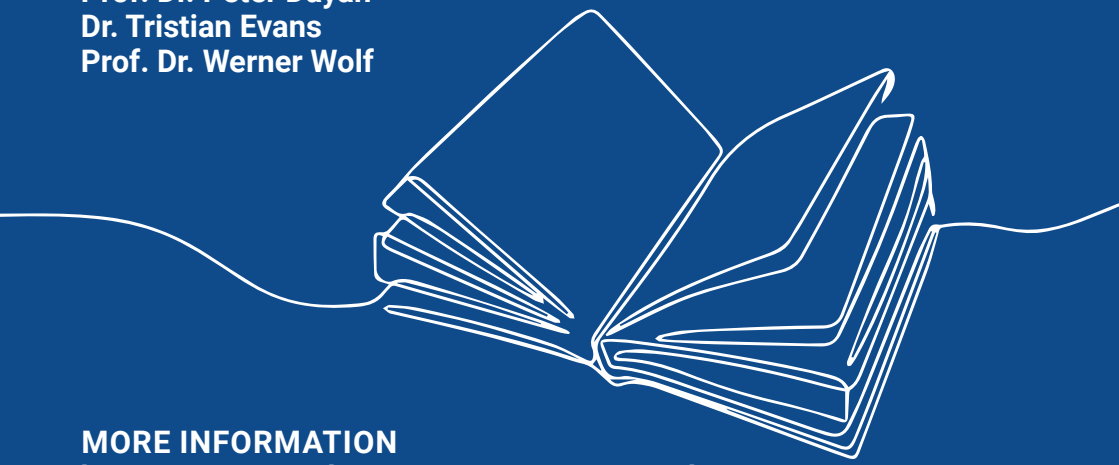
NARRATIVE AND MUSIC

15-17 NOVEMBER 2021

ACADEMY PALACE, BRUSSELS

Contactforum gesteund door de Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten

KEYNOTE SPEAKERS
Prof. Dr. Peter Dayan
Dr. Tristian Evans
Prof. Dr. Werner Wolf



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VUB CLIC CENTRE FOR LITERARY & INTERMEDIAL CROSSINGS RESEARCH GROUP

KVAB Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten

KONINKLIJK CONSERVATORIUM BRUSSEL EhB

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PROGRAMME

DAY 1: 15 NOVEMBER 2021

8:30 - 9:00
Welcome and Registration

09:00 - 9:15
Welcome Address

9:15 - 10:45
Keynote Lecture 1 - ***Werner Wolf***
The Question of Narrativity in Instrumental Music and the Role of Repetition

10:45 - 11:10
Coffee Break

11:10 - 12:30
Session 1: *Narrativity of Music in Film, Games, and Musical*
Moderator: ***Carolien Van Nerom***

Ignatius Tan *- Melody of Mistrust of Mutterings: Silent Voice and Narrative Musicality in the Cinema of Yorgos Lanthimos*

Kevin Courcelle *- Music and Narratives Through Games: Musical Meta-Universe and Cross-Games Motives in the Final Fantasy Series*

Jade Thomas *- "That's why he clings to his silly inner white girl": Narrating Experiences of Blackness in Michael R. Jackson's Meta-Musical A Strange Loop*

12:30 - 14:00
Lunch Break

14:00 - 15:50
Session 2: *The Influence of Narrativity and of Music on/in Different Media*
Moderator: ***Janine Hauthal***

Liz Bahs *- On the Threshold: Polyphony and Countermeasure in Gabrielle Calvocoressi's The Last Time I Saw Amelia Earhart*

Ivan Delazari *- Musical Stimulacra Are Narrative(s): Music Beyond Sound in Concert Program Notes and Introductory Lectures*

Jarmila Mildorf *- Music and Narrative in Art Exhibition Audio Guides: "Beckmann & Amerika"*

Pim Verhulst *- Music, Language and Narrativity in Samuel Beckett's Radio Play Words and Music*

15:50 - 16:10
Coffee Break

16:10 - 17:30
Session 3: *Narrativity of Music in Intermedial Art Works*
Moderator: ***Inge Arteel***

David Gullentops *- Pluri-Narrativity in Cocteau's "opérette dansée" Le train bleu*

Silvia Alvarez Baamonde *- When the Music Becomes the Plot: Narrative Strategies in Tom Johnson's Minimalist Metaoperas*

Nadia Imelda Moncada Sevilla, Maristela Carneiro & Rita de Cassia Domingues dos Santos *- [Post]Minimalist Music and Queer Narratives in Cinema: A Study on Trance 4 in Closet Monster*

DAY 2: 16 NOVEMBER 2021

9:00 - 10:30
Keynote Lecture 2 - ***Peter Dayan***
The Only Truly Musical Narrative is an Autobiographical Quest

10:30 - 10:50
Coffee Break

10:50 - 12:40
Session 4: *Narrativity of Music: Applications in Minimalist Music and Theoretical Reflections*
Moderator: ***Birgit Van Puymbroeck***

Jimmie Leblanc - *Musical Minimalism and the Powers of the False: Gilles Deleuze's Falsifying Narration in Two Pages (for Steve Reich) (1968) by Philip Glass*

Carolien Van Nerom - *Narrativity in Philip Glass Operas: From Minimalism to Postminimalism*

Marlies De Munck - *From Music-as-Music to Music-as-Sound: The Case of Post-Classical Music and the Horizontalization of Meaning*

Hugo Rodriguez - *Perceiving Unsung Voices: A Cognitive Explanation Based on Musical Expectations, Agentive Perception and Contextual Non-Congruence*

12:40 - 14:00
Lunch Break

14:00 - 15:50
Session 5: *The Influence of Music on Literary or Poetic Narratives and Adaptations of Literary Narratives*
Moderator: ***Lars Bernaerts***

Elaine Lux-Koman - *The Influence of Music in Ann Patchett's Novel Bel Canto*

Michele Chinitz - *Narrative and Music in J.M. Coetzee and Nicholas Lens's Slow Man*

Irina Stanova & Parsival Castro - *The Stories that Music Tells: Film Adaptations of W.S. Maugham's The Painted Veil and Their Music Scores*

Christin Hoene - *Music in Postcolonial Literature*

15:50 - 16:10
Coffee Break

16:10 - 18:00
Session 6: *Narrativity of 20th- and 19th-Century Classical Music*
Moderator: ***Marlies De Munck***

Joan Grimalt - *The Narrative Power of Musical Topoi in Viennese Classics' Music*

Ruben Marzá - *Stories of Nobody: Narrativity in Berio's Late Theatre and the Case of Outis*

Hannah Aelvoet - *Peter Benoit's Contes et ballades: Rediscovering the Storyteller*

Márta Grabócz - *Narratology and Music: Debate, Proposals and Prospective*

19:00 - 20:30
Conference Dinner

DAY 3: 17 NOVEMBER 2021

9:00 - 10:30
Keynote Lecture 3 - *Tristian Evans*
Exploring Tales and Loops: Narrativity and Repetition in Philip Glass's Film Music

10:30 - 10:50
Coffee Break

10:50 - 12:40
Session 7: *Narrativity in Popular Music*
Moderator: ***Ann Peeters***

Robert Winkler - *"The President's Bullet-Ridden Body in the Street": Narrating the National Trauma of JFK's Assassination in Popular Music*

Marion Brachet - *Narrativity and Popular Music Genres: The Role of Music in Rock and Folk Story Songs (1960s-1980s)*

Thomas Britt - *Scenario as a Pretext for Sound in the Works of Matthew Friedberger*

Giorgi Iashvili - *Musical comedies without music: the stage in the works of P.G. Wodehouse*

12:40 - 14:00
Lunch Break

14:00 - 15:50
Session 8: *Narrativity in Music of Steve Reich*
Moderator: ***Bart Bouckaert***

John Pymm *- Your Music Tells Stories Now: Sorting Out Narrativity in Steve Reich's The Plastic Haircut*

Maarten Beirens *- Different Stories: Narrative, Representation and Authorial Control in Steve Reich's Different Trains (1988)*

Pwyll Ap Sîon *- Composition as a Narrative Struggle: Deconstructing Proverb*

Martin Ross *- Gestural Forces in Steve Reich's Augmentation-as-Process Works*

15:50 - 16:20
Closing Remarks

19:00 - 20:00
Pre-Concert Session: Connecting the Codes: Co-Creating a Narrative in Contemporary Multimedial Music Theatre

Lies Colman, Gaea Schoeters, Annelies Van Parys, Els Mondelaers & Sebastien Van Malleghem - Holle Haven Revisited
Interviewer: ***Carolien Van Nerom***

20:00 - 22:00
Concert Philip Glass

ABSTRACTS

KEYNOTE LECTURE 1 – 15 NOVEMBER 2021

WERNER WOLF (UNIVERSITY OF GRAZ)

The Question of Narrativity in Instrumental Music and the Role of Repetition

The idea that narrativity is not restricted to verbal media but covers a wide range of arts and media has steadily gained ground over the past few decades in what is called 'transmedial (and transgeneric) narratology'. This 'expansionist' move has also reached music, including music without words: instrumental music. However, one should be wary of generally aligning this kind of music with narrativity, for music, arguably the most self-referential of the arts, notoriously has difficulties with hetero-reference (reference pointing to extramusical phenomena) and thus with one to of the most essential features of narratives. Indeed, several conditions apply, before one can meaningfully consider a musical composition in the context of narrativity. Focusing on 'classical' Western instrumental music, the key-note lecture will address the problems of 'musical narratology' in particular with respect to one of these narrativity-permitting conditions, namely the absence of large-scale, merely form-motivated repetition. It will be argued that the typical structure of stories creates a tension between narrativity and large-scale repetitions, especially those motivated by form rather than content. This also contributes to the fact that the literary genre most prone to such repetitions, namely lyric poetry (which in itself, at least originally, was linked to music), is - like music - not typically narrative. However, the gradable quality of narrativity allows for various degrees, which, on the other hand, should one make equally wary of hastily excluding entire arts and media from the field of narrativity. As a result, it will be argued that instrumental music can (at best or at least) be attributed a low degree of narrativity: rather than being narrative tout court, it can (only) be weakly narrative-inducing. While this quasi-narrativity posits instrumental music at the margins of the field of potentially narrative media and arts, it still means that, under certain conditions, it does make sense to consider – and listen to – some compositions in the frame of narrativity.

BIO WERNER WOLF

Werner Wolf received his *Habilitation* (highest academic qualification) in Munich in June 1991. He is a founding member of the International Association for Word and Music Studies (WMA) and is currently Professor and Chair of English and General Literature at the University of Graz, Austria, as well as Vice Director of the Centre for Intermediality Studies at Graz (CIMIG). His main areas of research are literary theory (aesthetic illusion/immersion, narratology, and metafiction/metareference in particular), functions of literature, 18th- to 21st-century English fiction, as well as intermediality studies (more specifically relationships between literature and music and the visual arts). His publications include, besides numerous essays, reviews and contributions to literary encyclopedias, the monographs *Ästhetische Illusion und Illusionsdurchbrechung in der Erzählkunst* (Aesthetic Illusion and the Breaking of Illusion in Fiction, 1993), *The Musicalization of Fiction: A Study in the Theory and History of Intermediality* (1999), *and Selected Essays on Intermediality* (ed. Walter Bernhart, 2018). He is also (co-)editor of volumes 1, 3, 5, 11, 14, 15 and 19 of the book series "Word and Music Studies" (1999-forthcoming) as well as of volumes 1, 2, 4-6 and 11 of the series "Studies in Intermediality" (2006-2018). For more details, including his publications on the topic 'music and narrativity', see his homepage, hosted by the University of Graz.

PANEL SESSIONS – 15 NOVEMBER 2021

SESSION 1: NARRATIVITY OF MUSIC IN FILM, GAMES, AND MUSICAL

IGNATIUS TAN (NANYANG TECHNOLOGICAL UNIVERSITY)

Melody of Mistrust of Mutterings: Silent Voice and Narrative Musicality in the Cinema of Yorgos Lanthimos

When one thinks of the cinematic oeuvre of acclaimed Greek filmmaker Yorgos Lanthimos, one of the first peculiarities that springs to mind is likely to be the deadpan, impassive dialogue that he so rigorously regulates in the majority of his films. What effect this degree of clinicality intends for is naturally and quite clearly up for critical debate; be it the deliberate conveyance of awkwardness and unease to an audience shifting in their seats, or the means to distill the conventions of social interaction to its barest and most abject state, among other possibilities.

There is, however, one other interpretation that this paper will seek to account for – that is the distinct shift in emphasis from the silenced nuances of dialogic tonality, to the narrative capacity of ambient sound design and musical scoring. Granted, Lanthimos himself admitted in a 2016 interview that, until his Cannes Jury Prize-winning film *The Lobster* (2015), "adding music always seemed to narrow the sense of a scene or the entirety of the film [...instead] of opening up more possibilities" (Strickland 155). However, I would argue that even before this self-admitted transition – that coincidentally also saw him switch from his native Greek to English, the power and prevalence of musicality and audition have always been essential to his films.

I therefore propose that through the imposition of his constrained and often-irrational dialogue, Lanthimos's films pursue the diminishment of voice and the expression of a deep incredulity and suspicion towards the semantic and social concerns carried by language. This diminishing of one of sound's many forms, however, gives rise to others in the arrangement of ambient sound – and an eventual culmination in the deliberately curated scoring of his later films beyond The Lobster. By adopting this analytical lens towards his feature-filmography – and in particular, the films between *Dogtooth* (2009) and *The Favourite* (2018) – as well as his 2019 short, *Nimic*, this paper will seek to demonstrate the narrative capacity of alternative musical elements within his discordant filmic identity. It will attempt to transfer the responsibility for narrative away from the traditional faculties of cinematic dialogue, and thereby establish these alternative elements as the primary non-visual source of narrative movement within his films.

KEVIN COURCELLE (UNIVERSITÉ GUSTAV EIFFEL)

Music and Narratives Through Games: Musical Meta-Universe and Cross-Games Motives in the *Final Fantasy* Series

The Final Fantasy franchise is one of the most important series of Japanese role-playing games (J-RPG). Started in 1981 on the Famicom game system, it is still in evolution nowadays as *Final Fantasy XVI* has been announced in September 2020. Above all, it is also recognized for its music,

initially composed by Nobuo Uematsu. Despite its numbering, each game on this series does not succeed one another, as each game depicts a wholly different universe: for example, *Final Fantasy II* is not the sequel of the first episode, as *Final Fantasy III* is not the sequel of the second, and so on. Despite those shapeshifting universes, the gameplay and game design share similar approaches through the game: generic foes appear sometimes on each game with similar game design mechanics, as for non-playable characters that shares names and jobs, etc. But what about music? In this paper, we will be able to show that despite this modular general universe, music also shared motives and narratives. Some motives appear in music which have the same basic function: signifying rest, announce villain influence, triggering battles and proclaiming victory. These are some of the many function music can put sounds in. Those elements mixed with the game design roots of what makes a game a *"Final Fantasy"* participates in the consolidation of a genre that is now internationally recognized as one of the most important video game licenses. As *Final Fantasy* runs through the video game history, its music has been composed on many systems with different constraints on the compositional process. But it seems that despite these changes in technology and in the compositional process, Nobuo Uematsu has kept, during several episodes, this praxis of using similar motives and articulation of music to signify the same narrative function.
We will wonder how those motifs transcend those universes, what they really mean for the players, and how it is perceived as one unique semantic function.

JADE THOMAS (VRIJE UNIVERSITEIT BRUSSEL)

"That's why he clings to his silly inner white girl": Narrating Experiences of Blackness in Michael R. Jackson's Meta-Musical A Strange Loop

This paper explores how Michael R. Jackson's Pulitzer Prize-winning A Strange Loop (2019) remediates traditional tropes of the Broadway musical to self-reflexively stage contemporary experiences of blackness in the U.S. Referencing cognitive scientist Douglas Hofstadter's theories of the sense of the self in its very title, Jackson's intermedial play explicitly thematizes the construction of the black 'I'. The plot revolves around Usher, a black, queer usher at The Lion King, currently writing a musical about an aspiring black, queer musical writer. Not only does Jackson employ metatheatrical devices such as direct audience address or the play-within-the-play, music, too, has a part in self-reflexively structuring the narrative. As the analysis will demonstrate, Jackson's use of musical tropes in his portrayal of blackness onstage is striking in two ways. To begin with, the musical genre is conventionally regarded as a low-brow genre featuring trivial and entertaining songs while Jackson's play explores the rather serious topic of racial discrimination. In addition, by incorporating musical forms, Jackson's portrayal of blackness paradoxically draws on a genre that is said to perpetuate racial discrimination in the U.S. because few black or other minority characters are included on the musical stage and, if they are, they are usually type-cast (cf. Hoffmann 2020). This paper draws on theories of the musical genre and remediation as well as cognitive (theater) sciences and Young's concept of 'phenomenal blackness' to analyze how and to what dramaturgical effects 'white' musical forms intervene in the playtext. As a working hypothesis, the paper posits that music in A Strange Loop is instrumental in narrating experiences of blackness in a self-reflexive and funny manner and is used by Jackson to offer a more complex and fluid notion of blackness while simultaneously implicating the audience in the stereotypical representation of black people in musical theater.

SESSION 2: THE INFLUENCE OF NARRATIVITY AND OF MUSIC ON/IN DIFFERENT MEDIA

LIZ BAHS (UNIVERSITY OF SURREY)

On the Threshold: Polyphony and Countermeasure in Gabrielle Calvocoressi's *The Last Time I Saw Amelia Earhart*

Since the 1983 publication of Rosenthal and Gall's *The Modern Poetic Sequence*, little has been written about the poetry sequence and even less on the unique slant that literary polyphony brings to the genre. Although the polyphonic poetry sequence has lately become a more popular form of contemporary poetry, the musical connections evident in this sub-genre of poetry have been widely neglected in critical discussion. My paper draws on Mikhail Bakhtin's metaphor of polyphony and builds on the discussion of narrative and poetry in the May 2014 issue of the journal *Narrative*. In my paper I will examine countermeasure and narrative progression in poetry sequences with multiple voices at the core of their constructions. I will discuss Lasse Gammelgaard's reading of the double trajectories of narrative poetry, as well as Jason M. Coats's argument that poetry sequences require an extra awareness of the relationality of their individual parts. I argue that in a poetry sequence the reader responds to both the poetic and narrative trajectories, however, the addition of polyphonic layering in the text augments its countermeasure and complicates the narrative progression. I will explore these arguments through a close analysis of Gabrielle Calvocoressi's poetry collection *The Last Time I Saw Amelia Earhart*, in particular via an investigation of the multiple sequences in the book and the sensory depth created by their overlap. The aim of my research is to move toward filling the gap that exists in the discussion of the poetry sequence, both within narrative studies and in poetry criticism itself, and to posit that polyphonic sequences do not fit into one simple category but reconfigure narrative, lyric, and dramatic discourse to comprise a unique sub-genre of poetry..

IVAN DELAZARI (HSE UNIVERSITY)

Musical Stimulacra Are Narrative(s): Music Beyond Sound in Concert Program Notes and Introductory Lectures

In the narrow sense, musical stimulacra *(sic)* are passages of fiction that through narrative form or content prompt readers to experience music vicariously, in a variedly intense mode of mental simulation (Delazari 2021). According to the "Triangular Iceberg of Musical Experience" model (Delazari 2018, 2021), the surface sound of musical performance, the listener's "imaginary content analogies" accompanying that sound with mental pictures (Wolf 1999), and the scored formal and acousmatic properties of tonal movement underlying it (Kivy 2009; Scruton 1997, 2009) are the three essential aspects of a musical event that can be ekphrastically covered in verbal narration. Considering narrativity as a transmedial category that music exemplifies to some degree (Almèn 2008; Klein and Reyland 2013; Levinson 2004; Tarasti 2004; Toolan 2016; Walsh 2011; Wolf 2017), this paper extends the notion of musical stimulacra to embrace the brief program notes and oral expert commentary about compositions that art music audiences may be exposed to at concert venues prior to music performances. Looking at some program notes and a popular introductory lecture addressed to a youth audience at St. Petersburg Philharmonic, the paper shows how a music critic's verbal story lays claims not only on our conceptual *and* emotional response to the music on the menu but also on our aesthetic assumptions about music in general. Stimulating musical associations in the absence of musical sound, these apparently non-fictional narratives are "internalized" by the audience (cf. Jahn

2003), providing a "dangerous supplement" (cf. Derrida 1966/1998) to, and encouraging listeners to build a fake-but-true simulation (Baudrillard 1981/1994) of, the music-to-hear. Such (para)textual supplementation and mediation of the piece "itself" before it is played are hard to detach from the subsequent auditory course of the performance and any immanent, atemporal properties of the work (cf. Ingarden 1973/1986). Once the complexly multimodal and temporally continuous environment of the concert-hall event is artificially split between the words preceding the performance and the music "itself" identified with its sound, musical stimulacra such as program notes and/or lectures gain independence and come to substitute the music instead of supplementing it. Other types of musical stimulacra exceed the verbal medium and comprise any kinds of visuals demonstrated alongside the performance and the music notation of the score.

JARMILA MILDORF (UNIVERSITY OF PADERBORN)
Music and Narrative in Art Exhibition Audio Guides: "Beckmann & Amerika"

The texts presented in audio guides for art exhibitions constitute an interesting textual genre in that they mix biographical storytelling with art history and ekphrasis. The role of music in audio guides has not received major scholarly attention, especially not in connection with its narrative functions (cf., however, Mildorf 2016, Fina 2017). In this talk I choose as my case study the audio guides that were used for pictures in the exhibition "Beckmann & Amerika". The exhibition was shown at the Städel Museum in Frankfurt from October 2011 to January 2012 and displayed pictures that Max Beckmann (1884-1950) had painted while living in America in his later life.
Music is employed sparingly but quite to a purpose. The different excerpts taken from dance music (Frank Sinatra's "Begin the Beguine"), jazz (McKenzie & Condon's Chicagoans' "Copenhagen", opera (Richard Wagner's "Der Ring des Nivelungen") and early music (a canon by Johann Pachelbel) not only relate thematically to the paintings they accompany; they also fulfil intriguing narrative functions in the audio guide texts. Thus, my audionarratological analysis (Mildorf & Kinzel 2016) shows how they serve, for example, as an abstract to the respective audio guide narrative or as a complex thematic bracket that links and integrates a picture's description with the biographical narrative about the artist and the painting. The music may 'double' or amplify what the audio guide narrative says, thus effectively becoming a 'co-narrator' in another medium; it may also serve as a bridge or transition between different narrative parts. These "syntactic" and "semantic" functions (Kloppenburg 2012), I argue, ultimately contribute to an artistic deployment of music even in the pragmatic narrative genre that art exhibition audio guides constitute.

PIM VERHULST (UNIVERSITY OF ANTWERP)
Music, Language and Narrativity in Samuel Beckett's Radio Play *Words and Music*

Samuel Beckett's radio play *Words and Music* is frequently credited as one of the first that uses music not as a mere sound effect or mood-setting device but as a character proper. Asked to perform three 'themes' by a master called Croak – 'Love', 'Age' and 'The face' – Words and Music take turns at expressing them, sometimes working together in what may be regarded as a brief history of different literary and musical styles or genres. None of them seems to satisfy Croak, whose groans of disapproval can be heard throughout. He suddenly goes silent when the two protagonists embark on a final, unsolicited collaboration that rids music of its expressive bombast and almost abstracts language to sound. Ultimately, Croak leaves the scene, apparently anguished and overcome by an

unspoken connotation he associates with the word 'wellhead'. Music is left to play on by itself, with Words being reduced to a mere sigh, as if in awe of its counterpart. As Beckett later explained to critics Katharine Worth and Theodor Adorno, 'music always wins'. This remark can be understood as a reference to Schopenhauer's theory of music, as well as French philosopher and musicologist Vladimir Jankélévitch's *Musique et l'inéffable* (1961), which consider music to be an expressive, but essentially non-representational and non-narrative art form, which is precisely what makes it superior.
Whereas musicologists and narratologists disagree on the inherent narrativity of music, depending on how one defines the concept, music can be 'narrativized' to varying degrees, for example when it is framed by language. Beckett's radio play narrativizes Music not only by pairing it with Words, but also by subjecting it to the performance of themes, which severely limits its expressive capabilities. It is not until it adopts a sparse and minimalist style at the very end, unguided by Croak, that it frees itself from ekphrastic shackles. In addition to celebrating minimalism as an almost non-expressive style, in contrast with the more heavily narrativized forms of collaboration, Beckett also explores the 'denarrativizing' effect such music can have on words – even if the two artistic vehicles are ultimately acknowledged as being fundamentally different. By drawing on his familiarity with Surrealist literature and experimental music, the latter having recaptured his interest during the late 1950s, Beckett exploits the radio play genre to continue the historical avant-garde's fascination for sound, be it in a neo-avant-garde context that comes with institutional challenges of its own. These will be further explored in the paper, with the help of genetic criticism, archival studies and audionarratology as a methodological framework for the analysis of radio drama.

SESSION 3: NARRATIVITY OF MUSIC IN INTERMEDIAL ART WORKS

DAVID GULLENTOPS (VRIJE UNIVERSITEIT BRUSSEL)

Pluri-Narrativity in Cocteau's "opérette dansée" *Le train bleu*

My corpus is the ballet *Le Train* bleu performed by Diaghilev's Ballets russes in Paris in 1924, with as its artistic components the libretto by Cocteau, the music composition by Milhaud, the choreography by Cocteau and Nijinska, the stage curtain by Picasso, the set by Laurens and the costumes by Chanel. It is remarkable that the libretto, contrary to tradition, does not provide a drawn-out and continuous plot, intrigue or story, but consists of a succession of ten, as it were, autonomous dance and pantomime sequences. Here Cocteau shifts the attention from the narrative to the representation of movements of the dance company and even more to the discrepancy of these movements with the provided music in each of the sequences. It is noteworthy that this discrepancy will in fact translate further into the conception and elaboration of all the other artistic components of the spectacle. Questions therefore include whether the narrativity or narrative potential of the spectacle that no longer expresses itself exclusively in a linear and verbal manner, effectively rests with the reader/spectator, and how the various artistic components of this ballet, and specifically the music, can contribute to this either convergently or divergently.

SILVIA ALVAREZ BAAMONDE (SORBONNE UNIVERSITÉ)

When the Music Becomes the Plot: Narrative Strategies in Tom Johnson's Minimalist Metaoperas

What remains of an opera when deprived of both characters and intrigue? Can music alone bear the vestiges of narrativity? Following the Pirandellian model, Tom Johnson's metaoperas reveal the teleological potentialities of musical repetition, opening a new path for minimalist drama. With the international success of his *Four Note Opera* in 1972, a rich array of metacharacters entered the scene, blurring the frontier between performer and role. The pompous soprano, the seductive tenor, the eternally overshadowed contralto and the fierce baryton populate Tom Johnson's theatrical world, from the *Riemannoper* of 1988 to the pocket comedies of the *Shaggy Dog* cycle (1978-2010).
Freed from the requirements of character building and plot, Tom Johnson's self-reflexive librettos bring musical discourse to the fore as a substitute for storytelling. The text is reduced to a mere description of the musical structures, mirroring the performer's actions. An arbitrary juxtaposition of scenes takes places, obliterating the last remnants of causality. Exploring the limits of minimalism, the libretto is sometimes condensed into a single sentence, as in the case of *Les Princesses et les Feuilles (*2014). Intelligibility can also be compromised through the comic fragmentation of prosody (*Drawers*, 1978), or even erased, as in the long vocalizations of *Sopranos Only* (1984).
Music, therefore, becomes the protagonist. While the circularity of Tom Johnson's combinatorial techniques emphasizes the antiteleological nature of repetitive minimalism, the predictability of his logical processes displays new forms of linearity. Drawing on a wide range of unpublished sources and audio-visual examples, this paper analyzes the narrative strategies developed in Tom Johnson's minimalist metaoperas. Exhausting all possible combinations, the logical sequences used by the composer invite the audience into a new realm of musical causality, where the pleasures of prediction and forecasting redefine the laws of storytelling.

NADIA IMELDA MONCADA SEVILLA (FEDERAL UNIVERSITY OF MATO GROSSO (UFMT/BRAZIL)), **MARISTELA CARNEIRO** (FEDERAL UNIVERSITY OF MATO GROSSO (UFMT/BRAZIL)) **& RITA DE CASSIA DOMINGUES DOS SANTOS (**FEDERAL UNIVERSITY OF MATO GROSSO (UFMT/BRAZIL))

[Post]Minimalist Music and Queer Narratives in Cinema: A Study on Trance 4 in Closet Monster

Around the time of the release of his composition, *Trance*, in the mid-1990s, the name of American musician Michael Gordon appeared in some of Keith Potter and Kyle Gann's reviews and essays on minimalist and post-minimalist music. Just about twenty years later, in 2015, an excerpt of this composition, entitled *Trance 4* (played by the Icebreaker ensemble), was incorporated into a scene from *Closet Monster*, an independent Canadian coming-of-age film, directed by Stephen Dunn, and strongly influenced by the new queer cinema. The interaction between this two narratives (music and film) gives rise to the following concerns: How do the two languages interact in the creation of a new narrative, since both carry particular characteristics, one as a (post)minimalist musical work and the other as an independent queer film? What does the repetitive character of a piece like *Trance 4* adds to the scene's composition? What meaning is created by combining the two media? These are some of the questions that guide the analysis intended in this communication, which examines how the contact takes place between musical and cinematographic language for the creation of a new narrative, a new meaning, woven from the attributes previously impregnated in each work. Starting from a historical and theoretical review on (post)minimalism and its uses and functions in

cinema, it was built an interdisciplinary analysis centered on the use of *Trance 4* for the composition of a scene close to the outcome of the film *Closet Monster.* As a result, it is observed that the (post) minimalist music emphasizes the queer subject in this specific cinematic narrative. The aim of this communication is to expand the debate on the use of (post) minimalist music in cinema (and possibly other arts) for the construction of queer narratives.

KEYNOTE LECTURE 2 – 16 NOVEMBER 2021

PETER DAYAN (THE UNIVERSITY OF EDINBURGH)

The Only Truly Musical Narrative is an Autobiographical Quest

The true story of a piece of music, faithful to its identity as music, is not the verbal narrative we attach to it. Nor yet is it (in) the structure of the piece of music. It is the story of the process by which we come to feel it to be music. I will show that process at work in the poetry and narrative prose of Ursula Vaughan Williams, then in my own autobiographical narrative of an encounter with *The Lark Ascending*. Taking stock of the implication that no narrative can be said to be at the core of the identity of any piece of music, I meditate on the humility to which this invites anyone who writes about music in words.

BIO PETER DAYAN

Peter Dayan is Professor of Word and Music Studies at the University of Edinburgh. From 2014 to 2019, he was also Obel Visiting Professor at the University of Aalborg in Denmark. Over the past two decades, he has probably been to more conferences with "word" and "music" in the title than anyone else, and has been involved with many publishing projects in the field, including the *Edinburgh Companion to Literature and Music* (Edinburgh University Press, 2020) and the *Routledge Companion to Music and Modern Literature* (forthcoming 2021). His academic home territory is in French, but his outlook is resolutely comparative. He has supervised and examined many PhD theses linking music with literature from all over the world, including China, Italy, and America.

The three books he has published since 2006 chart a journey. They begin with an examination of how literature and music use each other to define themselves as art, and end up, in *The Music of Dada: A Lesson in Intermediality for Our Times* (Routledge, 2020), with a theory of a universal circulation between media. He is currently working on *For the Love of Art* (a volume of essays), to be published by Legenda. He is retiring from his teaching post in the summer of 2021, but will be continuing with his research and supervision for another couple of years, contentedly watching the field flourish.

PANEL SESSIONS – 16 NOVEMBER 2021

SESSION 4: NARRATIVITY OF MUSIC: APPLICATIONS IN MINIMALIST MUSIC AND THEORETICAL REFLECTIONS

JIMMIE LEBLANC (NANYANG TECHNOLOGICAL UNIVERSITY)

Musical Minimalism and the Powers of the False: Gilles Deleuze's Falsifying Narration in Two Pages (for Steve Reich) (1968) by Philip Glass

As Michael L. Klein and Nicholas Reyland relate, the 1990s marked a significant "narrative turn" in musicology, fostering an ever-growing body of scholarly research that encompasses a wide range of approaches. While the Classical and Romantic eras continue to take centre stage, post-tonal music practices have yet to receive increased attention despite their largely recognized anti-narrative stance. Nevertheless, for many thinkers the question is not whether a given music is narrative, but how a narrative perspective can enrich our understanding of it, or even, "what it means for a musical work to be narrative." Thus, where conventional narratology — using "a constellation of metaphors, including agency, temporality, plot, and some notion of narrative voice" — becomes inoperative, theorists such as Klein develop a map of narrative discourse where individual pieces are moving along anti-, neo-, or non-narrative trajectories. Extending this model by drawing on recent narratological theory in literature, Reyland paves the way for a deeper appreciation of concepts such as disnarration, denarration, bifurcating narration and subjunctive narration.
With further lines of thought, our paper explores the ways Gilles Deleuze's concept of *falsifying narration* can shed light on various narrative denial strategies at stake in recent musicology. Developed within the context of the philosopher's semiotics of cinema, *falsifying narration* designates the "powers of the false" or the "undecidability of truth and falsity" that characterize the time-image in avant-garde cinema (e.g. in Godard, Welles). Time-image is to be distinguished from movement-image, typically constitutive of classical cinema. As Antoine Bonnet argues, movement-image implies realistic and causal relations (or rational cuts) between actions and events, thus producing *truthful narration*, akin to musical narrativity based on thematic development. Conversely with time-image, narration "ceases to be a driving force and truthful by virtue of the linkages that compose it, and becomes temporal and falsifying by virtue of the [irrational cuts, or] re-linkages of what has no *a priori* reason to be linked." Drawing on Deleuze's narrative concepts within his cinema studies, this paper investigates how the notion of falsifying narration can inform current research on contemporary music narrativity. An analysis of Philip Glass' *Two Pages (for Steve Reich)* (1968) provides an early mature example of a music using "process instead of 'story'", and where "the trick (…) was that it allowed the attention to form around a series of successive events that became almost unnoticeable."

CAROLIEN VAN NEROM
(VRIJE UNIVERSITEIT BRUSSEL / RESEARCH FOUNDATION FLANDERS)

Narrativity in Philip Glass Operas: From Minimalism to Postminimalism

Philip Glass's early operas have been called 'episodic,' 'limited,' or even 'non-narrative'. In this paper, I argue that Glass's opera music has narrativity, even though this narrative potential might be obscured. Narrativity is seen as a quality with different gradations. The more, or the clearer the narrative triggers, the more an audience will understand the music as a narrative and the more a listener will look for

additional narrative elements. As such, narrativity has a clear footing in human cognition: it is a double loop between mental structures of narrative and actual narrative elements in the text.
Examples from Glass's operas *Waiting for the Barbarians* (2005) and *The Juniper Tree* (1985) show which musical elements might be understood as narrative triggers. They also show that even when narrativity is obscured, for example by the intense and profound repetition of Glass's minimalist music, a shift in listening strategy can lead to a better understanding of the music's narrativity.
This paper aims to show what we can learn about narrativity from Glass's minimalist opera music. In the case studies, the narrative degree of the music is tied to the difference between minimalist and postminimalist music. The hypothesis is that a return to more traditional composition techniques in postminimalist music heightens the degree of narrativity. Additionally, the ease of recognizing narrative triggers in Glass's music is linked with the source text on which some of his operas are based. A difference is made between complex literary narratives (e.g. *Waiting for the Barbarians*) and straightforward literary narratives (e.g. *The Juniper Tree*). The hypothesis here is that a complex source text leads to a lower degree of narrativity in the music when compared to a straightforward source text that is the basis for the music.

MARLIES DE MUNCK (UNIVERSITEIT ANTWERPEN)

From Music-as-Music to Music-as-Sound: The Case of Post-Classical Music and the Horizontalization of Meaning

This contribution focuses on so-called 'post-classical' music by composers such as Max Richter, Ólafur Arnalds, Nils Frahm, Dustin O'Halloran and many others. The aim is to investigate whether and in what sense their music breaks with 'classical' music with regard to the creation and perception of musical meaning. The exploration is inspired by a thesis of the Italian philosopher Alessandro Baricco, who claims that Western culture today is undergoing a process of horizontalization and as a result comes to meaning creation and perception in a fundamentally different way than before. Instead of searching 'vertically' for transcendent meanings or deeper foundations, people today move 'horizontally' across the surface of the world to create their own personal web of experiences. Thus, according to Baricco, the stringing together of subjective experiences is itself regarded as a source of meaning. With its focus on sound experiences rather than on musical syntax or narrative development, post-classical music seems to embody this process of horizontalization. Rather than emerging *from* the sounds, the meaning of post-classical music seems to coincide with the listener's immersion *in* the sounds.
This fundamentally changes the relationship between music and listener. While the vertical listening attitude requires listeners to transcend themselves by focusing on the music, the horizontal listening mode is all about the listener's own subjective experience. In other words, by listening 'vertically' you hear the music's development over time as pointing beyond your instantaneous experience, whereas post-classical music offers you an aural landscape to reside in. In terms of aesthetic concepts, this evolution can be understood as a shift from music-as-music (in the absolute sense) to music-as-sound. The former rests on the foundations of Immanuel Kant's aesthetics, while the latter seems to return to Alexander Baumgarten's concept of aesthetics. Rather than implying the creation and perception of 'aesthetic ideas', the meaningfulness of music becomes primarily a matter of pleasurable sensory experience. The first question that therefore arises is whether we need new aesthetic models and concepts of musical significance to understand the shift towards post-classical music. The second question is more critical and asks whether there is some form of reductionism at work in this shift, and whether it causes some form of loss of meaning.

HUGO RODRIGUEZ (ROYAL LIBRARY OF BELGIUM)

Perceiving Unsung Voices: A Cognitive Explanation Based on Musical Expectations, Agentive Perception and Contextual Non-Congruence

Carolyn Abbate (1991) has famously argued that music cannot be narrative without a narrator, conceived as a "voice" in Gérard Genette (1972) and Edward T. Cone (1974)'s terms, i.e. as a functional role conceptually distinct from the role of composer and/or performer. Hence, a given music is narrative if, and only if, it satisfies a semantic criterion, i.e. if it exhibits a frontier between two sets of contents: 1) the representation of a sequence of events causally and temporally linked (the story), and 2) the agentive, subjective and physical entity (the narrator) whose functional role is to utter this story through the musical performance. If a music doesn't exhibit this semantic frontier, it is a "mimetic" and "dramatic" representation of events, or a representation of a temporal development. Abbate has called "unsung voices" the transient moments when the music exhibits the concrete presence of a narrator "ontologically distant" from the music s/he is uttering.
Some critics (like Meelberg, 2006) have argued that Abbate's semantic criterion is too restrictive, which explains why Abbate considers that narrativity in music is a phenomenon restricted to some rare moments, such as ephemeral "unsung voices". I will defend Abbate's semantic criterion, but not its implication according to which narrativity is uncommon in music. My working hypothesis is that "unsung voices" are not an unusual and extraordinary phenomenon. Rather, they are a frequent, but diversified output (not limited to Abbate's examples of opera and programmatic music) of three context-dependent types of mechanisms involved in the cognitive processing of music: music perception (the expectations and predictions made by the listener about the musical form), agentive and causal perception (in the line of Heider and Simmel (1944) and Michotte (1946)'s classic experiments), and general pragmatics (in the line of Sperber and Wilson (1995), according to which the meaning of a message is inferred, by its receiver, on the basis of its relevance to the context of its utterance).
I will test this hypothesis with four types of multimedial music supposedly involving "unsung voices", from the most obvious to the less obvious cases: Liszt's symphonic poem Tasso (which tells the destiny of the Italian poet), Rossini's arias (in which listeners hear an "ideal persona" emerging from the virtuosic singing), Lachenmann's *musique concrète instrumentale* (which includes "non-musical" sounds explicitly referring to a material presence) and Glass's *In the Upper Room* (a ballet music containing a non-speaking voice).

SESSION 5: THE INFLUENCE OF MUSIC ON LITERARY OR POETIC NARRATIVES AND ADAPTATIONS OF LITERARY NARRATIVES

ELAINE LUX-KOMAN (NORTHCENTRAL UNIVERSITY / NYACK COLLEGE)

The Influence of Music in Ann Patchett's Novel *Bel Canto*

In her novel *Bel Canto*, Ann Patchett's poignant prose helps us to experience what Susan Sontag in "Against Interpretation" calls "the luminousness of the thing itself" (434). *Bel Canto* is a fictionalization of a real-life 1996 Peruvian hostage crisis. Among *Bel Canto's* hostages is the fictional opera diva Roxanne Coss, whose daily singing practice becomes a catalyst for the plot's evolution and for the life stirrings within various of the characters. Among the captors is young Carmen, who may be seen as a re-envisioned version of her namesake in Bizet's Carmen: passionate and beautiful but innocent and thirsty, not just for love but for language-learning. With *Bel Canto's* title alluding to an operatic

style of beautiful singing, perhaps it may be said that Patchett aims for the novel itself to become a richly nuanced operatic song rendered in prose. Through a skillful slowing of time, Patchett awakens in her characters and readers alike an appreciation and a thirst for music, love, language, and life in the context of human mortality.

Shakespeare's *Twelfth Night* opens with a musical metaphor in which the lovesick Duke Orsino refers to music as "the food of love": "If music be the food of love, play on!/ Give me excess of it, that, surfeiting,/ The appetite may sicken, and so die (1.1.1-3). Orsino desires that a sickening excess of music will make him grow weary of the music and, thus, of the love-longing that is creating such a terrible ache in his heart. In Ann Patchett's novel *Bel Canto*, however, music is the food of love that no one sickens of. Indeed, this music leads not only to love but to a quickening of soul-life in a sheltered, artificial situation. This paper will explore the way the novel, very much a narrative about music, highlights the healing effects of music and achieves a musicality of its own. The paper will explore, as well, the way the ending of Patchett's prose narrative draws attention to its own fictionality and to the fictionality of operatic narrative even as it explores the role of music and words in opening the soul of those who will hear with their hearts.

MICHELE CHINITZ (GRADUATE CENTER CUNY)

From Music-as-Music to Music-as-Sound: The Case of Post-Classical Music and Narrative and Music in J.M. Coetzee and Nicholas Lens's *Slow Man*

The contemporary opera *Slow Man* has an unlikely but coherent narrative: an author arranges an erotic affair between a disabled man and a blind woman, and it alienates them. The strangeness of the narrative and its emotional volatility come across through the Belgian composer Nicholas Lens's score. In a kind of ultra-Romantic mode, Lens amplifies emotion and drama to the point that they cease to function meaningfully. This effect would seem to undermine the narrativity of *Slow Man*. However, the self-reflexive interrogation of expression is a theme of the novel *Slow Man*, which the opera adapts. Through music, the opera is narrative and non-narrative at once.

This talk considers the novel *Slow Man* by J. M. Coetzee and its adaptation by Coetzee and Lens. I propose a transmedial model of translation to understand music and narrative. Translation, for Walter Benjamin, captures the effect of an individual work of art on "language as a whole." From this vantage, the preoccupation with the conventions of novel form, in Coetzee's text, translates to a preoccupation with the conventions of opera in his work with Lens. Coetzee writes a main character whose self-expression notably lacks the ability to steer his own story toward narrative resolution. In contrast, music in the novel stands for an effective mode of emotional expression, "singing from the heart." Ironically, Lens and Coetzee thwart narrative resolution in opera through the very medium that symbolizes it in the novel.

The predicament of narrative development in these works brings out the tendency of narrativity to overwrite strange, yet common feelings. The predicament of development in the opera receives emphasis from the heightened intensity of expression markers and a non-developmental combination of musical elements. These include the non-hierarchic succession of musical structures such as gesture, chromaticism, and melody. Congruently, the music resists development in its tonal structure. While translation inverts the significance of verbal and musical expression, both works express the deeply felt experience of disability, aging, and ineffective agency by withholding narrative resolution.

IRINA STANOVA (VRIJE UNIVERSITEIT BRUSSEL) **& PARSIVAL CASTRO**

The Stories that Music Tells: Film Adaptations of W.S. Maugham's *The Painted Veil* and Their Music Scores

By placing an emphasis on the emotions of both their characters and their spectators, melodramas tend to rely heavily on the emotional impact of music. The intensification of emotions thus becomes one of the primary functions of a melodramatic music score. However, the narrative function of music in these films cannot be underestimated. Extradiegetic musical accompaniment can perform the role of a literary narrator, exteriorizing the inner state of the characters and signaling a shift in the characters' emotions. The diachronic analysis of the use of music in the key scenes in the three film adaptations (1934, 1957 and 2006) of W. S. Maugham's classical novel *The Painted Veil* (1925) reveals the importance of the narrative function of the music scores involved. In addition to indicating inner states of the characters, music is used in these cases in order to create suspense, predict future actions and refer to the past. It creates an extra layer of meaning that is expressed aurally instead of or in parallel with visual and verbal means. Leitmotifs, ensuring narrative cohesion, are used for conveying the idea of continuity and evocation of the past. The analysis also shows both similarities and differences in the approaches chosen by the composers in order to underline the feelings and mental states of the characters. In addition, the evolution of the imitative techniques which aim to accompany diegetic occurrences musically becomes noticeable. A shift from mimicking the diegetic action in the earlier screen versions of *The Painted Veil* to merely matching the rhythm and the general mood of the images in the most recent adaptation is detectable. From the canonical form of symphonic music composed for the screen, imposed as a norm by Max Steiner, to subtler "mood" pieces from the most recent screen version, the evolution of Hollywood norms in composing a soundtrack can be traced.

CHRISTIN HOENE (MAASTRICHT UNIVERSITY)

Music in Postcolonial Literature

In this essay I argue that music is (perhaps uniquely) useful for exploring questions and expressing facets of identities in postcolonial literature. In reference to Paul Gilroy, Simon Frith, Edward Said, Peter Dayan, Thomas Docherty, and Stephen Benson I chart a theoretical map that connects the fields of postcolonial studies and word and music studies via the routes of identity, place, performance, and aesthetics. I argue that representation is at the heart of this theory of music in postcolonial literature. To substantiate this, I analyse the role of music in Amit Chaudhuri's novel *Afternoon Raag*, Hanif Kureishi's *The Black Album*, and Salman Rushdie's The Ground beneath Her Feet. In all three novels, music is contained within the text and transgresses it at the same time. In its original form as either sound or notation, music is not there in the text, is not represented. The whole exercise of writing music into literature is thereby an act of displacement and of transgression, where the text displaces the music and the music transgresses the text. The tension thus created between presence and absence opens up creative spaces within the text for the representation of postcolonial identities that traditionally are defined by their absence from written history. Just as music is uprooted, displaced, and relocated, so are the postcolonial characters; and just as music conveys and acquires new meaning within the context of an alien art form, so do postcolonial characters acquire a new cultural identity and in turn change what this cultural identity entails. Music reaches beyond the texts that contain it and thereby allows for the expression of identities that are themselves beyond colonial paradigms of representation.

SESSION 6: NARRATIVITY OF 20TH- AND 19TH-CENTURY CLASSICAL MUSIC

JOAN GRIMALT (ESCOLA SUPERIOR DE MÚSICA DE CATALUNYA)

The Narrative Power of Musical Topoi in Viennese Classics' Music

The theory of musical topoi allows to listen to Classic music and to perform it from a hermeneutic, rhetoric point of view. Especially in instrumental genres, topoi seem to compensate for the lack of a text in 18th-century music. References to dance and theatre, to sacred genres, to the martial or the pastoral semantic fields made that textless music meaningful to contemporaries, even if there are numerous testimonies of the shock that the progressive disappearance of any functional purpose and, above all, of a text would provoke among audiences, all along the Enlightened century.
Inevitably, however, the fact that topoi are embedded in a musical discourse and hence into a temporal sequence invites to a narrative perception of their successive appearance. This is likely to have been the case at the turn to the 19th century, just as it is now. In Haydn's, Mozart's and Beethoven's music, the sheer coexistence of references to Ancien Régime with modern topoi amounts to a narrative device. Moreover, there seems to be a narrative design underneath the ordering of opposite topical references. This ordering turns the topics' successive appearances to meaningful sequences. The most frequent design is the provocative juxtaposition of incompatible topoi, such as the military and the pastoral. Such juxtapositions often result in an ironic negation of both, as one disavows the other.
In a context of political repression, the subversive power of humour has been a constant at all times. Charles Rosen's old statement that the last *mask of Classical music* is comedy can be shown in its political value through topical and narrative analysis.
Particularly in Beethoven's music, this humorous narrative process is adopted and enhanced in genuine processes of narrative transformation. In a narrative archetype that could be termed 'Changeover', as a reflection of the revolutionary sympathies these composers shared, the same musical motif starts as a symbol of pre-modernity and is transformed along the piece into a reference to the longed-for modernity. This is implied by the substitution of a reference to a 'Minuet' –symbol of absolutist monarchy– with a 'Waltz'; or of a 'March' with a 'Contredanse'. The latter was one of the first to be enjoyed in new-built public dance saloons of the time. It has an egalitarian flavour, because if was very easy to step in and thus favoured an intermingling of the social classes.

RUBEN MARZÀ
(UNIVERSITÀ DEGLI STUDI DI FIRENZE / UNIVERSITÉ DE STRASBOURG)

Stories of Nobody: Narrativity in Berio's Late Theatre and the Case of *Outis*

Narrativity was one of the key targets of artistic experimentation over the course of the twentieth century: traditional and established narrative forms and structures have been criticised and deconstructed since the age of historical avant-garde, think of Joyce, Beckett and Schönberg. Theatre, broadly understood, is probably the field in which all these experimentations have found a synthesis: in this sense, Italian composer Luciano Berio has conceived a form of "musical action" (*azione musicale*) combining musical, literary and theatrical experimentalism, balancing avant-garde procedures and traditional reminiscences in a puzzling, yet fascinating way.
Berio's innovative vision of musical theatre, as exemplified by Opera and Un re in ascolto, has been the object of extensive and detailed studies since the last decades of the 20th century. Berio's latest production has not been analysed yet in such a thorough way, and I believe that *Outis* (1996) is a

particularly relevant example in this context: as stated by David Osmond-Smith, "to a greater extent than any of his previous operatic works, Outis dispenses with linear narrative» and represents Berio's «most radical theatrical work". Rather than a real plot, it presents five "cycles" all starting with the death of Outis ("Nobody", a reference to Ulysses' escape from Polyphemus): the wandering of the Homeric hero is intertwined with other stories and travels taken from Western literary civilisation, and the modular structure of the five cycles is determined by the connections between literary, musical and theatrical procedures.
After a short analysis of Berio's narrative experimentations in intermedial works such as *Passaggio or Un re in ascolto*, the paper will focus on *Outis* as a major achievement of his vision of musical theatre: I will show how the refusal of traditional narrative is a key point of Berio's late works, and how literary studies and semiotics influenced his path. The paper will draw from many writings of Berio himself, but also from some essays focused on his latest production: most of all, it will examine the score, the libretto and the audiovisual records to properly show the unusual structure of the piece and the complex relation between music, words and visual effects. A piece that, as stated by Berio himself, is supposed to reverse the traditional relation between narrative and music, arousing «a non-linear dramaturgy, which isn't made of narrative causes and musical effects, but of musical causes which can produce narrative effects».

HANNAH AELVOET (ROYAL CONSERVATOIRE ANTWERP)
Peter Benoit's *Contes et ballades*: Rediscovering the Storyteller

In the 1860s Belgian composer Peter Benoit (1834-1901), at the moment residing in Paris, published a series of fifteen piano pieces, under the title *Contes et ballade*s. In line with the overarching title, these short musical 'stories' and 'ballads' seem to share a certain dramatic quality; they are filled with contrasts, 'poco recitativo' and 'parlando' passages, and dramatic pauses. Without much further inquiry, one would easily be tempted to speak of 'narrative music'.
Let us elaborate on this idea of narrativity by briefly addressing some crucial issues. Do these pieces have a program? Not per se. The fifteen *Contes et ballades* each have their own descriptive title, and it is known that Benoit was inspired by folktales from his childhood in the small town of Harelbeke. However, it is not clear how and when the specific subjects were matched with the corresponding pieces, for the autographic manuscripts do not contain any reference to the tales, and the titles appear only in a posthumous edition. They are well-chosen nonetheless, describing a certain expressive state (*Ecstasy of the soul; The abandoned one*), or a folktale character (*The Erl-king; The little gnome*), rather than a specific sequence of actions.
It can be argued that the legitimacy of the titles does not change the narrative of the music. After all, each score in this series evolves around its own plot, regardless of any extramusical content. But how exactly does the music evoke a sense of plot? And, related to this matter, how does the music create the idea of characters? Who is actually speaking? For example, is there a (virtual) narrator? How does the music evoke a sense of time, be it past time or present time? This lecture will explore these questions, through the elaboration of various case studies from the *Contes et ballade*s. A deeper investigation into intertextual relations will further nourish a narrative interpretation of the cycle, hereby referring to contemporary literature (especially in connection with oral traditions in the region of Flanders), folktales, and other works of music.
The overall purpose of this research is to offer a fresh perspective of musical narrative on the works of Peter Benoit. By putting the musical works first – letting the music speak – it aims to take a break from a research tradition that seems to evolve around nationalism and the Flemish Movement on the one hand, and the idea of a lack of musical progress on the other.

MÁRTA GRABÓCZ (UNIVERSITY OF STRASBOURG)

Narratology and Music: Debate, Proposals and Prospective

Since about 1990 there has been a debate about musical narratology in both Anglophone and and European musicology. Based on an anthology in French on Music and Narrative (*Narratologie musicale. Topiques, théories, strategies analytiques*, ed. by M. Grabócz, Paris: Hermann, forthcoming 2021, 550, pages), I would outline opinions of those who are opposed ("sceptics") to musical narratology (the "sceptics") and those who advocate for it (the "believers").
In this context, the following points of view can be detailed : 1/*Debate on musical narratolog*y (Nattiez, Abbate versus Maus, Newcomb, Wolf, Klein); 2/ *Musical signification*: topic theory and theory of intonation (Agawu, McKay, Ujfalussy); 3/ Propositions in order to *bring narrative and music closer:* double competency, the model of drama and of plot, the narrative program (Wolf, Danuser, Almén, Klein, Seaton, Rink); 4/ *similarities between narrative and music*: actions, events, energies, purpose or aim having a sense (teleology) (Monelle, Klein, Pistone, etc.) ; *the ternary scheme of narratives; the transformation* (Klein, Hatten, Wolf); 5/ *Temporality of Music and Narrative* (Monelle, Pistone); 6/ The composer's voice, the voice of persona, "narrative agency" (Cone, Seaton, Klein, Hatten, Rink, Tarasti); 7/ *The role of the listener, of the recipien*t (Wolf, Pistone, McKay); 8/Current importance of musical narratology within musicology.

KEYNOTE LECTURE 3 – 17 NOVEMBER 2021

TRISTIAN EVANS (BANGOR UNIVERSITY)

Exploring Tales and Loops: Narrativity and Repetition in Philip Glass's Film Music

Philip Glass's prolific writing for film and televisual contexts over the last forty-five years or so has offered a rich area for studying meanings within repetitive music, particularly as employed with other media. Taking account of Rebecca Leydon's 'typology of minimalist tropes' (2002), in conjunction with research that led to the publication of my monograph, *Shared Meanings in the Film Music of Philip Glass: Music, Multimedia and Postminimalism* (Ashgate, 2015), today's presentation will outline some of the ways in which Glass's music has interacted with visual and spoken narratives over the years, before exploring two case studies in detail.

Glass's work with director Godfrey Reggio on the *Visitors* film, released in 2013, marked a return to their collaborative partnership that began with the release of the Qatsi trilogy (*Koyaanisqatsi*, 1982; *Powaqqatsi*, 1987; *Naqoyqatsi*, 2002). The powerful interactions between the music and the visual narrative in Visitors – a narrative that is primarily based on the reciprocal gaze, in the absence of a verbal dialogue – will be examined closely. This will be followed by a discussion on Glass's more recent collaboration with Scottish composer Paul Leonard-Morgan on the soundtrack to the sci-fi television series, *Tales from the Loop* (2020), based on the eponymous collection of artworks published by Simon Stålenhag. How Glass and Leonard-Morgan's music operates within the retro-futuristic aesthetic of the film will be explored, with a focus on the use of narrativity and repetition.

BIO TRISTIAN EVANS

Tristian Evans graduated from Bangor University, Wales with a first-class BMus (Hons) degree in Music, and continued his studies there by embarking on the MA course and subsequently a Doctoral programme with the financial support of the Arts and Humanities Research Council, graduating in 2010 with a thesis that explored the use of minimalist and post-minimal music for film and television.
He has gained considerable experience teaching undergraduate and postgraduate modules, on a wide range of subject areas including music analysis, early music history, 19th- and 20th-century music history, composition and ethnomusicology. Research interests include minimalist and postminimal music, analysis, film music analysis, performance of early 20th century French piano music, and Welsh music. Numerous papers have been delivered at international conferences and study days around the United Kingdom, and also in Belgium, Finland, Malta, Poland and the USA. He published a monograph on Philip Glass's film music entitled *Shared Meanings in the Film Music of Philip Glass: Music, Postminimalism and Multimedia* (Routledge, 2015). Most recently, he has published numerous entries on Welsh music in the *Companion to Welsh Music* (Y Lolfa, 2018) and an entry on Philip Glass for *The Grove Music Guide to American Film Music* (Oxford University Press, 2019).
As a freelance pianist, he serves as an examiner for Trinity College London, and also works as a piano teacher. He is often invited to adjudicate in instrumental and vocal competitions in Wales. As a pianist, he became a Fellow of the Royal Schools of Music in 2016, following a recital in London specialising in the works of Maurice Ravel. He recently composed and livestreamed a multimedia work for piano as part of a creative environmental project in collaboration with Bangor University, M-Sparc Science Park, and the Welsh Federal College.

PANEL SESSIONS 17 NOVEMBER 2021

SESSION 7: NARRATIVITY IN POPULAR MUSIC

ROBERT WINKLER (PARIS LODRON UNIVERSITY OF SALZBURG)

"The President's Bullet-Ridden Body in the Street": Narrating the National Trauma of JFK's Assassination in Popular Music

As Michael L. Klein and Nicholas Reyland relate, the 1990s marked a significant "narrative turn" In their 1978 song "Bullet", the horror punk band the Misfits graphically narrates the assassination of John F. Kennedy before indulging in an arguably tasteless sexual fantasy involving the First Lady. In March 2020 – amidst Trump's mismanagement of the raging COVID-19 pandemic –, Bob Dylan released his 17-minute epic "Murder Most Foul" tackling the same event in the broader context of a declining American culture.

These are only two of numerous narratives embedded in popular music which aim at making sense of the public killing of the 35th president of the U.S., a happening collectively remembered as "the day America lost its innocence." Arthur G. Neal points to the events surrounding November 22nd, 1963 as a quintessential national trauma resulting in "fear and a sense of vulnerability" for the imagined community of the nation. The fact that the President had been executed in public – recorded for everyone to retrospectively witness – brings to mind Ernst Kantorowicz's (1957) theory of *The King's Two Bodies* as it blurs the boundaries between the "body natural" (Kennedy's corporal being) and the "body politic" of the nation.

This paper interweaves and develops the conceptual notions of national trauma on the one hand, and *The King's Two Bodies* on the other, in order to shed light on the dominant narrative arcs springing up in and as popular music's response to JFK's assassination. The song lyrics will thereby be historicized regarding the narrative means by which they aim at addressing this national trauma and overcoming the body politic's apparent vulnerability.

MARION BRACHET (ÉCOLE DES HAUTES ÉTUDES EN SCIENCES SOCIALES / UNIVERSITÉ LAVAL)

Narrativity and Popular Music Genres: The Role of Music in Rock and Folk Story Songs (1960s-1980s)

From "Hurricane" by Bob Dylan to a concept album like Pink Floyd's *The Wall*, popular music affords some of the stories we are most familiar with on a daily basis: we do not reread books or rewatch films as easily as we can listen to our favorite songs over and over again. What's more, given the multimodal nature of popular songs, the layout of these stories can inform several critical issues in popular music studies, since narrative practices depend on historical, geographic, cultural, as well as generic contexts.

After a brief presentation of the main contributions to the study of narrative in popular music (Lacasse, Burns, Harden, etc), this paper will present the aims of my doctoral research: identifying narrative habits in rock and folk music from the sixties to the eighties, linking these narrative traditions to the generic features of rock and folk, and eventually understanding how these stories impact listeners' perception of these two genres. I will try and show to what extent studying this repertoire's most strictly narrative songs can bring an emphasis on generic but also political questions, and most of all, I will insist on the way music itself is used to support, complete, or even be at odds with the story

told in the lyrics. Focus will be placed, among other things, on factors such as form, instrumentation, voice, musical styles, not forgetting technological sonic parameters without which recorded popular songs cannot be fully apprehended.
This paper will rely on data stemming not only from narratomusicological analysis and comparative analysis between lyrical corpuses by the most representative rock and folk artists, but also from an online questionnaire shared among online communities hosted on Reddit and dedicated to said artists (such as Led Zeppelin and Joni Mitchell). Their relationship to musical narratives helps us give an account of what is actually perceived as contributing to the stories in the songs.

THOMAS BRITT (GEORGE MASON UNIVERSITY)
Scenario as a Pretext for Sound in the Works of Matthew Friedberger

The focus of the paper is Matthew Friedberger, a contemporary popular/experimental musician (multi-instrumentalist and composer) who has worked in various genres of vocal and instrumental music. My aim is to examine the narrativity of Friedberger's music from the perspectives of form and function, including his frequent attention to the "use" or "usefulness" of certain pieces of music within individual and collective listening, including references to minimalism and intermedial works. *Rehearsing My Choir* (2005) effectively illustrates Friedberger's approach to using music as a narrator and using music to supplement a human narrator whose memory is unreliable. Officially an album by The Fiery Furnaces, Friedberger's band that includes his sister Eleanor, *Rehearsing My Choir* features the siblings' octogenarian grandmother narrating experiences from her life. The composition and instrumentation elaborates on the spoken word content about church music as well as replaces forgotten or lost sections of the rearranged historical narrative.
Minimalism appears in various ways within Friedberger's narratives of music. For example, *Solos* consists of six full-length albums on which Friedberger plays only one instrument for each installment. Friedberger has described narrowing his selections to some instruments that he had little prior experience playing, as such a focus privileges the sounds the instrument makes as opposed to the sounds the musician wants it to make. This facet links to *Solos*' additional narrative layer about the democratization of music performance and recording relative to digital sound acquisition/editing. Finally, Friedberger's oeuvre also contains music in intermedial works through a rock opera, *Blueberry Boat* (2004) and a group of fictional/non-existent scores, screenplays, and films that Friedberger has created in theory to provide a narrative scenario for other solo releases, such as his opera *Matricidal Sons*...(2012).

GIORGI IASHVILI (VRIJE UNIVERSITEIT BRUSSEL)
Musical comedies without music: the stage in the works of P.G. Wodehouse

P.G. Wodehouse is one of the best-known writers of light and humorous fiction of the 20th century. However, before becoming an accomplished writer of fiction, Wodehouse had a successful Broadway career as a librettist. Between the years 1915 and 1919, Wodehouse produced lyrics for twelve musicals in collaboration with his two songwriting partners: Guy Bolton and Jerome Kern. Several of these musicals were highly successful, gaining both public and critical acclaim, with critics especially remarking the quality of Wodehouse's lyrics. Overall, most Wodehouse critics and scholars conclude that Wodehouse's Broadway experience greatly influenced his writing style: mainly in terms of plot design and structure of his novels, but also in the particulars of Wodehouse's creative use of language.

This paper aims to extend and expand the understanding of the observed influence of stage on Wodehouse's writing by examining his post-Broadway period novels. This is done in two steps. Firstly, using Wodehouse's "Jeeves and Wooster" cycle of novels as the main research corpus, I create a general overview of the structure of these novels, comparing it to what is, according to the prevailing critical opinion, the typical musical comedy structure of Wodehouse's Broadway period. Secondly, by analysing one particular novel of the cycle, I establish how the observed structural pattern is realized on the level of an actual text.

This case study is a confirmation of my conclusion that the plots of Wodehouse's "Jeeves and Wooster" novels almost invariably follow the three-act structure, so typical for the musical comedies of the 1912-1920 Broadway stage. Moreover, the character cast of Wodehouse's "Jeeves and Wooster" novels largely mirrors that of the musical comedies: young men and women falling in love with each other, grouchy seniors and aged relatives hindering the romance, quick-witted servants helping the hero and heroine, friends and side-kicks providing comic relief. Additionally, much like with the musical comedies of the period, the setting of Wodehouse's novels is typically limited to one or two central locations per act. Finally, in-text observations highlight the overall musicality of Wodehouse's prose and the prevalence of verbal and situational humour over slapstick and physical comedy, once again corroborating the observed similarity to the musicals of the period.

SESSION 8: NARRATIVITY IN MUSIC OF STEVE REICH

JOHN PYMM (SHEFFIELD HALAM UNIVERSITY)

Your Music Tells Stories Now: Sorting Out Narrativity in Steve Reich's *The Plastic Haircut*

In 2008, choreographer Anne Teresa de Keersmaeker put to Steve Reich the question: 'Your music tells stories now – do you agree with this interpretation?' Reich quickly rebuts the suggestion that his music had somehow developed narrativity over time but goes on to distinguish between types of composition. The instrumental pieces are immediately dismissed by him as non-narrative, and despite conceding the narrative potential of their subject matter, Reich goes on to propose that 'no stories are told' in his five 'vocal' settings of texts: *Tehillim; The Desert Music; Proverb; You Are (Variations*), and *Daniel Variations*. Most remarkable, though, is Reich's assertion that even his speech-based pieces do not convey narrative, which is then qualified by an enigmatic statement that any documentary subject-matter has 'differing implications [that] the audience must sort out for themselves.'

It's a theme that Reich touched on in an earlier interview on US public radio, in which he is clear that the listener is not expected to engage in an act of unguided narrative construction but should be directed by the stories embedded in a piece's source material. A rounded understanding of any speech-based piece can therefore only be achieved once listeners are completely aware of this relationship. This is the key to understanding narrative in all of Reich's speech-based music: the documentary sources provide the narrative context in which these pieces exist.

This paper examines Reich's earliest – and little-known – composition, his soundtrack for Robert Nelson's 1963 film, *The Plastic Haircut*, which establishes the composer's three-fold approach to creating narrative/non-narrative sound collages. First, there's his role as an auteur, editing sound sources to create a narrative situated somewhere between linear story and cartoon strip. Second, the controlling of tensions between the design of the collage and the vocal fantasia that emerges at points where musical elements are less controlled. Third, the extent to which the original meaning of individual snippets is protected from erasure. This reading of *The Plastic Haircut* establishes a

principal for understanding all of Reich's subsequent sound collages: that what is presented lives in the narrative light of what is *not* presented.

MAARTEN BEIRENS (UNIVERSITY OF AMSTERDAM)

Different Stories: Narrative, Representation and Authorial Control in Steve Reich's *Different Trains* (1988)

When Steve Reich returned to speech-based music in 1987, it seemed that he especially embraced the narrative potential of stringing together sampled fragments from interviews into an encompassing narrative. His first composition in this new format, *Different Trains*, almost immediately received praise regarding Reich's ability to join postminimalist composition techniques with a narrative approach that allowed as delicate a subject matter as the Holocaust to be addressed. Musicologist Richard Taruskin even went as far as to describe *Different Trains* as 'one of the few adequate artistic responses to the Holocaust in any medium'.

Central to Reich's approach in this composition is the use of sampled interview fragments that make up the textual elements, providing accounts of train journeys across two continents and juxtaposing the experiences of the young Steve Reich's train journeys back and forth between his divorced parents with the experiences of his Jewish contemporaries in Europe, riding quite different trains towards a grim destiny. A crucial element in Reich's treatment is that these speech fragments also contain basic 'speech melodies' which are picked up and developed in the instrumental parts and thus also provide the basic musical material for the piece. In doing so, Reich assumes a threefold identification between the speaker, the words, and the speech melody, which according to the composer can be considered '[…] the unpremeditated organic expression of the events they lived through.' (Reich, *Writings on Music*, p. 198)

However, this assumption raises important questions that this paper will address, drawing on music analysis and on sketch materials of the piece held at the Paul Sacher Stiftung (PSS) in Basel. Looking at the narrative aspects in *Different Trains*, several quite separate strands emerge: the Holocaust, the eyewitness testimonials, and the autobiographical recollections of the composer. Where does the 'unpremeditated expression' of the interviewees end? Where does the authorial voice of the composer take over by arranging fragments into a new narrative combination? To what extent can the 'composing out' of speech melodies preserve the integrity of the original speaker? And by selecting fragments from interviews: what aspects of these stories are left out?

Finally, does *Different Trains* adequately represent the experiences of the speakers? It is argued that behind the seemingly neutral organizing narrative devices of 'place' (America-Europe-America) and 'chronology' (before, during and after the war), and the obvious presence of speakers giving testimony to their personal experiences, the authorial voice of the composer thoroughly shapes, controls and determines the narrative of the piece.

PWYLL AP SÎON (BANGOR UNIVERSITY)

Composition as a Narrative Struggle: Deconstructing *Proverb*

In an interview with Rebecca Kim, Reich provides a short account of how his 1995 composition *Proverb* came into being in a matter of a few short sentences. First, he started by looking through the Book of Proverbs but 'found so many different things … [he] didn't know what to do with them.' Second, Reich turned to the writings of Ludwig Wittgenstein, whom he had studied as a young student at Cornell University. Looking again at the German philosopher's *Culture and Value*, the composer came

across a line that was 'not really a proverb, but … proverbial in nature.' Namely: 'How small a thought it takes to fill a whole life!' In that moment, *Proverb* was born.
Reich's account nevertheless fails to capture several creative blind alleys and roadblocks that he came up against before *Proverb* finally saw the light of day. Even after settling on Wittgenstein's text, the process hardly became easier for Reich, who then looked to Pérotin's *Viderunt Omnes* for musical inspiration, in order to see 'what I could steal and what I wouldn't steal.'
The challenge of 'making a small musical thought fill a whole work' (to paraphrase the phrase set by Reich in Proverb) has faced the composer at the start of every new project, as this paper seeks to demonstrate by deconstructing (and reconstructing) *Proverb's* compositional process through a study of the work's sketch material by comparing earlier drafts.

MARTIN ROSS (WESTERN UNIVERSITY)

Gestural Forces in Steve Reich's Augmentation-as-Process Works

While most of Steve Reich's process works (1965–1971) use phase to execute a process, *Pendulum Music* (1968) and *Four Organs* (1970) consist of short attacks gradually becoming longer. The former literally realizes the physical phenomena of gravity and inertia through swinging microphones, and the latter musically represents the effects of the same physical forces. While *Pendulum Music* augments the length of individual tones over time, *Four Organs* augments a dominant eleventh chord by longer time signatures composed as the work progresses. Due to their seemingly straightforward design, these "augmentation-as-process" works tend to receive less analytical attention from scholars than the phase works for which Reich is better known.
This paper explores how gravity and inertia create gestures signifying process. Drawing upon Steve Larson's qualitative model of musical forces and Robert Hatten's theory of gesture, I argue that the forces in *Pendulum Music* and *Four Organs* demonstrate a semiotic iconicity, meaning that their signification is inferred by their qualities (Hatten 2004; Larson 2012). Thus, iconic musical forces signify Reich's use of augmentation as a process. Unlike genres of music that provide reference to gesture in the form of notation and performative interpretation, gestural inference in Reich's process music relies on an attentive listener to participate in the construction of the work itself.
In my scoreless, video animated analysis, I show how the process in *Four Organs* is analogous to a pendulum's motion. The first section follows different accentuations of the dominant eleventh chord, including its approach to the full chord (notes are added), its arrival (full chord), and release (notes are subtracted). In the second section, the chord is subjected to the temporal augmentation process. The approach, arrival, and release elongate until Reich considers the process to be complete. Gestures emerge as discrete events signified by the forces. The continuous motion is motivated by inertia, and each gesture's repetition allows for the metaphorical pendulum to change direction by the pull of gravity.
A semiotic application of gesture, wherein one thinks in signs to infer meaning, reveals iconic gestural activity in *Pendulum Music* and *Four Organs*. My animations provide an alternative visual representation of gestural signification. Going beyond the score allows for new referential insight for the analyst to consider, including approaches such as agency and narrative. Such insight brings more attention to the fusion of content and form, the definitive attribute present in all of Reich's process music.

BIOGRAPHIES
(ORDERED ALPHABETICALLY)

AELVOET, HANNAH

Hannah Aelvoet (Royal Conservatoire Antwerp) is a musicologist and a pianist. She holds a master's degree in musicology and a bachelor's degree in philosophy from the University of Leuven, a master's degree in culture management from the University of Antwerp, and a master's degree in classical piano from the Royal Conservatoire of Antwerp (2020), where she studied piano under the guidance of Eliane Rodrigues. While studying at the Conservatoire, she started working as a musicologist at the Conservatoire's heritage library, which holds an extensive collection of, among other things, Flemish music. In September 2020 she started a research project at the Antwerp Conservatoire on narrativity in the piano works by Peter Benoit, combining her major fields of interest. Since March 2021 she is chair of Labo XIX&XX, a research group of the Antwerp Conservatoire that is closely associated with the Conservatoire library and the Centre for the Study of Flemish Music.

ÁLVAREZ BAAMONDE, SILVIA

Silvia Álvarez Baamonde is a PhD candidate in Musicology at Sorbonne University in Paris. After studying the cello and music theory, she received a Master's Degree in Musicology from the Paris Conservatory (CNSMDP), where she obtained three First Prizes in Aesthetics, Music Culture and Twentieth-Century Harmony. She holds an Agrégation in Music and she completed a second Master's Degree in Education from the Paris National Institute for Teaching (INSPE). Her research areas include intertextuality and intermediality in contemporary music and postmodern opera from a gender studies perspective.

AP SÎON, PWYLL

Pwyll ap Siôn is Professor of Music at Bangor University, Wales. His publications include The Music of Michael Nyman (Ashgate, 2007) and *Michael Nyman: Collected Writings*. He co-edited *The Ashgate Research Companion to Minimalist and Postminimalist Music* (Ashgate, 2013) with Keith Potter and Kyle Gann, and *Rethinking Reich* (OUP, 2019) with Sumanth Gopinath. He also contributes regularly to *Gramophone* music magazine.

BAHS, LIZ

Dr Liz Bahs is a Lecturer in Creative Writing at the University of Surrey. Publications include a poetry collection, *Stay Bones*, (Pindrop Press, 2020), a poetry pamphlet, *Greyhound Night Service* (Maquette Press, 2018), as well as a forthcoming article in the journal *LWU (English Literature in Science and Teaching)* titled 'More Than the Sum of Its Parts: Multi-Narrativity and Polyphony in Jackie Kay's Poetry Sequence "The Adoption Papers"'. She is a Fellow of the Hambidge Center for Arts and Sciences (USA) and was Writer-in-Residence (2018) and Collaborative Fellow (2019) with the ceramicist Martha Cook. She is a member of an international Multi-Narrative research group (based at University of Kiel, Germany), and has presented papers at conferences including the *International Conference on Narrative (2017—2019) and Corroding the Now: Poetry + Science / Science Fiction* (2019).

BEIRENS, MAARTEN

Maarten Beirens is a Lecturer in Musicology at the University of Amsterdam. He received his PhD at the KU Leuven with a dissertation on European minimalism and held there a postdoctoral fellowship of FWO Flanders researching the music of Steve Reich. Among his recent publications are chapters in *Rethinking Reich* (OUP, 2019) and Critical Perspectives on *Michael Finnissy* (Routledge, 2019). He is a founding member of the Society for Minimalist Music and since 2019 also its president. In addition to his academic work, he is the general director of Leuven's contemporary music festivals Festival 20.21 and Transit.

BRACHET, MARION

Marion Brachet is a doctoral student in musicology at the EHESS – École des Hautes Études en Sciences Sociales (Paris, France) and Université Laval (Québec City, Canada). She currently works as a teaching assistant at the EHESS. After a master's thesis about storytelling in progressive rock (EHESS, 2018), she is now working on a Ph. D. thesis about narrativity in rock and folk music from the 60s to the 80s, with an emphasis on the link between narrativity and musical genres. Her research interests range from story songs to the reception of popular lyrics in general, as well as any musical factor able to inform the narrative and dynamics of a song.

BRITT, THOMAS

Thomas Britt is a Professor of Film and Video Studies at George Mason University. He writes about music, television, and film. Recent publications include "Death in Modern Film" from *The Routledge History of Death since 1800* (2020) and "Irony Ends in Why" from *Refocus: The Films of Albert Brooks* (2021).

CARNEIRO, MARISTELA

Maristela Carneiro is currently working in the Department of Comunication and Arts at the Federal University of Mato Grosso (UFMT/Brazil) as a teacher and coordinator of the Contemporary Cultural Studies Postgraduate Program. She has had postdoctoral researcher positions at the UNICENTRO (Universidade Estadual do Centro-Oeste) in 2019, and at the UFMT from 2017 to 2019. She has a major degree in History and another one in Philosophy by Faculdade Sant'Ana – IESSA; a Master's degree in Social Sciences by the UEPG (Universidade Estadual de Ponta Grossa); and a PhD in History (Universidade Federal de Goiás - UFG) with a period attended at the UNINA (Universita degli Studi di Napoli Federico II, Italy).

CASTRO, PARSIVAL

Parsival Castro obtained a Diploma in Musical Studies (DEM) in musical culture, composition and lute as well as a specialisation in chamber music at the Conservatoire de Strasbourg (France). He also holds a Master of Arts degree from the Schola Cantorum Basiliensis (Switzerland). He has performed in numerous festivals in Europe and Latin America and collaborated with the ensembles Nota Bene, Le cortège d'Orphée, Concerto Soave, Le Parlement de Musique, Capilla Panamericana, Les Alizes, Voz Galana and Le Masque. He is currently preparing a PhD dissertation on the work of G. G. Kapsperger and its performance today.

CHINITZ, MICHELE

Michele Chinitz is a PhD candidate in English at the Graduate Center, CUNY, and a Dissertation Fellow of the Center for Place, Culture and Politics at the Graduate Center. She teaches at the City College of New York. In 2018, she was a visiting researcher at the University of Antwerp. Her dissertation considers music and critiques of the nation in several modern novels.

COLMAN, LIES

Lies Colman is an internationally performing pianist, soloist, chamber musician, artistic creator and pedagogue. She is artistic director at the Royal Conservatoire of Antwerp, where she coordinates the Master in Music and Education, chairs the theoretical and contextual departments in the Classical Music programme and teaches the courses Artist in Society and the interdisciplinary creative course 'Parnassus'. Her artistic specialty is the romantic to the contemporary era, with a special interest in opera and music theatre, aside from performing and recording more traditional chamber music. With a Master's degree in Music, in Cultural Sciences and in Strategic Management and Leadership, she has a broad view on the arts, society and education, and aims to connect those both on the stage, in projects and in the classroom. Her main research area is that of collaborative artistic practices: working from individual expertise in an (interdisciplinary) creative environment.
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COURCELLE, KEVIN

Kevin Courcelle is supporting a PhD Thesis in Université Gustave Eiffel, France, about the narrative approach of video game music. He questions its semantic influence in the accompaniment of the player, drawing its resources in the semantic and semiotic of language and music, musical analysis, Wagnerian leitmotiv and conception of narrative game design. He defends that music is not solely a soundscape but brings an important value on the understanding of the scenario and the immersion of the player in the game universe. According to him, music can give additional information sometimes untold by the narrative or even before the script of the game delivers such information.

DE CÁSSIA DOMINGUES DOS SANTOS, RITA

Composer and researcher dedicated to Contemporary Poetics, Rita de Cássia Domingues dos Santos is a professor in the Department of Arts and in the Postgraduate Program in Contemporary Culture Studies at the Federal University of Mato Grosso (UFMT/Brazil). She received the Severino Meirelles Award three times (in 2016, 2019 and 2020) for guiding the best research in the area carried out by her undergraduate students at UFMT. With a Master's degree in Musicology at the University of São Paulo (ECA / USP / Brazil), she graduated in Composition and Conducting at the State University Júlio Mesquita (UNESP / Brazil). She obtained her PhD in Contemporary Cultural Studies (UFMT) in 2018. During her doctorate, in 2017, she had an eight-month "sandwich" period in Wales, under the supervision of Professor Pwyll Ap Siôn, at Bangor University-UK, with a grant provided by CAPES agency. She is a member of the Society for Minimalist Music and coordinator of the ContemporArte research group, which is currently leading some research in the Interartes area, about (post) minimalism in music and about possible connections between Postopera and Latin America. She authored the book "Repensando a terceira fase composicional de Gilberto Mendes: o Pós-Minimalismo nos Mares do Sul".

DE MUNCK, MARLIES

Marlies De Munck is associate professor at Universiteit Antwerpen. Her research interests are in critical philosophical and hermeneutical research on contemporary culture; meaning- and sense-giving processes; and the arts, in particular music. She is also interested in philosophy of music and music aesthetics, and interdisciplinary research in and about the arts in collaboration with Antwerp Research Institute for the Arts. Recent publications of hers include "Thinking about music philosophically" in *The White Room Magazine and the book Nearness: art and education after Covid-19*, co-authored with Pascal Gielen (2020, Valiz).

DELAZARI, IVAN

Ivan Delazari is an associate professor of Philology at HSE University in St. Petersburg. He is the author of *Musical Stimulacra: Literary Narrative and the Urge to Listen* (Routledge, 2021), "Contrafactual Counterpoint" (*CounterText* 5.3, 2019), and "Overhearing Diegetic Music in Narrative Fiction" (*Narrative* 26.2, 2018). He was a Fulbright Visiting Scholar (2009–2010), a Hong Kong PhD Fellow (2014–2017), and the International Society for the Study of Narrative Adal Nadel Prize awardee (2017).

GRABÓCZ, MÁRTA

Márta Grabócz is professor of musicology at the University of Strasbourg and honorary member of the French Academic Institute (IUF), editor for the series "Narratologie et Sémiotique" with Hermann/GREAM Publishers in Paris, France; member, regular key-note speaker, and committee member of the ICMS Project (International Conference on Musical Signification since 1988).
Between 1977 and 1990, she held a research position at the Institute for Musicology of the Hungarian Academy of Sciences. Her main research interests are musical narratology of 19th& 20th century music, and analyses of contemporary music. She has organized a number of sessions and international conferences devoted to the questions of narrativity, musical topics and narrative strategies. Professor Grabócz has published four monographies and edited twelve volumes in the above-mentioned areas as well as in and contemporary music, including: Musique, narrativité, signification (Paris: L'Harmattan, 2009); *Morphologie des œuvres pour piano de F. Liszt* (Paris: KIME2/1996); and *Entre naturalisme sonore et synthèse en temps réel: images et formes expressives dans la musique contemporaine* (Paris: EAC, 2013). Her publications as editor include: *Sens et signification en musique* (Paris: Hermann, 2007); *Modèles naturels et scénarios imaginaires dans les œuvres de P. Eötvös, F.-B. Mâche et J.-C. Risset* (Paris: Hermann, 2020) ; *Narratologie musicale. Topiques, théories et stratégies analytiques*, Paris : Hermann, forthcoming 2021 (570 pages, containing articles translated from five languages).

GRIMALT, JOAN

Joan Grimalt is orchestra conductor (Vienna University), linguist (Barcelona University), and is pursuing a PhD in musicology (Universitat Autònoma de Barcelona) with a thesis on Gustav Mahler, supervised by the late Raymond Monelle. After a decade devoted exclusively to interpretation, conducting above all opera in Central Europe, he combines since his return to Catalonia practical musicianship with teaching and research, mainly at the Escola Superior de Música de Catalunya (Conservatory).
He has published most of his research at the periodical international conferences of the Musical Signification group (ICMS) since 2006. Joan's main research field is the convergence of music and language: rhetoric, narrative, towards a humanist musicology. Among his publications, *Mapping Musical Signification* (Springer, 2020) stands out. It is a comprehensive textbook devoted to the field of musical signification, with an analytic and didactic emphasis. His current projects all involve a narrative point of view, especially in regard of the impact of a rhetoric-hermeneutic analysis on performance.

GULLENTOPS, DAVID

David Gullentops is Professor of French Literature. He is director of the Emile Verhaeren Chair and the scientific website *Jean Cocteau*. He is a specialist in the theory of poetic discourse and in the relationship between poetry and other forms of literary and artistic expression, particularly in the work of Jean Cocteau. He has also published on Apollinaire, Dotremont, Maeterlinck, Michaux, Rodenbach, Tardieux and Verhaeren and has worked on the elaboration of a cognitive reading model that is suitable for the approach of hybrid artforms in the poetry of the twentieth century. David Gullentops is editor of the *Cahiers Jean Cocteau* and co-editor of the Complete Works of Jean Cocteau being published by Gallimard in the *Bibliothèque de la Pléiade*. He is also a poet - for a review of his last book *Acitadines* by Marc Dominicy, see *FrancoFonie*.

HOENE, CHRISTIN

Christin Hoene is Assistant Professor in Literary Studies at the Faculty of Arts and Social Sciences at Maastricht University. She is the author of the monograph *Music and Identity in Postcolonial British South-Asian Literature* (Routledge, 2015). Before coming to Maastricht, she worked as a Leverhulme Early Career Fellow in the School of English at the University of Kent and a Researcher in Residence at the British Library. Her current work focuses on depictions of sound and sound technology in colonial literature and on the history of the radio in the context of the British Empire.

IASHVILI, GIORGI

A recent Master of Arts graduate from Vrije Universiteit Brussel, Giorgi Iashvili is a young scholar with a deeply rooted interest in Linguistics and Literary Studies. His thesis on the understanding of escapism and utopia in P.G. Wodehouse's humorous fiction was recently awarded an Honourable Mention as part of the Multilingual Master Awards in Literary Studies. Giorgi's past works were mostly focused on the modernist period in British literature, but his general research interests are broad, encompassing the topics and issues of cognitive linguistics and poetics, as well as the philosophy of science. Outside academia, Giorgi plies his trade as a writer of fiction, with his latest novel attracting vigorous interest and making positive press amongst the members of his social circle. He also dabbles in multimedia design, voice-over narration and coaching.

LEBLANC, JIMMIE

Jimmie LeBlanc (Québec, 1977) completed a doctorate in composition at McGill University, exploring ways in which music can be thought of in terms of capture of forces and logic of sensation. His music has been performed by Ensemble Contrechamps, Esprit Orchestra, Nouvel Ensemble Moderne, Quatuor Bozzini, Continuum Ensemble, Quatuor de saxophones Quasar, and the Camerata Aberta. He received the Lutoslawski Award (3rd Prize) in 2008 and, in 2009, the Jules-Léger Prize for New Chamber Music (Canada Council for the Arts). His research interests primarily focus upon the analysis, semiotics, philosophy, and aesthetics of contemporary music. He is the author of *Luigi Nono et les chemins de l'écoute* (L'Harmattan, 2010), "Xenakis' Æsthetic Project: the Paradoxes of a Formalist Intuition" (Xenakis Matters, Pendragon Press, 2012), and has contributed two chapters to *La création musicale au Québec* (PUM, 2014). He is member of the *Circuit – musiques contemporaines* editorial board, responsible of the *cahiers d'analyse* section, and regular member of the Observatoire interdisciplinaire de création et de recherche en musique (OICRM). He teaches music composition and analysis at Conservatoire de musique de Montréal, and is Assistant professor of composition at Université de Montréal.

LUX-KOMAN, ELAINE

Elaine Lux-Koman, PhD, retired full Professor of English for Nyack College, now works remotely, teaching scholarly writing for Northcentral University's graduate education program. She also works as an adjunct for Nyack College, teaching English in their prison-outreach program. Her special interests, in their intersection with literature, include trauma, narrative, spirituality, and writing for healing. Most recently, her chapter "Narrativity in Dementia, through Fiction: Alice Munro's "Away from Her," Elie Wiesel's *The Forgotten*, and Lisa Genova's *Still Alice"* was published in *Dementia and Subjectivity*: *Aesthetic, Literary and Philosophical Perspectives*. She has also published on narrative aspects in works of Gail Godwin, Susan Howatch, Amy Tan, Hugh Cook, Shusaku Endo, Khaled Hosseini, Toni Morrison, and Jonathan Saffron Foer.

MARZÀ, RUBEN

Ruben Marzà is a PhD candidate in philosophy and musicology at the University of Florence and the University of Strasbourg, co-supervised by Prof. Fabrizio Desideri and Alessandro Arbo. His PhD thesis investigates the relation between avant-garde music and poetry in Italy after the Second World War. He obtained a Master's Degree from the University of Florence in 2018, completing a dissertation on Schönberg, Kandinsky and the synthesis of arts at the beginning of the twentieth century. He participated in many conferences and workshops in the field of musicology and aesthetics, both as a speaker and a moderator.
He also works as a professional saxophonist and transcriber. After his studies at the Florence Conservatory, he won several international competitions both as a soloist (e.g. Premio Pinsuti in Siena in 2018) and as a chamber musician (e.g. Danubia Talents in Rome in 2018). He is currently co-leading a saxophone quartet (Quartetto Cherubini) performing avant-garde twentieth-century music. He has performed in different European countries, including Belgium, Germany, Hungary, Italy and Switzerland.

MILDORF, JARMILA

Jarmila Mildorf teaches English language and literature at the University of Paderborn. Her research interests are in audionarratology, radio drama, socionarratology, dialogue studies and the medical humanities. She is the author of *Storying Domestic Violence: Constructions and Stereotypes in the Discourse of General Practitioners*, and her 'Habilitation' is entitled *Reading Fictional Dialogue: Text, Context, Cognition*. She is co-editor of 15 collections of essays and special journal issues, among them Audionarratology: *Interfaces of Sound and Narrative* (2016, with Till Kinzel), *Dialogue across Media* (2017, with Bronwen Thomas), *Aural World-Making: Audionarratological Approaches to Sound and Narrative* (2019, special issue of CounterText), *Radio Art and Music: Culture, Aesthetics, Politics* (2020, with Pim Verhulst) and *Audionarratology: Lessons from Radio Drama* (2021, with Lars Bernaerts). She co-edits the book series *Narratives and Mental Health* (Brill) and the journal *EON* (University of Sibiu).

MONCADA SEVILLA, NADIA IMELDA

Nadia Moncada Sevilla is interested in communication, image, sound and audiovisual writing. She is pursuing a master's degree in Contemporary Cultural Studies at the Federal University of Mato Grosso (UFMT/Brazil), with a scholarship awarded by CAPES (Coordenação de aperfeiçoamento de pessoal de nivel superior). As a member of the research group Multimundos, her research focuses on the scholarly audiovisual essays in scientific journals in Latin America and the Iberian Peninsula. She graduated from UCA (Universidad Centroamericana - Managua) in 2018, with a degree in Comunication Sciences.

MONDELAERS, ELS

Belgian mezzo Els Mondelaers received a master degree in Classical Singing with great distinction at the Ghent Conservatory, where she has specialized as a soloist in Contemporary Music as well. Preliminary she obtained her master's in Music Theory and Music Pedagogy at the Lemmens Institute in Leuven. Gradually, she expanded her career as a specialist interpreter of classical contemporary music to that of an all-round performer. New challenges such as music and / or physical improvisation, music creation, acting and moving presented themselves. The world of music theatre, contemporary dance and performance in addition to the contemporary concert venues became her second habitat. She is appreciated for her personal involvement in projects and her enthusiasm to be challenged in an artistic way. As a guest professor, she was invited by the Royal Conservatorium of Antwerp (BE) and the Academy of Music and Performing Arts Fontys Tilburg (NL).
Website: www.elsmondelaers.com

PYMM, JOHN

John Pymm is Professor of Music and Director of Academic Development and Diversity at Sheffield Hallam University, UK. He is also Visiting Professor of Music at the University for the Creative Arts, UK. A founding member of the Society for Minimalist Music, John has been elected President for three terms between 2013 and 2019. His research at the Paul Sacher Stiftung, Basel is centred on the reinterpretation of the music of Steve Reich in the light of its archival sources. John has presented the findings of his research at several international conferences and most recently in OUP's Rethinking Reich (2019).

RODRIGUEZ, HUGO

Hugo Rodriguez has a master degree in French and romanic languages and literatures, a master degree in musicology and a PhD in musicology from the Université libre de Bruxelles. Its title is : *Sémantique et pragmatique de la musique: Une approche cognitive basée sur le travail de Philippe Schlenker et sur les oeuvres de Franz Liszt*. He is actually working as a scientific assistant at the Royal Library of Belgium (KBR). His research follows two parallel directions: a philosophical one focused on the theories of meaning and communication in music, and a historical one focused on the study of programmatic music and operetta in the 19th Century, as well as on Belgian musical life.

ROSS, MARTIN

Martin Ross is a PhD candidate in Music Theory at Western University in London, Ontario, Canada. His primary research focus is referential approaches to minimalist music. He is currently writing his dissertation, which uses musical gesture and Peircean semiotics to explore levels of experience and influence that the listener, performer, and composer have in the music of Steve Reich. He has presented research on Reich, Philip Glass, and John Adams at theory and musicology conferences across North America.
In his time at Western, Martin has served in multiple academic and service positions within the Society of Graduate Students and the Society of Graduate Students in Music, including as the coordinator for the 20th Annual Western University Graduate Symposium on Music. He has also served as a Student Representative for Music Theory Midwest's executive committee.
Martin holds a Bachelor of Music degree in Clarinet Performance, with distinction, from University of Nebraska-Lincoln and a Master of Music degree in Music Theory from University of Massachusetts-Amherst.

SCHOETERS, GAEA

Gaea Schoeters writes novels, opera-librettos, screenplays and theatre texts. With composer Annelies Van Parys she made the operas Private View (winner FEDORA-prize 2015) and Usher (Staatsoper Berlijn/Folkoperan Stockholm, nominated for International Opera Awards 2019). For theatre, she wrote the political satires Heimat and Merci and translated Tempest's Hold Your Own for Het Toneelhuis (premiere 2020). Her work combines experiment with form and social commitment. She loves intertextuality and likes to play with old texts in new contexts, thus generating new meanings. She teaches literary writing at the RITCS and is working on a joint research project with Van Parys on interdisciplinary coherence in music theatre and opera, which will result in a piece for Flanders Symphony Orchestra. She has published several novels and collections of short stories, and writes columns and essays about art, literature, music, gender (in)equality and the linguistics of nationalist politics.

STANOVA, IRINA

Irina Stanova recently graduated from VUB with the MA in Linguistics and Literary Studies; she also holds a Master's degree in Teaching Foreign Languages and Cultures from the Moscow Region State University. She has a sustained interest in W. S. Maugham's literary legacy; whereas in the past she analysed intertextuality in his novels, her focus has recently shifted to intermediality and film adaptations of his works. As a prospective PhD student, she intends to pursue her work on film adaptations, including those based on W. S. Maugham's works. She has submitted several articles on the topic and presented some of her findings at the annual research day of the Centre for Literary and Intermedial Crossings in 2020.

TAN, IGNATIUS

Ignatius Tan is an MA candidate and research scholar in English at Nanyang University in Singapore, where he also completed his BA. He is in the process of developing a thesis on the acoustic spaces of the literary novel, and his primary research interests revolve around the intersections between sound studies and literature, musical semantics and the phonetic qualities of the text, The Sublime, literature as art, cinema studies, and creative writing in fiction and poetry. He has previously seen several poems published both in an independent anthology and online, and is also working on a novella manuscript concurrent to his ongoing pursuit of academia.

THOMAS, JADE

Jade Thomas is a teaching assistant in literature in English in the Department of Linguistics and Literary Studies at Vrije Universiteit Brussel (VUB). She holds an MA in English and German Literature from VUB. She is the recipient of both the BAAHE Thesis Prize, and the Multilingual Master Award for Literary Studies for her MA thesis on the posthumanist dimensions in the theater of American playwright Sam Shepard. She is currently working towards a PhD project called "Representing Blackness: Metatheater and Genre Remediation in 21st-Century African American Plays", which scrutinizes playtexts by Branden Jacobs-Jenkins, Jackie Sibblies Drury, Jeremy O. Harris, Aleshea Harris, and Michael R. Jackson.

VAN MALLEGHEM, SÉBASTIEN

Sébastien Van Malleghem graduated from the École supérieure des Arts "Le 75", and this marked the beginning of the development of his very own photographic universe. With bitter compassion, he observes the chaos of mental universes, the fragility of inner worlds, the transience of the human being. His images have won many prizes, and have been published and exhibited worldwide (in Time, Le Monde Magazine, Le Nouvel Observateur, De Standaard, etc.). Sébastien became a photographer out of pure passion, to bear witness to the world around him and to better understand contemporary history.

VAN NEROM, CAROLIEN

Carolien Van Nerom is a PhD student at Vrije Universiteit Brussel with funding from the Research Foundation Flanders. She is pursuing a PhD in English Literary Studies, with an interest in the meeting point between literary studies and music. She is currently working on a research project concerning narrativity in the opera music of Philip Glass. Her research interests include intermedial studies of narrative, narrativity of music, and cognitive literary studies. Her most recent publications include an article about Glass's *The Trial*, based on Franz Kafka's modernist novel (forthcoming in Cahier voor Literatuurwetenschap). She has also published articles in the *Journal for Interdisciplinary Music Studies and the Journal for Literary and Intermedial Crossings*. She is also a professionally trained clarinetist. She received her Master's degree under the supervision of Benjamin Dieltjens.

VAN PARYS, ANNELIES

Annelies Van Parys is one of Belgium's leading composers. She writes solo and chamber music as well as big orchestral works, exhibiting a special talent for vocal music and music theatre. Since 2007, as a resident composer at Muziektheater Transparant, she composed music for memorable performances such as RUHE, An Oresteïa and Private View, her first coöperation with Schoeters which received four (inter)national awards, amongst which the prestigious Fedora Prize. Also with Schoeters, she worked on USHER, which premiered at Staatsoper Berlin (2018) and subsequently played in Folkoperan Stockholm (2019). In 2018 she wrote A War Requiem for the Belgian National Orchestra and Collegium Vocale Ghent, with soloists Sophie Karthauser and Thomas Bauer. Van Parys'artistic research stays in touch with the canonic works of past and present composers. Currently she is writing an orchestra piece for the Amsterdam Concertgebouw Orchestra, to be premiered in 2021 under the baton of Pintscher.
Website: www.anneliesvanparys.be

VERHULST, PIM

Pim Verhulst is a postdoctoral researcher at the University of Antwerp. His research focuses on radio drama and intermediality in postwar literature from the British Isles He has published articles in *Genetic Joyce Studies, Samuel Beckett Today / Aujourd'hui, the Journal of Beckett Studies, La revue des lettres modernes and the Harold Pinter Review.* He has also contributed chapters to *Beckett and BBC Radio* (Palgrave, 2017), *Beckett and Modernism* (Palgrave, 2018; co-editors Dirk Van Hulle and Olga Beloborodova), *Luisterrijk der letteren* (Academia Press, 2019), *Pop Beckett* (Ibidem, 2019), *Audionarratology: Lessons from Radio Drama* (The Ohio State University Press, 2021), *Beckett and Technology* (Edinburgh University Press, 2021) and *Beckett and Media* (Manchester University Press, 2021). He has co-edited *Radio Art and Music: Culture, Politics, Aesthetics* (Lexington, 2019) with Jarmila Mildorf, and *Tuning in to the Neo-Avant Garde* (Manchester University Press, 2021) with Inge Arteel, Lars Bernaerts and Siebe Bluijs. His most recent projects include an edited volume on *Word, Sound and Music in Radio Drama* (Brill), with Jarmila Mildorf, and a monograph about *The Making of Samuel Beckett's Radio Plays* (Bloomsbury). The latter is part of the Beckett Digital Manuscript Project series (www.beckettarchive.org), of which he is an editorial board member.

WINKLER, ROBERT

Robert A. Winkler is currently a postdoc at the Paris Lodron University of Salzburg in Austria. He received his Ph.D. from the International Graduate Centre for the Study of Culture (GCSC) at Justus Liebig University Giessen in 2019 with a dissertation on race and gender in hardcore punk (forthcoming as: *Generation Reagan Youth: Representing and Resisting White Neoliberal Forms of Life in the U.S. Hardcore Punk Scenes* (1979-1999). Trier: WVT, 2021). Robert published several articles on hardcore and punk, including "Putting the 'punk' back into pop-punk: Analysing presentations of deviance in pop-punk music videos" (with Justus Grebe, Punk & Post-Punk, 2020). Further research interests include cultural theory, affective ecocriticism, and continental philosophy.

IMPORTANT ADDRESSES

CONFERENCE ROOM:
Auditorium Albert II
Academy Palace
Rue Ducale 1
1000 Brussels

LUNCHES & BREAKS:
Marmerzaal (15-16 November) / Atrium (17 November)
Palais des Academies
Rue Ducale 1
1000 Brussels

CONFERENCE DINNER
(16 November, 19:00)
La Manufacture
Rue Notre Dame du Sommeil 12-20
1000 Brussels

PRE-CONCERT SESSION & CONCERT
(17 November, 19:00):
Small Concert Room 070
Royal Conservatory Brussels
Petit Sablon 5
1000 Brussels

VUB CLIC CENTRE FOR LITERARY & INTERMEDIAL CROSSINGS RESEARCH GROUP

KVAB Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten

KONINKLIJK CONSERVATORIUM BRUSSEL EhB