

16th International Congress on Musical Signification
ICMS 16

Music as a Meaningful Art

2–6 June 2026 Sibelius Academy, Uniarts Helsinki, Finland

PROGRAMME

Tue 2 June 2026	Concert Hall	Small Hall	Chamber Music Hall	R-510
08:00 – 09:00	Registration desk open			
09:00 – 10:00	Opening of the congress			
10:00 – 10:15	Break			
10:15 – 11:30	Keynote 1 Márta Grabócz Invariants in music			
11:30 – 11:45	Opening of the exhibition			
11:45 – 13:00	Lunch			
13:00 – 13:30	Sessions A 1. Semiotic theory 1 Dániel Nagy The entanglement of meaning and meaninglessness in music: Vladimir Karbusický's theory of mimesis versus musical irony	9. Topics I 5* Izabela Jutrzenka-Trzebiatowska The tragic waltz: On the way to discovering hidden meaning in Waltz in E-flat minor by Stanisław Moniuszko		
13:30 – 14:00	2 Ben Curry Millikan's post-Peircean sign system and music semiotics	6 Janne Kivistö The military topics of Sibelius and the Finnish narratives of history at the turn of the 20th century	16. Semiotic translation 9 Valentín Benavides <i>Paisajes del placer y de la culpa</i> (2003) by José María Sánchez-Verdú: A sonic palimpsest between Poliphilo and Mahler	23. Culture, cultural experience, and cultural identity 12 Kinga Krzymowska-Szacoń When the signs become unmoored: Folklore in semantic strategies of selected 20th-century Polish émigré composers
14:00 – 14:30	3 Matthias Vogel & Oliver Schütze What music maps to: Teleosemantics and the role of re-enactment in musical practices	7 David Heinsen The pasodoble topic and Cubist aesthetics in Rosa García Ascot's <i>Preludio</i> (1938)	10 Małgorzata Grajter The topical world of João Domingos Bomtempo's Piano Sonatas: Concordance and sequence	13 Joanna Szymańska The myth of America and mythicization in Ch. E. Ives' <i>Holidays Symphony</i>

Tue 2 June 2026		Concert Hall	Small Hall	Chamber Music Hall	R-510
14:30 – 15:00		4 Karl Joosep Pihel Schema and diagram in music: From Kant through Peirce to Deleuze	8 Carlos Villar-Taboada From <i>Epinicio</i> (1979) to <i>Églogas</i> (1982): Pastoral meanings in Rodolfo Halffter's late "naked music"	11 Agnieszka Kuczyńska "Music: The Beginning of All Things": Intersemiotic translation in the work of Zbigniew Makowski	14 Anna Granat-Janki Semiotics in the study of cultural identity of Polish émigré composer Alexander Tansman
15:00 – 15:30	Coffee break				
15:30 – 17:00	Keynote 2	Mark Reybrouck Music listening is an action verb: An experiential approach to musical sense-making			
17:00 – 18:30	Congress reception				
17:30 – 18:30				Peter Salvucci Workshop on Turkish makam music	
18:30 – 19:00	Transition to Helsinki Music Center (350 m, meet at the lobby if you want to walk together)				
19:00 – 20:00	<ul style="list-style-type: none"> • Doctoral concert by Line Johannesen (trombone & chamber music, Organo Hall, Helsinki Music Center), or • Doctoral concert <i>A journey to the underworld and back</i> by Kukka Lehto (folk music, global music, Camerata Hall), or • <i>Mute Loudspeaker Orchestra – listening session</i> by Alejandro Olarte and Alejandro Montes de Oca (Black Box Hall) 				

Wed 3 June 2026		Concert Hall	Small Hall	Chamber Music Hall	R-510
08:00 – 09:00	Registration desk open				
09:00 – 09:30	Sessions B		10. Topics II	17. Intermediality and intertextuality I: cinema, television and radio	
09:30 – 10:00		2. Existential semiotics, analysis, and performance 15* Galateia Daskalaki Existential potentials in late Brahms: Interfaces and convergences between existential semiotics, autoethnography, and performance	18* Frangel López Ceseña A passacaglia for an angel	22 Uri Golomb From intellectual abstraction to continuous narrative: On three approaches to the presentation and performance of Bach's <i>Die Kunst der Fuge</i>	24. Glocality: local – global 26 Magdalena Chmiel Recontextualizing the Hardanger fiddle: Local tradition, national identity, and global media
			19 Marie Antunes Serra "Figures" of the sacred in Arvo Pärt's and John Tavener's vocal music	23 Lóránt Péteri Mahler's First Symphony and István Szabó's <i>Father</i> : A case of musico-cinematic intertextuality	

Wed 3 June 2026		Concert Hall	Small Hall	Chamber Music Hall	R-510
10:00 – 10:30		16 Grisell Macdonel Improvisation in Romantic virtuosity as <i>Moi and Soi</i> , power and temporality in the case of the Italian double bass virtuoso performer-composer Giovanni Bottesini (1821–1889)	20 Laine Gruver Dual topical signification in <i>Game of Thrones</i> Leitmotifs	24 Helder Gonçalves Music as mediating structures of meaning in Sandro Aguilar’s cinema of narrative ppacity: Marco Franco’s score for <i>First Person Plural</i>	27 Peter Salvucci Towards a Greimassian semantic hierarchy of musical signification: A comparative study in European tonal and Ottoman makam music
10:30 – 11:00		17 Panu Heimonen Towards a normative definition of the Mozartian concerto form: An existential semiotic reconstruction of the concepts of space and semantic change	21 Olga Sánchez-Kisielewska Style as telos? Interactions between topics and form in two expositions by Boccherini	25 Ewa Czachorowska-Zygor Beethoven and his Symphony No. 5 in C minor in Andrzej Wajda’s <i>The Conductor</i> : On the meanings and hidden relations in the film’s imagery and music	28 Rahilya Geybullayeva From local epic to global signification: The Azerbaijani dastan “Aşıq Qərib” in the context of authorship and cross-cultural adaptation
11:00 – 11:15	Break				
11:15 – 12:45	Keynote 3	Lina Navickaitė “Performer hero”: Meanings of gestures in musical performance			
12:45 – 14:00	Lunch				
14:00 – 15:00		Workshop with Jorma Panula and the Panula Academy Orchestra. Conducting students rehearse with prof. Panula			
15:00 – 15:30		Discussion with Jorma Panula			
15:30 – 16:00	Coffee break				
16:00 – 17:30	Keynote 4	Lauri Suurpää <i>Amoroso</i> jeopardised: Mozart’s Adagio from Wind Serenade, K. 361, and Andante from Piano Concerto, K. 467			
17:30 – 18:00	Snack break				
18:00 – 18:30	Sessions C	3. Embodied mind and meaning I	11. Sound, pitch, texture, structure, and tonality	18. Intermediality and intertextuality II: literature, text, gesture, notation, performance	25. Ecology, soundscapes, and environments
		29 Violetta Kostka Cognitive science and meaning of music	33 Ludovic Teysseire Modality as process: Sémiogenèse and the emergence of pitch coherence	36* Paola Livorsi & Jin Hyun Kim From linguistic to musical meaning: A performative transformation of Arendt’s philosophical fragments	38 Jūratė Landsbergytė Limitless soundscapes: new lines of intermediality in Lithuanian music

Wed 3 June 2026	Concert Hall	Small Hall	Chamber Music Hall	R-510
18:30 – 19:00	30 Piotr Podlipiniak & Mihailo Antović The evolutionary foundations of cognitive mechanisms underlying the multilevel grounding model of musical meaning	34 Manuel Salas Meaning and relation: Micropolyphony and the emergent ontology of sound masses		39 Leonardo Mezzalira Ecological meanings in new music: Hypotheses about a new semiotic-musical framework
19:00 – 19:30	31 Christian Vassilev Beyond virtuality: Musical identification and the limits of persona-theory	35 Gianluca Dai Prà Extending tonal functions: Is it possible to have functional meanings outside tonality?	37 Małgorzata Gamrat Music, ideas and meaning: Music in literature as a meaningful art and a communicative tool	40 Oleksandra Nenko & Alejandro Montes de Oca Making sense of sonic engagements with the city
19:30 – 20:00	32 Jin Hyun Kim Beyond language: Understanding the musical form of enactment through a participatory mode of re-enactment			

Thu 4 June 2026	Concert Hall	Small Hall	Chamber Music Hall	R-510
08:00 – 09:00	Registration desk open			
	Sessions D	12. Narratives and rhetorics		19. Intermediality and intertextuality III: theatre, literature, visual arts and architecture
09:00 – 09:30		44 Martin Čurda A theory of rhetorical functions for Eighteenth-Century instrumental music: Rethinking Caplin's formal functions in rhetorical terms		50 Rūta Brūzgienė The musicality of M. K. Čiurlionis's Pictorial Sonatas and literary "Žodžio kūryba" [The Creation of the Word]
09:30 – 10:00	4. Embodied mind and meaning II 41 Jeremy Wong Collaborative improvisation as musical sense-making: Enacting music-theoretical understanding	45 Giulia Roveta Comic rhetoric and theatrical references in Benedetto Marcello's Sonatas	5. Education 47 Christina Tsigka Musical representations as a means for musical understanding by violin students at a Greek music school: A pilot semiotic and educational research	51 Elisa Bracher, Rodrigo Felicissimo & Mário Videira Poems, photographs, paintings, and graphics as matrices for musical themes on South American landscapes: The aesthetics of beauty towards musical semiotics
10:00 – 10:30	42 Matteo Catalano Retrospective musical syntax: On how later events shape earlier meaning	46 Ilona Kovács The narrative of exoticism in Alexander Glazunov's <i>Raymonda</i> : Musical meaning, stereotype, and cultural signification	48* László Stachó Rethinking meaning and attention in musical performance	52 Gerard Guerra López Crumbling time, building space: Transcending disciplinary boundaries in musical signification

Thu 4 June 2026	Concert Hall	Small Hall	Chamber Music Hall	R-510
10:30 – 11:00	<p>43 Marta Goluch Emotions and musical meanings through the lens of cognitive theories: The case of <i>The Eyes of That Little One</i> (lyrics by A. Osiecka, music by Z. Konieczny)</p>	<p>13. Opera 57 Zsuzsanna Könyves-Tóth Péter Eötvös's transformation of the Leitmotiv tradition in his operatic practice</p>	<p>49 Juha Ojala & Ulla Pohjannoro Metaphors in feedback speech of music teachers</p>	<p>53 Angelika Chęć Music in the service of court ceremonial: Gottfried Heinrich Stölzel's Serenata "Seid willkommen, schöne Stunden" as an example of symbolic communication</p>
11:00 – 11:15	Break			
11:15 – 12:15	<p>Special plenary 1 David Lidov Music and general semiotics in a time of distractions</p>			
12:15 – 13:30	Lunch			
Sessions E		13. Opera		20. Intertextuality IV: music
13:30 – 14:30		<p>58 Mikko Metsälampi Listening to Wagner at high speed: A glimpse into deeper structures and their associative meanings in Wagnerian Gesamtkunstwerk</p>		<p>66 Sam Reenan Coleridge-Taylor's classicized spiritual uptake</p>
14:00 – 14:30	<p>6. Language and music 54* Eveliina Sumelius-Lindblom & Matti Huttunen Music meets the limits of language: Showing as a method of music research</p>	<p>59 Adrian Alvarez Gálvez Between war and desolation: Musical sign-metaphors of violence and its internalization in <i>Siempre es de noche ahora</i> (2022)</p>	<p>26. Politics, nationalism, and activism 62 Kara Koskinen Victory Day music as a messenger of Russian patriotism</p>	<p>67 Jeremy Grall Structural versus rhetorical musical borrowing in "My Reverie" and "The Lamp is Low"</p>
14:30 – 15:00		<p>60 Harai Golomb Signifying the contrast between <i>yes</i> and <i>no</i> through music: How Mozart overcame a semiotic challenge and how Gardiner interpreted it</p>	<p>63 Kalliopi Stigka The phenomenon Mikis Theodorakis' music-poetry-politics: When the "Voice of Greece" becomes a "Diachronic Ecumenical Hymn to Life"</p>	<p>68 Diana Cardoso The myth of Oedipus in Enescu's First Piano Sonata</p>

Thu 4 June 2026		Concert Hall	Small Hall	Chamber Music Hall	R-510
15:00 – 15:30		55 Susanne Kogler Exploring musical signs and meaning: Understanding new music with works by Clemens Gadenstätter	61 Paulius Prasauskas Voice in opera: Negotiating embodiment and representation in musical meaning	64 Alfonso Meave Corridos tumbados: A Mexican musical genre circumscribed by excesses, activism, and government ban	69 Oana Andreica Archaic layers under a modern veil: Mihai Moldovan's compositional legacy
15:30 – 16:00		56 Sylvain Brétéché Prosodic intricacies: Musicalness, vocalness, gesturalness	14. Vocal music 74 Małgorzata Janicka-Słysz Searching for (new) meanings: On Krzysztof Penderecki's <i>St. Luke Passion</i> (1966) – six decades after the work's creation	65 Andrzej Gładysz Can a hymn be a history lesson? Reflections based on the Polish example	70 Rimantas Astrauskas Communicative functions of music instruments and sound tools traced in archaeological materials found in Lithuanian territory and early historical writings
16:00 – 16:30	Coffee break				
16:30 – 18:00	Keynote 5	Joan Grimalt Integrating semiotics and hermeneutics: A framework for musical performance			
18:00 – 19:00	Break				
19:00 – 21:00	Conference dinner near the conference venue (separate registration)				

Fri 5 June 2026		Concert Hall	Small Hall	Chamber Music Hall	R-510
08:00 – 09:00	Registration desk open				
09:00 – 09:30	Sessions F		14. Vocal music 75 Uri Golomb “The composer and pianist know better”: Musical autonomy and text-music interaction in the Lieder of Stella Lerner	21. Hybridity 79* Robert Fleitz Never Look Bach!: Musical hybridity as a tool to approaching the legacy of Glenn Gould in works by Jasna Veličković and James Layton	27. Artificial intelligence 83* Paulo C. Chagas Spectral semiotics revisited: Meaning, modulation, and the ontology of sound in the age of AI
09:30 – 10:00		7. Composition, interpretation and performance I 71* Myra Pranajaya Unwind and rewind: Exploring Poulenc's solo piano works	76 Gustavo Caum & Diósnio Machado Neto Gesture as temporal morphology in José Maurício's <i>Missa Pastoril</i> : Toward an operational phenomenological criterion	80 Kostas Chardas Creating a hybrid performance space: The emergence of “artistic popular song” by Mikis Theodorakis and Manos Hadjidakis in the Greece of the 1950s and 1960s	84 Marcin Strzelecki Created versus generated music: A meaningful difference

Fri 5 June 2026		Concert Hall	Small Hall	Chamber Music Hall	R-510
10:00 – 10:30		72 Elena Rovenko From musical sign to phenomenological meaning: Expression and perceptual synthesis in Vincent d'Indy's musical thought	77 Michał Jędrzejski Pseudo-choral: The musical meaning of the stylebased on 17th- and 18th-Century Bernardine sources from the archives in Święta Anna and Kraków (Poland)	81 Jean-Marie Jacono Musical Hybridity in French Orientalist music of the 19th Century: from Existential semiotics to the comprehensive analysis	85 Desy Macis Posthumous music as a meaningful (fan)art: A semiotic rethinking of AI vocal enunciation and artistic legacy
10:30 – 11:00		73 Lina Navickaitė Collective memories and cultural meanings in piano repertoires	78 Josephine Papst Schönberg's unfulfilled claim to express the divine musically: <i>Seraphita</i> and <i>Die Jakobsleiter</i>	82 Yusuke Felix Nakahara Confrontation between the urban and rural spheres: Béla Bartók's Second Piano Concerto (1930–1931) and its allusion to Stravinsky's <i>The Firebird</i>	86 Lorenzo Incardona & Giuseppe Laricchia "I've got blisters on my fingers!" Indexicality, authenticity, truthfulness, and the semiotics of micro-resistance in the AI age
11:00 – 11:15	Break				
11:15 – 12:15	Special plenary 2	Robert S. Hatten Textural subtleties in three late Bagatelles by Beethoven: A lecture-demonstration and performance			
12:15 – 14:00	Lunch				
	Sessions G	8. Composition, interpretation and performance II	15. Pärt and Feldman	22. Holism, hermeneutics and interdisciplinarity	28. Culture and technology
14:00 – 14:30		87* Lucy Abrams-Husso & Helga Karen Ontology of creation: Perspectives of new music specialists on interpreting a classic post-tonal work	90 Kristina Körver Flower motif and possible worlds in Arvo Pärt's <i>Für Alina</i>	94 Monika Karwaszewska & Mateusz Kawa <i>Boléro</i> : The meaning 'in' and 'of' music	98 Heloísa de A. Duarte Valente "Feelings, Nothing more than feelings...": The "glass sound" and the construction of a cosmopolitan imaginary in Brazil (1970–1980)
14:30 – 15:00			91 Maarja Tyler Negotiating abstraction: Arvo Pärt's avant-garde works in the context of Socialist Realism, 1963–1964	95 Borja Juan-Morera, Icíar Nadal-García & Belén López-Casanova Beyond accessibility: Signed polyphony and the reconfiguration of musical meaning	99 Kalev Tiits Listening to algorithms as cultural codes in digitally produced music using Hofstadter's trichotomy of digital messages
15:00 – 15:30		88 Julian Hellaby Chaminade and the interpretative tower	92 Ernests Circenis Musical meaning-making and dissolving discursivity: A case study of Morton Feldman's "Palais de Mari"	96 Gabriele Marino Zemiotics? Frank Zappa's project/object as object-semiotics	
15:30 – 16:00		89 Sebastian Silén Beyond authorial intent: How contextual awareness may expand musical significance	93* Ivana Petković Lozo Ornamentation and suspended teleology in Morton Feldman's late works	97 Brian Inglis Semiotic and hermeneutic approaches to Sandi Thom's "I Wish I Was A Punk Rocker (With Flowers In My Hair)"	

Fri 5 June 2026	Concert Hall	Small Hall	Chamber Music Hall	R-510
16:00 – 16:30	Coffee break			
16:30 – 18:00	Keynote 6	Ivanka Stoianova: Luciano Berio (1925–2003), master of music as meaningful art		
18:00 – 19:00	Break			
19:00 – 21:00	Informal get-together at the congress venue, the Sibelius Academy "R" building			

Sat 6 June 2026	Concert Hall	Small Hall	Chamber Music Hall	R-510
08:00 – 09:00	Registration desk open			
09:00 – 10:00	Special plenary 3	Eero Tarasti My life in musical semiotics: An effort for a synthesis		
10:00 – 10:15	Break			
10:15 – 12:15	Special session	The first 40 years and the next 40 years of ICMS		
12:15 – 12:30	Closing of the conference			
12:30 – 13:30	Lunch			
13:30 – 18:00	Visit to Aino and Jean Sibelius's home Ainola in Järvenpää, with refreshments (busride from the congress venue front doors at 13:30 sharp, return scheduled for 18:00, separate registration)			

Keynotes

Tue	10:15	Márta Grabócz	Invariants in music
Tue	15:30	Mark Reybrouck	Music listening is an action verb: An experiential approach to musical sense-making
Wed	11:15	Lina Navickaitė	“Performer hero”: Meanings of gestures in musical performance
Wed	16:00	Lauri Suurpää	<i>Amoroso</i> jeopardised: Mozart’s Adagio from Wind Serenade, K. 361, and Andante from Piano Concerto, K. 467
Thu	16:30	Joan Grimalt	Integrating semiotics and hermeneutics: A framework for musical performance
Fri	16:30	Ivanka Stoianova	Luciano Berio (1925–2003), master of music as meaningful art

Special plenaries

Thu	11:15	David Lidov	Music and general semiotics in a time of distractions
Fri	11:15	Robert Hatten	Textural subtleties in three late Bagatelles by Beethoven: A lecture-demonstration and performance
Sat	09:00	Eero Tarasti	My life in musical semiotics: An effort for a synthesis

Paper presentations and lecture-recitals

1. Semiotic theory

1	Dániel Nagy	The entanglement of meaning and meaninglessness in music: Vladimir Karbusický’s theory of mimesis versus musical irony
2	Ben Curry	Millikan’s post-Peircean sign system and music semiotics
3	Matthias Vogel & Oliver Schütze	What music maps to: Teleosemantics and the role of re-enactment in musical practices
4	Karl Joosep Pihel	Schema and diagram in music: from Kant through Peirce to Deleuze

2. Existential semiotics, analysis, and performance

15	Galatea Daskalaki	Existential potentials in late Brahms: Interfaces and convergences between existential semiotics, autoethnography, and performance
16	Grisell Macdonel	Improvisation in Romantic virtuosity as <i>Moi</i> and <i>Soi</i> , power and temporality in the case of the Italian double bass virtuoso performer-composer Giovanni Bottesini (1821–1889)
17	Panu Heimonen	Towards a normative definition of the Mozartian concerto form: An existential semiotic reconstruction of the concepts of space and semantic change

3. Embodied mind and meaning I

29	Violetta Kostka	Cognitive science and meaning of music
30	Piotr Podlipiniak & Mihailo Antović	The evolutionary foundations of cognitive mechanisms underlying the multilevel grounding model of musical meaning
31	Christian Vassilev	Beyond virtuality: Musical identification and the limits of persona-theory
32	Jin Hyun Kim	Beyond language: Understanding the musical form of enactment through a participatory mode of re-enactment

4. Embodied mind and meaning II

41	Jeremy Wong	Collaborative improvisation as musical sense-making: Enacting music-theoretical understanding
42	Matteo Catalano	Retrospective musical syntax: On how later events shape earlier meaning
43	Marta Goluch	Emotions Emotions and musical meanings through the lens of cognitive theories: The case of <i>The Eyes of That Little One</i> (lyrics by A. Osiecka, music by Z. Konieczny)

5. Education		
47	Christina Tsigka	Musical representations as a means for musical understanding by violin students at a Greek music school: a pilot semiotic and educational research
48	László Stachó	Rethinking meaning and attention in musical performance
49	Juha Ojala & Ulla Pohjannoro	Metaphors in feedback speech of music teachers
6. Language and music		
54	Eveliina Sumelius-Lindblom & Matti Huttunen	Music meets the limits of language: Showing as a method of music research
55	Susanne Kogler	Exploring musical signs and meaning: Understanding new music with works by Clemens Gadenstätter
56	Sylvain Brétéché	Prosodic intricacies: Musicalness, vocalness, gesturalness
7. Composition, interpretation and performance I		
71	Myra Pranajaya	Unwind and rewind: Exploring Poulenc's solo piano works
72	Elena Rovenko	From musical sign to phenomenological meaning: Expression and perceptual synthesis in Vincent d'Indy's musical thought
73	Lina Navickaitė	Collective memories and cultural meanings in piano repertoires
8. Composition, interpretation and performance II		
87	Lucy Abrams-Husso & Helga Karen	Ontology of creation: Perspectives of new music specialists on interpreting a classic post-tonal work
88	Julian Hellaby	Chaminade and the interpretative tower
89	Sebastian Silén	Beyond authorial intent: How contextual awareness may expand musical significance
9. Topics I		
5	Izabela Jutrzenka-Trzebiatowska	The tragic waltz: On the way to discovering hidden meaning in Waltz in E-flat minor by Stanisław Moniuszko
6	Janne Kivistö	The military topics of Sibelius and the Finnish narratives of history at the turn of the 20th century
7	David Heinsen	The pasodoble topic and Cubist aesthetics in Rosa García Ascot's <i>Preludio</i> (1938)
8	Carlos Villar-Taboada	From <i>Epinicio</i> (1979) to <i>Églogas</i> (1982): Pastoral meanings in Rodolfo Halffter's late "naked music"
10. Topics II		
18	Frangel López Ceseña	A passacaglia for an angel
19	Marie Antunes Serra	"Figures" of the sacred in Arvo Pärt's and John Tavener's vocal music
20	Laine Gruver	Dual topical signification in <i>Game of Thrones</i> Leitmotifs
21	Olga Sánchez-Kisielewska	Style as telos? Interactions between topics and form in two expositions by Boccherini
11. Sound, pitch, texture, structure, and tonality		
33	Ludovic Teysseire	Modality as process: Sémiogénèse and the emergence of pitch coherence
34	Manuel Salas	Meaning and relation: Micropolyphony and the emergent ontology of sound masses
35	Gianluca Dai Prà	Extending tonal functions: Is it possible to have functional meanings outside tonality?
12. Narratives and rhetorics		
44	Martin Čurda	A theory of rhetorical functions for Eighteenth-Century instrumental music: Rethinking Caplin's formal functions in rhetorical terms
45	Giulia Roveta	Comic rhetoric and theatrical references in Benedetto Marcello's Sonatas
46	Ilona Kovács	The narrative of exoticism in Alexander Glazunov's <i>Raymonda</i> : Musical meaning, stereotype, and cultural signification
13. Opera		
57	Zsuzsanna Könyves-Tóth	Péter Eötvös's transformation of the Leitmotiv tradition in his operatic practice
58	Mikko Metsälampi	Listening to Wagner at high speed: A glimpse into deeper structures and their associative meanings in Wagnerian Gesamtkunstwerk
59	Adrian Alvarez Gálvez	Between war and desolation: Musical sign-metaphors of violence and its internalization in <i>Siempre es de noche ahora</i> (2022)
60	Harai Golomb	Signifying the contrast between <i>yes</i> and <i>no</i> through music: How Mozart overcame a semiotic challenge and how Gardiner interpreted it
61	Paulius Prasauskas	Voice in opera: Negotiating embodiment and representation in musical meaning

14. Vocal music		
74	Małgorzata Janicka-Słysz	Searching for (new) meanings: On Krzysztof Penderecki's <i>St. Luke Passion</i> (1966) – six decades after the work's creation
75	Uri Golomb	"The composer and pianist know better": Musical autonomy and text-music interaction in the Lieder of Stella Lerner
76	Gustavo Caum & Diósnio Machado Neto	Gesture as temporal morphology in José Maurício's <i>Missa Pastoril</i> : Toward an operational phenomenological criterion
77	Michał Jędrzejcki	Pseudo-choral: The musical meaning of the style based on 17th- and 18th-Century Bernardine sources from the archives in Święta Anna and Kraków (Poland)
78	Josephine Papst	Schönberg's unfulfilled claim to express the divine musically: <i>Seraphita</i> and <i>Die Jakobsleiter</i>
15. Pärt and Feldman		
90	Kristina Kõrver	Flower motif and possible worlds in Arvo Pärt's <i>Für Alina</i>
91	Maarja Tyler	Negotiating abstraction: Arvo Pärt's avant-garde works in the context of Socialist Realism, 1963–1964
92	Ernests Cirčenis	Musical meaning-making and dissolving discursivity: A case study of Morton Feldman's "Palais de Mari"
93	Ivana Petković Lozo	Ornamentation and suspended teleology in Morton Feldman's late works
16. Semiotic translation		
9	Valentín Benavides	<i>Paisajes del placer y de la culpa</i> (2003) by José María Sánchez-Verdú: A sonic palimpsest between Poliphilo and Mahler
10	Małgorzata Grajter	The topical world of João Domingos Bomtempo's Piano Sonatas: Concordance and sequence
11	Agnieszka Kuczyńska	"Music: The Beginning of All Things": Intersemiotic translation in the work of Zbigniew Makowski
17. Intermediality and intertextuality I: cinema, television and radio		
22	Uri Golomb	From intellectual abstraction to continuous narrative: On three approaches to the presentation and performance of Bach's <i>Die Kunst der Fuge</i>
23	Lóránt Péteri	Mahler's First Symphony and István Szabó's <i>Father</i> : A case of musico-cinematic intertextuality
24	Helder Gonçalves	Music as mediating structures of meaning in Sandro Aguilar's cinema of narrative capacity: Marco Franco's score for <i>First Person Plural</i>
25	Ewa Czachorowska-Zygor	Beethoven and his Symphony No. 5 in C minor in Andrzej Wajda's <i>The Conductor</i> : On the meanings and hidden relations in the film's imagery and music
18. Intermediality and intertextuality II: literature, text, gesture, notation, performance		
36	Paola Livorsi & Jin Hyun Kim	From linguistic to musical meaning: A performative transformation of Arendt's philosophical fragments
37	Małgorzata Gamrat	Music, ideas and meaning: Music in literature as a meaningful art and a communicative tool
19. Intermediality and intertextuality III: theatre, literature, visual arts, and architecture		
50	Rūta Brūzgienė	The musicality of M. K. Čiurlionis's Pictorial Sonatas and literary "Žodžio kūryba" [The Creation of the Word]
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67	Jeremy Grall	Structural versus rhetorical musical borrowing in "My Reverie" and "The Lamp is Low"
68	Diana Cardoso	The myth of Oedipus in Enescu's First Piano Sonata
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