

The International Association of Word and Music Studies (WMA): Thirteenth International Conference

“Repetition/Variation in Literature and Music”

June 28th – July 1st, 2023, Munich

PROVISIONAL PROGRAMME

Venues:

1. Philologicum, Ludwigstr. 25, 80539 München
2. Seidlvilla, Nikolaiplatz 1B, 80802 München

Wednesday, June 28, 2023

Venue 1

18.00 Conference Opening

Welcome Speech by the President

Introduction by the Conference Covener

Opening Performance by Florian Kaplick

Buffet

Thursday, June 29, 2023

Venue 2

8:30–9.00 Registration

Section 1

Chair: Helen Abbott

9.00–9.45

Jan Czarnecki
*Repetition in Music and in Literature –
Some Philosophical Preliminaries*

9.45–10.30

David Francis Urrows
*Go Ask Guido: The Theoretical
Beginnings of Variation and Variations
in Western European Music*

Section 2

Chair: Michael Halliwell

Robert Samuels

*Schumann’s Repetition, Chopin’s
Variations*

Malgorzata Gamrat

*Repetitions and Variations: Rondeau
Fantastique in Romantic French
Music and Literature*

10.30–11.00	Coffee Break	
11.00–11.45	Werner Wolf <i>Repetition in Literature and Music: Similarities, and Differences in Large-Scale, Form-Motivated Repetition</i>	Axel Englund <i>Insane or Just Plain Stupid? Music, Irrationality, and Repetition in Musil's The Man Without Qualities</i>
11.45–12.30	Frieder von Ammon <i>Word and Music in Series Reflections on Seriality in Literature and Music</i>	Cecily Cai <i>Variations on Exile: Stanisław Barańczak's Musical Journey</i>
12.30–14.30	Lunch Break	
	<i>Chair: Frieder von Ammon</i>	<i>Chair: Werner Wolf</i>
14.30–15.15	Helen Abbott <i>Versions and Variations: Repetition in/of Art Song</i>	Ivan Delazari <i>"Beginning Bar 47": Beckett's Fractured Repetitions of Beethoven's "Ghost" Trio in the Eponymous TV Play</i>
15.15–16.00	Gillian Dooley <i>"The Origins of Speech Lie in Song": Music as Language in J.M. Coetzee's Age of Iron</i>	Catherine Fahy <i>"Into Murphy's heart it would not enter...": Tuning, Harmony and Musical Variation in Samuel Beckett's Murphy</i>
16.00–16.30	Coffee Break	
16.30–17.15	Moritz Strohschneider <i>Martin Opitz' Die Psalmen Davids (1637/38) as Variations of the 'Genevan Psalter'</i>	Johanna Spangenberg <i>"tell me, ell me... / elm" Repetition and Change in Pierre Boulez's Beethoven Text</i>
17.15–18.00	Anna Axtner-Borsutzky <i>Gardens and Songs. Repetitions in and Variations of Goethe's 'Singspiel' Erwin und Elmire (1775/88)</i>	Bernhard Kuhn <i>Pier Paolo Pasolini and Luigi Nono's I Turcs tal Friûl (1976): Textual and Musical Repetition and Variation</i>

Friday, June 30, 2023

Venue 2

Section 1

Chair: David Francis Urrows

9.00–9.45

Michael Halliwell
'...or not to be': The Use of Verbal and Musical Repetition in Brett Dean's Hamlet

Section 2

Chair: Delia Dasousa

Lisa Owen-Jones

Writerly Games Writers Play: Patterns, Playlists, and Recurring Themes

9.45–10.30	Christin Hoene <i>Variations on a Theme in Words and Music: Kae Tempest's Brand New Ancients</i>	Laura Vattano <i>Repetition and Musical Self-Quotation in Alberto Savinio's Radiodrama Agenzia Fix</i>
10.30–11.00	Coffee Break	
11.00–11.45		Annalina Benner <i>"When I Wake Up I Have Music in My Head". Repetition and Fragmentation in John Darnielle's Master of Reality (2008)</i>
11.45–14.00	Lunch Break	

Research in Progress

Section 1
Chair: Peter Dayan

14.00–14.30	Elen Ifan <i>The Soundtrack to 'Ilunyddiaeth': Music and Sound in Gwyn Thomas's Multimedia Poetry</i>
14.30–15.00	(Marta Falces-Sierra) & Javier Morillas-Arques <i>"My Story Still, Still my Music": Microstructural Analogies in Bernstein's and Auden's Age of Anxiety</i>

15.00–15.30 Coffee Break

Surveying the Field

15.30–16.15	Dirk Vanderbeke <i>Music and Language – An Evolutionary Approach to Multimediality</i>
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16.15–17.00	Rolf J. Goebel <i>Sonic Fictionalizing: A New Paradigm For Word and Music Studies?</i>
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Section 2
Chair: Axel Englund

Carmela Simmarano <i>Translation in Music: New Challenges and Perspectives on the Italian-Spanish Singable Translation</i>
Anna Bergiel <i>Musical Contexts of Czesław Miłosz's Poetry: Preliminary Research</i>

Rodrigo Guijarro Lasheras <i>Musical Scores Within Literary Fiction</i>
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Javier Morillas-Arques <i>"Harold Seized his Harp and Tuned his Farewell": A Comparative Analysis of Lord Byron's Childe Harold's Pilgrimage (Canto I) and Berlioz's Harold en Italie (1st mov.)</i>

17.00–17.45: Peter Dayan: Where Next For Word and Music Studies?