

CONFERENCE PROGRAMME

Thursday 30 April

8:30 - 1:00 2:15 - 3:45	Registration (Pf05 – Powell Building)	
10:15	Welcome (Pg09 – Powell Building)	
	Room: Pg09	
	Session 1 – Polish composers in context Chair: David Tompkins	
10:30-11:00	Marek Podhajski 'Polish music, Polish composers 1918-2007'	
11:00-11:30	Ruth Seehaber 'The construct of a "Polish School": Self-perception and foreign perception of Polish contemporary music between 1956-1976'	
11:30-12:00	Christopher W. Cary 'The new guard: Polish composers of the 1970s generation'	
12:00	Lunch in the Blue Room, SCR	
1:15-2:15	Lunchtime concert at St Gregory's Centre for Music 'Messages' – CCCU Masters Ensemble and Alea Quartet	
	Room: Pg09	
2:30-3:20	Keynote address (Chair: Zbigniew Skowron) Professor Charles Bodman Rae 'The Polish musical psyche: From the Second Republic into the Third'	
3:20-3:45	Coffee break in Pf05	
	Room: Pg09	
	Session 2 – Composers' Forum Chair: John Casken	
3:45-4:45	Krzysztof Penderecki, John Casken, and Paul Patterson, in conversation	
5:00	Drinks Reception at St Gregory's Centre for Music (co-sponsored by the CCCU Department of Music and <i>Sounds New Music Festival</i>)	
7:30	Evening concert at St Peter's Methodist Church 'Through the Looking Glass' – <i>Olga Pasiiecznik (soprano) and Maciej Grzybowski (piano), with the Silesian String Quartet</i>	

Friday 1 May

8:30-12:00	Registration (Pf05)	
	Room: Pg09	Room: Pg05
	Session 3 – Composing national identity: influence and intertextuality Chair: Joy Calico	Session 4 – Narrative continuity and narrative rupture in Polish music since 1970 Chair: Adrian Thomas
9:00-9:30	Małgorzata Janicka-Słysz 'Where? Polish music after Karol Szymanowski'	Katarzyna Naliwajek-Mazurek 'Paweł Szymański and the multiple narrative in music'
9:30-10:00	Caroline Rae 'Henri Dutilleux and the Franco-Polish connection'	Marta Szoka 'The music of Paweł Mykietyn: In between pastiche, deconstruction and the great narration'
10:00-10:30	Bogumiła Mika 'Between "a game with w listener" and a symbolic referral to tradition: Musical quotation in Polish art music since 1945'	Nicholas Reyland 'Lutosławski's tragic heterotopias'

10:30-11:00	Coffee break in Pf05	
	Room: Pg09	Room: Pg05
	Session 5 – Performance and interpretation Chair: Stephen Cottrell	Session 6 – Narrative rupture and new directions Chair: Nick Reyland
11:00-11:30	Amanda Bayley – Neil Heyde 'Interpreting indeterminacy: performing Lutosławski's String Quartet'	Stanisław Będkowski 'Wojciech Kilar's last symphonies: Modification of a paradigm'
11:30-12:00		Niall O'Loughlin 'Panufnik and Polishness'
12:00	Lunch in the Blue Room, SCR	
1:15-2:15	Lunchtime concert at St Gregory's Centre for Music <i>'The Virtuoso Clarinet'</i> – Dawid Jarzynski (clarinet) and Anna Czaicka (piano)	
	Room: Pg09	Room: Pg05
	Session 7 – Lutosławski: analytical perspectives Chair: Charles Bodman Rae	Session 8 – Between heaven and earth Chair: Maja Trochimczyk
2:30-3:00	Zbigniew Skowron 'Lutosławski at the crossroads. <i>Three Postludes</i> : a reappraisal of their style and compositional technique'	
3:00-3:30	José Oliveira Martins 'Harmonic modulation and periodic pitch space in Lutosławski's works from the second half of the 1950s'	Agnieszka Draus 'Infernal and celestial circles in <i>Paradise Lost</i> : Milton and Penderecki'
3:30-4:00	Suyun Tang 'Tonal architecture of Lutosławski as defined by a Schenkerian tonal model'	Teresa Malecka 'Górecki's creative journeys between nature and culture: Around the <i>Copernican Symphony</i> '
4:00-4:30	Coffee break in Pf05	
	Room: Pg09	Room: Pg05
	Session 9 – The Symphony Chair: Charles Wilson	Session 10 – Composers and the creative impulse: inspiration and self-representation Chair: Tim Rutherford-Johnson
4:30-5:00	Beata Boleslawska 'Lutosławski's Second Symphony (1967) and Górecki's Second Symphony (1972): Two ideas of the bipartite late avant-garde symphony'	Barbara Literska 'The "commissioned" works of Tadeusz Baird'
5:00-5:30	Ewa Siemdaj 'The Symphonies of Panufnik and Lutosławski: A quest for ideal form'	Aleksandra Bartos 'Witold Lutosławski's "Portrait of Woman 2000": New aspects of his compositional technique'
5:30-6:00	Cindy Bylander 'Back to the future: The interaction of form and motive in Penderecki's middle symphonies'	Violetta Kostka 'Tadeusz Kassern: Music from his American period'
7:30	Evening concert at St Peter's Methodist Church <i>'Eastern Lights'</i> – Aurora Chamber Orchestra; Nicholas Collon (conductor)	

Saturday 2 May

8:30-12:00	Registration (Pf05)	
	Room: Pg09	Room: Pg05
	Session 11 – Film music Chair: Ian Gardiner	Session 12 – Cultural politics in the Cold War Chair: Zbigniew Granat
9:00-9:30	Urszula Mieszkielo	David Tompkins

	'Dissonance, armour and sabre: Film music in Polish historical costume dramas of the 1960s and 1970s'	'The Stalinist state as patron: Composers and commissioning in early Cold War Poland'
9:30-10:00	Nick Reyland 'Experiencing <i>agapē</i> : Preisner and Kieślowski's <i>Three Colours: Blue</i> '	Lisa Jakelski 'Open windows, open ears: Listening to the Warsaw Autumn in the early 1960s'
10:00-10:30	Iwona Sowińska 'Jazz in Polish films'	Maja Trochimczyk '1968 – Operation Danube, ISCM, and Polish music'
10:30-11:00	Coffee break in Pf05	
	Room: Pg09	Room: Pg05
	Session 13 – Polish jazz and the marketplace Chair: Ian Gardiner	Session 14 – Cultural politics and the interpretation of Polish music in the Cold War Chair: Maja Trochimczyk
11:00-11:30	Zbigniew Granat 'Underground roads to new music: Walls, tunnels, and the emergence of the avant-garde movements in the 1960s Poland'	Joy H. Calico 'Schoenberg's <i>A Survivor from Warsaw</i> in Warsaw (1958)'
11:30-12:00	Renata Pasternak-Mazur 'Sacropolo or Sacrum in the marketplace'	Alicja Jarzębska 'Polish music in the Soviet and post-Soviet eras in the light of Karol Berger's theory of art'
12:00	Lunch in the Blue Room, SCR	
1:15-2:15	Lunchtime concert at the Sidney Cooper Gallery ' <i>Still Life with Violin</i> ' – Sulki Yu (violin)	
	Room: Pg09	
2:30-3:20	Keynote address (Chair: Alicja Jarzębska) Professor Adrian Thomas 'Locating Polish music'	
3:20-3:45	Coffee break	
	Room: Pg09	Room: Pg05
	Session 15 – Penderecki: angels, devils and the voice of humanity Chair: Teresa Malecka	Session 16 – Sound and sign in Polish sonorism Chair: Amanda Bayley
3:45-4:15	Lisa Cooper Vest 'Issues of gender and voice in Penderecki's <i>The Devils of Loudon</i> '	Tomasz Kienik 'The musical language of Kazimierz Serocki: Analytical aspects of his musical output'
4:15-4:45	Regina Chłopicka 'The <i>St Luke Passion</i> and the <i>Eighth Symphony Lieder der Vergänglichkeit</i> - the key works in Penderecki's oeuvre'	Iwona Lindstedt 'Sonoristics and serial thinking: On the distinctive features of works from the "Polish School"'
4:45-5:15	Tim Rutherford-Johnson 'Theological aspects to Penderecki's <i>St Luke Passion</i> '	Anna Maslowiec 'The sonoristic score: Inside and outside'
5:45	Closing Drinks Reception at the Canterbury Cathedral International Study Centre (co-sponsored by the CCCU Department of Music and the Institute of Musical Research)	
7:45	Evening concert in Canterbury Cathedral Nave <i>Penderecki 'St Luke Passion'</i> ; Krzysztof Penderecki (conductor)	