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Organizers

Helsinki University

Department of Musicology

Institute of Art Research of the University of Helsinki

Organizing committee

Eero Tarasti, Irma Vierimaa, Paul Forsell, Grisell Macdonel

Programme

Sunday 7.03

7.00 pm Welcome party at the University of Helsinki, Department of Musicology (Vironkatu 1, floor 3 B, Helsinki).

Monday 8.03

Registration and Opening of the Seminar

ANALYSIS

9:00-10:00 **Kata Riskó**: *A Hungarian-type of interludes by Haydn?*

10:00-11:00 **Rebecca Thumpston**: *'Myths Coded in Sound': Narrative and the String Quartet of Claude Debussy*

11:00-12:00 **Malgoratza Pawlowska**: Presentation of doctoral project: *The Myth of Romeo and Juliet in Music from the Perspective of Narratology*

12:00-13.30 LUNCH BREAK

13.30-15:00 KEY NOTE Lecture **Eero Tarasti**

EXISTENTIAL SEMIOTICS

15:00-16:00 **Paolo Rosato**: *Chopin's Waltz op. 64 no. 2 in C-sharp minor: Looking for being-in-myself*

16:00-17:00 **Maija Pietikäinen**: *SINGING AND AMOR MUNDI – Revisiting Homer with Hannah Arendt and Simone Weil*

17:00-18:00 **Grisell Macdonel**: *An Existential Semiotic Approach to Musical Performance: Subjectivity in Musical Performance*

Tuesday 9.03

AESTHETICS

9:00-10:00 **Ljubica Ilic**: *The Limits of the Work, the Limits of the World*

10:00-11:00 **Marjo Suominen**: *Signs and Messages of Love in Handel's Opera Giulio Cesare*

11:00-12:00 **Tristan Ikor** : *Significations de L'improvisation Musicale*

12:00-13.30 LUNCH BREAK

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13.30-15:00 KEY NOTE Lecture **Márta Grabócz**

18:00-19:00 CONCERT: By **Charles Rosen**
(Solemnity Hall, University of Helsinki, Unioninkatu34)

Wednesday 10.03

MUSICAL PERFORMANCE

10:00-10:30 **Panu Heimonen**: *Concerto Form, Dialogue, and Existential Semiotics*

10:30-11:00 **Áurea Domínguez**: *No man's land": 19th Century Performance Practice as a Specific Field of Research*

11:00-12:00 **Lina Navickaite-Martinelli**: *(Re) interpreting Musical Canon: Beethoven as Heroic Token of Piano Performance Art*

12:00-13.30 LUNCH BREAK

13.30-15:00 KEY NOTE Lecture: **Juan Miguel González**

16:00-17:00 LECTURE: by **Charles Rosen**: *Myth of Tonal Unity in Mozart's Operas*
(Language Center, Great Hall, Fabianinkatu 26)

Thursday 11.03

MUSIC, FILM AND CULTURE

10:00-11:00 **Dario Martinelli**: *Notes on the Role of Music in David Lynch's Filmography*

9:00-10:00 **Nayden Yotov**: *The Construction of Character Through Music in Cinema*

11:00-12:00 **Julia Shpinitzkaja**: *Formalizing Multicultural Texts Models of Mixtures*

LUNCH 12:00-13.30

13.30-14:15 KEY NOTE Lecture **Edward Venn**

MALHER

14:15-15:15 **Anne Roubert** : *Spirales du Sens : L'ironie Comme Concept Formel et Comme Catégorie Esthétique Dans la Musique Instrumentale, à Partir de L'exemple Des Deux Mouvements Centraux de la IXe Symphonie de Mahler.*

15:15-16:15 **David S. Baltuch**: *Score, Gesture, and Sound*

16.15-17:15 **Joan Grimalt**: *The orchestral Wunderhorn Songs and the Third Symphony by Gustav Mahler: An Interpretive Analysis*

19:00-20:15 CONCERT: by Helsinki Philharmonic

Social Programme

Sunday 7.03

19.00. Welcome party at the University of Helsinki department of Musicology (Vironkatu 1, floor 3 B, Helsinki).

Tuesday 09.03

18:00-19:00. CONCERT by **Charles Rosen** (Solemnity Hall, University of Helsinki, Unioninkatu 34).

20:00 Reception at Professor Meurman's home

Thursday 11.03

19:00-20:00. CONCERT: by Helsinki Philharmonic (Mannerheimintie 13 E, 00100 Helsinki)

ABSTRACTS

DAVID SAMUEL BALTUCH (Birmingham Conservatoire - Birmingham City University)
Score, Gesture, and Sound

Score, gesture, and sound constitute a natural semiotic chain, an interplay between *objects* and the *signs* that represent them. Various semiotic theories aim to explain the way signs relate to their objects. The Finnish semiotician Eero Tarasti proposes to apply to music a model influenced by the work of Algirdas Julius Greimas, and based on the concept of *modalities*.

This paper, informed by Tarasti's theories, will explore the ties connecting a symphonic score, conducting gestures, and an orchestral sound. Examining Bernstein's and Boulez's video recordings of Mahler's Second Symphony, this presentation will review ten excerpts of this symphony in which both conductors appear in the same musical fragments. It will compare the score of these ten excerpts to their related aural expression, and to conductors' gestural behaviours, through Tarasti's six modalities: *Pouvoir/Savoir/Vouloir/Devoir/Avoir/Etre* (Can/Know/Will/Must/Have/Be) and their interconnections. This comparison will consist in proposing a semantic discussion of the ten passages, and a *modal analysis* that explores how the music at hand conveys to the listener its inner life regarding, specifically, Tarasti's modalities. It will study, then, the way conductors, through their gestures, echo the content of the piece and affect its rendering.

In so doing, this paper aims to pinpoint, through this specific piece and with these particular conductors, some of the relationships at play between musical and gestural meanings.

ÁUREA DOMÍNGUEZ (University of Helsinki)
“No man's land”: 19th Century Performance Practice as a Specific Field of Research

Most of the published works written in the twentieth and twenty-first centuries about performance practice are devoted to the study of the seventeenth and eighteenth centuries. The pioneer studies in this subject seem to have biased the way to research and write about performance practice no matter what historical period is involved in the study. The case of the writings about nineteenth century performance becomes a clear example of how a methodology made for the study of the performance practice of a specific period is used in the study of a different century.

However, the sociocultural and political transformations that the Age of Revolution represent as well as the aesthetic changes that follow one another throughout the century that have direct reflections in the taste and interpretation of the repertoire, make us ask if it is not necessary to rethink the study of nineteenth century performance practice from a different point of view.

Through this paper I am going to explore which changes seem necessary to introduce into the studies of the nineteenth century performance practice if we break with the convention of considering the score and the musical notation as the main point of these researches. Therefore, I

will show which properties they should have to be able to fit with the unique characteristics of what became of the development of the musical performance after 1800.

JUAN MIGUEL GONZÁLEZ MARTÍNEZ (Murcia)

MÁRTA GRABÓCZ (Strasbourg)

JOAN GRIMALT (Barcelona)

The Orchestral Wunderhorn Songs and the Third Symphony by Gustav Mahler: An Interpretive Analysis.

This thesis, supervised by Prof. Raymond Monelle, aims to sketch a topical map of Mahler's *Wunderhorn* world, by attempting to uncover the topical meanings which bind songs and symphonies. The first part of the thesis is devoted to methodological issues. The second part presents the results of comparative analyses. The third part is an analysis of most of the *Wunderhorn* orchestral songs and shows how the results were achieved. The final section is so far only in sketch and it analyses in detail the Third Symphony.

My exposition would first briefly present the theoretical part: theory of musical topics, narrativity and their application on Mahler's music. In the main part of it some examples would be shown relating text and music, vocal and instrumental genres. That link takes place in Mahler's music by virtue of some traditional topics, but also of new tropes which seem to belong to a genuine Mahlerian vocabulary, such as the Pastoral March. The results include also some typical combinations of topics, a whole section dedicated to Mahler's renowned humor and irony, a table of topical oppositions and some isotopies, as well as a thematic classification of musical meanings in Mahler, i.e. (i) Nature, (ii) Death, (iii) World, (iv) Love, (v) Music and Art.

PANU HEIMONEN (Sibelius Academy)

Concerto Form, Dialogue, and *Existential Semiotics*

In this paper a framework is suggested that attempts to analyse different types of interaction between solo and ritornello sections in concerto form. These different types of dialogical interactions and the bases for their emergence are being sought for. Theme actors are seen to exist in such a setting that involves *M*- and *S*-elements as basic constituents. In a special focus are three analytical case studies that attempt to illuminate some parallels between narrative processes in music and in enlightenment society.

TRISTAN IKOR (Université Lyon 2)
Significations de L'improvisation Musicale

Parce qu'elle révèle et constitue à la fois les identités engagées par ses différents acteurs, l'improvisation musicale est en perpétuelle tension entre les règles sociales – le langage musical nécessaire à la compréhension, et les désirs individuels, soit l'expression d'un inconscient et la promesse d'une expérience au-delà du langage ; elle est un engagement. Une de ses spécificités est de privilégier l'énonciation à l'énoncé. Dans notre culture occidentale, elle questionne notre rapport au son car elle résiste à la conception dominante de la musique : *la musique n'est pas qu'un produit, elle est surtout un acte*. Et de ce fait, l'improvisation ne saurait se contenter d'une compréhension de la signification (Tarasti). Elle appelle de surcroît et avec vigueur à une compréhension de l'expression : *la musique n'est pas qu'esthétique, elle est aussi politique*. L'improvisation peut être entendue comme étant une forme (elle est alors imprévisible mais pensable, puisqu'elle s'inscrit dans le symbolique), ou un moment. Dans ce cas, plus rare, elle est imprévue et impensable, elle est l'expérience d'une identité réelle dans le champ du désir.

LJUBICA ILIC (University of California, Los Angeles)
The Limits of the Work, the Limits of the World

In his study on the fantastic, Tzvetan Todorov uses interesting imagery as he explains the way we perceive literature: “A certain fetishism of the book survives in our own day and age: the literary work is transformed both into a precious and motionless object and into a symbol of plentitude, and the act of cutting it becomes an equivalent of castration [...] Only an identification of the book with its author explains our horror of cuts.” In *Style and Idea*, Schoenberg uses following words to define this problem in music: [...]“it became clear to me that work of art is like every complete organism. It is so homogenous in composition that in every little detail it reveals its truest, inmost essence. When one cuts into any part of the human body, the same thing always comes out – blood.”

Following Todorov's and Schoenberg's arguments, the wholesome (musical) work could be understood as a manifestation of (modern) subjectivity, while occurrences of metaphoric “cuts” perform violence on the work's (and thus the subject's) status. Accordingly, when a musical composition remains without a proper conclusion, the implicit cut forced upon it changes the expected musical flow or — speaking in spatial terms — it influences the musical form, thus communicating certain meanings in relation to the subjectivity it expresses. In my paper, I will look at the works of Alessandro Grandi and Arnold Schoenberg in order to explain how an uncompleted musical whole becomes relevant at the turn of the seventeenth-century and the middle of the twentieth-century, signifying the formation and disintegration of modern subjectivity.

GRISELL MACDONEL (University of Helsinki)

An Existential Semiotic Approach to Musical Performance: Subjectivity in Musical Performance

During nineteenth century, the process of instauration of the concept of musical Art work generated changes on performance practices at the theoretic and practical levels. In the nineteenth century musical performance was theorized as a material aspect of the work instead of a creative and subjective human activity. Theorists and composers considered that the role of the performer was to transmit the musical work. This paper, however, presents a distinct view on performance and explores the subjectivity of the performers and the implications of their individuality in the sonic aspect of the musical work, as well as in the creative processes of musical practices. The theoretical framework of this investigation is based on the *existential semiotic* theory by Eero Tarasti. The aim of this paper is to present some of the key aspects and conclusions of my application of the *existential semiotic* theory in the study of art music performance practices starting from the perspective of musical performance as subjective. The topics discussed on this presentation are part of my master thesis untitled: *An Existential Semiotic Approach to Musical Performance*.

DARIO MARTINELLI (University of Helsinki)

Notes on the Role of Music in David Lynch's Filmography

To speak about the different usages of music in David Lynch's movies does not mean to discuss solely the soundtracks and diegetic music. The relationship that the director from Missoula has established with the seven notes since the very beginning of his career is an intense, symbiotic and eclectic one, experienced from any possible angle: Lynch is a listener, a performer, a composer, a user and even a fan of the music featured in his movies. He manipulates music and lets it manipulate him.

The present paper aims to offer analytical insights on all these various interactions between Lynch's cinema and the music therein employed, with a (obvious) particular emphasis on the role played by the composer, and Lynch's long-time friend, Angelo Badalamenti.

LINA NAVICAITÉ-MARTINELLI (University of Helsinki)

Re) interpreting Musical Canon: Beethoven as Heroic Token of Piano Performance Art

One of the most fundamental transformations in Western art music culture, since the 19th century, has been the rise of a canon of great works from the past. Performing the works by the prominent classicist and romantic composers has become a deep-rooted phenomenon in contemporary musical life. It is surely Ludwig van Beethoven, who, through multiple cultural, social, and ideological manifestations, is one of the most canonical composers of Western art music.

From a musicological point of view, it is relevant that the tradition of listening to and performing Beethoven's works has been developing without interruption from generation to generation. Thus, examining Beethoven interpretations as played by pianists of various cultural and historical backgrounds, provides significant research tools for tracing general trends of the piano performance practices of the 20th century and later, which are at the core of my research. On a broader interdisciplinary level, it is to be mentioned that with the tendency to idealize artists reaching its peak in the Romanticist era, Beethoven became a heroic token of his time and of the entire history of music. The history of the mythological image of Beethoven as the quintessential genius of Western culture and the establishment of his reputation should interest semioticians, sociologists, social psychologists, and cultural historians, because that history cannot be addressed fully by conventional musicological discourses alone.

The present paper will tackle some of the issues relevant to Beethoven reception history, and of how it has influenced the art of piano performance practitioners until our days.

MALGORZATA PAWLOWSKA (Academy of Music in Krakow)

Presentation of doctoral project: The Myth of Romeo and Juliet in Music from the Perspective of Narratology

This PhD project constitutes an attempt to approach the functioning of the myth of Romeo and Juliet in history of music with the use of the instruments of narratology. One of the aims of the thesis is to examine the possibilities of interpreting a work of music using a methodology that has become very popular in many disciplines of humanities and social studies and which has spread to these fields of study from theory of literature. In theory of music one can also observe the symptoms of these meta-disciplinary trends—although musical narratology seems to be still developing and is little known in Poland as a method or an object of study.

Great narratives present for example in myths, seem to be the most suitable objects of narratological studies. This paper introduces the notion of an “archetypal narrative” of a myth and its particularization in different mediums and genres, following Herald Weinrich's statement that “various kinds of art can be regarded as various codes of a myth, while a narrative code serves as a basis and reference system” (*Narrative Structures of Myths*).

History of music knows tens of significant works inspired by Shakespeare's tragedy Romeo and Juliet. In this investigation I interpret the works which, on the one hand, are the most representative, and, on the other hand, show the widest possible range of genres. These works are: a singspiel by G. Benda, opera by V. Bellini, opera by Ch. Gounod, dramatic symphony by H. Berlioz, symphonic poem by P. Tchaikovsky, ballet by S. Prokofiev, musical by L. Bernstein and F. Zeffirelli's film with N. Rota's music.

Comment [r1]: page and year of the book?

This is going to be a comparative study on how the same narration can be realized in such different genres, with the use of two perspectives coming from the outside of music – the perspective of myth studies and of narratology.

MAIJA PIETIKÄINEN (University of Jyväskylä)

SINGING AND AMOR MUNDI – Revisiting Homer with Hannah Arendt and Simone Weil

Two remarkable Jewish philosophers, Hannah Arendt and Simone Weil, have both revisited Homer, *the rhapsōdos*, in their philosophical writings. Hannah Arendt herself calls her philosophical and political project in a letter to Karl Jaspers as “Amor Mundi”, a concept of Augustine. Researching the Greek *polis* she values Homer as a great educator of Hellas because of his cardinal virtue of the politics and of the political man, “*phronēsis*”, an enlarged mentality and an impartiality. Simone Weil, for her part, wrote one of her most interesting essays “*L’Iliade ou le poème de la force*” during the war about Homer studying in her writing the violence and the force but also Homer’s ability to create a space for a human being to remain untouched by them.

In my paper I focus on the relationship between singing and “Amor Mundi”, mostly in its connotations as responsibility, community of interest and solidarity, through revisiting Homer with these philosophers. My question considers first of all the possibility to create the “Mitwelt” through singing and “Amor Mundi”.

KATA RISKÓ (Liszt Ferenc Academy of Music)

A Hungarian-type of Interludes by Haydn?

The Finale of Haydn’s Symphony No. 82, “The Bear,” is one of the best known examples of the composer’s folk-like themes. It is hard to determine which nations’ folk music inspired the bagpipe-like first theme, but this question hindered musicologists in their study of the relationship between this high-contrast theme and other, perhaps not conspicuous, Haydn themes. In the line with the *Rondo all’ ongharese* finale of the D major piano concerto, Bálint Sárosi correlated Haydn themes with interludes in the Hungarian instrumental folk music or “verbunkos” music. This paper will present a type of folk-like interlude themes by means of other Haydn episodes and answer further questions. First of all, should we regard as Hungarian all the episodes because of the *Rondo all’ ongharese* theme? And, Could other similar episodes, not being part of an ‘*all ongharese*’ movement, be regarded ‘Hungarian’? Secondly, does this type have a special permanent meaning in the composer’s oeuvre? Finally, what kind of function can this type of interlude inspired by folk music have in the narrative of a Haydn movement?

PAOLO ROSATO (Conservatory of Fermo, Italy)

Chopin's Waltz op. 64 no. 2 in C-sharp minor: Looking for *Being-in-myself*

In my current research I am blending Tarasti's existential semiotics with my own analytical perspective, in order to describe musical structures and processes as organically organized. An interesting matter is if it was possible to describe *being-in-myself*, the potential state of the *Moi*, as well as *being-in-itself*, the potential state of the *Soi*. In the latter case, we can find topics, norms, forms, and so on, starting from actual musical pieces by means of generalization. But this is not possible in the former, because we are in front of the pure individuality in its existential and lonely condition. A chance comes out from some actual signs, both from *being-for-itself* and *being-for-myself*, that we can read as symptoms – in an hypothetical and abductive way – by means of which we try to reconstruct *being-in-myself* as the inner intentionality of the musical text-subject. I am exemplifying some of these procedures by analyzing Chopin's Waltz op. 64 no. 2 in C-sharp minor.

CHARLES ROSEN (New York)

ANNE ROUBET (University Tours/Marne-la-Vallée, France)

Spirals of Meaning: Irony as a Formal Concept and Aesthetical Category in Instrumental Music, From the Example of Mahler's 9th Symphony (Two central movements)

Humor and irony in Mahler's early works (Lieder and Symphonies) have been studied extensively (Mirjam Schadendorff, Julian Johnson, etc.) but, according to Henri-Louis de La Grange, a detailed analysis of irony in the two central movements of his last symphony is still expected. We propose here to carry this study as a foundation to a broader reflection on the possibility for a purely musical irony to exist. Although Esti Sheinberg, in particular, has explored the application of the concept of irony to music, it appears that a deeper questioning of the definition criteria for such a concept is necessary, when applied to a piece of instrumental music in the absence of any explicit textual substrate. From the analysis of the above-mentioned movements by Mahler, we present the following issues:

1) Being understood either as a structure affecting the temporality of the music, or as an utter expression of a distanced (*verfremdet*) aesthetic or of some anti-lyricism, irony distinguishes itself from other registers such as grotesque or parody by the clearly identifiable presence in the musical discourse of an instance of negation (as irony consists of negating one's own assertions at the very moment they are expressed). We will support the analysis of this negation process by Robert Hatten's works.

2) We will question further on the affinities which seem to link irony to **gyrating** forms of music: the waltz in the 2nd movement, and the fugue in the Rondo-Burleske. These musical genres appear to play the role of 'symbolic forms' quite suited to representing the vertiginous whirlwind of

Comment [r2]: what it means this word?

Comment [o3R2]: I think it should be "gyrating", i.e. "going round in circles". Does this make sense?

thought around itself, which defines irony according to F. Schlegel. We will attempt to show that this affinity is mediated by a third term: the devilish, in particular in the last movement of Berlioz's *Symphonie fantastique* ("Songe d'une nuit de sabbat") and the 3rd movement of Liszt's *Faust-Symphonie* (Mephisto).

JULIA SHPINITSKAYA (Helsinki University)

Formalizing Multicultural Texts

Models of Mixtures

This presentation is an attempt to formalize musical mixtures and introduce them in models through interaction of cultural texts in them. We can distinguish mixtures for modes and grades of cultural interaction and for its structural design inside mixtures. I have formalized types of structural relationships of cultural elements, or cultural pretexts, in the multicultural texts in the three basic models of mixtures called *mosaic*, *application* and *assimilation*. Mosaic is a simple confrontation of entire cultural blocks with no real concordance or coordination between them. *Application* includes models based on the principle of addition or accumulation. *Assimilation* is adoption of another source with the following transformation of both sources. These models at the same time reflect different stages of cultural dialogues in development and of receiving foreign texts by a culture considered by Yuri Lotman. The models of mixtures will be demonstrated in musical examples.

MARJO SUOMINEN (University of Helsinki)

Signs and Messages of Love in Handel's Opera Giulio Cesare

By studying metaphors of love in Handel's Giulio Cesare in Egitto, I will introduce how it is depicted by the arias of the protagonists, via Cleopatra's and Caesar's musical relations, as a prevailing message. The atmospheric tone paintings set to the musical highlights of the protagonist arias answer the following questions: how is love defined in Giulio Cesare in Egitto? What kind of musical signs and metaphors of love are there in use and to be found? What will these signs tell us and how will they communicate the message of the work? Love is an essential theme in Giulio Cesare because the arias' foci are interlocked by the affectual tensions. Handel composed the opera to Nicola Haym's libretto which in turn was based on a Venetian opera by Antonio Sartorio and Francesco Bussani produced 47 years before. Bussani's version utilized some historical sources related to Caesar's biographies (by Suetonius, Plutarch and Hirtius) in the background. Instead of treating the political intrigue as the main theme, both Bussani and Haym chose rather to emphasize the romantic junctions of the storyline in their librettos.

Eero Tarasti (University of Helsinki)

REBECCA MARY THUMPSTON (University of York, UK)
'Myths Coded in Sound': Narrative and the String Quartet of Claude Debussy

Claude-Levi Strauss argued that the musical work is a grid, waiting to be decoded. Within this grid, there exists no definitive interpretation, no 'correct' way in which to decode the 'myths' of sound. Rather, the work offers myriad possibilities and plausible responses. Among these is the potential to generate a narrative, a 'story'.

This paper will explore narrative in the String Quartet (1893) of Claude Debussy. Although usually considered an absolute work, I will address narrative aspects of the quartet in light of Jean-Jacques Nattiez's tripartite division of semiotic space, questioning both the *poietic* and *esthetic narrative*. The paper will include discussion of my 'experiment in fictionalisation': the generation of a fictional narrative, a 'story', drawing on the Western Fairy Tale tradition. For me, this novel approach generated a new and exciting way to think about, perform and study music, the implications of which I hope to further pursue in doctoral studies.

NAYDEN YOTOV (New Bulgarian University)
Construction of Character Through Music in Cinema

Cinema is a macro-event with dozen attributes. One of them is the musical narrative, passing like a river through the cinematic images and verbal presentations. Sometimes it is barely recognizable, sometimes the presence of the sound is as much important as the visuals, or even more.

How could music affect the construction of a film character, filling him with powerful emotional stream that reaches the spectator's mind and senses?

Through the ages, cinema acquired different techniques and methods of bringing the "sound picture" onto the screen, from the silent era to high definition sound systems, leaving us speechless. (meanwhile) Samples of music or sounds create a special signature at the appearance of the character, even without its being revealed in the image. Such topics become even more intriguing in the case of films adapted from literary works, especially due to the fact that a film adaptation is now considered not as a mere translation from one medium to another but as a creative act of interpretation, containing critical elements. It is the director and composer who are about to decide about what "else" could be "said" by music to illuminate the text and vision with new meanings and layers.

Using the historical approach in Rick Altman's, Michel Chion's, Claudia Gorbman's, and Irene Kahn Atkins's works, the narrative theory, combined with the case study of analyzing several stringently significant films like "Once upon a time in the west", "The Pianist" by Roman Polanski and a few others, I intend to illuminate some neglected features of film music. I think that sound in cinema constitutes an important component that gives the image social materiality and opens perspective, required for the coherent understanding of the film characters.

EDWARD VENN (Lancaster University)
Theorizing Musical Ritual(izing)

Music has had a long association with ritual practice, and is used to provide a variety of iconic, indexical and symbolic functions within the ritual framework. In its interactions with other ritual objects and actions, music loses its identity as “music” and – from a semantic viewpoint at least – becomes an indivisible part of the ritual whole. The functional nature of ‘ritual’ music means that it is almost never considered from an aesthetic-philosophical viewpoint. Conversely, music that is the focus of such analysis (whether it is ‘art’ or ‘popular’) has rarely been considered from a ritual standpoint. Given the ubiquity of ritual in human (and possibly animal) behaviour, I argue that the possibility exists for its structures and processes to find expression within musical forms. In this paper, I shall outline some of the necessary conditions for ‘ritual thinking’ in music, along with the interpretative opportunities this observation gives rise to.

THE PARTICIPANTS

David Samuel Baltuch

David Baltuch was born in Rumania in 1959. David studied at the Brussels Conservatoire piano, chamber music, harmony, counterpoint, fugue, orchestration, and orchestral conducting, as well as orchestral conducting at the Ecole Normale Alfred Cortot in Paris. Additionally he attended seminars held by the Association of British Choir Directors in London where he earned the Intermediate Certificate for Choral Conducting. Finally, David Baltuch took conducting summer courses with Benjamin Zander, Dominique Rouits, and Bernard Tétu. His artistic activities include choral and orchestral conducting, as well as piano playing and composition. Paralleling his artistic activities, David Baltuch is engaged in an academic PhD program at the Birmingham City University, studying and theorizing the conducting process. David Baltuch realized several CDs as a pianist and as a conductor, and directs the Music Academy in Farciennes (Belgium).

Áurea Domínguez Moreno studied piano (Madrid, 2002) and bassoon (*Escola Superior de Musica de Catalunya*, Barcelona 2007). She concluded her degree in bassoon studies with a research project on the bassoon treatises of the Nineteenth Century. As a player, Áurea has performed in several Spanish and European orchestras and chamber groups all around Europe and Asia. Currently, Áurea is studying at the University of Helsinki, where she is preparing her doctoral dissertation on bassoon performance practice of the Nineteenth Century, supervised by Eero Tarasti, Luca Chiantore and Alfonso Padilla. Together with Luca Chiantore and Silvia Martinez, Áurea has been invited by the Institute Musikeon, to write in the forthcoming publication *Escribir sobre Música* (“*To write about Music*”) published by Nortesur. As part of her research, she is also studying historical performance at the Schola Cantorum Basiliensis (Basel, Switzerland) with renowned performers in the field of early music such as Donna Agrell and Josep Borràs.

Juan Miguel González Martínez

Márta Grabócz

Joan Grimalt

Joan Grimalt has degrees in Philology and Conducting. He spent many years in Austria and Germany, mainly conducting opera. He lives now near to Barcelona and leads an ensemble (*Exaudi nos*) centered on religious music of 17th century Spain. He is currently teaching at the Escola superior de música de Barcelona, at the Universitat Pompeu Fabra and at the Universitat Internacional de Catalunya.

Panu Heimonen

The main area of interest in my research is music analysis and its application along with narrative theory to various musical contexts including musical performance. I have studies in music theory and analysis (Sibelius-Academy) and musicology (University of Helsinki). I also have experience in teaching piano performance and as an accompanist.

Tristan Ikor

Tristan Ikor is a doctoral student at the University of Lyon, Department of *Sciences de l'Information et de la Communication*. In 2005, he graduated from the *Institut d'Etudes Politiques de Lyon*. From 2005 to 2009, he worked as a saxophonist and as composer in different projects for the cinema, dance, theatre or lectures. (*Tristan...*) Or (*In these projects, Tristan..*) played african modern music, French song, electronic music, free improvisation or modern jazz. He also conducted his own projects, like *Azil* for 12 musicians or *TPP* (a large and multidisciplinary collective.) In 2009, he began working on his thesis, supervised by M. Lamizet and M. *Eero* Tarasti, about meanings of musical improvisation.

Ljubica Ilic

Ilic holds degrees from the University of Arts in Belgrade (BA in musicology) and University of California, Los Angeles (MA and PhD in musicology). She is a recipient of UCLA Chancellor's fellowship, the Open Society Institute Global Supplementary Grant, UCLA Graduate Division Dissertation Year Fellowship, and UCLA Ahmanson-Getty Postdoctoral 2007-08 Resident Fellowship. In 2008-09, she was a visiting professor in the department of musicology at UCLA. While engaging in discussions of musicology, cultural criticism, intellectual history, and art history, Ljubica in her work investigates the relationship between music and modernity. She especially focuses on the turn of the seventeenth and the first half of the twentieth century as the two key moments in the formation and disintegration of musical modernity and musical canon, exploring the ways musical compositions reflect, and shift to and from, modernity. One aspect of this research was published in her article "Echo and Narcissus: Labyrinths of the Self in Early Modern Music" (*Power and Image in Early Modern Europe*, Cambridge Scholars Publishing, 2008). She is currently preparing her first book *Music and the Modern Condition: Investigating the Boundaries* (Ashgate).

Grisell Macdonel

Dario Martinelli

Dario Martinelli is Adjunct Professor of Musicology and Semiotics at the University of Helsinki. Among his monographs, "How Musical is a Whale? Towards a Theory of Zoomusicology" (2002), "Zoosemiotics: Proposals for a Handbook" (2007), "Of Birds, Whales and Other Musicians: Introduction to Zoomusicology" (2009) and the forthcoming "Authenticity, Performance, and other double-edged words" (2010). He is editor-in-chief of "IF - Journal of Italo-Finnish Studies" and scientific director of the Umweb Publications.

Lina Navickaite-Martinelli

Lina is a researcher and lecturer at the University of Helsinki and lecturer at the Lithuanian Academy of Music and Theatre. She has been participating in the conferences in Finland, Lithuania, France, Poland, Belgium, Italy, and Portugal. Being also a freelance music reviewer, she is the author of around 100 articles and reviews on musical topics; she has prepared the catalogues for the international festivals of contemporary music, such as "Gaida" and "Jauna muzika", and for several CD's. From 2002 to 2007 she has been working as an editor of the musical magazine "Muzikos barai". At present, her major editorial commitment is the co-editor-in-chief position at "IF – Journal of Italo-Finnish studies".

Navickaitė-Martinelli focuses her scholarly research on various aspects of the musical performance phenomenon, concentrating lately more on the issues of standardization and individuality in performance practices of the 20th century and approaching musical performance from the semiotic perspective. More information at: www.linanavickaite.eu

Malgorzata Pawlowska

Małgorzata Pawłowska. M.A. – assistant at the Department of Theory and Interpretation of the Musical Work of the Academy of Music in Kraków; lecturer of such courses as Music History, Analysis of Musical Work, Music Literature and Ear Training; a PhD student of Music Theory.

Graduated from the Academy of Music in Kraków, she has spent part of her MA studies at the Royal Conservatoire in Brussels. She was awarded the second prize at the 15th

National biennial MA Theses Competition for the Graduates of Music Academies for her MA thesis *The Devil in 19th- and 20th-century Music on a basis of selected works* written under the supervision of Professor Mieczysław Tomaszewski (2006). She was also awarded a number of scholarships for her achievements, such as the Scholarship of the Krakow City for the best MA and PhD students. Pawłowska participates in musicological conferences and has already published her first serious papers, delivers speeches at concerts and writes programme notes.

She currently writes her PhD thesis on *The Romeo and Juliet Myth in Music from the Perspective of Narratology* under Professor Mieczysław Tomaszewski.

Malgorzata has also completed postgraduate studies in Culture Management in the European Context (at the Academy of Music in Kraków) and has been very active in organising international artistic and scientific events, such as e.g. the international conference *Music as a Message of Truth and Beauty* (Krakow, December 2008) and very recently the international project *Musical Coexistence – Tradition Meets Contemporary* (Krakow, February 2010).

Maija Pietikäinen

Maija Pietikäinen has worked as a singer and singing teacher in Germany, Sweden and Finland and she is finishing off her multidisciplinary PhD “Singing and Amor Mundi” (political science and music) in the University of Jyväskylä. In addition she is also writing a biography of the Swedish singer Valborg Werbeck-Svårdström which will be published in German 2011.

Kata Riskó

Kata Riskó (*1985) graduated from the Liszt Ferenc Academy of Music, Budapest, in musicology (2008). Her thesis focused on the influences of bagpipe folk music in the music history of the eighteenth and nineteenth century. In 2008 she has begun her PhD studies in Musicology she studies Hungarian instrumental folk music. She teaches folk music at the Liszt Ferenc Academy of Music and at the Béla Bartók Secondary Grammar and Technical School of Music (part of Liszt Ferenc Academy of Music). She also writes critics and reviews. She has been given PhD- and Kodály fellowship.

Paolo Rosato

Paolo Rosato (1959, Lanciano, Italy) is member of the Italian Society for Contemporary Music. Paolo holds a M.A. in Philosophy, Choral Music, and Composition. He teaches at the Conservatory of Fermo. From 1986 to 1999 he was co-editor of *Eunomio*, an Italian journal for theory, analysis, and semiotics of music. Since 1992 he has been a member of the Musical Signification Project founded by Eero Tarasti. Paolo’s writings are published in many books and reviews. Is the co-author of *Systems of musical sense* (Helsinki 2004). His music is performed in various festivals, and he is active as a poet too.

Charles Rosen

Anne Roubet

Anne Roubet was born in Paris, France. Anne is a doctoral student in Musicology supervised by Pr. G.Mathon (University Tours/Marne-la-Vallée, France): Irony in Instrumental Music. Anne is Professeur agrégée (Music). She is associate teacher in CNSMDP (National Music Academy in Paris, Aesthetics) and Ecole Polytechnique (lectures about interpretation). Anne her post-graduate studies at Ecole Normale Supérieure (Paris), CNSMDP (Prizes in Analysis - Pr. Michaël Levinas, and Aesthetics - Pr. Christian Accaoui), Masters in Philosophy and Musicology (University of Paris 4 Sorbonne). Anne's musical activities are: mezzo-soprano (member of *La Chapelle Rhénane* –dir. Benoît Haller), pianist. Some of Anne's publications are : *Dictionnaire d'Esthétique musicale* (Ed. C. Accaoui), to be published by Actes Sud / Cité de la Musique : entries "Semiotics", "Herméneutics", "Myth", "Interpretation", "Style", "Fragment", "Irony"."Debussy et le mythe. Affinités et ambivalences" in *Debussy. Jeux de formes* (ed. Rue d'Ulm, 2006). And she has published several articles in *Analyse Musicale* (about Debussy, Messiaen...)

Julia N. Shpinitzkaya

I am doing my doctoral study at Helsinki University, Department of Musicology. The project introduces a theory of multicultural texts in music with its application to the works of the contemporary Finnish-Swedish composer Erik Bergman. My academic activities include previous lecturing on subjects of musical history and aesthetics at Petrozavodsk Conservatory (Russia), Department of Musicology. My later teaching activities include lecturing in the University of Turku on the subject of my study on A. Tarkovsky and a recent course Theory of Multicultural Texts: Musical Mixtures and Hybridisation, a result of my theory of cultural mixtures, organized at University of Helsinki, Department of Musicology.

My other projects and scientific interests are related to literary studies, Bardic subcultures (the musical trend of the contemporary bards and troubadours), interrelation of art (art-representations in contemporary music, interaction of visuals and sound), and film music studies (a special research on image and music in A. Tarkovsky's films), study of an essential notion and form of sound in non-European cultures.

Marjo Suominen

Marjo is a doctoral student, researcher, at the Department of Musicology of the University of Helsinki. The main topic of her research is: Composer-performer relationship in Händel's Giulio Cesare in Egitto as placed within the basic communication model, authenticity discussions in musical performance from the view of aesthetics/philosophy of arts. Her research focuses on the theory of affects as seen from the performance of music, Performance practices of the eighteenth century opera.

Marjo holds a degree from the University of Helsinki (Master of Arts in Musicology). She has published several articles in Finnish such as: *On Gesamtkunstwerk, from the Arising of the Bloom of Tragedy and It's Disillusion*, Finnish Wagner Society's Journal number 21, Spring 2003, *Instrumental Museum in Poznań – A Survey of Musical Instrument's Phases and of Polish Music Archaeology*, Muinaistutkija, Journal of the Finnish Archaeological Society 4/2007; *Handel Conference in Halle 2007*, Musetti bulletin of Finnish Musicological Society. Marjo has been participating in international congresses with the following titles: "Composer – Performer relationship in Händel's Opera Giulio Cesare in Egitto as seen from the view of singers; some ontological aspects", the 11th National Symposium of Music Researchers, at the University of Oulu, Department of Educational sciences and Teacher Education, Division of Music education March 29th 2007, "Composer - performer relationship in Händel's opera Giulio Cesare in Egitto; some ontological aspects", Philosophies of Performance, 12th International Doctoral and Postdoctoral Seminar in Musical Semiotics, Department of Musicology, University of Helsinki, Finland, April 15th 2008 and at the 13th International Biennial Conference on Baroque Music, University of Leeds, School of Music, West Yorkshire, England, July 5th 2008.

Eero Tarasti

Rebecca Mary Thumpston

Rebecca Thumpston completed her MA at the University of York (UK) in 2009, under the supervision of Dr. Jenny Doctor. She is currently living in Paris, and hopes to begin a PhD in 2011. In her MA studies, Rebecca focussed on the music of Ralph Vaughan Williams, Claude Debussy, and the Workers' Music Association in 1930s England. In addition to an interest in music semiotics, Rebecca fosters an interest in music journalism and criticism. In 2008-9 she was the founding editor of YUMU, the University of York Music Department Magazine, and she has also written for numerous other publications, both student and professional, including *York Press*, *York Jazz Scene*, *Nouse Student Newspaper*, *The Zahir*, and *The Yorker*.

Nayden Yotov

Currently I am a PhD student of semiotics in the New Bulgarian University, specializing in visual and cognitive studies. I have a MA degree in Philosophy, language and communication and BA in Marketing, Management and Advertising. My university educational background also includes Religious studies, English Language Philosophy at Sofia University and National College of Ancient Languages and Cultures. My interests include music, semiotics, religion, intercultural dialogue, mythology, poetry, philosophy, cinema, psychology, ethics, art theory, theatre, and rhetoric.

Edward Venn

Edward Venn is Lecturer in Music at Lancaster University, England. He is on the Executive Committee of the Society for Music Analysis, serves on the Editorial Boards of the *Journal of Music and Meaning* and *Music Analysis*, and is on the Executive Committee for the National Association for Music in Higher Education (NAMHE) in the UK. His research focuses on issues relating to meaning in a range of twentieth-century and contemporary musics, and is hosting the Seventh International Biennial Conference on Music Since 1900 (Lancaster, 2011). Recent publications include a monograph, *The Music of Hugh Wood* (Ashgate, 2008), an article on Luigi Russolo (*Tempo*, 2010) and narrative structures in the music of Thomas Adès (*Res Factor Nova*, 2010).

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