1st Conference of the Word and Music Association Forum
TU Dortmund University
4–6 November 2010

THURSDAY, 4 NOV. 2010
SENATSITZUNGSSAAL TU DORTMUND
5:30–6:00 pm Registration
6:00 pm Conference Opening
6:30 pm Keynote Lecture
PETER RABINOWITZ, Hamilton College
“Music, Rhetoric, and Narrative: Listening as an Interpretive Act”
5:30–6:00 pm Registration
6:00 pm Conference Opening
6:30 pm Keynote Lecture
PETER RABINOWITZ, Hamilton College
“Music, Rhetoric, and Narrative: Listening as an Interpretive Act”

6:00 pm Conference opening
6:30 pm Keynote lecture
Peter rabinowitz, hamilton college
“Music, rhetoric, and narrative: listening as an interpretive act”

8:00 pm Reception

FRIDAY, 5 NOV. 2010
SENATSITZUNGSSAAL TU DORTMUND
9:00–10:30 uhr am
Panel I: Space and Music in Novels
CHRISTIN HOENE, University of Edinburgh,
“Sounding Through Time and Space: Indian Classical Music in Postcolonial South-Asian Literature”
SVENJA MENKAUS, University of Konstanz,
“Music as lingua franca: Cultural Contact and Migration in Salman Rushdie’s The Ground Beneath Her Feet”
ISABEL WAGNER, University of London,
“Aeolian Harps and Creators of Acoustic Spaces: Self-Reflexive Soundspaces in Gert Jonke’s Trilogy”

11:00 am –12:00 pm
Panel II: Staging Time and Space
TYLER CASSIDY-HEACOCK, Eastman School of Music, “Poetry Traced in the Air: Gesture in Leroux’s Voil(flex)”
SIMONE PAULUN, University of Konstanz,
“Theater of the Present: The Performative Quality of Music in Ntozake Shange’s for colored girls (1976)”

3:00–4:00 pm
Panel IV: Noises
MARKUS HUSS, Södertörn University, Stockholm,
“Body, Noise, Text: An Intermedial Approach to the Early Prose of Peter Weiss”
ARNDT NIEBISCH, UNC Greensboro,
“Futurist Technologies of Time Manipulation”

4:30–5:30 pm
Panel V: Open Forum on Works for Voice
DIANA KUPFER, Heidelberg University,
“A Cycle of Songs and Sorrow: Earl Kim’s Autobiographical Poetry Settings ‘Now and Then’”
BURKHARD SAUERWALD, TU Dortmund University,
“Unlaid Settings in the 19th Century and Their Political Implications”

SATURDAY, 6 NOV. 2010
SENATSITZUNGSSAAL TU DORTMUND
9:00–10:00 am
Panel VI: Time in Works for Voice
EMILY ADAMOWICZ, University of Western Ontario,
“Suspended Time in Milton Babbitt’s Philomel”
JUDITH CRISPIN, Humboldt University, Berlin,
“The Transcendence of Musical Time: Text and Temporality in Busoni’s Doktor Faust and Messiaen’s Saint François d’Assise.”

10:30 am –12:00 pm
Panel VII: Music in Irish Literature
ADRIAN PATERSON, National University of Ireland, Galway,
“Worded or Sung?: The Thirteen Teeth of Joyce’s Pomes Penyeach”
JOHN MCGRATH, School of Music, University of Liverpool, “Silent Music in Irish Literary Modernism”
MARIA RISTANI, Aristotle University of Thessaloniki, “The Double-Edged Play of Rhythm: Samuel Beckett’s Late Text-Scores”

1:30–2:30 pm
Panel VIII: Time and Space in Poetry
HELEN ABBOTT, University of Bangor, Wales, “The Time for Poetry: Or What Composers Learn from Baudelaire”
SARAH FEKADU, LMU Munich, “Music Filling Space: Ezra Pound’s Spatial Aesthetics of Music”

3:00–4:00 pm
Panel IX: Space and Music in Novels II
CHRISTINA GÖSSLING, Tübingen University, “Space in the 20th Century Novel: The Phenomenon of an Alternative Lebensraum Examined by Means of Yuriy Lotman’s The Structure of the Artistic Text and Exemplified by Álejo Carpentier’s Los pasos perdidos”
HANNAH IANIELLU, University of Western Sydney, “What I Wanted”: The Role of Violence in Narratives about Jazz Musicians”

4:30–5:00 pm Closing Remarks