

## ***Nothing New? Understanding Newness in Medieval and Contemporary Music***

Plainsong and Medieval Music Society, CeReNeM, Royal Musical Association  
University of Huddersfield 25–26 April 2009

Saturday 25 April

9.30 Registration opens at Creative Arts Building, Atrium

10.15 Welcome (Phipps Hall)

11am

St Paul's	Phipps Hall New approaches to musical sound (Chair:)	CAMG/01 Quotation, sampling and reframing (Chair: )
Composition workshops	<b>Miriama Young (University of Aberdeen):</b> Scratch and Mix: Sampling the Body in the [Metaphorical] Phonograph.	<b>Nils Holger Peterson:</b> Quotation and Framing: Re-contextualization and Intertextuality as Newness in George Crumb's <i>Black Angels</i>
	<b>Fernando Gualda (Sonic Arts Research Centre) and Atte Tenkanen (University of Turku, Finland):</b> Self-similarity of pitch-set patterns as music analysis paradigm	<b>Geoffrey Cox (University of Huddersfield):</b> The Promise of the Past: Quotation in the music of the late 1960s avant-garde – nostalgic cannibalism or musical renewal?
	<b>Constance Cooper:</b> Capturing the Microtones in the Well-Tempered Piano (Lecture recital)	<b>Lea Nicholson:</b> Traditional Music of the British Isles in an Electronic Setting

12.30 Lunch (Buffet lunch, Atrium)

1.45pm–3.15pm

**Magnus Williamson and Bennett Hogg (University of Newcastle):** 'Composition, Improvisation, and the space in between in medieval and contemporary music' (Phipps Hall) Keynote lecture kindly sponsored by the ***Royal Musical Association***

## 3.30pm – 5pm

<b>St Paul's Hall</b>	<b>Phipps Hall</b>	<b>CAMG/01 Old and new in the music of the Middle Ages (Chair:)</b>	<b>CAMG/03 Liturgy and the Popular (Chair: )</b>
Composition Workshops	Composition workshops	<b>Helen Deeming (University of Southampton):</b> Picturing Sound: New Solutions to Ancient Dilemmas	<b>Alistair Hardie (University of Durham):</b> Plainsong, Pop and Piety in Post-modernity: Musical Metaphors for Transcendence and Immanence in John Adams' <i>El Niño</i>
		<b>David Maw (University of Oxford):</b> Jacques de Liège's <i>Ars nova</i>	<b>Rupert Till (University of Huddersfield):</b> The Sacred Popular: A 21st Century Music-Led Reformation
		<b>Rachel Davies (University of Birmingham):</b> The Old Testament and New Love Songs in Montpellier Codex motets	<b>Niroshi Senevirathne (University of Peradeniya, Sri Lanka):</b> Christian Church Music Diversified By The Influence Of Localization

5pm – 6pm Plainsong and Medieval Music Society Annual General Meeting (all welcome) (Phipps Hall)

6pm Pre-concert reception, launch of notations exhibition (Bryn Harrison, Liza Lim) (CAB Atrium)

8pm Concert of new works (including announcement of winner of Plainsong and Medieval Music Society Composition Prize) Edges Ensemble dir. Joseph Kurdika and Aaron Cassidy

**Sunday 26 April**

**9.30am Coffee served in CAB atrium**

**10.00–11.30am**

<b>Phipps Hall</b>	<b>CAMG/01 Round table session</b>	<b>CAMG/03 Medieval liturgies old and new (Chair: ?)</b>
<i>Le Basile</i> rehearsal	<b>Fabrice Fitch (University of Durham):</b> The artwork as site: the sound of exploding sheds, and other follies	<b>Mary E. Larew (University of York):</b> Modern Medieval Music-Drama
	<b>Martin Iddon (University of Lancaster):</b> Puzzle canons and the music of Luigi Nono	<b>Matthew Cheung Salisbury (University of Oxford):</b> From north to south: latterly adopted liturgies for Northern saints
	<b>Edward Wickham (University of Cambridge, The Clerks):</b> The Past as a Foreign Country	<b>Nausica Morandi (University of Padua, Italy):</b> The Medieval Liturgical Drama <i>Officium Stellae</i> in the 20 <sup>th</sup> and 21 <sup>st</sup> centuries: Epiphany Star Plays of the Italian Sabbia Valley (Brescia, Lombardy)

**11.30–12.30pm Coffee concert: *Le Basile* (dir. Uri Smilansky) (Phipps Hall)**

**12.30pm Lunch (Buffet lunch)**

**1.30–3.00pm**

<b>Phipps Hall</b>	<b>CAMG/01 (Chair: ?)</b>	<b>CAMG/03 Early music as foundation within 20<sup>th</sup>-century musical language (Chair: ?)</b>
	<b>Jesse Stewart (Carleton University, Ottawa):</b> Intersections: Reflections on New Music in the 21 <sup>st</sup> Century	<b>Peter Roderick (University of York):</b> The 'day of wrath' as musico-political statement in Luigi Dallapiccola's <i>Canti di Prigione</i>
	<b>Kate Maxwell (University of Glasgow):</b> Notations 21: A 21 <sup>st</sup> -century manuscript?	<b>Piet Swerts (University of Leuven, Lemmensinstituut, Belgium):</b> <i>Imitatio et aemulatio</i> : The <i>L'homme armé</i> -tradition as inspiration for a renewed (vocal) compositional language
	<b>Helder Gonclaves:</b> From note to structure: some ways of reusing the past	<b>Edward Caine (University of York):</b> The use of found material in Sciarrino's <i>Luci mie traditrici</i> and my own <i>Madrigali in Twelve Parts for Three Trombones</i>

**3pm Tea and closing remarks**

**3.30pm Close**