


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

Conference Programme



Conference Programme: Overview

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

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): *Music for the Silences between Heartbeats*: 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 *Elijah*: 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 *Damnation of Faust* 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

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

- 14.30–16.00 Christopher Wiley (University of Surrey): Stories of the Self(s) in Music Studies: Method, Self-Reflection and Narrative Enquiry
- Ian 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

Session 6b: Music and Pedagogy Chair: John Habron (Royal Northern College of Music)

- 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)

THEMED SESSION

- 14.30–16.00 Cathal Twomey (Maynooth University, Ireland): Celibacy and Pleasure in *La Calisto*: 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: *Yuri!!! on Ice* as Figure-Skating ‘Film Musical’ (read by Rachel Cowgill)

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

