

**Fostering New Music and Its Audiences:  
The Grawemeyer Award for Music Composition 30<sup>th</sup> Anniversary Conference  
March 6-7 2015**

**University of Louisville, School of Music**

Events will be held in the University Club unless otherwise specified

**Thursday, 5 March School of Music, Comstock Hall**

8 pm Talea Ensemble

Program includes Boulez *Derive I* and Wolfgang Rihm *Deploration*

**Friday, 6 March University Club**

8:30 Registration

9:00 Welcome Christopher Doane, Dean, School of Music  
Caroline Ehman and Rebecca Jemian

SESSION 1—Jean Christensen, Professor Emerita, Music History, University of Louisville, Chair

9:15 *Static* in the Grawemeyer Panoply  
Rebecca Jemian, University of Louisville

Lutosławski and Penderecki: Two Paths of Contemporary Music Functioning in Modern Society  
Marta Szoka, Grażyna and Kiejstut Bacewicz Academy of Music, Łódź, Poland

1 + 1 = 1: Measuring Time's Distance in Takemitsu's *Nostalghia: In Memory of Andrei Tarkovskij*  
Kunio Hara, University of South Carolina

10:45 Break

11:00 Timbre as Harmony — Harmony as Timbre  
Robert Hasegawa, McGill University

12:00 Lunch

Friday afternoon

1:15–2:30 Library exhibit about the Grawemeyer Collection, Dwight Anderson Library, School of Music

SESSION 2—Kimcherie Lloyd, Director of Orchestras, University of Louisville, Chair

2:45 Multilingual Soliloquies: The unaccompanied voice in the works of György Kurtág  
Peter Laki, Bard College

Code-switching in Kurtág's *Officium Breve in Memoriam Andreae Szervanszky*  
Will Mason, Columbia University

3:45 Break

4:00 Aspects of Form in György Ligeti's Piano Etude No. 18, Canon  
Kyle Shaw, University of Illinois

Tracing the Musical Lineage of John Adams's *My Father Knew Charles Ives*  
Timothy A. Johnson, Ithaca College

**Friday evening** option: Louisville Orchestra concert

Brown Theatre, 315 W. Broadway

Program includes Djuro Zivkovic's *On the Guarding of the Heart*

**Saturday, 7 March Bird Hall**

SESSION 3—J. Daniel Jenkins, Associate Professor, Music Theory, University of South Carolina, Chair

9:00 Kaija Saariaho's *Lonh*: An In-Depth Analysis and a Discussion of its Role as a  
Precursor to Later Works  
John Jansen, Grand Valley State University

Prestimagination: Interactions between Performance, Compositional Design, and Aesthetic Priority  
in Kaija Saariaho's *Sept Papillons*  
Christopher Gainey, University of British Columbia

10:00 Break

10:15 Harmonic Process and Formal Structure in Some Recent Music by Boulez  
Ciro Scotto, University of South Florida

When Knowledge Isn't Enough: Framing New Music  
Daphne Leong, University of Colorado Boulder  
Robert Morris, Eastman School of Music

11:15 Break

11:30 Fostering New Music and Its Audiences Bird Hall  
Teddy Abrams, Music Director, Louisville Orchestra

**12:30 Lunch University Club**

2:00 **University Club**

SESSION 4—Seow-Chin Ong, Professor, Music History, University of Louisville, Chair  
"Could I Define this Space?": Between Live and Mediated Subjectivity in  
Michel Van der Aa's *One*  
Caroline Ehman, University of Louisville

Hexatonic and Octatonic Interval Cycles in Adès's *The Tempest*  
David Mettens, Eastman School of Music

Repetition as Ritual: Intertextuality in the Music of Aaron Jay Kernis  
John Bower, The Ohio State University School of Music

3:30 Break

3:45 "No Ordinary Opera": Contemporary Opera and the Grawemeyer Award  
W. Anthony Sheppard, Williams College

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