

RNCM
ROYAL NORTHERN
COLLEGE of MUSIC

MANCHESTER
1824

The University of Manchester



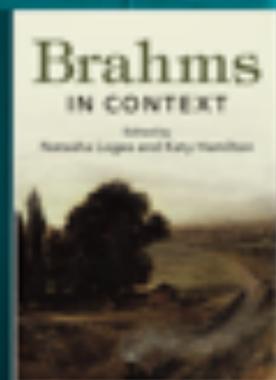
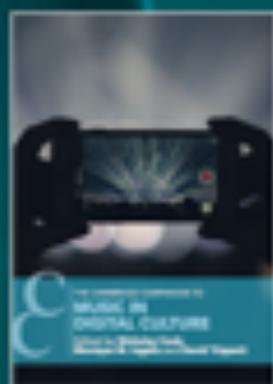
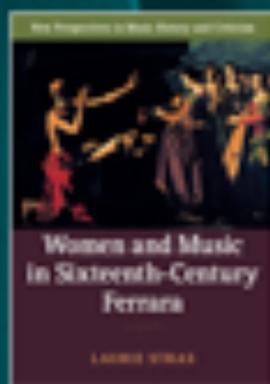
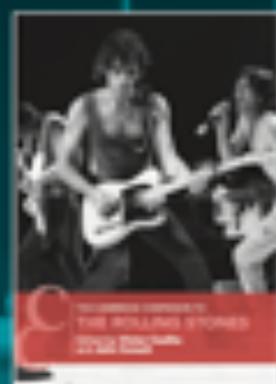
Royal Musical Association
55th Annual Conference

University of Manchester
Royal Northern College of Music
11–13 September 2019

RMA

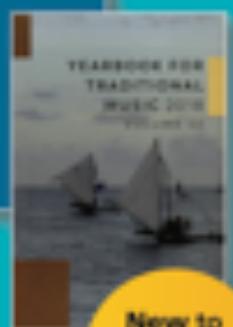
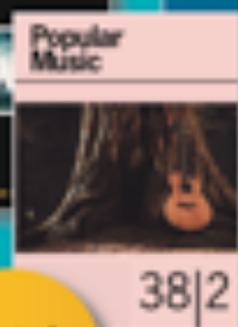
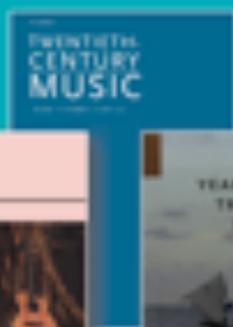
ROYAL MUSICAL ASSOCIATION

Take 20% OFF Titles in Music from Cambridge



For a full list of books in this discount, please visit

www.cambridge.org/RMA2019



Quarterly
from 2020

38|2

New to
Cambridge
in 2019!

New publisher for the RMA Journals from 2020

Cambridge University Press is delighted to announce that from January 2020 the *Journal of the Royal Musical Association* and the *Royal Musical Association Research Chronicle* will be published in partnership with the Press. The RMA's two international journals are joining a distinguished list that includes twelve of the principal titles in music and four in the performing arts. Cambridge University Press and the Royal Musical Association will be working together to ensure the continued excellence of these two field-leading journals in the years to come.

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Programme Committee

Co-Convenors

- Barbara Kelly (Royal Northern College of Music)
- Rebecca Herissone (University of Manchester)

Main panel

- Warwick Edwards (Royal Musical Association)
- Michelle Assay (Royal Musical Association)
- Chloe Alaghband-Zadeh (University of Manchester)
- David Horne (Royal Northern College of Music)
- Lauren Redhead (Goldsmiths, University of London)

Subpanel for the selection of acoustic and electroacoustic compositions

- David Berezan (University of Manchester)
- Laura Bowler (Royal Northern College of Music)
- Larry Goves (Royal Northern College of Music)
- David Horne (Royal Northern College of Music)
- Camden Reeves (University of Manchester)

Conference Team

Royal Northern College of Music

- | | |
|--------------------|--|
| • Barbara Kelly | Co-Convenor |
| • David Horne | Composition Co-ordinator, Host Management Team |
| • Tom Wise | Research Manager |
| • Joanne Dooley | Head of Conference and Catering |
| • Nicholas Reyland | Host Management Team |
| • Adam Swayne | Host Management Team |
| • Maria Stratigou | Conference Support |
| • Ioanna Filippidi | Conference Support |
| • Davide Sciacca | Conference Support |

University of Manchester, Martin Harris Centre

- | | |
|---------------------|---|
| • Rebecca Herissone | Co-Convenor |
| • David Berezan | Director of MANTIS, Host Management Team |
| • Camden Reeves | Composition Co-ordinator, Host Management Team |
| • Alex Shaw | Arts Administration Manager, Martin Harris Centre |
| • Emma Rayner | Arts Administrator, Martin Harris Centre |
| • Jon Tipler | Music Technician |
| • James Hume | Conference Support |
| • Simon Hellewell | Conference Support |
| • Maria Palapanidou | Conference Support |

Welcome from the President

Welcome to the 55th Annual Conference of the Royal Musical Association, taking place at the Royal Northern College of Music and the University of Manchester. We are delighted to be hosted jointly by two of the most distinguished organisations in our sector. It is an appropriate reminder that the Association embraces a wide variety of interests and institutions, all dedicated to the highest standards of scholarship and creative practice across diverse domains. Once again we have had an overwhelming national and international response to the call for papers, compositions and presentations. The conference highlights include the Edward J. Dent Medal Presentation and Lecture by Inga Mai Groote and the Peter Le Huray Lecture by Tamara Levitz; a workshop of compositions written for the contemporary ensemble Psappha and colleagues; plus – a first for our annual conference – a wellbeing event of Feel-good Singing and the opportunity to go on a Sonic Walk in the city. In addition there are the Annual General Meeting of the Association, two receptions sponsored respectively by Routledge and Boydell & Brewer, and an exhibition of books and music by leading academic publishers in the field. I hope you enjoy the conference, and if you're not already a member of the RMA, do consider joining us by going to our website at www.rma.ac.uk.



Simon McVeigh
President of the Royal Musical Association

About the RMA

The Royal Musical Association was founded in 1874 'for the investigation and discussion of subjects connected with the art and science of music', and its activities have evolved to embrace every conceivable aspect of music research, whether expressed in words, notation or sounds. The Association aims to sustain and enhance musical culture in the United Kingdom, while liaising with other subject organisations at home and abroad where appropriate and recognising outstanding scholarly and creative achievement by individuals worldwide. It further aims to support the education and training of emerging scholars and practitioners.

The Association's chief activities in pursuit of these aims are the promotion of conferences, symposia, study days, workshops and other public meetings; the publication and dissemination of books, journals, and other outlets for research of international standing; the sponsorship of awards and prizes; the advocacy of musical studies with public and private policy-making bodies, and with repositories of musical resources; and engagement with the student body in the United Kingdom.



www.rma.ac.uk
Facebook: RoyalMusicalAssociation
Twitter: @RoyalMusical

RMA Council

RMA Council Members

- Simon McVeigh, Goldsmiths, University of London President (to 2021)
- Valerie James Honorary Treasurer
- Mark Everist, University of Southampton Immediate Past President (2014–17)
- Barbara Kelly, Royal Northern College of Music Vice President (to 2019)
- Warwick Edwards, University of Glasgow Vice President (to 2020)
- Pauline Fairclough, University of Bristol Vice President (to 2021)
- Sarah Hibberd, University of Bristol Vice President (to 2022)
- Elaine Kelly, University of Edinburgh Vice President (to 2023)
- Andrew Kirkman, University of Birmingham Ordinary Member (to 2019)
- Cormac Newark, Guildhall School of Music and Drama Ordinary Member (to 2019)
- Caroline Rae, Cardiff University Ordinary Member (to 2019)
- Piers Hellowell, Queen's University, Belfast Ordinary Member (to 2019)
- Chris Collins, Bangor University Ordinary Member (to 2020)
- Natasha Loges, Royal College of Music Ordinary Member (to 2020)
- Deborah Mawer, Royal Birmingham Conservatoire Ordinary Member (to 2020)
- Annika Forkert, Liverpool Hope University Ordinary Member (to 2021)
- Rebecca Herissone, University of Manchester Ordinary Member (to 2021)
- Laudan Nooshin, City, University of London Ordinary Member (to 2021)

RMA Officers and Committee Chairs

- Jeffrey Dean, Royal Birmingham Conservatoire Executive Officer
- Michael Byde, University of Leeds Digital Technologies Officer
- Ellen Falconer, Royal College of Music Communications Officer
- Susan Bagust Student Liaison Officer
- Núria Bonet, University of Plymouth Research Training Officer
- Michelle Assay, University of Huddersfield Flagship Conferences Coordinator
- Pauline Fairclough, University of Bristol Chair of Awards Committee
- Thomas Schmidt, University of Huddersfield Chair of Events Committee
- Simon McVeigh, Goldsmiths, University of London Chair of External Affairs Committee
- Sarah Hibberd, University of Bristol Chair of Finance, Membership and Communications Committee
- Chris Banks, Imperial College, London Chair of Publications Committee
- Elaine Kelly, University of Edinburgh Chair of Search Committee
- Will Finch, University of Bristol Chair of Student Affairs Committee

Student Representatives

- Will Finch, University of Bristol Student Representative (to 2020)
- Patrick Huang, SOAS, University of London Student Representative (to 2021)

Future RMA Events

Research Students' Conference 2020

Royal Musical Association and British Forum for Ethnomusicology Research Students' Conference: 9–11 January 2020, Open University, Milton Keynes

- Conference website: <http://fass.open.ac.uk/music/events/bfe-rma-research-students-conference-2020>
- Call for papers and compositions: fass.open.ac.uk/sites/fass.open.ac.uk/files/files/BFE%20RMA%202020%20CFP.pdf
- Proposals deadline: 11 October 2019
- Enquiries: bfe-rma2020@open.ac.uk

Annual Conference 2020

Royal Musical Association 56th Annual Conference: 8–10 September 2020, Goldsmiths, University of London

- Conference website: <https://www.gold.ac.uk/music/research/>
- Call for papers and compositions: see next page
- Proposals deadline: Friday 15 November 2019
- Enquiries: see website for contact details



For other events, including RMA Study Days and Affiliated Conferences see <https://www.rma.ac.uk/events/all-events/>

Annual Conference 2020

Call for Proposals

The 56th Annual Conference of the Royal Musical Association will be hosted by Goldsmiths, University of London, between Tuesday 8 and Thursday 10 September 2020. The conference seeks to explore and celebrate the quality and diversity of current scholarship in music, understood in its broadest sense and represented by its many branches and global aspects. As such, the committee invites a broad range of types of proposals and seeks to represent work in musicology including popular musicology and ethnomusicology, composition and performance including sonic arts, and practice research across all disciplines. Presentations representing the full range of current international scholarly and creative research in music are invited in the following formats:

- Individual Papers (20 minutes)
- Themed sessions of 3–4 papers (90 minutes)
- Lecture–recitals (30 minutes)
- Ethnographic, Documentary and Research-related Film (30 minutes)
- Poster presentations
- Practice research workshops (90 minutes)
- Compositions suitable for workshop at the conference
- Sonic Art works

The Programme Committee welcomes proposals from both established scholars and practitioners and from early-career researchers. Any individual may submit one proposal; RMA membership is not a prerequisite for submission. The programme committee expects individual papers to address new findings. Please state if you expect to have presented essentially the same paper on a previous occasion. The committee is happy to consider proposals for papers delivered beyond the UK and Ireland within the 12 months preceding the Annual Conference and those that have been rehearsed to local audiences (e.g. at research seminars and similar events). Papers delivered at national meetings in the UK and Ireland (e.g. at meetings of other musical societies and RMA affiliated conferences) and those delivered anywhere more than 12 months ago, however, are not eligible for consideration. In particular the committee does not accept proposals that have or will have been presented already at the BFE-RMA Research Students Conference. In addition, where very many proposals are received, preference may be shown for submissions from those who did not present papers at the last annual conference. Please enquire if in doubt.

Submission Procedures:

All proposals must be submitted via the online proposal submission form (linked to from the conference website) by 5.00 p.m. (GMT) on Friday 15 November 2019. Any URLs included as part of the submission process must be stable and must not expire (for example, please use services such as Dropbox or Google Drive, and do not use services such as Wetransfer). Password-protected links to services such as Vimeo or SoundCloud may be submitted with the associated password.

Programme Committee

- Dr Lauren Redhead (Goldsmiths)
- Prof. Tom Perchard (Goldsmiths)
- Dr Tamsin Alexander (Goldsmiths)
- Prof. Roger Redgate (Goldsmiths)
- Dr Michelle Assay (RMA)
- Dr Warwick Edwards (RMA)
- Prof. Magnus Williamson (Newcastle)

Conference Information



Welcome to Manchester

Welcome to Manchester! We are delighted to welcome you to the 55th Annual Conference of the Royal Musical Association in our vibrant city.

In hosting the conference jointly between the Royal Northern College of Music and the Music Department at the University of Manchester we are aiming to celebrate the interface between performance, musicology and composition. We are therefore particularly pleased that the programme represents such a wide range of current inter-national scholarly and creative research in music, including practice-based research in composition, performance and recordings, papers on topics in musicology, ethnomusicology, and with a wide interdisciplinary reach, as well as some thought-provoking sessions reflecting on a number of current issues being debated within the discipline. We are confident that you will find plenty to stimulate your intellect over the three days of the conference!

Music at the University of Manchester is one of the UK's leading university music departments, consistently ranked among the top three in the principal league tables. With a thriving undergraduate and postgraduate community numbering over 250 students, our broad and challenging degree programmes encourage students to pursue the highest standards of academic, artistic and professional achievement in a stimulating musical environment with a friendly and supportive atmosphere. Many of our students go on to develop outstanding inter-national careers in the music profession and beyond. With the liveliest performance culture of any music department in the country, and an exceptionally active student-run music society, we also host well over 100 concerts and other performance events each year. In addition, we support a range of extra-curricular education and outreach projects, working in collaboration with cultural partners and the wider community across the city and beyond. We have a long-standing track record of world-leading research, which was confirmed by our outstanding results in the 2014 Research Excellence Framework. Our research activities comprise four main research areas – instrumental and vocal composition, electroacoustic and interactive composition, musicology and ethnomusicology – but the interests of our academic staff encompass shared themes across all four areas, which are brought together in our core research areas: creative and performing practices; sound, space and interactive art; politics, protest and power; nationalism, mobility and identity; historically and culturally informed analysis; critical reception studies; voice and vocality; and intercultural musicking. Our research is strongly collaborative and involves partnerships with academic, cultural and community colleagues from across the world. Our commitment to forward-looking, interdisciplinary research is further supported by a lively programme of research seminars, guest lectures and symposia that allow us to interrogate key issues in our core research areas from multiple angles, fostering imaginative and multi-layered responses that are both intellectual and creative.



The RNCM is a leading international conservatoire with a reputation for attracting talented students, teachers, conductors, composers and artists from all over the world. Founded in 1973 through the merger of the Royal Manchester College of Music and Northern School of Music, it has around 320 teaching staff and over 800 students from 60 countries. Each year the College presents in excess of 400 live performances, ensuring students receive unparalleled opportunities to perform regularly to audiences and to work along-side professional musicians and visiting artists. The RNCM was ranked as the UK's leading music conservatoire for research in the 2014 Research Excellence Framework, scoring highly for the quality of research and achieving 100% for the impact of research. It has thriving research culture in composition, performance, musicology, music psychology and music education. The College has a vibrant postgraduate

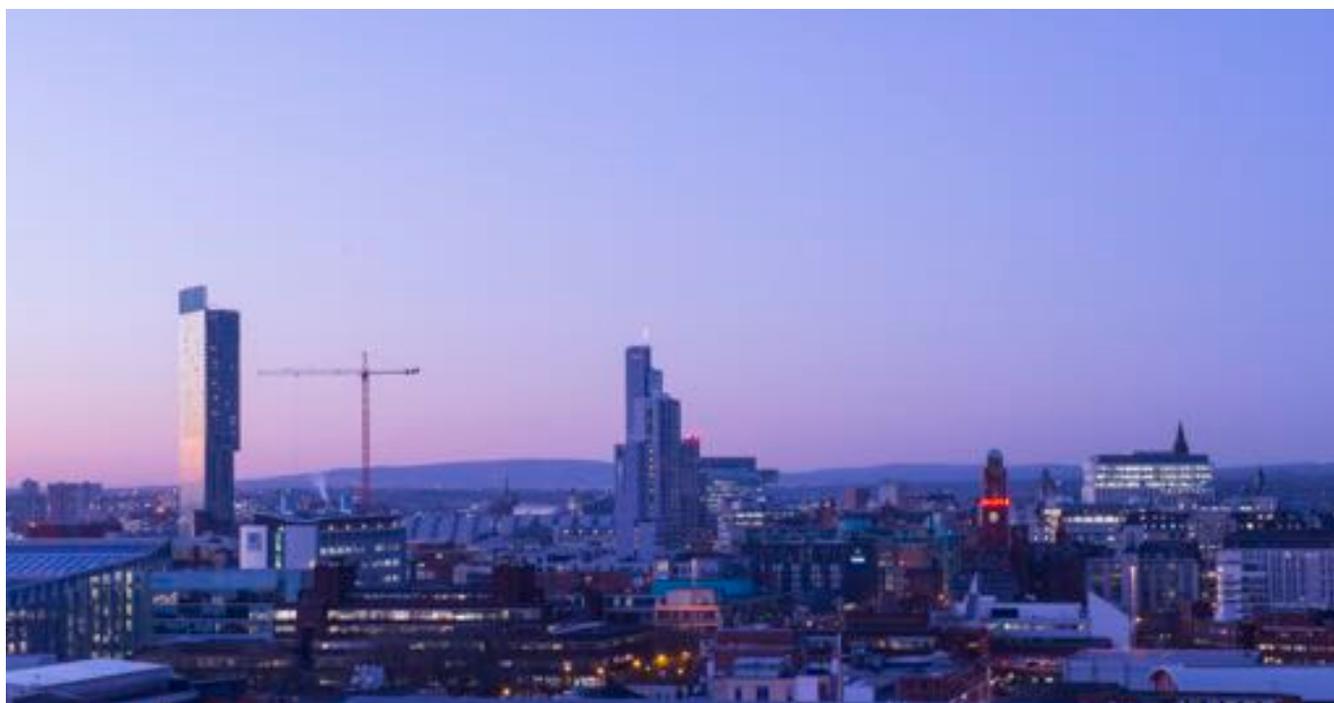


research community with over 30 PhD students specialising in all areas of music scholarship. It has received a number of substantial research grants from the AHRC, European Commission and most recently, nearly one million pounds from Research England to expand PRISM (Centre for Practice and Research in Science and Music). Other RNCM research centres include HARP (Hub for Artistic Research in Performance), Centre for Music Performance Research, Contemporary Philosophy Research Centre and Music, Experimental/Exploratory Music Research Centre and the Centre for Music and Conflict. The college specialises in practice-based as well as interdisciplinary research with partners worldwide. It has an award-winning specialist library, an archive with projects funded by the National Lottery Heritage Fund and a valuable Collection of Historic Musical Instruments. The college has an active Research Forum, hosts an annual Michael Kennedy International Research Lecture and regularly organises international conferences and festivals.

With over half a million inhabitants, the city of Manchester in the North West of England sits at the heart of the UK's second most populous urban area and is the country's third most-visited city after London and Edinburgh. The birthplace of the industrial revolution and now the main headquarters of the BBC, the city continues to build on its rich heritage in science, politics, sport, music and the arts. Home to three professional orchestras and an important port of call for visiting artists, Manchester now boasts the highest number of live music performances per capita in the UK. These take place in an ever-growing network of music venues spread across the city, ranging from the flagship Bridgewater Hall, Manchester Arena and legendary Band on the Wall to countless clubs, bars and cafes with regular live music programmes. Most recently the iconic new multi-arts venue HOME and the biennial Manchester International Festival have secured Manchester's reputation as a global city for the performing arts. With around 200 languages spoken by its inhabitants, Manchester also lays claim to being the most linguistically diverse city in Western Europe. We very much hope you have time to explore the city and its culture during your visit and offer you a warm Mancunian welcome.

Prof. Rebecca Herissone, University of Manchester
<https://www.alc.manchester.ac.uk/music/>
<https://twitter.com/UoMMusic>

Prof. Barbara Kelly, Royal Northern College of Music
<https://www.rncm.ac.uk/>
<https://twitter.com/rncmvoice>



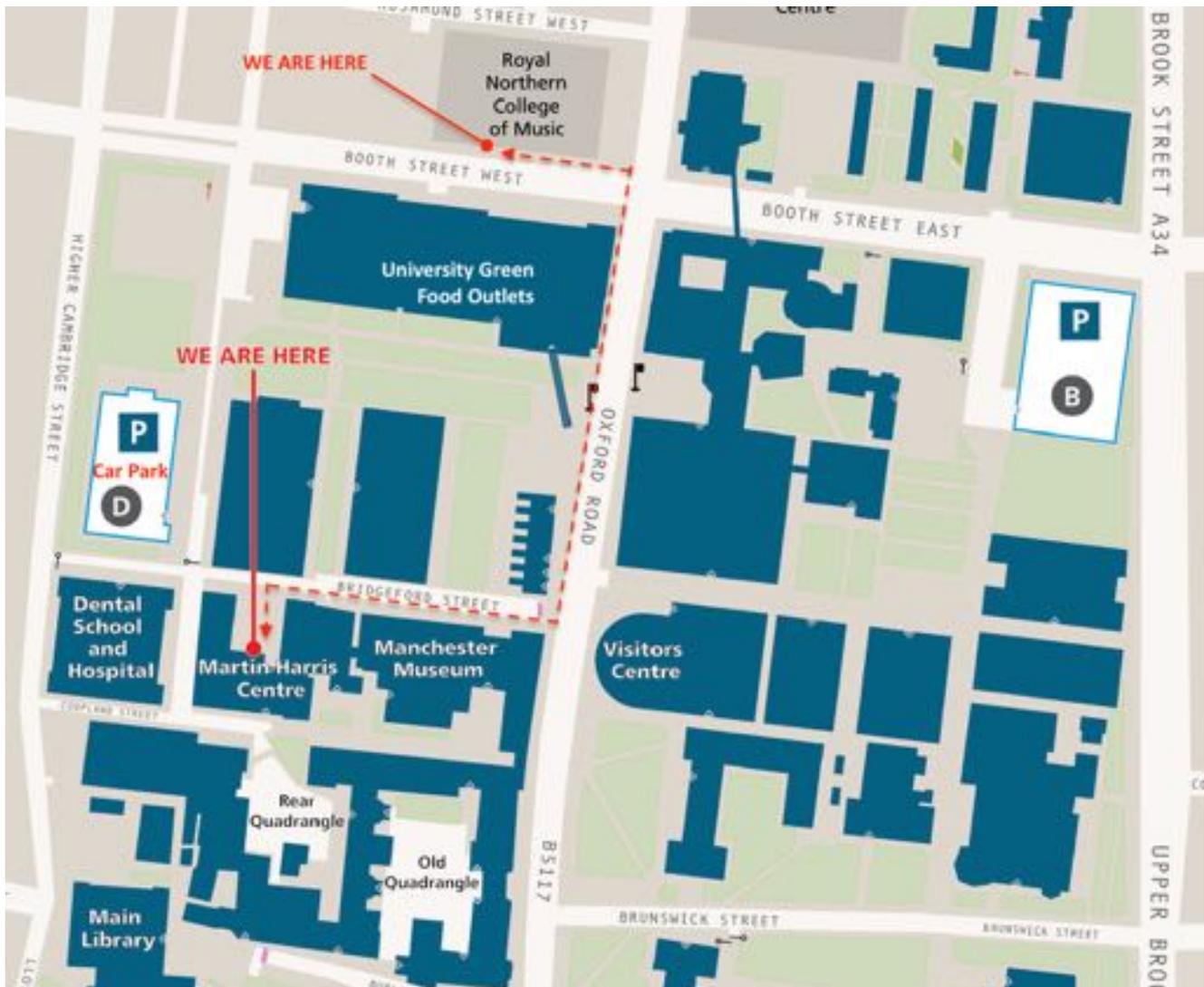
Share your conference with us!

Use #ManchesterRMA and tag us @royalmusical@RNCMresearch @UoMMusic



Maps

Main Location Map with Route between RNCM and Martin Harris Centre



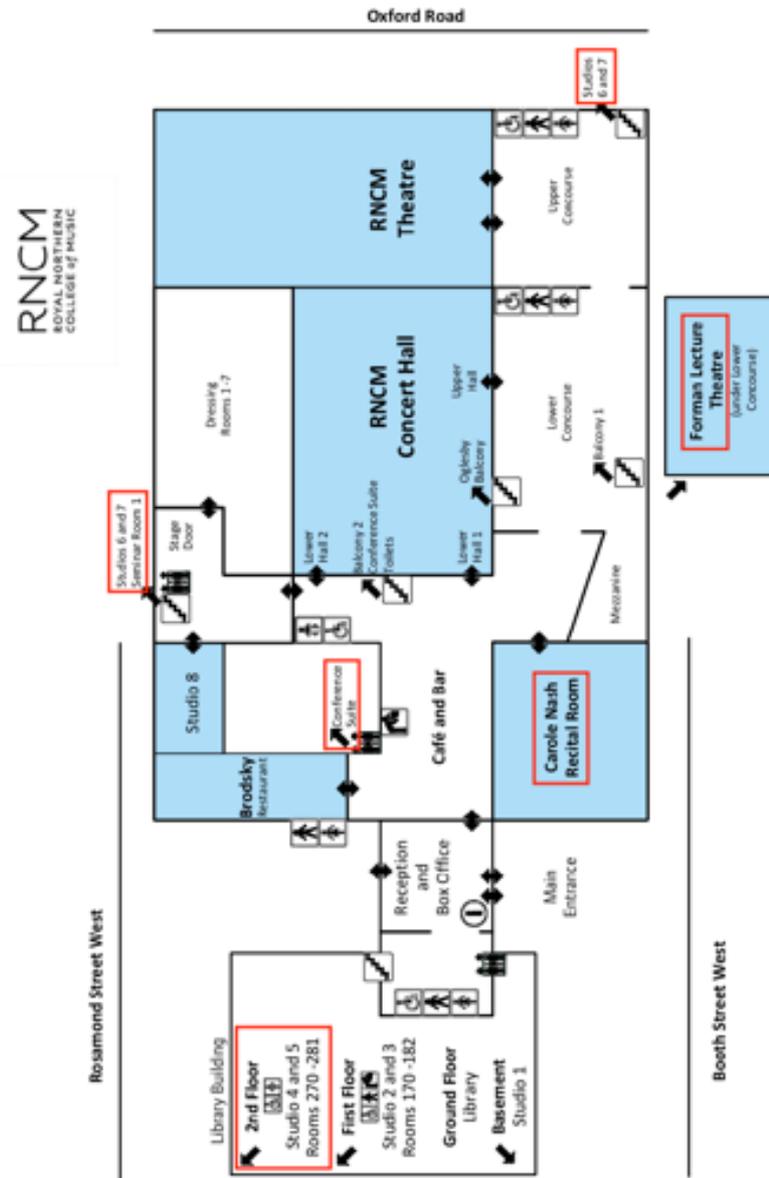
The route between the Martin Harris Centre and RNCM shown with red dotted lines includes safe pedestrian crossing over Booth Street West at Oxford Road and is the recommended route between venues. Please allow 5 to 10 minutes to walk between venues. The red 'Car Park' sign indicates University Car Park D, which is the designated parking for the conference.

An interactive map, and downloadable maps of the Oxford Road area and city are available from the University's travel pages at <https://www.manchester.ac.uk/discover/maps/>.

Maps

RNCM Room Locations

Room letter	Room Name	Location in MHC
a	Carole Nash Recital Room	Ground Floor
b	Forman Lecture Theatre	Basement (under Lower Concourse)
c	Conference Room	First Floor
d	Studio 4	Second Floor
e	Studio 6	Third Floor
f	Studio 7	Third Floor



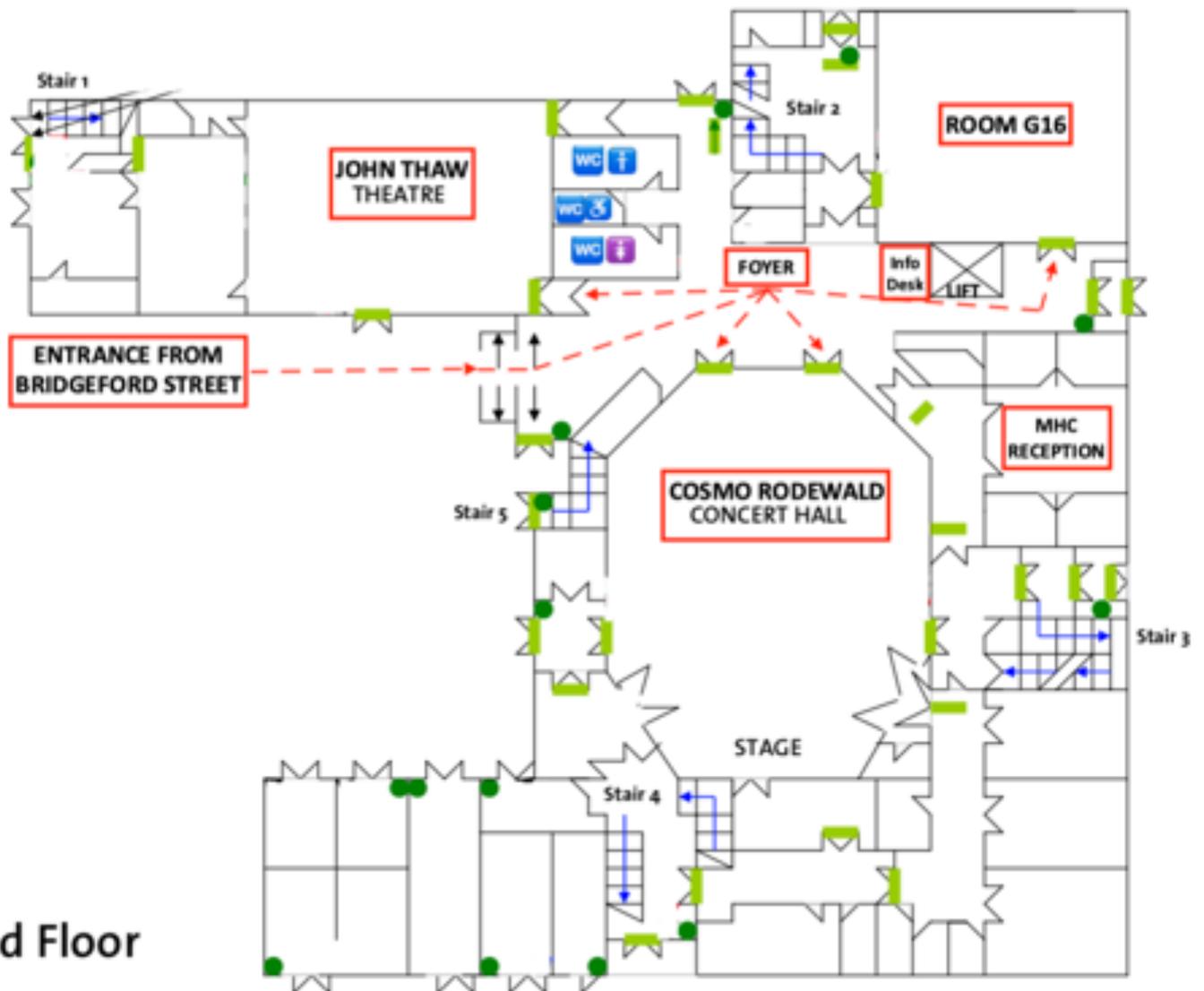
Notes on RNCM Room Locations

- Studio 4 is on the second floor of the RNCM above the library. Access is by stairs or lift.
- The Conference Room is on the first floor up the stairs behind the café.
- Studios 6 and 7 are on the third floor of the Oxford Road wing. Go past the Carole Nash Recital Room up to the Mezzanine floor and up the stairs. There are stairs and lifts.

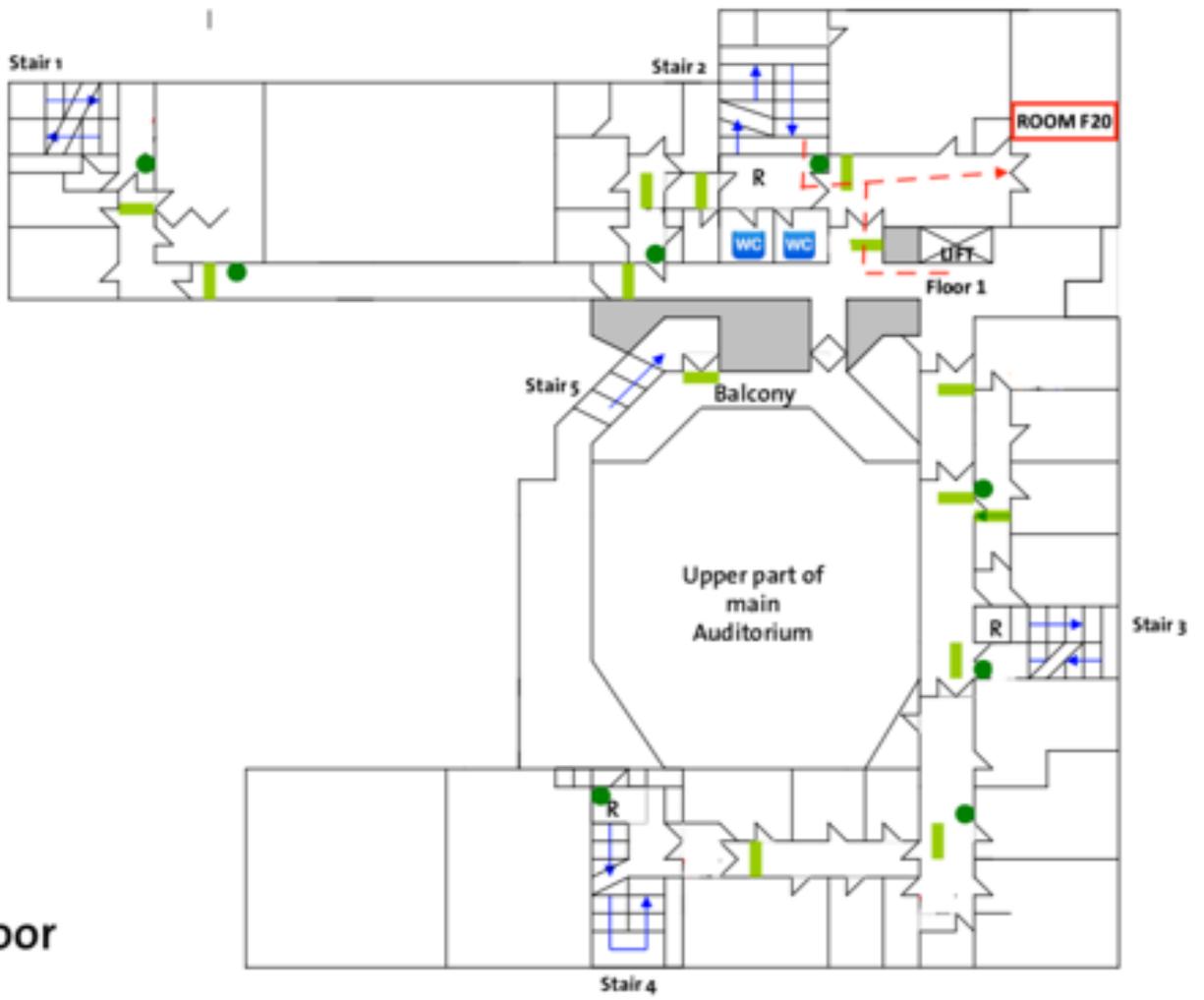
Maps

Martin Harris Centre Room Locations

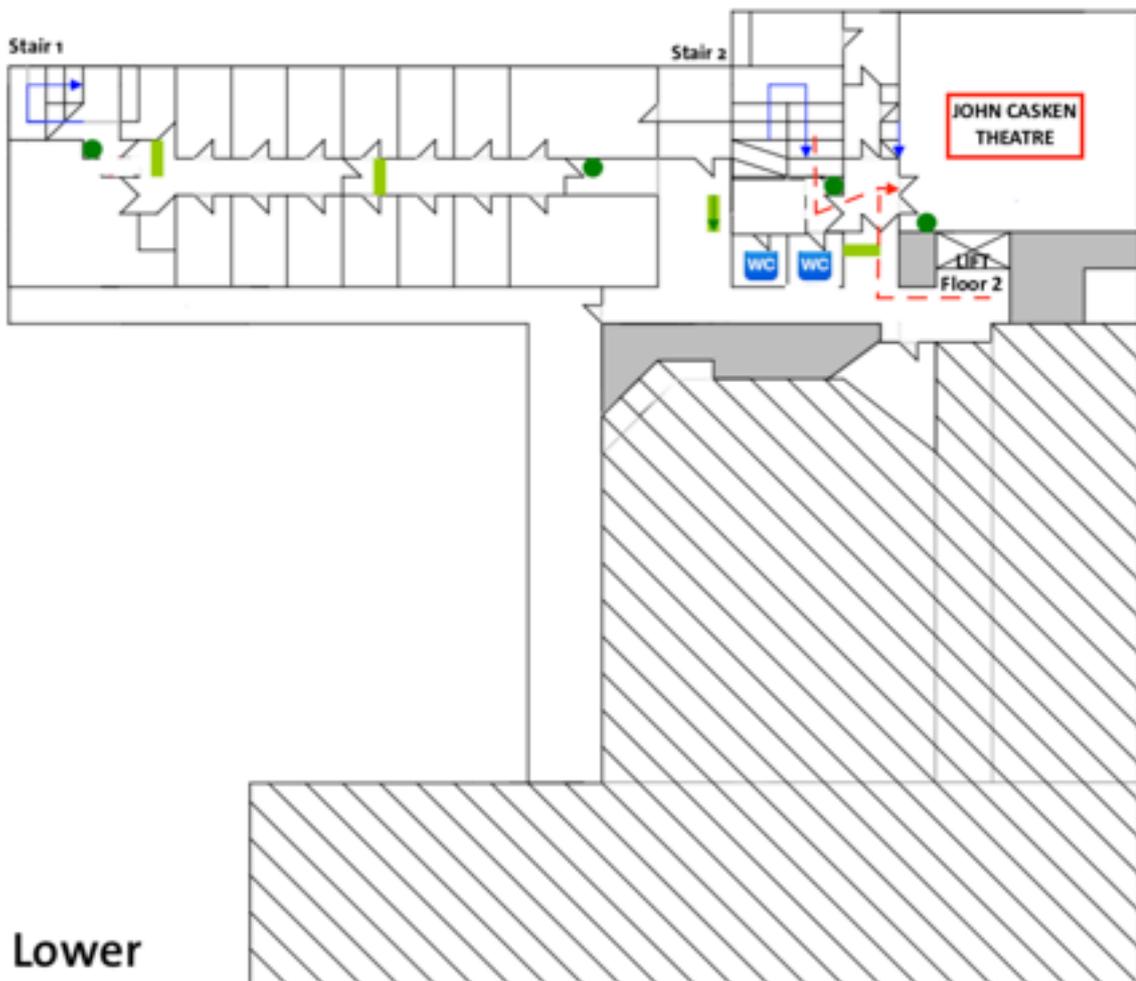
Room letter	Room Name	Location in MHC
a	Cosmo Rodewald Concert Hall	Ground Floor
b	John Thaw Studio Theatre	Ground Floor
c	John Casken Lecture Theatre	Lower Second Floor (Lift Floor 2; Stair 2)
d	G16	Ground Floor
e	F20	First Floor (Lift Floor 1; Stair 2)
f	SU15	Upper Second Floor (Lift Floor 3; Stair 3)



Ground Floor

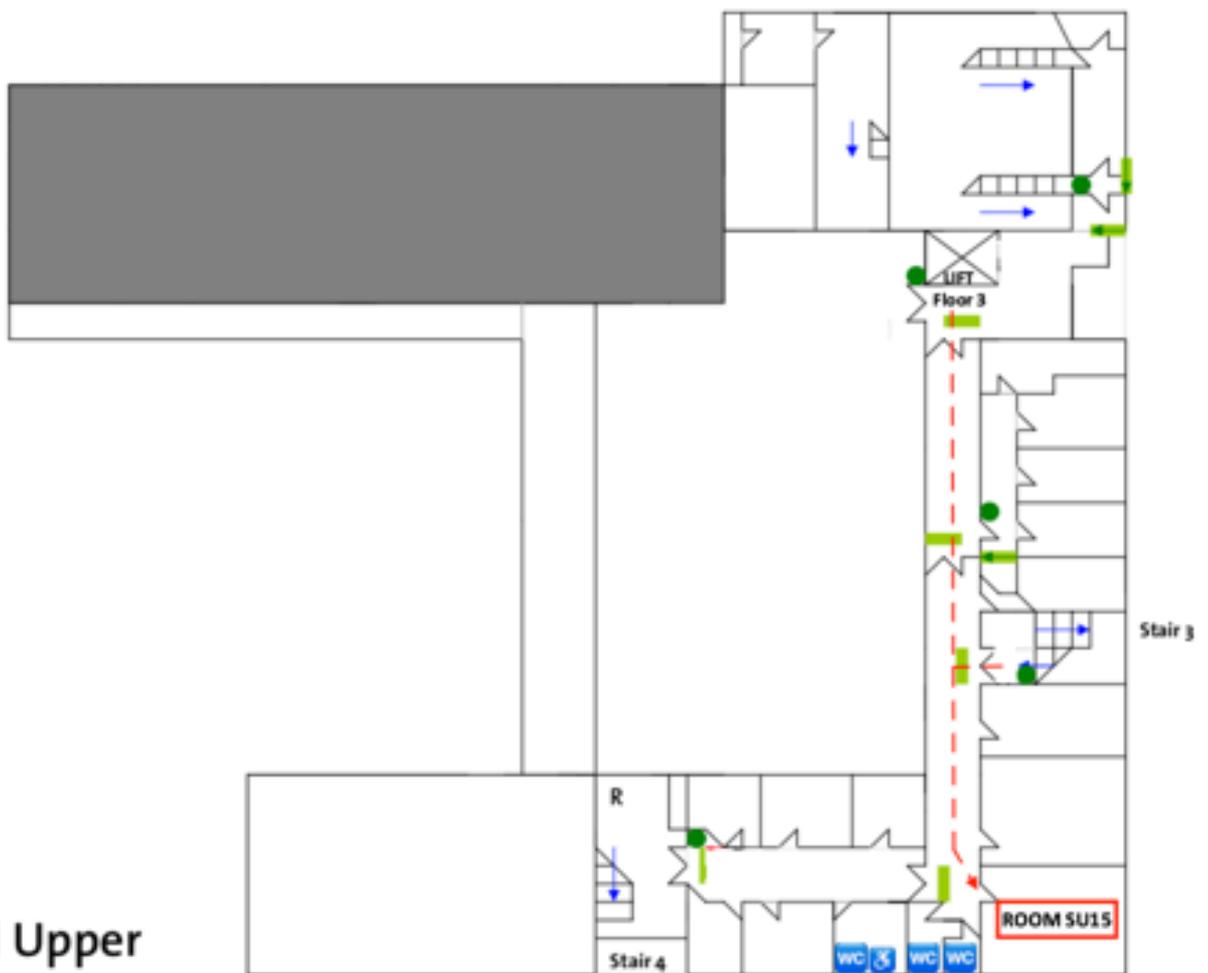


First Floor



Second Lower

Second Upper



Notes on Martin Harris Centre Room Locations

- The Martin Harris Centre has some idiosyncrasies due to having been converted from two Victorian laboratories with the Foyer area joining them together. As a result, not all flights of stairs lead you to every floor! Please follow the instructions below to avoid getting lost when accessing rooms on the First Floor, Lower Second Floor and Upper Second Floor.
- The Information Desk and Refreshments will be located in the Foyer on the Ground Floor. The staff here will be able to help you find rooms if you need assistance.
- Room F20 is on the First Floor and can be accessed via the lift (Floor 1) or via Staircase 2 (Floor 1); it can also be accessed via Staircase 3 (Floor 1).
- The John Casken Lecture Theatre is on the Lower Second Floor (SL) and can be accessed via the lift (Floor 2) or via Staircase 2; note that it cannot be accessed via Staircase 3.
- Room SU15 is on the Upper Second Floor (SU) and can be accessed via the lift (Floor 3: recommended) or via Staircase 3; note that it cannot be accessed via Staircase 2.

Venues and Facilities

During the conference we will be able to make full use of the wide-ranging facilities at both the RNCM and the University's Martin Harris Centre for Music and Drama, which are located just 300 yards from one another. In order to allow delegates full access to all parallel sessions, the venues will be used in alternation rather than simultaneously. Morning sessions take place in one venue, and afternoon in the other; lunch will be hosted in the concourses of the RNCM on each day and the registration hub, poster presentations and publishers' displays will also be located here.

All conference rooms are equipped with data projectors, CD and DVD players and computers. Pianos are available in the majority of rooms, but need to have been requested in advance to ensure availability.

WiFi is available in both venues. If you have access to it, we recommend that you use Eduroam. Otherwise, please collect a WiFi code from the information desks at each venue. RNCM WiFi requires you to create an account on The Cloud via <https://service.thecloud.net/service-platform/login/registration/>.

University of Manchester: Martin Harris Centre for Music and Drama

All conference sessions and events hosted by the University of Manchester will take place in the Martin Harris Centre for Music and Drama. Situated at the centre of the University campus between Bridgeford Street and Coupland Street, just off Oxford Road, the Centre is a performance and teaching space that has contributed to the cultural life of students, staff, alumni and the wider community since it opened in 2003. Home to the departments of Music and Drama, it offers a wide range of spaces suitable for teaching, rehearsing and performing, as well as practice and rehearsal rooms. At its heart are its two major performance spaces, the Cosmo Rodewald Concert Hall and the John Thaw Studio Theatre, which host a varied programme of arts events open to the public, including concerts, theatre productions, literature and spoken word events, seminars and lectures. The principal locations for the conference are:

Cosmo Rodewald Concert Hall

The Cosmo Rodewald Concert Hall is an acoustically designed space, seating an audience of up to 350 people and with a spacious stage area large enough to accommodate a full symphony orchestra. It is used throughout the academic year for Music's extensive series of professional concerts and recitals including the major series given by Quatuor Danel, the University's String-Quartet-In-Residence. A large display screen and data projection equipment are available for presentations given at the conference, plus a Steinway D grand piano. The hall is named after Cosmo Rodewald in recognition of his considerable generosity to the University over many years.

John Thaw Studio Theatre

The John Thaw Studio Theatre is an extremely flexible and fully equipped performance space, seating approximately 100 people. It can be adapted to suit a wide variety of presentations, including theatrical productions, experimental performance and music theatre. It is used for a diverse range of performances, rehearsals and workshops, and also as a venue for visiting professional companies and artists. The theatre is also particularly valuable as a place where students make their own independent experiments in performance. A large display screen and data projection equipment are available for presentations given at the conference. The theatre is named after the actor John Thaw in recognition of the generous support from the John Thaw Foundation.

John Casken Lecture Theatre

A tiered lecture theatre seating just over 100 people, the John Casken Lecture Theatre has enhanced-quality audio-visual equipment particularly suitable for film screenings, as well as full blackout facilities. In addition to a data projector it also has a visualiser and a piano available for demonstration purposes. The

theatre is named after the distinguished composer John Casken, Professor Emeritus of the Music Department.

Lecture Room G16

This is a large, flexible space, able to seat 60, equipped with standard audio-visual equipment including large screen, data projector and visualiser, and with an upright piano for demonstration purposes, plus a two-manual harpsichord.

Lecture Room F20

This is a flexible space equipped with standard audio-visual equipment and an upright piano for demonstration purposes.

Seminar Rooms SU14 and SU15

Both standard seminar rooms, SU14 and SU15 have multi-function screening facilities and keyboards for demonstration purposes.

Royal Northern College of Music

The RNCM is a leading international conservatoire located in the heart of Manchester, with a reputation for attracting talented students, teachers, conductors and composers from all over the world. The college is situated on Oxford Road with a main entrance on Booth Street West. Facilities include a Concert Hall, Theatre, Recital Room, eight studios and various practice and study facilities. It hosts the Brodsky restaurant, a refectory and bar. The principal locations for the conference are:

The RNCM Concert Hall

The Concert Hall is an acoustically designed and recently refurbished performance space, seating an audience of 610 and with a spacious stage area suitable for a large orchestra. It is used throughout the year as a professional venue for RNCM and external performances. It has open exhibition and reception spaces, making it ideal for conferences.

Carole Nash Recital Room

Seating 117 in a modern performance space with high-quality acoustics, the Carole Nash Recital Room is equipped with audio-visual facilities, including a large screen, and a grand piano for the duration of the conference.

Forman Lecture Theatre

Recently refurbished, the Forman Lecture Theatre is a tiered space seating up to 150, and is equipped with data projector and a grand piano for demonstration purposes.

Conference Room

The conference room is equipped with audio-visual facilities and is a flexible space suitable for presentations and meetings, seating about 50 people.

Studio 4

Seating about 30, Studio 4 is a flexible seminar and rehearsal room. It is equipped with standard audio-visual equipment and grand piano for demonstration purposes.

Studios 6 and 7

These are flexible spaces seating about 60. They are equipped with standard audio-visual equipment and grand pianos for demonstration purposes.

Travel within Manchester

Located at the heart of Manchester's cultural corridor, just off its spine, Oxford Road, the RNCM and the Martin Harris Centre for Music and Drama at the University of Manchester are situated one mile south of Manchester city centre. Public transport links to and from the University and College are exceptionally good, and we encourage visitors to travel sustainably whenever possible. Full details of buses, trains and trams can be found at the Transport for Greater Manchester website at <https://tfgm.com/>.

Travel to the Conference from Manchester Airport

Manchester International Airport is located 10 miles south of the city centre. There are regular train, tram, bus and taxi connections into the city from the airport: details are available from the Manchester Airport website at <https://www.manchesterairport.co.uk/getting-to-and-from/>. If you are travelling direct to the conference from the airport, we recommend that you take the train from the airport to Manchester Oxford Road station. If you are travelling into the city centre, we suggest taking either the train to Manchester Piccadilly station, or the Metrolink tram to Piccadilly Gardens.

Travel to the Conference by Rail

The nearest train station to the RNCM and University is Manchester Oxford Road, located approximately half a mile north of the College and University. Some national train services stop here directly, but the city's principal rail interchange is Manchester Piccadilly, which is located approximately a mile from the RNCM and Martin Harris Centre. Details of train timetables, tickets and other rail information are available from National Rail Enquiries at www.nationalrail.co.uk.

Travel to the conference venues from Manchester Piccadilly station:

- On foot: this equates to a 20- to 25-minute walk
- By bus: the Oxford Road link bus (service 147) runs between 07.15 and 18.45 during the week, at ten-minute intervals; it can be caught from the Fairfield Street entrance to Piccadilly Station. Timetables and other details can be found at <https://www.stagecoachbus.com/magic147>.
- By taxi: a taxi from the taxi rank at Piccadilly Station to the RNCM or Martin Harris Centre will cost you about £5

Travel to the conference venues from Manchester Oxford Road station:

- On foot: turn right out of the station and walk straight up Oxford Road: the RNCM and Martin Harris Centre can be reached within 15 minutes
- By bus: multiple routes serve the Oxford Road corridor, and can be caught from outside the Palace Hotel opposite the station.

Travel to the Conference by Bus

Bus services to the University and RNCM from Manchester City Centre leave from Piccadilly Gardens and are extremely frequent. The nearest stop to the Martin Harris Centre at the University is Manchester Museum; for the RNCM, the nearest stop on Oxford Road is Manchester Aquatics Centre, and on Booth Street West outside the main entrance to the College.

Further details of the bus routes serving the University from the city are listed on the University's travel pages at <https://www.manchester.ac.uk/discover/maps/travel-by-bus-coach/>.

Travel to the Conference by Metrolink Tram

The tram service runs to the north of Oxford Road rail station so the nearest tram stop for the conference is St Peter's Square, outside the public library and just over a mile from the RNCM and University of Manchester. From here we would recommend you take an Oxford-Road bus or a taxi to the conference venues.

Travel to the Conference by Car

If you are travelling to the conference by car we recommend that you allow plenty of time to cross the city centre. Note also that changes have recently been made to traffic regulations on Oxford Road, meaning that private vehicles are not permitted to use parts of the road between 06.00 and 21.00. Indicative travel directions for those travelling to the conference via the M6, M56, M62 and M60 are given on the University's travel pages at <https://www.manchester.ac.uk/discover/maps/travel-by-car/> (follow directions for Oxford Road area).

The nearest public car park to the conference venues is the University of Manchester Car Park D on Booth Street West; for SatNav the postcode is M15 6AR. This is a pay-on-exit car park (note that £20 notes and America Express are not accepted). Blue-badge parking is available in this car park: badge holders should retain their tickets and visit the parking lodge before exiting so that staff can validate their ticket prior to exiting. Charging for electric vehicles is also available here. For full details see the University's information on charging electric vehicles at <https://www.estates.manchester.ac.uk/services/operationalservices/carparking/evcharging/>.

BBC Events

Delegates who have booked to attend the BBC Philharmonic Orchestra rehearsal and tour of the studios at MediaCity, Salford on Friday 13 September will need to make their own way to Salford Quays from the conference venues. We recommend that you travel by no. 53 bus direct to Salford Quays, a journey of just over 20 minutes, travelling on the 10.52 service from Stop B, Booth Street West (just outside the RNCM entrance) and returning on the 13.37 service. Directions can be found on the MediaCity travel website at <http://www.mediacityuk.co.uk/visit-us/getting-here/> and bus timetables can be downloaded from Transport for Greater Manchester's site here: <https://tfgm.com/public-transport/bus/routes/53-cheetham-hill>.



Food and Drink

Refreshments

Tea, coffee and mini pastries will be provided at the mid-morning break on each day of the conference, and tea, coffee, fruit juice and biscuits at the mid-afternoon break, included within the registration fee. The refreshments will be available at the relevant session venue, alternating between the Martin Harris Centre foyer and RNCM concourses.

Lunch

If you have opted to include the conference buffet lunch as part of your registration package (£12.50 per lunch per person) tickets for each meal you have purchased will have been included in your conference pack. If you have informed us that you are pescatarian, vegetarian or vegan, please follow the prominent labels included with each dish for the buffet lunches; delegates who have informed us of other special dietary requirements, including allergies and gluten-free diets, will find special named meals reserved for them. Please note that due to the requirements of our caterers we are unable to accept late requests for lunch tickets.

Conference Dinner

The conference dinner will be held at the Brodsky Restaurant at the RNCM at 8.00 p.m. on Thursday 12 September. If you have opted to include the conference dinner as part of your registration package (£30.00 per person) your ticket will have been included in your conference pack, including details of the meal options you have chosen. Please note that the dinner is fully booked and we are unable to accept late requests for dinner tickets.

Food in Manchester

For those who prefer to explore the vibrant gastronomic options of Manchester's cultural corridor surrounding the conference venues, the options are virtually limitless, but some suggestions are listed here:

- University Green is a brand new retail and leisure hub adjoining the Alliance Manchester Business School, located in the short space directly between the two conference venues. It hosts a number of new food outlets including:
 - Pret (<https://www.pret.co.uk/en-gb>)
 - Navarro Lounge café bar (<https://thelounges.co.uk/navarro>)
 - Burger chain Five Guys (<https://www.fiveguys.co.uk/>)
 - Friska 'feel-good' food (<https://friskafood.com/>)
 - Mowgli Indian street food (<https://www.mowglistreetfood.com/>)
 - The Nordic-inspired Takk (<http://takkmc.com/>)
 - The craft-beer specialist Brewdog (<https://www.brewdog.com/>).
- There are over 30 other cafes and restaurants run by the University and many independent outlets on and around campus, including vegan and vegetarian eateries, fast food and takeaways, cafés and bars. Details can be found at <http://www.explore.manchester.ac.uk/campus/food-and-drink/>.
- The popular RNCM café (<https://www.rncm.ac.uk/visit-us/food-and-drink/cafe/>) sells hot and cold meals and snacks; it will be open from 9.00 a.m. to 2.30 p.m. during the conference.
- Manchester's famous Curry Mile is located just a short distance south of the conference venue. For details see <https://www.visitmanchester.com/things-to-see-and-do/the-curry-mile-p326621>.
- Manchester has the second largest Chinatown in the UK, offering a wide choice of restaurants and other shops: see <https://www.visitmanchester.com/things-to-see-and-do/chinatown-p275031>.
- Further options can be explored in the Food and Drink section of the Visit Manchester site at <https://www.visitmanchester.com/food-and-drink>.

Conference Code of Conduct

The RMA is committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers (with additional consequences for RMA membership at the discretion of the RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention.

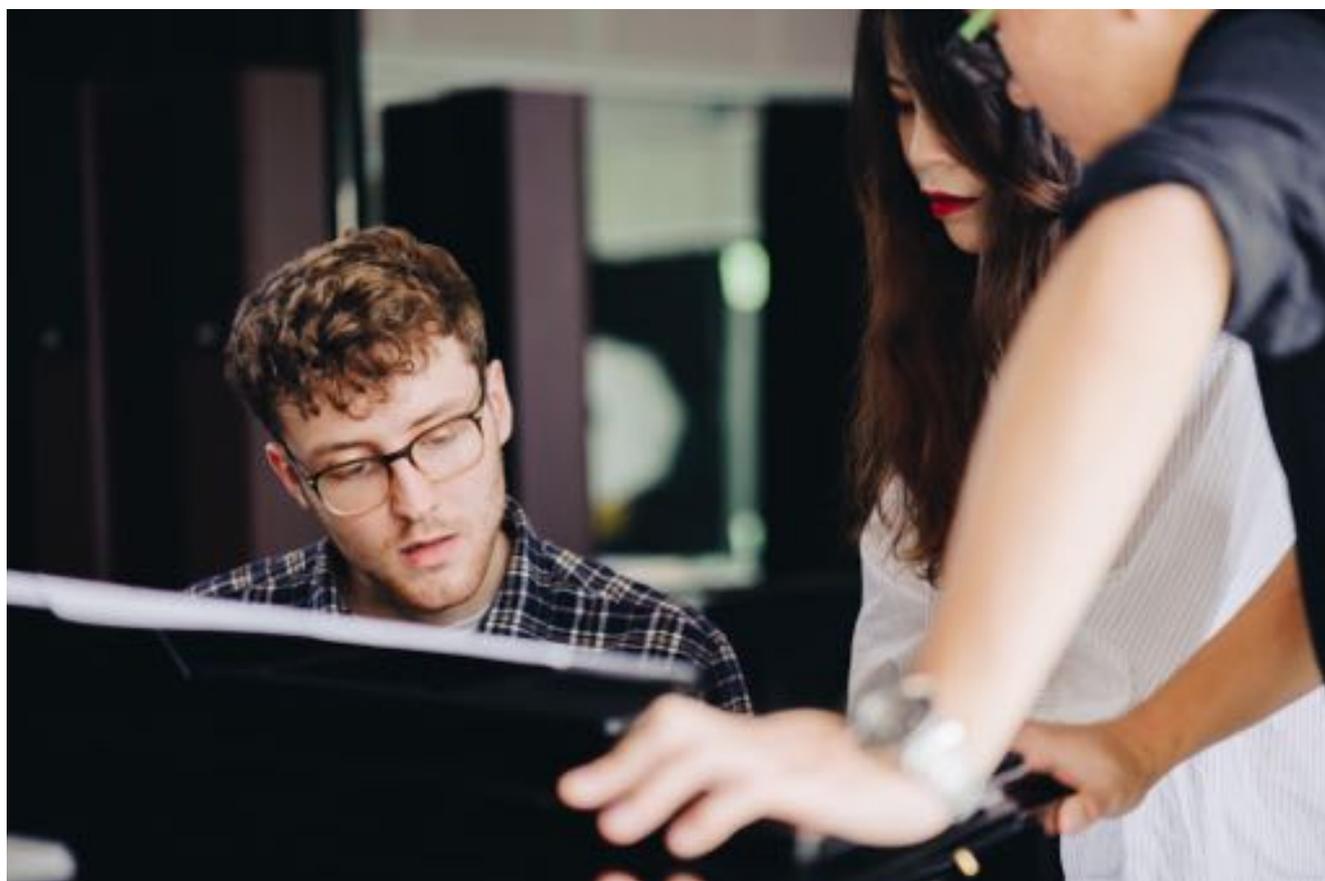
Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events.

Participants asked to stop any harassing behaviour are expected to comply immediately.

If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

Adapted with permission from British Forum for Ethnomusicology Conference Code of Conduct



Conference Programme



Conference Programme: Overview

	Wednesday 11 September						Thursday 12 September						Friday 13 September								
9.00	Registration open, welcome						Registration open						7a	Registration open							
9.15													Lecture– recitals	7b	7c	7d	7e	7f			
9.30	1a	1b	1c	1d			4a	4b	4c	4d	4e										
10.00																					
10.30	Refreshments, posters, publisher displays						Refreshments						Refreshments, posters, publisher displays; BBC tour departure								
11.00	2a Lecture– recitals		2b	2c	2d	2e	2f	5a Lecture– recitals		5b	5c	5d	5e	5f	8a Lecture– recitals		8b	8c	8d	8e	8f
11.30																					
12.00																					
12.30	Lunch, posters, publisher displays						Lunch, posters, publisher displays						Lunch, posters, publisher displays								
13.00	RMA Council,		T1		other closed meetings		RMA Student Committee, RMA Fundraising						RMA Flagship Conferences Subcommittee,								
13.30							Roy How- at recital		Working Group, other closed meetings				other		T2		closed meetings				
14.00	3a																				
14.30	Composition workshop and concert		3b	3c	3d	3e	3f	6a	6b	6c	6d	6e	6f	9a	9b	9c	9d	9e			
15.00															Lecture– recitals						
15.30			Refreshments						Refreshments, exhibition, posters						Refreshments, Closing remarks						
16.00																					
16.30	3g John Thaw Studio Theatre								AGM / Dent Medal Presentation / Dent Lecture												
17.00									RNCM Concert Hall												
17.30	Le Huray Lecture																				
18.00	Cosmo Rodewald Concert Hall								Reception: sponsored by Boydell & Brewer												
18.30	Reception: sponsored by Routledge G16								RNCM International Artist Diploma Concert												
19.00																					
19.30	Wellbeing Event: Feel-good Singing								Conference Dinner												
20.00	John Thaw Studio Theatre								RNCM												

Rooms

Venue	a	b	c	d	e	f
RNCM	Carole Nash Recital Room	Forman Lecture Theatre	Conference Room	Studio 4	Studio 6	Studio 7
Martin Harris Centre	Cosmo Rodewald Concert Hall	John Thaw Studio Theatre	John Casken Lecture Theatre	G16	F20	SU15

Conference Programme: Day View

Wednesday 11 September

TIME	ACTIVITY	VENUE	LOCATION
9.00–17.00	Registration	RNCM	Concourses
9.00–9.30	Welcome	RNCM	Concourses
9.30–10.30	Session 1a: Music and Trauma	RNCM	Carole Nash Recital Room
	Session 1b: Audience Experience		Forman Lecture Theatre
	Session 1c: Historical Performing Practices		Conference Room
	Session 1d: Technology and Performing Practices		Studio 4
10.30–11.00	Refreshments, posters, publisher displays	RNCM	Concourses
11.00–12.30	Session 2a: Historically Informed Performance	RNCM	Carole Nash Recital Room
	Session 2b: Environmental Soundscapes		Forman Lecture Theatre
	Session 2c: Transnationalisms 1		Conference Room
	Session 2d: European Musicological Societies 1		Studio 4
	Session 2e: Harmonic Analysis		Studio 6
	Session 2f: Music in South Africa		Studio 7
12.30–14.30	Lunch, posters, publisher displays	RNCM	Concourses
12.30–14.30	RMA Council meeting	RNCM	Conference Room
13.00–14.30	Student Training Session 1: How to do Academia	RNCM	Forman Lecture Theatre
14.00–16.30	Session 3a: Composition Workshop and Concert	Martin Harris Centre	Cosmo Rodewald Concert Hall
14.30–16.00	Session 3b: Sonata Theory 1900		John Thaw Studio Theatre
	Session 3c: Transnationalisms 2		John Casken Lecture Theatre
	Session 3d: Music, Institutions and National Identity in the Early Twentieth Century		G16
	Session 3e: Sounding Trauma in the Long Nineteenth Century: Gendered Narratives in the US, UK and France		F20
	Session 3f: Music and Literature		SU15
16.00–16.30	Refreshments	Martin Harris Centre	Foyer
16.30–17.30	Session 3g: European Musicological Societies 2: Open Meeting	Martin Harris Centre	John Thaw Studio Theatre ** NOTE CHANGE **
17.30–18.30	Le Huray Lecture	Martin Harris Centre	Cosmo Rodewald Concert Hall
18.30–19.30	Reception: Sponsored by Routledge	Martin Harris Centre	G16
19.30–20.30	Wellbeing event: Feel-good Singing	Martin Harris Centre	John Thaw Studio Theatre

Conference Programme: Day View

Thursday 12 September

TIME	ACTIVITY	VENUE	LOCATION
9.00–17.00	Registration	RNCM	Concourses
9.30–10.30	Session 4a: Société Française de Musicologie	Martin Harris Centre	Cosmo Rodewald Concert Hall
	Session 4b: Music and Illusion		John Thaw Studio Theatre
	Session 4c: Music and Perception		John Casken Lecture Theatre
	Session 4d: Structural Analysis 1		G16
	Session 4e: Editing and Critical Editions		F20
10.30–11.00	Refreshments	Martin Harris Centre	Foyer
11.00–12.30	Session 5a: Queer Studies	Martin Harris Centre	Cosmo Rodewald Concert Hall
	Session 5b: Rethinking Contemporary Musicologies: Disciplinary Shifts and the Risks of Deskilling		John Thaw Studio Theatre
	Session 5c: The Art of Persuasion: Audience Development for Classical Music in a Time of Crisis		John Casken Lecture Theatre
	Session 5d: Structural Analysis 2		G16
	Session 5e: Practice-Based Research		F20
	Session 5f: Reception and Performance History		SU15
12.30–14.30	Lunch, posters (with authors available for discussion), publisher displays	RNCM	Concourses
12.30–13.30	RMA Student Committee	RNCM	Conference Room
13.30–14.30	RMA Fund-raising Working Group	RNCM	Conference Room
13.30–14.30	Roy Howat Recital	RNCM	Carole Nash Recital Room
14.30–16.30	Session 6a: What is the Space for Storytelling in Academia? Autoethnography, Critical Self-Reflection, and Arts-Based Practice in Music Studies	RNCM	Carole Nash Recital Room
14.30–16.00	Session 6b: Music and Pedagogy		Forman Lecture Theatre
	Session 6c: Expressing Non-Binary Identities and Relationships through Music and Musicking		Conference Room
	Session 6d: Notational Spaces and Musical Writing		Studio 4
	Session 6e: Early Modern Religious Reform		Studio 6
	Session 6f: Politics and Protest	Studio 7	
16.00–16.30	Refreshments, posters, publisher displays	RNCM	Concourses
16.30–16.45	RMA Annual General Meeting	RNCM	RNCM Concert Hall
16.45–18.00	Dent Medal Presentation and Dent Lecture	RNCM	RNCM Concert Hall
18.00–19.00	Reception: Sponsored by Boydell & Brewer	RNCM	Concourses
19.00–20.00	RNCM International Artist Diploma Concert	RNCM	RNCM Concert Hall
20.00–	Conference Dinner	RNCM	RNCM

Conference Programme: Day View

Friday 13 September

TIME	ACTIVITY	VENUE	LOCATION
9.00–17.00	Registration	RNCM	Concourses
9.00–10.30	Session 7a: Recorded-Music Studies	RNCM	Carole Nash Recital Room
9.30–10.30	Session 7b: Opera		Forman Lecture Theatre
	Session 7c: Music and Psychology		Conference Room
	Session 7d: Historiography		Studio 4
	Session 7e: Music in Manchester		Studio 6
	Session 7f: Attribution		Studio 7
10.30–11.00	Refreshments, posters, publisher displays	RNCM	Concourses
11.00–12.30	Session 8a: Early Twentieth-Century Rediscoveries	RNCM	Carole Nash Recital Room
	Session 8b: Music, Sound and Prose: Interactions in the French Literary Tradition		Forman Lecture Theatre
	Session 8c: Music, Politics and Identity		Conference Room
	Session 8d: Theory, Philosophy and Aesthetics		Studio 4
	Session 8e: Music and Time: Psychology, Philosophy and Practice		Studio 6
	Session 8f: Music and Publishing: Past, Present and Future Challenges		Studio 7
11.30–13.00	BBC Philharmonic rehearsal and tour	MediaCity	Salford Quays
12.30–14.30	Lunch, posters, publisher displays	RNCM	Concourses
12.30–14.30	RMA Flagship Conferences Subcommittee	RNCM	Conference Room
13.30–14.30	Student Training Session 2: Academic Resilience	Martin Harris Centre	John Thaw Studio Theatre
14.30–16.00	Session 9a: Music and Disability	Martin Harris Centre	Cosmo Rodewald Concert Hall
	Session 9b: Carmen Abroad		John Thaw Studio Theatre
	Session 9c: Music, War and Nationalism		John Casken Lecture Theatre
	Session 9d: New Technologies		G16
	Session 9e: Parenting and Music Studies		F20
16.00–16.30	Refreshments and closing remarks	Martin Harris Centre	Foyer

Conference Programme: Sessions at a Glance

Wednesday 11 September

9.30–10.30

Session 1a: Music and Trauma

Chair: Caroline Bithell (University of Manchester)

9.30–10.00 Matt Lawson (Oxford Brookes University): Film Music and Trauma: Issues of Representing Traumatic Experience in Film Scores

10.00–10.30 Torbjørn Skinnemoen Ottersen (Van Leer Jerusalem Institute, Israel): (N)one shall Escape: A Survivor from Warsaw and Hollywood's First Depiction of the Holocaust

Session 1b: Audience Experience

Chair: Michelle Phillips (Royal Northern College of Music)

9.30–10.00 Catrina Flint de Médicis (Vanier College, Montréal, Canada): On Auditors and Spectators during the Long Nineteenth-Century in Paris

10.00–10.30 Charles Wiffen (Bath Spa University): 'Das Dasein ist rund': Applying the Phenomenology of Roundness to a Performing Space

Session 1c: Historical Performing Practices

Chair: Amanda Babington (Royal Northern College of Music and University of Manchester)

9.30–10.00 Dina Titan (University of Utrecht, the Netherlands): Silvestro Ganassi's Diminution Style – A New Interpretation of *La Fontegara*

10.00–10.30 Leon Chisholm (Deutsches Museum, Munich, Germany): Stopping the Unstoppable: the *Organo di legno*, Past and Present

Session 1d: Technology and Performing Practices

Chair: David Horne (Royal Northern College of Music)

9.30–10.00 Chi-Fang Cheng (University of Manchester): Beethoven's pedal indications and their engagement with musical and verbal context

10.00–10.30 Sue Miller (Leeds Beckett University): Understanding Mid-Twentieth-Century Music Performance Aesthetics Through Historically Informed Experiments Using Period-Specific Recording Techniques, Approaches and Technologies

Wednesday 11 September

11.00–12.30

Session 2a: Historically Informed Performance

Chair: John Bryan (University of Huddersfield)

11.00–11.45 Amanda Babington (Royal Northern College of Music): Bonnie Prince Charlie's Musette: An Exploration of Potential Repertoire as Suggested by the Windsor Archives (Lecture-Recital)

11.45–12.30 Christopher Holman (Schola Cantorum Basiliensis, Basel, Switzerland): Swiss Renaissance Keyboard Ornamentation (Lecture-Recital)

Session 2b: Environmental Soundscapes

Chair: Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France)

11.00–11.30 Alessandra Palidda (Oxford Brookes University): 'Infra gli evviva e il liuto': Music and Sounds of the Public Feasts in Republican Milan (1796–1799)

11.30–12.00 Siel Agugliaro (University of Pennsylvania, USA): 'The Most Italian of Occupations': Rise and Fall of the Italian Street Musician in Philadelphia and New York City (1870–1910)

12.00–12.30 Sherry Lee (University of Toronto, Canada): On Sonic Remediation

Session 2c: Transnationalisms 1

Chair: Clair Rowden (Cardiff University)

11.00–11.30 Stephen Armstrong (Eastman School of Music, Rochester, USA): The Tourist Gaze in Rossini's *L'Italiana in Algeri*

11.30–12.00 Francesca Vella (University of Cambridge): Porous Voices: Adelina Patti, Multilingualism and the Ideology of *bel canto*

12.00–12.30 Tomasso Sabbatini (University of Chicago, USA): Boito's *Mefistofele* as French Opera

Session 2d: European Musicological Societies 1

Chair: Simon McVeigh, RMA President; Goldsmiths, University of London

THEMED SESSION

- 11.00–12.30 Petra van Langen (Royal Society for Music History of the Netherlands; University Library, Utrecht, the Netherlands): Nationalism versus Internationalism: Challenges of a Musicological Society in a Small Country. The Dutch Musicological Society as a Case Study
 Cristina Urchueguia (Institut für Musikwissenschaft, University of Bern, Switzerland): The Swiss Musicological Society: our weakness is our strength
 Beata Bolesławska (Polish Academy of Sciences Institute of Art, Warsaw, Poland): Musicological Society as a part of the Composers' Union – the Polish case
 Balázs Mikusi (President of the Hungarian Musicological Society; National Széchényi Library, Budapest, Hungary): The 25-Year-Old Hungarian Musicological Society in Historical Context

Session 2e: Harmonic Analysis

Chair: Kenneth Smith (University of Liverpool)

- 11.00–11.30 Shay Loya (City, University of London): A Generic Context for Harmony in Liszt's Late Works
 11.30–12.00 Nicholas James Hunter (University of Queensland, St Lucia): 'D'un Jardin Recherché': Harmony, Content, and Form in Lili Boulanger's *Trois morceaux*
 12.00–12.30 Koichi Kato (Aichi, Japan): Revisiting Schubertian Tonality from Riemannian Tonal 'Dualism': A Case Study from Sonata in B flat major D. 960

Session 2f: Music in South Africa

Chair: Stephen Muir (University of Leeds)

- 11.00–11.30 Juliana M. Pistorius (University of Huddersfield): Old Songs for a New Nation: Opera and Coloniality in Post-Apartheid South Africa
 11.30–12.00 William Fourie (Royal Holloway, University of London): 'Hello Mr Grief': Mandela-Decade Disillusionments in Jürgen Bräuninger's *Fractal Shapes* (1998)
 12.00–12.30 Carina Venter (Stellenbosch University, South Africa): Composition and/as Postcolonial Shame: *REwind: a Cantata for Voice, Tape and Testimony*

Wednesday 11 September

13.00–14.30

Session T1: Student Training Session

- 13.00–14.30 Núria Bonet (RMA Research Skills Officer; University of Plymouth): How to do Academia

Wednesday 11 September

14.00–16.30

Session 3a: Composition Workshop and Concert

- 14.00–16.30 Lewis Coenen-Rowe (University of Glasgow): *Miscommunication*
 Simon Hellewell (University of Manchester): *...and the Biting Wind*
 Ivan Adriano Zetina Ríos (Sorbonne Université, Paris, France): *Ambystoma mexicanum*
 Michele del Prête (Accademia di Belle Arti di Lecce, Venice, Italy): *Encausto su prato*
 Angela Slater (Staffordshire): *Non-Existent*

Wednesday 11 September

14.30–16.00

Session 3b: Sonata Theory 1900

Chair: Julian Horton (University of Durham)

THEMED SESSION

- 14.30–16.00 Julian Horton (University of Durham): Form and Tonal Process in the Finale of Bruckner's Eighth Symphony
 Sarah Moynihan (Royal Holloway, University of London): Sibelius's Lost Caesura Fill: The First Version of Symphony No. 5
 Rebecca Day (University of Manchester): Mahler and Linearity: Self-Consciousness in fin-de-siècle symphonic forms
 Kelvin Lee (University of Durham): Harmonic Dualism and Cadential Closure in the First Movement of Schmidt's Second Symphony
 Christopher Tarrant (Anglia Ruskin University): Carl Nielsen and the 'Sonata Clock': Rotation, Temporality and Closure in the Sinfonia Espansiva

Session 3c: Transnationalisms 2 Chair: Ian Pace (City University, London)

- 14.30–15.00 Jaclyn Howerton (University of California, Riverside, USA): The Flemish Farm: Transnationalism, Propaganda and the Film Music of Ralph Vaughan Williams
- 15.00–15.30 François de Médicis (Université de Montréal, Canada): Debussy's *Faune* and the Russian Arabesque
- 15.30–16.00 Petra Zidaric Györek (Universität für Musik und darstellende Kunst, Graz, Austria): Connections Between Middle East and West through the Scope of Contemporary Music by Klaus Huber and Samir Odeh Tamimi

Session 3d: Music, Institutions and National Identity in the Early Twentieth Century

Chair: Rachel Cowgill (University of York)

- 14.30–15.00 Fiona M. Palmer (Maynooth University, Ireland): Collective Podium Power: Protecting British Conductors During and After World War I
- 15.00–15.30 David Kidger (Oakland University, Rochester Hills, Michigan, USA): The Ullswater Report and Music at the BBC in the 1930s: Views from Inside and Outside the Corporation
- 15.30–16.00 Martin Guerpin (Université Paris–Saclay: Université Evry, France): Towards a European History of Jazz: European Jazz Musicians and American Competition (1920s–1930s)

Session 3e: Sounding Trauma in the Long Nineteenth Century: Gendered Narratives in the US, UK and France

Chair: Jillian Rogers (University College Cork, Ireland)

Respondent: Nicholas Reyland (Royal Northern College of Music)

THEMED SESSION

- 14.30–16.00 Sarah Gerk (State University of New York, Binghamton, USA): Transnational Lamentations: Famine Trauma and Catherine Hayes' US Tour
- Erin Brooks (State University of New York, Potsdam, USA): Sonic Power, Sonic Wounds: Gender, Violence, and Trauma during the Paris Commune
- Michelle Meinhart (Trinity Laban Conservatoire): Musical Testimonies: Trauma Narratives and Gender in First World War Britain
- Jillian Rogers (University College Cork, Ireland): Through the Tears of Others: Gender and the Performance of Grief and Trauma in French Interwar Musical Theatre

Session 3f: Music and Literature

Chair: Natasha Loges (Royal College of Music)

- 14.30–15.00 Reuben Phillips (Princeton University, New Jersey, USA): Brahms in the Schumann Library
- 15.00–15.30 Nicole Grimes (University of California, Irvine, USA): Morality Tales: Reflections on Brahms's *Vier ernste Gesänge*
- 15.30–16.00 Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France): Pierre Mac Orlan's 'décor sentimental': On Cities, Popular Song and Nostalgia (1938–1970)

Wednesday 11 September

16.30–17.30

Session 3g: European Musicological Societies 2: Open Meeting

Chair: Barbara Kelly (Royal Northern College of Music)

THEMED SESSION

- 16.30–17.30 Simon McVeigh (RMA President; Goldsmiths, University of London)
- Petra van Langen (Royal Society for Music History of the Netherlands; University Library, Utrecht, the Netherlands)
- Cécile Davy-Rigaux (President of Société française de musicologie; IReMus, Sorbonne Université, Paris, France)
- Yves Balmer (Conservatoire National Supérieur de Musique et de Danse de Paris, France)
- Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France)

Wednesday 11 September

17.30–18.30

Le Huray Lecture

Chairs: Rebecca Herissone (University of Manchester)

Barbara Kelly (Royal Northern College of Music)

- 17.30–18.30 Tamara Levitz (University of California, Los Angeles, USA): Free Speech and Academic Freedom

Thursday 12 September

9.30–10.30

- Session 4a: Société Française de Musicologie** Chair: Cécile Davy-Rigaux (Société Française de Musicologie)
- 9.30–10.00 Anne Bongrain (IReMus, Sorbonne Université, Paris, France): The sources for the elaboration of the critical material of Hector Berlioz, *Critique musicale* (10 vols, 1996–2019)
- 10.00–10.30 François Delecluse (IreMus, Sorbonne Université, Paris, France): Rewriting and Interpolation: Additive Process in Debussy's Compositional Technique

- Session 4b: Music and Illusion** Chair: Catrina Flint de Médicis (Vanier College, Montréal, Canada)
- 9.30–10.00 Jessie Fillerup (Aarhus University, Denmark): Heller's Wonders: Virtuoso Pianism as a Conjuring Effect
- 10.00–10.30 Feng-Shu Lee (National Chiao Tung University, Taiwan): Untruthful Magic Mirror: Glass, Illusion and Romantic Music

- Session 4c: Music and Perception** Chair: Simon Trezise (Trinity College, Dublin, Ireland)
- 9.30–10.00 Morgan Davies (SOAS, University of London): Cross-Cultural Perspectives on the Role of Musical Drones in Generating Altered States of Consciousness
- 10.00–10.30 Joris de Henau (Oxford): The Experience of Time: Morton Feldman's Instrumental Images in Light of Henri Bergson's Philosophy

- Session 4d: Structural Analysis 1** Chair: Shay Loya (City, University of London)
- 9.30–10.00 Laura Erel (University of Durham): The Role of Expertise in Perceiving Classical Formal Functions
- 10.00–10.30 Anne Hyland (University of Manchester): Joseph Mayseder: Kleinmeister or Innovator?

- Session 4e: Editing and Critical Editions** Chair: Thomas Schmidt (University of Huddersfield)
- 9.30–10.00 Brian Andrew Inglis (Middlesex University): Sorabji and Heseltine – Odd couple or brothers-in-arms?
- 10.00–10.30 Roberta Milanaccio (King's College, London): Towards a Critical Edition of *Falstaff*

Thursday 12 September

11.00–12.30

- Session 5a: Queer Studies** Chair: Freya Jarman (University of Liverpool)
- 11.00–11.30 Ko On Chan (State University of New Jersey, Rutgers, USA): Queerness in John Cage's Self-Iconisation as a Canonical Composer
- 11.30–12.15 Francesco Venturi (Goldsmiths, University of London): Pulse Phonation: Mapping the Social and Musical Value of an Extended Vocal Technique (Lecture-Recital)

- Session 5b: Rethinking Contemporary Musicologies: Disciplinary Shifts and the Risks of Deskillling** Chair: Ian Pace (City, University of London)

THEMED SESSION

- 11.00–12.30 Larson Powell (University of Missouri, Kansas City, USA): Sound Track or Musical Text? Film-Music Studies between Disciplines
- Eva Moreda-Rodriguez (University of Glasgow): Are We all Transnational Now? Global Approaches and Insularity in Music History
- Darla M. Crispin (Norwegian Academy of Music, Oslo, Norway): Artistic Research in Music: Brave New World – or Harbinger of Decline?
- Peter Tregear (University of Melbourne, Australia): Telling Tales in Musicology

- Session 5c: The Art of Persuasion: Audience Development for Classical Music in a Time of Crisis** Chair: Stephanie Pitts (University of Sheffield)

THEMED SESSION

- 11.00–12.30 Stephanie Pitts and Sarah Price (University of Sheffield): Can you See the Crisis from the Cheap Seats? Audience Attitudes to Classical and Contemporary Music Attendance
- Adam Szabo (Manchester Collective): Repertoire Doesn't Matter: New Directions in Programming and Classical Performance
- Julia Haferkorn (Middlesex University): Dancing to a Different Tune: Non-Traditional Venues and Formats in Live Classical Music

Session 5d: Structural Analysis 2		Chair: François de Médicis (Université de Montréal, Canada)
11.00–11.30	Bryan A. Whitelaw (Queen's University Belfast): Franz Liszt and the Sonata Narrative: The Lament and Triumph of Torquato Tasso	
11.30–12.00	Sun Bin Kim (University of Durham): Brucknerian Sentences and Intrathematic Syntax: the Case of the First Themes in the Opening Movements of Bruckner's Symphonies	
12.00–12.30	Cynthia Xingyu Ji (University of Western Ontario, Canada): Thematic Transformation and Vague Memories in Charles Ives's Concord Sonata	

Session 5e: Practice-Based Research		Chair: Mark Dyer (Royal Northern College of Music)
11.00–11.30	Larry Goves (Royal Northern College of Music), Michelle Phillips (Royal Northern College of Music) and Kathryn Williams (University of Huddersfield): <i>Music for the Silences between Heartbeats</i> : an Embodied Creative Collaboration	
11.30–12.00	Neal Farwell (University of Bristol): Humans and Machines: Playing Together Dangerously	
12.00–12.30	Martin Scheuregger (University of Lincoln): Methodologies and Measures of Composition Research in UK Higher Education	

Session 5f: Reception and Performance History		Chair: Fiona Palmer (Maynooth University)
11.00–11.30	Monika Hennemann (Cardiff University): Enacting <i>Elijah</i> : Mendelssohn on the British Stage	
11.30–12.00	Rachel Howerton (University of California, Riverside, USA): Importing Musical Taste: The Transnational Reception of Hector Berlioz's <i>Damnation of Faust</i> in Nineteenth-Century Britain and its Role in the Victorian Festival Movement	
12.00–12.30	David Fanning (University of Manchester) and Michelle Assay (University of Huddersfield): Weinberg and the Ideology of Popularity	

Thursday 12 September	14.30–16.00
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Session 6a: What is the Space for Storytelling in Academia? Autoethnography, Critical Self-Reflection and Arts-Based Practice in Music Studies	Chair: Christopher Wiley (University of Surrey)
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THEMED SESSION

14.30–16.00	Christopher Wiley (University of Surrey): Stories of the Self(s) in Music Studies: Method, Self-Reflection and Narrative Enquiry Ilan Pace (City, University of London): Sensational Diaries, Creative Confessionals or Synthetic Exegeses? How 'Academic' Composers and Performers tell their Stories Esther Cavett (King's College, London): Cutting my Academic Voice Darla M. Crispin (Norwegian Academy of Music, Oslo, Norway): Personal Reflection as a Source of Illumination or Self-Dazzlement in Research – a Case Study on the Norwegian Programme for Artistic Research
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Session 6b: Music and Pedagogy	Chair: John Habron (Royal Northern College of Music)
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14.30–15.00	Joshua Navon (Columbia University, New York, USA): Maria Leo and the Psychological Turn in Music Education around 1900
15.00–15.30	Sarah Fuchs (Syracuse University, New York, USA): Léon Melchissédec's 'Leçon de chant'
15.30–16.00	Stephanie Probst (Munich, Germany): Following the Lines on Percy A. Scholes's 'AudioGraphic' Piano Rolls

Session 6c: Expressing Non-Binary Identities and Relationships Through Music and Musicking	Chair: Robert Crowe (Boston University, USA)
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THEMED SESSION

14.30–16.00	Cathal Twomey (Maynooth University, Ireland): Celibacy and Pleasure in <i>La Calisto</i> : The Queer Case of Diana and Endimione Robert Crowe (Boston University, USA): The Policing Feminine: Male Desire, Female Singers Jack Dubowsky (Los Angeles, USA): How Synth Punk Created Alternative Musical Space for Queers William Sauerland (Chabot College, Hayward, California, USA): 'Boys and Old Bags': The Story of a Trans Singer Traversing a Career in Opera Rose Bridges (University of Texas, Austin, USA): Queering the Musical Moment: <i>Yuri!!! on Ice</i> as Figure-Skating 'Film Musical' (read by Rachel Cowgill)
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Session 6d: Notational Spaces and Musical Writing

Chair: Julia Freund (Justus-Liebig-University Giessen, Germany)

THEMED SESSION

- 14.30–16.00 Tobias Robert Klein (Justus-Leibig Universität, Giessen, Germany): 'Mira Lege, Miro Modo, Deus Format Hominem': Sound, Space, Symmetry and the Notation of Aquitanian Polyphony
Carolin Ratzinger (Universität für Musik und darstellende Kunst, Vienna, Austria): Exploring the Operativity of Twentieth-Century Musical Sketches
Julia Freund (Justus-Leibig Universität, Giessen, Germany) and Elena Minetti (Universität für Musik und darstellende Kunst, Vienna, Austria): Strategies of Visualisation in the Musical Avant-garde(s) of the 1950–1970s

Session 6e: Early Modern Religious Reform

Chair: Noel O'Regan (University of Edinburgh)

- 14.30–15.00 Andrea Recek (Istres, France): Plainchant, Hagiography and Reform: The Changing Liturgy for St Trophime in Sixteenth-Century Arles
15.00–15.30 Marianne C. E. Gillion (KU Leuven, Belgium): Musical Proofreading at a Counter-Reformation Printing House: The Case of the *Graduale Romanum* (Antwerp: Officina Plantiniana, 1599)
15.30–16.00 Naomi J. Barker (Open University): Stefano Vai, Virgilio Spada and Music at the Ospedale di Santo Spirito in Sassia, 1640–1660

Session 6f: Politics and Protest

Chair: Eva Moreda Rodriguez (University of Glasgow)

- 14.30–15.00 Xiao-Lin Ye (Soochow University School of Music, China): Political Soundscapes and Tragic Expression in the Symphonic Music of Zhu Jianer
15.00–15.30 Andra Ivanescu (Brunel University, London): The Sound of Romanian Protest
15.30–16.00 Igor Contreras Zubillaga (University of Huddersfield): Experimenting Musically with Democracy in Post-Francoist Spain

Thursday 12 September

16.45–18.00

Dent Medal Presentation and Dent Lecture

Chair: Simon McVeigh, RMA President; Goldsmiths, University of London

- 17.00–18.00 Inga Mai Groote (University of Zurich, Switzerland): Materialities of Musical Knowledge



Friday 13 September

9.00–10.30

Session 7a: Recorded-Music Studies

Chair: David Fanning (University of Manchester)

9.00–9.45 Inja Stanovic (University of Huddersfield): Performing, Recording and (Re)constructing: A Guide for Historically Informed Performance (Lecture–Recital)

9.45–10.30 Emily Worthington (University of Huddersfield): Brahms in the Leipzig style, or, the Small Differences that Matter (Lecture–Recital)

Friday 13 September

9.30–10.30

Session 7b: Opera

Chair: Sarah Hibberd (University of Bristol)

9.30–10.00 Colleen Reardon (University of California, Irvine, USA): When the Impresario is Weak, the Tenor must be Strong: A Singer-Sourced Opera in Mid Eighteenth-Century Siena

10.00–10.30 Cheryl Duncan (Royal Northern College of Music): Giovanni Francesco Crosa and Opera in London 1748–50: New Evidence from the Court of Exchequer

Session 7c: Music and Psychology

Chair: Nicholas Reyland (Royal Northern College of Music)

9.30–10.00 James Savage-Clark (Royal Holloway, University of London): 'Living the Dream': Towards a Phenomenology of Musical Dreamscapes in Enescu

10.00–10.30 Liam Thomas Maloney (University of York): Why So Serious? Reassessing the Serious Music Doctrine in Music Psychology

Session 7d: Historiography

Chair: Deborah Mawer (Royal Birmingham Conservatoire)

9.30–10.00 Christopher Dingle (Royal Birmingham Conservatoire): The Transfiguration of Messiaen (Studies)

10.00–10.30 Bruno Bower (Oxford): Musical Polymathy: the Contributors to George Grove's *Dictionary of Music and Musicians*

Session 7e: Music in Manchester

Chair: Geoff Thomason (Royal Northern College of Music)

9.30–10.00 Rachel Johnson (Royal Northern College of Music): Music at Manchester's Art Treasures Exhibition of 1857

10.00–10.30 Tugba Aydin Ozturk (University of Manchester): Community Music and Belonging: Sounds from Istanbul in Manchester

Session 7f: Attribution

Chair: Bonnie Blackburn (University of Oxford)

9.30–10.00 Jeffrey J. Dean (Royal Birmingham Conservatoire): *O felix urbs Aquensium*: A New Composer and a Context for Josquin's Early Works

10.00–10.30 Esperanza Rodriguez-Garcia (University of Lisbon, Portugal): If Francisco de Peñalosa did not compose the Credo of the composite mass 'Rex Virginum', who did it?

Friday 13 September

11.00–12.30

Session 8a: Early Twentieth-Century Rediscoveries

Chair: Caroline Rae (University of Cardiff)

11.00–11.45 Harvey Davies (Royal Northern College of Music): Arnold Cooke's Piano Quartet (1949): A Lost Work Rediscovered (Lecture–Recital)

11.45–12.30 Ellen Falconer (Royal College of Music): Pianistic Interpretation in Twentieth-Century Italian Music – Alfredo Casella's Piano Music (Lecture–Recital)

Session 8b: Music, Sound and Prose: Interactions in the French Literary Tradition

Chair: Naomi Waltham-Smith (University of Warwick)

THEMED SESSION

11.00–12.30 Elizabeth Eva Leach (University of Oxford): Troubadours and Trouvères in Prose: Comments on Richard de Fournival's *Bestiaire d'amours*

Jennifer Rushworth (University College, London): Songs of Farewell in Proust's *In Search of Lost Time*

Naomi Waltham-Smith (University of Warwick): Music and the Animal Cry in Hélène Cixous

Session 8c: Music, Politics and Identity Chair: Fiorella Montero-Diaz (Keele University)

- 11.00–11.30 Andrew Green (University of Glasgow): Music, Truth, Legitimacy and the Informed Citizen in Mexico's 2018 Elections
- 11.30–12.00 Jane Forner (Columbia University, New York, USA): Sounding Cultural Encounters: The Past as Political Allegory in Moneim Adwan's *Kalīla wa Dimna* (2016)
- 12.00–12.30 Katia Chornik (University of Manchester) and Giulia Sirigu (University of Manchester): Reggaeton on and off the Academic Dancefloor: Incongruous Interpretations of a Latin American Popular Genre

Session 8d: Theory, Philosophy and Aesthetics Chair: James Garratt (University of Manchester)

- 11.00–11.30 Alexander Wilfing (Institut für kunst- und musikhistorische Forschungen der Österreichischen Akademie der Wissenschaften, Vienna, Austria): Hanslick and 'Formalist' Musicology – Tone, Score and Composition in Hanslick's Aesthetics
- 11.30–12.00 Laurence Sinclair Willis (McGill University, Montréal, Canada): Hegel's Dialectics and Johannes Brahms's Late Piano Works
- 12.00–12.30 Yannis Rammos (Tekhnee, Aalto University, Helsinki, Finland): The Untold Confluences of *Intonatsiya* and *Synthese*

Session 8e: Music and Time: Psychology, Philosophy and Practice

Chair: Michelle Phillips (Royal Northern College of Music)

THEMED SESSION

- 11.00–12.30 Michelle Phillips (Royal Northern College of Music)
Abigail Connor (University of Manchester)
Luke A. Jones (University of Manchester)
Lauren Redhead (Goldsmiths, University of London)
Matthew Sergeant (Bath Spa University)
Joel Smith (University of Manchester)

Session 8f: Music and Publishing: Past, Present and Future Challenges

Chair: Rebecca Herissone (University of Manchester)

THEMED SESSION

- 11.00–12.30 Michael Middeke (Boydell & Brewer)
Douglas Woodfull-Harris (Bärenreiter)
Suzanne Ryan (Oxford University Press)
Kate Brett (Cambridge University Press)

Friday 13 September

13.30–14.30

Session T2: Student Training Session

- 13.30–14.30 Kathryn Williams (University of Huddersfield) and Núria Bonet (RMA Research Skills Officer; University of Plymouth): Resilience Workshop

Friday 13 September

14.30–16.00

Session 9a: Music and Disability Chair: Lauren Redhead (Goldsmiths, University of London)

- 14.30–15.15 Kathryn Williams (University of Huddersfield) and Mark Dyer (Royal Northern College of Music): Cultivating a Space through *Memento for Kathryn* (Lecture–Recital)
- 15.15–15.45 Floris Schuiling (Utrecht University, the Netherlands): Braille Music and Spoken Scores: Constructing Musical Abilities for Blind Musicians

Session 9b: Carmen Abroad

Chair: Clair Rowden (University of Cardiff)

THEMED SESSION

- 14.30–16.00 Clair Rowden (Cardiff University): *Carmen* Faces Paris and the Provinces
Laura Moeckli (University of the Arts, Bern, Switzerland): *Carmen's* Second Chance in Vienna
Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France): The Spain(s) of *Carmen*: Northern and Southern Reactions to Bizet's Masterpiece
Michelle Assay (University of Huddersfield): Russian *Carmens* and 'Carmenism'

Session 9c: Music, War and Nationalism

Chair: Delphine Mordey (University of Cambridge)

- 14.30–15.00 Dario van Gammeren (Royal Northern College of Music): (Re)shaping a National Culture: Musical Purges in the Occupied and Post-War Netherlands
- 15.00–15.30 Katerina Levidou (King’s College, London): Petros Petridis, Music and Politics: Writings of the Great War
- 15.30–16.00 David Brodbeck (University of California, Irvine, USA): What was Brahms's ‘Strong Man Armed’?

Session 9d: New Technologies

Chair: Christopher Haworth (University of Birmingham)

- 14.30–15.00 Edward Spencer (University of Oxford): On Trolling Sounds and Musical Emojis: An Exercise in Web-based Acoustemology
- 15.00–15.30 Ross Cole (University of Cambridge): Vaporwave and the Utopian Impulse
- 15.30–16.00 Clarissa Brough (University of Southampton): Constructions of Online Identity: Active and Reflexive Identity Work on Spotify

Session 9e: Parenting and Music Studies

Chair: Laudan Nooshin (City, University of London)

THEMED SESSION

- 14.30–16.00 Miguel Mera (City, University of London): Professor Daddy has a Zebra on his Head
- Barbara Kelly (Royal Northern College of Music): Juggling Academic Life and Twins
- Morgan Davies (SOAS, University of London): Fieldwork and Family
- Fiorella Montero-Díaz (Keele University): Swimming Upstream: Balancing Motherhood, Academia and Well-Intentioned Policies



Meet the Speaker: The le Huray Lecture: – Tamara Levitz

Tamara Levitz is a Professor of Musicology and Comparative Literature in the Department of Comparative Literature at UCLA. She has published widely on transnational musical modernism in the 1920s and 30s, and in 2012 she completed *Modernist Mysteries: Perséphone*, in which she presents a microhistorical analysis of the premiere by Ida Rubinstein of André Gide's and Igor Stravinsky's melodrama *Perséphone* on 30 April 1934. This monograph won the Kinkeldey Award of the American Musicological Society. In the past few years she has turned her attention to the history of the discipline of musicology (most recently in the article 'The Musicological Elite' in *Current Musicology*), and to the relationship between imperialism and modernism.



In conversation with Barbara Kelly

1. What led you from your wide-ranging second degree – in Musicology, French and German Literature – towards a focus on Musicology, both as an academic discipline and as a career?

I decided to become a music historian when I was six years old. A teacher gave me a children's book on Haydn with pictures in it and I ran down to the dinner table and announced to my parents that I was going to be a music historian and write books about composers with pictures in them. My passion for music history has not diminished since that day.

I completed a Bachelor of Music in Music History at McGill University in Montréal, Canada, where I am from, but at that time my biggest dilemma was whether to study Music History or Music Theory, which I had been studying on Saturdays since I was about twelve. In my undergraduate and graduate degrees I took almost all the courses to complete music-theory degrees. In those years the distinction between the two was not that strong, and I loved music theory.

When I went to Germany in 1984 to study with Carl Dahlhaus I was disappointed he did not read and comment upon our seminar papers. I met him in office hours to ask why, and he said 'I only read Master's theses'. I admired him so much that I immediately responded 'I will write a Master's thesis', to which he replied, 'That is impossible for a foreigner in such a short time'. I insisted and he remarked, annoyed, 'If you want to receive a German MA you have to be the equivalent of a German your age'. In my naïve mind I thought studying German literature was the way to become the equivalent of a German. I graduated with a Master's in Musicology, German Literature and French Literature from the Technische Universität Berlin in 1987. I wrote my Master's thesis for Carl Dahlhaus on 'Schoenberg's *Pelleas et Mélisande*: Programmmusik um die Jahrhundertwende', for which he gave me one line of commentary: 'Tamara ist eine wissenschaftliche Begabung' (Tamara is a scholarly talent). This degree had a tremendous impact on my life, and on how I understand the study of music within the humanities.

Life sometimes comes full circle. In 2017, I transferred my line at UCLA to the Department of Comparative Literature, where I now teach literature and music.

2. Your work encompasses a wide range of methodologies, including archival, theoretical and socio-cultural approaches: how do address the challenges of synthesising these contrasting materials?

I feel I am a historian first and foremost, and I believe the music/literature and historical evidence comes first. The story becomes manifest through intense listening/reading, and through the meticulous study of sources. While I am doing this work, questions arise. I try to answer these questions by reading a very wide range of theoretical texts, as a parallel process. I have a comprehensive approach and try to read everything, taking painstaking notes. I am opposed to mapping theory onto evidence, and thus try to operate with extreme caution in applying theoretical ideas. The theory has to make sense within the historical context of the art and evidence, and has to provide the most effective means for answering the questions that have arisen. It takes a very long time to find the right balance and I don't always achieve it.

3. What sparked your particular interest in musicology and academic freedom?

I was intrigued by documents I found in the archive of the American Musicological Society a few years ago concerning its Board's reaction to the American Association of University Professors' amendments in 1970 to its previous statement on Principles of Academic Freedom and Tenure from 1940 (<https://www.aaup.org/report/1940-statement-principles-academic-freedom-and-tenure>). My interest in these archival materials coincided with frightening abuses of the term 'free speech' and increasingly ominous threats to academic freedom in the United States. A conversation with Martha Feldman on Timothy Garton Ash's *Free Speech*, as well as a talk on 'Hannah Arendt's Message of Ill-Tidings' by Lyndsey Stonebridge and Joan Wallach Scott's new book *Knowledge, Power, and Academic Freedom* caused me to become completely passionate about this topic, which I have developed within the context of my research on the history of the discipline of Musicology in the United States.

4. If you could go back to talk to Tamara as an early career researcher, what advice would you give to your younger self?

I think the primary advice I would give my younger self is not to be afraid to develop my own voice, and, simply, not to be afraid. Back then we were trained to prove our competence by knowing what other people have said, and by quoting them. It took me a very long time to find and trust my own voice and I am still working on this. I would also tell my younger self to consider always the valuable aspect of another person's argument. In Germany, we were trained to become the sharpest critics. I witnessed students passionately challenging Luigi Nono for abandoning engaged music, for example. I have always deeply admired how my teachers in Germany taught me to argue *without taking anything personally*, and I still cherish their pursuit of truth through honest dialogue. But today I would want to tell my younger self to look for what can be learned from every argument, and to acknowledge every point of view.

5. What do you see as the main challenges and opportunities for young scholars working in music-related fields today?

This is a very difficult question because the fields are dramatically changing and there is so much to say. The greatest challenge is surely establishing a career in a period when jobs in academia are scarce and sources of income unclear. Higher education will have to be reinvented in the next generation and that will be a very great challenge too. Further, it is challenging to do research in a period of information overload, relative truth, and omnivorous canons. And yet all these things may also be great opportunities. It is difficult for me to give this advice because I think young scholars are way further ahead of the game than I am in understanding all of this.

6. What are your main research projects at the moment, and where do you think they might lead you?

I have just finished a chapter on 'Music and Philosophy in the Twentieth Century', and I am currently working on an article on the act of comparison in interpretation as it reflects or requires the idea of the universal – a subject I explore through a comparison of the disciplines of Comparative Musicology and Comparative Literature. I think this will lead me to further investigations of the history of the disciplines, critical university studies, decoloniality, critical race studies and the philosophy of critical theory.

But I have also been interested for some time in returning to avant-garde music, which I have taught and loved my whole life. I have been listening and attending a lot of concerts of what is called 'experimental electronic' music. My great love right now is hip hop, which is so often so vividly experimental and avant-garde. I am teaching a new class that will recur every year on the "Poetics of Hip Hop," and whereas I don't think I as an older white woman who didn't grow up as a hip hop fan should write about this subject, this is where my musical interest is right now. I am curious where this class will lead me, and I already have an idea for a first project (but it is a secret 😊).

7. What are you most looking forward to during your visit to Manchester?

I am immensely looking forward to coming to Manchester because I have never been there, and the programme for the RMA conference looks absolutely fabulous. I was also so excited to hear about the People's History Museum. This summer I attended the opening of the Haus der Demokratie in Weimar, where they celebrated the centenary of the Weimarer constitution. It was terrific. I am very much

looking forward to seeing how the museum in Manchester interprets democracy and protest. I am most thrilled to come to Manchester because of the incredible number of spectacular bands that have emerged from there since the 1960s. I can't wait to be in a city that has produced such great music. For this reason, I was excited about the Sonic Walk organised by the conference convenors. I plan to go to Liverpool after Manchester to visit the International Slavery Museum and the John and Yoko exhibit at the Liverpool Museum, because I love Yoko Ono.

Meet the Speaker: The Dent Medal Lecture – Inga Mai Groote

Inga Mai Groote is Professor of Musicology at the Musikwissenschaftliches Institut in the University of Zurich. She read Musicology, History, and Italian Philology at the University of Bonn and has held positions at the Universities of Munich, Fribourg and Heidelberg. Her current research concentrates on early modern and late nineteenth-century music history, and on the history of music theory (including a project in the Heidelberg Collaborative Research Centre 'Material Text Cultures'); she is also part of an international research project investigating the role of collective musical memory in pre-modern Europe ('Sound Memories', HERA-JRP, 2016–19).



Her published work ranges over three centuries of European musical practice. Her books include: *Musik in italienischen Akademien, Studien zur institutionellen Musikpflege, 1543–1666* (2007); *Östliche Ouvertüren. Russische Musik in Paris 1870–1913* (2014); and *Musik in der Geschichte – zwischen Funktion und Autonomie* (2010). She was editor, with Laurenz Lütteken, of two volumes: *Normierung und Pluralisierung: Struktur und Funktion der Motette im 15. Jahrhundert* (2012) and *Wagner Handbuch* (2012); with Iain Fenlon, of *Heinrich Glarean's Books: The Intellectual World of a Sixteenth-Century Musical Humanist* (2013); and, with Stefan Keym, of *Russische Musik in Westeuropa bis 1917. Ideen – Funktionen – Transfers* (2018). Her latest publication, *Eine Geographie der Triosonate: Beiträge zur Gattungsgeschichte im Europäischen Raum* is a volume co-edited with Matteo Giuggioli examining the 'cultural geography' of the trio sonata in Europe throughout the seventeenth and eighteenth centuries. Her articles have appeared in *Archiv für Musikwissenschaft*, *Early Music History* and *Revue de Musicologie*, and she has recently become General Editor of *Musica Disciplina*

In conversation with Rebecca Herissone

1. What led you from your wide-ranging first degree – in Musicology, History and Italian Philology – towards a focus on Musicology, both as an academic discipline and as a career?

I was interested in history in general, but musicology was nevertheless the most fascinating subject because of the wide range of music I could discover. It also had the most variegated questions and combined so many approaches and working techniques – historiography, aesthetics, technical analyses, palaeography, and so on. The three topics are, by the way, complementary to one another when dealing with European music history.

2. You specialise in two very different historical periods – the early modern and late nineteenth century. How do you deal with the very different approaches you need to take in carrying out your research in these areas?

German academics walk on two legs.... Actually, in both cases you work as a historian, and some approaches, like social history or material culture, do not differ so much in principle for different epochs. Of course, you have to keep up with the quite different research discourses and contexts. For me personally, there are also phases where I have preferences for one or the other period, so it changes over time. But on the whole, I like to be in contact with different parts of the research community and find it rather stimulating.

3. What sparked your particular interest in material culture as it relates to music and musical practices?
At several points I was confronted with sources whose materiality was exceptional: quite a long time ago, I had to deal with sources preserving Hindemith's preparations for his own lectures in the 1940s – that is, sets of index cards and some types of scrapbook. From these materials one discovers that he was not only a composer who liked to draw and to play with model trains, but that he also read seriously the musicology books then up-to-date. Later on, it was the fascination of an annotated Boethius *incunabile* from Heinrich Glarean's private library in Munich University Library that led me back to materiality. I wanted to understand what these annotations meant: did he read or comment on or edit the text? The advantage of materiality is that it provides a kind of very precise evidence for the engagement of individuals with music sources in a concrete historical context. Do we know that author X has read author Y's book? Why did a jurist possess so many music prints? This offers you very good evidence for developing historical interpretations.
4. If you could go back to talk to Inga as an early career researcher, what advice would you give to your younger self?
Don't be afraid of librarians, learn languages, and always expect the unexpected.
5. What do you see as the main challenges and opportunities for young scholars working in music-related fields today?
Today there is a huge amount of music available to us at every moment, but the ways in which we engage with music are changing rapidly and (I have the impression) profoundly. These changes seem to be altering our listening habits – e.g. in terms of the medium we use to access music (radio or CD vs. new media) or in the fact that everybody wears earphones and listens to their own music in public spaces – and probably rather often gives music (a historian would comment: again) the status of a pure commodity. How can we then contribute something and remain in dialogue with music institutions and audiences, especially as musicologists working on historical repertoires? I am convinced that we have enough to say, but we need smart ways of doing it and we need to keep in touch with musical life (which, for example, musicologists working for concert halls and opera houses often do in very creative ways). In the universities, we certainly have to ensure the position of the humanities is safeguarded. Finally, (again speaking as a 'historical musicologist') I think we have to address the attitude our societies adopt, in the long term, towards history, including cultural heritage and music in particular.
6. What are your main research projects at the moment, and where do you think they might lead you?
Currently, two larger projects are ending, one on the materiality of the transmission of music theoretical texts, the other on the role of musical memory. In the near future, I would like to finish a longer essay on a 'history of knowledge' for early modern music. I think the exchange between musicology and other humanities still should be closer, and such a topic might be good for further discussions.
7. What are you most looking forward to during your visit to Manchester?
Unfortunately, I will miss Stephenson's Rocket being exhibited at the Science and Industry Museum by three days. But this leaves more time for meeting musicologists.

Student Training Sessions

Wednesday 11 September

13.00–14.30

T1: How to do Academia

Núria Bonet, the RMA's Research Skills Officer, leads a 90-minute session designed as an introduction to the PhD process, giving research students and other delegates a chance to ask all those questions no one has answered before. Delegates are invited to send questions or suggestions in advance by email to Núria Bonet: researchskills@rma.ac.uk

Friday 13 September

13.30–14.30

T2: Academic Resilience

The potential impact of academic working conditions on staff and postgraduate students is receiving increasing attention in both mainstream media and academic publications. This workshop looks at strategies to develop and strengthen individuals' resilience within high-stress environments, and offers the chance to reflect on our collective potential to create change and resilience in Music departments. It will be led by Kathryn Williams (University of Huddersfield), a flautist who has experienced and overcome significant obstacles in her professional musical career, and Núria Bonet (Royal Musical Association Research Skills Officer; University of Plymouth), who has led various workshops on topics around music, wellbeing and mental health, as well as mental health for LGBT academics.

RMA Meetings

Wednesday 11 September

12.30–14.30 RMA Council Meeting (RNCM: Conference Room)

Thursday 12 September

12.30–13.30 RMA Student Committee (RNCM: Conference Room)

13.30–14.30 RMA Fund-raising Working Group (RNCM: Conference Room)

16.30–16.45 RMA Annual General Meeting (RNCM: Concert Hall)

Friday 13 September

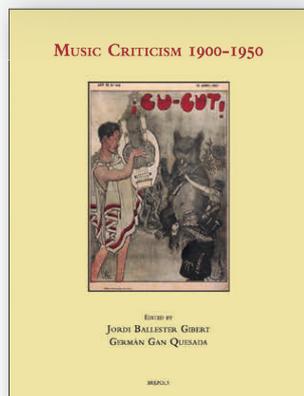
13.00–14.30 RMA Flagship Conferences Subcommittee (RNCM: Conference Room)



MUSIC

Highlights

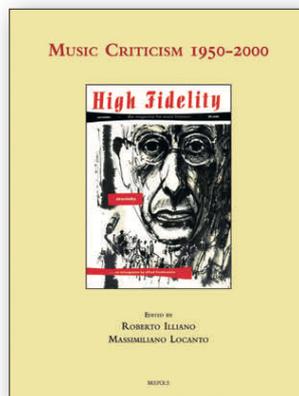
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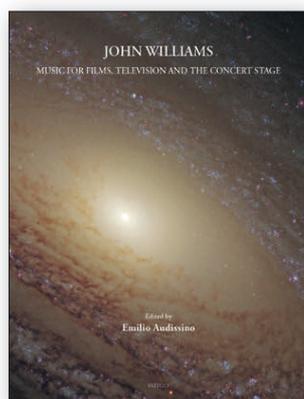
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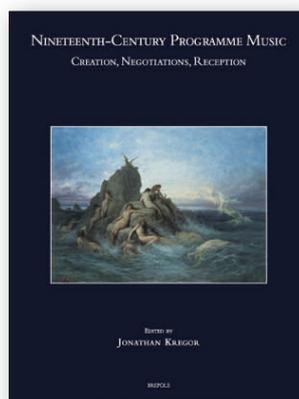
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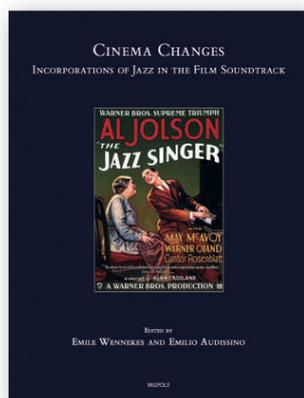


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Creation, Negotiations,
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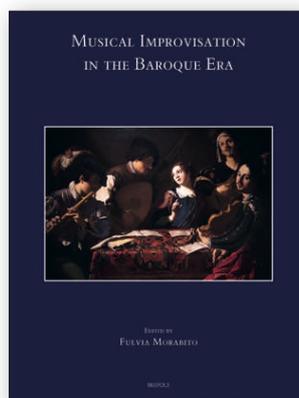
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Fulvia Morabito (ed.)

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Series: Speculum musicae, vol. 33

Events and Exhibitions

Wednesday 11 September

Drinks Reception

Time: 18.30–19.30
Venue: Room G16, Martin Harris Centre
Entry: Free to delegates

Following the Le Huray Lecture please join us at a drinks reception sponsored by Routledge publishers.

Wellbeing Event: Feel-good Singing

Time: 19.30–20.30
Venue: John Thaw Studio Theatre, Martin Harris Centre
Entry: Free, but tickets need to have been reserved in advance (included in conference packs)

‘If you can walk, you can dance; if you can talk, you can sing’, says the ubiquitous African proverb. All over the world, singing serves as an ideal tool for bringing people together in celebration or solidarity. Here in the UK, workplace choirs have become increasingly popular as a way of providing opportunities for relaxation and building community. In this session we will create our own pop-up choir. There is no need to have a ‘good’ voice or even think you can sing: just be prepared to open your mouth and tune in!

The event will be led by Caroline Bithell, Professor of Ethnomusicology and Head of Music at the University of Manchester. Her book *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song* (Oxford, 2014) focuses on the natural voice and community choir movement and the central part played in this alternative choral scene of songs from the oral traditions of many different parts of the world.

Thursday 12 September

Lunchtime Concert

Time: 13:30–14:30
Venue: Carole Nash Recital Room
Entry: Free: no prior ticket reservation

This concert will be given by internationally renowned pianist Roy Howat, with an emphasis on the French repertory in which his specialises as both a performer and scholar.

Drinks Reception

Time: 18.00–19.00
Venue: Concourses, Royal Northern College of Music
Entry: Free to delegates

Following the RMA AGM and Dent Presentation and Lecture we invite you to join us at a drinks reception sponsored by the publishers Boydell & Brewer in their fiftieth anniversary year.

RNCM International Artist Diploma Concert

Time: 19.00–20.00
Venue: RNCM Concert Hall
Entry: Free, but tickets need to have been reserved in advance (included in conference packs)

This concert will be given by the Jordanian-Palestinian pianist Iyad Sughayer, a participant on the RNCM’s prestigious International Artist Diploma Programme. Iyad has performed numerous recitals and concertos

across the United Kingdom, Europe and the Middle East. The recital will include music by Aram Khachaturian, whose complete piano works are being recorded by Iyad for the Swedish label BIS.

Friday 13 September

BBC Philharmonic Orchestra Rehearsal and Tour of Studios at MediaCity, Salford

Time: 11.30–13.00

Venue: BBC Philharmonic Studio, MediaCity, Salford

Entry: Free, but tickets need to have been reserved in advance (included in conference packs; numbers strictly limited to 24)

The BBC's new centre at MediaCity, Salford Quays is one of its most ambitious projects. As well as being home to the BBC Philharmonic Orchestra, it now hosts a wide range of BBC channels and programmes, including BBC Breakfast, BBC Radio 5 Live, CBBC, BBC Sport, Match of the Day, A Question of Sport, Mastermind and Blue Peter. Delegates will take a one-hour tour of the complex, which will take them around the BBC's working studios and buildings, giving them a fascinating insight into how TV and radio work. They will then have the opportunity to attend a rehearsal of the BBC Phil at the studios.

Please note that delegates need to make their own way to MediaCity for this event: see Travel pages for further details and recommended routes.

Throughout the conference

Manchester Sonic Walk

During their time in Manchester delegates can undertake a free Sonic-Walk experience guiding them around the environs of the conference in the city of Manchester, courtesy of Recursive Arts (SonicMaps) and the University of Manchester's Locativeaudio project (<http://locativeaudio.com/>), based at the Novars research centre: using a smartphone and headphones, you will take a sonic tour, immersed in sounds that reconstruct the city's history and architecture, and transform its noisy streets into beautiful soundscapes.

If you have requested a Sonic-Walk experience you will be issued with a ticket in your conference pack. You should take this ticket to the SonicMaps team on the information desk at the Martin Harris Centre, where they will explain how the app works and how to experience the sound-walk using your own mobile device and headphones: note that you will need access to a smartphone in order to participate. If you do not already have a ticket you may still arrange to take the Sonic Walk by enquiring at the information desk. The desk will be open on Wednesday 11 September, 14.00–18.00, on Thursday 12 September, 9.00–13.00, and on Friday 13 September, 13.00–17.00, but you can take the walk itself at a time of your choosing once you have downloaded the web app (<https://recursivearts.com/sonicmaps/player>).



RNCM Archives and Historical Instrument Collection

During the conference the RNCM's archive – which holds eighteen collections of records, composition and personal papers dating back to the days of the Royal Manchester College of Music – and its collection of over three hundred historical instruments will be open for delegates to explore.

Publisher Displays

The following publishers will be exhibiting and selling books from their music catalogues in the Concourses of the RNCM during the conference:

- Brepols
- Boydell & Brewer
- Cambridge University Press
- Combined Academic Publishers (Thursday 12 September only)
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Conference Abstracts



Abstracts

Wednesday 11 September

9.30–10.30

Session 1a: Music and Trauma

Chair: Caroline Bithell (University of Manchester)

Matt Lawson (Oxford Brookes University): Film Music and Trauma: Issues of Representing Traumatic Experience in Film Scores

This paper will investigate how trauma and traumatic experience is represented through music used in film. The research is interdisciplinary in nature, engaging with politics, history, psychology, film studies, and, primarily, musicology. The paper sits at the intersection of trauma studies in music, music therapy, and film musicology, and consists of a theoretical approach, complementing the existing scholarship on how trauma is represented through music generally, outside the domain of visual media.

The case studies examined in this paper will focus on two world events: World War II and the 11 September terrorist attacks in New York City. By examining traumatic scenes from films depicting these events, we will examine how music is used, and discuss the levels of sentimentality found therein. Building on my doctoral research into how the Holocaust was represented musically on film, this paper develops the research into how audience's emotions can be guided or manipulated by film music, and we approach questions of whether this is ethically or aesthetically appropriate when dealing with such sensitive subject matter in the narratives.

The paper will conclude by highlighting other areas where this research could be applied, such as video game music, and music found in museums.

Torbjørn Skinnemoen Ottersen (Van Leer Jerusalem Institute, Israel): (N)one shall Escape: A Survivor from Warsaw and Hollywood's First Depiction of the Holocaust

That Arnold Schoenberg's *A Survivor from Warsaw* (1947) 'evokes Hollywood, whether intentionally or not' (Feisst) has been a recurring theme in commentary on the work (see also Adorno, Föllmi, List, Móricz, Schonberg, Taruskin). But, despite this, amidst the myriad proposed sources for the work's narrative (see e.g. Crittenden) it appears that the possible affinities between *A Survivor* and Hollywood's first engagement with the fate of Europe's Jews have remained unexplored.

None Shall Escape (André De Toth, 1944) details Nazi atrocities through testimony offered at a postwar Allied trial of a single Nazi officer. Its depiction of the massacre of the Jews of one Polish village, in which they suddenly turn to fight, culminating in their rabbi's dying recital of the Kaddish, has striking parallels with the climactic conclusion of *A Survivor*, I suggest.

It may be that *None Shall Escape* directly inspired *A Survivor* – at a minimum, I propose, it influenced Kurt List's summary of the work's narrative in his 1948 Commentary review. More broadly, however, I argue that Schoenberg's work follows a common Hollywood model of depicting faith-based fortitude and sacrifice in the face of an anti-religious enemy (cf. e.g. the Oscar-winning *Mrs Miniver* (1942)).

Session 1b: Audience Experience

Chair: Michelle Phillips (Royal Northern College of Music)

Catrina Flint de Médicis (Vanier College, Montréal, Canada): On Auditors and Spectators during the Long Nineteenth-Century in Paris

This paper explores the evolution of two word sets that figure prominently in French musical discourse during the long nineteenth century: 'auditeur' (and 'audition') versus 'spectateur' (and 'spectacle'). While James Johnson's *Listening in Paris* (1995) provided great insight into the development of silent listening up to 1840, this paper delves more deeply into the multi-modal nature of that listening. How much of it was for the ear of the 'auditeur' and how much for the eye of the 'spectateur'? I begin with a survey of the historical press, where the word 'auditeur' is used interchangeably, after 1822, to refer to audiences of both concerts (primarily aural) and opera (primarily visual). I also highlight the difference between this tendency and discursive practice in nineteenth-century fictional writings, up to and including Proust's *À la recherche du temps perdu* (1906-22) – where musical audiences are rarely referred to as 'auditeurs'. This inclination is also reflected in the official dictionaries of the Académie française, where musical associations with the words 'audition' and 'auditeur' were not acknowledged until 1932. I conclude by looking to the emergence of the lecture-recital after 1870, and explore the cultural implications of these events, which are unequivocally identified as 'auditions'.

Charles Wiffen (Bath Spa University): 'Das Dasein ist rund': Applying the Phenomenology of Roundness to a Performing Space

The Pierre Boulez Saal in Berlin lies at the heart of the Barenboim-Said Akademie, a development of the West-Eastern Divan Orchestra. The hall was designed by the architect Frank Gehry in collaboration with the acoustician Yasuhisa Toyota and is intended as an intimate venue for the performance of chamber music. Its most striking aspect is its elliptical design and modular seating, which surrounds the performers. Not only does the design have visual and acoustic implications, but it also affects potential interaction between performers and audience by breaking down what is commonly termed the 'fourth wall' in theatre studies.

This paper examines the function and aesthetics of the hall with reference to the ideas of Barenboim and Gehry and relates these to Gaston Bachelard's *La poétique de l'espace* (1958) as well as to the theories of Konstantin Stanislavski. The paper questions how the design of a performance venue may affect the audience's engagement with the musical event. The paper also places the hall in the context of the mission of the Barenboim-Said Akademie and the West-Eastern Divan Orchestra project: it questions the metaphorical role of the design in the context of conflict transformation and resolution.

Session 1c: Historical Performing Practices

Chair: Amanda Babington (Royal Northern College of Music and University of Manchester)

Dina Titan (University of Utrecht, the Netherlands): Silvestro Ganassi's Diminution Style – A New Interpretation of *La Fontegara*

Many stylistic and textual features singularise Silvestro Ganassi's *Fontegara* (Venice, 1535) within the Renaissance diminution tradition, challenging our understanding of sixteenth-century instrumental performance practice. Based on a comparison of the eight surviving copies and on an analysis of the musical style, the present research proposes a new translation and interpretation of *Fontegara*.

This paper offers the results of the comprehensive analysis of *Fontegara*, bringing to light recurrent stylistic features, which to date had remained unnoticed. Rather than being a mere attempt to notate an existing improvisational practice, these features clearly demonstrate Ganassi's meticulous compositional input, evidencing that *Fontegara* is, in fact, crafted as a highly individual and intellectual conceptualisation of his musical style, directly emulating two antique Greek sources. The identification of these models evinces Ganassi's immersion in the very centre of Venetian cultural life.

Leon Chisholm (Deutsches Museum, Munich, Germany): Stopping the Unstoppable: the *Organo di legno*, Past and Present

Organi di legno, organs made up of open wooden pipes, were routinely praised in late sixteenth- and seventeenth-century Italian sources for their unique, 'sweet' timbre. Widely known throughout the peninsula, these organs were considered ideal for accompaniment, particularly in theatrical and chamber settings. A strong association between the *organo di legno* and vocal genres, including opera, is suggested in numerous sources, including *Il Corago* (c. 1630), whose anonymous author considered the instrument to be the 'pietro paragone' of good singing.

Despite the centrality of *organi di legno* in early modern Italian music, they are elusive today in scholarship and performance. Early music groups typically substitute the *organo di legno*'s celebrated principale with the stopped pipes of a portable chest organ, even in works that explicitly call for an *organo di legno*. What accounts for this anachronistic interchangeability of stopped pipes and open pipes among specialist ensembles? Drawing on examples of organs used in performance, including the *organo di legno* built for a 1954 performance of Monteverdi's *L'Orfeo* conducted by Hindemith, I argue that this timbral surrogacy exists due in part to a modernist streamlining of materials and a limited purview of wood's sounding potential, informed by norms of twentieth-century organ building.

Session 1d: Technology and Performing Practices

Chair David Horne (Royal Northern College of Music)

Chi-Fang Cheng (University of Manchester): Beethoven's pedal indications and their engagement with musical and verbal context

As the progress of industrial technology improved the development of the pianoforte at the turn of the nineteenth century, composer-pianists rose to become the primary practitioners writing for the instrument. Along with this tendency, the pianoforte's importance was increasing more generally. The ability of composer-pianists to engage with technical aspects of the instrument arguably influenced the nature of their compositions, but this has not been sufficiently acknowledged in the existing literature. For example, while general aspects of pedal applications are acknowledged by scholars – such as the functions of 'sustaining the bass', 'improving the legato', 'creating a collective sound', applying 'dynamic contrast', 'interconnecting' the sections or movements, and 'blurring the sound' – Beethoven's pedal indications are normally disregarded in most of the literature on his music. This paper assesses a large number of Beethoven's autograph scores and early editions and reveals significant findings relating to Beethoven's use of the pedal that suggest he took a very complex but systematic approach to notating his intentions in relation to pedalling. In particular, it outlines for the first time how Beethoven's pedal markings demonstrate his engagement with

the surrounding context and his sensitivity towards the text in his vocal works. During the paper, examples are presented and discussed based on two different categories: direct engagement, and distinct engagement with the pedal and the text.

Sue Miller (Leeds Beckett University): Understanding Mid-Twentieth-Century Music Performance Aesthetics Through Historically Informed Experiments Using Period-Specific Recording Techniques, Approaches and Technologies

Research into music history and performance practice can be a collaborative practice-led endeavour and this practice-based investigation into mid twentieth-century traditional Cuban popular dance music combines ethnomusicological and archival approaches with experimental archaeology methodologies in order to investigate the performance aesthetics of Latin music in the recording studio. The history of Afro-Cuban dance music in Havana and New York has been shaped by the recording industry in myriad ways and this practice research project looks further into the aesthetics of performance both inside and outside the recording studio to further examine the history of the genre. Changes in performance practice may well be explained by technological restrictions or enhancements in the studio and the recording experiments presented in this presentation shed light on hitherto unexamined aspects of musical change. Bringing together performers, producers and engineers to record Cuban dance music repertoire from the late 1950s and early to mid 1960s, the recording contexts for the original repertoire are re-staged not purely to investigate earlier recording technologies but to interact with musicians from that tradition today and to gain further insights into the history and performance aesthetics of Latin music in both Cuba and the USA.

Wednesday 11 September

11.00–12.30

Session 2a: Historically Informed Performance

Chair: John Bryan (University of Huddersfield)

LECTURE–RECITAL

Amanda Babington (Royal Northern College of Music): Bonnie Prince Charlie's Musette: An Exploration of Potential Repertoire as Suggested by the Windsor Archives

In the West Highland Museum there exists a rather worn-looking musette attached to which there is a plaque that reads 'Charles Edward Stuart, last PRINCE of the Royal House of Stuart'. Born and raised in the Stuart court in exile in Rome, his father, James Francis Edward, had previously held court in Avignon and was brought up at the Stuart court in exile at the Chateau de Saint-Germain-en-Laye. There, the Stuarts had enjoyed the support and protection of Louis XIV, himself an enthusiastic musette player and possibly even the source of the instrument bearing Bonnie Prince Charlie's name. The musette in the West Highland Museum was bought by I Skene of Rubislaw (an estate near Aberdeen) in Rome in 1802, supporting its alleged connection to the Stuart court in exile. But what evidence is there that Charles Edward Stuart played the musette? And what did he play and with whom? Via a study of the Stuart family papers (gifted to the Royal Archive at Windsor Castle by Charles Edward's brother Cardinal York), this lecture–recital seeks to provide potential answers to these questions. The paper will be accompanied by a performance of selected works suggested by the study findings.

LECTURE–RECITAL

Christopher Holman (Schola Cantorum Basiliensis, Basel, Switzerland): Swiss Renaissance Keyboard Ornamentation

The majority of early sixteenth-century keyboard music from Switzerland is found in the St Galler Orgelbuch, Codex Amerbach, and the Tablature of Clemens Hör. All three contain relatively short, three-voice pieces based on a tenor cantus firmus, with an ornamented cantus voice. Yet the amount of ornamentation varies greatly between collections, and in some free works the cantus line will be full of virtuosic coloration, but suddenly the entire piece will switch to homophony with no explanation. Additionally, when intabulations of the same motet exist in multiple manuscripts, one version will be highly ornamented, while the other is a direct, unornamented transcription of the vocal work.

This paper will investigate the background behind these collections, and establish important historical and stylistic connections between the compilers of these manuscripts: Hans Kotter, Fridolin Sicher, Bonifacius Amerbach and Clemens Hör. By analysing multiple versions of the same piece that appear in different collections, common patterns and figures of ornamentation emerge, which will be demonstrated throughout the lecture. The presentation will conclude with performances of brief intabulations without written coloration, played with improvised ornamentation based on the analysis

Session 2b: Environmental Soundscapes

Chair: Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France)

Alessandra Palidda (Oxford Brookes University): 'Infra gli evviva e il liuto': Music and Sounds of the Public Feasts in Republican Milan (1796–1799)

Following the surprising outcomes of Napoleon's Italian campaign (1796), Lombardy was first turned into a satellite republican state strongly subjected to France and then into a supposedly independent state, the Cisalpine Republic

(1797). Its capital Milan subsequently became the centre of an intense propaganda, and the venue for newly informed celebratory events. A major operatic centre throughout the eighteenth century, Milan saw not only systematic changes on La Scala's stage, but also the advent of public celebrations that were specifically designed to educate the people to the new republican creed.

Within these *pubbliche feste* (public feasts), musical elements played a paramount role and were organised down to the tiniest detail and with no expense spared. In the streets and squares of the Lombard capital, renamed and turned into theatrical spaces, pre-existing repertoire, newly composed occasional music and extra-musical sounds were juxtaposed and mixed in order to create new ritualised occasions and cultural products, and greatly changing the city's sound landscape.

Using varied primary sources coming from the archives of different Milanese institutions (including iconography, reviews and publicity materials), and despite the lack of dedicated musical sources, the paper will operate a reconstruction of the sound world of the *pubbliche feste* in republican Milan, thus retrieving a long forgotten, yet interesting cultural object.

Siel Agugliaro (University of Pennsylvania, USA): 'The Most Italian of Occupations': Rise and Fall of the Italian Street Musician in Philadelphia and New York City (1870–1910)

In the second half of the nineteenth century, Italian street musicians began to appear in the streets of US urban centres. While some middle-class Americans praised their work as musical promoters, others perceived Italian street musicians as noisy, dirty and crime-affiliated, particularly as waves of unskilled workers from Italy flocked to the poorest US neighbourhoods in the following decades. In centres such as New York City and Philadelphia, home of large Italian communities, the association between street musicians and Italian identity in general was criticised by local Italian leaders, who sought to redeem the image of Italy and Italian culture in the eyes of their American hosts.

In this paper, I draw upon contemporary press, archival resources and additional scholarly literature (Zucchi, Alliegro, Graber, Hamberlin) to examine this complex bundle of conflicting representations and functions. I will also show that in the new century, despite their declining numbers, Italian street musicians continued to survive in the US as a stereotype. It was their lingering presence in the collective memory of both Americans and Italian immigrants to confirm the 'natural' musicality of all Italians, and indirectly to help the popular success of recording opera stars such as Caruso and Tetrizzini.

Sherry Lee (University of Toronto, Canada): On Sonic Remediation

In this era of perpetual, institutionalised ecological violence, environmental catastrophe is too often framed solely by the scientific–bureaucratic discourse of remediation, positing the removal of industrial contaminants from the environment as a corporate good. The burgeoning interdisciplinary of environmental humanities is recently seeking to intervene in this conventional view; yet the basic question of how a notion of remediation might apply in the sonic realm challenges musicology – indeed, little or no musicological discourse currently makes explicit use of the term in the environmental sciences' sense, derived from a concept of 'remedy'. What does remediation mean in an environment as immaterial and ephemeral as the sonic? Presumably, the question refers to ecomusicology most readily to noise pollution, to 'remedying' the environment by removing toxic sounds. But another conception of 'remediation', derived rather from 'media', is already at work in the creative realm, wherein petro-photography, landscape installation and soundscape composition as environmental advocacy all – notably – employ aesthetic methodologies that simultaneously preserve and extract. In posing the problem of sonic remediation, then, this paper asks how the humanities' interrogation of environmental remediation intersects with ecomusicological concerns, and queries the ambiguous roles of creative and listening practices in imagining ecological violence and recuperation.

Session 2c: Transnationalisms 1

Chair: Clair Rowden (Cardiff University)

Stephen Armstrong (Eastman School of Music, Rochester, USA): The Tourist Gaze in Rossini's *L'italiana in Algeri*

Operas frequently tell tales of travel and adventure in faraway realms, from the underworld journey of Orpheus in Jacopo Peri's *Euridice* to the far-flung misadventures of Leonard Bernstein's *Candide*. Opera scholars have extensively studied the musical exoticism of operatic repertoires, but few treat the opera itself as a tourist experience. In this paper, I consider the intersections of opera, travel and tourism in Gioachino Rossini's *L'italiana in Algeri* (1813), arguing that operatic productions did not just move audiences aesthetically: operas also transported them virtually and literally.

In developing these arguments, I draw on John Urry's formulation of the tourist gaze as well as Stephen Wearing's, Deborah Stevenson's and Tamara Young's thoughts on virtual tourism, a 'travel without physical departure', a journey 'located in the imaginary'. *L'italiana in Algeri* has relatively little in the way of sonic 'local colour'; it may seem odd that Rossini would pass up opportunities for musical exoticism in his scores, but tourist theory suggests that this is actually exactly what we should expect. The tourist gaze requires that the exotic be disciplined within a familiar infrastructure – and in opera the necessary framework is the infrastructure of the music and its tonal forms.

Francesca Vella (University of Cambridge): Porous Voices: Adelina Patti, Multilingualism and the Ideology of *bel canto*

When Adelina Patti gave her first Italian performances in 1865, she was widely celebrated as the *prima donna* who straddled the 'due mondi'. Following her training and early career in the US, she had reached London in 1861. The peculiarity of this trajectory struck contemporary critics: rather than tread the traditional route, relocating from Europe to (the) America(s), she had implanted herself in the international operatic scene by travelling the opposite way. Her Italian origins and her birth in Spain further disoriented those determined to describe her along univocal national lines; and so did her fluency in multiple languages, which unsettled the continuity of her chiefly Italian, *bel canto* operatic voice.

This paper examines the role Patti played in voice politics in Italy and elsewhere during the third quarter of the nineteenth century. Her voice was often described as a product of circulation, a floating entity remodelling itself in connection with ever new places. The special 'porosity' it seemed to possess might invite us to toy with the idea of a 'global voice'; yet, that quality simultaneously helped mediate aspects of Italian vocalicity at a time when this was held to be in a crisis, and was being put under renewed scrutiny within post-Unification linguistic debates. In this context, Patti's human 'recording device' functioned as a medium not only for perpetuating the Italian language's sensuous beauty, but also for disseminating a broader system of linguistic knowledge.

Tomasso Sabbatini (University of Chicago, USA): Boito's *Mefistofele* as French Opera

Arrigo Boito's *Mefistofele* is generally thought of as a highly idiosyncratic Italian opera. I argue that some of its eccentric features suddenly make sense if we read it instead as a French opera. Boito, after all, was a cosmopolitan – and Francophile – intellectual, and *Mefistofele* was a trailblazer of sorts for Italian grand opéra: its first version (1868) predates the foremost grand opéra in Italian, *Aida*, while a year after the definitive version (1875) Boito himself contributed, as a librettist, to *La Gioconda*, the most successful example of the genre after *Aida*.

The Frenchness of *Mefistofele* is not limited to its grand opéra-like length and to the presence of dance, but extends to subtler compositional choices. My paper examines *Mefistofele* on the basis of French conventions and precedents, among them the 'jardin des femmes' tradition; the compositional technique of the 'réunion des thèmes', particularly associated with Hector Berlioz and Giacomo Meyerbeer; the stage vocal nocturne; and Meyerbeer's strophic numbers for his bass characters, which I argue were the inspiration for Boito's celebrated 'Son lo Spirito che nega'.

Session 2d: European Musicological Societies 1

Chair: Simon McVeigh, RMA President; Goldsmiths, University of London

THEMED SESSION

In November 2018 ten European musicological societies gathered in Utrecht on the occasion of the 150th anniversary of the Royal Society for Music History of the Netherlands, the oldest musicological society in the world. During a three-day conference the societies discussed their position as intermediaries between society, musical life and academia. This panel of the societies of Switzerland, the Netherlands, Poland and Hungary is a sequel to this first meeting. This time the focus will be on the differences and similarities of these four societies in their history and the political circumstances that were of influence on these histories.

Petra van Langen (Royal Society for Music History of the Netherlands; University Library, Utrecht, the Netherlands): Nationalism versus Internationalism: Challenges of a Musicological Society in a Small Country. The Dutch Musicological Society as a Case Study

When the Society for Music History of the Netherlands was founded in 1868, the first purpose was to stimulate research into the national music history. The second purpose however, not described in so many words but nevertheless obvious, was to show the importance of the music history of the Netherlands to the world. In the long history of the KVNMM, nationalism and internationalism went hand in hand. For example, most of the sources to be investigated were kept in foreign libraries. These were copied and brought to the Netherlands and after they were published in new editions went abroad again. Members of the board were very aware of the importance of the world outside the Netherlands. They were active in international organisations such as the Internationale Musikgesellschaft, which existed from 1899 until 1914, the Société Union Musicologique, from 1921 until 1927, and the International Musicological Society from its foundation in 1927. Furthermore, for many decades the society had many foreign members. In my paper I will show the relationship between nationalism and internationalism in more detail by focusing on a few case studies.

Cristina Urchueguia (Institut für Musikwissenschaft, University of Bern, Switzerland): The Swiss Musicological Society: our weakness is our strength

The Swiss Musicological Society (Schweizerische Musikforschende Gesellschaft, SMG) has been active since 1899, at first as an offspring of IMG, since 1915 as a national association. Other than to its sisters all over the world, the SMG never tried to vindicate the excellence of national Swiss music: on the contrary, many statements of prominent members even deny that any music of quality was ever produced in Switzerland. Instead of enrolling in a crusade to rehabilitate something they did not really believe in, the SMG engaged actively in the construction and subsequently in the

reconstruction of the network of the international musicological associations, acting as supporter and catalyst. On the other hand, they succeeded in being the voice of musicology in national academic and cultural societies. The Swiss way consisted in an unlimited capacity of making compromises, a discrete method but maybe the most conspicuous virtue Switzerland has developed.

Beata Bolesławska (Polish Academy of Sciences Institute of Art, Warsaw, Poland): Musicological Society as a part of the Composers' Union – the Polish case

After World War II, Poland was included into the Soviet zone of political control. The cultural policy of the communist party soon shadowed the musical life in Poland as well. In September 1945 the Polish Composers' Union was created as a society of composers. Three years later, in 1948, the Musicological Section was established as the part of the PCU. To combine composers and musicologists into one artistic society was a Soviet model and there is no doubt that the idea of including musicologists into the association of composers was connected with the concept that they would help the authorities to 'control' composers ideologically – 1948 was a crucial year for imposing the Soviet doctrine of socialist realism in music, both in the Soviet Union and later within the whole Eastern bloc, Poland included. However, the president of the Polish Composers' Union of that time, the composer and music critic, Zygmunt Mycielski, welcomed musicologists warmly, hoping for a fruitful co-existence of both groups within the society. Was this co-existence indeed smooth and fruitful during the next decades? What was the situation of the musicological section during the communist period and how it had changed after Poland regained democracy? How do musicologists work together with composers today? The paper will not only draw the historical background of the creation and activity of the Musicological Section of the Polish Composers' Union but also will try to answer the questions raised above.

Balázs Mikusi (President of the Hungarian Musicological Society; National Széchényi Library, Budapest, Hungary): The 25-Year-Old Hungarian Musicological Society in Historical Context

The Hungarian Musicological Society was founded only 25 years ago, reflecting its distinctive social and cultural history. While the first Hungarian journal specifically devoted to music was founded in 1860, it ceased publication in 1875. Accordingly, research into the history of Hungarian music remained on an unprofessional level until around the second quarter of the twentieth century, when two outstanding scholars returned to Budapest with German doctoral degrees in musicology – Bence Szabolcsi from Leipzig (1923) and Dénes Bartha from Berlin (1930). Unfortunately, the antidemocratic tendencies of the interwar years provided far from optimal circumstances for the foundation of civil organisations, and the situation grew even worse after World War II, with the 1948 Communist takeover. Therefore, the institutionalisation of music historical research unfolded in a strictly state-controlled environment: before World War II as a brief experiment at the National Széchényi Library, then at the Liszt Academy of Music with the foundation of the faculty for musicology in 1951, and finally at the Academy of Sciences with the establishment of the Bartók Archives and (after 1969, as a successor to the former) the Institute for Musicology. Only after the democratic transformation in 1989–90 could disciplines like musicology establish their professional associations, and the Hungarian Musicological Society was founded in October 1993 with the aim 'to represent the interests of Hungarian musicology and music criticism on all appropriate forums'. Since then, the Society has played a crucial role in the network of Hungarian musicology as mediator between the different workshops of musicological research, as organiser of the central annual congress of the musicological calendar, and as publisher of *Magyar Zene*, the most important and comprehensive musicological journal of the country.

Session 2e: Harmonic Analysis

Chair: Kenneth Smith (University of Liverpool)

Shay Loya (City, University of London): A Generic Context for Harmony in Liszt's Late Works

Since the 1950s, Liszt's late works have caught the imagination of academics, performers and the wider public. The prevailing narrative of works that were ahead of their time, especially in harmonic terms, combined powerfully with the high modernism of the mid-twentieth century, post-tonal theoretical research (Morgan, 1976; Forte, 1987; Baker, 1990), and narratives of lateness that describe artists as somehow existing beyond history. Meanwhile, the question of how such works may have existed in their own time after all – though recently addressed in historical research (Pesce, 2014) – did not receive much musical–analytical attention. My paper will probe this discursive problem and offer one solution by combining historical and formal perspectives of genre. Drawing on Kallberg (1988), Samson (1989 and 2001), Drott (2013), Pace (forthcoming, 2019) and others, I will critique the idea of the modernist dissolution of genre which tacitly underpins ahistorical approaches to Liszt's music. This will lead to an analysis of expectations encoded in historically resonant musical materials. The generic aspect of harmony will form the focal point of this analysis, with representative examples from *Ossa arida* (1879) and the *Valses oubliées* (1881–84).

Nicholas James Hunter (University of Queensland, St Lucia): 'D'un Jardin Recherché': Harmony, Content, and Form in Lili Boulanger's *Trois morceaux*

There has been a resurgence of interest in the music of Lili Boulanger coinciding with the centennial anniversary of her death in 1918. Recent performances of her works in the 2018 BBC Proms and the 2019 event 'BBC Symphony Orchestra Total Immersion: Nadia and Lili Boulanger' have assisted in drawing attention to this somewhat lesser-known and

understudied composer. Much of Lili Boulanger's oeuvre remains unexplored in the field of analysis. Existing literature primarily concerns biographical aspects of her fascinating but tragically short life, and the few examples of analyses do not treat subjects such as harmony and form in detail. This is problematic, as Boulanger's contribution to harmonic innovation in early twentieth-century post-tonal music is significant and therefore warrants detailed analytical observation. This paper addresses the current lacuna by presenting detailed analyses of harmonic structural relationships in Boulanger's *Trois morceaux pour piano*. I draw from Neo-Riemannian transformation theory in constructing my methodology to address these elements. This paper represents part of a larger study which will analyse a number of representative compositions from Boulanger's oeuvre and which aims to extend the scope of recent studies in neo-Riemannian theory to early-twentieth century French music.

Koichi Kato (Aichi, Japan): Revisiting Schubertian Tonality from Riemannian Tonal 'Dualism': A Case Study from Sonata in B flat major D. 960

The analytical interpretation of the key of F sharp minor in Schubert's Sonata in B flat major D. 960/i is still challenging, inviting assessment using various theoretical perspectives, such as Schenkerian and neo-Riemannian theories. An attempt to identify this key would reveal 'conflictual' tonal syntaxes between diatonicism and chromaticism, which arguably lie at the heart of Schubertian tonality, given his unique historical position as an 'intermediate' between the Classical and Romantic periods. Yet, despite recent developments in neo-Riemannian theory, we are still inclined to rely on diatonic and Roman-numeral analysis, which neo-Riemannian theory actually negates (Cohn, 1996 and 1999), perhaps proving the strength of the notion of diatonicism in our tonal conception. This is crucial to the interpretation of Schubert's harmonic language.

This paper will examine how to interpret the key of F sharp minor in the first movement of D. 960 by drawing on various analytical 'lends': in addition to Schenkerian and neo-Riemannian theories, it will use the 'original' Riemannian tonal 'dualism' that lies in a more tonally centred orientation. This paper will also consider other cases (such as the C sharp minor of the development [D. 960] and *Drei Klavierstücke* [no. 2]), and attempt to explore a concept of a tonal organisation in current scholarship.

Session 2f: Music in South Africa

Chair: Stephen Muir (University of Leeds)

Juliana M. Pistorius (University of Huddersfield): Old Songs for a New Nation: Opera and Coloniality in Post-Apartheid South Africa

In the 24 years since South Africa's first democratic elections, the country's operatic culture has flourished. As new singers and works gain international renown, local composers and scholars have come to describe opera as an indigenous South African musical form. Much of this work has been supported by the state, suggesting a continuation of apartheid-era institutional and funding structures. While the apartheid regime almost exclusively supported white artistry, however, the new government largely sponsors black operatic endeavours commemorating political struggle. The choice of an art form historically associated with the white elite as a vehicle for anti-colonial memorialisation signifies a contradiction: the break with South Africa's colonial past evidently did not entail a break with one of its most privileged artistic forms.

This paper raises questions regarding the continued support for and popularisation of an art form with undeniable colonial roots within a post-colonial dispensation. With reference to Bongani Ndodana-Breen's *Winnie: The Opera* (2011) and Kutlwano Masote's *Madiba, the African Opera* (2014), I shall examine how state-sponsored operatic activity in the post-colony becomes implicated in the construction of national power, and ask whether operatic curations of anti-colonial histories create a link with, rather than a break from, the colonial order.

William Fourie (Royal Holloway, University of London): 'Hello Mr Grief': Mandela-Decade Disillusionments in Jürgen Bräuninger's *Fractal Shapes* (1998)

The 1990s in South Africa, often referred to as the Mandela Decade, were dominated by two narratives. There was a utopian narrative in which the transition to democracy heralded new possibilities for the formation of concrete socio-economic alternatives for the country's non-white population disenfranchised by the apartheid regime. Simultaneously, South Africa was plagued by a grim reality in which the poor would become even poorer once subjected to neoliberal protocols that were implemented as part of the compromise reached between struggle parties, national government and industry to end apartheid.

In this paper, I consider the second narrative as it is thematised in the collaborative works of composer Jürgen Bräuninger and poet Ari Sitas. In particular, I will focus on *Fractal Shapes* (1998) for flute, voices and live processing, which, through Sitas's text, tells the story of Mr Poet and Mr Grief who set up a trade in emotions against the backdrop of the commodification of workers' bodies. The work, I argue, critically suggests the surrealist tenor of neoliberal capitalism in post-apartheid South Africa and the disillusionment with the utopian vision of the peaceful transition of power.

Carina Venter (Stellenbosch University, South Africa): Composition and/as Postcolonial Shame: *REwind: a Cantata for Voice, Tape and Testimony*

Philip Miller's *REwind: A Cantata for Voice, Tape and Testimony* was conceived in 2006 to mark the tenth anniversary of the South African Truth and Reconciliation Commission. Like the commissioners ten years before, Miller's work began with listening to the testimonies of victims. This initial decision to allow the SATRC process to guide creative decisions became for Miller an ethical principle. Rather than Miller's idea of a nationwide tour with runs in each of the venues where the commission convened public hearings, *REwind* received a handful of local and international performances. This paper will consider the vast discrepancy between *REwind*'s reception and the ethico-practical intentions that informed its composition. Drawing on Timothy Bewes's (2011) theorisation of postcolonial shame, it reads this discrepancy as a moment in which the postcolonial predicament shifts into view as an incommensurability between the aesthetic and the ethical, experienced in Miller's cantata as a gap: a silence, a lack, a discrepancy indicative of the ethical deficit of forms. Finally, this paper will show how shame as an event of composition is expressed in *REwind* as an occlusion of the present, despite the work's rigorous realism, and as an incommensurability within the technical facility of composition.

Wednesday 11 September

13.00–14.30

T1: How to do Academia

STUDENT TRAINING SESSION

Núria Bonet (RMA Research Skills Officer; University of Plymouth)

How much can I ask of my supervisor? How do I respond to reviewers? How do I get teaching? Where can I find out about this? Entering the academic world can be daunting. How do you learn the rules and customs of the field and where can you turn to ask about the little details that no one told you about? This Research Skills workshop invites delegates to bring their own question and to help answer those of others about 'how to do academia'. Intended as an introduction to the PhD process, the session will give research students and other delegates a chance to ask all those questions no one has answered before. Delegates are invited to send questions or suggestions in advance by email to Núria Bonet: researchskills@rma.ac.uk.

Wednesday 11 September

14.00–16.30

Session 3a: Composition Workshop and Concert

This extended session will feature five selected compositions written for members of contemporary ensemble Psappa, with guest singer Laura Bowler and the University of Manchester's electroacoustic sound system, MANTIS (Manchester Theatre in Sound). The afternoon will begin with a workshop in which each of the pieces will be scrutinised and worked through by the performers and composers together; it will close with an informal showcase concert.

Lewis Coenen-Rowe (University of Glasgow): *Miscommunication*

As a composer, I am interested in how semiotic theory can be used as a way of developing compositional tools to write in a way that emphasises music as a form of communication, albeit one entirely different from language. In this piece I interrogate the concept of the duet as constituting a dialogue or conversation. Starting from aspects of semiotic theory including Eco's idea of 'overcoding' and 'undercoding' and Jakobson's writing on 'markedness', the music is structured around a network of seemingly meaning-carrying elements – ranging from recurring sonorities to isolated words – that are rich in potential for interpretation but remain ambiguous. The structure of the piece explores miscommunication, with the mezzo-soprano presented with dialogue from the percussionist that they are unable to comprehend. As the piece progresses, the two performers attempt to learn to communicate with each other and come close to understanding but ultimately their differences prove too difficult to overcome. Stylistically this piece operates between 'straight' chamber music and instrumental theatre, drawing heavily on the drama formed by the interaction between the two performers and the physical gestures involved in performance.

Simon Hellewell (University of Manchester): *...and the Biting Wind*

My piece is an ode to winter mountaineering in Scotland, depicting cold and disorientation in an inhospitable environment. Each performer has a different function. The cello plays from a graphic score in the shape of a snowflake, providing a shifting harsh backdrop for the main action of the piece. The mezzo soprano line will be non-linear but influenced by folk music. A text will bring a sense of form and meaning. Finally, the percussion will cue notes for the vocal and mirror the timbres of the cello.

From a research perspective, the score is central to this work. The graphic score of the cello is particularly open in its structure, while the percussion and voice are slightly less so. This fits within the rest of my own research, which aims to create a feeling of linear structure in non-linear work.

Ivan Adriano Zetina Ríos (Sorbonne Université, Paris, France): *Ambystoma mexicanum*

Using the idea of a monster in art, I want to write a piece of chamber music using voice, cello percussions and fixed media. The 'Ambystoma mexicanum', or Mexican axolotl, an endemic creature from the central lakes of the Valley of Mexico in danger of extinction, is the symbolic motivation for this piece. I want to explore the combination between traditional sounds with those from electronic music using fixed media. The instrumentation will be mezzo-soprano, cello, percussion and fixed sounds. Using the results of a personal exploration with voice and some common techniques from contemporary music, I want to focus my attention on a public-perception phenomenon. I am also interested in the use of space as a fundamental element of the composition. The piece will give me the opportunity to develop some vocal sonorities with which I have experimented method in my last two pieces; it also provides a window to highlight the social necessity of thinking about the ecological consequences of modern civilisation.

Michele del Prête (Accademia di Belle Arti di Lecce, Venice, Italy): *Encausto su prato*

Encausto su prato will be a new piece composed as a madrigalistic (acoustic and electroacoustic) sound environment. This comes from research I have been conducting for some years on the madrigal form, tape music (especially based on organ sounds) and live electronics/spatialization in complex environments. This piece allows me to bring all these elements together. Working with such a number of sources means to me elaborating a delicate (even if strong when needed) ecological structure, by which the mezzo-soprano produces its own unfolding, moving from monody to polyphony through heterophony and self-similar events, and is confronted with fixed-media as a primordial preternatural soundscape.

The number of sound sources will allow a high detailed timbral work on phonemes and on the syntax values, a rich variety of sound trajectories and sound spaces, and the articulation of one sound organism.

Angela Slater (Staffordshire): *Non-Existent*

In this work I would like to expand my compositional horizons. I propose a setting of a self-authored text created from a collage of quotations from debates surrounding climate change. The text explores the themes of humans' inherent ability to create collective myths to sustain mass order. A musical setting permits the creation of powerful moments where debates represented by different musical motives are hijacked and mutated to fit new purposes. With the advent of social media, mainstream perceptions are prone to such narrative hijacking, something I will represent musically through the interactions and hijacking of musical motifs to suit their own means. My current working title is 'Non-Existent', representing how all human narratives are, in one sense, shared collective myths and, if we continue to ignore the problem of climate change, the fate of our planet and species may result in us no longer existing.

Wednesday 11 September

14.30–16.00

Session 3b: Sonata Theory 1900

Chair: Julian Horton (University of Durham)

THEMED SESSION

Sonata-form composition in the period 1889–1914 had progressed far beyond eighteenth-century paradigms of form, but it is clear that it is just these formal paradigms that make up the vast majority of our current theory. The main problem engaged by this panel is that, although theories pertaining to late-eighteenth-century music proposed by Caplin (1998) and Hepokoski and Darcy (2006) have made a considerable impact on Anglophone musicology, they require substantial adaptation if they are to be productively applied to the sonata-form practices of the turn of the twentieth century. Having each identified a theoretical lacuna, the panellists draw on a diverse repertoire in order to bridge the gap between theory and practice in the fin-de-siècle sonata. The session, lasting 90 minutes in total, will comprise a short introduction followed by five statements (12 minutes), with 20 minutes of discussion before the end.

Julian Horton (University of Durham): *Form and Tonal Process in the Finale of Bruckner's Eighth Symphony*

As several commentators have noted (Benjamin, 1996; Korstvedt, 2001; Ramirez, 2013; Horton, 2004 and 2017), exploration of the sonata-formal potential of thematically embedded dissonance as an alternative to the classical technique of inter-thematic tonal polarisation constitutes a defining feature of Bruckner's mature symphonic style. This habit is apparent from the Fourth Symphony onwards, but reaches a peak of refinement in the Eighth, in which the first-movement main theme's competition between D flat, C and B serves both as a cyclical and a formally generative device across the Symphony. This paper examines the technique's consequences for the Finale's sonata form. Its ostensibly deformational features – which include chromatic off-tonic main-theme presentations in exposition and recapitulation, a tonally invariant subordinate-theme reprise and a systematic avoidance of structural PACs – are readily explained as cyclical responses to the first movement's generative thematic chromaticism.

Sarah Moynihan (Royal Holloway, University of London): Sibelius's Lost Caesura Fill: The First Version of Symphony No. 5

Sonata Theory conceives of the caesura-fill as aural transportation between the two parts of an exposition. It is neither transition nor secondary theme, but something that floats between, to 'fill' the silence of the medial caesura. In Sibelius's Second Symphony, the meandering caesura-theme fills a considerable rift between Parts 1 and 2 of the exposition. At the end of the development, however, it is transformed into a breakthrough-chorale. This paper will reconstruct passages of the under-explored first version of Sibelius's Fifth Symphony (1915), to reveal that it shares the Second's formal plan, and to consider the implications of its revision for the theorisation of fin-de-siècle caesura-fills. In the final 1919 version, the introductory horn calls thematically anticipate the breakthrough that fuses the first movement to the following Scherzo. Yet these bucolic calls appeared as the caesura-fill in the 1915 version, thus imbuing them with a consistent 'parageneric' status throughout its genesis.

Rebecca Day (University of Manchester): Mahler and Linearity: Self-Consciousness in fin-de-siècle symphonic forms

While Formenlehre provides a solid foundation from which to view musical works of the nineteenth and early twentieth centuries, it also presupposes an aspect of musical interpretation that often goes unchallenged: that forms move in a unidirectional, linear fashion. Music of the fin-de-siècle confronts this notion, however, with forms that often do not fit into predetermined moulds, but that nevertheless reference these formal models at critical moments. The double-sonata structure of the Andante Comodo of Mahler's Ninth Symphony offers one example of such self-conscious confrontation. This paper outlines a rotational snapshot of the movement to highlight the ways in which key elements of the form step outside of themselves and propose different possible directions of temporal unfolding, ultimately demonstrating that sonata structures could be read away from the idea of a singular forward-moving goal, towards that of a multidirectional and self-conscious commentary on its own history

Kelvin Lee (University of Durham): Harmonic Dualism and Cadential Closure in the First Movement of Schmidt's Second Symphony

Adaptation of Caplin's form-functional theory (1998) for later repertoire often faces the problem that closure is not chiefly determined by diatonic cadences. Although Caplin (2018) specifies that the chromaticised cadence assumes the same harmonic function as its basic diatonic model, the coexistence of diatonic and chromaticised cadences attests to Cohn's (2012) 'double syntax' which, however, cannot be reduced to a monistic diatonic model. Considering post-Romantic closing praxis in light of harmonic dualism, this paper recalibrates closure types according to the cadence's syntactical strength. I argue, as exemplified in the first movement of Schmidt's Second Symphony (1911–13), that the chromaticised PAC contributes to a distinct 'half-closed' formal organisation in a dualist tonal environment. It offers an interim structural closure that reorientates a chromatically oriented conception of form around a diatonic one, retaining the chromatic–diatonic dualism that characterises post-Romantic form

Christopher Tarrant (Anglia Ruskin University): Carl Nielsen and the 'Sonata Clock': Rotation, Temporality and Closure in the Sinfonia Espansiva

The Allegro Espansivo from Nielsen's Third Symphony (1910–11) gives the impression of an acceleration of its motion through form relative to the signposts set up in its exposition – a phenomenon that I term 'structural acceleration'. This can be understood as a kind of generic dialogue in which a piece invokes certain formal prototypes only to shift gear in its later stages, giving the impression of musical events passing with ever-increasing rapidity. The concept of structural acceleration might be clarified by developing the idea of a 'sonata clock', originally proposed by Hepokoski and Darcy (2006), but more recently interrogated by Caplin and Martin (2016). A reading of the Sinfonia Espansiva's first movement benefits from such a model because its rotations appear to grow smaller and tighter by shedding some of the hour markers while simultaneously incorporating two functions (development and recapitulation) into one rotation.

Session 3c: Transnationalisms 2

Chair: Ian Pace (City University, London)

Jaclyn Howerton (University of California, Riverside, USA): The Flemish Farm: Transnationalism, Propaganda and the Film Music of Ralph Vaughan Williams

Ralph Vaughan Williams believed that composers must first address national concerns before reaching out to the international. This paper will investigate the film music for the transnational propaganda story that was made into the 1943 Two Cities film, *Flemish Farm* – the third wartime film scored by Vaughan Williams. I will discuss the impact of the Belgian Air Force and its inclusion into the Royal Air Force during the war as well as how the film propaganda addressed the interest of a national audience through empathetic endorsement of the Belgian Anti-Nazi resistance. Additionally, the surviving music scores currently preserved in the British Library will be analysed according to Vaughan Williams's use of leitmotifs in this particular score. The use of leitmotifs, or as he dubbed them 'plug-tunes', in an anti-Nazi propaganda film is a deliberate contrast from the previous two film scores that Vaughan Williams had scored for war-related films, while continuing the transnational facets of the storyline. Furthermore, I will explore the connection that this film music, often considered at that time to be a low-brow art, has with Vaughan Williams's later concert works such as the Sixth Symphony and choral compositions that tend to be classified as high art.

François de Médicis (Université de Montréal, Canada): Debussy's *Faune* and the Russian Arabesque

This paper focuses on how 'Arabic-styled' melodies influenced the musical structure of Claude Debussy's *Prélude à l'après-midi d'un faune*. The concept of 'arabesque' in Debussy's output has been abundantly explored in the literature (e.g. Eigeldinger, McCombie, Bhogal). But here the interest is rooted less in the definition of the arabesque from an aesthetic viewpoint and more in its concrete musical manifestations and the composer's possible sources of inspiration. I begin by exploring similarities between passages in two works by Debussy: 'Clair de lune' from the *Suite bergamasque* (bars 1–18) and the theme from the middle section of the *Prélude à l'après-midi d'un faune* (bars 55–74). I continue with a survey of a series of cultural transfer, which suggest that, even though the arabesque writing of North African music was introduced and adapted in France by Salvador Daniel and Félicien David, it migrated and was appropriated by Russian composers who, in turn, influenced Debussy. Beyond their similarities, I conclude that the descending arabesques of 'Clair de lune' and the passages in *Faune* are inspired by different works: respectively, Glazunov's *Oriental Rhapsody*, Op. 29, and Rimsky-Korsakov's Symphony No. 2, 'Antar'. This will also highlight programmatic connections in the two works.

Petra Zidaric Györek (Universität für Musik und darstellende Kunst, Graz, Austria): Connections Between Middle East and West through the Scope of Contemporary Music by Klaus Huber and Samir Odeh Tamimi

Multiculturalism and the influence of globalisation on contemporary music represent a new aspect to and challenges for current music theory and musicology. Compositional concepts within new music that have developed under the influence of non-European traditional music – i.e. in the context of globalisation – have made a particular mark on the research practices of music theory, musical analysis and musicology within the past few decades. At the centre of this paper is the reception of Arab musical traditions into the context of contemporary compositional processes. Two internationally acclaimed composers of contemporary music, Samir Odeh Tamimi and Klaus Huber, in various ways integrate elements of Arab music into their compositions, thus creating a new sound quality. Despite coming from different traditions, they both speak about the conflict in the Middle East through their own music and clearly and directly express their social and political convictions. How do composers perceive the complex relationship of the Middle East and the West? How are such non-musical elements transferred into the compositional technique itself? Based on selected works by these composers, this presentation interrogates the actuality of intercultural composing and opens up a new perspective in cultural communication between the Middle East and Europe.

Session 3d: Music, Institutions and National Identity in the Early Twentieth Century

Chair: Rachel Cowgill (University of York)

Fiona M. Palmer (Maynooth University, Ireland): Collective Podium Power: Protecting British Conductors During and After World War I

The function, status and value of the British orchestral conductor's role underwent a transformation during the decades preceding the outbreak of war in 1914. This paper examines and assesses the impetus, strategy, membership, propaganda and impact of the Musical Conductors' Association (1916). Drawing on sources including archival material and contemporaneous newspaper criticism, it contextualises the formation, aspirations, membership and remit of the Association. By analysing the Association's underpinning ambitions of inclusion and exclusion it reinterprets issues of nationality, protectionism, and of the conductor's role at home and abroad. Broadening out to explore questions of unionisation and of the value placed in the formation of societies and associations in this period – both in Britain and in continental Europe – it casts light on the status and agency of the conducting profession within the wider music profession. As a result, new understandings of leadership, opportunity, collective bargaining and authority within the profession emerge. This collective effort to resist foreign invasion in British orchestral life acts as a lens through which artistic struggles in and out of wartime are brought into sharper focus.

David Kidger (Oakland University, Rochester Hills, Michigan, USA): The Ullswater Report and Music at the BBC in the 1930s: Views from Inside and Outside the Corporation

This paper draws on the minutes of the committee, and documents of the BBC Music Department, now at the BBC Written Archive Centre in Caversham, alongside other evidence from the UK National Archive and the British Library, to investigate how the musical activities and developments at the BBC over the previous ten years were viewed by the musical establishment in the UK. Evidence was heard from orchestral organizations (for example the London Symphony Orchestra), conservatories such as the Royal College and the Royal Academy, and from the Music Publishing industry in the UK (the Performing Rights Society), amongst others.

A view forms of concern, mistrust and in some cases hostility towards the BBC, and the powerful and dominant market position that it had established. Some saw the BBC's practices in the music area as almost predatory; others were concerned with the relatively large budget allocated to 'Serious Music'. This paper demonstrates how the BBC Music Department successfully lobbied for its mission and goals, and how the other important musical institutions, valued and critiqued the musical activities of the BBC at the time.

Martin Guerin (Université Paris–Saclay: Université Evry, France): Towards a European History of Jazz: European Jazz Musicians and American Competition (1920s–1930s)

In the early 1920s, jazz spread throughout Europe. It was labelled ‘American’. However, European jazz musicians soon asserted their own value and criticised the significant presence of American musicians in European jazz venues. In order to limit their presence (often denounced as unfair competition), jazz sections were created within European musicians’ unions. While promoting internationalism and cosmopolitanism, they campaigned for protectionist laws. In the early 1930s, when the banking crisis began affecting Europe, they commenced advocating stronger enforcement of newly voted acts restricting the employment of American musicians.

This paper will draw on archival materials documenting the activities of musicians’ unions in France (Archives Nationales), the United Kingdom (Musicians’s Union Archive) and Germany (Bundesarchiv Berlin). It will show that debates over the limitation of the presence of American performers were a European commonality (in spite of minor differences due to national contexts) and that these debates were instrumental in developing a sense of Europeanness among jazz musicians.

In addition to filling a gap in the social and economic history of jazz, the paper aims to break down the national compartmentalisation of previous and current historiography of interwar jazz and to contribute to a transnational and European history of this music.

Session 3e: Sounding Trauma in the Long Nineteenth Century: Gendered Narratives in the US, UK and France

Chair: Jillian Rogers (University College Cork, Ireland)

Respondent: Nicholas Reyland (Royal Northern College of Music)

THEMED SESSION

Investigations of how people have used music to represent, perform, enact and cope with trauma have proliferated in the last decade, although these have often focused on post-World-War II musical phenomena. Scholars have drawn on myriad theories of trauma to examine relationships between music and trauma for Holocaust survivors, Cold War- and glasnost-era Eastern European musicians, and civilians and soldiers in Iraq. However, despite the growing interest in trauma within music scholarship, there has been scant attention paid to relationships between musical phenomena and trauma prior to World War II. Even less attention has been directed towards how musical performances and narratives of trauma engage with socio-cultural understandings of gender. Yet the wars, revolutions, forced displacement, slavery and imperialism of the nineteenth and early twentieth centuries make these years some of the most potentially traumatising in the histories of modern Europe and the Americas. Moreover, gender norms, gender-based violence and gendered discourse on trauma – such as in the writings of Charcot, Janet, and Freud – that surrounded these events render them among the most important to address when interrogating relationships between music, gender and trauma.

In this roundtable, each participant will present a short paper based on their current research into music, gender and trauma in the long nineteenth century. The chair will then facilitate a discussion on how music scholars might engage with gendered conceptions of trauma, particularly when addressing sonic phenomena that predate most foundational understandings of trauma. Building on successful recent presentations and publications on the topic of war, trauma, and music – including a forthcoming special issue of *Nineteenth-Century Music Review* – this panel sheds new light on the gendered meanings of sound and musical practices in the context of nineteenth-century violence, while also suggesting new frameworks through which trauma theory might be employed in historical studies of sound.

Sarah Gerk (State University of New York, Binghamton, USA): Transnational Lamentations: Famine Trauma and Catherine Hayes’ US Tour

Between 1851 and 1853, Irish soprano Catherine Hayes toured the US to immense acclaim. This coincided with the end of Ireland’s Great Hunger and the apex of US famine immigration. Hayes frequently programmed the sentimental ballad ‘Kathleen Mavourneen’, channelling themes of hunger, grief and displacement to connect with the calamity at home. The performances precipitated the ballad’s adoption as a coping mechanism for US trauma during the Civil War. This paper examines Hayes’s use of the song and its reception in the US, finding via musical analysis and archival research that it was a particularly useful song for coping with famine trauma. ‘Kathleen Mavourneen’ also taps coterminous ideas about femininity, nationhood and grief. Theories of intelligence and gender suggested that women were far more susceptible to grief-induced hysteria, and Ireland itself was often depicted in print culture as a grieving woman. Hayes’s own performance of gender likely amplified the effect.

Erin Brooks (State University of New York, Potsdam, USA): Sonic Power, Sonic Wounds: Gender, Violence, and Trauma during the Paris Commune

In March 1871, revolutionary sounds reverberating through Parisian streets were produced, understood and remembered in strongly gendered ways. Two months later, during the Paris Commune’s horrific end, sounds of violence permeated domestic spaces – Lillie de Hegermann-Lindenchrone noted ‘the spluttering of fusillades and the guns overpower all other noises’. As the ‘trauma concept’ was emerging in the late nineteenth century, these accounts are crucial in reconceptualising trauma alongside well-known contemporaneous studies by Charcot and Janet.

Drawing upon testimonies and newspaper reports, this paper analyses gendered sounds during the Paris Commune: sounds produced by women in public spaces and aural transgressions of violence into the private sphere. Jennifer Stoeber has recently analysed sound's essential role as a 'critical modality' through which people '(re)produce, apprehend, and resist' aspects of racial identities. In related ways, this paper reframes gender's intersection with the nexus of sound, violence and trauma in late nineteenth-century France.

Michelle Meinhart (Trinity Laban Conservatoire): Musical Testimonies: Trauma Narratives and Gender in First World War Britain

At this time of the centenary of the Armistice, the association of musical works – like 'Keep the Home Fires Burning' and 'The Last Post' – with remembering the First World War in Britain pervades still today, for example as seen in the recent BBC series *The Last Tommies* and at the Festival of Remembrance at the Royal Albert Hall in November 2018. But music's strong connection with wartime memory extends beyond musical works, I argue, to the level of language and verbal narrative. Taking Cathy Caruth's theorisation of 'testimony' in trauma studies as central, this paper establishes how musical imagery is employed in testimonies about battle and recovery, memory and mourning, and sacrifice and resilience, as documented in wartime print culture – particularly military hospital gazettes and women's magazines – and in private life writing. Such narratives ultimately demonstrate an autobiographical framing of trauma and recovery along gender and class lines.

Jillian Rogers (University College Cork, Ireland): Through the Tears of Others: Gender and the Performance of Grief and Trauma in French Interwar Musical Theatre

While still in the trenches, French composer Albert Roussel pondered what the reception of his opera-ballet *Padmâvatî* would be within postwar musical interests. He speculated that, because this piece was 'virile and strong', rather than 'morbid or deliquescent', it would likely fare well. *Padmâvatî* was one of many interwar French operas and ballets created by musicians deeply affected by the war that staged mourning through female and historically and geographically distant characters. This paper examines how musical theatre engaged with and contributed to gendered social rules for performing grief and trauma in interwar France. By analysing instances of staged musical mourning and their reception, as well as musicians' correspondence and other writings, I argue that musicians' choices to displace grief onto non-male and non-French characters were intertwined with interwar ideologies framing French masculinity as impervious to grief and trauma, and emotional display as specific to women and cultural outsiders.

Session 3f: Music and Literature

Chair: Natasha Loges (Royal College of Music)

Reuben Phillips (Princeton University, New Jersey, USA): Brahms in the Schumann Library

This paper explores Brahms's engagement with Robert Schumann's music-poetic legacy through a consideration of a collection of literary quotations commonly known as *Des jungen Kreislers Schatzkästlein*. Brahms began the *Schatzkästlein*, or little treasure chest, in his native city of Hamburg but made many of the later entries after his encounter with the Schumanns in the autumn of 1853. As early as 1904 Max Kalbeck speculated about a connection between Brahms's collection and a compendium of literary excerpts about music that occupied Robert Schumann in the final years of his life, but to date these claims have been left unevaluated.

My investigation considers Brahms's *Schatzkästlein* from two perspectives. First, drawing on the surviving *Schatzkästlein* source materials, the publication of Schumann's *Dichtergarten für Musik* (Nauhaus, 2007), and issues of the *Neue Zeitschrift für Musik*, I reveal the striking extent to which Brahms, in assembling his quotations, set about repurposing his mentor's literary treasures. The second part of the paper examines the aesthetic ideas articulated by Brahms's entries, arguing that, in addition to documenting Brahms's early desire to dwell in Schumann's intellectual world, this collection points to the important role played by literature in directing and sustaining his own musical endeavours.

Nicole Grimes (University of California, Irvine, USA): Morality Tales: Reflections on Brahms's *Vier ernste Gesänge*

In the realm of fiction, a number of authors have invoked Brahms's last published work, the *Vier ernste Gesänge*, in relation to issues of social injustice. The programme for E. M. Forster's fictional concert in *Howards End* (1910) features these realist songs, which, in their stark contemplation of suffering and their unflinching confrontation with death, resonate with Forster's marginalised masses. Writing under the pseudonym Nicholas Blake in 1938, Cecil Day-Lewis again invoked these same songs in his novel of mystery and detection, *The Beast Must Die*. Claude Chabrol's film version of Blake's book, *Que la bête muere* (1969), in which a protagonist's search for his son's killer becomes a search for himself, prominently features Kathleen Ferrier's performance of the first of these songs. The bleak pessimism of the *Vier ernste Gesänge* hovers over Jorge Luis Borges's fictional apologia *Deutsches Requiem* (1946). On each occasion, the employment of Brahms's songs allows for an increased sensibility to the injustices portrayed. This paper argues further that these fictional narratives and Brahms's songs act like a hall of mirrors through which we are offered a heightened engagement with the moral, psychological and philosophical aspects of these varying and various works of art.

Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France): Pierre Mac Orlan's 'décor sentimental': On Cities, Popular Song and Nostalgia (1938–1970)

Georges Brassens once stated that Pierre Mac Orlan gave memories to those who had none. The songs written by this songwriter (*parolier*) constituted a portrait of a generation. Born in 1882, Mac Orlan eventually became a spokesman for those who had experienced the Belle Époque, and, although he never published an autobiography, he composed his memoirs for the songbook *Mémoires en chansons* (1963). This publication followed his *Chansons pour accordéon* (1953) in which Mac Orlan not only revisited the places of his youth, but also used these to create a sentimental cartography of popular song.

This paper explores these collections of popular song and their relationship to the literary circles of the Montmartre and Saint-Germain-des-Près scenes, and bridges the gap between literary scholarship and recent works within cultural geography and urban musicology. It also acknowledges the subjective dimension of Mac Orlan's engagement with the landscapes of his biography to take into account the 'affective turn' of the humanities. In doing so, it unveils a wealth of new sources to reconsider Mac Orlan's role in French chanson and argues for a musical reading of his literary career.

Wednesday 11 September

16.30–17.30

Session 3g: European Musicological Societies 2: Open Meeting

Chair: Barbara Kelly (Royal Northern College of Music)

Simon McVeigh (RMA President; Goldsmiths, University of London), Petra van Langen (Royal Society for Music History of the Netherlands; University Library, Utrecht, the Netherlands), Cécile Davy-Rigaux (President of Société française de musicologie; IReMus, Sorbonne Université, Paris, France), Yves Balmer (Conservatoire National Supérieur de Musique et de Danse de Paris, France), Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France)

This open meeting will discuss the launch of European Network of Musicological Societies. Last November representatives of a number of musicological societies of Europe gathered in Utrecht for the conference 'Musicological Societies as Intermediaries between Society, Musical Life and Academia', hosted by the Royal Society for Music History of the Netherlands (KVMN) as part of the celebration of their 150th anniversary. On the last day of the conference the participants discussed the foundation of a Network of European Musicological Societies (NEMS). It wanted to gauge interest in the idea of a network by sending a short questionnaire to all European societies, including societies that did not participate in the conference in Utrecht. Since the conference a steering committee has been formed with board members from the UK, Estonia, Croatia and the Netherlands. The meeting will discuss the results of this consultation and consider next steps for the network.

The session will also include a presentation from the Société française de musicologie about its current projects on the centenary of its formation. Colleagues will give a short presentation on the *Intellectual History of the Revue de Musicologie*, which has just been published to mark the society's centenary.

This is an open meeting to discuss musicological collaboration and cooperation at another significant moment in Europe's history.



Le Huray Lecture

Chairs: Rebecca Herissone (University of Manchester)
Barbara Kelly (Royal Northern College of Music)**Tamara Levitz (University of California, Los Angeles, USA): Free Speech and Academic Freedom**

In the past decade, the rise of authoritarian regimes and far-right movements around the globe has reignited discussion on the limits and ethical premises of free speech. From discussions of the right's abuse of the term in the United States through new court rulings to Timothy Garton Ash's thoughtful attempt at global rules of engagement in *Free Speech: Ten Principles for a Connected World* and in his global online project freespeechdebate.com, the debate has been wide-ranging and immensely fraught, threatening serious consequences for how academics teach, conduct research, and communicate in the public sphere.

In my keynote lecture, I will use the framework of current debates on free speech to discuss academic freedom in musicology. Established in the United States in the 'Statement on Academic Freedom and Tenure' of the American Association of University Professors in 1940, 'academic freedom' is related to but not the same as free speech. Robert Post argues that the latter refers solely to speech that expresses or informs public opinion. It is protected by the first amendment of the US Constitution, which prohibits the state from regulating speech and allows the expression of all ideas. Academic Freedom, in contrast, is determined by professional competence, and allows disciplinary communities to discriminate between competent and incompetent work. I will investigate how academic freedom has been defined historically in musicology in the United States and the UK, and the challenges posed to that definition today by identity politics, social media, public musicology, social justice projects, aggressive state and institutional intervention, and the collapse of the academic job market. My goal is to establish a new working definition of academic freedom that will allow musicologists to protect their scholarship and teaching in a world where truth has become relativised.



Session 4a: Société Française de Musicologie Chair: Cécile Davy-Rigaux (Société Française de Musicologie)
Anne Bongrain (IReMus, Sorbonne Université, Paris, France): The sources for the elaboration of the critical material of Hector Berlioz, *Critique musicale* (10 vols, 1996–2019)

Press articles are a naturally formidable source of historical first-hand accounts. Berlioz was a prolific musical critic of the mid-nineteenth century. His remarkable writing style – informed by his exceptional musical talents – vividly describes the vibrant musical scene of his time, mainly in Paris but also in Europe. Not only did he write about musical events (premieres of operas in the major Parisian theatres, symphonic concerts, particularly those of the Société des concerts du Conservatoire, chamber music sessions), but his critical work also extended to other subjects, such as albums, methods and specialised books, or necrologies, and to the analysis of major musical works (including the Beethoven symphonies), or even the many European travels he undertook.

All his published articles – over 5000 pages written from 1823 to 1863 – have been compiled in a scholarly edition of ten volumes, whose last volume will be first published in 2019. This paper will present this book series and detail the sources, found in libraries and online, that allowed the elaboration of the critical material.

François Delecluse (IReMus, Sorbonne Université, Paris, France): Rewriting and Interpolation: Additive Process in Debussy's Compositional Technique

This paper focuses on a compositional technique used by Debussy at the end of his life, when he was composing the *Douze études* (1915), the three Sonatas (1915-1917), and *En blanc et noir* for two pianos. This technique consists of an additive process called 'interpolation', taking place within a broader context of rewriting of a musical section. Through the example of the Prologue of the 'Cello Sonata, this paper shows that Debussy often used this technique not only to develop a too-short passage, but also to construct a full section, separating musical elements previously connected. This technical point provides the opportunity to bring fresh perspectives on Debussy's tendency towards discontinuity at the end of his life. By observing this compositional technique, it becomes possible to explain more clearly how Debussy constructed musical phrases. Rather than observing the impact of discontinuity on the structure of a musical section, sketch analysis offers the possibility to understand how this discontinuity has been elaborated during the creative process.

Session 4b: Music and Illusion Chair: Catrina Flint de Médicis (Vanier College, Montréal, Canada)

Jessie Fillerup (Aarhus University, Denmark): Heller's Wonders: Virtuoso Pianism as a Conjuring Effect

Robert Heller trained at the Royal Academy of Music in the 1840s and later gave the American premieres of Beethoven's fourth and fifth piano concertos. But he also pursued a parallel career in theatrical magic, finding international success in part by combining his musical and magical pursuits. In this paper, I examine the structure of Heller's magic shows, the function of music in specific effects, and the reception of his music and conjuring in the United States, Europe, and Australia. Heller's pianism, described by critics as a kind of enchantment, benefitted from an emergent celebrity culture that treated musical virtuosos and conjurers as kin. I show the extent to which Heller fit comfortably within the crowded landscape of popular entertainment, while at the same time extending notions of supernatural virtuosity embodied by figures like Paganini. Heller's choice of repertoire reflected public taste, but it also functioned as a kind of reputation laundering, as conjurers frequently had to defend themselves against charges of charlatanism. The piano – a machine associated with transcendent virtuosity – allowed Heller to link the scientific rationalism underpinning his 'exhibitions' and 'experiments' to a supernaturalism founded, as Francesca Brittan describes, on Romantic science.

Feng-Shu Lee (National Chiao Tung University, Taiwan): Untruthful Magic Mirror: Glass, Illusion and Romantic Music

Developments in nineteenth-century science led to an exploration of illusion, and glass lenses and sheets played a crucial role within it. In literature and music, glass often served as a metaphor for the Other; the glass harmonica was a symbol of mental disorder. Despite its transparency, glass functioned as an accessory to illusion in visual and auditory terms.

This paper explores glass's contribution to the presentation of illusion in Romantic culture, literature and music. After introducing the developments in glassmaking and optical science, I use the Pepper's Ghost to illustrate the production of glass-generated illusions. I continue with a close reading of E. T. A. Hoffmann's *Sandman* and Offenbach's *Les contes d'Hoffmann*. While Hoffman compared the protagonist's telescope to a pair of human eyes that misled his visual and auditory senses, Offenbach translated Olympia's illusory liveliness into virtuosic musical display. A popular material in nineteenth-century industry, glass inspired authors and composers to experiment with illusion's potential on narrative and musical levels.

The relationship between visual phenomena and music is underdeveloped in music scholarship. In addition to presenting an intersection between science, music and material culture, my discussion provides a productive way to explain the evolution in nineteenth-century visual and auditory cultures.

Session 4c: Music and Perception

Chair: Simon Trezise (Trinity College, Dublin, Ireland)

Morgan Davies (SOAS, University of London): Cross-Cultural Perspectives on the Role of Musical Drones in Generating Altered States of Consciousness

Musical drones are a ubiquitous feature of human musical activity. Historically, drones have been employed in a wide range of folk-, popular- and classical-music contexts from around the world, and the drone effect continues to function as a source of inspiration and innovation for contemporary musicians, composers and songwriters alike. Examples of musical instruments that are capable of producing drone effects can be found in many musical cultures, while the use of vocal drones is also widespread in both secular song and ritual chant traditions. However, little is understood about the effect of musical drones upon human consciousness.

Drawing on material from ethnomusicological research and the cognitive sciences, this paper takes an overview of some of the ways in which musical drones are utilised in musical performance, by looking at a selection of global traditions. In particular, the paper focuses on practices that use drone sounds as a specific means to aid in the triggering of altered states of consciousness, such as trance. Through this examination of diverse cultural approaches to producing and experiencing musical drones, we will consider how – and to what extent – the sound of a musical drone might contribute to the onset of an ‘ecstatic’ state.

Joris de Henau (Oxford): The Experience of Time: Morton Feldman's Instrumental Images in Light of Henri Bergson's Philosophy

I explore the work of Morton Feldman in relation to Henri Bergson's theory of perception, and how this contributed significantly to compositional praxis. In particular, Bergson's notion of intuition, and his temporal dualism – *temps espace* (spatial time) and *temps durée* (experienced time) – were of importance to Feldman, as evidenced in his writings and the use of a compositional technique he termed ‘instrumental image’. Both point to an understanding of images as temporal and experiential, and not simply as fixed spatial essences. By refusing to subsume his music to ‘the horizontal continuity’ of traditional chronological conceptions of musical temporality, the vertical, spatial aspect of music could be developed as a set of textures. Consequently, Feldman argues for a music between the categories of theory and perception, as presented through the instrumental images in *On Time and the Instrumental Factor* (1971); here, one state of sound or image is transformed in an a-directional, multi-perspectival fashion through montage, rather than following a hierarchical design. Its goal is to oppose clock-time with that of abstract experience, in analogy with the work of the Abstract Expressionists. This notion of the image as an alternative to conceptual universalism makes a Bergsonian approach sympathetic to Feldman's music.

Session 4d: Structural Analysis 1

Chair: Shay Loya (City, University of London)

Laura Erel (University of Durham): The Role of Expertise in Perceiving Classical Formal Functions

The recent renewed interest in *Formenlehre* has resulted in a proliferation of formal theories. Debate, however, persists regarding the relevance of theory – and indeed, analysis – in practising music. This paper aims to bridge the gap between theory and practice by investigating the perceptibility of the claims of Sonata Theory (Hepokoski and Darcy, 2006), Form-functional theory (Caplin, 1998) and Schema Theory (Gjerdingen, 2007) in real-time listening. Basing my study of Granot and Jacoby's puzzle experiments (2011 and 2012), I argue that a *Formenlehre*-based segmentation of classical pieces reveals whether listeners are indeed able to perceive musical syntax.

This study also addresses the gap exposed by existing cognitive studies on structural and harmonic awareness, which have failed to address basic formal assumptions (Serafine et al, 1989; Tillmann and Bigand, 1996; Tillmann et al, 1998; Marvin and Brinkman, 1999). The results presented are obtained from experiments in which first-year undergraduates at Durham University attempted to reconstruct the first movements of Mozart's K. 283 and Beethoven's Op. 31 no. 1. The varying degree of accuracy in this scoreless exercise highlights the extent to which formal theories inform live musical engagement.

Anne Hyland (University of Manchester): Joseph Mayseder: Kleinmeister or Innovator?

The heterogeneity of string-quartet production in the first two decades of the nineteenth century is widely acknowledged: string-quartet arrangements of opera overtures, arias, symphonies and ballets mingle freely in publishers' catalogues with the more ‘traditional’ four-movement form, and compositions published as ‘Quartets’ could belong to one of many sub-genres such as the *Quatuor brilliant*, or virtuoso quartet. That being the case, the period marks the emergence of a new musical language for the quartet, and new treatments of form and structure. The impact of this on the theory of first-movement sonata form, and its implications for analysis, remain unexplored.

To that end, this paper analyses the first six quartets by Joseph Mayseder, a Viennese violinist and composer. Mayseder is relatively unknown today, despite being a key figure in the development of the *Quatuor brilliant*, and one

of the best-represented string-quartet composers at the Viennese publishers and on the programmes of the *Abendunterhaltungen* at the Gesellschaft der Musikfreunde during the period. Close reading of his quartets reveals a tendency towards generic hybridity and diversity that not only defines the era, but was also influential for the development of form in the chamber music of more familiar figures, such as Franz Schubert.

Session 4e: Editing and Critical Editions

Chair: Thomas Schmidt (University of Huddersfield)

Brian Andrew Inglis (Middlesex University): Sorabji and Heseltine – Odd couple or brothers-in-arms?

2019 sees the publication of the first complete edition of Kaikhosru Sorabji's letters to Philip Heseltine, edited by Brian Inglis and Barry Smith. The new edition's Introduction provides a detailed contextual and interpretative framework that will be drawn on in my presentation, alongside excerpts from the letters. Themes explored are:

1. Identities: race, religion and sexuality. We witness both Sorabji's construction of an intersectional identity and his burgeoning understanding of the progressive sexual politics of the time.
2. Contexts, encounters and environments. The letters reveal distinctive personal insights into contemporaneous musical and cultural life and personalities in London, Vienna and Sicily.
3. Musical style. The letters suggest how and why Sorabji's music betrays the hallmarks of early continental modernism to a greater extent than perhaps that of any of his British contemporaries.
4. Mutual influence. Epistolary discussion indicates extensive musical and ideological exchange, and illuminates a shared commitment to radical criticism and aesthetic autonomy.

Through the letters' perceptive lens, the contexts of Sorabji's early life and musical style are vividly illuminated and Heseltine's own life and work recontextualised. What emerges goes beyond tropes of otherness and eccentricity to reveal a persona with great value in informing 21st-century debates on identity and canonicity.

Roberta Milanaccio (King's College, London): Towards a Critical Edition of *Falstaff*

In 1963, Ricordi announced that a critical edition of Verdi's *Falstaff* would soon be prepared. In fact, the opera Ricordi had chosen to launch the Verdi critical edition was not an easy one, and, to date, the critical edition of *Falstaff* has still not been published.

In his volume on *Falstaff*, James Hepokoski discussed Verdi's afterthoughts during the composition of the opera and after its first performance in Milan in 1893, and noted that two further versions of the opera were generated: those of Rome, 1893 and Paris, 1894. The intricate web of primary and secondary sources does not permit us simply to choose one version, giving the other two versions as optional.

Hepokoski recognised the 'final authority' of *Falstaff* in the printed full score generated by the collaborative process between composer and publisher, which thus prevailed over the authority of the autograph. On this matter Philip Gossett expressed a contrary opinion. Today, some fifty years after the announcement, the question remains open. This paper tries to discuss the issues emerging from Hepokoski's and Gossett's studies and – arguing that the manuscript should be the copy-text, together with certain other sources – suggests that an 'eclectic' approach might be the solution.

Thursday 12 September

11.00–12.30

Session 5a: Queer Studies

Chair: Freya Jarman (University of Liverpool)

Ko On Chan (State University of New Jersey, Rutgers, USA): Queerness in John Cage's Self-Iconisation as a Canonical Composer

Claiming that the experimental use of silence and chance operations are exceptionally American, John Cage presents himself in his published writings as a canonical and authoritative figure in the field of experimental music. While past scholars have interpreted Cage's musical radicalism (especially his use of silence) as the resistance of a closeted homosexual to society, his publications problematise this oppositional narrative. Instead, I contend that Cage's act of self-iconisation defines his queerness, embracing ambiguity and contradiction, and inviting communication between the queer and the social majority within an open yet controlled space.

Through a new reading of Cage's published writings, I show that, in his objections to performances that threaten his canonicity, Cage undertakes not opposition, but engagement with society. By negating the socially radical interpretations of his music through his established authority, Cage actively regulates his queerness; and it is this very act of regulation that, more importantly, reflects how his queerness has, in the composer's view, been misinterpreted by later generations of experimental composers. This recognition, in turn, sheds light on changing notions of queerness in experimental music in recent decades

LECTURE–RECITAL

Francesco Venturi (Goldsmiths, University of London): Pulse Phonation: Mapping the Social and Musical Value of an Extended Vocal Technique

My practice-based research aims to explore extended vocal techniques, challenging the evaluation of gender. While the queer singing voice is often associated only with the modal register, this research investigates pulse phonation (vocal fry) and other modes of phonation such as scream/growl and inhaling singing, while considering both their social and musical meaning potential. I will assess the uses that contemporary artists have made of pulse phonation, with the aim of understanding the formal strategies that they have employed to pursue a critique of the voice, and how these can inform debates and problems in regard to gender identity. I will use my own voice as raw research material and explore new ways of thinking of, composing/performing with and listening to extended vocal techniques. My objective is to develop an initial theory of pulse phonation that speculates the existence of a queer(ing) voice–body at the intersection of performance practice, composition and vocal-existential document.

Session 5b: Rethinking Contemporary Musicologies: Disciplinary Shifts and the Risks of Deskilling

Chair: Ian Pace (City, University of London)

THEMED SESSION

Twenty years after the publication of *Rethinking Music*, edited by Nicholas Cook and Mark Everist, four panellists will present short papers examining sub-disciplinary or methodological areas that have grown in prominence in Anglo-American musicology in the intervening period. A recurrent concern relates to ‘deskilling’, perceived declines in various types of established musicological skills in a more interdisciplinary environment. The papers will be followed by a panel discussion with questions, on the current and future state of play in the discipline.

Larson Powell (University of Missouri, Kansas City, USA): Sound Track or Musical Text? Film-Music Studies between Disciplines

The field of film-music studies has shown a steady growth in publications, yet remains difficult to define. David Neumeyer notes in *The Oxford Handbook of Film Music Studies* that ‘film music studies do not constitute a distinct and separate discipline. They are, instead, a node between disciplines, principally film studies, language and literature studies, media (communication) studies, and musicology (or music studies).’ Thus ‘film studies scholars have begun to bypass the modes requiring highly specialized musical knowledge and jargon by moving toward sound studies.’ While film music’s embedding in the technological context of reproduction wed to image requires a broadening of approach, the loosening of links to musicology can lead to imprecision. My talk will look at a number of aspects of film-music theory, including the inconsistencies of ‘critical’ perspectives, the lack of reception of German and French work, and problems in defining the field’s proper object (is the soundtrack really a ‘text’?). Why has there been so little reception of media theory within film music studies, and relatively little institutional history, instead of now-predictable ‘symptomatic readings’ (Bordwell)?

Eva Moreda-Rodriguez (University of Glasgow): Are We all Transnational Now? Global Approaches and Insularity in Music History

In 2012, the prestigious Balzan Prize for Musicology was awarded to Reinhard Strohm, for a project called ‘Towards a Global History of Music’, which is indeed in line with broader trends within academic music and academia more generally. Indeed, it is commonplace to see conferences, edited collections, research projects and funding calls display the word ‘global’, ‘international’ or ‘transnational’ in their titles, while student bodies in the United Kingdom are also becoming more international and diverse. By examining a number of such ‘global’ projects, as well as recent music histories that implicitly or explicitly aim to be global, international or transnational, I aim to examine critically the extent to which the much-demonised boundaries of the national history of music, as well as the hegemony typically associated with certain regions in the writing of music history (first the German-speaking, now the English-speaking world) have really been eroded or even undermined. I will also discuss a case study from my own area of expertise (the early history of recording technologies) to highlight some of the challenges and opportunities such global approaches might present.

Darla M. Crispin (Norwegian Academy of Music, Oslo, Norway): Artistic Research in Music: Brave New World – or Harbinger of Decline?

Music became an integral part of the evolution of artistic research in the 1990s. By the early years of the new century, the field was establishing itself via specialist research groups, often working within subject associations, and through a move toward valorising artistic doctorates within the degree programmes of music conservatoires and other university-linked institutions.

The idealistic vision behind this was that the tacit knowledge inherent in music-making could find some kind of rigorous articulation that would be viable in research terms, without violating the essential nature of the art-making. Alongside this was an overt promotion of collective work – interdisciplinary research groups and international networking-building – backed by the agendas of funding bodies. Now, as more institutions are validating artistic

research PhDs of varying content and scope, it seems appropriate to revisit the early aspirations of those who helped to create the field.

This presentation explores the rising divisions within and around artistic research in music, while also addressing current political disruptions that may yet alter the trajectory of the field. The intention is to make a diagnosis for artistic research in music within its varied institutions and to suggest possible paths for the coming decades as, for better or worse, artistic research becomes a more established part of the academy.

Peter Tregear (University of Melbourne, Australia): Telling Tales in Musicology

To what extent might the now-common diagnoses of a post-expert, post-truth public culture be something that the discipline of musicology as now taught and practised sees not just as a phenomenon observed from the sidelines but something it is itself complicit in generating and sustaining? Worn down, perhaps, by the relative uselessness of our subject matter, amidst the ever-growing concerns of students who, burdened with fees, must ready themselves for the insecurities of the contemporary job market, is musicology also abandoning a commitment to the pursuit of truth at the heart of its disciplinary endeavour? In the face of provocations by William Cheng (who argues, in *Just Intonations*, that 'there's value in all colleagues' and students' effortful contributions, no matter how unusual a piece of writing appears or how far a presentation strays from the institutional expectations of able-minded, good-sounding rhetoric'), is it time for us to reaffirm the purpose and tools of music scholarship as central to sustaining an idea of truth that trumps claims of disciplinary value based in identity politics or social justice advocacy? Or is musicology now at risk of becoming just another public forum that reduces into conflicts of individual values and institutional power?

Session 5c: The Art of Persuasion: Audience Development for Classical Music in a Time of Crisis

Chair: Stephanie Pitts (University of Sheffield)

THEMED SESSION

It is a well-rehearsed idea that classical music is in a state of crisis today. Audiences are said to be ageing and declining (Kolb, 2001), and there have been several passionate attempts to assert the relevance of classical music to modern society and to advocate for its support (Johnson, 2002; Kramer, 2007). Meanwhile, a growing body of empirical audience research is shedding light on the ways in which today's audiences continue to find classical music a source of reflection, intellectual stimulation and deep emotional power. However, such research also highlights how alienating classical music can be to those who are unfamiliar with its language and performance conventions. This panel shares findings from a number of recent research projects with audiences for live classical music in order to probe more deeply how and whether the classical-music crisis exists, how it is affected by the format and content of concerts, and what this means for the future of live performance of Western art music.

Stephanie Pitts and Sarah Price (University of Sheffield): Can you See the Crisis from the Cheap Seats? Audience Attitudes to Classical and Contemporary Music Attendance

Audiences are acutely aware of demographic homogeneity of classical-music attenders, but opinions differ as to whether this is a cause for concern for the art form. This paper probes audience attitudes to risk taking and enjoyment in live performance – both factors that often inhibit attendance at classical-music performance for new audience members. Attitudes from the contrasting settings of 'populist' and contemporary-music programming are shown to serve in different ways as a focal point for participants' ambivalent views towards formality, difficulty and elitism within the classical-music sector. Contemporary music appears to bypass some of these barriers by creating a concert environment in which every audience member is a new listener, finding ways to make sense of something unfamiliar. We explore the emerging attitude of 'it's okay not to like it', which offers a new angle on how audience might be better supported to gain a sense of trust in arts venues and organisations.

Adam Szabo (Manchester Collective): Repertoire Doesn't Matter: New Directions in Programming and Classical Performance

Audience development is at the core of the Manchester Collective vision. Alongside its regular work at major concert halls across the UK, Manchester Collective plays at an array of warehouses, nightclubs and factories, steadily building a radically young and diverse following. A recent production of *Pierrot Lunaire* at The White Hotel, a notorious Salford nightclub, was described by one attendee as 'the craziest, most mental, intense, dark and passionate piece of art I've ever witnessed. Maddest night sober I've ever spent' (Twitter: @GingerLoveGod). Three distinctive features characterise the Collective's programming:

- It has a very unusual audience: young, diverse, and largely new to classical music
- It has never shied away from 'difficult' programming
- Audiences embrace its work because of, and not in spite of, the risk and the challenge involved

Using the work of the Collective as a case study, in this paper I address some of the challenges facing classical organisations in the 21st century. The well-documented trend towards 'experiential' performance in music and theatre has clear implications for the classical sector, but is this trend here to stay, or will audiences swing back to more

traditional performance practice? In an industry obsessed with repertoire and with artists, is there a more audience-focused way to tell our stories?

Julia Haferkorn (Middlesex University): Dancing to a Different Tune: Non-Traditional Venues and Formats in Live Classical Music

Performances of classical music in non-traditional venues are becoming widespread. Recent UK examples include a string quartet concert in the depths of a Lake District slate mine, chamber music in a grungy Camden pop venue, and an orchestral performance in the loading bay of the Royal Albert Hall. Meanwhile, in Toronto you could hear Beethoven's Fifth Symphony in a dilapidated power plant; in Berlin Radialsystem V, a pump-station-turned- arts-centre, regularly presents classical music; and in Texas, a string quartet offers works by Ravel and Grieg in a cave. To some observers such performances are the 'new normality', and a growing discourse on the topic involves the musicians themselves, arts organisations and social commentators. This paper chronicles how and why this trend emerged, considers its implications for the relationship between music, audiences and physical space, and ponders what this might mean for the future of classical music itself.

Session 5d: Structural Analysis 2

Chair: François de Médicis (Université de Montréal, Canada)

Bryan A. Whitelaw (Queen's University Belfast): Franz Liszt and the Sonata Narrative: The Lament and Triumph of Torquato Tasso

During his tenure as Kapellmeister of the Weimar Court Theatre, c. 1848–61, Franz Liszt produced a large volume of intricately constructed works with literary or poetic references. In his orchestral works in particular, the composer adopted a variety of formal schemata and semiotic allusions that venture beyond the distinction between absolute and programmatic music. As the emergence of a pluralistic musicology continues to observe a growing openness to interrogating the ideology of absolute music, and to developing theoretical and analytical approaches that embrace hermeneutics as a valid scholarly approach, narrative analysis appears to provide a promising perspective.

Pluralistic assessments are well suited to a composer like Liszt, whose instinctive programmaticism, lends itself particularly well to an interdisciplinary approach. Under the rubric of 'musical narrativity', this paper provides a case-study examination of Liszt's symphonic poem *Tasso: Lamento e Trionfo* (1849–54). The analysis draws on elements of manuscript studies and intertextuality, before contextualising them within the concerns of nineteenth-century sonata form: assessing thematic syntax, structural tonality and cadential closure, alongside multi-movement form. The paper concludes with an analytical overview of the work, showing that a literary approach to formal analysis may reveal the complex structural practices of nineteenth-century compositions as narratively charged.

Sun Bin Kim (University of Durham): Brucknerian Sentences and Intrathematic Syntax: the Case of the First Themes in the Opening Movements of Bruckner's Symphonies

Since William Caplin, in his *Classical Form* (1998), revived Schoenberg's concept of the sentence with more consistent and comprehensive explanations, it has been widely used for both pedagogical and analytical purposes. However, the full application of Caplin's theory to Romantic repertoire remains challenging because his conception of the sentence and its intra-thematic functions primarily relies on Classical harmonic syntax, which is often far-removed from the new harmonic contexts of the Romantic period. This problem is exacerbated when analysing Bruckner's themes with form-functional concepts. While Bruckner's sentential structures seemingly retain Classical rhetoric, the underlying harmonic device – such as the extensive use of chromaticism or unclear cadences – is far from Classical.

This situation produces a need for a modified theoretical framework that can give analysts more flexibility to adapt form-functional concepts to different environments from Classical contexts. For this purpose, I adopt Matthew Arndt's concept of structural functions (2018), which are more universal kinds of formal functions that do not always need to be related to strict Classical harmonic context. I combine this concept with the 'beginning–middle–end' paradigm of form-functional theory (Caplin, 2010) to explore the interaction between structural functions and temporality in Bruckner's themes. In this way, I reveal how Bruckner's thematic features – such as developmental presentations, expanded continuations and non-cadential endings – result in unique temporal qualities that magnify the processual quality of Brucknerian themes.

Cynthia Xingyu Ji (University of Western Ontario, Canada): Thematic Transformation and Vague Memories in Charles Ives's Concord Sonata

Reception of Charles Ives's Concord Sonata has principally focused on the work's use of collage techniques and its references to figures associated with American Transcendentalism. Christopher Bruhn has expanded this focus by invoking William James's idea of 'the stream of thought' or 'consciousness' as a way of approaching the work. In this paper, I develop the concept of 'the stream of thought' alongside the analysis of musical quotations and Ives's notion of 'vague remembrance', as expressed in his *Essays before a Sonata*, to demonstrate how Ives has adapted the Lisztian technique of thematic transformation to create a sense of ambiguous memory.

Ives disperses and transforms quotations of motives from Beethoven's Fifth Symphony and Schubert's Impromptu in B-flat Major (D. 935, No. 3) throughout the four movements, resembling James's idea of the 'flights' and 'perchings' of

thoughts. In the fourth movement these motives become less and less distinct: through this process of thematic transformation, Ives suggests the development of memory over time. This paper argues that the 'local' analysis of citation and collage in Ives's work can benefit from a broader formal perspective shaped by the work of William James and Liszt.

Session 5e: Practice-Based Research

Chair: Mark Dyer (Royal Northern College of Music)

Larry Goves (Royal Northern College of Music), Michelle Phillips (Royal Northern College of Music) and Kathryn Williams (University of Huddersfield): *Music for the Silences between Heartbeats: an Embodied Creative Collaboration*

Music for the Silences between Heartbeats is a new multimedia creative collaboration between composer Larry Goves, flautist Kathryn Williams and music psychologist Michelle Phillips, for flute, interactive lighting, live electronics, video and three accompanying instruments/object performers. The piece is an extension of Williams' research into physiological restriction/ engagement in creative performance and Goves' research focusing on multimodal performer interaction as a creative compositional parameter; integration of video and projected text into new composition; and embodiment and composition. The piece explores the rhythm and variability of the flautist's heart rate in a number of potential scenarios (including meditation, high intensity interval training, sleep and sex, etc.), and all the performers' heart rates while playing in concert.

This new work is further enhanced through a collaboration with Michelle Phillips, which connects musicological approaches involving data collection from listeners and performers to work on embodied cognition (i.e. exploring acts of composition and performance rooted in the body). Further building on Phillips's work on performer anxiety and the perception of time in music, this paper explores the development of an embodied/physiological collaborative methodology in the early stages of the piece's development.

Neal Farwell (University of Bristol): *Humans and Machines: Playing Together Dangerously*

Contemporary concert music, combining human players and 'live electronics', situates human-computer interaction in an aesthetically rich territory. In practice, however, its human players often report that they have to give up expressive agency; and the real-time technology is focused on 'making it work'. The show must go on, but at a cost. Our project attempts an inversion, with music composed to invite fully expressive musicianship, meshed with electronics that is designed to seem wilfully autonomous. There are tensions here, between the unlike parties in the chamber music, and between detailed scoring and adaptive realisation. We plan to work with that tension, and see how far we can push it. What happens when it just goes too far? What then happens aesthetically 'in' the music? What, especially, are the feelings and experience of the human performer? We have brought together an interdisciplinary team – a composer, professional classical musicians, and academics from anthropology, philosophy, classics, and computer science – to engage in a cycle of critical making and co-produced analysis. We hope to find interesting results both for music-making, and for wider HCI and AI research. The project takes place during spring–summer 2019. This paper reports on our findings.

Martin Scheuregger (University of Lincoln): *Methodologies and Measures of Composition Research in UK Higher Education*

This paper brings together issues raised in Practice-as-Research (PaR) studies, Critical University Studies (CUS) and wider literature on composition in/as research to evaluate critically the place of composition research in UK higher education. Two strands are outlined – PaR methodologies and 'neoliberal' research policy as understood by CUS – and synthesised to interrogate the tensions between composition-research methodologies and the mechanisms (both institutional and national) through which this work is measured.

Scholarship around the place of creative practice in/as research has blossomed in the last decade (cf. Biggs and Karlsson, 2011; Nelson, 2013; Impett, 2017), but composition is under-represented in such methodological debate. More recent discourse around composition-research (cf. Pace, 2015; Reeves, 2015; Reeves, 2016) has uncovered the latent unease of UK composer-researchers without substantively addressing the implicit critique of research policy. Questions around methodology, research validity and the need to 'explain' composition-based outputs are raised in this literature: by embracing wider arts-research methodologies, and contextualising the UK research environment through CUS, this paper begins to address these issues. A single solution is not proposed: instead a critical position is presented that takes into account the interlinked problems of composition-research methodologies, and research policy and auditing.

Session 5f: Reception and Performance History

Chair: Fiona Palmer (Maynooth University)

Monika Hennemann (Cardiff University): *Enacting Elijah: Mendelssohn on the British Stage*

Unlike well-behaved Victorian children, Mendelssohn's oratorio *Elijah* – a steadfast favourite in British concert halls from its rapturous 1846 Birmingham premiere onwards – was increasingly both heard and seen, with a steady stream of staged performances culminating in the early decades of the twentieth century. Touring professional troupes

performed dramatised versions of the oratorio all over the country to great acclaim. Amateur companies also mounted *Elijah's* chariot, attempting to supplement what was fast becoming their standard diet of Gilbert and Sullivan with something more serious and supposedly uplifting.

But there were striking musical differences between amateur and professional performances that went well beyond those related to expense and expertise. The former substituted size and enthusiasm for agility and precision – a 1930s Sheffield performance featured a chorus of over 500 voices – while the latter often relied on an almost Baroque ensemble of around 25 instrumentalists and 30 singers. Extensive cuts were common in both types of production, which nevertheless also included additional material borrowed from Mendelssohn's most popular piano and orchestra pieces.

Based on a host of primary-source material that has hitherto lain largely undisturbed in local archives, this paper chronicles and contextualises the hidden history of *Elijah* on the British stage.

Rachel Howerton (University of California, Riverside, USA): Importing Musical Taste: The Transnational Reception of Hector Berlioz's *Damnation of Faust* in Nineteenth-Century Britain and its Role in the Victorian Festival Movement

The 1846 première of Hector Berlioz's *Damnation of Faust* was deemed a complete failure by both critics and composer alike. Undeterred, two years later Berlioz presented the score before the London public. Although the score initially failed to capture the lasting attention of British audiences, by the end of the century, Berlioz's *Faust* had been transformed from a virtually unknown musical work to a popular concert standard. This change in status was especially apparent among the numerous choral societies and festivals: between 1880 and 1900 the work enjoyed over 140 complete performances throughout Britain. Drawing on a wealth of original and previously undocumented concert programs, periodicals and manuscripts, I delineate the potential causes of this sudden shift in the work's reception within a single generation through the transnational efforts of Sir Charles Hallé as an advocate in promoting Berlioz's music in Manchester. By tracking the performance history of Berlioz's *Faust* and comparing the popularity and promotion of the work as a cultural and moral symbol in late Victorian Britain, I show how the performance practice of the work can be directly linked to the shifting cultural trends and developing musical taste of the British working class throughout the late Victorian era.

David Fanning (University of Manchester) and Michelle Assay (University of Huddersfield): Weinberg and the Ideology of Popularity

In Weinberg's centenary year, it is worth considering what may lie behind the extraordinary changes of fortune in his reputation. Widely regarded in the 1980s and 90s as a Shostakovich epigone, before that time he had enjoyed considerable prominence in Soviet musical life and almost none in the West. Since his death in 1996, his music has been championed by a plethora of artists and a number of scholars in the West, leading eventually to a belated 'rediscovery' both in his native Poland and in his adopted Russia (the 'Weinberg-boom', as sympathetic Russian commentators have described it). Without seeking to justify one or the other position, we look at the factors that may have contributed to this phenomenon, making reference to some of the composer's own almost forgotten writings and to questions of identity (Polish, Jewish, Soviet, conservative-humanist...) that seem to have cut both ways for his reputation.

Thursday 12 September

14.30–16.00

Session 6a: What is the Space for Storytelling in Academia? Autoethnography, Critical Self-Reflection and Arts-Based Practice in Music Studies
Chair: Christopher Wiley (University of Surrey)

THEMED SESSION

Autoethnography, a form of qualitative social-science research that combines an author's narrative self-reflection with analytical interpretation of the broader contexts in which that individual operates, offers a rich resource for researchers in all branches of the discipline of music. The papers in this session explore this emerging form of enquiry from four distinct critical perspectives.

Christopher Wiley (University of Surrey): Stories of the Self(s) in Music Studies: Method, Self-Reflection and Narrative Enquiry

The recent proliferation of critically self-reflective scholarly study has been motivated by factors including contemporaneous policy changes in the UK higher-education sector, such as the development of the Research Excellence Framework (REF) and Teaching Excellence Framework (TEF), as well as by emergent trends in academia across the arts and humanities internationally, such as the advent of practice-based research methods. This paper contemplates various modes of discourse suited to talking about one's own experiences, activity and output as a serious means of scholarly research, questioning the place of storytelling about the self (so-called 'mesearch'), criticisms such modes of enquiry have elicited, and the future position they might occupy within academic studies in relation to music. Methodological approaches such as autoethnography, a/r/tography, Creative Analytical Practices (CAP), narrative inquiry, and Practice-as-Research (PaR) are set within the context of the self-reflective discourses of the author's own

research outputs, which include both first-person factual accounts of pedagogic practices as well as an arts-based research paper written creatively as a fictional ethnodrama structured according to the principles of fugue.

Ian Pace (City, University of London): Sensational Diaries, Creative Confessionals or Synthetic Exegeses? How 'Academic' Composers and Performers tell their Stories

In the UK higher-education sector, composers and fine artists traditionally enjoyed a respected and relatively uncontested position in many institutions, expected for the most part simply to pursue their own practice. However, following reforms effective from the 1996 Research Assessment Exercise onwards, to allow submissions from other types of artistic practitioners, new criteria were applied to evaluate when practice can be considered as 'research'. These criteria were also applied to these long-established practitioners. Commentators upon Practice-as-Research such as Robin Nelson have asserted the necessity of a written component, in the form of some type of contextual commentary upon the practice. This has also become a standard requirement for practice-based PhDs (although a few institutions do not require it), and in my view should be considered within the purview of autoethnographic documentation. While sceptical about any assumed primacy of written discourse over other outputs, I consider how and when writing about musical practice, whether self-standing or to be read alongside listening to the practical work, should be considered to achieve parity with other forms of scholarly writing. In particular, I consider critically some now-common approaches – compositional or performance diaries, descriptions of collaborations, poietic exegeses or statements of intention – and argue for the necessity of more incisive forms of analysis and contextualisation.

Esther Cavett (King's College, London): Cutting my Academic Voice

I offer a critical reflection on the different kinds of discourse considered acceptable within a research-based musicological publication. I do so by contemplating material edited out of successive drafts of my chapter written for a book on the composer Howard Skempton, which was itself a reflective study, comprising transcripts of interviews with Skempton considering his life and artistic identity, together with commentaries on those transcripts by other writers.

Since I was working in a new field (I am by training a music theorist and pianist, and then lawyer), I consulted people from a variety of disciplinary backgrounds as I drafted and re-drafted my contribution over time. Why did these readers challenge some of my words and leave others untouched; what did this process of reshaping reveal about their own ideologies? Broadening my perspective, I assess how the cuttings on my study floor might speak to other kinds of voices asking for reclamation. The issue of academic identity and authenticity has been raised across a wide spectrum of academic literature, ranging from the philosophical (Casey, 2010) to the musical (Hayes, 2016), ethnographic (Gause, 2008), queer (Sadowski, 2013) and posthuman (Huff and Haefner, 2012). Are there common threads, or do we endlessly spin (Dennett, 1991) our own, separate narratives?

Darla M. Crispin (Norwegian Academy of Music, Oslo, Norway): Personal Reflection as a Source of Illumination or Self-Dazzlement in Research – a Case Study on the Norwegian Programme for Artistic Research

In 2003, the Artistic Research Fellowship Programme was established in Norway in order to fund the research of individuals within arts training schools. From then until 2018 this portfolio of work was consolidated and overseen by the Norwegian Artistic Research Programme (NARP). There was a strong emphasis within NARP upon personal 'reflection' and this has come to be seen as intrinsic to the so-called 'Norwegian model' of artistic research.

In January 2018, after an intensive period of lobbying and development within arts training institutions, the Ministry ratified Artistic Research PhDs based upon the NARP structures and retaining the emphasis upon reflection. In many ways, this element has always been the most challenging aspect of this training. The tensions between art and its explication, and the credentials of the artist-researcher as a reliable arbiter of these, are often problematic. Long-standing questions about the viability of personal experience and self-scrutiny within the supposedly objectified world of advanced research work remain unanswered as the 'Norwegian model' of artistic research moves into the realm of the fully-recognised PhD.

This presentation addresses the issue of autoethnography through the lens of personal reflection and uses the case study of the 'Norwegian model' to examine its role and status in artistic research.

Session 6b: Music and Pedagogy

Chair: John Habron (Royal Northern College of Music)

Joshua Navon (Columbia University, New York, USA): Maria Leo and the Psychological Turn in Music Education around 1900

In today's disciplinary landscape, the tight-knit relations between the fields of music education and music psychology appear self-evident. But this was not always the case: it was only at the turn of the twentieth century that music education took a decidedly psychological turn. This paper addresses key aspects of this formative moment in the history of music education by assessing the activities of German, Jewish, feminist and socialist music pedagogue Maria Leo. Although practically unknown to music historians and music educators today, Leo was a central figure in the development of *Musikerziehung* (music education) as a discipline in early twentieth-century Germany. For Leo, as for her colleagues, it was psychology – or, more precisely, 'pedagogical psychology' – that revealed to music instructors both the 'object' and 'subject' of their pedagogical endeavours. More specifically, Leo discussed how psychology had

enabled music educators to disentangle the term ‘musicality’ from underdetermined notions of individual genius, and instead to redefine it in relation to various psychologically observable processes (such as perception, attention, memory and bodily techniques). By way of conclusion, I show how the interdisciplinary work of Leo and her circle enabled the entrenchment of music pedagogies – such as ear training and music dictation – still practised today.

Sarah Fuchs (Syracuse University, New York, USA): Léon Melchissédec’s ‘Leçon de chant’

Between 1899 and 1908, Léon Melchissédec – a renowned operatic bass-baritone turned professor of *déclamation lyrique* at the Paris Conservatoire – made a series of sound recordings, among which his 1902 recording of ‘Sois immobile’ (from Rossini’s *Guillaume Tell*) for the Zon-o-phone label stands out. Described as ‘une leçon de chant par Mons. Melchissédec, professeur au Conservatoire’, this recording reproduces a simulated singing lesson, with Melchissédec performing as both pupil and professor. In this paper, I contextualize Melchissédec’s ‘Leçon de chant’ alongside his pedagogical writings, exploring how operatic pedagogy evolved in response to the emergence of sound-recording technologies in turn-of-the-century France.

Melchissédec’s method aligned closely with contemporary currents in French linguistic education (Bergeron, 2009). But he also took into consideration the technological capacities of the phonograph, which demanded precise articulation from performers, especially from singers. Melchissédec’s method, in other words, attempted to cultivate voices suited not only to the distinctive demands of the French language – and the French nation – but also to the exigencies of the sound-recording studio. Ultimately, Melchissédec’s ‘Leçon de chant’ illustrates the convergence of aesthetic, political and technological concerns, affording us a new glimpse into the complex (and sometimes competing) aims of fin-de-siècle operatic pedagogy.

Stephanie Probst (Munich, Germany): Following the Lines on Percy A. Scholes’s ‘AudioGraphic’ Piano Rolls

From 1925 to 1930, British music educator Percy A. Scholes spearheaded an initiative for music appreciation by means of the player piano. The series ‘AudioGraphic Music’ featured select works from the musical canon on the Aeolian Company’s piano rolls. In addition to their function as sound recordings, Scholes prepared the rolls as visual artefacts by adding introductory texts, pictures and analytical commentary. These visual cues unfold in time with the music and guide the listeners’ experience of the piece.

Focusing on the ‘analytical series’ of ‘AudioGraphic Music’, my paper explores the pedagogical potential of these rolls as instruments of music theory. I examine Scholes’s notational solutions for conveying music-analytical information, in particular the red lines that he drew across the perforations to highlight themes, melodic contours and formal structures. These lines not only mediate a representation of music through discrete perforations, but they also constitute an analytical intervention and thus imply certain theoretical predilections. I close by interrogating the parallels between these annotated piano rolls and recent video animations and digital tools to visualise musical compositions.

Session 6c: Expressing Non-Binary Identities and Relationships Through Music and Musicking

Chair: Robert Crowe (Boston University, USA)

THEMED SESSION

Music has long served as a fabric that undergirds and elucidates relationships, explaining in sound what cannot/should not be put into words, enabling unexpressed, inexplicit thoughts and desires to become explicit. This panel from the RMA’s LGBTQ Study Group explores non-binary identities and relationships, fictional and factual, whose full nature finds expression only within music and musicking.

Cathal Twomey (Maynooth University, Ireland): Celibacy and Pleasure in *La Calisto*: The Queer Case of Diana and Endimione

The Greek myth of Endymion, a shepherd who fell in love with the moon, is attested as early as 200 BCE. The moon’s goddess reciprocated, but as writers began to shift the role of lunar deity to Diana, the story grew confusing. How could this goddess, famed for chastity, form half of an iconic couple? In *La Calisto*, a 1651 operatic adaptation of the myth, the couple resolve that confusion by agreeing to a romantic, sensual, but sexless relationship. The acts of kissing, and to a lesser extent of caressing and embracing, acquire new weight for them as mutually pleasurable experiences once released from their traditional status as precursors to copulation. More simply, ‘foreplay’ becomes an end (the end) in itself. This paper suggests that Diana and Endimione thus queer normative concepts of intimacy, and that *La Calisto* drew on well-known Venetian opera tropes to represent their unconventionality.

Robert Crowe (Boston University, USA): The Policing Feminine: Male Desire, Female Singers

The female singing voice in the early nineteenth century had strongly demarcated registers. As Marco Beghelli has shown, the chest and head voices of singers like Malibran and Pisoni were heard as performing masculinity and femininity. Ian Biddle describes a ‘policing’ femininity: a female persona mediating and mitigating too-intense male bonds in romantic literature, applied here to two works where a (presumably) male persona eroticises the female voice. In Thomas Medwin’s 1834 *Angler in Wales*, the sensualised Charters recounts his orgasmic reactions to the singing of an

unknown 'Diana'. Charters' friends, mocking his love for this huntress of fish, name him 'Endymion'. 'Endymion' is particularly responsive to 'Diana's' 'penetrating' chest voice. In Theophile Gautier's 1849 'Contralto', the narrator views a nude sculpture, L'hermaphrodite endormie', fantasising about a voice with both male and female charms. Both eroticise male aspects of the voice – same-sex desire made safe by the presence of the voice's female owner.

Jack Dubowsky (Los Angeles, USA): How Synth Punk Created Alternative Musical Space for Queers

Synth punk arose coincident with the sputtering of the 1970s punk movement, fueled by desire to do something new, alongside proliferation of portable, non-modular synthesisers. The genre encouraged participation by 'non-musicians', boffins, women and queers who had often been marginalised by punk and hardcore.

Synth punk saw filmmakers join the band (The Units, Human League); gave opportunities to loners and intellectuals (Snowy Red, Daniel Miller / The Normal); encouraged nontraditional duos (Suicide, D.A.F.); allowed exploration of musical dissonance (Los Microwaves); and allowed space for open transgression or flirtations with queerness (The Screemers, Nervous Gender, Null and Void, Indoor Life, Hypothetical Prophets).

Synth punk subverted conventions of instrumentation and roles within a band. In doing so, it fulfilled punk goals of disrupting corporate and commercial music, and created opportunities for experimentation and multimedia expression. Many women, queers, people of colour, and disenfranchised people found safe and creative spaces within synth punk.

William Sauerland (Chabot College, Hayward, California, USA): 'Boys and Old Bags': The Story of a Trans Singer Traversing a Career in Opera

Operatic traditions include gender bending, trouser roles and the bygone castrati. Modern-day countertenors have disrupted gender voice stereotypes by pushing the boundaries of 'masculine' singing. Two newer operas (*As One* and *The Red Shades*) have been written to depict a transgender experience. Despite these openings, prevalent opera repertoire and conventions promulgate misogyny, heteronormativity, transphobia, sexism and gender oppression. Data were collected through interviews and lesson observations of a former British opera singer, who identified as female onstage, yet lived as a transgender man in everyday life. After twenty-five years as a professional mezzo-soprano, the participant began androgen therapy, inciting physical and vocal changes, causing an end to his career in opera. This research investigates the intersection of opera and gender through a single case study, indicating that industry practices reify the gender binary, which causes dysphoria and marginalisation.

Rose Bridges (University of Texas, Austin, USA): Queering the Musical Moment: *Yuri!!! on Ice* as Figure-Skating 'Film Musical' (read by Rachel Cowgill)

The film musical has long been a queer art form, but rarely does it directly reflect the lived experiences of its often-queer creators and performers. Much of its queerness was traditionally subsumed in code, beneath stories focusing on heterosexual romance. Only in recent years has this begun to change. *Yuri!!! on Ice*, a Japanese animé television series about figure skating, is not a 'traditional' musical, but its skating sequences function like musical numbers in musicals – both as musical spectacle and as commentary on its central romance. In this case, the central romance is between two men: Japanese skater Yūri Katsuki and his coach, Russian skating star Victor Nikiforov. Using Amy Herzog's conception of the 'musical moment' in film, I argue that *Yuri!!! on Ice* queers the film-musical conventions by applying them to a gay romance, and, in doing so, demonstrates the transgressive potential of the film musical.

Session 6d: Notational Spaces and Musical Writing

Chair: Julia Freund ((Justus-Liebig-University Giessen, Germany)

THEMED SESSION

When we talk about musical notations, we have to move beyond the idea that scores merely fixate sound. In recent years, the materiality of written phenomena has increasingly come into focus, along with their socio-cultural embeddedness. Additionally, we should regard musical scores as visual objects as inscribed surfaces that always establish an iconic – or visual-spatial – logic. Allowing a simultaneous display of the otherwise ephemeral sound, scores and sketches open up spaces that facilitate operations such as structuring or re-arranging musical configurations. Musical writing is thus more than a symbol system that refers to a sound event: it enables explorative and creative processes.

In this session, we want to address the iconic, operative and performative dimensions of musical notations, using examples primarily from the Middle Ages and the twentieth century. All contributions to this session arouse out of the trination research cluster 'Writing Music'. Based in Basel, Giessen, Innsbruck and Vienna, this project aims at a broad theoretical understanding of musical writing, taking into account its inherent sensual qualities and its cognitive potential. Always starting from a detailed analysis of musical phenomena, we evaluate new impulses from interdisciplinary research on writing and image with regards to the study of musical notation, including Sybille Krämer's concepts of 'notational iconicity' (*Schriftbildlichkeit*) and 'operational iconicity' (operative *Bildlichkeit*), Gottfried Boehm's approaches to formulate a genuinely iconic 'logos', Anna Maria Busse Berger's reflections on the interplay of literate and oral composition, and Tim Ingold's anthropological archaeology of the line.

Tobias Robert Klein (Justus-Leibig Universität, Giessen, Germany): 'Mira Lege, Miro Modo, Deus Format Hominem': Sound, Space, Symmetry and the Notation of Aquitanian Polyphony

This paper describes the spatial and notational strategies of eleventh- and twelfth-century musical manuscripts attributed to the monastery of Saint Martial, Limoges, as a diagrammatic (re)conceptualisation of cognitive artefacts. In spite of its preference for point neumes and the use of lines in order to separate individual voices, Aquitanian polyphony establishes a text-based visual regime in which simultaneously sounding tones may appear in considerable spatial distance from each other.

Written in a note-against-note style, various sections of the organa, however, exhibit a horizontally symmetric movement of cantus and vox organalis, which may be linked to the human perception, pre-configured preference for and production of mirror-reflected objects and its aiding function in motor imagery. The aural conversion of mentally preconceived motion and the iconic and diagrammatic dynamics of its written fixation invite further reflection on the intricate intersection of thinking, seeing and listening.

Carolyn Ratzinger (Universität für Musik und darstellende Kunst, Vienna, Austria): Exploring the Operativity of Twentieth-Century Musical Sketches

This paper addresses the relationship between notational spaces and the collaboration of composers with performers in twentieth-century musical writing scenes. In this first step we examine the case of flute. In the previous century, the flute's sound possibilities were extended enormously and with them, its notation. Hereby four functions of music notation come into focus: as instruction, as means of communication, as a tool in finding signs for new sounds, and as an explorative tool for musical solutions.

We examine the above functions in three different scenarios: first, in which composers write and give the finished score to the flautist; second, where the composer and the flautist collaborate; and, third, where the composer is a flautist. We investigate musical sketches regarding the explorative character of writing operations in notational spaces. A comparative analysis reveals structures and correlations between notation and musical practice.

Julia Freund (Justus-Leibig Universität, Giessen, Germany) and Elena Minetti (Universität für Musik und darstellende Kunst, Vienna, Austria): Strategies of Visualisation in the Musical Avant-garde(s) of the 1950–1970s

The profound aesthetic and compositional changes swiping through the new-music scenes in the second half of the twentieth century did not stop at the established practices of notating music. No longer taken for granted – or, philosophically speaking, for 'second nature' – traditional notation was critically reviewed, revised or, at any rate, intensely debated (e.g. at the 1964 Summer Courses in Darmstadt). Although often collectively referred to as 'graphic notation', the endeavours to enter new notational territory differ considerably, e.g. when comparing Mauricio Kagel's 'pragmatic' notations for instrumental theatre, Sylvano Bussotti's playful drawings as or within scores and the so-called frame notation in Roman Haubenstock-Ramati's mobile constructions.

This paper examines different strategies of visualising music and music theatre, employing musical examples from the 1950s to the 1970s by Bussotti, Haubenstock-Ramati, Kagel and Ligeti. How do these composers make use of and creatively redefine the notational space in sketches and in the final score? And, even more fundamentally, how can sound, or the production of sound, be transformed into a visual medium? Tackling these questions, we draw upon insights from research on diagrammatic representation and the operative function of musical writing.

Session 6e: Early Modern Religious Reform

Chair: Noel O'Regan (University of Edinburgh)

Andrea Recek (Istres, France): Plainchant, Hagiography and Reform: The Changing Liturgy for St Trophime in Sixteenth-Century Arles

The liturgy was a primary means by which the clerics at the cathedral of Saint-Trophime in Arles expressed devotion to their patron saint, the founder bishop St Trophime. Through the music, texts and ritual actions of the liturgy, the clerics fashioned and refashioned Trophime's hagiographic portrait while adapting to the changing social and ecclesiastical circumstances facing their community. A breviary printed for the cathedral in 1501 transmits a rich liturgy of the Divine Office for Trophime's feast days, featuring lessons drawn from his hagiographical corpus and plainchant that had been specifically composed in his honour. The texts and music strongly promoted the saint – spuriously – as an apostle and companion of St Paul. A dramatic change is evident in a breviary from 1549: material from the Common of Apostles had replaced almost all of these lessons and chants. The chants that remained from the earlier office, however, continued to emphasise Trophime's apostolic identity. In the context of the mid-sixteenth century Catholic response to the Protestant Reformation, the cathedral clerics maintained their historical devotion to their patron saint while expressing it in a way that responded to the new climate of reform.

Marianne C. E. Gillion (KU Leuven, Belgium): Musical Proofreading at a Counter-Reformation Printing House: The Case of the *Graduale Romanum* (Antwerp: Officina Plantiniana, 1599)

Printed books of plainchant were ubiquitous in Counter-Reformation Europe. Prelates and printers realised the political and financial benefits that could accrue from the publication of volumes in accordance with the universally imposed revised Roman Rite. Yet the production of printed liturgical books during this period has received relatively little

attention. Drawing upon unique documentary evidence, this paper will explore previously inaccessible pre-publication processes relating to the Officina Plantiniana's influential 1599 edition of the *Graduale Romanum*. Central to this is a recently identified handwritten errata sheet that adumbrates the corrections required to the gradual proofs. These include changes to rubrics, chant texts and melodies. An examination of the document's contents will demonstrate how the proof-reader approached the task, the problems encountered and the solutions proposed. Analyses of extant copies of the gradual will reveal which changes were accepted and which were rejected, and how the technicalities of printing might have influenced these decisions. The findings will illuminate the previously hidden process of musical proof-reading at the Officina Plantiniana. They will also provide new perspectives on the production of the music books that would prove integral to the advancement Counter-Reformation liturgical ideals.

Naomi J. Barker (Open University): Stefano Vai, Virgilio Spada and Music at the Ospedale di Santo Spirito in Sassia, 1640–1660

In the late-sixteenth and seventeenth centuries, a significant number of important musicians worked at the Ospedale di Santo Spirito in Sassia in Rome. Even though lists of key personnel were published in the 1930s and the dispersed archive of musical works written by and for musicians working there was reconstructed a number of years ago, our knowledge of musical practices at the institution has been limited. Using new documentary evidence, this paper will start to fill some of those gaps. Stefano Vai and Virgilio Spada held the post of Commendatore of the hospital in the 1640s and 1660s respectively. Both were prolific writers. Vai, an inveterate reformer, wanted to reinstate the original aims of the Ospedale, including the use of music in religious practice. His Rubric of 1644 guided the musical practice of the institution for over a century. Spada reiterated Vai's instructions, and, in a lengthy manuscript volume describing the status and condition of the entire institution, included a discourse on music. This paper will present new insights drawn from these documents and other archival sources, on musical practices including repertoires, the use of the organ and the professional lives of musicians at the Ospedale.

Session 6f: Politics and Protest

Chair: Eva Moreda Rodriguez (University of Glasgow)

Xiao-Lin Ye (Soochow University School of Music, China): Political Soundscapes and Tragic Expression in the Symphonic Music of Zhu Jianer

The First Symphony (1986) and Second Symphony (1987) of Zhu Jianer are based on the theme of the Cultural Revolution and embody Jianer's distinctive aesthetics of tragic musical expression. Jianer's view that 'the tears brought by tragedy can purify the soul of human nature' reflects a conceptual grounding in Aristotle's theory of tragic catharsis. This paper will examine the musical techniques through which Zhu realises this tragic effect, particularly the creation of external and inner soundscapes that evoke traumatic experiences associated with political violence.

At an 'external' level, Zhu reproduces officially sanctioned sounds from the period of the Cultural Revolution such as 'model operas' and 'songs of rebellion'. Pitted against this political soundscape are depictions of the inner trauma of those who suffered persecution and aggression, with Zhu invoking the Baroque topos of a descending melodic line to imitate crying. The Second Symphony closes with the gradually diminuendo and dissonant effects, achieving a kind of catharsis after the expression of trauma. Viewed in historical terms, Zhu's symphonies confront the legacy of the Cultural Revolution at the same time that they transcend the creative constraints imposed upon the contemporary Chinese symphony since the 1960s.

Andra Ivanescu (Brunel University, London): The Sound of Romanian Protest

The voices of protestors have grown loud in Romania since the Colectiv nightclub fire in 2015. Following an initial wave of protests, which led to the resignation of the government, the frequency with which people have taken to the streets has remained relatively constant. A new sense of civic responsibility seems to have permeated Romanian society, and two protest songs of 2018 perfectly encapsulate the range and rhetoric of this unrest: Vama's 'În țara-n care m-am născut' and Dani Prințul Banatului's '#RUȘINE ROMÂNIA'. The two songs represent opposing perspectives: one is a cover of Romanian expatriot Jean Moscopol's postbellum love-letter to the country, while the second is a harsh critique of the broader social and cultural problems that the country has yet to face or solve. The first roots the current social unrest in a history of discontent, while also drawing connections across borders with the current diaspora. The second focuses on pervasive social issues and creates an intersectional and grounded perspective. Different genres, production styles and class perspectives come together to build a picture of a country that, despite its differences, appears to nevertheless have a common goal: change.

Igor Contreras Zubillaga (University of Huddersfield): Experimenting Musically with Democracy in Post-Francoist Spain

The transition to democracy in Spain witnessed the emergence of a number of new musical initiatives, responding to the era's political shifts. One such was the ensemble ACTUM, created in 1973 on the initiative of the composer Llorenç Barber, and regarded as the most lasting and positive example of self-management among young musicians in post-Franco Spain. ACTUM, however, was much more than an instrumental ensemble; the group was associated with a theatre company, an electronic music laboratory and a publishing house, all of which aimed to develop experimental

projects based on improvisation and musical theatre, and to offer a meeting point for professional and amateur artists. Building upon previous studies of music-channelled political projects and the insights of political science into different models of democracy, my paper will explore the relationship between ACTUM's activities and ideas of participatory democracy – including the ensemble's own notion of experimental democracy – and will analyse the significance of this relationship in post-Franco Spain. My hypothesis is that this form of grassroots collaboration was partly created as a critical alternative to the controlled representative democracy that was being implemented by Franco's successors, who were still in parliament.

Thursday 12 September

16.45–18.00

Dent Medal Presentation and Dent Lecture

Chair: Simon McVeigh, RMA President; Goldsmiths, University of London

Inga Mai Groote (University of Zurich, Switzerland): Materialities of Musical Knowledge

Even though many exposures of music today may seem to embrace it as a mere sound phenomenon, music certainly has been and will continue to be an object as well as a medium of knowledge, explicit or implicit, discursive or non-discursive. Knowledge about music exists in a variety of forms and can be observed in a variety of manifestations: the musical repertory somebody knows (e.g. scores), practical performance skills (e.g. instruments), or intellectual concepts that constitute frameworks of musical thought and, more narrowly, music theory (e.g. books).

My presentation will outline the vantage of material studies within the larger project of reconstructing horizons of musical knowledge in pre-modern Europe. This poses the challenges of both the availability of relevant sources and their contextualisation, but also will illustrate its benefits for historically embedded musical research. Material sources, like books and the traces of their circulation and use, provide practical insights into the transmission, personalisation and adaptation of musical knowledge. They allow us to perceive contemporary engagement with music and theoretical knowledge in a variety of ways, and to reconstruct its circulation in different places and social contexts. From the angle of materiality, the researcher's perspective overarches distinctions that traditionally have been divided by sub-disciplines of musicology, and enables us to grasp professional as well as non-professional audiences, aesthetic and theoretical issues, as well as social practices alike.

Considering musical knowledge in different epistemic situations over time and investigating the interaction between knowledge about and the production, uses, and reception of music will also contribute to posit our discipline within interdisciplinary frameworks.



Session 7a: Recorded-Music Studies

Chair: David Fanning (University of Manchester)

LECTURE–RECITAL**Inja Stanovic (University of Huddersfield): Performing, Recording and (Re)constructing: A Guide for Historically Informed Performance**

In recent years, early recordings have become a primary source of musicological research within multiple disciplines, as they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth- and early twentieth-century musicians. Crucially, early recordings capture and preserve performance styles, traditions and musical approaches of an age that has long-since passed. Unfortunately, very little research has been conducted into the production of such recordings, and the extent to which performers needed to adjust their playing in response to the recording medium and recording process.

This lecture–recital introduces Leverhulme-funded research project ‘(Re)constructing Early Recordings: A Guide for Historically Informed Performance,’ which focuses on the reconstruction and simulation of the mechanical recording process to capture performances using wax cylinder and digital technologies. It will discuss the value of reconstructions of past recording techniques, in terms of preserving forms of performance practice, and will propose a method for their future analysis and use. In conclusion, it will propose that contemporary performers should not merely copy and paste what they hear on recordings, but strive to grasp broader stylistic conventions common to performance traditions of the past.

LECTURE–RECITAL**Emily Worthington (University of Huddersfield): Brahms in the Leipzig style, or, the Small Differences that Matter**

When working with early recorded-playing style it is easy to gravitate towards the recordings that seem the most extreme and transgressive. It is more of a challenge to understand the stylistic attributes of players whose approach was more restrained. Yet one of the poles of interpretation emerging in Germany in the late nineteenth century was characterised variously by *neue sachlichkeit* (new objectivity), a growing historical–stylistic consciousness, and the conspicuously self-effacing nature of ‘Werktreue performance’ (Leistra-Jones, 2013).

Leipzig, with its close associations with the Mendelssohn–Schumann–Brahms circle of performers, was central to this culture. The discography of the Gewandhaus Wind Quintet 1923–30 is one of the largest and most varied of any chamber ensemble during this period. As such, it provides a rich insight into the small differences that define the restrained and yet distinctively ‘other’ performance style that blossomed in Leipzig. This lecture–recital will discuss the hallmarks of this style and present my ongoing practice-based exploration of it through the music of Johannes Brahms.

Session 7b: Opera

Chair: Sarah Hibberd (University of Bristol)

Colleen Reardon (University of California, Irvine, USA): When the Impresario is Weak, the Tenor must be Strong: A Singer-Sourced Opera in Mid Eighteenth-Century Siena

Much scholarly work on eighteenth-century *opera seria* has focused intently on how performers influenced all aspects of production. Most studies, however, have concentrated on prominent singers, especially the renowned castratos of the day (e.g. Bernardi and Guadagni). A cache of 119 letters regarding the preparations for staging a musico-dramatic work in Siena in 1750 not only provides a rich new source of material on the complexity of the impresarial role, it also offers a case study of how a singer accustomed to playing secondary parts could take charge when the impresario was an amateur without the expertise and connections necessary to bring off an opera. Letters from the tenor Cesare Grandi to the aristocratic impresario show that he successfully recruited instrumentalists and singers to the opera (including the star attraction, Giocchino Conti), had music copied for all parts, revised the libretto, and suggested the costume designer, the actual work to be performed and the time period in which it should premiere. It was largely due to Grandi’s careful handling of both the impresario and many of the impresarial duties that the premiere of *Farnaspe*, scheduled to celebrate the reopening of a new opera theatre, was such a triumph.

Cheryll Duncan (Royal Northern College of Music): Giovanni Francesco Crosa and Opera in London 1748–50: New Evidence from the Court of Exchequer

The finances of the Italian opera in London were perhaps at their most volatile during the middle years of the eighteenth century. Scholars have chronicled the various attempts to keep the form alive after Handel finally abandoned it in the early 1740s, among them Carole Taylor (Lord Middlesex’s company), and Saskia Willaert and Richard G. King (the Crosa company); nonetheless, several gaps in our knowledge remain. Recent discoveries among the legal records held by the National Archives at Kew help to plug some of those gaps. Willaert and King discuss a King’s Bench case from Easter 1749, in which the dancing master Michael Poitier sued Crosa for salary arrears; having noted

that Poitier was victorious, however, they did not follow up on the appeal that Crosa lodged with the Court of Exchequer at Hilary 1750. This equity suit is much more informative than the common-law action and contains, among other interesting matters, a summary of the contract agreed between Middlesex and Crosa before the latter took over at the King's Theatre in November 1748. This paper throws new light on the circumstances surrounding that crucial handover and on the roles of the various protagonists.

Session 7c: Music and Psychology

Chair: Nicholas Reyland (Royal Northern College of Music)

James Savage-Clark (Royal Holloway, University of London): 'Living the Dream': Towards a Phenomenology of Musical Dreamscapes in Enescu

Marked by fluid processes and an elusive and seemingly unpredictable logic, much of Enescu's later chamber music can readily be described as 'dreamlike'. These late works, moreover, seem to respond best to the composer's own descriptions of music and life in general as a 'waking dream', or 'lucid reverie'. Enescu's conflation of the kind of rational lucidity associated with waking life and the unconscious world of sleep resonates strongly with the ever more important and dynamic role accorded to the unconscious mind in early twentieth-century thought. Thus, for Enescu and his contemporaries the perceptual reality of the experience of dreaming becomes foregrounded.

Drawing on musical examples from two of the late chamber works, I intend to explore the technical means by which Enescu constructs his perceptually vivid dreamscapes. Thematic recall is a particularly important category here, and my examination of the role that memory plays in Enescu's oneiric landscapes draws on both Freud's and Bergson's theorisations concerning the link between memory, dream and perception. I also focus on phenomenological interpretations of the dream experience, and here I draw on Merleau-Ponty's and Proust's insistence on the interrelatedness of waking and dreaming, and their elevation of the imaginary more generally.

Liam Thomas Maloney (University of York): Why So Serious? Reassessing the Serious Music Doctrine in Music Psychology

The serious/popular music debate raged unabated in musicology for many decades. Recent trends and a broader approach to the role of musicology in contemporary society have brought about a greater sense of parity in some areas of musicological study; pop music is no longer perceived as an inferior subject in many fields. However, music psychology has staunchly resisted these changes, relying almost exclusively on the established Western art-music canon (and latterly film score) as stimulus material for experiments. Although music psychology presents many arguments for the use of strictly instrumental music, and the 'unparalleled' ability of classical music to inspire emotional responses, this restrictive approach nullifies claims of ecological validity in many studies.

This paper reassesses the established doctrine of many music-psychology experiments with a view to increasing ecological validity. The paper presents a meta-analysis of listening experiments published in five leading music-psychology journals from the past decade, comparing the findings to current real-world listening trends gleaned from a variety of sources. Finally, the paper offers arguments for the expanded use of popular music in music psychology.

Session 7d: Historiography

Chair: Deborah Mawer (Royal Birmingham Conservatoire)

Christopher Dingle (Royal Birmingham Conservatoire): The Transfiguration of Messiaen (Studies)

How has Messiaen scholarship developed in the quarter of a century since his death, and what is the likely impact of access to his full archive? This paper presents newly accessed sketch material for the oratorio *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965–69) within the context of previous discoveries. The intention is not only to explore the implications of this material, but also to use *La Transfiguration* as a case study for the changing nature of Messiaen studies specifically, and the broader practicalities of musicological study in general.

The paper first outlines the nature and boundaries of Messiaen studies just after the composer's death. It then explores the impetus of factors such as the extensive technical information in the composer's vast posthumously published *Traité* and the comparatively limited material made available on a restricted basis by the composer's widow. It also notes the transformative impact of technology on archival research, including some drawbacks nestling within the immense benefits. Finally, it considers the potential represented by the deposit of Messiaen's vast archive in the Bibliothèque nationale de France, while also observing both where significant gaps may still lie and the potential dangers the wealth of material could pose for the unwary.

Bruno Bower (Oxford): Musical Polymathy: the Contributors to George Grove's *Dictionary of Music and Musicians*

George Grove published *A Dictionary of Music and Musicians* in four volumes between 1879 and 1889, inspired by his extensive editorial involvement with William Smith's *Dictionary of the Bible*, and drawing on the programme notes he wrote for the Crystal Palace Saturday Concerts. Now expanded and hosted online, it has become a central reference work for English-speaking musicology. Scholars have produced valuable studies of the history of the *Dictionary* and selected aspects of its content, but the original version remains surprisingly under-examined.

One aspect in particular requires fresh attention: the list of contributors. The final volume from 1889 listed 120 authors, including clergymen, doctors, barristers, scientists and politicians, as well as a substantial number of women,

alongside the names that we now associate more exclusively with music. The musicians also covered an extremely wide range, including conductors, performers, critics, pedagogues, librarians, archivists and instrument makers, to say nothing of the other interests these people held that are now less well-known. The breadth of the contributors and contributions suggests that our current understanding of the *Dictionary* as a purely musical text needs reconsidering, and that we would gain some important new insights by considering it as a polymathic document instead.

Session 7e: Music in Manchester

Chair: Geoff Thomason (Royal Northern College of Music)

Rachel Johnson (Royal Northern College of Music): Music at Manchester's Art Treasures Exhibition of 1857

Charles Hallé claimed, in an assertion that has often and uncritically been repeated subsequently, that he brought music to Manchester. He was particularly poetic with regard to Manchester's Art Treasures Exhibition of 1857, proclaiming in his autobiography that 'thousands and thousands of people from the northern counties there heard a symphony for the first time'. However, while Hallé and his orchestra were undoubtedly hugely important to the musical life of the city from his arrival in Manchester until the present time, his hyperbole diminishes the excellent work his colleagues and predecessors were also doing in the field of (symphonic) music in Manchester. This paper will explore Manchester's Art Treasures Exhibition and the place of music within it, a domain over which Hallé was given command and to which the foundation of his orchestra may be traced. It will look at repertoire, audience and reception, as captured in surviving archival materials and contemporary press reviews. It will also seek to place the Exhibition and Hallé's claims in the context of prior initiatives. Organisations ranging from Manchester's Mechanics' Institution to Charles Seymour's series of Quartett concerts presented and often sought to expand access to 'serious' music for several decades prior to 1857.

Tugba Aydin Ozturk (University of Manchester): Community Music and Belonging: Sounds from Istanbul in Manchester

This research focuses on relations between the members of a Turkish community choir in the city of Manchester in the UK. The participants within the choir continued the class on a weekly basis for one year and they performed twice during this period. The contents of the sessions included the learning of classical and folk-music repertoire and basic music theory. The songs chosen for the concerts reflected the culture and traditions from all regions of the country, but most were about the representation of Istanbul as the most important cultural city of Turkey.

I analysed the group's behaviour and the musical experiences of the members. I also had a chance to observe the experiences of the audiences, which comprised Turkish and non-Turkish people at a ratio of 70 to 30 per cent. I asked people what they felt during the performance. How can the audience experience the music without understanding the lyrics exactly? Did members of choir and audiences feel like they were in Istanbul with the songs and stage settings? This study aims to understand the importance of belonging, relations and interactions before, during and after a representative performance in a foreign country. The subject will be explained by social capital and network theories.

Session 7f: Attribution

Chair: Bonnie Blackburn (University of Oxford)

Jeffrey J. Dean (Royal Birmingham Conservatoire): *O felix urbs Aquensium*: A New Composer and a Context for Josquin's Early Works

The court of René of Anjou in Aix-en-Provence during the last years of his life, 1472–80, has attracted scholarly attention because Josquin des Prez was a singer of René's court chapel during at least part of that time. Recently David Fallows and Paul Merkley have conjectured which of Josquin's compositions should be assigned to his time with René, but up until now no music by any composer could be securely connected to René's chapel.

O felix urbs Aquensium is a motet that can only have been composed in Aix during the 1470s. Although anonymous in its only source, it can be confidently attributed to Eustace (Tassin) Chavendel de Havreche, not previously known as a composer. I shall outline Tassin's biography and examine the style of his motet, and compare it to the music by Josquin that Fallows and Merkley believe to have been composed in Aix. *O felix urbs* rather strikingly resembles the music of Loÿset Compère, but not that of Josquin, raising the possibilities either that no music composed by Josquin in Aix has survived, or that he did not (as is commonly presumed) adapt his style to that of other composers in René's chapel.

Esperanza Rodriguez-Garcia (University of Lisbon, Portugal): If Francisco de Peñalosa did not compose the Credo of the composite mass 'Rex Virginum', who did it?

One of the two Iberian composite masses *Rex virginum* features a Gloria and a Credo attributed to the composer Francisco de Peñalosa (d. 1528) – the other movements being credited to Pedro de Escobar (Kyrie), Pedro Fernández de Castilleja or Pedro Hernández de Tordesillas (Sanctus), and Alonso Pérez de Alba (Agnus Dei). All the movements are *unica*, and appear copied in the manuscript E-TZ 2/3 (fols. 200v–209r) under the rubric 'Misa de Nuestra Señora'. The composers' names are written in both the Table of Contents (only Escobar and Peñalosa) and the body of the manuscript.

A closer look into the inscription appearing at the Credo reveals that the name 'P.losa' (a common abbreviation for Peñalosa) has been scratched out, a detail that has gone unnoticed up until now. This amendment (within a manuscript that is generally reliable in its attributions and other corrections) raises the question of the Credo's authorship. This

paper will examine the piece so as to test the hypothesis that the scribe could have been right in discarding the attribution to Peñalosa. It will show how the movement does not display Peñalosa's compositional style and will propose alternative names as possible candidates to the Credo's authorship

Friday 13 September

11.00–12.30

Session 8a: Early Twentieth-Century Rediscoveries

Chair: Caroline Rae (University of Cardiff)

LECTURE–RECITAL

Harvey Davies (Royal Northern College of Music): Arnold Cooke's Piano Quartet (1949): A Lost Work Rediscovered

Considered lost until 2016, Arnold Cooke's Piano Quartet was rediscovered by Harvey Davies during his PhD research into Cooke's chamber music. Chamber music forms the greater part of Cooke's considerable output and, as his only work in this genre, the Piano Quartet is therefore an important find. This paper explores the work in the wider context of Cooke's music for strings and piano, demonstrating that this is a valuable re-addition to the piano-quartet repertoire. The Quartet fuses the influence of his teacher Paul Hindemith, as well as that of Brahms and Cooke's own English contemporaries such as Walton, yet is absolutely typical of Cooke's style at this period. Having recently made the world-premiere recording of the Quartet with his group the Pleyel Ensemble, Harvey and his colleagues will perform excerpts from the work to illustrate the talk.

LECTURE–RECITAL

Ellen Falconer (Royal College of Music): Pianistic Interpretation in Twentieth-Century Italian Music – Alfredo Casella's Piano Music

Alfredo Casella (1883–1947) has been forgotten among the great twentieth-century pianist-composers. Casella – close friend of Debussy, Ravel and other Modernist titans, biographer of Stravinsky, and founding organiser of the Biennale di Musica, Venezia – was one of the most respected Italian pianist-composers of his time (Gatti, 1947; Sachs, 1988). While he was hailed as the leader of *la generazione dell'Ottanta* and Italian Modernism (Waterhouse, 1990), performers little understand how best to perform Casella's music (Driver, 2018; Nicolodi, 1982, 2018). This lecture–recital will present findings from Casella's unpublished sketches for his book on pianistic interpretation (Fondo Casella, Fondazione Giorgio Cini, Venezia). Casella's writings on interpretation and expression will be applied to a performance of his work for solo piano, specifically the Sarabande Op. 10 (1908), but also with reference to other works. Casella's interpretative and expressive aesthetic will be explored, and thus understood, through a combined performance-practice and musicological perspective, and will be accompanied by a brief explanation of his compositional process. This research presents an understanding of interpretation and performance methods for Italian Modernist music through cross-disciplinary research of compositional process, performance practice and contextual musicology. It investigates an undiscussed area of musicology in English scholarship and Italian instrumental music in the twentieth century.

Session 8b: Music, Sound and Prose: Interactions in the French Literary Tradition

Chair: Naomi Waltham-Smith (University of Warwick)

THEMED SESSION

The aim of these three papers is to investigate the role of music, sound and voice in prose in the French literary tradition, focusing on three different examples: an examination of song in Richard de Fournival's *Bestiaire d'amours*; a consideration of two unusual moments of song in Proust's *À la recherche du temps perdu*; and an analysis of the role of sound and musicality in Cixous's prose. The panel deliberately crosses different time periods and different disciplinary and methodological approaches, from manuscript culture to modern theoretical texts. It examines the role of different kinds of sound – musical, verbal, non-verbal, even animal – and the distinctions the texts make between them. Its overall focus is on prose, whose connections to sound have been understudied especially compared to the extensive work on sound and poetry, although the role of sound at the same time puts into question the boundary between prose and poetry. Within this context the panel considers the relationship between the sonorous and literary writing and the extent to which writing retains a reference to and even tends to give priority to the audible. We ask:

- What role is played by music and sound play in these prose texts?
- What is the relationship between sound and the written medium?
- How does the text navigate or rely on distinctions between verbal, non-verbal, musical, and even non-human sounds?
- How important are questions of performance and the performative?

Elizabeth Eva Leach (University of Oxford): Troubadours and Trouvères in Prose: Comments on Richard de Fournival's *Bestiaire d'amours*

Richard de Fournival's *Bestiaire d'amours* quotes two lines from a lyric by Bernart de Ventadorn, placing him on a par with Ovid as an authority in love. Although these are lyric lines, they are not differentiated visually from the surrounding

prose in any manuscript. In some copies of Richard's work, additional lyric lines are used at the end, which, again, are not readily visible as poetry. The work is framed by an opening quotation from Aristotle's *Metaphysics* and has a long section drawing on the *De anima*, which notes the priority of vision in sense perception. However, the presence of Bernart and Ovid runs counter to claim priority for the sonic and auditory over the visual and written, something which is illustrated even within the treatment of the sense by the example of bees, which cannot hear but are nonetheless led by song. 'Voice', comments the narrator, 'is the most powerful force known'. The narrator's voice, however, is constrained by its textualisation and the overtly visual nature of the illustrated manuscript trace. Whether and how the sound of that voice is allowed to sound becomes one of the key questions of the text and requires us to imagine its medieval performance, on the page and off.

Jennifer Rushworth (University College, London): Songs of Farewell in Proust's *In Search of Lost Time*

Much has been written on the topic of Proust and music. Yet amidst the due attention paid to the role of chamber music, so-called absolute music and opera in Proust's life and works, one musical genre has been thus far overlooked: song. Redressing this balance, I focus in this paper on two connected, specular moments of song in Proust's novel. Both moments feature songs of farewell, and they stand at either end of the seven-volume work. In the first, the protagonist sings, in French, a song identified as 'l'Adieu de Schubert', as he renounces his love for the duchesse de Guermantes. In the second, his friend Robert de Saint-Loup sings, in German, an unnamed and unidentified song by Schumann, his last words before returning to the front and dying in battle. The first example necessitates consideration of the French translation of German song around this time. The second, in contrast, invites speculation as to which song by Schumann, if any, Proust has in mind, and requires some sense of wider wartime French attitudes towards Schumann. Finally, both instances pose broader questions about the quotation of song in prose, especially in relation to voice, recognition and the role of the reader.

Naomi Waltham-Smith (University of Warwick): Music and the Animal Cry in H el ene Cixous

Music is never far away in H el ene Cixous's prose: explicitly in *Beethoven   jamais ou l'existence de Dieu*, for instance, where it is associated with the breath that supports the authorial voice and that animates writing, in her descriptions of the interplay of listening in phone calls with Jacques Derrida, and in a characteristic absence of punctuation. Music is also intertwined with the recurring theme of *le cri de la litt erature*: for Cixous, writing expresses itself with a shout, a cry, a laugh, a monosyllabic divine yelp, or some other sound on the margins of human language. Having established the framework within which Cixous theorises the musicality and sonorousness of writing, the remainder of the paper undertakes a close reading of the opening of *Jours de l'an*, where Cixous's third-person author invokes Celan's poem 'Cello-Einsatz.' Cixous here figures Celan's poetry as a musical instrument alongside the 'cello and the oboe, weaving a complex set of threads between melody, authorial inspiration, loss and the ambivalence she shares with Celan towards the German language, his mother-tongue and her mother's tongue. The musicality of prose reveals itself in close proximity to the madness of the maternal, opening up space for Cixous's project of an * criture f eminine*.

Session 8c: Music, Politics and Identity

Chair: Fiorella Montero-Diaz (Keele University)

Andrew Green (University of Glasgow): Music, Truth, Legitimacy and the Informed Citizen in Mexico's 2018 Elections

This paper examines the use of songs during Mexico's 2018 general elections. Discussing literature from within political science on trust and information within democracies, it highlights how music has been adapted to a context of low trust in the Mexican political and media landscapes. During the 2018 Mexican election cycle, many songs in favour of political candidates of a variety of genres circulated online, communicating information about candidates' policy proposals and emphasising politicians' credibility in a low-trust context. Here, music's role as a purveyor of perceived authenticity was both vital and difficult to sustain, since musicians were prone to be accused of 'selling out' their credibility.

The paper explores a project, funded by the National Electoral Institute (INE), to use rap in conjunction with the election debates. Ostensibly concerned with creating an informed citizenry, this project targeted a youth demographic among which INE had low credibility. Responses among the hip-hop community, however, indicated that such an endeavour risked transferring INE's lack of credibility onto these participants, highlighting (following Charles Tilly) 'trust' as a complex set of behaviours marking certain relationships, rather than a quality that could be transferred from one site to another.

Jane Forner (Columbia University, New York, USA): Sounding Cultural Encounters: The Past as Political Allegory in Moneim Adwan's *Kalila wa Dimna* (2016)

Touted in the French press as 'the first Arabic opera', Palestinian musician Moneim Adwan's *Kalila wa Dimna* (Aix-en-Provence, 2016) blends allegory and fable with sharply directed political symbolism. With a bilingual libretto by Syrian poet Fady Jomar and French author Catherine Verlaguet based on the eighth-century Arabic translation of the Sanskrit *Panchanatra*, and engaging performers from a diverse range of ethnic and musical backgrounds, *Kalila* offers a powerful intervention into and reflection on notions of cultural identity in contemporary Europe.

In recent critical studies, attention has focused on contemporary opera's use of contemporary popular and political history as subject matter. I argue that operatic interest in the 'distant past' is a significant parallel trend, conceiving of

the twenty-first century's return to the ancient and mythical as a universalising impulse with specific contemporary socio-political resonance. My analysis thus explores the opera's adaptation of medieval sources, in which the past operates as both an atemporal and historically grounded space of imagination and cultural memory. Finally, I complicate *Kalila*'s position as a fusion of 'East and West', considering notions of cultural and musical hybridity and exile in this manifestation of bilingual sound, which blurs the slippery boundaries between sound, speech, voice and song.

Katia Chornik (University of Manchester) and Giulia Sirigu (University of Manchester): Reggaeton on and off the Academic Dancefloor: Incongruous Interpretations of a Latin American Popular Genre

Reggaeton has been one of the most popular Latin American dance-music genres across continents since its consolidation in Puerto Rico in the 1990s. Derived from Jamaican reggae and with a strong influence of hip-hop, among reggaeton's most salient characteristics are its overt machismo and violence towards women and non-heterosexuals – the subject of much academic criticism (del Toro 2011, and Rivera, Marshall and Pacini Hernandez 2009, among others). Yet reggaeton has also been featured in official social events of academic conferences, to the amusement of some and the dismay of others. This paper examines these incongruities and discusses the identification of reggaeton as musically representative of 'Latino' identity within an academic framework, exploring how this association can be detached from the dominant academic interpretation of gender-biased lyrics and videos debated in gender-studies literature. It does so by drawing on the authors' personal memories and on literature in popular music studies, gender studies and critical discourse. In developing this analysis, we aim to explore a musical phenomenon that might be symptomatic of more general incongruities between discourse and practice in academia.

Session 8d: Theory, Philosophy and Aesthetics

Chair: James Garratt (University of Manchester)

Alexander Wilfing (Institut für kunst- und musikhistorische Forschungen der Österreichischen Akademie der Wissenschaften, Vienna, Austria): Hanslick and 'Formalist' Musicology – Tone, Score and Composition in Hanslick's Aesthetics

Following the translation of Geoffrey Payzant and one-sided readings on part of the New Musicology, Eduard Hanslick is currently regarded as the forerunner of 'formalist' musicology. *On the Musically Beautiful (OMB)* is considered to establish a view of music that pertains primarily to its notation and the abstract relations of tones as the basis of musical beauty. My paper challenges this approach by drawing attention to the acoustic dimension of Hanslick's definition of 'tonally moving forms' that has been virtually removed from current discourse. Hanslick's critique of Hegelian aesthetics and its 'undervaluation of the sensuous' indicates that Hanslick's notion of music and its performative dimension(s) is more complex than contemporary scholarship is willing to concede. I will also elaborate on Hanslick's definition of 'scientific' aesthetics and its categorical difference from Hanslick's concept of music itself, which allows for a multi-dimensional interpretation of Hanslick's approach. In virtue of this nuanced distinction, it will be possible to see how *OMB* is able to integrate diverging perspectives on music and how – even though the score is the 'complete artwork' from a 'philosophical' viewpoint – Hanslick captures its performative peculiarities and thus does not hold the formalist attitude commonly attributed to him.

Laurence Sinclair Willis (McGill University, Montréal, Canada): Hegel's Dialectics and Johannes Brahms's Late Piano Works

From Marx to Hauptmann, Hegel's thought has had a profound impact on music theory. Recently, Janet Schmalfeldt has posited Hegelian Becoming as a useful descriptor of novel formal situations. Becoming emanates from Hegel's 'Doctrine of Being' in the *Logic*, yet this doctrine is not the best suited to formal interpretation. Instead, we may use the language of Hegel's 'Doctrine of Essence'. Essence is a process of reflection, deduction and measurement that deals with the development of concepts rather than intangible notions like Pure Being. I use Brahms's late intermezzi to demonstrate the insight yielded by the grades of Essence: Gestalt, Appearance and Actuality. For example, in Op. 117/1, the opening lullaby seems functionally complete (Hegelian Gestalt). In the middle section, however, an unfulfilled search for subdominant tonicisation gives us pause for thought (Appearance): where was the subdominant in the lullaby? In the final bars, the lullaby returns almost unaltered except for a dramatic replacement of the tonic by the 'missing' subdominant (a moment of Actuality). This Actuality invites us to reflect upon the reciprocal relationship among the sections. Using examples of Brahms's late piano works, I explore how analysis framed by Hegelian dialectics lends us insight into form and the composer's subtle musicianship.

Yannis Rammos (Tekhnee, Aalto University, Helsinki, Finland): The Untold Confluences of *Intonatsiya* and *Synthese*

Boris Asafiev's *Intonatsiya* in Soviet musicological traditions, and Heinrich Schenker's *Synthese* in those of the Anglo-Saxon world, encapsulate deeply rooted aesthetic values of conspicuous influence within their aesthetic, pedagogic and scholarly contexts. Presumably incommensurate as intellectual offspring of socialist realism and idealist hermeneutics, respectively, the two concepts have never quite been brought into dialogue with one another. Yet, on careful observation of both the letter and the spirit of the primary sources – untranslated studies by Yavorsky, Asafiev himself and Medushevsky on the one hand, and documents by Schenker prior to *Der freie Satz*, on the other – they present intriguing resonances. Among them is a shared pursuit of the structural conditions of the 'authentic': a barely

theorisable holy grail which, in both men, inspired cascades of terminological revisions, intriguingly obscure meditations, as well as highly suggestive retreats to rhetoric and un-theory. Concentrating especially on these transient 'failures' of musicological discourse, which I link to the pursuit of a common 'mimetic surplus' at once transcending and necessitating tonal structure, in this paper I attempt to unravel the affinities between Asafiev's and Schenker's tectonic projects. Furthermore, drawing inspiration from the 'commutation tests' of paradigmatic analysis in semiotics, I propose a technique for their assimilation in pedagogic practice.

Session 8e: Music and Time: Psychology, Philosophy and Practice

Chair: Michelle Phillips (Royal Northern College of Music)

THEMED SESSION

Michelle Phillips (Royal Northern College of Music), Abigail Connor (University of Manchester), Luke A. Jones (University of Manchester), Lauren Redhead (Goldsmiths, University of London), Matthew Sergeant (Bath Spa University), Joel Smith (University of Manchester)

In recent years, relationships between music and time have begun to receive greater attention in scholarship and practice-based research. The growth of music psychology as a discipline over the last 30 years has led to a wealth of empirical research which examines the essential partnership of music and time: it could be argued that, in consisting of a series of highly coherent structures, music allows us to experience and perceive time in a unique way compared to our experience of other media and events (Jones and Boltz, 1989). In addition, practical music-making, in the forms of both performance and composition, takes notions of time as one of its common themes in contemporary music (e.g. Harrison and Glover, 2013). Today's performers and composers are often confronted with the concept of time in deeper and more profound ways than ever before. Composers now often seek to manipulate an audience's sense of time in their artistry. Put simply, many scholars are currently discussing and using issues of musical time from different viewpoints and perspectives. What needs to happen now is for these separate discussions to communicate with each other.

This roundtable discussion will, for the first time, facilitate such discussion across these multifaceted understandings and applications of musical time by bringing together scholars interested in the area from three viewpoints: music psychology (Jones, Phillips), music philosophy (Smith, Connor), and musical practice (Redhead, Sergeant). Jones and Phillips have published on matters concerning the psychology of time (Jones, 2017) and how music listening may shape this (Phillips, 2011). Connor and Smith have jointly published on philosophical issues surrounding the perceptual present (e.g. Connor and Smith, 2016). Redhead and Sergeant are composers and have published on the temporality of musical process (Redhead, 2018) and time and materiality in music (Sergeant, 2017) respectively.

The assembled panel will discuss and exchange viewpoints on five mutually agreed key terms: memory, duration, the present, subject and object. Such discussion will illuminate and explore commonalities and collisions within divergent understandings of these concepts within the field – reaching definitions of these terms will therefore be an integral part of the emerging discourse!

The session will be structured around position statements from and wider discussion across the panel. Each of the six participants will present a short 10-minute position statement, outlining their particular understandings of music and time in relation to the five mutually agreed key terms listed above. These position statements will set up and thus be followed by 30 minutes of chaired discussion within the panel and the wider floor.

Session 8f: Music and Publishing: Past, Present and Future Challenges

Chair: Rebecca Herissone (University of Manchester)

THEMED SESSION

Michael Middeke (Boydell & Brewer), Douglas Woodfull-Harris (Bärenreiter), Suzanne Ryan (Oxford University Press), Kate Brett (Cambridge University Press)

This is a roundtable session focusing on the changing world of music publishing and the challenges and opportunities for the industry looking towards the future. The session features representatives from three of the major international academic music publishers – Boydell & Brewer, Cambridge University Press and Oxford University Press – and the scholarly edition publishers Bärenreiter. It occurs during the fiftieth anniversary of the founding of Boydell. The session will begin with each participant presenting a short ten-minute position paper outlining ways in which music publishing has changed within their press in the past ten years, and their expectations for the next decade. The chair will then act as facilitator for a roundtable discussion involving the presses' representatives and the audience, considering the major issues affecting those in the world of scholarly publishing today. Topics planned for discussion include the nature of forward publishing programmes, Open Access, electronic publishing, the free availability of editions on the internet via gateways such as IMSLP, the delicate balancing of academic priorities against marketing demands, and the future health of the peer-reviewing process in a time of ever-increasing pressure on academics.

Session T2: Resilience Workshop

STUDENT TRAINING SESSION

Kathryn Williams (University of Huddersfield) and Núria Bonet (RMA Research Skills Officer; University of Plymouth)

The potential impact of academic working conditions on staff and postgraduate students is receiving increasing attention in both mainstream media and academic publications. Recent statistics describe a ‘mental health crisis’ at universities, with PhD students particularly at risk of developing a psychiatric disorder: 32% will do so according to a recent study by Levecque, Anseel, De Beuckelaer, Van Der Heyden and Gisle (‘Work organization and mental health problems in PhD students’, *Research Policy*, 46 (2017), 868–79 at 868). Mental Health First Aid England’s Information Pack on the Workplace (<https://mhfaengland.org/organisations/workplace/>, 2019) has warned that mental ill-health costs the UK economy £35 billion every year. It becomes obvious that this is a systemic issue that should be of great concern to the academic sector; however, any significant changes are likely to be slow to implement. This workshop looks at strategies to develop and strengthen individuals’ resilience within high-stress environments, and offers the chance to reflect on our collective potential to create change and resilience in Music departments. We will also look at resilience issues specific to the field of music and related disciplines.

This workshop is aimed at research students but all delegates are invited to join. It will be led Kathryn Williams (University of Huddersfield) and Núria Bonet (Royal Musical Association / University of Plymouth). Kathryn is a flautist who has experienced and overcome significant obstacles in her professional musical career. She will reflect on and share ways of remaining resilient in the face of professional adversity. Núria is the Royal Musical Association’s Research Skills Officer and she has led various workshops on topics around music, wellbeing and mental health, as well as mental health for LGBT academics.

Session 9a: Music and Disability

Chair: Lauren Redhead (Goldsmiths, University of London)

LECTURE–RECITAL

Kathryn Williams (University of Huddersfield) and Mark Dyer (Royal Northern College of Music): Cultivating a Space through *Memento for Kathryn*

‘Coming Up for Air’ is flautist Kathryn Williams’s creative commissioning, performance and recording project, which explores primarily flute pieces restricted to a single breath. Initially formed as a reflection upon the time that her performing career was threatened through struggles with asthma and a chronic sinus condition (which required surgical intervention), the project has evolved into a provocation around what it is to connect effectively with a wind instrument, to consider the barriers to accessing an instrument with a disability, and to create new and exploratory musical works.

Mark Dyer’s single-breath piece, *Memento for Kathryn*, takes Kathryn’s lived experiences and relationship to the flute solo from Debussy’s *Prélude à l’après midi d’un faune* to cultivate a space for her to tell her story of struggle, recovery and growth. The serendipitous context of the borrowed material not only imbues the piece with a powerful emotional poesy, but also has telling creative implications; the act of bringing the flute back toward the mouth, amidst snippets of orchestral samples and personal admissions, becomes a gesture of embodiment. In this joint lecture–recital, we will discuss our collaborative creative process, reflect upon performances so far, and attempt to contextualise this piece within both our practices.

Floris Schuiling (Utrecht University, the Netherlands): Braille Music and Spoken Scores: Constructing Musical Abilities for Blind Musicians

This paper presents results from fieldwork with blind musicians in the Netherlands. Throughout the twentieth century, blind musicians have used a special form of Braille notation to read music, but its use has always been restricted, because of both a lack of resources and the perceived difficulty of reading this notation. More recently, Dutch libraries for the blind have started producing ‘spoken scores’. With the increasing availability of audio devices – which have led to a decreased Braille literacy among the blind more generally – such spoken scores have become quite popular, especially among late-blind musicians.

Peter Szendy describes arrangements as ‘a mutation of bodies – of the instrumental body as well as the interpretative body – that opens new possibilities to translate music to the letter’ (Szendy, 2008). From this perspective, we may ask how music notation for the blind, both Braille music and spoken scores, constructs the musical abilities of blind musicians, and consequently what forms of musical skills and knowledge are enabled by their blindness – not despite it but because of it. Answering such questions may help us reconceptualise the creative agency of performing musicians more generally in terms of relationality and interdependence rather than freedom and autonomy.

THEMED SESSION

Bizet's *Carmen* has been performed worldwide in a multitude of performance traditions and modes of musico-dramatic storytelling, situated in specific geographical, social and artistic contexts, with all the adaptations, appropriations and fulfilment of audience expectations required. As *Carmen* travelled the globe from 1875, so scores, singers, performers, sets, theatrical conventions and audience receptions crossed national boundaries creating a narrative around *Carmen*, experienced in and through time.

This panel will examine three stages of the processes of cultural transfer: the establishment of *Carmen* in the repertoire; its early transnational circulations; and its global and local adaptations. Each paper will identify different ways in which *Carmen* was performed, produced, disseminated, interpreted and received between 1875 and 1937. The panel will examine how *Carmen* was grounded or used to negotiate specific local contingencies, demonstrating how it thrived in the transnational and transcultural context.

Clair Rowden (Cardiff University): *Carmen* Faces Paris and the Provinces

The Parisian press reception of *Carmen* in March 1875 criticised a scandalous novella inept for theatrical adaptation, a difficult and complex score that trampled audiences' and critics' expectations, and a beautiful staging simultaneously augmented and disgraced by an all-too-realistic performance from the first Carmen, Célestine Galli-Marié. This paper discovers for the first time how the reception of the work in the French provinces between 1876 and 1879 influenced the opera's global reputation and reveals the contributing factors that brought it back to the stage of the Opéra-Comique in 1883. The picture revealed by the work's reception in the wake of Bizet's untimely death, in Brussels, Lyon, Marseilles and Bordeaux, is complex; the relationship of individual provinces with the centre, Bizet hagiography (or lack thereof), and concerns of genre and the perennity of *opéra-comique* are all debates that contribute to a growing critical mass brought to bear upon Carvalho in Paris. In addition, Galli-Marié is revealed as having been instrumental in the revival of the work, not only through her lobbying of the principal actors, but also through her touring activities.

Laura Moeckli (University of the Arts, Bern, Switzerland): *Carmen*'s Second Chance in Vienna

The international reception of *Carmen* was largely influenced by a German translation and adaptation of the opera, first performed on 23 October 1875 in Vienna, commissioned before Bizet's death by Franz Jauner, the newly appointed director of the Kaiserlich-königliches Hof-Operntheater. Love was not a 'oiseau rebel' but had 'bunte Flügel' in the mouths of Bertha Ehnn, Pauline Lucca, Marie Renard and Marie Gutheil-Schoder, among others. Julius Hopp's German translation played a central role in the work's subsequent reputation and diffusion, providing points of reference for generations of critics and spectators – including Richard Wagner and Johannes Brahms – throughout and beyond the German-speaking regions.

This paper brings together strands of surviving evidence – correspondence, archives, press reports – of this Viennese revival, to clarify the conflicting evidence concerning cuts and additions of vocal, orchestral and dance numbers, as well as the complex issues surrounding Ernest Guiraud's recitatives. Thus new insights into the transnational circulation of the opera are gained in the light of contemporary political tensions and cultural interests of the Post-Prussian-War era, and subsequent reception patterns of the 'Germanic' *Carmen* are demonstrated.

Lola San Martín Arbide (École des Hautes Études en Sciences Sociales, Paris, France): The Spain(s) of *Carmen*: Northern and Southern Reactions to Bizet's Masterpiece

Few operas have sparked such vivid debates about authenticity and Spain as Bizet's *Carmen*. The opera was often praised for its local colour by critics worldwide. But what did Spanish critics and intellectuals have to say about those picturesque elements that they often saw as foreign by-products of romantic exoticism? What kind of reactions did *Carmen* stir in its so-called country of origin as it toured the peninsula? This paper answers these questions by zooming into the regions where *Carmen* finds its roots: Andalusia and the Basque provinces. The sources from these areas reveal the existence of rich cultural debates about notions of hegemonic Spanishness and national/local identities that can be understood neither as an upfront rejection of the caricaturised cigarette girls, bandits and bullfighters, nor as the immediate integration of *Carmen* into the staples of theatres across the country. By bringing the peripheries into a discussion of Spanish identity at the turn of the century, this paper offers a cultural history of the reception of the opera through the web of entangled ethnic identities that constitute modern Spain.

Michelle Assay (University of Huddersfield): Russian *Carmens* and 'Carmenism'

Despite mixed reactions to the first performance of *Carmen* on the Russian stage in 1878 in Saint Petersburg, the opera rapidly became an indispensable part of the country's operatic repertoire. After the Revolution, the popularity of *Carmen* transcended the stage, lending the Toreador's tune to the 'March of the Working-Peasants' Army', for example. In the theatre, meanwhile, new trends aligned the opera with the tastes of proletarian audiences: by embodying the ideological triangle of realism, '*narodnost*' (closeness to the 'people') and optimism, *Carmen* provided a benchmark for the new Soviet opera.

Borrowing from Shakespeare studies, this paper will coin the term ‘Carmenism’ to refer to *Carmen* interpreted as a symbol – abstracted from the operatic context, but serving nevertheless to keep Bizet’s music and its source alive. Russian *Carmens* stand at the intersection of binaries such as global/local, realism/exoticism, even realism/naturalism. This paper goes beyond these oppositions, using case studies to demonstrate how various Russian/Soviet adaptations not only reflected the socio-political context of the country but also had a role in forming that culture.

Session 9c: Music, War and Nationalism

Chair: Delphine Mordey (University of Cambridge)

Dario van Gammeren (Royal Northern College of Music): (Re)shaping a National Culture: Musical Purges in the Occupied and Post-War Netherlands

Cultural policy-making in the Nazi-occupied Netherlands afforded key figures from the artistic elite an opportunity to reshape the Dutch musical landscape, purging it from undesirable foreign influences. Consequently, new cultural policies increased support for Dutch art in the early years of the occupation, improving the social status of musicians who had experienced hardship in the interwar Netherlands. However, increased German interference in policy-making led to a deterioration in relations between the Dutch and the occupying forces. In an increasingly hostile climate, musicians found themselves facing a ‘for-or-against’ dilemma: rejection of the new cultural policies meant loss of income, whereas conformity might have been perceived as approval of Aryanisation of the arts. These professional decisions had a significant impact on musicians’ post-war careers, when a new cultural elite emerged that sought to purge the artistic landscape of perceived Nazi collaborators while supporting those who had spoken out against the occupying forces. Drawing on selected case studies, this paper compares and contrasts attempts by the cultural elites, under German occupation and in the immediate post-war years, to purge the Dutch musical landscape of what they deemed undesirable, thereby highlighting the impact that wartime professional activity had on musicians’ post-war careers.

Katerina Levidou (King’s College, London): Petros Petridis, Music and Politics: Writings of the Great War

Since the mid-1910s, the eminent Greek composer Petros Petridis (1892–1977), a representative of the so-called ‘national school’ of Greek composers, has held a prominent position in the Western European musical scene, thanks to the hundreds of his writings that came out in English-, French- and Greek-speaking publications (including the *Musical Times*) as well as some performances of his works. Yet, despite the international appeal of his writings and music, Petridis remains surprisingly unexplored both within and beyond the borders of his motherland. This paper focuses on his essays and sheds light on his thought during his early, formative years, which coincided with World War I, when he was active in Paris and London. Petridis’s texts illuminate his nationalist vision for Greek art music, which is considered vis-à-vis other national musics, the French and German most specifically. I shall highlight, crucially, that Petridis’s views on Greek and French music (the latter, according to him, serving as a model for Greek composers) should not be understood in purely aesthetic terms; rather, they were politically driven, closely associated with the events surrounding the First World War, and dictated by his colonialist perspective.

David Brodbeck (University of California, Irvine, USA): What was Brahms’s ‘Strong Man Armed’?

Brahms’s *Fest- und Gedenksprüche*, Op. 109, were composed in 1888 to Biblical verses chosen to evoke patriotic feelings. The second movement commemorates the anniversary of the Battle of Sedan, the Germans’ decisive victory over the French military on 2 September 1870, which paved the way to the founding of the German Reich and its subsequent annexation of the long-disputed regions of Alsace and Lorraine. The text begins: ‘When a strong man armed guards his palace, his goods are in peace’. Whom might this watchman be? Brahms’s friend Joseph Viktor Widmann was probably correct in supposing it to be the Imperial German Army. French revanchism had been at fever pitch when Brahms composed the *Sprüche*, and the possibility of a France invasion like that which had precipitated war in 1870 seemed real. Only a strong defence could ensure that Alsace-Lorraine would not now be lost. But the internationalist pacifist Widmann and the German patriot Brahms were at odds over this political issue. A close reading of contemporaneous press reports suggests that Widmann was misinformed about imperial rhetoric at the time, leading to a mischaracterisation of Brahms as an ‘unimaginatively chauvinist German’ that lay at the root of the friends’ row.

Session 9d: New Technologies

Chair: Christopher Haworth (University of Birmingham)

Edward Spencer (University of Oxford): On Trolling Sounds and Musical Emojis: An Exercise in Web-based Acoustemology

There is a curious bifurcation between musical analyses and digital ethnographies of popular music. In their award-winning article, Born and Haworth (2018) examine five Internet-mediated music genres using innovative online methods and argue for an expanded conception of ‘*what music is*’ in the digital age. Yet their important contribution seeks so radical an ontological recalibration as to (deliberately) omit consideration of what this music *sounds like* to social web users. Meanwhile, a chapter in a new volume devoted to ‘expanding approaches’ to popular-music analysis acknowledges that artists are mobilizing ‘social media platforms to build transmedia and multimodal narratives’, yet

neglects Internet-mediated ways of listening and fails to integrate online reception into its widened framework (Burns, 2019).

This paper proposes an alternative paradigm. Using Feld's (2015) notion of acoustemology as a theoretical base, I present a mixed-methods analysis of 'Scary Monsters And Nice Sprites' by Skrillex (2010). This draws upon digital and IRL ('In Real Life') ethnography of the North American dubstep scene, webometric analysis, and ideas about sonic spatiality and meaning to analyse trolling sounds and musical emojis in an era-defining record. The paper concludes by calling for 'vantage point shifts' in research on popular music and the Internet.

Ross Cole (University of Cambridge): Vaporwave and the Utopian Impulse

Vaporwave is a term that emerged during the early 2010s to describe a wraithlike nexus of imagery, memes and experimental music on the Internet. This paper situates this microgenre in relation to the history of vernacular modernism and the 'virtual plaza', showing that it draws its appeal from a deep ambivalence toward the globalized consumer culture of the 1980s and '90s. I argue that vaporwave nevertheless expresses a utopian impulse through its creation of 'no-place' spaces on three interconnected planes: visual, acoustic and imaginative. Vaporwave ultimately convokes these imaginaries of the past to the extent the present is in turmoil.

Clarissa Brough (University of Southampton): Constructions of Online Identity: Active and Reflexive Identity Work on Spotify

The development of on-demand music-streaming platforms, such as Spotify and Apple Music, has transformed the dissemination and consumption of music. These networks provide open forums for listening, sharing, rating and recommending. They also employ user data to help structure the large and diverse volume of possible song choices and to generate personalised music recommendations.

Music has traditionally served as a powerful resource for identity work, allowing individuals to construct, perform and manage who they are and who they want to be. What do these online music-streaming platforms mean for our identity work? In this paper, I employ primary data obtained from an online survey and semi-structured interviews to explore how one music-streaming platform, Spotify, can enable users effectively to construct and perform online identity. I investigate the active curation of online music libraries, playlists, and public and private listening choices. I also describe how Spotify attempts to reflect a user's online identity by generating personalised recommendations and explore how users perceive this act of 'profile construction'. By considering users' active identity alongside the identity work performed by Spotify, I consider how processes of self-fashioning through music may be mediated and shaped by the technology of recommender systems.

Session 9e: Parenting and Music Studies

Chair: Laudan Nooshin (City, University of London)

THEMED SESSION

This panel focuses on the relatively under-explored area of the relationship between parenting and music academia. Speakers will examine the impact of parenting on research and teaching – and vice versa – and the implications of institutional structures and government policies: while the Research Excellence Framework (REF) and other institutional measuring systems now take account of parental leave, they rarely recognise the many years of caring that follow. Speakers represent a range of scholars of different ages, genders and sexualities and at different career stages. We believe this to be a timely and important topic. Each panel member will speak for 10 minutes, followed by 40 minutes for open discussion.

Miguel Mera (City, University of London): Professor Daddy has a Zebra on his Head

Much of the research on parenting in academia focuses on productivity and the challenges of work–life balance. Furthermore, the academic pipeline model disproportionately stalls women's careers, while the 'early baby' effect does not seem to have an impact on male academics. While not wanting to diminish the troubling gendered aspects of this situation, this presentation focuses on the positive aspects of fatherhood and how these have intersected with my work. Caring for my children has helped me reframe what it means to be a musician, has shaped my understanding of people and relationships, has obliged me to prioritise, and helped me reconsider both the content and purpose of my research. I argue that we need to focus less on loss and more on positive stories about parenting, especially fatherhood, otherwise we risk reifying the structures that devalue aspects of academic work which are just as important as measurable productivity.

The title of this presentation is a quotation from my daughter, deliberately and amusingly undercutting my promotion to Professor by referring to my increasingly 'black and white' hair.

Barbara Kelly (Royal Northern College of Music): Juggling Academic Life and Twins

Many professional women experience a loss of confidence when returning to work after having children. I have also seen several professional friends outside of academia being marginalised on their return to work, leaving their jobs shortly afterwards. I felt privileged returning to work to a secure position; indeed, after 11 months caring for twins, it felt familiar and easy in comparison to the task at home. Initially, productivity was curtailed, but I soon discovered a

new focus that surpassed my pre-parent position. My experience of parenthood has taught me that time is limited and that greater focus and determination is necessary. I've published far more since becoming a parent, but I've also learned to appreciate the necessary periods away from work. Yet I am aware that I'm still one of very few female colleagues in British musicology who have tried to juggle career and family and who have cared deeply about both. I will look at policy and practice initiatives such as Athena Swan, which are designed to provide a framework to support women balancing family life and academia.

Morgan Davies (SOAS, University of London): Fieldwork and Family

Fieldwork has long been cited as a core component – a defining feature even – of ethnomusicology. Doctoral students are encouraged to spend extended periods in stereotypically far-flung locations, thereby hoping to imbibe the everyday nuances and dynamics of the music tradition in question. However, there are no formal guidelines on negotiating the delicate balance between doing fieldwork and being a parent. Moreover, there are few structured support groups that address related concerns in music studies more generally (the SEM Student Union blog 'Ethnomusicology and Parenthood' being one notable exception).

The trajectory of my doctoral fieldwork changed dramatically when it became evident that I would not be able to travel with my daughter and partner, as originally planned. This prompted a complete re-evaluation of my arrangements and the development of a methodology that would make the process bearable whilst still meeting the research objectives. In this presentation, I outline the core strategy for achieving these goals.

Fiorella Montero-Diaz (Keele University): Swimming Upstream: Balancing Motherhood, Academia and Well-Intentioned Policies

Academic jobs are often perceived by non-academics as family-friendly due to the flexible schedule and self-managed time. Yet the reality is one of hierarchical career structures that emphasis competition, never-ending administration and teaching responsibilities, the demands of excellence framework schemes (REF, TEF, etc.) and pressure on early-career researchers to maximise their probation years by over-working. Notwithstanding a growing awareness of issues around gender equality, the gender pay gap, parental support, inclusive environments (e.g. Athena SWAN, LGBTQI), little is being done in practice to redress disparities or balance workloads, at least during early childbearing years, in order to keep women with children in academia and achieve a better family/work balance in general.

This presentation draws on case studies of female ethnomusicologists with children in academia and my personal experience as a queer early-career ethnomusicology lecturer with an 18-month-old child.



Poster Presentations

Poster Presentations are hosted in the concourses of the RNCM. Both presenters will be available to discuss their posters during the lunch break on Thursday 12 September

Charlotte O'Neill (Hawkhurst, Kent): Beginnings of Celebrity: The Changing Role of the Organist in Nineteenth-Century Anglican Cathedrals

Tracing the growth of the cult of celebrity in the nineteenth-century organist's world involves analysis of musical, socio-economic, political, theological and educational fluctuations. Over the course of the nineteenth century, the position of organist within cathedrals and musical parish churches evolved. From the earliest part-time employee, whose job was to provide organ accompaniment with no further involvement, had come the reformer with far greater input into the musical life of the establishment. A second evolution had also taken place with these reformers subsequently pursuing appointments outside the church, both in academia and performance. In a society that valued and respected education, the unique skill sets and knowledge base which these men had obtained earned them the respect of both their employers and the wider general public. This attention is one of the most significant changes to the position of organist. No longer were they peripatetic figures who appeared only on Sundays, but instead major public personalities, whose abilities could be lauded or decried at whim. It is from these roots that today's organ celebrities in both the secular and sacred spheres have come.

Frankie Perry (Royal Holloway, University of London): Visualising Orchestration in 3 Versions of an Early Mahler Song

Numerous recent orchestrations of Mahler's early *Lieder und Gesänge* (1880-9, for voice and piano) might fruitfully be considered under the broad umbrella of 'historically informed arrangement'. The orchestrations by Colin and David Matthews (1964/2009) and Detlev Glanert (2014-15) aim, in different ways, to realise how Mahler might have orchestrated the songs himself. Because Mahler's early songs pre-date his first forays into the idiom of orchestral song, there are no obvious models for later arrangers to emulate: the Matthews brothers deploy simple orchestral accompaniments that bear similarities to Mahler's early orchestral music, while Glanert takes his cue from the later (orchestral) *Wunderhorn* songs and their symphonic intertextualities. While at first glance, Luciano Berio's orchestrations (*Early Songs*, 1986/1987) also seem plausibly Mahlerian, certain instruments are used in subtly anachronistic ways to undermine this illusion.

The poster will represent graphically three orchestrations of the same song, 'Ich ging mit Lust'. The clear visualisation of how their orchestral surfaces differ prompts an exploration of the historical and ideological implications of each version. I also chart the affinities of each 'stylistic' rendering (Matthews/Glanert) with examples from Mahler's own orchestral song corpus, and offer an interpretation of Berio's idiosyncratic timbral choices.



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- In the event of an emergency, please dial 999 first and then inform Security Services at the venue.

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Conference Programme

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Conference Hosting

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