



7<sup>th</sup> International Conference of the Word and Music Association Forum  
Discipline and Freedom in Music and Literature  
University of Cologne, 4 – 6 December 2024

Paper-Sessions Venue: Tagungsraum, Seminargebäude, Universitätsstr. 37  
Concerts Venue: Musiksaal, Hauptgebäude, Albertus-Magnus-Platz 1.

## Programme



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collegium musicum  
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## Day 1: 4 December 2024

**Venue: Tagungsraum (Main University Campus, Seminargebäude)**

**09:30 – 10:00** | Registration and Coffee

**10:00 – 10:30** | Opening Remarks **Jan Czarnecki, Ivana Trajanoska**

**10:30 – 11:30** | **Keynote Axel Englund**

*A Fistful of Music: Pianistic Dramas of Discipline and Freedom*

**11:30 – 12:30** | **Session 1**

- **Rodrigo Guijarro Lasheras:** *Musical Constraints as a Creative Device in Literature*
- **Thomas Gurke:** *The Idea of Notational Ekphrasis in Words and Music*

**12:30 – 13:30** | Lunch Break

**13:30 – 15:00** | **Session 2**

- **Paweł Siechowicz:** *Disciplining Looking, Liberating Listening: Life and Death of Mona Lisa in Dmitry Merezhkovsky's/Prose and Ludomir Różycki's Music*
- **Katarzyna Spurgjasz:** *Dancing Cities: Musical Embodiments of Freedom and Constraint in Early Modern Urban Cultures*
- **Jörg Holzmann:** *"Maurice Guest" and the Rebellion through Literary Music*

**15:00 – 15:30** | Coffee Break

**16:00 – 17:30** | **Concert Lectures**

**Venue: Musiksaal, Hauptgebäude, Albertus-Magnus-Platz 1**

- **Ana Velinovska** – Piano, lecture  
*Improvisatory Composing in Frederic Rzewski's Novel for Solo Piano "The Road"*
- **Anna Chęćka** – Piano, lecture  
*Minding the Gap: The Spark Between Freedom and Discipline*

**17:30 – 19:00** | **Reception (Apericena)**

**19:00 – 20:00** | **Macedonian Opera Evening** |

Special Event supported by the Ministry of Culture of the Republic of North Macedonia

- **Ivana Trajanoska** – Talk: *Female Characters in the Librettos of Macedonian Opera*
- **Vesna Gjinovska Ilkova** – Soprano
- **Ana Velinovska** – Piano



## Day 2: 5 December 2024

Venue: Tagungsraum (Main University Campus, Seminargebäude)

09:30 – 10:00 | Morning Coffee

10:00 – 11:00 | Keynote Philip Ross Bullock

*Quiet Songs of Protest: Valentyn Sylvestrov from Stagnation to the Revolution of Dignity*

11:00 – 12:30 | Session 3

- **Michael Beckers:** *"Bože, což Rosje": Revolutionary Contrafacta in Nineteenth Century Russian Empire*
- **Carmela Simmarano:** *Between Censorship and Creativity: Singable Translation in Italian Pop Music's Spanish Adaptations*
- **Alexander Rüter:** *Free Zone(s): Choirs of Freedom from East Berlin to L.A.*

12:30 – 13:30 | Lunch Break

13:30 – 15:00 | Session 4

- **Benang Xuan:** *Romanza and Requiem: James Joyce's Polyphonic Narrativity and Its (De-)Musicalization*
- **Henriette Terpe:** *Music and Silence in the Poetics of José Ángel Valente*
- **Lily Schwieren:** *Nietzsche's Birth of Tragedy and the plays of William Shakespeare: An Analysis of Antony and Cleopatra and The Tempest*

15:00 – 15:30 | Coffee Break

15:30 – 17:00 | Session 5

- **Iuliana Matasova** *"Big' Literature" and Popular Music: Notes on a University Course*
- **Anna Bergiel:** *The Escape from Time. Glenn Gould and Stanisław Barańczak: Two "Counterpoint Minds"*
- **Ingrid Hanson:** *Melody, Harmony, Unison and Freedom in Vernon Lee's Satan the Waster*

17:00 – 18:00 | Aperitivo

## Day 3: 6 December 2024

09:30 – 10:00 | Morning Coffee

10:00 – 11:00 | **African Legacies Roundtable: Drumming and Textual Echoes as Living Practice: Representation in Performance and Literature (online-hybrid)**

- **Adeyemi Johnson Ademowo:** *Freedom in Folk Music: Unpacking Ominira, Omi-Inira and Other Protest Narratives in Beautiful Nubia's Music*
- **Allie Reznik:** *"It's a matter of life and death": Music's Manifestation of Discipline and Freedom in Idafe Atogun's Taduno's Song*
- **Oluwafemi Oni:** *The Spirituality of Drums in Yoruba Culture*
- **Adeyemi Teslim Oyedele:** *Discipline and Freedom in the Rhythms of Resistance: Analyzing Fela Anikulapo Kuti's Musical Legacy*
- **Stanley Ojugbo:** *A Peep into Harmony of Constraint and Liberation: Exploring the Dualities in Beautiful Nubia's Musical Narratives*
- **David Adepegba:** *Rhythms of Resilience: Navigating Gender Dynamics in the Nigerian Music Scene through the Experiences of Female Drummers*

11:00 – 11:30 | Coffee Break

11:30 – 13:00 | **Session 6**

- **Anna Tenczyńska:** *Between Freedom and Discipline in Modern Contrafactum: The Case of Stanisław Barańczak's "Podróż zimowa"*
- **Laura Vattano:** *Discipline and Freedom in Franco Casavola's Futurist Manifestos and Scores*
- **Ivan Delazari:** *Translation(ality) as Freedom/Manipulation: Viktor Tsoi's Mixed Legacy*

13:00 – 14:00 | Lunch Break

14:00 – 15:30 | **Business Meeting of the Word and Music Association Forum**

18:30 – 20:45 | **Concert Lectures & Concluding Discussions**

- **Alexandra Huang-Kokina** – Piano, lecture  
**Paul Docherty** – Violin  
**Atzi Muramatsu** – Cello  
*Remediating Chamber Music Practices: AI Mediation for Intermedia Performances through Word-and-Music Interactions*
- **Aleksander Mocek** – Harpsichord, lecture  
*The Convention of the Unconventional: Towards the Instrumental Sprezzatura*
- **Sarabel Delgado** – Voice and Vielle, lecture  
**Máximo Saz Martín** – Voice and Flutes, lecture  
**Paula Marín Salesa** – Citole  
**Sonia Rillo Marco** – Dance  
**Berta Benedicto** – Voice  
*The Mysticism of Sound: Human and Divine Love in Medieval Iberian Lyric*

# Participants, Abstracts & Bios

## in Alphabetical Order

### 1. **Michael Beckers**

M.A., Universität zu Köln, Germany

*"Bože, coś Rosję": Revolutionary Contrafacta in Nineteenth Century Russian Empire*

#### **Abstract**

Writing a revolutionary song involves two key steps. The first step is to craft a poetic text that convincingly conveys the urgency for drastic political change. The second step is to link these lyrics to a catchy tune that serves as a vehicle to distribute the message across all social strata. While many political songs, such as the Marseillaise, gained popularity in tandem with newly composed melodies, revolutionary poets in Europe also employed the ancient method of contrafactum – the practice of writing new lyrics to pre-existing melodies – to spread their ideologies among the population. In the 19th century, for instance, Russian and Polish poets penned numerous lyrics to the tunes of well-known Russian, Polish, Ukrainian, and French songs. These revolutionary contrafacta occasionally had an immense impact, prompting the tsarist government to implement measures to prevent their dissemination. This sometimes escalated to the point where not only the revolutionary songs but also their tunes, and consequently the original songs, which often lacked any political connotations, were prohibited.

Opting for an already popular tune to disseminate one's lyrics, instead of waiting for a gifted composer to provide a suitable melody, comes with a significant constraint. To ensure that the lyrics can be sung to the chosen melody, the writer must adhere to the metre of the original song, or at least not deviate too far from it. Thus, political contrafacta are caught between the liberty they praise in their lyrics on the one hand and the technical restrictions inherent in their creation process on the other. However, these restrictions are not limited to the technical difficulties of writing new lyrics to existing melodies, but are also reflected in the government's attempts to suppress all songs that criticize the status quo. The paper illuminates the role of contrafactum as a tool for rapidly propagating revolutionary concepts in 19th century Russian Empire, and sheds some light on the difficulties poets of revolutionary contrafacta were faced with.

Keywords: Contrafactum, Protest Song, Melody, Russian Empire, Nineteenth Century

#### **Bio**

Michael Beckers is a PhD Student at the a.r.t.e.s. Graduate School for the Humanities in Cologne. Since April 2022, he holds a scholarship of the German Academic Scholarship Foundation (Studienstiftung des deutschen Volkes). He obtained his master's degree in Cultural and Intellectual History between East and West at Cologne University and the University of Warsaw. His master's thesis "Die verlorenen Melodien slavischer romantischer Lyrik" was awarded the "Raissa-Orlowa-Preis" by the Cologne-Bonn Centre for Central and Eastern Europe (CCCEE). In his bachelor's degree he studied Musicology and Slavic Studies in Cologne and Moscow. He is an amateur musician and plays piano, accordion, and

guitar. His main research interests are the reception of classical works and ideas in nineteenth-century literature and the relation between music and text in European poetry. He attended conferences and held lectures on these topics in Oxford, Cologne, Belgrade, Warsaw, and Moscow.

2. **Berta Benedicto**

IES Segundo de Chomón, Spain

Voice

**Bio**

She developed her initial musical studies at the Municipal School of Music in Esparreguera and completed them in the singing specialty at the Conservatory of Barcelona. Her life has been closely connected to the musical world, and during her studies in Industrial Engineering, she worked as a teacher and coordinator at the Municipal Music Classroom in Sant Esteve Sesrovires, participating in various choirs and performing in several operatic and musical representations. In 2016, she moved to Teruel, where she performed theatricalized Zarzuela and directed several youth choirs. She also participated in the opera *Los Amantes* by Javier Navarrete, playing the role of Guerra

3. **Anna Bergiel**

M.A., University of Bielsko-Biała, Poland

*The Escape from Time: Glenn Gould and Stanisław Barańczak – Two "Counterpoint Minds"*

**Abstract**

Polyphonic music seeks a balance between the horizontal and vertical dimensions. The intonation contours are subordinated to linear time, while the vertical harmonic consonances express the space of the piece. The convergence point of these two dimensions is where time seemingly pauses for a moment. As the Polish musicologist Bohdan Pocij wrote, "[...] the more distinct, suggestive, and tangible the spatiality of the piece, the denser and more static the time becomes." This ideal is perhaps most fully realized in the music of Johann Sebastian Bach, in which Emil Cioran perceived a constant (though unfulfilled) striving to "escape from time." Some of Bach's fugues, in particular, seem to have neither beginning nor end, emerging from nowhere and leading to nowhere. They are like a snippet of eternity, let into the stream of time for a moment. Reflection on polyphony also reflects on the relationship between discipline and freedom. Polyphonic texture, which requires perfect knowledge of the rules and is a test of compositional mastery, can become a means of freeing oneself from what most powerfully enslaves every human being – time. Glenn Gould (1932–1982), the renowned Canadian pianist known for his exceptional interpretations of Bach's works, viewed it that way. It is my wish to dedicate my speech to Gould and his philosophy of practicing art, as outlined in Stefan Rieger's essayist book entitled "Glenn Gould, czyli sztuka fugi" [Glenn Gould that is the Art of the Fugue]. My presentation's second, no less important, hero will be Stanisław Barańczak (1946–2014). He was a poet who belonged to the Polish New Wave generation. He was also one of the most outstanding Polish translators and a music lover fascinated by Gould's figure. Traces of this fascination can be found in several poetic works by Barańczak. In the "Kontrapunkt" [Counterpoint] poem, the moment of surprise caused by the sudden playing of a CD with a recording of

Bach's Goldberg Variations in the car becomes the starting point for reflections on time, history, and eternity. In the "Hi-Fi" piece, on the other hand, Barańczak portrays Gould as an artist who, in preparing the material for the album, strives for sterile performance perfection but allows his humming to taint the recording, as if he wanted to leave an imprint of time on a perfect work.

Gould and Barańczak mastered the secrets of their craft to the highest degree. One amazed others with his phenomenal ability to control individual voices in a musical work and his dazzling pianistic technique, while the other demonstrated mastery in handling linguistic material, whether in translation work or his creative writing. Both saw art as an opportunity to escape the destructive effects of time. It was their space of freedom.

### **Bio**

Anna Bergiel (b. 1984) graduated from secondary music school in Bielsko-Biała. She studied Polish philology at the Jagiellonian University in Kraków. She defended her master's thesis in 2010. Currently, she is a doctoral student at the Interdisciplinary Doctoral School of the University of Bielsko-Biała. She is preparing a dissertation devoted to the musical contexts of the poetry of Czesław Miłosz. She has published in the journal "Media i Społeczeństwo". Soon she will publish an article in the journal "Świat i Słowo" ("World and Word") and in "The Polish Review".

#### **4. Philip Ross Bullock**

Prof. Dr, Oxford University, Wadham College, United Kingdom

Keynote Lecture: *Quiet Songs of Protest: Valentyn Sylvestrov from Stagnation to the Revolution of Dignity*

### **Abstract**

In his seminal song cycle, *Quiet Songs (Tikhie pesni, 1974–77)*, Valentyn Sylvestrov included a single setting of a poem by Taras Shevchenko in a cycle otherwise made up of settings of classical Russian poetry, or of Russian translations of English romantic verse. Strikingly, he indicates that the Shevchenko should only be sung in the original Ukrainian, providing a brief pronunciation guide for singers unfamiliar with the language. But what did this gesture mean in the 1970s, during the years of the Brezhnev stagnation? And what might it mean today? Since Russia's full-scale invasion of Ukraine on 24 February 2022, this single song has been recorded and uploaded many times on the internet and has featured in concerts and cultural events as a lament for the fate of Sylvestrov's homeland. Moreover, Sylvestrov's own relationship to Ukrainian-language vocal music has changed considerably, whether after Ukraine's independence in 1991, around the time of the Revolution of Dignity in 2014, and in light of his move to Berlin in 2022. My talk will look at the shifting fate of this single early setting of Shevchenko over the last five decades and ask how the seemingly intimate form of art song might respond to moments of geopolitical crisis.

### **Bio**

Philip Ross Bullock is Professor of Russian Literature and Music at the University of Oxford. His most recent monograph is *Pyotr Tchaikovsky* (London, 2016) and in 2022, he edited *Rachmaninoff and His World* for University of Chicago Press as part of his role as scholar-in-residence at the Bard Music Festival. He has held visiting fellowships at the Institute for Advanced Studies in Princeton and the

Institut d'études avancées de Paris, and is a recipient of the Philip Brett Award of the American Musicological Society. He is currently Senior Fellow at the Maison de la création et de l'innovation at the University of Grenoble-Alpes.

5. **Anna Chęcka**

Dr hab., Prof. UG, Institute of Philosophy, University of Gdańsk, Poland

*Minding the Gap: The Spark Between Freedom and Discipline*

**Abstract**

"It's the charged space between things that makes the spark that connects them possible. From the firing of microscopic synapses in the brain to the gap depicted by Michelangelo, between the hand of Adam and the hand of God, it's the invisible spark across the gap that ignites us, not the bridging of the gap. This is my approach to the difference between music and language as a constitutive gap of the embodied human mind" – confesses Julian Johnson in the introduction to his latest book *After Debussy. Music, Language and the Margins of Philosophy* (Oxford 2020). Following this lead, I look at the interpenetration of phenomena that we are used to inscribing in binary contradictions: language vs. music, freedom vs. discipline, creation vs. discovery, or – going beyond the humanities – the right and left cerebral hemispheres with their assigned cognitive functions. The latter is a flagship example in the writing of Iain McGilchrist, whose study of Western culture flows from neurologically encoded dichotomies between the right and left hemispheres.

I focus on overcoming these dichotomies and emphasizing the space between wordless musical thought and language – thus polemicizing with the division of musical thinking proposed in philosophy of music by Jerrold Levinson. In addition to examples from piano music, I turn to selected images to point out other kinds of being-in-between, like the space between being and becoming, which often escapes attention in thinking about art through attachment to either-or choices. Ultimately, I focus on the either-or choice that often shapes reflection on musical performance in both improvisation and classical interpretation: either discipline or freedom. I refer to the freedom versus necessity dichotomy, unfamiliar to non-Polish readers, proposed by philosopher Władysław Stróżewski in his *Dialectics of Creativity*. I also sketch an imaginary dialogue between this concept and George Steiner's thought as expressed in *Grammars of Creation*. The disturbing question here is whether masterpieces of literature and music are the fruit of creation or rather of discovery. It is also worth asking about the relationship between the artist's freedom and necessity, which ties the order of beauty to the order of truth. keywords: music, language, freedom, necessity, creation, discovery, cerebral hemispheres

**Bio**

Anna Chęcka is a pianist and philosopher, associate professor at the Institute of Philosophy, University of Gdańsk, head of the Chair of Aesthetics and Philosophy of Culture. She has published four books in Polish: *Critical Dissonances. Evaluating Performances of Musical Work*, 2008, *Ear and Mind. Sketches of Musical Experience*, 2012, *As in Apollo: A Biography of Alfred Cortot*, 2019, *Ear for metaphysics*, 2020 (published in English as *Metaphysical Hearing*, Warsaw 2021). She has translated to Polish Julian Johnson's *Out of Time. Music and the*



Making of Modernity for PWM publishing house (in print). In 2020, she founded the interdisciplinary research team Neurobiology of Music Study Group.

6. **Jan Czarnecki**

Dr, University of Cologne, Germany

*Discipline and Freedom in Music and Literature – Introductory Remarks*

**Bio**

Dr Jan Czarnecki teaches Polish Literature and Language, Theory of Literature as well as Word and Music Studies at the University of Cologne (Germany). Born in Warsaw, he graduated *summa cum laude* in Philosophy (BA, MA) from the College of Inter-Faculty Individual Studies in the Humanities (MISH), University of Warsaw, and obtained a diploma with honors from the F. Chopin State Music School in Warsaw. He received his PhD with honors from the University of Padua (Italy). He has been an associated researcher at the University of Lille-3 (France) and a Visiting Postgraduate Research Student at the University of Edinburgh (Scotland). An active singer, he has performed as a soloist and as a member of chamber and madrigal choirs. He worked as an editor at *Universa. Recensionis di filosofia*. His research interests range from word and music relations in European literature to the philosophy of music. His recent publications include a co-translation of Peter Kivy's *Sound sentiment* into Polish (2022), a chapter entitled "A Melopoetic Struggle between East and West: Mickiewicz and the Popular Idiom" in *Words, Music, and the Popular* (Palgrave Studies in Music and Literature, 2021) and a study on the music implied in the fourth canto of Adam Mickiewicz's *Konrad Wallenrod* in *Prace filologiczne* (2020). Member of the WMA. Since 2024, together with I. Trajanoska, he serves as President of the Word and Music Association Forum.

7. **Ivan Delazari**

Dr, Nazarbayev University, Kazakhstan

*Translation(al)ity as Freedom/Manipulation: Viktor Tsoi's Mixed Legacy*

**Abstract**

The Soviet Rock singer and songwriter Viktor Tsoi (1962–1990) gained unprecedented national popularity circa the releases of Sergei Solovyov's 1987 crime film ASSA, where he appears in the closing scene to sing "My zhdiom peremen" ("We're Waiting for Changes") live with his band Kino, and Rashid Nugmanov's 1988 Kazakh New Wave drug drama Iгла (The Needle) that Tsoi stars in and composes for, including another two of KINO top songs, "Zvezda po imeni Solntse" ("The Star by the Name of Sun") and "Gruppa krovi" ("Blood Type"). Explaining his decision to make an ASSA sequel in 2009, Solovyov said he wanted to retract the naïve optimism of his earlier Tsoi finale, since the changes to come two decades after were not the ones he and others of Tsoi's audience were longing for. In the meantime, Tsoi's posthumous legacy is being efficiently utilized by the Putin propaganda of war and ecstatic self-destruction for homeland's sake, despite the anti-totalitarian, individualist protest associations Tsoi's work summoned in its late 1980s context. I begin by briefly discussing Tsoi and other Soviet Rock musicians of the time as quasi-bards in a musical culture of a "secondary orality" (Ong 1982/2002), whereby their formulaic harmonies and lyrics are analogous to the oral poetry tradition surviving into the 20th century not only in the Balkan region (Lord 1971) but also in the USSR in such figures as Kazakh

aqyn Zhambyl Zhabaev (1846–1945). Unlike Tsoi, Zhambyl sang in Kazakh, so his poetry was extensively published and promoted in Stalin’s USSR in Russian translations, many of which turned out to be pseudo-translations with no originals behind (Volkov and Shostakovich 1979; see Toury 1996), for propagandist reasons. I argue next that Tsoi’s Romantic sentiment that resonated with the change-seeking audiences of the perestroika is easily transformed/translated into, or interpreted as, resentful imperialist nostalgia taking over Russia by the late 1990s and demonstrate how the final scene of *Igla*, with “Gruppa krovy” backing a Bruce-Lee-style street fight, is (re)translated to such ends. Finally, I look at the 2006 American cover of “Zvezda po imeni Solntse” by Brazzeville alongside the opening scene of *Igla* that features an early Kino recording of that song to see how translationality (Robinson 2017; Blumczynski 2023) accounts for such interpretive freedoms that make the source work (con)text largely irrelevant, in either musical or literary terms, while manipulation is merely a negative word for transformation.

### **Bio**

Ivan Delazari is assistant professor of languages, linguistics, and literature at Nazarbayev University, Kazakhstan. He is the author of *Musical Stimulacra: Literary Narrative and the Urge to Listen* (Routledge, 2021).

### 8. **Sarabel Delgado Gómez**

M.A., IES Santa Emerenciana, Spain

*The Mysticism of Sound: Human and Divine Love in Medieval Iberian Lyric*

### **Abstract**

Since the dawn of time, music has always been the most mysterious and mystical of all the arts. In the mythology of many civilizations across time and the five continents, the idea that the world was created through a chord or a song (the creative word, the logos) is widespread.

Ancient civilizations delved into this human and divine dimension of music while simultaneously establishing a balance between the primordial freedom of sound and the discipline of musical rules that shape it with expressive intent. In this context, Pythagoras, through the concept of number, mathematically and geometrically concretizes the essence of sound, while the Greek system of modes establishes concise frameworks to define the various manifestations of ethos (the emotional content of sound).

Medieval music inherits this dual system, albeit with nuances, wherein the sonic art is both a science and a vehicle for emotional delight. In the medieval era, a time when human love had to be sublimated and the divine permeated daily life, musical creation was subject not only to acoustic, melodic, and metrical-poetic laws but also to secular and religious social conventions. Despite the rigidity of these frameworks, the entire medieval repertoire harbors an authentic yearning for expressive, emotional, and spiritual freedom, embodied in the concept of courtly love.

The selected program includes Chansons by King Theobald I of Navarre, Cantigas de Santa María by Alfonso X, and devotional dances from the *Llibre Vermell*. Through this repertoire, the audience will gain insight into the theoretical discipline underlying each of the performed pieces while simultaneously enjoying the interpretative freedom that this music allows, with its range of infinite emotional and spiritual nuances.

Freedom and discipline, science and delight, the human and the divine are two sides of a spiritual and material phenomenon that constitutes one of the most natural and elevated expressions of the human being.

**Bio**

BA in Musicology from the University of Salamanca. Studies in Humanities at the University of Zaragoza. Diploma in Violin Pedagogy from the Teruel Conservatory. Musicology Research Fellowship at the Spanish Academy in Rome. Master's degree in Transpersonal Psychology. Vielle player in the Early Music group ArteSonado, Violinist in the Sephardic Music group Les Morenillas, Ethereal Sound, and Ahimsa.

**9. Paul Docherty**

Violin

**Bio**

Award-winning Scottish violinist and a distinguished graduate of the Royal Conservatoire of Scotland, praised for his 'completely compelling and musically moving' performances. His accolades include the RCS Hilda Bailey violin prize, the Mabel Glover string quartet prize, and the Sibelius Essay Prize. Paul has showcased his talents as a concerto soloist with the Glasgow Sinfonia and City of Carlisle Orchestra, and as an orchestral musician with the Scottish Ensemble and RSNO. His chamber music endeavours include performances for King Charles III and premiering 'The Hastening Jig'. He also enjoys collaborating in projects with contemporary composers and visual artists.

**10. Axel Englund**

Prof. Dr, University of Stockholm, Sweden

Keynote Lecture: *A Fistful of Music: Pianistic Dramas of Discipline and Freedom*

**Abstract**

Is classical music a channel of free subjective expression, or a method for rigorously controlling its subjects? Conceptualized at the intersection of these opposing forces, musical performance becomes a dynamic play of discipline and freedom with the human body at its centre. This talk addresses a series of fictional narratives about pianistic performance, which imagine an oppressive institution that leaves its desperate practitioners with no other mode of liberation than physical violence, suggesting in the process the importance of the human body as a principal object of interest in word and music studies.

**Bio**

Axel Englund is Professor of Literature and Wallenberg Academy Fellow at the Department of Culture and Aesthetics, member of the Royal Swedish Academy of Sciences, as well as President of the International Association of Word and Music Studies (WMA). His research centres on relations between words and music, such as musical settings of poetry, operatic performance and staging, and prose narratives about musicians and music-making.

**11. Vesna Gjinoska Ilkova**

Prof., Faculty of Musical Arts, University of Ss. Cyril and Methodius, North Macedonia

**Bio**

Macedonian soprano Vesna Ginovska Ilkova is the leading drama soprano at the National Opera and Ballet Skopje of the Republic of North Macedonia with a 30-

year career on the stage. She collaborated with esteemed conductors including Gianluca Martinenghi, Alessandro D'Agostini, Diego Garcia Rodríguez, Sergio Alapont, Francesco Rosa, Janos Przybylski, Noorman Widjaja, Simon Krečić, and Nada Matošević, among others.

Her contributions to the arts have been widely recognized. In November 2002, she was honored with the *November 13th Award of the City of Skopje*. Other accolades include the *In the World of Success* award in 2005, the title of *Honorary Ambassador of Commerce of Macedonia* in 2006, the *Golden Lyre* award from the Association of Musical Artists of Macedonia in 2009, the *Virtuoso* award in 2014, and the *State Award St. Kliment Ohridski* in 2019. Vesna Ginovska Ilkova was born in Skopje in 1972. She graduated from the Faculty of Musical Arts in Skopje in the class of Prof. Milka Efimova, and received an MA in the class of prof. Radmila Bakochevic at the Faculty of Musical Arts in Belgrade, Serbia. She teaches at the Faculty of Musical Arts in Skopje.

## 12. **Rodrigo Guijarro Lasheras**

Dr, University of Oviedo, Spain

*Musical Constraints as a Creative Device in Literature*

### **Abstract**

Writers have often self-imposed formal, technical, and structural constraints to enhance and stimulate their creativity. It is well-known the case of George Perec in *La disparition*, a novel written without using the letter e. This presentation starts by considering whether these constraints may be and have been music-based. Have writers used music as a restrictive source for their novels? What kind of pre-established restrictions may music imply? To investigate how and why the constraints may be musical, I will propose several concepts, such as affirmative and negative restrictions, and criteria, such as the retrievability of the limitations. I will also consider the existence of "beanpole novels", i.e. novels that develop with a guidance that controls their growth and direction. I will argue that the criterion to consider ascribing a novel to this category must be quantitative since not every restriction plays a role in the interpretation of the text and strongly determines the final text. Several examples, such as *Music, in a Foreign Language* (1994) by Andrew Crumey, will be analyzed in this light to understand how these limitations can be meaningful and integrated within the themes that the novel addresses.

Keywords: Music in literature, Imitation, Musical Restrictions in Literature, Contemporary Novel, Andrew Crumey

### **Bio**

Rodrigo Guijarro Lasheras is currently Assistant Professor at the Universidad de Oviedo. He holds a PhD in Literary Studies and a Degree in Music. He has been a Visiting Researcher at the University of California, Berkeley, the University of Cambridge, and the University of Oxford.

His publications focus on music and literature relationships, literary theory and contemporary narrative. His texts have appeared in renowned journals and publishing houses in Spain, United Kingdom, France, Italy, United States, Germany, Switzerland, and Chile.

As a musician, he has been a member of the Gustav Mahler Jugendorchester, and the European Youth Orchestra, performing in some of the most important European halls and festivals (Vienna, Salzburg, London Proms...). He has also been

an Academist in the Orquesta Nacional de España and a guest player in many other orchestras.

13. **Thomas Gurke**

DAAD Visiting Prof. Dr, University of Minnesota, USA

*The Idea of Notational Ekphrasis in Words and Music*

**Abstract**

This paper will focus on the presence of musical notation in literary texts, their aesthetic, (inter-)medial potentialities, in paradigmatic Modern short stories such as Katherine Mansfield's "The Wind Blows" (1915), Virginia Woolf's "The String Quartet" (1921) and Vladimir Nabokov's "Music" (1932). What these stories share is a perception of music as sonorous moving forms, symbolic imagery or seemingly 'dancing' musical notation on the page. In introducing the term notational ekphrasis, I wish to differentiate these phenomena for the larger field of intermediality. In doing so, I will show how these narratives negotiate musical notation, writing and iconicity

**Bio**

Thomas Gurke is DAAD Visiting Professor at the University of Minnesota. He has a degree in English Literature and Musicology. His PhD dissertation focused on the intersemiotic, aesthetic, and affective dynamics of music and literature in the texts of James Joyce. His publications focus on Joyce, contemporary fiction, ecology, the short-story, and popular culture. He is co-editor of *Words, Music, and the Popular: Global Perspectives on Intermedial Relations* (Palgrave, 2021).

14. **Ingrid Hanson**

Dr, University of Manchester, GB

*Melody, Harmony, Unison and Freedom in Vernon Lee's Satan the Waster*

**Abstract**

In a 1909 essay entitled 'Higher Harmonies', the British-French writer, thinker and antiwar polemicist Vernon Lee writes that 'all life is harmony; and all improvement in ourselves is therefore, however unconsciously, the perceiving, the realising or the establishing of harmonies, more minute or more universal'. The desire for 'beauty, dignity, harmony and serenity' is best expressed, she suggests, in the attempt to 'veritably and thoroughly live', that is, 'not to put anything into our life, but to put our life into the life universal' and 'live to our utmost power the life of all things and all men'. This, she notes, would eventually 'expand and develop into such love of harmony between ourselves and the ways of the universe as shall make us wince at other folks' loss united to our gain'. In *Satan the Waster*, her magisterial antiwar polemic of 1920, Lee pushes for a reaction well beyond wincing. She drives home her argument against the losses, deaths and waste of war and for a closer, deeper, less self-interested engagement with the nonhuman world, or 'the multi-dimensional co-existence and continuance beyond ourselves' across 300 pages of drama, satire, explanation, discussion, syntactic analysis, addresses to the reader, 'Grand Guignol', as she describes the war itself, and appeals to science, reason, psychology, literature, and music. At the centre of the work is her 1915 shadow play, *The Ballet of the Nations*, with its orchestra of Human Passions, 'without whose steady flow of sublime music and nerve-rending din the Nations could not dance their Dance of Death obedient to [the] great ballet master's baton'. This paper examines the ways the pro-peace, pan-European Lee

differentiates between different ideas and expressions of music, and between melody, harmony and unison to challenge narratives of patriotism, nationalism and wartime heroism, suggesting alternative allegiances between people and the nonhuman world.

Keywords: peace, war, harmony, anti-nationalism, unison, Vernon Lee

### **Bio**

Ingrid Hanson is a lecturer in English literature at the University of Manchester, UK. She is author of *William Morris and the Uses of Violence* (2014), editor of *William Morris: Selected Works* (OUP, 2024) and co-editor of *Poetry, Politics and Pictures: Culture and Identity in Europe 1840–1914* (Peter Lang, 2013). She has published work on violence, peace protest, masculinities, mourning and utopia in literature and culture, and is currently working on a book project on protest writings of the long nineteenth century, entitled *Disturbing the Peace*, and a new, collaborative and exploratory project on the politics, aesthetics and histories of urban moss.

### 15. **Jörg Holzmann**

Martin-Luther-Universität Halle-Wittenberg and Mozarteum Salzburg, Germany  
*“Maurice Guest” and the Rebellion through Literary Music*

### **Abstract**

Henry Handel Richardson is often referred to as the mother of Australian literature, but it is still quite unknown, even in a scholarly environment, that – and to what extent – she also received professional musical training. In her debut novel *Maurice Guest*, published in 1908, she describes the obsessive love story of two music students at the Royal Conservatory in Leipzig, where the author herself had studied piano from 1889 to 1892.

It is not just the plot and setting that place “*Maurice Guest*” in the tradition of the German romantic *Künstlerroman* (artist novel), but also the discrepancy between lived sexuality and artistic fulfillment. Richardson, actually Ethel Florence Lindesay, who published under her chosen male nom de plume throughout her life, writes here from several perspectives. The meticulously drawn psychograms of the main characters and their sometimes openly sexual, sometimes latently erotic entanglements were described in the magazine *The Age* in the year of the novel’s publication as “more like a scientific dissection of the love theme than the romance that the ordinary reader likes”. It is precisely for this reason that these passages from the book provide insight into the structure of gender roles at the turn of the century around 1900 and the associated restrictions on (not only) female sexuality.

The author also uses music in a subtle way to counteract this. The characterization of recurring figures reminds of Wagnerian leitmotifs and the descriptions of erotic situations show astonishing similarities to musical forms in their structure. It can be assumed that Richardson, who took composition classes in Leipzig and later in Munich, deliberately used these parallels. A comparison of concise text examples with the supposedly underlying musical structures should show whether patterns and possible intentions can be recognized.

An assignment of music described in the novel to songs that Richardson herself composed almost her entire life, but only made available to a small circle, should

further substantiate the thesis and be illustrated by excerpts from the score that was published in a small edition in 1999.

### **Bio**

Jörg Holzmann initially studied classical guitar in Stuttgart and completed both the artistic and pedagogical courses with top marks. In addition to teaching, he then worked as a soloist and in chamber music, composed works for various ensembles and successfully participated in international guitar competitions, winning prizes at major festivals in Spain, India, Korea and the USA.

This was followed by studies in musicology, literature and art history in Leipzig and Halle (Saale). From 2018 to 2020 he was a research assistant at the Musical Instrument Museum of the University of Leipzig. From 2020 to 2024 he worked in the research project Historical Embodiment at the Bern University of the Arts. His doctoral thesis, "Early sound film documents as sources for the interpretation practice of the late 19th and early 20th centuries" is located at Wissenschaft und Kunst (a cooperation between the Paris Lodron University and the Mozarteum University Salzburg).

### 16. **Alexandra Huang-Kokina**

Dr, The University of Edinburgh / Lund University, GB

*Remediating Chamber Music Practices: AI Mediation for Intermedia Performances through Word-and-Music Interactions*

#### **Abstract**

This concert-lecture reconsiders the connection between chamber music and word in live performance, exploring heuristic possibilities emerging from the delicate balance of 'discipline and freedom' in their synthesised expression. Through the theoretical lens of new media studies, the concert-lecture will illustrate how new technical media can transform the intermedial encounter between these two arts, whether as diegetic companion or as pure sound art adorned by verbal narratives, thereby catalysing innovative performance practices and offering new entry points into the classical and contemporary repertoire. It consists of two parts:

First, the 'concert' segment will showcase a series of intermedia performances, blending chamber music works by Debussy and Shostakovich with word-based storytelling forms. Alongside the primary media of word and music, this concert will integrate today's most potent disruptive technology, namely AI, to mediate dynamic feedback loops between human and non-human creative agents. Through the multimodal translation of creative data gathered from the performers, audience and performance environment, this intricate process of 'AI mediation' will orchestrate an organic array of new media effects, including interactive visuals, participatory scene-setting and responsive scenography, thus providing fertile loam for new improvisational agency that has not been explored before.

Second, the 'lecture' segment will explain how new media theories can be employed to trace the dialectic between word and music in the concert. In the twenty-first century, digital media and networked communication have radically transformed the Western fine arts system, integrating it into an informational ecosystem across previously distinct art forms. This shift demands a new conceptual framework, supplanting the traditional 'work of art' paradigm centred around the semiotics of pre-scripted compositions, to account for the evolving

interconnectedness surrounding script-less action across multifarious media. Crucially, AI acts as an active participant and mediator in the multimedia performance, enabling new affective and cognitive interactions in the arts through its engagement with verbal/natural language, in light of the 'generative' turn in recent AI development. Consequently, I propose that this intermedia concert can be conceived of as engineered by the interplay between word, AI and music, redefining the parameters for transmedia storytelling that refashions inter-art and inter-subjective relationships.

Overall, this concert-lecture invites academics and artists to reimagine chamber music's legacy in a progressively AI-driven world through the creative interplay between music, words, digital media and artificial creativity.

### **Bio**

Dr Alexandra Huang-Kokina is an academic, pianist and writer whose work explores the intersections of music, literature, intermediality and digital humanities. Having completed her PhD at the University of Edinburgh (2023), she is currently a postdoctoral research fellow at the University of Edinburgh and Lund University. Alexandra's work has appeared in prestigious academic journals such as *Performance Research* (Routledge), and her forthcoming book, *The Musical Performativity of Twentieth-Century Piano Novels* (Palgrave Macmillan), explores how non-traditional piano performances act as vehicles for socio-political transgression. As a producer and practitioner in new media art, her research on musical-literary relations informs her innovative approaches to the performing arts, exemplified in her two practice-led projects, 'Creative Digital Dynamics' and 'OperAI', which explore new dimensions of interactivity and immersion within multimedia music theatre in its broadest sense. Based on these initiatives, she has recently presented a concert series and organised two academic conferences in the U.K. and Sweden.

### 17. **Paula Marín Salesa**

Citole

### **Bio**

Paula Marín Salesa is a 19-year-old guitarist. She began her musical training at the Andorra Music School (Teruel). At the age of nine, she started playing the guitar. Since then, she has collaborated with the Andorra and Alcorisa Laudística Ensembles. She has also been a member of the Andorra Municipal Band (Teruel), where she played the electric bass. Currently, she is pursuing guitar studies at the Conservatory of Teruel and a degree in Primary Education at the University of Zaragoza.

### 18. **Iuliana Matasova**

Dr, Independent Scholar, Ukraine

*"Big' Literature" and Popular Music: Notes on a University Course*

### **Abstract**

This paper concludes the experience of working in a seminar on American rock poetry and American poetic tradition—an elective offered to the students at Taras Shevchenko National University of Kyiv. The paper provides a record of my perspective on the 'marginal' (as according to the curriculum) students-professor activity in which we joyously, albeit briefly, engaged. Developing and conducting the course equated to being constantly anxious over its fate which, despite the



lively students' interest and our mutual productivity in sessions, must have faced the institutional annihilation, by default. For, when there are not enough hours to study Shakespeare (ironically, a worker of popular culture industry), should they be shared to explore Patti Smith's poetry? The course's precarity invoked the 'major'-'minor' interplay, and, in this respect, our work unraveled in the emancipatory domain.

My experience with the course connects me to colleagues in the field. In the introduction to *America and the Musical Unconscious* (2019), the collection's editors Julius Greve and Sascha Pöhlmann remark that, despite its centrality for the American culture, the presence of music in it remains "undeniable yet uncanny," and, thus, American Studies scholars who also research music have only limited opportunities to "routinely offer" the results of such research to their students.

From this default precarious condition, my concern in this paper is to share the actual experience of persisting in bringing forward an understanding that the conversation between Emily Dickinson and Tori Amos, Judy Grahn and Ani DiFranco, Gwendolyn Brooks and Kendrick Lamar is not only possible but viable, and, when attended to, such conversation highlights the ways of America. I also aim to show how the close listening to this conversation becomes an exercise in emancipation, as we trace the 'major' to its 'marginal' origins and relate the now canonically 'high' tradition (once grounded in the contesting and contested practices) to the labor of the popular music workers. In the current Ukrainian condition, a similar exercise in mobilizing connections between Ukrainian popular music and Ukrainian poetry is acutely relevant and is part of my ongoing research. Keywords: American popular music, American poetry, literary, cultural and popular music studies, elective course

### **Bio**

PhD (Comparative Literature)

Independent scholar

ex-Associate Professor, Taras Shevchenko National University of Kyiv (until May 2023)

Scholar-at-Risk Research Fellow, University of Roehampton (2022-23)

Carnegie Research Fellow, Duke University Program in Literature (2017)

Research Fellow, Centre for Advanced Study Sofia (2017)

2023 invited talks—

University of Minnesota, Oxford University, University of Chicago, Basel University  
Recent publications—

(2022). "Populiarne poetychne: poezija ta pop-muzyka avtorok-vykonavyts." (The Popular Poetic: Women Singer-Songwriters' Poetry and Pop Music). *Literatura ta Kultura Polissia* 19 (104): 96-106.

(2021). "Post-Sovietness of the Popular: The West, the Post-Soviet Ukrainian Audience, and the Major Ukrainian Pop Star (1990s)." In *Words, Music, and the Popular: Global Perspectives on Intermedial Relations*, 179-200. Eds. T. Gurke, S. Winnett. Cham: Palgrave.

Matasova's current research project explores labor conditions and creative practices of Ukrainian women singer-songwriters in the 1990s global context, as

well as their inevitable relation—and relatedness—to the Anglo–American women singer–songwriters’ legacy.

19. **Aleksander Mocek**

Dr, Krzysztof Penderecki Academy of Music in Kraków – Early Music Department, Poland

*The Convention of the Unconventional: Towards the Instrumental Sprezzatura*

**Abstract**

The human brain tragically lacks a specific sense devoted to time perception; judging how long an interval lasts becomes possible only through experience and comparison with adjoining stimuli, especially within a narrative line of events. Artful positioning of notes on a chronological line, with wedges of silences in between, has no less importance than correct pitch; it is therefore no wonder that the issue of quantifying time boggled theoreticians and practitioners of music alike.

Although with the development of the early modern theory of mensuration musicians had to learn specific time–related rules described in treatises, the core interval of musical time was usually understood as a steady „tactus”, akin to heartbeat, perceived as the epitomy of nature. From the 16th century onwards, however, we may observe a paradigm shift: certain composers began to describe „natural flow” in terms of allowing time to disintegrate, so that a new level of naturalness is reached – one allowing the performer, not the composer or the abstract art of composition, to steer narration through tempo fluctuation. Such conventional deviation from principles corresponds to the emerging notion of courtly sprezzatura. It is hardly surprizing, then, that we catch first glimpses of those new ideas from „last trubadours” working at princely courts (e.g. Luis de Milan, French court lutenists).

Now that performance no longer adhered to iron–clad principles, notation – once designed to represent the clockwork depiction of rhythm – served only as a point of departure. It was the performer’s duty to master the idiosyncratic language of proper timing in particular style, since resigning from strictness did not simply mean freedom or „tempo rubato”. Even early 19th century treatises describe time management quite contrary to modern understanding: slowing down or accelerating in phrases depicted by the authors in musical examples appears unintuitive at best, even to performers well grounded in early music.

In my lecture–recital I aim to present what „studied nonchalance” might have meant, as well as perform a set of compositions in the so–called stilus phantasticus: French unmeasured preludes and J.J. Froberger’s pieces „avec discretion”, that is, at the discretion of the player.

Keywords: harpsichord, sprezzatura, tactus, stilus phantasticus, agogics

**Bio**

Dr Aleksander Mocek developed his passion for historical keyboard instruments during studies with Magdalena Myczka in Kraków and Robert Hill in Freiburg. Recipient of the European Union Baroque Orchestra, Baerenreiter, and the Audience prizes at the International Bach Competitions in Leipzig. Devoted to mixing practice with theory, besides teaching harpsichord and basso continuo at the Early Music Department of the Academy of Music in Kraków, he lectures classes on counterpoint and practical harmony. In 2020, with a recital comprising

the Art of Fugue, he inaugurated a personal project of performing the complete keyboard works of J.S. Bach.

20. **Atzi Muramatsu**

Cello

**Bio**

Award winning multi-disciplinary composer and cellist living in Edinburgh. His works encompass music for concerts, dance, poetry, exhibited arts and films. He plays in many ensembles including Glasgow Improvisers Orchestra, and his music features in three BAFTA winning films. He is committed to equality and passionate about free improvisation, embodied music cognition, and safe-space music making for all. As a Creative Director, he leads an inclusive new music charity Sonic Bothy, making contemporary music with disabled people. ([www.atzi.co.uk](http://www.atzi.co.uk))

21. **Sonia Rillo Marco**

Dance

**Bio**

She began her admiration for dance as a child, studying ballet up to the highest intermediate level certified by the Royal Academy of Dance. She continues to train in various disciplines from different cultures and styles, currently focusing on her passion for Oriental Dance. She has participated as a choreographer and dancer in Yamuna Ballet, Al-Nur Ballet, Nadima Dance Group, and Kearte Group. She currently continues her artistic journey through more expressive disciplines such as Connective Dance or Dance Therapy.

22. **Alexander Rüter**

M.A., MESH, University of Cologne, Germany

*Free Zone(s): Choirs of Freedom from East Berlin to L.A.*

**Abstract**

By comparing two musical scenes, one historical and the other fictional, this paper will take the image of the choir as an entryway into a consideration of the temporal and spatial conditions of any expression of collective and individual freedom. Taking the 1989 performance of Beethoven's 9th symphony conducted by Leonard Bernstein in East Berlin as a point of departure, I will argue that such expressions of freedom must always be situated in a time-and-site-specific material situation. Pairing this historical node with a detailed reading of a pivotal choir scene in the Japanese-American writer Karen Tei Yamashita's *Tropic of Orange* (which itself obliquely references the 1989 performance) this paper proposes the concept of the free zone – a space of bottom-up and temporary quasi-autonomy – as key to understanding the interplay of freedom and its limits. In her novel, a utopian community of Los Angeles' homeless population spontaneously forms on one of the city's freeways, after it has become blocked off by a massive car crash. At the highpoint of this community's brief existence, the homeless form a choir, which they broadcast as "TV in the FreeZone" (Yamashita, *Tropic* 165). It is in this moment of self-articulating freedom, encapsulated by the musical performance, that I locate the central claim of the novel: that such free zones, liberating as they may be for those who are otherwise excluded from official freedom, are never stable. They must be utilized while they last before they are re-captured by forms of imposed order that will structure and limit freedom. To make this argument this paper will consider both the conceptual history of the

term zone (in relation to both L.A. and East Germany) as well as the political signification of freedom in both choir scenes.

Keywords: zone, freedom, cold war, choir, Los Angeles

#### **Bio**

Alexander Rüter is a doctoral researcher at the University of Cologne's Multidisciplinary Environmental Studies in the Humanities hub MESH. His research focusses on transpacific ecologies in Asian American literature, especially in the work of Karen Tei Yamashita. He holds an M.A. in American Studies from the University of Cologne and an M.A. in Comparative Literature from the University of Rochester. His writing has appeared in *Ecozon@ European Journal of Literature, Culture and Environment* and in *Current Objectives of Postgraduate American Studies*.

#### **23. Máximo Saz Martin**

Dr, Escuela de Arte de Teruel, Spain

*The Mysticism of Sound: Human and Divine Love in Medieval Iberian Lyric*

#### **Abstract**

(*vide supra*, together with Sarabel Delgado)

#### **Bio**

PhD in Art History and BA in Humanities from the University of Zaragoza. BA in Musicology from the University of Salamanca. Diploma in Violin and Voice Pedagogy from the Teruel Conservatory. Professor at the School of Art in Teruel. Flutist in the Early Music group ArteSonado.

#### **24. Lily Schwieren**

M.A., University of Cologne, Germany

*Nietzsche's Birth of Tragedy and the plays of William Shakespeare: An Analysis of Antony and Cleopatra and The Tempest*

#### **Abstract**

This paper explores two of Shakespeare's latest plays, *Antony and Cleopatra*, and *The Tempest*, through the lens of Nietzsche's tragic theory as outlined in *The Birth of Tragedy*. Despite *Antony and Cleopatra* being classified as a tragedy and *The Tempest* as a comedy, this analysis argues that both plays can be illuminated by Nietzsche's dualism of the Apollonian and Dionysian forces of art.

The paper begins by outlining Nietzsche's theory, with a focus on the dialectic between the Apollonian and the Dionysian, before applying these concepts to the plays. Through close textual analysis, it examines how Dionysian elements manifest, particularly in relation to music, sound, and fluidity – key motifs that reflect both psychological and existential dissolution. Additionally, the myth of Orpheus is invoked to underscore the interplay of music and tragedy as dualistic forces.

The analysis extends to the characterization and spatial dynamics in both plays, also drawing on Plutarch's observations on territorial differences. Special attention is paid to the theme of Dionysian fluidity, particularly in relation to gender, where characters embody liminality and transformation.

Ultimately this paper interrogates whether Nietzsche's tragic framework, originally conceived with Greek tragedy in mind, can be extended to Shakespeare's works. By doing so, it tests the universality of Nietzsche's aesthetic theory in its application to one of the most influential dramatists in literary history.

Keywords:

Shakespeare, Nietzsche, Apollonian and Dionysian, fluidity, Dionysian music

**Bio**

Lily Schwieren is a Master's student in English and History at the University of Cologne, currently in her third semester (M.ed.). During her Bachelor's degree, she spent a year at the University of Cambridge, specializing in English literature. This experience deepened her interest in early modern literature and tragic theory, particularly the works of Nietzsche, Shakespeare, and antique tragedies. During her Bachelor's thesis she therefore focused on the intersection of Nietzschean philosophy and Shakespearean plays.

25. **Paweł Siechowicz**

Dr, University of Warsaw, Poland

*Disciplining Looking, Liberating Listening: Life and Death of Mona Lisa in Dmitry Merezhkovsky's Prose and Ludomir Różycki's Music*

**Abstract**

In 1911 Leonardo da Vinci's Mona Lisa was stolen. In the very same year Polish composer Ludomir Różycki composed a symphonic piece that enlivened the smile of the beautiful model, a symphonic prelude Mona Lisa Gioconda. Różycki was inspired by Dmitry Merezhkovsky's description of the painting's creation in his novel *The Romance of Leonardo da Vinci*. In Merezhkovsky's rendering of the story Leonardo first conjures the mysteriously beautiful expression on Mona Lisa's face with the power of music and storytelling and then steals it to capture it in his painting. It is suggested that this symbolic act takes life from the living model who is now immortalized in the medium of art. In his music Różycki brings life back to Mona Lisa who at that time was, as it happened, absent from Louvre, but present in an unprecedented number of reproductions in virtually every press title in Europe and beyond. There is a tension between the act of looking, objectifying and disciplining its subject and the act of listening that opens itself to any sign of life in the other. I would like to think through this tension with the help of Merezhkovsky and Różycki.

**Bio**

Paweł Siechowicz, PhD is an assistant professor at the Institute of Musicology, University of Warsaw, Poland, music critic, translator and educator. He wrote about M.K. Čiurlionis's musical imagination as well as the ideas and practices linking music and economy in the 18th and 19th centuries. His scholarly interests include the interdisciplinary areas of music and economy, music and painting, music and literature as well as music and nature. As music critic and educator he is interested in enhancing the experience of listening. He is a regular collaborator of the „Ruch Muzyczny” music magazine and the Chopin Museum in Warsaw.

26. **Carmela Simmarano**

PhD Graduate Student, Universidad de Sevilla (Spain) – Università degli Studi di Bari Aldo Moro (Italy), Italy

*Between Censorship and Creativity: Singable Translation in Italian Pop Music's Spanish Adaptations*

**Abstract**

The Italian pop song has become a profound expression of Italy's cultural and societal evolution throughout modern and contemporary history. Changes in

melodic and textual trends within the genre often preface or reflect cultural shifts, occasionally challenging the prevailing social order. Pop songs become, in this sense, the product of individual artistic expression that inevitably intertwines with ongoing cultural influences and changes.

This paper aims to shed a light on the process of translating Italian pop song lyrics into Spanish, examining how the narratives and values conveyed by hits from the 1960s to the 1990s were adapted or censored to fit Spain's cultural and political landscape. Despite their geographical and cultural proximity, Italy and Spain experienced divergent cultural evolutions, particularly in the realms of art and music, during the latter half of 20th century. The repression under Franco's Spanish regime led, in this period, to the censorship of over four thousand songs in Spain, for addressing themes of love, passion, religion, or political statements (Gómez Valcárcel, 2023).

This talk will explore the process of singable translation applied to some of the most successful Italian pop songs, demonstrating how translation can serve as a tool for both creative reinterpretation and censorship. Beginning with the analysis of music pieces and their adaptations to Peninsular Spanish, following the conventions established by Peter Low (2017) and Johan Franzon (2008), the paper will extend to a broader discussion on the cultural, linguistic, and rhythmic adaptation of musical pieces. By comparing the original and translated lyrics, the paper aims to stimulate dialogue on the strategic choices involved in singable translation and its potential to mediate or compromise freedom in musical expression.

### **Bio**

Carmela Simmarano is a PhD graduate in Italian Languages and Literatures at the Faculty of Philology of the University of Seville, in co-tutorship with the Università degli Studi di Bari Aldo Moro. She is the coordinator of the Spanish Team in the Erasmus+ co-funded project "TESTEd."

Dr. Simmarano completed her university studies at the Faculty of Languages and Literatures of the University of Bari (Italy), graduating with honours in Linguistic and Intercultural Mediation and Specialized Translation. Her current research focuses on translation practices related to modern music. She has published several articles on the analysis of Singable Translation, particularly in relation to feminism, film, and contemporary music genres, including works on Mina, Laura Pausini, Bonnie Tyler, Radiohead, and Calcutta.

Since the academic year 2020/2021, she has been teaching the course "Italiano per il turismo e la gestione culturale – Livello 1," financed by the Italian Embassy in Madrid, and she collaborates with the Centro de Aprendizaje Lingüístico Autónomo (Centro APLA) at the University of Seville.

### 27. **Katarzyna Spurgasz**

Dr, University of Warsaw, Institute of Musicology, Poland

*Dancing Cities: Musical Embodiments of Freedom and Constraint in Early Modern Urban Cultures*

### **Abstract**

One of the earliest dance treatises enabling the reconstruction of different kinds of dance steps and patterns, Thoinot Arbeau's *Orchésographie* (1588), begins with a vast chapter on drum rhythms used by the military. This – among other

source observations – may lead to the conclusion that a dance is not only what we call by this name, but each form of movement, that is musically and rhythmically organised. In 16th-century European cities the same musicians were often engaged to play during public or private dance parties, in churches and other sacred contexts, and in ceremonies linked to the manifestations of secular power (of municipal and state authorities). What links the three spheres is not only the performing force (and to some extent the repertoire as well), but the ideas that seem to lie behind. Harmony and hierarchy, rhythm and order, repetitiveness and tradition. Be it a wedding, a funeral, a procession, a royal entry, a military triumph – these values are embodied by a musically and rhythmically organised movement. A Renaissance city is a city that dances. But in these contexts the dance itself retains its ambiguity, being an emanation of both freedom and constraint, in both spatial and corporeal dimensions. To have one's place in either the real or metaphorical dance line – or, on the contrary, to be outside it, without the necessity of measuring one's steps (but cf. even our contemporary meaning of being 'out-of-order!') – does it have more of a liberty or a restriction? And what does it all have to do with the ideas of 'safety' and 'peace' in the Renaissance mentality?

### **Bio**

Katarzyna Spurgjasz studied musicology and history in Warsaw, Kraków, Paris and Oxford. She obtained two master's degrees from the University of Warsaw (Institute of History, Institute of Musicology); in 2020 she defended her doctoral thesis there. In 2014–2021 she worked at the Music Department of the University of Warsaw Library. Since 2021 she has been working as assistant professor at the Institute of Musicology, University of Warsaw.

Holder of a scholarship from the Foundation for Polish Science and National Science Centre. Since 2016 co-editor of the *Fontes Musicae in Polonia* series (series A). Her research interests focus on the cultural contexts of music in the early modern period and on source studies. Since 2014 she has co-organised the "Songs of Our Roots" Festival in Jarosław, Poland – a space for discovering early and traditional music through concerts, workshops, liturgies, dance, discussions and meetings.

### **28. Anna Tenczyńska**

Dr, University of Warsaw, Poland

*Between Freedom and Discipline in Modern Contrafactum: The Case of Stanisław Barańczak's "Podróż zimowa"*

### **Abstract**

The subject of my presentation is an exceptionally fruitful and almost unprecedented in late twentieth-century poetry creative gesture undertaken by Stanisław Barańczak in "Podróż zimowa" (1994), a cycle of 24 poems. The Polish author wrote them to the music of an Austrian composer, Franz Schubert, who had previously set in his music the words of a German poet, Wilhelm Müller. It generates a significant tension between the freedom to choose the source and kind of inspiration from a huge cultural tradition – in this case a masterpiece of European Lied – and the discipline required of the creator of the new lyrics of a song by the contrafactual reference to this masterpiece. I see "Podróż zimowa" as

a modern contrafactum that adheres to the traditional rules of the “regular contrafactum”.

This discipline can be seen at various levels of the new song cycle (prosodic, thematic, versification, semantic) and I want to show it through micro-analyses of selected relations between literature and music in the work of Barańczak–Schubert–Müller. It provides the opportunity to examine the fundamental differences and similarities between the situations faced by the protagonist of both poetic cycles. We know that the hero of the Müller–Schubert’s songs is, following Susan Youens, the wanderer who “probes his mental wounds in a search for meaning conducted against the backdrop of a pervasive fear of meaninglessness”, but his fate is also, following Reinhold Brinkmann, a parable of the fate of an individual in the repressive reality of a state governed by Klemens von Metternich. Who is the hero of Barańczak’s cycle? Who does he become when the words about him resound with music from almost two hundred years ago? Who can he be for us today, thirty years later? I would like my research to contribute to a better understanding of the complexity of the visions of both poets as well as the complexity of the relationship between the literature they created and early romantic music.

### **Bio**

Anna Tenczyńska is an assistant professor at the Department of Comparative Literature at the University of Warsaw, a co-founder of the Intersemiotic and Intermedial Research Group, and a founding member of the Polish Literary Translators’ Association. Her research interests include relations between literature and music, soundscape studies, historical poetics of modern poetry. She has published several articles on relations between literature and music (e.g. Thinking into the humanities. „Two cultures”: between agon and defence, „Interdisciplinary Studies in Musicology” vol. 18/2018). She has also translated English texts and books on musicology, theory of art and literature (e.g. Karol Berger, David Damrosch, Charles Rosen).

### 29. **Henriette Terpe**

Dr, University of Cologne, Germany

*Music and Silence in the Poetics of José Ángel Valente*

### **Abstract**

The poetics and the literary works of Spanish poet José Ángel Valente (1929–2000) are inextricably linked to a poetic tradition that spans from Hölderlin to Celan and T.S. Eliot. They also engage in an intense dialogue with other art forms, particularly the plastic art of Antoni Tàpies and the music of composers such as Couperin, Beethoven and Webern.

An analysis of Valente’s diaries and essays, in which he examines the relation between the creation of poetry and music, as well as his own poetry, reveals the crucial role of music and silence as components of his poetic work. They enable him to explore the nuances of artistic expression and the profound depths of “lo indecible” (the unspeakable) and “la nada” (nothingness).

Keywords: Spanish Poetry, music, silence, poetics

### **Bio**

Dr. Henriette Terpe studied Physics, Romance Literature and Comparative Literature at Universität zu Köln, Ruhr-Universität Bochum and Universidad



Complutense de Madrid. In 2024, she completed her PhD with a thesis on poetic death diaries from Chile, Spain and Uruguay. Currently she is a Postdoctoral Researcher at Universität zu Köln and spends most of her free time playing various instruments.

### 30. Ivana Trajanoska

Assoc. Prof. Dr, University American College Skopje, North Macedonia  
*Introductory Remarks, Female Characters in the Librettos of Macedonian Opera*

#### **Abstract**

The depiction of female characters in opera has been a rich and complex area of study which has drawn the interest from scholars in different disciplines such as musicology, gender studies, word and music studies, cultural history etc. Scholars like Catherine Clément in her seminal work *L'Opéra ou la Défaite des femmes* (1979) have critically discussed the tendency of the operatic narratives to depict women suffering or dying as a means to resolve male-dominated plots positioning women as central to the drama, but stripping them of agency. On the other hand, the musicologist Carolyn Abbate in "Opera; or, The Envoicing of Women" (1995) shifts the focus from the libretto to the music arguing that although female characters often die, it is through singing that they shake the ground and destabilize the patriarchal tradition of women being passive and silent objects. Furthermore, Linda Hutcheon and Michael Hutcheon in their *Opera: Desire, Disease, Death* (1996) examine how depictions of women in opera reflect broad societal issues in regards to femininity, sexuality, and mortality of women, arguing that opera serves as a cultural mirror showcasing evolving ideas about gender. Although, female opera characters most often traditionally embody several archetypes such as the virtuous heroine, the tragic victim, or the seductress, contemporary productions often reinterpret classic operas to question or critique their gender politics. In this talk, the focus will be on the representation of female characters in the librettos of Macedonian operas, in particular the opera *Departing* (1971) by the Macedonian composer Trajko Prokopiev and *Lydia of Macedonia* (2001) by Risto Avramovski.

Keywords: female characters, opera, libretto, Macedonian opera

#### **Bio**

Ivana Trajanoska is Associate Professor at the University American College Skopje (UACS, North Macedonia), an interdisciplinary researcher, a writer and a literary translator. She is the founder of the interdisciplinary initiative Student Musical Spring-Culture at Universities and since 2018 has organized numerous events on the intersections between literature and music. She has been the UACS coordinator of the Central European Exchange Program for University Studies and of the Transcultural Communication and Translation Network (University of Maribor, Slovenia) since 2014, and of the Global Partners in Education (East Carolina University, USA) since 2009. She serves as Dean of the School of Foreign Languages and as Head of the Creative Writing Graduate Program at UACS. Since March 2024, along with Jan Czarnecki, she has served as President of the Forum of the International Association of Word and Music Studies (WMAF).

Trajanoska holds a PhD Degree in Anglophone Studies from University Paul Valéry in Montpellier, France where she also completed her Master's Studies in the same field. She graduated from University Ss. Cyril and Methodius in Skopje at the

Faculty of Philology in two concentrations English Language and Literature and French Language and Literature.

31. **Laura Vattano**

Dr, Independent Scholar, Torino, Italy

*Discipline and Freedom in Franco Casavola's Futurist Manifestos and Scores*

**Abstract**

The fine line separating freedom and discipline which characterised every 'act of creation' has always had a bearing on the processes of change and evolution of the artistic languages.

Assuming this line as a point of observation, the artists of the past have always been seen as 'disciplined', therefore 'passéist', whereas those who rushed into the future have always been seen as free, but too reckless.

Futurism made the clashes discipline/freedom and past/future, the pivots of its creative action, questioning, since its origins, the commonly accepted boundaries between what can and cannot be done in art.

This paper focusses on this 'clash' in the context of Futurist musical production, with particular reference to the theoretical and musical outcomes of the Futurist composer Franco Casavola. A musician of Apulian origin, in 1924 Casavola published four musical manifestos in Marinetti's magazine *Il futurismo*. The common denominator of these writings was the search for freedom from the 'conventional structures' to which the art of sound had hitherto had to adapt. In particular, Casavola focused on two elements: extemporaneity, considered as 'the germinal element of music' and improvisation, seen as an element of liberation 'from traditional forms and modes'. The composer's aim was to achieve new forms of musical dramas that can finally overcoming the restraints typical of the old Italian melodrama. He called these new forms Visual Syntheses, Chromatic Atmospheres, and Scenic-Plastic Visions. In Casavola's opinion, these forms had the virtue of achieving the 'scenic realisation of the dominant and essential idea of a piece of music' by resolving the inevitable dilemma generated, in the case of melodrama, by the compresence on stage of the temporal nature of music with the spatial nature of vision.

Assuming the 'destruction of form' as a constitutive element of the avant-garde aesthetics and through a close analysis of Casavola's writings and scores, this paper intends to offer a diachronic view on the composer's contribution to the definition of freedom, improvisation and extemporaneity within the Futurist musical context.

Keywords: Futurism – Music – Casavola – Musical Drama – Improvisation

**Bio**

Laura Vattano received a degree in piano from the Conservatory of Turin (1999) and a degree in Contemporary Music History at the same university (2003). In February 2007, she graduated in Chamber Music at the Conservatory in Brescia. In 2022, she received her doctorate in the Department of European Languages and Cultures at Edinburgh University, with a thesis on Luigi Russolo's *The Art of Noises*. Her essays include "French Humour and Futurist Music: Luigi Russolo's *intonarumori* in a Cartoon by Jean-Jacques Roussau" (2020), "Russolo's *Il risveglio di una città: A Fragment for an Aesthetics of Noise*" (2021), "E' lo strumento che crea la musica: Agenzia Fix come summa della poetica saviniana"

(2022). Her fields of research include Futurist music, twentieth-century music history and avant-garde movements. As independent researcher she is now working on her first monograph entitled *Listening as a Creative Musical Practice: Luigi Russolo's Art of Noise* (forthcoming in 2024) and on the translation of all of Luigi Russolo's musical writings (forthcoming in 2026).

### 32. **Ana Velinovska**

PhD Researcher, KU Leuven/LUCA, Belgium

*Improvisatory Composing in Frederic Rzewski's Novel for Solo Piano "The Road"*

#### **Abstract**

The piano often represents a bridge between disciplined technique and artistic freedom. This lecture-performance will explore how Frederic Rzewski's work "The Road" exemplifies this balance by blending structured elements with improvisational creativity. "The Road" is a distinctive work in contemporary piano repertoire, often described as a "novel" for piano, spanning 539 pages of manuscript score and comprising approximately eight to ten hours of music. This presentation will feature specific passages from the work to illustrate the pianist's dual role of maintaining precise control while embracing improvisational moments. In the performance, key aspects of Rzewski's improvisatory compositional techniques will be demonstrated. This includes his use of eclectic presentations of materials, formal structures, and the extensive application of extended piano techniques. The performance will also incorporate poetry, literary adaptations, and vocal statements, all of which enhance the creation of this piece. Through analysis and live demonstration, the lecture-performance aims to illuminate Rzewski's artistic approach and its impact on contemporary music creation and interpretation.

Keywords: Frederic Rzewski, The Road, improvisation, extended techniques, contemporary piano

#### **Bio**

Ana Velinovska is a pianist, performer, and researcher based in Lucerne, Switzerland. She holds a Bachelor's degree in Classical Piano Performance and a Master's in Music Sciences from Ss. Cyril and Methodius University in Skopje. She further specialized in contemporary music, earning a Master's in Piano, Interpretation in Contemporary Music from the Lucerne University of Applied Sciences and Arts. Currently pursuing a PhD at KU Leuven, her research bridges musical performance, composition, and musicology, focusing on the evolution and performance strategies of extended piano techniques.

Velinovska is primarily active as a performer and improviser in the area of contemporary classical music, regularly collaborating with composers to explore new approaches to music creation. Her performances and research investigate the piano's potential for new sound possibilities, employing both the instrument's interior and exterior, as well as amplification, preparations, and objects that become extensions of the piano itself. As an active performer, Velinovska has presented her work on stages across Europe, participating in notable festivals and concert series.

### 33. Benang Xuan

Dr, Zhejiang University, China

*Romanza and Requiem: James Joyce's Polyphonic Narrativity and Its (De-)Musicalization*

#### **Abstract**

Music has long been a contentious subject in Joyce studies, especially when it comes to the fugue structure in "Sirens." While critics have interpreted this episode with great success, we still require a clearer awareness of the essential disparity between music and word as two narrative discourses, and more attention needs to be directed towards Joyce's earlier works for a better understanding of the development of his musical form. From the close alignment between poetry and music in the song "Bid Adieu to Girlish Days," to the textual imitation and subsequent deconstruction of the two-part structure in "The Dead," and finally to the dissection of word and music into sound in "Sirens," the formalization of Joyce's polyphonic narrativity undergoes substantial change and gradually betrays a certain suspicion of music's discursive power. The discordance of "Sirens" seems just the resultant manifestation of Joyce's distrust of either word or music alone as the agent of his narrative polyphonicity. Rather, it is in the reduction and combination of the two discourses into sound that Joyce finds a medium through which to implant multiple musical and cultural meanings into written language so as to overcome the temporal, spatial, and rhetorical limitations of textual narrative alone. Meanwhile, the thematization of dual or triple narrative dynamics is also multilevel, constructing a covert progression of conflict and betrayal beneath the superficial plot of courtship and love and, layer by layer, portraying the spiritual paralysis of twentieth-century humanity.

Keywords: James Joyce, polyphonic narrativity, Chamber Music, "The Dead," "Sirens"

#### **Bio**

Benang Xuan is a Hundred Talents Program Young Professor in the School of International Studies at Zhejiang University, whose research spans music, literature, theatre, and translation. He received his Ph.D. from Peking University with a dissertation on Richard Wagner and 19th- and 20th-century English literature. He has published on various musico-literary subjects, such as Wagner's influence on George Eliot's conception of realism and the representation of culture, race, and gender in Puccini's *Turandot*. He also writes for China's leading classical music magazine *Philharmonic*, critiquing in his latest contribution Vaughan Williams's and Debussy's settings of D. G. Rossetti's poetry. As a translator of music theatre, he has translated German, Italian, and French operas into Chinese for cinema screening, including Wagner's *Die Walküre*, Verdi's *La Traviata* and *La Forza del Destino*, and Gounod's *Faust* (all produced by the Royal Opera House in London).

# Online Roundtable

## 1. **Adeyemi Johnson Ademowo**

Prof. Dr, Afe Babalola University, Ado-Ekiti, Nigeria

*Ominira, Omi-Inira, and Freedom in Folklore: Unveiling the Musical Narratives of Beautiful Nubia*

### **Abstract**

This work explores the thematic depth of freedom, as expressed through the musical folklore of Beautiful Nubia, a prominent Nigerian folk and roots music artist. Central to his oeuvre are concepts like Ominira (freedom) and Omi-Inira (water of unfreedom), which resonate deeply within Yoruba cultural narratives. Beautiful Nubia's music serves as a vehicle for cultural preservation and social commentary, weaving together traditional Yoruba folklore with contemporary issues of liberation and societal change. Drawing from African philosophical frameworks and ethnomusicological analysis, this study examines how Beautiful Nubia's lyrical compositions articulate notions of freedom beyond mere political emancipation, encompassing spiritual, cultural, and existential dimensions. Through his poetic storytelling, he portrays Ominira as both a personal quest and a collective aspiration, invoking imagery of Omi-Inira as a metaphorical sustenance for the soul's journey towards liberation.

Moreover, this research delves into the socio-political implications of Beautiful Nubia's musical narratives, highlighting their role in challenging dominant narratives and promoting cultural resilience. By contextualizing his work within broader discourses on African identity, decolonization, and the reclamation of indigenous knowledge systems, this study contributes to a deeper understanding of how music can embody and propagate notions of freedom, resilience, and cultural continuity in contemporary African societies.

In essence, Beautiful Nubia's musical folklore serves not only as a repository of Yoruba cultural heritage but also as a catalyst for critical reflections on freedom and the enduring relevance of folklore in shaping African futures.

Keywords: Freedom, Folklore, Protest Narrative, poetic storytelling, Indigenous Knowledge System

### **Bio**

Adeyemi Johnson Ademowo is a professor of social anthropology and cultural studies, at the Afe Babalola University, Ado-Ekiti, Nigeria, with expertise in cultural anthropology, development studies, political sociology, military anthropology and African philosophy. With a Ph.D. in Development Anthropology from the University of Ibadan, Ademowo has dedicated his career to understanding the complexities of culture, society and human development. His research explores the intersections of culture, power, non-state actor, and social change, with a particular focus on the cultural dynamics shaping development initiatives in Africa.

## 2. **David Adepegba**

University of Pittsburgh, USA

*Rhythms of Resilience: Navigating Gender Dynamics in the Nigerian Music Scene through the Experiences of Female Drummers*

### **Abstract**

The Nigerian music scene, a vibrant and dynamic sphere, has long reflected the country's cultural diversity and social realities. Within this milieu, the experiences of female drummers offer a unique lens through which to examine broader gender dynamics. This paper explores the challenges and triumphs faced by Nigerian female drummers. Historically, drumming has been a male-dominated field in Nigeria. It was uncommon for a girl to leave her household to pursue a drumming career, as she was expected to learn household management from older women who could also not leave their homes and families to participate in events. Men found it easier to fill these roles as they were socially accepted and more readily available. However, through resilience, determination, and exceptional talent, female drummers have emerged as formidable forces within the music industry. This paper argues that these women are not only breaking gender barriers but also redefining the cultural landscape as cultural entrepreneurs and change catalysts.

By analyzing the personal narratives, career trajectories, and community engagements of these drummers, the study highlights how they leverage their art to challenge societal norms, inspire younger generations, and foster a more inclusive music scene. The research draws on interviews, performance analyses, and cultural theory to underscore the transformative impact of Nigerian female drummers in shaping contemporary music and societal norms.

### **Bio**

David Adepegba is a PhD student in Music (Jazz Studies) at the University of Pittsburgh. His research explores the rich traditions of Yoruba drumming as both compositional and improvisational tools in drum set performance. David is committed to embodiment of rhythms from across the African continent in his work, blending traditional African musical practices with modern jazz drumming techniques.

David earned a Bachelor's Degree in Fine Arts and Education from Obafemi Awolowo University, a Postgraduate Diploma in Music from the University of Lagos, and a master's degree in media resource management from the University of Ibadan. His interdisciplinary background also reflects his interest in cultural studies and trends, which enrich his approach to music research. Through his diverse academic and research endeavors, David aims to celebrate and promote African musical heritage, with a particular focus on the rhythmic artistry of Yoruba drumming.

## 3. **Stanley Ojugbo**

Afe Babalola University, Ado-Ekiti, Nigeria

*A Peep into Harmony of Constraint and Liberation: Exploring the Dualities in Beautiful Nubia's Musical Narratives*

### **Abstract**

Beautiful Nubia's music uniquely embodies the dualities of discipline and freedom, reflecting a deep interplay between structured artistry and liberating

expression. This paper investigates how Beautiful Nubia, a prominent figure in contemporary African music, uses his musical narratives to navigate and articulate these dualities. His work seamlessly blends traditional African rhythms with modern themes, creating a harmonious balance that both respects and transcends musical conventions. Discipline in Beautiful Nubia's music is evident in his meticulous craftsmanship. His compositions are rooted in traditional Yoruba musical structures, characterized by precise rhythms, harmonious melodies, and the disciplined use of language. This adherence to cultural and musical heritage demonstrates a profound respect for the structured elements of his art form. Moreover, his commitment to using music as a tool for social commentary and education reflects a disciplined approach to his role as a cultural ambassador and social critic. Conversely, Beautiful Nubia's music also exemplifies liberation through its thematic content and innovative fusion of genres. His songs often address themes of freedom, social justice, and personal empowerment, encouraging listeners to reflect on their own experiences and societal conditions. By incorporating elements of folk, reggae, and highlife, Beautiful Nubia breaks traditional boundaries, creating a unique sound that resonates with a diverse audience. This fusion not only liberates the music from rigid genre classifications but also fosters a sense of unity and collective identity among his listeners. The paper will analyze specific tracks from Beautiful Nubia's discography, such as "Owuro L'Ojo" and "What a Feeling!", to illustrate how he negotiates the tension between constraint and liberation. It will also explore the cultural and historical contexts that influence his work, highlighting how his music serves as both a preservation of tradition and a catalyst for social change.

Keywords: Harmony, Freedom, Dualities, Liberation, Beautiful Nubia

### **Bio**

Stanley Ojugbo found his passion in AfroBeat music years ago, leading him to pursue studies and research in Africa Studies, Music, and African Philosophy. He is currently involved in the 'African Genzee, Governance, and Idea of Freedom' project as a researcher under the guidance of Professor Adeyemi Johnson Ademowo within Afe Babalola University's General Studies Unit and Afro-Diaspora Research Group. Ojugbo's academic journey integrates his musical background with scholarly interests, focusing on exploring the intersection of governance, African philosophical thought, and the 'Genzee' concept's implications for freedom and social justice across the continent. By blending insights from cultural studies, political theory, and musicology, Ojugbo aims to contribute nuanced perspectives to ongoing discussions on decolonization, African identity, and the transformative potential of AfroBeat music in contemporary African societies.

#### 4. **Oluwafemi Oni**

CITCC Nig Ltd and Lagos City Polytechnic, Nigeria

*The Spirituality of Drums in Yoruba Culture*

### **Abstract**

Yoruba's musical instruments go beyond the rhetoric. Unlike the conventional musical instruments that are meant to generate rhythm, the Yoruba musical instruments are spiritual. It is a refined form of communication between man and his ancestors or between man and man. The Talking Drum is a unique traditional musical instrument that mimics the human voice and synthesises language. Its

musical language ranges from simple signals to elaborately coded messages and as there is no direct correlation between the sounds created by the instruments and alphabetic symbols, it is by definition, a nonverbal form of communication. No wonder the Yorubas have a saying that 'Bi owe, bi owe ni a lu ilu agidigbo, ologbon lo jo, omoran lo mo'. This can be translated 'The agidigbo talking drum is sounded in proverbs, only the wise can dance to it, and only the experienced can understand it'.

In primordial Yoruba culture, drums were exclusive preserve of a particular set of family referred to as 'Ayan'. It was only the members of the 'Ayan' family that could play some musical instruments especially the 'gangan' drum. This is why it is not uncommon to see names like 'Ayantunde', Ayanwale, Ayanbamidele etc in Yoruba climes. Ayan was an Orisa worshipped by the ancestors of the Yorubas. It was considered the Yoruba's god of music and drum.

It was not uncommon to see the adherents of Ayan deity appease it before playing any musical instrument. These rites were usually done to ensure a successful musical outing. Aside this, it was presumed that drums were made from trees and these trees were believed could have been home to strange and different spirits. The spirits in trees are considered as itinerant forces that have their freedom and must not be cut down without a special sacrifice or libations. To further demonstrate the spirituality of the Yoruba to drum, it is not uncommon to hear Yoruba talk about 'iya ilu', 'omo ilu' etc meaning 'mother drum' 'drum offspring'. Drums are venerated in Yoruba culture. Unfortunately, civilization has dealt a death blow to the spirituality of Yoruba drums. It is expedient that attempt is made to revisit the sanctity of the Yoruba's drums.

Keywords- Ayan, Drums, Yoruba

### **Bio**

I am ONI, oluwafemi olatunji, a graduate of Bachelor of Arts Degree in Philosophy from Niger-Delta University. I graduated as the second best in a class of thirty-five and also possesses a M.A Degree in Philosophy from University of Lagos. I graduated from M.A Degree programme with a score that qualifies me for a PhD programme.

I currently work full time with a telecoms firm- China International Telecommunications Construction Corporation (CITCC) Nigeria Limited (a subsidiary of China Telecoms Group, China) as Assistant Business/Project Coordinator. Prior to this, I have worked in several private businesses as Business Development/Research Executive. I have over ten years continuous experience as Business Development/Research Executive. I also lecture part-time (Saturdays and Sundays only) at the GNS Department of Lagos City Polytechnic, Ikeja, Nigeria and Southwestern University, Ikeja, Lagos State liaison office where I taught Philosophy, Logic, History of Africa and Psychology.

At my leisure time, I engage in writing and also attending academic conferences as pastime activities. I have contributed several insightful articles on topical issues on the back page of The Guardian Newspaper amongst other international journals. One of my articles was nominated for presentation at The Annual University of Liverpool Alumni Meeting in Abuja. Several other articles have also been accepted for presentation at different national and international conferences. I am passionate about issues on Africa studies.



## 5. **Adeyemi Teslim Oyedele**

Afro–Diaspora Studies Research Group, General Studies Unit, Afe Babalola University, Ado–Ekiti, Nigeria

*Discipline and Freedom in the Rhythms of Resistance: Analyzing Fela Anikulapo Kuti's Musical Legacy*

### **Abstract**

Fela Anikulapo Kuti's music epitomizes the dynamic interplay between discipline and freedom, offering a powerful lens to explore themes of resistance and liberation. As a pioneering force in Afrobeat, Fela's work is marked by a rigorous adherence to musical structure and discipline, juxtaposed with the unbridled freedom of expression that defined his lyrics and performances. This paper will examine how Fela's disciplined approach to musical composition—characterized by complex polyrhythms, intricate horn arrangements, and extended instrumental improvisations—served as the foundation for his radical and emancipatory messages.

The concept of discipline in Fela's music extends beyond technical proficiency to include the rigorous ideological commitment he maintained throughout his career. His music was not merely an artistic endeavor but a vehicle for political protest against oppressive regimes in Nigeria. Fela's disciplined approach to his art was mirrored in his personal life, where he consistently challenged social and political norms, often at great personal risk.

Conversely, Fela's music also embodies freedom, particularly through his use of improvisation and lyrical content that defied censorship. His songs, such as "Zombie" and "Sorrow, Tears, and Blood," critiqued military and governmental oppression, showcasing how musical freedom can be a form of resistance. This interplay between structured musicality and lyrical freedom created a space where both musicians and listeners could engage in a shared experience of resistance and empowerment.

This study will explore specific examples from Fela's discography to illustrate how he balanced the disciplined elements of his musical practice with the liberating aspects of his political activism. It will also consider the broader cultural and historical context of Nigeria in the 1970s and 1980s, analyzing how Fela's work responded to and influenced the socio–political landscape. By examining Fela's legacy, the paper aims to contribute to the understanding of how music can simultaneously embody and negotiate the tensions between discipline and freedom, offering insights relevant to both musicology and broader socio–political studies.

Keywords: Freedom, Resistance, Discipline, Liberation, Fela Anikulapo–Kuti

### **Bio**

Adeyemi Teslim Oyedele, originally trained in Mathematics, has transitioned his academic focus to African Studies, Politics and Philosophy. Presently engaged in the 'African Genzees and the Idea of Freedom' project under the guidance of Professor Adeyemi Ademowo within the Afro–Diaspora Research Group at Afe Babalola University's General Studies Unit. His research explores the concept of 'Genzee' in African thought, examining its implications for notions of freedom and liberation across the continent's diverse cultural and historical contexts. Drawing from interdisciplinary perspectives, including philosophy and political theory,

Oyedele's present engagement seeks to illuminate how the 'Genzee' concept intersects with contemporary discourses on human rights, social justice, and the decolonization of knowledge.

6. **Allie Reznik**

Dr, Chatham University, USA

*"It's a matter of life and death": Music's Manifestation of Discipline and Freedom in Idefe Atogun's Taduno's Song*

**Abstract**

In Idefe Atogun's novel *Taduno's Song*, music is "a matter of life and death" according to the titular character. After returning from exile, Taduno realizes that all traces of him and his political impact within an imagined dictatorial government on the African continent were erased because of how he performed songs that spoke to the heart of his oppressed community. Once he returns, the citizens remember a shell of a person who created trouble with music, but don't remember Taduno specifically even though Taduno remembers them vividly. As he spends time in the community from which he fled, everyone begins to remember him and lets him know that the dictator took his partner Lela hostage. She'll only be freed if Taduno emerges performing music in favor of the dictator. What ensues is a journey of Taduno rediscovering his voice and planning a grand performance to praise the dictator in song. He ultimately chooses the people over himself and Lela.

Inspired by Fela Kuti, the King of Afrobeat known for his musical activism, the novel parallels its titular character's resistance against political oppression. By examining *Taduno's Song* through Afrobeat's musical themes and structures, this paper theorizes music as a means of discipline and freedom for Nigerian resistance. Afrobeat, a genre defying categorization, melds Western African music with African-American funk and jazz, embodying both Nigerian political narratives and global African diasporic resistance to institutionalized racism. Structurally, Afrobeat builds gradually, intensifying in complexity, volume, and voices over time. This paper analyzes the novel's framework through this musical similarity, illustrating the Afrobeat musician as a symbol of liberation who relies on community for collective memory and support.

**Bio**

Alexandra Reznik, PhD (she/they), is an Assistant Professor of Humanities at Chatham University in Pittsburgh, PA, U.S.A. Their work has been published in the *Routledge Companion to Music and Modern Literature* (2022), *Tulsa Studies in Women's Literature* (Fall 2021), *Palgrave Studies in Music and Literature- Series on Popular Music* (2021), and *The Western Journal of Black Studies* (2020). Her current project is a book chapter for *The Music Novel as World Literature* forthcoming from Bloomsbury. They are a Board Member and Treasurer of the Word and Music Association.



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