exception during Czech wedding ceremonies as it was allowed to be played. The paper will examine organ versions of the above mentioned Czech pieces, it will present their characteristics and peculiarities, aiming to show their typology.

Biography:

Mgr. Jana Michálková Slimáčková, Ph.D., studied musicology and aesthetics at the Faculty of Arts, Masaryk University, Brno, the Czech Republic, where she did her Ph.D. in Musicology. She completed her study stays at the Royal Holloway College, University of London, in the United Kingdom, then Uppsala Universitet, Sweden, and the University of Oxford, in the United Kingdom. She has worked as a music producer for the Czech Radio (since 1992) and a program manager for the Brno Philharmonic Orchestra (2000–2003). Since 2000, she has been employed as an assistant professor at the Faculty of Music, Janáček Academy of Performing Arts, Brno. She has taken part in conferences and seminars (Cremona, Canterbury, Uppsala, Salzburg, Praha, Bratislava, and in many other places) and published articles in musicological journals. As a musicologist she specializes in the music of the 17th, 18th and 19th centuries, and keyboard music, mostly organ. Recently, she has published a monograph titled *Bedřich Antonín Wiedermann: A Portrait of an Organ Virtuoso* (2025).

Kirill Smolkin

University of Heidelberg (Germany)

**From Classical into Popular:
Tchaikovsky Reinterpretations
in Popular Music and Jazz**

Abstract:

Tchaikovsky has long been an “icon of popular culture” (Citron 1993), with numerous adaptations setting lyrics to his melodies and translating their musical meaning for mass audiences. My analysis of recordings and sheet-music editions traces shared strategies and divergent readings of the same themes. Alongside songs, instrumental arrangements spread widely, especially in jazz. As a case study, I will examine *The Nutcracker Suite* (1960) by Duke Ellington and Billy Strayhorn, whose bold choices drew responses varying from “a tribute to Tchaikovsky” (Townsend 1960) to a “grotesque assault” (Harrison 1964). By altering titles, order, and musical content, Ellington and Strayhorn treated Tchaikovsky’s movements not as mere arrangement material but as catalysts for their own imagination. At times, they recast the original structure almost beyond recognition, expanding it through improvisation and a fantasia-like frame. This approach blurs the line between composing and arranging, supporting the perception of the latter as “a practice of translation, transformation, and reception” (Barg 2013). My analysis of a suite manuscript at the National Museum of American History (Washington, D.C.) further clarifies this hybrid process that combines a composer, arranger, and improvising performer.

The paper explores popular and jazz reinterpretations of Tchaikovsky’s music through selected examples. Contrary to common misconception, they were not always products of simplification but often became valuable works within their genres. Moreover, the adaptations naturally emerged from the inherent nature of Tchaikovsky’s music, which was equipped with qualities essential to popular idioms, including memorable melodies and multiple levels of repetition. Yet, the key question remains: Does Tchaikovsky’s music preserve its identity when translated into the language of popular culture, or does it become fundamentally different?

Biography:

Kirill Smolkin is a PhD candidate at Heidelberg University, Germany. In 2022, he graduated *summa cum laude* from Musicology at Moscow Tchaikovsky Conservatory, Russia. He has gained professional experience as an editor and co-author of the online encyclopedia on Tchaikovsky, run by the State Institute for Art Studies, Moscow. His current PhD project, funded by German Academic Exchange Service (DAAD) and supervised by Prof. Dr. Christoph Flamm, is devoted to the reception of Tchaikovsky’s work in subsequent periods of classical music and in mass culture. His recent publications on this topic include “*Swan Lake Horror*” (*19th-Century Music*, 2024) and “Tchaikovsky’s Pop Scores” (*Die Tonkunst*, 2025). His other research interests involve the issues of interdisciplinary music studies, film music, word and music, and music and politics.

Maksim Štšura

Estonian Academy of Music and Theatre (Estonia)

**Translating Twenty-First-Century
Orchestral Scores for the Piano:
Transcription, Reduction and Performability**

Abstract:

The paper focuses on the technical and aesthetic issues surrounding the creation of piano reductions of orchestral scores of two twenty-first-century piano concertos. It sets out a number of principles that might be applied more generally when producing comprehensive and musically convincing piano reductions of a number of contemporary orchestral scores. Two-piano versions of piano concertos enable performers to learn the content of the work before they have a chance to rehearse it with a full orchestra and thus to gain a better understanding of the solo piano's role within the overall texture. At their best, these arrangements can provide a satisfying alternative to a full orchestral performance. Since the early nineteenth century, piano arrangements of orchestral works have been instrumental in the process of studying and disseminating not only symphonic music, but also other orchestral genres such as operas and concertos. In the first half of the twentieth century, composers including Stravinsky, Ravel and Bartók produced their own piano reductions of their instrumental concertos and symphonic works.

By the late twentieth century, major changes in both musical language and orchestration complicated the straightforward 'reduction' of melodic, harmonic and rhythmic elements for piano. For example, percussion has become a far more prominent element of the musical fabric, and the use of extended techniques on string, woodwind and brass instruments is now practised widely. It is thus becoming increasingly challenging and time-consuming to transcribe orchestral scores of contemporary works for piano in such a way that it convincingly captures their essential aural features. Inevitably, fundamental properties of the original, such as timbral and dynamic variety, are easily lost in the process of transcription. In my research, I investigate the possibilities of overcoming the acoustic and technical limitations of the piano as a vehicle for representing modern orchestra and of creating practicable reductions that are both playable and faithful to the original acoustic impression. General observations and principles are demonstrated through the two case studies: full transcriptions of two stylistically contrasting twenty-first-century piano concertos, by Mark-Anthony Turnage and James Dillon.

Biography:

Maksim Štšura is an Estonian pianist, composer, and music researcher who divides his time between London and Tallinn. He performs extensively as a soloist and chamber musician both in Estonia and internationally, with notable engagements in the United Kingdom. Maksim earned his Bachelor's degree cum laude from the Estonian Academy of Music and Theatre, where he studied under Ivari Ilja. He continued his Postgraduate education at the Royal College of Music in London, studying with Gordon Fergus-Thompson. Maksim also completed the Doctoral course at the RCM, receiving his DMus degree for the research project entitled "Translating Twenty-First Century Orchestral Scores for the Piano: Transcription, Reduction, and Performability." In 2020, he was appointed Lecturer in Piano and Chamber Music at the Estonian Academy of Music and Theatre in Tallinn. Maksim has participated in masterclasses with many distinguished pianists, including Dmitry Bashkirov, Stephen Hough, John Lill, Barry Douglas, Nina Seryogina, Veera Gornostayeva, Daniel Pollack, Tamás Ungár, and Eliso Virsaladze. He has also been recognized in several international

Maksim Štšura

competitions, winning the First Prize at the 7th Estonian Piano Competition in 2008 and the Intercollegiate Beethoven Piano Competition in 2013. As a soloist, he has performed with orchestras such as the Estonian National Symphony Orchestra and Wiener Kammer-symphonie. Additionally, he serves as a Trustee of the Mills Williams Foundation. In 2012, Maksim co-founded the Foyle-Štšura Duo with violinist Michael Foyle. Together, they won the Beethoven Piano Society of Europe Duo Competition and the Salieri-Zinetti International Chamber Music Competition in 2015. The duo has performed at prestigious venues including the Wigmore Hall and the Buckingham Palace in London, Usher Hall in Edinburgh, and the Amsterdam Concertgebouw, and has appeared at festivals including the New York Chamber Music Festival, Cervantino Festival in Mexico, and the Deal, Newbury Spring, and Brighton Festivals in the UK. As City Music Foundation Ambassadors, the Foyle-Štšura Duo has been featured live on BBC Radio 3, NPO Radio 4, and Estonian Klassikaraadio, and has recorded for Delphian Records and Challenge Classics. Their third installment of the complete Beethoven sonatas cycle for Challenge Classics received a five-star review in the January 2023 issue of BBC Music Magazine.

Małgorzata Sułek

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (Poland)

**Stanisław Moniuszko's *Halka*
in Musical Translations: Preliminary Research**

Abstract:

Since its premiere in Warsaw in 1858, *Halka* has become – alongside the works of Frédéric Chopin – one of the most frequently arranged Polish Romantic works. Its author, Stanisław Moniuszko, was an expert in transcribing and paraphrasing the works of other composers (including songs and opera excerpts by Karol Kurpiński and instrumental music by Michał Kleofas Ogiński), and even his own compositions.

The immediate impetus for the author to undertake work on this issue came, on the one hand, from Katarzyna Piątkowska-Pinczewska's now classic text on Henryk Melcer-Szczawiński's piano transcriptions of Moniuszko's songs (2008), and, on the other hand, the latest research on the reception of Moniuszko's work undertaken by Andrzej Edward Godek (2019), Barnaba Matusz (2019), and Małgorzata Grajter (2023). The aim of the presentation will be to outline and characterize Polish and foreign arrangements of *Halka* created in the 19th and early 20th centuries, to attempt to classify them taking into account the latest findings in the field of music translation theory, and to determine their significance in the process of popularizing Moniuszko's work.

Biography:

Małgorzata Sułek – musicologist, Polish philologist and cultural studies scholar. Assistant Professor at The Institute of Media and Music Production of The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź. Author of the books *Pieśni masowe Witolda Lutosławskiego w kontekście doktryny realizmu socjalistycznego* (Kraków 2010) and *Stanisław Moniuszko i inni kompozytorzy wobec poezji Adama Mickiewicza. Studium komparatystyczne* (Kraków 2016). She is co-editor of the volumes *Ignacy Jan Paderewski. Listy do Ojca i Heleny Górskiej (1872–1924)* (ed. by Małgorzata Perkowska-Waszek, with Justyna Szombara, Warszawa 2018; English edition: *Ignacy Jan Paderewski. Letters to his Father and to Helena Górská (1872–1924)*, Warsaw 2022) and *Długi wiek XIX w muzyce. Pytania – problemy – interpretacje* (vol. 1: with Grzegorz Zieziula, Warszawa 2020; vol. 2: with Ewa Bogula and Grzegorz Zieziula, Warszawa 2022). Her research interests focus on 19th–21st-century music and literature, with particular emphasis on intermediality, syncretic genres, non-autonomous compositions, and the works of Stanisław Moniuszko, Ignacy Jan Paderewski and Witold Lutosławski.

Carlos Villar-Taboada
University of Valladolid (Spain)

**‘Rhetoric of Strangeness’
and ‘Russian-Doll Homage’
as Translational Devices for Music**

Abstract:

A recurring topos in contemporary music is the dialogue with past repertoires. Beyond inspiration, composers recover materials and rearticulate earlier genres, building multi-layered narratives that cross temporal boundaries. Their force lies between recognition and displacement: the past becomes not nostalgia but a space for invention, where composing with fragments of history means remaking memory. Such revisitations often take the form of explicit or hidden homages.

Contemporary Spanish music has been notably receptive to these perspectives, frequently re-reading genres, timbres, and styles. Despite differences of generation, instrumentation, and repertoire, certain translational devices recur. I examine them through the two concepts: the 'Rhetoric of Strangeness' and the 'Russian-Doll Homage.' The first denotes a strategy that unsettles expectations through subtle shifts in familiar materials, producing semantic dislocation. The latter refers to the reiteration of a procedure that embodies homage, often through persistent recourse to a single typology, such as the *fantasia* or the *tiento*.

These concepts are explored through several examples. I begin with José Luis Turina's *Toccata. Homage to Manuel de Falla* (1995), which re-creates materials from Falla's *Homage to Debussy* (1920). The generic loop is evident in Ruiz-Pipó's *Tiento by tiento* (1980) and Tomás Marco's *Fantasia on Fantasia* (1989), while a timbral shift appears in Cristóbal Halffter's *Tiento in First Tone* and *Imperial Battle* (1986). A culminating work is Turina's *Fantasy on A Fantasy by Alonso Mudarra* (1989), for orchestra, which embodies a 'triple shift' of genre, timbre, and idiom. Through the 'Rhetoric of Strangeness', this transformation generates three musical-temporal horizons, while the Russian-doll principle explains how Turina pays homage to Mudarra, who had in turn paid homage to Ludovico.

Biography:

Musicologist, completed short research stays at the Sorbonne and IRCAM (Paris, 1998), and Columbia University (New York, 1999). A Tenured Associate (accredited to Full) Professor has been chairing the Musicology PhD Program at the University of Valladolid (Spain) since 2019. Specialized in the analysis of Hispanic music – particularly Spanish and Cuban – from the 20th century onwards, his research focuses methodologically on Pitch-Class Set Theory, twelve-tone analysis, and semiotic and hermeneutic approaches. Has supervised over 35 master's theses and 11 PhD dissertations on key figures and events in contemporary Spanish music. After lecturing in dozens of conferences, currently leads the national research project "Topics, Dialogues, and Identities in Spanish Music: 18th to 20th Centuries", and organizes international events and groups on music analysis, Topic Theory and musical hermeneutics (UVa, 2022, 2024; UCM, 2025).

Antonina Wiatr

The Grażyna and Kiejstut Bacewicz Academy of Music in Łódź (Poland)

**Between Arrangement and Artistic Expression –
Intertextual Inquiries into Max Richter’s
*The Four Seasons Recomposed***

Abstract:

In his 2012 piece for a solo violin, large ensemble and electronics, Max Richter honoured the incredibly popular set of Antonio Vivaldi's violin concertos *Le quattro stagioni* by recomposing it and setting it in a more modern context. Although his modifications were substantial, they did not influence the recognizability of the original pieces – in fact, according to Richter, one of the main reasons why he decided to compose a piece based on these famous Baroque violin concertos was their enormous popularity, which made him dislike the pieces he once adored. The result of the (re)composition serves two purposes – it is a new, interesting sounding piece and at the same time it resembles Vivaldi's famous work very clearly.

In my paper I would like to look into the intertextual status of the described work and discuss if Richter's compositional technique is closer to (re)arrangement, or if it is a separate work, showing a postmodern attitude towards originality. An analysis of the piece, highlighting both the new elements, as well as what has remained unchanged, will help outline the mutual influences of (re)arrangement and composition. I would also like to underline how Richter's *The Four Seasons Recomposed* can illustrate the idea of a musical palimpsest, understood in reference to the specific kind of an ancient manuscript, from which the original writing has been scraped off in order to make space for new meanings. A musical palimpsest, as will be shown in the example, contains both the influences of a different, specific musical work (Vivaldi's *Le quattro stagioni*) and the elements which make it an original piece. This analysis will lead to the final reflection on the originality of a postmodern work, often connected with other pieces by a net of intertextual influences, sometimes very literal (a quotation, stylization or a re-arrangement), other times more vague and challenging to describe.

Biography:

Antonina Wiatr graduated from the Grażyna and Kiejstut Academy of Music in Łódź, Poland, where she currently works as an assistant in the Department of Music Theory. She also teaches music theory subjects at the S. Moniuszko Music School in Łódź and I. J. Paderewski Music School in Piotrków Trybunalski. Her academic interests revolve around intertextuality in postmodern music and the 20th-century musical experiments, particularly conceptualism.

Jonas Wolf

Hochschule für Musik Karlsruhe (Germany)

**The Art of Baroquification.
Turning Pop Music into Baroque**

Abstract:

Giovanni Dettori's *Lady Gaga fugue*, Peter Breiner's *Beatles Concerti Grossi*, Simon Mack's *Ballermann-Bach-Aria* – the list of pop music titles turned into baroque style compositions is longer than one might think. What first might seem like a niche repertoire predestined only to generating YouTube clicks, may offer an array of interesting music, issues and questions that this presentation aims to cover: Where is the border between proper composition, forgery and playful teaching material? What kind of strategies do the creators of “baroquified” versions of pop songs follow? What audiences do they target? What can one learn about compositional characteristics of both pop and classical music that wouldn't necessarily be mentioned in a textbook? Furthermore, the presentation will also include a short demonstration of turning a pop tune into an excerpt of a Baroque-style composition, drawing both from instructions in historical sources and the experience of the speaker, who has turned a range of pop titles into Baroque (and Renaissance) music himself.

Biography:

Jonas Wolf (b. 1993) has studied Schulmusik (Music Pedagogy), Music Theory and Theory of Early Music in Karlsruhe (Germany) and Basel (Switzerland). He works as a lecturer of music theory at Musikgymnasium Karlsruhe, and as a lecturer of music theory focusing on early music at Hochschule für Musik Trossingen. He publishes on the jonas wolf music YouTube channel, where both his analyses (e.g., of Carlo Gesualdo, Richard Wagner, Nick Kershaw, and Jacob Collier) and arrangements are presented.

Anna Wójcikowska

The Grażyna and Kiejstut Academy of Music in Łódź (Poland)

**Open Work, Open Performance:
Renditions of Earle Brown's *December 1952***

Abstract:

Each performance of any musical score can be considered as an act of translation. However, in the case of a musical graphic, which is a particular example of open form, the situation is quite exceptional. Reading a conventional score is similar to deciphering a code, whereas to read a graphic score is to perform an act of intermedia translation – to convert image to sound. What is so unique about it is the fact that a visual work evokes sonic imagery, which the performer must then embody in a live musical performance. At the same time, the rendition of a musical graphic differs from simple improvisation on a picture in terms of the creator's intention concerning the original purpose of this type of score.

As Umberto Eco stated in his *Open Work*, every modern work of art has a specific potential of openness, which is often beyond the creator's awareness or intention, and whether it achieves this potential depends on the interpreter: performer or recipient. The author's concept of open performance, derived from Eco's ideas, is outlined at the intersection of two phenomena: a work and its performance. This creates space to contemplate the moment of executing a musical work and, more broadly, the attitude adopted by performers towards music (in this case: twentieth-century experimental music), which sets requirements that go beyond the traditional *emploi* of an instrumentalist or a singer.

In this paper the author will conduct a comparative analysis of various recordings of Earle Brown's *December 1952*, a piece which is considered the first musical graphic score. By collating different performances of the same open work, the author will attempt to seek answers to the questions revolving around the idea of open performance: Is playing a musical graphic an execution or improvisation? Where do we draw the line between performance and creation? Who is the actual author of such a work? Can the process of composing a musical piece also be performative by nature?

Biography:

Music theorist. Laureate of the Marshal of the Lodz Voivodeship Award for the best Master's thesis thematically related to the Lodz Voivodeship (2017). Author of the book *Topicality of avant-garde. Modernist trends in the works of Marcin Stańczyk and Artur Zagajewski* (2019). Her research interests involve the 20th-century musical avant-garde and its influence on contemporary music, as well as the role of performance in the identity of a musical work. In 2023, she defended her doctoral thesis on the idea of open performance exemplified by the activity of the Warsaw Music Workshop (Warsztat Muzyczny), a Polish pioneering group performing avant-garde and experimental music. Author of the series of interviews with Łódź composers "Pośłuchy" (2021). She has published, i.a., in such journals as "Interdisciplinary Studies in Musicology," "Musica Iagellonica," "Res Facta Nova," "Glissando," "Ruch Muzyczny," "Kalejdoskop". A singer of the Arthur Rubinstein Philharmonic Choir.

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