



University of
BRISTOL

Royal Musical Association
54th Annual Conference
13–15 September 2018



Programme committee

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Christopher Charles (University of Bristol)

Warwick Edwards (RMA Conferences Co-ordinator to 2017)

Will Finch (University of Bristol)

Annika Forkert (Liverpool Hope University)

Katy Hamilton (RMA)

Guido Heldt (University of Bristol, committee chair)

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Thomas Schmidt (University of Huddersfield)

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Neal Farwell (electroacoustic concert)

Kate Guthrie (deputy conference director)

Guido Heldt (conference director)

Sarah Hibberd (deputy conference director)

John Pickard (acoustic concert)

Peter Relph

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Dear colleagues

Welcome to the 54th Annual Conference of the Royal Musical Association, taking place at the University of Bristol. It is a particular pleasure to return to Bristol following the very successful Research Students' Conference three years ago. Once again we have had an overwhelming national and international response to the call for papers, compositions and presentations – a testament to the extraordinary range of music research being carried out today. The conference highlights the Edward J. Dent medal presentation and Lecture by Alejandro L. Madrid and the Peter Le Huray Lecture by Robert Adlington; and selected acoustic and electroacoustic compositions will be premiered by the Bristol Ensemble and the Bristol University Loudspeaker Orchestra. In addition there are the Annual General Meeting of the Association, a reception sponsored by Routledge, and an exhibition of books and other materials. 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 new website at www.rma.ac.uk.

Simon McVeigh

President of the Royal Musical Association



Welcome to Bristol! We are delighted to be hosting the 54th Annual Conference of the Royal Musical Association.

The Victoria Rooms, home to the University's Department of Music, have been a familiar Bristol landmark since 1842. The Swedish soprano Jenny Lind sang in our auditorium in 1848, and four years later Charles Dickens delighted audiences with a selection of readings. More recently we have welcomed Andrew Shore, Ian Bostridge, Rachel Podger, Mahan Estafani, and members of the Bournemouth Symphony Orchestra.



We enjoy a vibrant research culture in the department, with strands including: composition, both acoustic and studio; music, politics and society (transnationality and colonialism; reception studies; revolution and totalitarianism); music and intermediality (popular music, especially hip hop; opera studies; film music; medieval music; texts and visual and material cultures); music as performance (historical performance practice; oral transmission). Our combined expertise covers repertoires and histories across 1,000 years and embraces a diverse range of methodologies and approaches. We have dynamic undergraduate and postgraduate communities, and some of our students and colleagues will be on hand to help you navigate your way round the building and direct you to the best local cafes and restaurants.

The city of Bristol has a strong tradition of activism and independence, and its modern economy is built on creative media and technology. It was the UK's first cycling city, the first British city to be named European Green Capital, and has UNESCO City of Film status. Music venues include the Colston Hall, St George's, the Cathedral, and an array of smaller venues that contribute to a thriving and eclectic music scene. Bristol's many festivals include Bristol New Music, which takes place every two years in venues across the city, involving professional and student composers and performers. The city has a reputation for friendliness, so do take the opportunity to explore while you are here – there are lots of sights and venues within walking distance, from the Harbourside to Cabot Tower and Brandon Hill to Clifton Downs, from street art to historical buildings, and some fabulous places to eat and drink.

For more information, including listings, go to www.visitbristol.co.uk.

We look forward to meeting you, and hope you enjoy the conference!

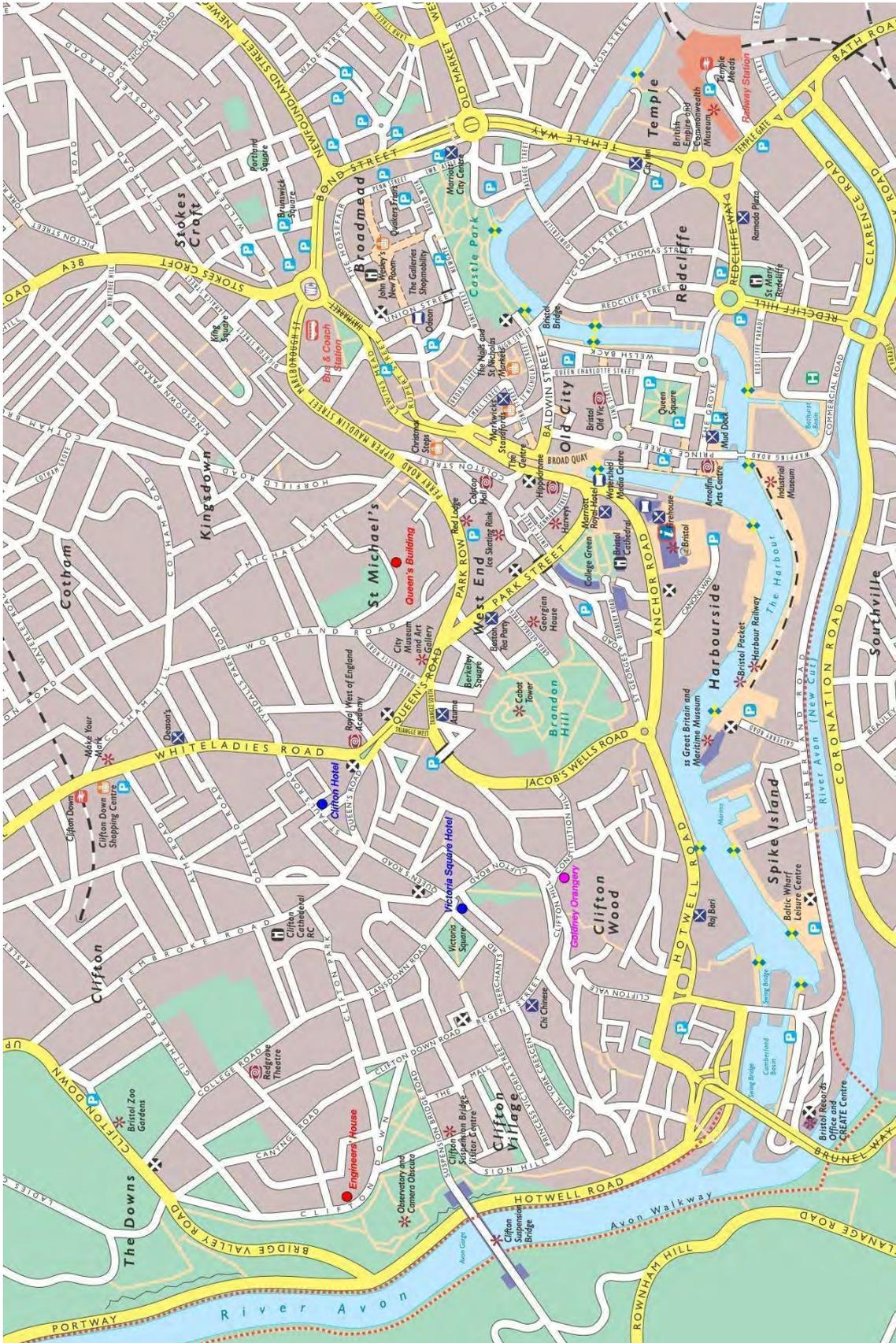
Sarah Hibberd

Stanley Hugh Badock Chair of Music and Head of Subject

Facebook: @VicRoomsBristol

Twitter: @brisunimusic #RMABristol

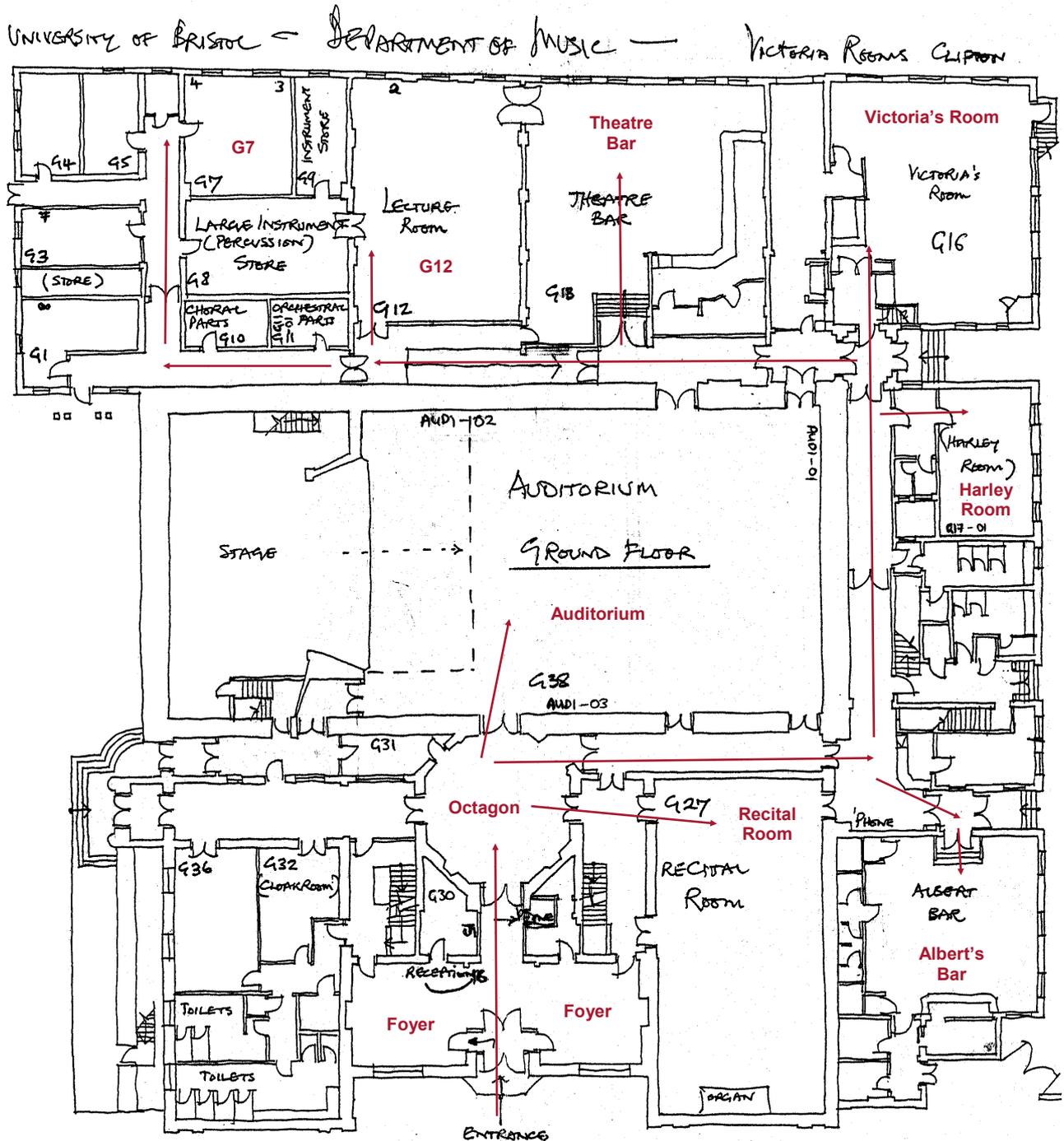
A map of the centre of Bristol



For further maps of the university precinct and travel advice, please visit www.bris.ac.uk/maps/. For information on public transport in Bristol, please visit visitbristol.co.uk/about-bristol/travelling-around-bristol/public-transport.

Victoria Rooms, ground floor

The red arrows show the different routes into the rooms used for conference activities.



Tea and coffee will be provided in the Victoria Rooms between sessions. While we are unable to cater for main meals, delegates can take advantage of Bristol's thriving restaurant scene. A list of cafés, restaurants, bars and pubs that are close to the conference venue can be found below. Those wishing to explore the wider city can find a list of great restaurants on the website of the Bristol Good Food Awards, www.bristolgoodfood.co.uk.

Bristol is renowned for its independent restaurants, bars and cafes and takes pride in its foodie culture. With such a large selection of eateries to choose from, we decided to recommend a few of our favourites that are within a 20-minute walk from the Victoria Rooms.

Breakfast, Coffee & Lunch

99 Queens. Café with breakfast and lunch options. 3 min walk (99 Queens Road, Clifton, BS8 1LW)

Brew. Coffee and brunch. 5 min walk (45 Whiteladies Road, Clifton, BS8 2LS)

East Village Café. Vegetarian café with vegan options. 11 min walk (Boyce's Avenue, Clifton, BS8 4AA)

Epiphany. Coffee shop. 2 min walk (RWA = Royal West of England Academy of Art, Queen's Road, Clifton, BS8 1PX)

Friska. Café with breakfast and lunch options. 7 min walk (87 Park Street, BS1 5PJ)

Pinkman's Bakery. Coffee, lunch, pizza. 7 min walk (85 Park Street, BS1 5PJ)

Restaurants

Al Bacio. Italian. 2 min walk (95 Queens Road, Clifton, BS8 1LW, tel: 0117 973 9734)

Bellita. Mediterranean Tapas. 10 min walk (34 Cotham Hill, Cotham, BS6 6LA, tel: 0117 923 8755)

Bravas. Tapas. 10 min walk (7 Cotham Hill, Cotham, BS6 6LD, tel: 0117 329 6887)

Bosco. Pizza. 12 min walk (29 Regent Street, Clifton Village, BS8 4HR)

Giggling Squid. Thai. 14 min walk (34 Victoria Street, Clifton Village, BS8 4BZ, tel: 0117 973 2543)

Pasta Loco. 9 min walk (37A Cotham Hill, BS6 6JY, tel: 0117 973 3000)

The Lido. Modern British and Tapas. 2 min walk (Oakfield Place, Clifton, BS8 2BJ, tel: 0117 933 9530)

Restaurants (continued)

Rosemarino. Italian. 9 min walk (1 York Place, Clifton Village, BS8 1AH, tel: 0117 973 6677)

Souk Kitchen. Mediterranean. 20 min walk, 59 Apsley Road, Clifton, BS8 2SW, tel: 0117 906 7690)

Thali Café. Indian. 13 min walk (1 Regent Street, Clifton Village, BS8 4HW, tel: 0117 974 3793)

Yume Kitchen. Japanese. 10 min walk (9 Cotham Hill, Cotham, BS6 6LD, tel: 0117 200 2888)

Pubs & Bars

The Alma Tavern. Pub with food. 8 min walk (18-20 Alma Vale Road, BS8 2HY)

The Hope & Anchor. Pub with food. 9 min walk (38 Jacob's Well Road, BS8 1DR)

Hyde & Co. Prohibition cocktail bar. 6 min walk (Find the bowler hat and ring the doorbell for entry; 2 Upper Byron Place, Clifton, BS8 1JY)

The Lansdown. Pub with food. 9 min walk (8 Clifton Road, Clifton, BS8 1AF)

The Lido. Poolside bar with tapas. 2 min walk (Oakfield Place, Clifton, BS8 2BJ, tel: 0117 933 9530)

The Old Duke. Jazz pub. 20 min walk (45 King Street, BS1 4ER)

The Portcullis. Dawkins Pub. 17 min walk (3 Wellington Terrace, Clifton Village, BS8 4LE)

Psychopomp. Gin micro-distillery. 11 min walk (145 St Michael's Hill, Kingsdown, BS2 8DB)

The Pump House. Pub with food, specialises in gin. 20 min walk (Merchants Road, Hotwells, BS8 4PZ)

Quinton House. Pub. 4 min walk (2 Park Place, BS8 1JW)

The Rummer. Pub specialising in spirits and cocktails. 19 min walk. (All Saints Lane, BS1 1JH)

Small Bar. Craft beer. 18 min walk (31 King Street, BS1 4DZ)

The Victoria. Dawkins Pub. 2 min walk (2 Southleigh Road, Clifton, BS8 2BH)

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 recognizing 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](https://www.facebook.com/RoyalMusicalAssociation)

Twitter: [@RoyalMusical](https://twitter.com/RoyalMusical)



A scene at the 2013 RMA Research Students' Conference at the University of Southampton

RMA Council members

President (to 2021): Simon McVeigh, Goldsmiths, University of London (also Chair of External Affairs Committee)

Honorary Treasurer: Valerie James

Immediate Past President (2014-17): Mark Everist, University of Southampton

Vice Presidents

Chris Banks (to 2018), Imperial College London (also Chair of Finance, Membership and Communications Committee)

Barbara Kelly (to 2019), Royal Northern College of Music, Manchester (also Chair of Search Committee)

Warwick Edwards (to 2020), University of Glasgow

Pauline Fairclough (to 2021), University of Bristol (also Chair of Awards Committee)

Sarah Hibberd (to 2022), University of Bristol

Ordinary members

Julian Horton (to 2018), Durham University

Mieko Kanno (to 2018), Royal Conservatoire of Scotland

Michael Spitzer (to 2018), University of Liverpool

Andrew Kirkman (to 2019), University of Birmingham

Cormac Newark (to 2019), Guildhall School of Music & Drama

Caroline Rae (to 2019), Cardiff University

Piers Hellawell (to 2019), Queen's University Belfast

Chris Collins (to 2020), Bangor University

Natasha Loges (to 2020), Royal College of Music

Deborah Mawer (to 2020), Royal Birmingham Conservatoire

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Executive Officer: Jeffrey Dean, Birmingham Conservatoire

Membership Communications Officer: Michael Byde, University of Leeds

Membership Development Officer: Katy Hamilton

Student Liaison Officer: Susan Bagust

Research Training Officer: Núria Bonet, University of Plymouth (also Chair of Student Affairs Committee)

Flagship Conferences Coordinator: Michelle Assay

Chair of Events Committee: Thomas Schmidt, University of Huddersfield

Chair of Publications Committee: Simon Keefe, University of Sheffield

Convenor of the Scottish Chapter: Eva Moreda Rodriguez, University of Glasgow

Convenor of the South-East Asia Chapter: Monika Hennemann, Cardiff University

Student Representatives

Philip Robinson (to Jan. 2019), University of Manchester

Will Finch (to Jan. 2020), University of Bristol

Future RMA annual conferences and research students conferences

10-12 January 2019, University of Sheffield: Royal Musical Association and British Forum for Ethnomusicology Research Students Conference

Conference website: www.sheffield.ac.uk/music/research/conferences/bfe_2019

Call for Proposals: deadline 9:00 am, 29 October 2019 (see <https://bfe.org.uk/conf/bfe-rma-research-students%E2%80%99-conference-2019-sheffield> for details).

11-13 September 2019, University of Manchester and Royal Northern College of Music: 55th Royal Musical Association Annual Conference

Please see the call for proposals overleaf.

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

For other forthcoming events, please see www.rma.ac.uk/events/all-events.



RMA Annual Conference, University of Manchester and Royal Northern College of Music, 11–13 September 2019 — Call for Proposals:

The 55th Annual Conference of the Royal Musical Association will be hosted jointly by the Royal Northern College of Music and the University of Manchester, between Wednesday 11 and Friday 13 September 2019. It seeks to celebrate the interface between performance, musicology and composition, and we are therefore keen to encourage proposals for presentations that represent the full range of current international scholarly and creative research in music, including:

- * Individual papers (20 minutes)
- * Themed sessions of 3–4 papers (90 minutes)
- * Lecture-recitals (30 minutes)
- * Poster presentations
- * Practice-based research workshops (90 minutes)
- * Acoustic compositions (up to 10 minutes)
- * Electroacoustic compositions (up to 10 minutes)

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.

All proposals must be submitted via the online proposal submission form by 5:00 pm on Thursday 15 November 2018. Details of the procedures for the different types of submissions will be available at www.alc.manchester.ac.uk/music/connect/events/RMA2019/call-for-proposals from 13 September 2018.

Programme committee

Prof. Barbara Kelly (RNCM)
Prof. Rebecca Herissone (University of Manchester)
Dr Warwick Edwards (RMA)
Dr Michelle Assay (RMA)
Dr Chloe Zadeh (University of Manchester)
Dr David Horne (RNCM)
Dr Tom Perchard (Goldsmiths, University of London)

Subpanel for selection of acoustic and electroacoustic compositions

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

MANCHESTER
1824

The University of Manchester

RNCM
ROYAL NORTHERN
COLLEGE OF MUSIC

Alejandro L. Madrid (Cornell University) in conversation with Justin Williams (University of Bristol)

JW: Your bio says you were a guitar performance major at Boston Conservatory. How did the transition to musicology happen, and has your performance background helped you in your musicology career?

ALM: My transition to musicology was at the same time very slow and very sudden. Let me explain. Before being a guitarist I was a pianist. I learned to play the piano as a young kid because my grandmother was a pianist. When I began playing the guitar — which was my way of rebelling against the family tradition as a teenager — I also started transcribing for my new instrument some of the music I had played as a pianist. Also, I remember going over the family encyclopedias and reading everything I could find about music genres and composer biographies at a very young age. So, I was always interested in the more theoretical and historical side of music but the musical environment I lived in was not very conducive to me learning about that. It seemed like to study music meant to be a performer. I did not know there was a field called musicology until I ran into Steven Lubin, the fortepianist, when I was getting my masters in guitar performance. I took a performance practice class with him and ended up writing a paper about Manuel M. Ponce's *Sonata romántica* and its stylistic relation to Schubert. After reading it, Steve told me I should become a musicologist. Of course, the whole idea seemed very esoteric to me at the time, so I just kept going with the original plan, which was getting a DMA in guitar performance. At the University of North Texas, where I was working on my DMA, I had the wonderful opportunity to take a twentieth-century music seminar with Malena Kuss. We spent two thirds of the semester analyzing Schoenberg's Op. 25 and I was mesmerized. That changed everything. I switched from the DMA program into an MM in musicology and I have been doing that ever since. So, it took me several years to discover the field that dealt with what fascinated me since I was a little kid, but once I did, the transition was fast.



Your work spans a tremendous amount of different genres and eras which is great to see. Do you use different parts of your brain for different time periods, genres and locales, or do you see them all part of a similar conversation or similar themes in your work?

I started working on my project about EDM, the Nortec Collective, and border culture when I was still finishing my dissertation about modernism, avant-gardism, and music in post-revolutionary Mexico. The two projects seemed to be very different; one was an ethnography while the other one was based on archival research and music analysis. Nevertheless, for me working on one helped me re-formulate the kinds of

questions I was asking from the other. In a way, working on a popular music/cultural studies project changed my mind about how to approach the study of classical music. It sort of made me question many of the ideas and concepts I had been trained in as a musicologist. So, to answer your question, I see myself largely thinking about ideas while the music I study works more like an excuse to try to find answers to the questions I am interested in. To me if it is classical, popular, or traditional music, from the recent or the distant past, is only circumstantial.

Have you visited Bristol before? How have your experiences been of UK academia (conferences, publishers, etc.) been?

I have been to the UK only once, back in 2002, when I presented at Henry Stobart's Latin American Music Seminar at the University of London. So, I do not really know UK academia that well; which has been a bit scary as I was trying to decide on a relevant topic for the Dent Lecture. Trump and Brexit touch onto something we unfortunately share nowadays; therefore, a critical reassessment of border studies and music seemed like a very relevant topic.

You look at the idea of democratic values in music through a number of frames including technology. Do you see things become more or less democratic against the backdrop of election hacking, data mining, etc.?

I am very pessimistic by nature and the current state of political affairs around the world does not make things easier. I think what we are experiencing regarding election hacking and foreign interference in local democratic processes has put in evidence both the shortcomings of some of our democratic institutions and the hypocrisy of our ruling elites (at least in the United States). I mean, for decades the United States has been doing to the rest of the world what we are accusing Russia of doing to us now. I do not want to disregard the seriousness of what is going on and the real damage it has done to U.S. democracy but I would like to see us taking this moment as an opportunity to actually re-valuate the dynamics of our democratic institutions and to explore ways to get rid of the corruption that weakens them in an attempt to make them truly democratic. Will this happen? Well, as I said, I am pessimistic by nature. It is always easier to just blame the Russians.

What got you interested in studying transnational encounters?

My personal life. I was born in the United States but raised in Mexico. I spent the first fourteen years of my life moving around different cities in the northern borderlands of Mexico before my parents settled in Mexico City in the early 1980s. So, for me it was normal to cross the U.S.-Mexico border every week to do grocery shopping, go to video games arcades, or eat at U.S. restaurants; and not only because I was a U.S. citizen, but it was like that for almost everyone living at the U.S.-Mexico border at the time. I also saw how the situation changed and how the border became more a line of separation than the somehow welcoming portal it had been through my childhood. At any rate, like almost everything else I am interested in, my interest in border musics, border studies, and transnational flows comes from my personal experiences.

Your work on Mexico-US relations is becoming increasingly relevant for (in my opinion) unfortunate, divisive political leaders in the US (putting it mildly). How do you see the political climate shaping the relevant musical scenes you have studied?

As I said, I witnessed the changes in how the border was represented by U.S. media and its political repercussions in the last forty years. But to be frank, the divisiveness and hatefulness of today's political rhetoric is not that surprising to me. It is ingrained in U.S. life; even in the good old days I still can remember moments when these anti-Mexican feelings would surface. At any rate, I feel like the power of the cultural dynamics that define border culture are impossible to stop with a wall. Anyone who believes that simply has never been to the border and does not understand border culture. People and music will always find ways to move across fences, in documented or undocumented ways. In fact, most of the people I have written about already live, in a very literal way, in both worlds. So, I believe those types of musical exchanges will continue to happen and the U.S.-Mexico border will continue to foster the kinds of innovative music scenes that can only come about through the beautiful processes of hybridization and bastardization that have characterized human encounters since humans left Africa 125,000 years ago.

What's the best advice you have ever received?

I was going to say "Stop playing with the zipper." But in all seriousness, I would say it was "Be always skeptical."

Do you have any advice for doctoral students who aspire to academia?

Academia is shifting so profoundly and quickly right now that I am not sure I have a word of advice. I guess more than that I would like them to be aware of the power dynamics at stake in these changes and the repercussions they are already having not only on people living within the walls of academia but also beyond them in terms of generalized ideas about truth and the value of knowledge. U.S. anti-intellectualism seems to be our best export product nowadays.

What are you working on at the moment?

I am working on four very different projects. A biography of Cuban-American composer Tania León; a book about sound archives, alternative forms of knowledge, and the persistence of the Lettered City in Latin America; a project about homophobia, masculinities, and Mexican and Mexican American popular culture in the last forty years; and a recording project with the Momenta Quartet (doing the complete works for string quartet by Mexican microtonal composer Julián Carrillo)... trying to find funding for the latter feels already like a full-time job.

What are you listening to now? Any good recommendations for us?

I am an obsessive-compulsive listener. I keep listening to the same music in loop for months. The latest things have been Julián Carrillo's Piano Quintet (1913), which I reconstructed from the unfinished manuscript, and the Momenta Quartet premiered at Cornell University back in February; the amazing blend of klezmer and Cuban music of Roberto Juan Rodríguez (try *Kids Club Cha Cha*); and Maluca, a great "tropical punk" singer from Washington Heights (try *El tigerso*).

Robert Adlington (University of Huddersfield) in conversation with Sarah Hibberd (University of Bristol)

SH: What music have you been listening to lately?



RA: In concert: Cathy van Eck playing two music stands; Kate Soper's wonderful *Cipher* for voice and violin; and *Atlas of the Sky*, an extraordinary theatre piece by my Huddersfield colleague Liza Lim – all at Darmstadt this year. On the move: Brahms' 2nd and 3rd Piano Quartets, which I only recently discovered. Domestically: George Ezra's *Paradise*, with my daughter who's learning guitar.

What are you reading currently?

Claire Bishop, *Artificial Hells* and Yotam Ottolenghi, *Plenty*.

For research purposes, do you prefer your composers alive or dead?

This is a great question, not easy to answer! Because I generally prefer not to offer an 'authorised' view when writing about composers, the relationship can be tricky when they are alive – or indeed when surviving relatives wish to protect legacies. I have generally had the good fortune to write on composers who are either supportive – even when they disagree with me – or who don't really care. The best interviewees have tended to be figures who have enjoyed less of the limelight during their careers (for instance: Remko Scha; George Newson): they generally have fewer stock responses and are less anxious to safeguard their reputations.

***Dissent, Revolution, Opposition, Guerrilla*: the titles of your books and articles suggest you are drawn to anti-establishment activity. Is that true?**

It's quite embarrassing seeing them listed like that, especially given my current job title. What I'm really drawn to is musicians who are drawn to anti-



establishment activity – especially musicians of the self-consciously progressive, avant-gardist or experimental variety. When I was first becoming interested in 'contemporary music' (not a good term), I tended to swallow the idea that challenging sounds posed an inherent challenge to 'established' society. Eventually I came to understand that this was, at best, a simplistic equation – but it has remained an appealing idea to many musicians, and I continue to be attracted to it at a gut level. However, these days it's clearer than ever that what counts as progressive and what counts as establishment is fundamentally contested, and in my work I've tried to show how this was true even back in the 1960s. Whilst I critique the utopianism of some politically-engaged composers, which too often sought to determine the life course of others, I remain inspired by their determination to question norms and mainstreams, to unsettle ossified conventions of musical life, and to find new ways of expressing what it means to be human.

Why music and democracy -- was there a particular event or person that sparked your interest?

This isn't the first time that a research idea was suggested by the process of assembling a book index. My edited volume *Red Strains* was prompted by the index to *Sound Commitments*, which

unexpectedly revealed communism as a persistent yet under-examined theme in avant-garde music of the 1960s. Similarly, compiling the index to *Composing Dissent* yielded a hefty entry for democracy and democratisation, even though these were not concepts explored in depth in the book. Around this time, the British Labour Party was busy fighting over definitions of party democracy, and I became increasingly aware of the complexity of the concept of democracy – a theme that has engaged many political theorists. Since then, of course, contested definitions of democracy have hardly been out of the news, thanks to Brexit and Trump. In music, it seems to me that democracy is an idea that has been treated largely superficially. My current project seeks to interrogate what different musicians have meant when they use the word in relation to their practice – and what the costs as well as the benefits are of their implied definitions.

Peter Le Huray performed Bach at the Proms in 1961 – if invited, what would you play?

Debussy's *Feuilles mortes*, as that's pretty much all my fingers can manage these days.

Have you been to Bristol before?

Many times, but only ever for academic reasons. One day I must come as a tourist!

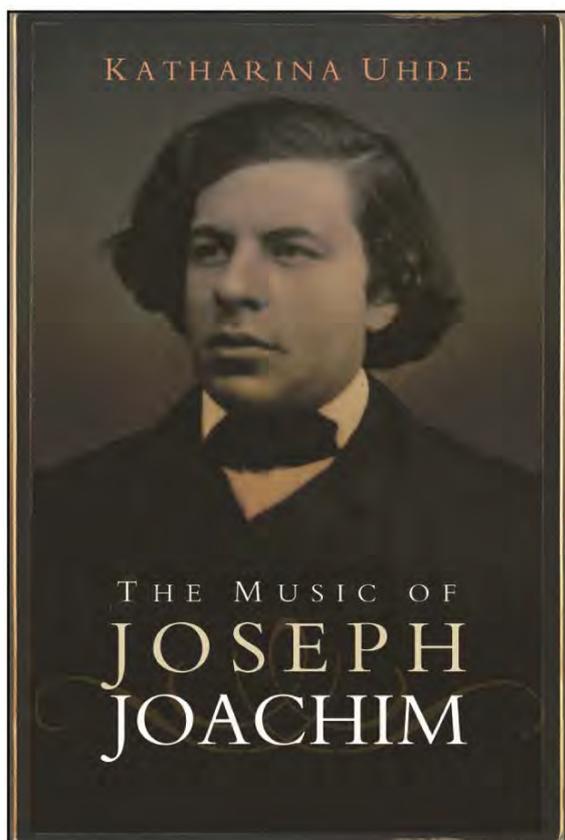
Can you give us a clue as to what you'll be talking about in your Le Huray lecture?

Participation, community organising, fire hoses, tin foil, voting, protests, presidents and putsches.



The University of Bristol New Music Ensemble in concert (with a cat)

BOYDELL & BREWER



The Music of Joseph Joachim

KATHARINA UHDE

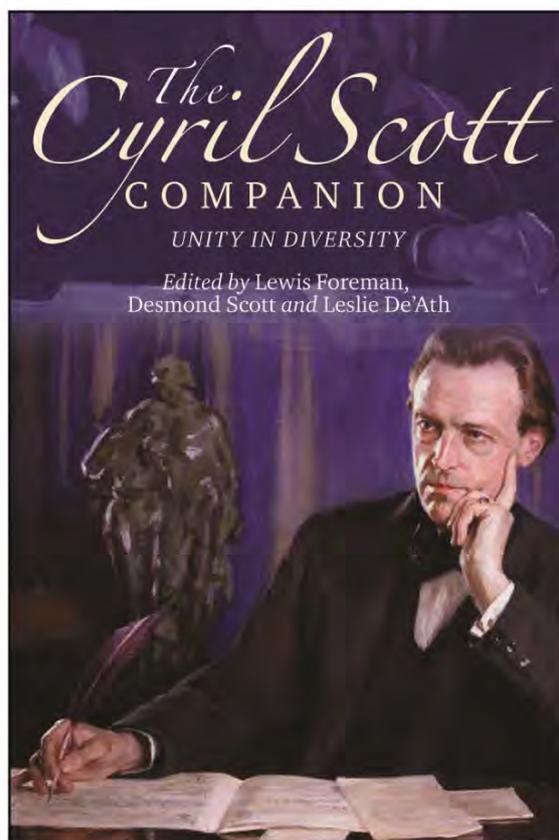
Joseph Joachim (1831-1907) was arguably the greatest violinist of the nineteenth century. But Joachim was also a composer of virtuoso pieces, violin concertos, orchestral overtures and chamber music works. Uhde's book will be the standard work on the music of Joseph Joachim for many years to come.

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The Cyril Scott Companion Unity in Diversity

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LEWIS FOREMAN
& LESLIE DE'ATH

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Music, Sound, and the Moving Image

Music, Sound, and the Moving Image is the first international scholarly journal devoted to the study of the interaction between music and sound in moving image media – film, television, music video, advertising, computer games, mixed-media installation, digital art, live cinema, et alia.

Co-edited by Helen Hanson (University of Exeter), Jay Beck (Carleton College) and Ian Gardiner (Goldsmiths), the journal is truly interdisciplinary, inviting contributions across a range of critical methodologies, including musicology and music analysis, film studies, popular music studies, cultural theory, aesthetics, semiotics, sociology, marketing, sound studies, and music psychology.

The journal also provides an important focus for the similarly diverse and expanding community of media music scholars. The journal is published twice a year, and its first issues were open, embracing this diversity of topics and approaches. Themed issues, under a guest editor, now alternate with open issues, encouraging writers to explore areas under-represented in current literature.

Most read:

Fifty Years of British Music video
Emily Caston and Justin Smith

The Occult Roots of MTV
William Fowler

The Dancing Eyes of the Director
Emily Caston



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Room codes: AB = Albert's Bar; AU = Auditorium; FO = Foyer; G12 = Room G12; HR = Harley Room; OC = Octagon; RR = Recital Room; TB = Theatre Bar; VR = Victoria's Room

Time	Thursday, 13 September	Friday, 14 September	Saturday, 15 September
8:30	Refreshments (TB & FO) & registration (FO; until 5:00 pm)		
9:00	Publisher exhibition (OC; until 6:30 pm)	Registration (FO; until 5:00 pm) & publisher exhibition (OC; until 6:30 pm)	Registration (FO; until 1:00 pm) & publisher exhibition (OC; until 6:00 pm)
9:30	Welcome (AU)	4a (G12)	7a (G12)
10:00	1a (AB)	4b (RR)	7b (RR)
10:30	1b (VR)	4c (HR)	7c (VR)
	1c (RR)	4d (AB)	7d (AB)
	1d (G12)	4e (VR)	7e (HR)
11:00	Refreshments (TB & FO)	Refreshments (TB & FO)	Refreshments (TB & FO)
11:30	2a (G12)	5a (G12)	Lect. recital 1 (AU)
12:00	2b (RR)	5b (RR)	8a (RR)
12:30	2c (HR)	5c (HR)	8b (RR)
	2d (VR)	5d (AB)	8c (VR)
	2e (AB)	5e (VR)	8d (AB)
1:00	Lunch break	Lunch break	Lunch break
1:30			
2:00			
2:30			
3:00	3a (G12)	6a (G12)	Lect. recitals 2/3 (AU)
3:30	3b (RR)	6b (RR)	9a (RR)
4:00	3c (VR)	6c (HR)	9b (G12)
	3d (HR)	6d (AB)	9c (VR)
	3e (AB)	6e (VR)	9d (AB)
4:30	Refreshments (TB & FO)	Refreshments (TB & FO)	Refreshments (TB & FO)
5:00	Le Huray lecture (AU)	RMA Annual General Meeting & Dent Medal lecture (AU)	10a (G12)
5:30			10b (RR)
6:00			10c (VR)
6:30	Electroacoustic concert (AU)	Acoustic concert (AU)	10d (HR)
7:00			10e (AB)
7:30	Routledge reception (TB)	Reception (TB)	
8:00			

Thursday, 13th September

1:00 – 3:00 pm: RMA Council meeting (room G7)

4:00 – 5:00 pm: RMA Annual Conference 2019 Manchester Programme Committee meeting (room G7)

Friday, 14th September

1:00 – 2:30 pm: RMA Student Committee (room G7)

1:20 – 2:00 pm: REF consultation meeting with Robert Adlington (deputy chair of REF sub-panel 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies) – closed meeting for RMA Council members (Recital Room)

2:00 – 2:40 pm: REF consultation meeting with Robert Adlington (deputy chair of REF sub-panel 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies) – open meeting for all conference delegates (Recital Room)

5:00 – 6:30 pm: RMA Annual General Meeting, followed by the Dent Medal Lecture (Auditorium).
For details please see p. 51 of the programme booklet.

Saturday, 15th September

1:00 – 2:30 pm: BFE/RMA Flagship Conferences Subcommittee (room G7)

- 8:30 am – 5:00 pm: Registration (Foyer)**
- 8:30 am – 10:00 am: Refreshments (Theatre Bar & Foyer)**
- 9:00 am – 6:30 pm: Publisher exhibition (Octagon)**
- 9:30 am – 10:00 am: Welcome (Auditorium)**
- 10:00 am – 1:00 pm: Electroacoustic workshop (Auditorium)**

10:00 – 11:00 am: Sessions 1a – d

- 1a: East Asian perspectives (Albert's Bar)
- 1b: Early music (Victoria's Room)
- 1c: How to sing opera (Recital Room)
- 1d: Analysing twentieth-century music (G12)

Session 1a: East-Asian perspectives (chair: Ruard Absaroka) – Albert's Bar

Frances Kenyon Watson (University of Oxford): A Japanese composer dreams beyond Bayreuth: tension in pursuit of artistic unity

In the Archives of Modern Japanese Music in Tokyo are deposited designs for a concert hall of the future – although its fantastic domes and snail-shell-like twisted interiors are more reminiscent of another world entirely. This 'Sacred Hall' was dreamt up by Japanese composer Kósçak Yamada (1886-1965) and forms the keystone of a series of articles, published in 1922-23, which outline the composer's theories of 'unified art' (yūgō geijutsu). Yamada defined this concept in explicit opposition to Wagner's Gesamtkunstwerk (translated into Japanese as mere 'integrated art', sōgō geijutsu). To hear echoes of Bayreuth in Yamada's vision of musically perfect architecture is, therefore, not unreasonable. However, the visitor to his hall was to be completely cocooned from all but sonic impressions: a logical extension of the covered orchestra pit of the Festspielhaus, but for the fact that it would make the staging of drama – and thus the unifying of arts – impossible. Yamada himself struggled to resolve this and other theoretical inconsistencies in his ideas, and in the music he based on them. However, as I shall argue in this paper, such desperate grasping after seemingly impossible unity is central to understanding Yamada's music and its reflection of contemporary Japanese cultural anxieties.

Na Li (University of Birmingham): Representing masculinity through the Chinese style: the soft and hard powers of the nation

The research of masculinity in Chinese music is mainly built around the dichotomy between wu and wen, two abstract and contrasting systems that are not only used to refer to two male gender types but also as gendered terminology to imply soft and hard masculinities/powers respectively (e.g. Louie 2002, 2014; Brownell and Wasserstrom 2002). This paper explores the construction of 'Chinese style/national symbolism' (e.g. Hebdige 1979; Torode 1981) of China Wind music, which was a dominant form of popular music in the Greater Chinese community, especially in mainland China, from 2000 until present. In so doing, this paper emphasises the perception of the gendered image of this Chinese styled form. Focusing on the distinct sense of the 'nation's comprehensive strength' (zonghe shili) that is perceived by Chinese audiences, this paper firstly examines various modes of masculinity represented through male singers and

performers of China Wind music. Secondly, it explores the interaction between wu-wen concepts and the perception of national power – the hard and soft masculinities of the nation – through the concept of Chinese style.

Session 1b: Early music (chair: Andrew Kirkman) – Victoria’s Room

Jeffrey Dean (Royal Birmingham Conservatoire): Tintoris’s *L’Homme armé* mass restored: coherence and varietas

Tintoris’s *L’homme armé* mass survives uniquely in a papal-chapel choirbook copied in 1489. The Tenor parts of its *Et in terra* and *Patrem* sections were copied by a different hand than the rest of the mass (and nearly the whole manuscript). In an article of 2013 I advanced arguments that these parts were not those intended by the composer, and spelt out some of the characteristics I expected the authentic Tenor parts to have had. I lacked, however, ‘the skill to compose a more convincing replacement’, and I noted that certain respected scholars were ‘unconvinced by my argument’ and regarded ‘the added Tenor parts ... as effective and convincing’. As part of a new publicly funded research project (which I shall briefly introduce), I have returned to Tintoris’s *L’homme armé*. I have discovered a pair of solutions to the two sections that are so elegant that they are not merely plausible; they cannot possibly be coincidental, but can only be what Tintoris intended. Even the original notation can be recovered. I shall discuss the relationship between my predictions and the actual Tenor parts and the implications for our understanding of Tintoris’s important concept of *varietas*: a desirable diversity in various compositional parameters.

Tim Carter (University of North Carolina at Chapel Hill): Who sang Monteverdi’s (Mantuan) madrigals?

We are accustomed to reading Monteverdi’s Third (1592), Fourth (1603), Fifth (1605) and Sixth (1614) books of madrigals as reflecting the composer’s responses to the new music he encountered on his move to Mantua, and also to his controversy with the theorist Giovanni Maria Artusi. However, they also need placing in the specific performance contexts newly available to the composer at the Gonzaga court, including the singers and instrumentalists under his supervision. The point has already been made in connection with the Fifth Book’s ‘*Questi vaghi concerti*’ linked to the performers of Monteverdi’s first opera, *Orfeo* (1607). But can we discover similar voices in other of these madrigals, and if so, what does that offer for how we might read them? The issue extends to Monteverdi’s other ‘Mantuan’ madrigal book, the Seventh of 1619 (by virtue of its dedication to Caterina de’ Medici, the new duchess of Mantua). This book is carefully structured as an epithalamium, and it also seems clear that the most unusual setting in it, ‘*Con che soavità, labbra odorate*’ (for solo soprano and ‘nine’ instruments), was intended to give some kind of voice to Caterina herself. So who might have ventriloquised the duchess, and why?

Session 1c: How to sing opera (chair: Sarah Hibberd) – Recital Room

Diane Tisdall (University of Warwick): Contesting voices: training opera singers at the Paris conservatoire

For an opera singer to sustain a successful career they require a specific skill set, including vocal technique – spoken and sung – and acting skills. The first provider of this multi-faceted education in nineteenth-century France was the Paris Conservatoire. In 1806, legislation was put in place for an *Ecole de Déclamation* at the institution: a boarding school or *pensionnat* was established solely for the training of singers in 1808. While the rivalry between the Conservatoire and Alexandre-Etienne Choron’s methods of vocal training has undergone thorough documentation (Ellis 2005), why was the *Ecole de Déclamation* set up alongside the existing vocal classes at the Conservatoire’s *Ecole de Musique*? In order to answer this

question, I will draw upon hitherto unexplored documents from the Conservatoire archives (class registers, lesson observations) and press reviews. I will provide a brief outline of the initial rules of the Ecole de Déclamation and the Conservatoire's vocal training programme, before examining the education of two opera students, Nicolas-Prospér Levasseur and Alexandrine Saint-Aubin. Their contrasting engagement with the Conservatoire training programme – and perceived strengths and weaknesses – will elucidate further the challenges and debate surrounding vocal education in early nineteenth-century Paris.

Barbara Gentili (Royal College of Music): The 'modern' soprano: a strong model of femininity

At the turn of the twentieth century Italian sopranos were shaping a radical new type of vocalism: they were becoming 'modern'. But what does this term mean? And what was the crucial element on which this epochal transition depended? My paper aims to demonstrate that a new aesthetic of vocal registration – the way of blending the vocal registers – was bound up with the new models of femininity put forward in the context of building an Italian nation identity. By placing vocal treatises of the era in dialogue with early pre-electrical recordings, I highlight not only their affinities and differences but also the opposition between the 'modern' aesthetic and the old-fashioned vocal tradition known as *bel canto*. This was a world built on a non-gendered individualisation of voice types where male voices did not diverge from their female counterparts in radical ways. I will present two crucial case studies of Italian *verismo* sopranos (Eugenia Burzio and Emma Carelli) that demonstrate this transformation from the old to the 'modern' vocal style and its connection with the wider political and cultural changes in turn-of-the-century Italy.

Session 1d: Analysing twentieth-century music (chair: Michael Ellison) – G12

Kelvin H.F. Lee (Durham University): Towards an Adornian reading of post-romantic form: Augenblick and sonata dialectics in Mahler's late symphonies

The form-content dichotomy has long haunted the reception of fin-de-siècle Austro-German music. Conceived as an opposition of inherited form and extended tonal practice, commentators have often favoured one element of the dualism. The notion of deformation (Hepokoski 1993) for example foregrounds departures from formal orthodoxy rather than the generative responsibilities of musical content as essential to post-romantic sonata forms. Revealing as it is, this approach only partly illuminates post-romantic form-content dualities. Drawing on the Adornian concept of *Augenblick* (Adorno 1998), this paper re-examines form-content relations in fin-de-siècle Austro-German sonata forms, arguing that they display the negative-dialectical endgame of the dichotomy of formal tradition and extended tonality. More specifically, I show that the attempted synthesis of tradition and innovation collapses with the advent of the *Augenblick* as a formal event. I exemplify this procedure through analyses of the first movements of Mahler's Ninth and Tenth Symphonies, both of which suggest a modernist ideological/musical turn, in which the *Augenblick* is a feature of the movements' forms, and stands historically for the 'moment' (Hoeckner 2002) of the Austro-German musical tradition.

Yvonne Teo (Durham University): Towards a hybrid analytical method: a synthesis of Schenkerian, neo-Riemannian and set-theoretical approaches for the analysis of neo-classical music

What approach would one use to analyse music from the early twentieth century, works that contain both tonal and post-tonal elements? The Schenkerian method is recognised as a useful tool to analyse primarily tonal repertoire, whilst neo-Riemannian theory is useful in analysing chords of a non-traditional harmonic structure and set theory is particularly useful in helping to categorize specific musical objects and describing its relationships. The synthesis of these tools, applied to specifically neo-classical works, will thus provide unique insights the music. Current findings have indicated that several graphical

representations will illustrate and account for all types of chords and understand the structure of the work (through the foreground, middleground and background levels) and the close relationship between rhythm, melodic and harmonic elements. Such representations include: a hybrid form of the middleground level of Schenkerian analysis with pitch collections; line graphs and tables depicting the unordered voice-leading movement; the basic interval pattern and total amount of movement; a set theoretical approach to the rhythm of the music. The findings from this research will have significant implications in the study of music by attempting to bridge the divide between music theory and performance.

11:00 – 11:30 am: Refreshments (Theatre Bar & Foyer)

11:30 am – 1:00 pm: Sessions 2a – e

2a: Grime and hip-hop studies in the UK (G12)

2b: The seventeenth century (Recital Room)

2c: Analysing song (Harley Room)

2d: Old Hispanic chant (Victoria's Room)

2e: Music and politics after 1945 (Albert's Bar)

Session 2a: Themed session (convenor Justin Williams): Grime and hip-hop studies in the UK: artistry, scholarship, and Brexit-era cultural critique – G12

Speakers: Justin Williams (University of Bristol); James Butterworth (University of Oxford); J. Griffith Rollefson (University College Cork)

'I don't give a damn about UK rap / I'm a UK Black makin' UK tracks / And I got love for every one of those scenes / And them pigeon-holes were never nothin' to hold me'.

Despite London rapper Roots Manuva's call to break down 'urban' generic labels, hip-hop scholarship reflects many of the same pigeon-holes that UK artists deal with. How can we, as scholars, reflect the diversity of voices and scenes while still critiquing the cultural industries that reify these pigeon holes? In this age of Brexit, what can rappers teach us about the relationship of these fragmentations to the ever-dividing nation and its increasingly ethno-nationalist politics? In a climate where 'experts' are increasingly demonized, how can we as scholars produce analytical and ethnographic research of a high quality while making it meaningful and relevant to the needs of wider communities? Lastly, as rappers can often marginalise the views of their audiences and other cultural workers, how do we advance a critical understanding of rap culture in the UK, while attending to our own position(s)?

This themed session centres on hip-hop studies in the UK, an emerging force which is starting to reflect the diversity and wealth of artistry coming from its music scenes. We hope the panel will not only be beneficial to scholars of hip-hop but also to those who are interested in ethnographic methods, community-engaged scholarship, working with artists, popular music studies and interdisciplinarity. We hope that this exchange of ideas will help us establish best methodological practices from the fields of musicology, ethnomusicology and sociology; scope the field of hip hop studies in the UK; leverage and add value to marginalized voices from UK hip hop communities; and navigate academic and artistic worlds while critiquing the power relationships, biases and assumptions within them.

The session will comprise three papers from Justin Williams (University of Bristol), James Butterworth (University of Oxford) and J. Griffith Rollefson (University College Cork) who will explore case studies from Bristol, Birmingham and beyond, which will explore the following themes and ideas:

- The differences between grime and hip-hop, what is at stake in these distinctions and how scholarship can attend to them
- 'Urban' as genre categorization and its racialized meanings
- Working with artists, not simply as research 'data', but as co-researchers working on social and cultural questions in their own performative ways
- Dealing with Research Council and University agendas, critiquing the language of institutions and decolonizing them while productively working with them and in (ethical) partnership with others
- How can sociological, ethnomusicological and musicological perspectives complement one another in partnership with other disciplinary perspectives? What challenges do these approaches pose to one another?

To these ends, we hope to involve some artistic voices on the panel, in the interest of providing a more balanced conversation while reflecting the convergences and divergences between artistic and academic worlds.

Session 2b: The seventeenth century (chair: Cheryll Duncan) – Recital Room

Isobel Clarke (Royal College of Music): Samuel Pepys: the sociality of music-making in seventeenth-century London

Seventeenth-century Britain was the scene of a dramatic social change in terms of musical performance and listening environments. The London diarist Samuel Pepys is known for his well-documented appreciation of music, particularly in theatrical settings. However, less attention has been paid to his genuine love of domestic music-making, where his musical activities included singing and composing madrigals, playing various instruments, and taking lessons in order to further his own expertise. Notably, the diarist played and sang socially with professional musicians – which he described as a commonplace occurrence in mid-seventeenth-century London. Listening experiences noted by contemporary diarists support this impression of music's changing social status in Restoration London to some extent, but they do not always mirror Pepys's enthusiasm for music-making as both participants and listeners. This paper investigates the impact of political and cultural developments on the sociality of listening to music and questions whether the level of engagement shown by Pepys is typical for its time. As well as looking at Pepys as an individual, changes in domestic musical practice and the developing critical-listening role of the amateur enthusiast are explored through analysis of passages from the diaries of Pepys, John Evelyn and their contemporaries.

Luca Ambrosio (Pavia University): The adaptation of Venetian operas for Rome (1668-1689)

The study of all surviving librettos and scores of the more than 50 operas staged in Rome and its outskirts during the years between the deaths of Pope Clemente IX Rospigliosi (1669) and Queen Christine of Sweden (1689) enables us to divide the Roman opera experience into four distinct types: comic opera (similar to the antecedent 'dramma civile rusticale' from Florence), pastoral musical drama, musical comedy in accordance with Iberian style, and, above all, Venetian-influenced musical drama (imported or not). This paper compares the resultant features through the textual, dramaturgical and musical analysis of each title, and examines some tendencies emerging (by modification, addition or subtraction) in adaptations of operas from abroad. These include Roman drama productions from outside the city, with special focus on the import/export opera traffic between Rome and Venice. In sum, this paper shows the most important methods of literary and musical adaptation that altered every opera, in accordance with the requests and expectations of Roman audiences during the second half of the seventeenth century.

Session 2c: Analysing songs (chair: Barbara Kelly) – Harley Room**Clare Wilson (Ulster University): The Great War and beyond: André Caplet's musical trajectory**

The *mélodies* of André Caplet (1878-1925) embody adventurous spirit and profuse richness in metric shape and harmonic structure. Exploring aspects of these shapes and structures in the sets *Le vieux coffret*, *Trois fables de Jean de La Fontaine*, and *Cinq ballades françaises*, composed both during and after the First World War, this paper considers the ways in which Caplet's musical language developed through this genre. As Caplet returned to civilian life, his post-war *mélodies* presented a different colour to those dating from the turmoil. The paper strives to illuminate Caplet's fascinating musical language through the lens of detailed analytical interpretation, as it developed during a pivotal time in his life. It offers a perspective on the interplay between rhythmic dissonance and consonance in the structure of Caplet's *mélodies*, by casting light upon the intersection between fluid metrical states and unfolding poetic narrative. Considering the musical structure and poetic texts, the fundamental pulse within the music, and the textural layers in between, André Caplet's *mélodies* are simultaneously at odds with and analogous to each other, and the paper concludes with thoughts on this engaging composer's musical language.

Adam Rosado (Louisiana State University): Harmonic relationships in Hermeto Pascoal's *Calendário do Som*

Despite his impressive catalogue containing an estimated 1,200 extant works, there have been few attempts to analyze the music of Brazilian composer Hermeto Pascoal, and only one substantial attempt in English. Costa-Lima Neto (2015) wrote extensively about Hermeto's life experiences and their influence on his harmonic style. Writing in Portuguese, Araújo and Borem (2013) use a Schoenbergian Grundgestalt based approach to analyze Hermeto's works. While both analyses address the composer's highly idiosyncratic harmonic language, neither fully investigates the unique composition of all of Hermeto's common harmonies and their relationships with each other. This paper addresses some of these harmonies through analysis of excerpts from Hermeto's *Calendário do Som*. Following the musings of Hermeto's pianist Jovino Santos Neto, this paper treats idiosyncratic major and minor pentachordal and hexachordal collections as poly-triadic constructs. The inversional relationship between the constituent triadic parts and the full chords at important junctions throughout '4 de Junh' from the *Calendário do Som* provides insight into the structure of this and other pieces written by the composer. While this paper only looks at a small portion of the *Calendário*, it will provide an analytical inroad to a large repertoire of music.

Session 2d: Old Hispanic chant (chair tbc) – Victoria's Room**Emma Hornby (University of Bristol): The melodic language of Old Hispanic processions**

In recent collaborative work at the University of Bristol, all explicit references to processions in the Old Hispanic liturgy have been catalogued. Old Hispanic processional contexts are varied: the Maundy Thursday foot washing ceremony; ordinations and consecrations of various kinds (including the rite for the benediction of a beard); before or after Mass. The Old Hispanic rite, entirely independent of the Roman rite and its familiar Gregorian chant, was practised across much of medieval Iberia until its suppression at the council of Burgos in 1080. Until recent years, its 'peripheral' status and preservation almost entirely in unpitched (rather than pitched) notation has led to Old Hispanic chant being largely neglected by scholars. With my long-term collaborators, I have developed methodologies that enable us to establish the melodic grammar of repertoires preserved only in unpitched notation, opening up the Old Hispanic melodies to fruitful interrogation. In the present paper, I look closely at some of the securely processional Old Hispanic

chants, placing their musical characteristics in the wider context of the norms of the genres to which they belong. This makes it possible to come to some preliminary conclusions about the sound world of Old Hispanic processions, and the extent to which that sound world was distinct from the wider liturgical soundscape of medieval Iberia.

David Andrés Fernández (Universidad de Castilla-La Mancha): Old Hispanic processional chant on Palm Sunday

Among the Holy Week ceremonies held in the Christian rite, Palm Sunday's procession is the most lively, varied and full of pomp. This pageant, which recalls the entry of Jesus into Jerusalem, has been widely studied for the Gregorian repertory. However, the procession and its chant for the Old Hispanic liturgy has been seriously neglected. This paper, prepared as part of an international network devoted to the study of processional chant performed in medieval Iberia before the eleventh-century reform, not only sets out the liturgical background of that feast, but also describes the two processional events that happened during Palm Sunday in the Old Hispanic liturgy: one during the Matutinum office and the other before the Mass. Also, I make a comparison with the Franco-Roman procession for the same day in order to evaluate and understand the special particularities of the Old Hispanic Palm Sunday's procession, which differs significantly from any other.

Session 2e: Music and politics after 1945 (chair: Michelle Assay) – Albert's Bar

Anna Papaeti (Panteion University, Athens): Soundscapes of detention: music in prison camps during the (post-)civil-war era in Greece (1947–1957)

This paper explores the multifaceted use of music in prison camps during the (post-) civil-war period in Greece (1947–1957). Places of exile, these camps were also places of torture and indoctrination. In many cases, music was integral to both. This paper focuses on the infamous prison camps at the barren island of Makronissos, known for the brutal torture that took place there and the relentless institutionalized 're-education' programme. It specifically examines: (1) the use of music as a means to 're-educate', humiliate and 'break' prisoners; (2) official camp orchestras and choirs, addressing the complex issue of performing music under orders; and (3) the role of the Makronissos camps radio station. The paper draws on archival research and new interviews with survivors, which underline music's damaging effects, highlighting the need to understand better its capacity to empower but also degrade and terrorize individuals. It sheds light not only on the music practices, but also on the long-term effects on prisoners; this historical recovery provides a useful context for current uses of music in detention.

Evgeniya Kondrashina (Goldsmiths, University of London): Cold War recordings: shaping Shostakovich's identity in the eyes and ears of the British listeners

Vinyl records were one of the most influential channels for spreading classical music among listeners in Cold War Britain. The images and sleeve notes on those recordings and their critical reviews shaped the way British audiences perceived the works of Soviet composers, especially Dmitry Shostakovich. Building on the work of Pauline Fairclough (2007), this research investigates the messages contained within the imagery and sleeve-note language of Shostakovich's recordings in Britain, especially those produced by the largest British record company EMI, and their reviews in the most influential record magazines, particularly *The Gramophone*. I demonstrate that the presentation of his works to listeners changed from the 1960s to the early 1980s. Before 1979 it was largely apolitical and focused on describing his music, searching for supposedly universal values and common themes. The post-1979 notes on the recordings, driven by the *Testimony* publication, search for a social and political double meaning, based on Shostakovich's life in the USSR. I also analyse Shostakovich's present-day vinyl recordings. Identifying the links between his contemporary and Cold War interpretations on recordings is essential to a more balanced understanding of Shostakovich's music.

James Davis (University of Birmingham): ‘Come and see the blood in the streets’: Luciano Berio, Pablo Neruda, *Coro* (1976) and Italian radicalism

In 1971, Luciano Berio returned to Italy, having spent most of the previous decade in America. There he would compose his most substantial achievement of the decade, *Coro* (1976) – an hour-long piece for chorus and orchestra. This work has attracted a small literature (such as Quaglia 2010 and Scherzinger 2012) that attempts to understand it in terms of the philosophical framework of the French theorists Gilles Deleuze and Félix Guattari. From the 1970s onwards, Deleuze and Guattari worked together to communicate an anti-systematic notion of ‘becoming’: a critique best known from the now-famous pair of works, *Anti-Oedipus* and *A Thousand Plateaus*. These works, in their attempts to supplant stable ontologies of ‘being’, were deeply political and realised – amongst other things – a critique of late capitalist society. Of central importance to these efforts was the idea of a generative process of production in which an element (whether it is a musical phrase or political actor) is continually dislodged from its original functionality to allow it to assume a new functionality. *Coro* has proven amenable to such a framework on a musical level, and thus has a ‘revolutionary’ potential in Deleuze and Guattari’s framework. Yet the Deleuzian-Guattari speculations on this work by musicologists have remained rather abstract; specifically, they have not attempted to relate the ‘revolutionary’ qualities of the work to the concrete political context of 1970s Italy. At the time, following the large-scale strike action of the ‘hot autumn’ (1969-1970), Italy was experiencing a protracted period of political and social turmoil. Referred to as the ‘Years of Lead’ [Anni di piombo], the 1970s (and early 1980s) in Italy saw various left and right wing extra-parliamentary groups resorting to acts of terrorism. Such happenings are significant in relation to *Coro*, and this paper will attempt to enrich our understanding of Berio by relating the choral work to this political context. In so doing, I will contribute towards a more thorough understanding of the political significance and functioning of the works of one of Italy’s leading composers in the 1970s, and suggest a striking political alignment between the composer’s musical production and the radical extra-parliamentary political activity of the 1970s.

1:00 – 3:00 pm: Lunch break

There are numerous lunch options in the vicinity of the Victoria Rooms. You can find a selection at www.bris.ac.uk/music/events/conferences/rma-annual-conference/refreshments/; the conference assistants are also happy to direct you.

3:00 – 4:45 pm: Electroacoustic workshop (Auditorium)

3:00 – 4:30 pm: Sessions 3a – e

3a: Sonic makers' forum: doing, knowing, meeting (G12)

3b: Musical identities of the Cold War (Recital Room)

3c: Themes in British nineteenth– and twentieth-century music (Victoria's Room)

3d: Researching performance practice (Harley Room)

3e: Film music and national traditions (Albert's Bar)

Session 3a: Themed session (convenor Scott McLaughlin): Sonic makers' forum: doing, knowing, meeting – G12

With contributions from Scott McLaughlin (University of Leeds), Richard Glover (University of Wolverhampton), Lauren Redhead (Canterbury Christ Church University) and Matthew Sergeant (Bath Spa University)

Makers create 'something' out of 'stuff'. A 'sonic maker' can be thus understood as one who makes 'something' out of sound. A deliberately broadly-defined term that relies heavily on self-identification, examples of sonic makers could include (but are by no means limited to) composers, sonic artists, song-writers, improvisers and producers. The distinction between composing and 'making' follows recent trends in anthropology (e.g. Ingold 2013), technology (e.g. Tanenbaum 2013) and education, (e.g. Halverson and Sheridan 2014), which emphasise learning-through-doing in a social environment. Gregory Bateson describes this as a process of 'deutero-learning', where knowledge-of-and-about-making arises from the doing of making itself (Bateson 1973). In essence, such an emphasis on making articulates a subtle but important change of focus, from the technical 'toolbox' of a given composer to understandings of the process of making itself.

The session will feature four invited speakers, who will draw on the specific knowledge the participants have derived through their own making-practices. Each will provide a 5-minute response to the three conceptual threads of the session's title.

– Doing: How was the piece made? How did it ideate? Is there an essential thread underlying the process of making for this work that you could describe?

– Knowing: what types of knowledge did you bring to the piece? What types of knowledge emerged through the doing? How were your conceptual tools extended or augmented? What was the knowledge 'ground' that the making acted upon?

– Meeting: what role did social or distributed creativity play in the making? What parties were involved? How did they come to be involved? Did all parties have some level of agency? Where was expertise located?

Scott McLaughlin (University of Leeds), co-directs the Centre for Practice-based Research in the Arts (CePRA), and composes relationships across metastable sounding-states generated from material indeterminacy of acoustic instruments.

Richard Glover (University of Wolverhampton) is a founding member of the RMA 'Music and/as Process' study group and has developed a compositional ideology based on prioritizing temporally unfolding procedures as a given work's primary content.

Lauren Redhead (Canterbury Christ Church University) is a composer of experimental music, a performer of music for organ and electronics, and musicologist who focuses on aesthetics as socio-semiotics of music.

Matthew Sergeant (Bath Spa University) is a composer currently exploring notions of agential materiality and human/nonhuman relationships in his work, he is currently director of the Sonic Materiality Lab (SoMa) at Bath Spa University.

Overall, this session will activate 'artistic practice [as] as the production of knowledge or philosophy in action' (Barrett & Bolt 2010) and offer a positive model of practice-as-research in musical composition that goes beyond self-score-analysis and reflection, but equally is not entirely subservient to representation.

Session 3b: Themed session (convenor Pauline Fairclough): Musical identities of the Cold War – Recital Room



This panel represents the Study Group Shostakovich and his Epoch of the International Musicological Society (IMS).

Extensive research has been carried out charting the Soviet Union's musical participation in the cold war 'cultural arms race', as each participant sought to portray itself as more cultured than its rivals. Our panel is a first step towards extending what is still a Western-centric research field into a mutually observing process, where jostling for cultural supremacy is just one strand of a complex network of mutual admiration and condescension. Instead of tracking the institutional processes of so-called 'soft power', we investigate the knottier processes of cultural identity as observed through reactions to the music of politically hostile nations, on both sides of the Iron Curtain.

3:00 pm: Olga Panteleeva (Princeton University): 'The triumph of Soviet art': Domestic echoes of Soviet musical diplomacy

When Soviet star musicians such as David Oistrakh and Emil Gilels were sent on abroad, domestic newspapers followed their every step. A selection of cherry-picked translations from Western papers would accompany such reports, providing tangible 'evidence' of Soviet success in the capitalist world. I engage with the domestic image of the Soviet musicians' touring abroad, carefully curated by the major newspapers such as *Izvestiya* and *Pravda*, showing how the Soviet performers' mastery of the Western music canon, legitimized by their successes abroad, not only showcased Soviet achievements for Western audiences, but also reinforced one of the main the Soviet virtues – kul'turnost (culturedness) – at home.

3:30 pm: Olga Manulkina (St Petersburg State University): The extraordinary adventures of Mr. Porgy and Ms. Bess in the land of the Bolsheviks

In December 1955, The Everyman Opera brought Gershwin's *Porgy and Bess* first to Leningrad, then to Moscow. Permission for this tour was given by the Soviet Ministry of Culture because it considered the exploitation of Afro-Americans in the American South to be a central theme of the opera. Nevertheless, neither official delegations nor the crowd greeting the artists were prepared to meet the Afro-American company. I look at the tour through both American and Russian eyes, and try to 'hear' *Porgy and Bess* through contemporary Soviet ears, in order to discuss the unique iconic position that *Porgy and Bess* occupied in Soviet culture -- a symbol of many forbidden fruits: 'jazz', America, the West: a window onto an unknown world, a Neverland; the breath of air from behind the iron curtain.

4:00 pm: Pauline Fairclough (University of Bristol): Exciting Russians, boring English: Tchaikovsky in England, Elgar in Russia

Historians have long been aware of the orientalist vein of music criticism that saw Russian composers and performers described in stereotypically exotic terms in the English music press. Yet even as we unpick and critique these narratives, we know nothing about how English music was described in the Russian press, nor even what English music Russian audiences might have heard. Putting the reception histories side by side means, first, that both cultures are heard equally but it also enables us to perceive where music criticism becomes a narrative for broader cultural attitudes between the two late-Imperial powers. My paper focuses on the decade and a half before the Bolshevik Revolution, tracing the mixed narratives of admiration, condescension and incomprehension on both sides.

Session 3c: Themes in British nineteenth- and twentieth-century music (chair: Rachel Cowgill) – Victoria's Room**Wiebke Thormählen (Royal College of Music) & Thomas Irvine (University of Southampton): Performing the music history of the future: Hubert Parry's music history pedagogy at the Royal College of Music, 1882-1918**

This paper investigates Hubert Parry's teaching of music history at the Royal College of Music from 1882 to 1918. At the centre of our investigation are eleven boxes of previously uncatalogued materials in the RCM library. The boxes include over 250 individual musical examples, fragments of music from the early middle ages to Richard Strauss, many in Parry's hand. They are arranged for ensembles of student instrumentalists and singers. Parry's students learnt by doing, constructing the music history of their professional futures one fragment at a time. Considered together with Parry's lecture scripts – held likewise at the RCM – and the writings derived from them, the music examples challenge conventional ideas about British music history around 1900. Although they do include earlier British music from Dunstable to Arne, they do not tell the story of a 'national' music. Instead they comprise a body of performable musical objects from all European traditions. We argue that Parry's choices were influenced by his belief that music's history, and the value of each musical work, lay in its performance, and that only through performance could students appreciate music's 'evolution'.

Susan Elliott: Women composers and the Proms: the first 100 years

Since 1989 composer Jenny Fowler has been compiling statistics on the Women in Music website concerning women taking part in the Proms. The progress of composers has been slow: none at all in 1996 or 2006, but what about the earlier years? Women composers' works were included from the very beginning, when the Queen's Hall Promenade Concerts began in 1895, and throughout the following 100 years, though not every year. In fact, no fewer than 71 women composers had works played in the first 20 years. Who were these women and have our history books presented the facts about them correctly? The involvement of the BBC since 1927 has been significant, and successive BBC personnel have influenced the programming. Individual composers' contributions as extracted from the BBC Proms Performance Archive website will be presented as bar graphs showing the numbers of works played before and after their deaths. Composers with significant numbers of works or performances will be highlighted as well as notable composers with few performances. The total number of male and female composers each year will be presented as a line graph, the impression of which is striking. This paper seeks to make clear the part played by women composers at the Proms and the lack of progress made during the first 100 years.

Kate Guthrie (University of Bristol): Victorians on radio

In recent years, the late-Victorian paternalism that shaped official BBC policy during the interwar years has been at the crux of a new wave of scholarly critique. Cultural historians have sought to distance the BBC from the negative connotations of such an elitist worldview by unearthing ostensibly more progressive aspects of the organization's programs and policies. While this work has provided a nuanced corrective to earlier perspectives, it has painted a simplistic picture of the more conservative broadcasters, who have been presented as straightforwardly reactionary and narrow-minded. In this paper, I want to put pressure on the traditional picture of the BBC as an elitist institution from a different angle. Inspired by new scholarship uncovering unresolved ideological complexities in the late-Victorian liberal project, I explore the tension between directing public taste and promoting individual freedom of thought that underpinned interwar paternalism. As a case study, I take *Music and the Ordinary Listener*, a series of music education broadcasts founded in 1926 to instill a "proper" appreciation of art music in the adult public. Using undocumented broadcast transcripts, I show how the series' presenter, Walford Davies, walked a paradoxical line, seeking to protect art music's elite status, while also equipping the public to make their own aesthetic judgements.

Session 3d: Researching performance practice (chair: Simon Keefe) – Harley Room**Beth P. Chen: A slip of the pen or intended inconsistent articulation – What do Mozart's slurring discrepancies tell us about performance practice?**

Slurring discrepancies appear commonly in the autographs of Mozart and other eighteenth- and early nineteenth-century composers. Many of these were clearly or even carefully indicated. Due to the unfamiliarity of the practice, these inconsistencies are often 'corrected' by scholarly-editors in Urtext editions with solid or editorial dotted slurring lines. Many performers are either uncertain whether inconsistent slurring is reliable to follow as a composer's intended musical guidance, or believe that these discrepancies are a composer's slip of the pen. To those composers who relied on slurs to give minute details of their articulations, clearly indicated inconsistent slurrings were more likely their intentional performing guidance than merely mistakes. Mozart's systematic consistency underlying his irregular slurring, for instance, is a good example. By close examination of the autographs of Mozart and a few other composers, this paper will draw attention to Mozart's systematic inconsistencies, random slurring variants, seemingly arranged inconsistent slurring, and to a few other composers' indications. The original look of them in the autographs shows us how irregular the articulation can be. If we understand the message behind composers' slurring discrepancies, we may realise these inconsistencies as a practical performing practice or musical art.

Christopher Stanbury: Playing the changes: rediscovering performance practice, style and authorship in electronic organ music

Despite being one of the earliest electronic instruments of the twentieth century, the electronic organ has suffered from a lack of scholarly understanding and very little investigative study to date. Even less is known about the organists themselves: as well as working within a primarily aural-based musical genre, changing musical technologies resulted in instruments with wildly varying technical configurations and capabilities, all of which had to be mastered by the performer. The degree to which these different designs of organ influenced the musical result of a performance, and the question of how to research and present a developing stylistic lexicon presents a challenge for musicology. Developing a wide-ranging methodology that rediscovers these increasingly scarce instruments, this paper investigates how organists listened and learnt from their contemporaries and also evaluates the agency of technology in performance practice. The triangulation of results gained from three distinct research practices, namely the use of reconstructive performance on original instruments, the transcription of historical recorded performances and the use of organist interview is discussed together with examples of important contributions to new knowledge.

Ian Sapiro (University of Leeds): Using archival sources to inform contemporary performance

Research involving musical sources tends to concentrate on enhancing knowledge of creative practices and the development of works, sometimes at the expense of other areas of investigation. Furthermore, the availability of sources can result in unconscious biases and unintended prioritisation or canonization of works, creators and processes, and the value (or even existence) of missing sources can be easily overlooked. These issues challenge researchers to reconsider how sources can be employed in other avenues of research, and how a collection's sources and omissions might be understood and utilized more objectively, particularly in musicological areas where the use of sources is a relatively new approach. This paper draws on these ideas through an investigation of some of the musical-theatre sources at the Library of Congress. These holdings not only support exploration of the development of musicals through the creative process and in rehearsal, but also – through full scores and orchestral parts – at and beyond a show's Broadway opening, though the quantity and variety of sources vary considerably from musical to musical. The paper considers the ways in which source materials might inform approaches to the contemporary performance of shows, and the wider value of sources to the study of musicals.

Session 3e: Film music and national traditions (chair: Guido Heldt) – Albert's Bar**John O'Flynn (Dublin City University): Being Irish, staging Irish: musical reconstructions in *My Wild Irish Rose* (Butler, 1947)**

Taking its title from Chauncey Olcott's 1899 song, the film *My Wild Irish Rose* (Butler 1947) is very loosely based on the early career of the Irish-American tenor, its narrative built around Olcott's involvement in vaudeville shows throughout the 1880s and early 1890s. While the film's inclusion of minstrelsy and stage Irish characterization is more historically accurate, it fails to interrogate racist stereotypes from a contemporaneous perspective. This is significant considering that 1947 was also the year that *Finian's Rainbow*, based on Harburg and Sady's anti-racist text, first appeared on Broadway. I begin this paper by discussing the film's depiction of Olcott's early career in the Haverly's Mastodon troupe in light of nineteenth-century Irish involvement in minstrelsy that would include stage roles for immigrants and performances of Irish dance tunes and songs. I next examine how the film's 'Irish' material is treated compositionally by Max Steiner, and also consider Ray Heindorf's arrangements for its diegetic stage acts, including songs penned by Olcott. Notwithstanding its biographical fiction, pejorative stereotypes, and lack of critical perspective, I argue that the film musical brings together a significant corpus of early Irish-American popular song and, moreover, proposes an 'insider' narrative of Irish ethnicity in the US.

Hans Michael Anselmo Hess (Leeds College of Music): *Orfeu Negro*

Orfeu Negro (Camus 1959) is regarded as key for Brazilian cinema in bringing bossa nova, samba and a romantic portrayal of the shantytowns of Rio de Janeiro to the world, despite being a French production. Samba/bossa nova is a crucial aspect of this film, and there are two contending interpretations of its meaning in the soundtrack. One regards the film as truly innovative and a means for the expression of national identity, combining multiple cultural expressions such as samba/bossa nova and shantytowns, while selectively and creatively drawing from Greek mythology, thus representing what Deleuze would have called an instance of 'minor' cinema, despite its European director. The other interpretation regards the film as counter to the world it seeks to depict, working against the representation of happy shantytown dwellers – happy favelados – and depicting hardship, refuge, solace and love in the life of Afro-Brazilians. Here I provide a background to the way this film has been understood traditionally, then examine the main scenes where samba/bossa nova is played. After careful analysis of the music and lyrics, with their socio-cultural connotations and subtexts, I conclude that although both interpretations are plausible, in its moving depiction of Afro-Brazilians as artists *Orfeu Negro* can be considered an instance of minor cinema: a liberating cinema, free of the colonizer's expectations and one of the multifaceted expressions of Brazilian identity.

Laura Anderson (Maynooth University): *Musique concrète* for a New Wave mystery: the disruptive sound design of *Paris nous appartient*

Jacques Rivette released *Paris nous appartient* in 1961, employing Philippe Arthuys and Ivo Malec for the film score. The film, which is situated at the cusp of the French New Wave, revolves around Anne, a young student who joins a production of Shakespeare's *Pericles* but is soon distracted by ambiguous warnings from her brother's circle of friends about mysterious and dangerous forces at work. Set against the background of political unease and paranoia characteristic of Paris during this period, the film's soundscape conveys this atmosphere and increases the audience's anxiety. The theme of staging a play is integral to the project, and a missing tape central to the narrative's mystery. This paper considers how the film thus illuminates the role of emerging technology in contemporary music and foregrounds the constructed nature of the artwork. Arthuys and Malec created a score that reflects the experimentation of contemporary *musique concrète*, blurring the boundaries between music and sound effects. Drawing on archival research, I will suggest that the film's soundscape is an important milestone within the history of French film sound design while reflecting the political and social disruption of its cultural context.

4:30 – 5:00 pm: Refreshments (Theatre Bar & Foyer)**5:00 – 6:30 pm: Le Huray lecture: Robert Adlington (University of Huddersfield): *Democracy in action? Audience participation as community organising* (chair: Guido Heldt)**

The past sixty years have seen a variety of attempts by contemporary composers and musicians to incorporate the audience as active participants. Most recently, since 2016 a project entitled 'CONNECT: The Audience as Artist' has brought together four leading contemporary music ensembles to curate new works which 'need the participation of the audience as an inextricable part of their realisation'. The stated aspiration of the CONNECT project is to 'empower audiences to play their own role in great art'. This emphasis on empowerment resonates with the democratising effects that have regularly been claimed of participatory art, notably in the wake of the revolutionary moments of 1917, 1968 and 1989.

My paper offers, first, a selective overview of the different approaches to audience participation in avant-garde and experimental music of the past 60 years. This largely untold history serves as a reminder that audience participation has as often served repressive or authoritarian ends, as it has functioned as a means of emancipation. I then turn to recent critical accounts of audience participation from the fields of visual arts and theatre studies. These have highlighted precisely the 'coercive' tendencies of participation, and – following the writings of Jacques Rancière – have questioned the dichotomy of 'active' performers and 'passive' spectators. Such critiques, however, seem not to bring us any closer to Rancière's goal of an 'emancipated community'.

How then might audience participation again be figured in democratic terms, after Rancière? In exploring answers to this question, I draw upon the field of community organising, in which an external activist makes an intervention in a community in order to animate its involvement in wider social processes. I will propose that theories of community organising offer tools for better understanding the ways in which audience participation may amount to 'democracy in action'.

6:30-7:30: BULO (Bristol University Loudspeaker Orchestra), led by Neal Farwell: Concert with selected submissions to the call for electroacoustic compositions

There will be a separate programme for the concert.

Anna Terzaroli: *Dark Path*

Ruari Paterson-Achenbach: *Encompass*

Brice Catherin: *The Future of an Illusion*

Roberto Begini: *Kymbalon*

Sarah Ouazzani: *Moutons*

Joel Rust: *The Breach*

Emma Margetson: *Cimbaal*

7:30 – 8:30 pm: Reception, sponsored by Routledge (Taylor & Francis Group) (Theatre Bar)

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- 9:00 am – 5:00 pm: Registration (Foyer)**
- 9:00 am – 6:30 pm: Publisher exhibition (Octagon)**
- 9:30 am – 1:00 pm: Acoustic workshop (Auditorium)**

9:30-11:00 am: Sessions 4a – e

- 4a: Soundpainting: the education of professional musicians (G12)**
- 4b: Decolonising analysis (Recital Room)**
- 4c: Theoretical perspectives (Harley Room)**
- 4d: Music, modernity and politics (Albert's Bar)**
- 4e: British composers after 1950 (Victoria's Room)**

Session 4a: Themed session (convenor Bruno Faria): Soundpainting: the education of professional musicians – G12

The panel brings together different perspectives on applications and implications of the method/practice called soundpainting in the education of professional musicians. In soundpainting music is created in the moment of interaction between performer(s) and a leading figure – the 'soundpainter'. The latter communicates with ensemble members by means of conventionalized physical signs, which steer the group's improvisation in various ways. Two questions provide orientation to the discussions of Dr Helen Julia Minors (UK), Dr Anders Ljungar-Chapelon (SWE/UK/NO), and Dr Bruno Faria (BRA/SWE): how is soundpainting used in the training of professional musicians within higher music education (HME)? What is/are its role(s) in this context? Our aim is to demonstrate the integrative potentialities of soundpainting in the HME's curricula evidenced by different case studies. The panel delineates the flexibility of approaches available through the practice not only for the training of a variety of skills, notably aural, analytical, and performance skills, but also for the raising of awareness towards key aspects of refined artistic expression. The panel will start with an introduction by the presenters (5'), followed by the communication of three 20' papers and a joint conclusion (10'), providing 15' for open discussions.

9:30 am: Helen Julia Minors: Soundpainting used to train aural skills, analysis and improvisation within UK higher music education

The paper demonstrates how soundpainting is used in teaching a level 5 (2nd-year) music degree module, in order to train aural and musicianship skills through a guided form of improvisation. In reference to the award-winning project 'Taking Race Live', Minors aims to illustrate how soundpainting has enhanced the learning of aural skills alongside the development of personal musical voices. Through audio-visual examples the paper shows how the notions of play and experimentation are embodied in the process, supporting the development of skills between and amongst a peer group. The paper relies on concepts of gesture (Hatten, Zbikowski, Gritten) to argue how soundpainting enables students to find and develop their own moments of significance in co-creating a piece in the moment through this coded approach.

10:00 am: Bruno Faria: Raising awareness through soundpainting towards the construction of expression

The paper explores the work realized with students in Sweden (Faria 2016) and in Brazil to show how soundpainting establishes a flexible context wherein expressive awareness can be enhanced. The raising of expressive awareness is directly linked with a heightened level of responsibility towards the outcomes shared by the participants within this improvisatory setting. The paper will highlight how the accessibility to

experiencing the practice as group member and as soundpainter enlarges the potentialities of artistic understanding. The notion of practice as research (Nelson) in the education of professional musicians is central to the discussion, which dialogues also with scholars who have indicated the significance of art to our understanding (Gadamer, Noë).

10:30 am: Anders Ljungar-Chapelon: On soundpainting

The paper forwards powerfulness of the soundpainting as a tool within contexts of HME of professional musicians, highlighting the development of a spontaneous and intuitive relation to performance in varied situations. Building upon Faria's work (2016), the paper discusses different results achieved through the practice with bearings on extended flute techniques, improvisation and performance awareness. The analysis emphasizes the positive links between the natural approach to the situation of performance developed through soundpainting and the interpretation and performance of standard repertoires. Familiarity with soundpainting develops a sense for taking musical risks in the very moment of performance, which the author understands as the hallmark of how an artistically strong and convincing interpretation should be performed (Ljungar-Chapelon 2008).

Session 4b: Themed session (convenor Chloë Alaghband-Zadeh): Decolonising analysis – Recital Room

Contributions from Freya Jarman, Byron Dueck, Chloë Alaghband-Zadeh, Ruard Absaroka and Laudan Nooshin

In recent years, the movement to decolonise universities has been gathering momentum. This has taken various forms. It has encompassed calls to remove colonial monuments from university campuses, such as the much-publicised Rhodes Must Fall protests originating in South Africa; attempts to rewrite curricula to include greater representation of BME scholars, which have highlighted the processes of exclusion that shape which scholars appear on course syllabuses and reading lists; and the development of decolonising research methods (e.g. Smith 1999). In different ways, each of these decolonisation initiatives seeks to understand and counter the ongoing legacies of colonialism in higher education institutions and academic disciplines.

This themed session explores what it might entail to decolonise music analysis. It asks what colonial legacies endure through the theory and practice of music analysis; and what can be done to unsettle the colonial logics that operate in this context. This resonates with longstanding discussions in ethnomusicology about whether, and how, the process of transcribing and analysing world music reproduces colonial power dynamics (e.g. Barz and Cooley 1996; Agawu 2003; Magriel 2013). In this timely session, we revisit these questions from the perspective of more recent moves to decolonise. Taking an interdisciplinary approach, we expand the focus of our discussion beyond the transcription and analysis of world music to address music analysis more broadly. In doing so, we also consider the intersections between colonial logics and the other power relations, such as gender and class. We are interested in how these different vectors of power converge to shape contemporary music analysis.

The panellists come from various disciplinary and geographical perspectives:

- * Freya Jarman will explore the use of aural, graphic and computational tools for music analysis that decentralise standard notational technologies, and demonstrate their use in a multi-repertoire first year undergraduate analysis module. Such an approach, she argues, has the potential to widen participation and redistribute the loci of power in the analytical project.
- * Byron Dueck will reflect on a study day on the subject of notation and transcription organised as part of his current research in Yaoundé, Cameroon, considering the perspectives of Cameroonian attendees (composers, musicians and scholars) on issues related to the visual representation of music.
- * Chloë Alaghband-Zadeh will discuss the potential of participatory analytical methods to make possible forms of decolonisation, based on collaborative analysis she conducted with musicians and listeners in India. This entailed finding ways of expanding analysis beyond score-based approaches.

- * Ruard Absaroka will draw on examples from China, itself an overlooked fount of postcolonial theory, to trace the meta-analysis of a genre, to 'analyse the analysts' against a background of wider trends in knowledge production. In doing so he revisits operative analysis as one means to trouble representational analysis that fails to address a residual colonial legacy of power asymmetries.
- * Laudan Nooshin explores the tension between culturally specific and more 'universal' (effectively, often 'western') modes of analysis. Those arguing for a post-colonial approach have often assumed that this means conducting analysis in a culturally-relative mode and an attendant rejection of western methods. But does such an approach risk losing potential insights from culturally transcendent parallels which are not immediately evident within a single tradition? And is the very idea of universalism at best a Euro-American/Anglophone conceit, at worst an exercise of 'western' power?

To promote discussion and interdisciplinary exchange, the session will take the form of a roundtable. The speakers will each present a ten-minute position paper, and then there will be a discussion with the audience.

Session 4c: Theoretical perspectives (chair: Lois Fitch) – Harley Room

Andrew J. Chung (Yale University): What is musical meaning? Towards a foundational theory of music as performative utterance

This paper proposes a theory of musical meaning that challenges the centrality of reference, representation and expression to our conceptualization of meaning. I first demonstrate that typical discussions of musical meaning rely on an unstated bias towards construing the signifier-signified relation as paradigmatic of meaning as such. Due to this bias, it becomes impossible to interrogate the nature of musical meaning without making foundational presumptions about how meaningfulness is structured and how we ask about it – unless we begin the investigation into musical meaning from a radically different starting point. Drawing on the tradition of 'ordinary language philosophy' as represented by Ludwig Wittgenstein and J. L. Austin, I propose grounding musical meaning in the use, action and efficacy of music as utterance: how music is used 'to do things' and how we skilfully comport ourselves in response to the pressures music applies upon our lived practices. By this logic reference, representation and disclosure take their places simply as a few actions that music can perform in its communicativity. This reconceptualization allows us to unify discourses on musical effects with the idea of musical meaning, and requires us to rethink the terms on which musical fields both embrace and reject the linguistic turn.

Hayley Fenn (Harvard University): The puppet and the polyphon: towards a theory of puppetry and music

Where musical instruments, musical automata and other inanimate sound objects have received considerable musicological attention, the puppet has long gone unheard. To be sure, puppets are, in a material sense, profoundly silent and consequently widely understood as vehicles of primarily visual expression. Puppets are also, however, noisy creatures: not only does puppet performance generate considerable accidental sound, but intentional sound is crucial to the perception of the puppet as such. While music is the primordial sound that brings puppets to life, sensibilities of music-making structure the phenomenology of puppetry. Focussing on the puppeteer Richard Teschner (1879–1948), this paper makes a case for the co-constitutive relationship between puppetry and music. Inspired by Javanese *wayang*, Teschner combined rod and string mechanisms to endow his puppets with acutely nuanced gestural capacities. Through the 'lens' of his theatre, the *Figurenspiegel*, Teschner's puppets mime to music provided by the commercially manufactured Polyphon, whose metal records he re-engineered to produce original compositions. This juxtaposition of inanimate performance objects, I argue, provides a rich site for analysis of the material, aesthetic, phenomenological and musical conditions of puppetry. Ultimately, I propose puppetry as a critical lens for musicological questions concerning representation, (live) performance, audio-visual hierarchies and musical materiality.

Session 4d: Music, modernity and politics (chair: Florian Scheduling) – Albert's Bar**Samuel Llano (University of Manchester): Music, politics and Spanish exile in 1940s Mexico: post-colonial identities and the institutionalisation of modernity**

Following the establishment of the Franco dictatorship in Spain (1939), Mexico offered citizenship to Spanish refugees seeking shelter. Exiled musicians were given the opportunity to shape the classical music culture in Mexico. Most areas of music management fell under the umbrella of the National Institute of Fine Arts (INBA), directed since its foundation (1946) by musical factotum Carlos Chávez. Chávez appointed Spanish refugees to the most coveted posts in music and arts management. Exiles used the media and musical press to propagandise the INBA at the expense of other musical initiatives. They justified this partiality as a necessary step to modernise and civilise Mexico but were accused by Chávez's detractors of being driven by vested interests. Opposition to Spanish exiles was often framed in anti-colonialist narratives. This paper explores how the cultural intervention of Spanish exiles in Mexico's musical life resonated within post-colonial structures of signification, and helped to redraw the dividing lines within Mexico's musical culture. The controversial prevalence of Spaniards in music management and the media triggered an inquiry into Mexico's current and historical relationship with Spain, and rekindled the cultural struggles that characterised the search for a post-revolutionary identity in Mexico.

William Fourie (Royal Holloway, University of London): Biko, Stockhausen and the emancipatory potential of musical modernism in post-apartheid South Africa

Musical modernism occupied an ambivalent position in South Africa under the apartheid regime. On the one hand, it was promoted by state cultural institutions because it represented a form of cultural capital that whites were to accrue. On the other, the aesthetic found little traction among conservative white Afrikaner audiences. Karlheinz Stockhausen's 1971 visit to South Africa illustrates this ambivalence: despite considerable costs, the South African Broadcasting Corporation felt that audiences 'should be exposed' to his music and thus brought him out for a lengthy national tour. In disparaging counterpoint to this sentiment, Stockhausen's concerts were met by audience walk-outs. However, there is a third – veiled – aspect to Stockhausen's reception in South Africa: his meeting with the leader of the Black Consciousness movement, Steve Biko, in Soweto. No official record of this meeting exists, and we cannot be sure what was exchanged between the two figures. Yet the meeting does prompt interesting questions around the convergence of musical modernism and Black Consciousness thought. I use Biko and Stockhausen's meeting as an impetus for theorising the emancipatory potential of modernism in post-apartheid South Africa.

Ariana Phillips-Hutton (University of Cambridge): A democratic memory? The politics of contemporary commemoration

As we approach the centenary of the armistice ending the First World War, scenes of commemoration and remembrance are ever more prominent; among them are familiar images of the great cemeteries scattered across northern Europe filled with rows of nearly identical white gravestones. These gravestones have been hailed as indicating a new kind of democracy in death – one wherein soldiers of all ranks are honoured and remembered in the same manner. Although musical memorials do not exhibit the same kind of uniformity as may be seen in the cemetery, in this paper, I ask whether similar values of democracy and equality have appeared in musical memorials. I begin by suggesting several possible understandings of what a democratic form of remembering might look like in a musical setting by drawing on interdisciplinary research on commemoration. I then examine contemporary instances of commemorative music from both classical and popular traditions in order to draw out some potentially democratic structural and technological techniques. Finally, I raise some of the ethical issues inherent in the politics of remembering, thereby illuminating some of the implications who, what and how we remember have for our collective life.

Session 4e: British composers after 1950 (chair: Alastair Williams) – Victoria's Room

Moeko Hayashi (University of Oxford): No(h) strings attached: Britten's *Curlew River* and Goehr's *Kantan* and *Damask Drum*

Benjamin Britten (1913–76) visited Japan in 1956 and composed the Noh-inspired opera *Curlew River* in 1964, while Alexander Goehr (b. 1932) visited Japan in 1968 and composed his Noh-inspired opera *Kantan* and *Damask Drum* between 1997 and 1998. This paper juxtaposes these two British composers' explorations of Japan, from their pre-departure interests in Japanese culture to the realisations of the two Japan-related compositions. Firstly, I explore why and in what circumstances such works were produced, based on a hypothesis that musical representations of a culture are the composers' responses to the historical, social and cultural circumstances of their times, and are largely affected by how the culture is perceived through material objects, cultural products and the media. Secondly, I investigate how Japan is represented in these cross-cultural compositions. In these operas, the exotic aspects, which were emphasized in nineteenth-century musical exoticism, are intentionally obscured, and the aesthetic and technical aspects are subtly embedded in different contexts. I argue that what Britten and Goehr achieved here is the translation of Noh into contexts that are their own.

Martin Scheuregger (University of Lincoln): Spectral temporality in the music of George Benjamin

Between 1980 and 1995 the music of British composer George Benjamin progresses from exhibiting spectral features in the sonorities and techniques of his works, to subsuming spectral thinking into the fabric of his approach. Coming from either end of this span, *A Mind of Winter* (1981) and *Sudden Time* (1993) each manifest spectral thinking in different ways, reflecting a variety of developments in the composer's approach across this period. In considering spectral thinking in these two works, the intention is twofold. Firstly, techniques deriving from spectral and proto-spectral composers are observed: these are seen primarily in sonic material, the use of transformative processes and an interest in liminality. Secondly, spectral thinking informs the conceptual basis for their analysis: ideas originating in spectralism contribute to the understanding of primarily temporal concerns. There is significant overlap in these areas and it can be difficult to distinguish what makes a works spectralist and what makes it simply related to spectralism. This paper does not suggest Benjamin is consciously applying a spectral understanding of time, timbre or any other issue, rather by cross-referencing spectral thinking with the two case studies, a stylistically and aesthetically informed understanding of the composer's music is presented.

Nicholas Jones (Cardiff University): 'Death's dark door stands open': Peter Maxwell Davies's Tenth Symphony

In 2014 Peter Maxwell Davies celebrated his 80th birthday, an occasion that was marked by major performances of his music at numerous international festivals; it also witnessed the premiere of his Tenth Symphony, a work that was written for the most part at a bedside desk at the University College Hospital in London the year before, where Davies was undergoing treatment for leukaemia. On the one hand, the symphony is a meditation on his lifelong fascination with Rome and with the life and work of the Italian architect Francesco Borromini. On the other hand, the work invites reflection on the composer's coming-to-terms with his own demise, especially in the sense that – to quote Edward Said – 'death does sometimes wait for us, and it is possible to become deeply aware of its waiting'. In the final part of the symphony Davies sets Borromini's last testament as a dramatic quasi-operatic *scena* with the baritone soloist taking the role of the architect himself. This paper will examine the topic of death and how this affected the way in which the work was composed and how it is received and interpreted; it will also propose the notion of a 'late style' in Davies's music.

11:00 – 11:30 am: Refreshments (Theatre Bar & Foyer)**11:30 am – 1:00 pm: Sessions 5a – e**

5a: New manifestos for process in music (G12)

5b: Leonard Bernstein Centenary (Recital Room)

5c: Contemporary Iran (Harley Room)

5d: Prokofiev and Shostakovich (Albert's Bar)

5e: Contemporary popular genres (Victoria's Room)

Session 5a: Themed session (convenor Lauren Redhead): New manifestos for process in music – G12

The RMA Music and/as Process Study group has frequently cited approaches to process in music by Reich (1975) and Nyman (1974). While not the only approaches or descriptions of musical processes, these are some of the most commonly cited and understood examples. These references might act as touchstones for those with an interest in musical processes, but they do not encompass the full range of approaches to music and/as process that the study group represents. More recent approaches to process in music, such as those that can be found in Gottschalk (2016) or Saunders et al (2009) are also of interest to those scholars who contribute to the study group, but are essentially historical and/or analytical, describing the process-based approaches to music that have been taken, but not necessarily defining those that will, or might be taken. The practices of particular composers, such as Tom Johnson, Pauline Oliveros, Christian Wolff, Phill Niblock, James Tenney and Éliane Radigue, to name a few examples, provide further points of contact but these are similarly examples or points of departure rather than approaches to musical processes for future study and creative practice. In addition, the activities of the study group have highlighted the need to further understand the impacts of current research upon perceptual and cognitive systems of processes in music.

Therefore, the aims of this session are threefold:

- * to refresh the understanding of the scope and definition of musical processes within the study group by inviting provocative approaches to the topic;
- * to re-examine the manifesto as a tool for artistic practice and research in music; and
- * to promote performative approaches to musicology beyond the historical, analytical and observational.

The session is the result of an open call for new manifestos addressing the topic of process in music, and the structure of the session is as follows (timings are only approximations):

11.30: Introduction (Lauren Redhead, Goldsmiths, University of London)

11.40: Dr Richard Glover (Wolverhampton University): How to communicate music as a gradual process

11.45: Sophie Stone (Canterbury Christ Church University): Extended duration experimental music

11.50 Dr Cara Stacey (independent composer): Reflections on composition and ethnomusicology from a Southern African perspective [video]

11.55 Keren Levi (independent choreographer) and Tom Parkinson (Royal Holloway, University of London): Footnotes for Crippled Symmetry: Making new work after Morton Feldman's Crippled Symmetry in 2018 – a manifesto [video]

12.00 Dr Alistair Zaldua (Canterbury Christ Church University): The processes of translation

12.05 Dr Lisa Busby (Goldsmiths, University of London): Protocols, policies, and proposals performed [video]

12.15: Response: Matthew Sergeant (Bath Spa University)

12.30: Discussion with speakers, respondents and audience.

Session 5b: Themed session (convenor Elizabeth Wells): Leonard Bernstein Centenary – Recital Room

11:30 am: Elizabeth Wells: Leonard Bernstein, a century on

Leonard Bernstein, American conductor, composer and music educator, remains one of the most iconic figures of music of the twentieth century. Spanning classical and popular worlds, working internationally but always with an eye to promoting American music, Bernstein seemed to be all things to all people. Upon his death in 1990, his legacy was assessed, most notably by David Schiff. However, with his centenary this year, new interest in Bernstein and his ongoing meaning to music in our time has caused a revival of his music and career, and a reassessment of where he stands in relation to the twentieth century. This paper traces the changing meaning of Bernstein's musical output as well as his cultural significance and posits new ways in which his legacy will play out in the twenty-first century. Using documentary sources from the Bernstein collection at the Library of Congress and reassessing recent scholarship on Bernstein, a new way of imagining his relevance to audiences and musicians today is revealed. At this important juncture in the history of international and American music, Bernstein emerges as perhaps more of a key individual in music history than his legacy has previously suggested.

12:00 pm: Alicia Kopfstein-Penk: Bernstein as cultural ambassador

As the first American-born, American-trained conductor of a major American symphony orchestra, Leonard Bernstein was ideal to represent his nation and the best of classical music at the White House. His interactions with various presidents ranged from warm and friendly (as with John F. Kennedy) to antagonistic (as with Richard Nixon). The presence – or absence – of presidents' names in the Bernstein literature and correspondence is an indication of the nature of the association. President and Mrs. Kennedy, for instance, were close with Bernstein and invited him to the White House several times: to an intimate family evening, to attend the famous 'In Performance at the White House' with Pablo Casals, and again two months later to fête Igor Stravinsky on his eightieth birthday. They exchanged Christmas presents and thank you notes. Correspondence and photos with Jimmy Carter also reveal a congenial relationship. Bernstein conducted pre-inaugural concerts for both presidents. Some presidents knew Bernstein only as an American asset to be paraded, so the documents offer only concert programs and formal invitations. The maestro conducted members of the New York Philharmonic and accompanied violinist Isaac Stern on piano at White House concerts under Dwight D. Eisenhower and Nixon respectively. It is no surprise that Bernstein's liberal politics guaranteed difficulties with conservative presidents. During Nixon's inaugural celebrations, Bernstein conducted Haydn's Mass in Time of War at a so-called 'anti-inaugural' 'Concert for Peace' at the Washington National Cathedral to protest America's role in the Vietnam War. Nixon famously called Bernstein 'a son of a bitch' and avoided the premiere of Mass for fear of some imagined hidden messages that might prove embarrassing. Bernstein rejected the Presidential Medal of Freedom offered by George H. W. Bush in order to protest the National Endowment for the Arts' withdrawal of funding for an exhibition about AIDS that included controversial works by Robert Mapplethorpe and Andres Serrano. By examining documents and interviews found in the Leonard Bernstein Collection of the Library of Congress, the Washington National Cathedral Archives, and various presidential archives, this essay provides an overview of Bernstein's complex relationships with the inhabitants of the White House.

12:30 pm: Katherine Baber: 'Religiosity but not religion': revelation as topic in Bernstein's music

Through Leonard Bernstein's many remarks on faith there runs a deep skepticism about religion. Yet in his music and writings, we hear Bernstein reaching out from his Jewish heritage to the question of faith writ large as profound connections between people and God, influenced in part by the popularized philosophy of Martin Buber. Looking to marked passages in compositions as diverse as the Symphony no. 2, *West Side Story*, and *MASS* shows how Bernstein strove for moments of human and spiritual connection – a musicalization of Buber's I-Thou relation. In crafting this revelatory topic Bernstein was also influenced by the 'prophetic' voice of Copland and the renewed strains of pastoralism in postwar America – his revelation is one that emerges out of his ecumenical approach to both spirituality and musical style.

Session 5c: Contemporary Iran (chair: Chloë Alaghband-Zadeh) – Harley Room**Amin Hashemi (SOAS, University of London): Rethinking the puzzled relationship between music and Islam: the case of contemporary Iran**

This paper provides the context and the reasons behind the perpetually ambiguous status of 'music' in Islam. It employs a developed poststructuralist discourses analysis method and examines the standpoints of both Khomeini and Khamenei – as leaders of the Islamic Revolution of Iran – as well as the practice of popular music in Iran in the shadow of such religious practices. The paper will then reveal the political nature of fiqh in contemporary Iran. From one side, it offers a very fluid religious account of everyday life; from the other side, it is a secularized political practice that amends the religion according to the mundane. As a matter of fact, there is no clear reference to 'music' as a term in earlier Islamic texts. Music has been contextualized with several other practices and findings tend to address the associated practice rather than the music itself. This discursive confusion – as a result of transmission into capitalism – has shown itself in different situations that determine how interpretation of terms defines and represents the socially constituted reality behind them.

Laudan Nooshin (City, University of London): A window onto other worlds: musical exoticism in Iranian cinema – the case of *The Lor Girl*

Film arrived in Iran following the state visit to Europe of Muzaffar al-Din Shah (r.1896-1907) who, at the Paris Exposition Universelle of 1900, encountered and was captivated by the cinematograph, and ordered for one to be purchased and taken back to Iran. Screenings initially provided entertainment for royalty, but film soon entered the public domain where it faced opposition both on religious grounds and due to political sensitivities in the period leading up to the 1906 Constitutional Revolution. However, film gradually became established and by the 1930s there were 15 cinemas in Tehran and 11 in the provinces. The significance of cinema at this time lay in its heralding a new modernity and offering a window onto other worlds and other subjectivities, something that marked it as somewhat transgressive. Further, many key figures in early film production and screening were members of religious or ethnic minorities. From the start, then, film was implicated in inscribing notions of difference and generated intense anxieties over questions of representation. This paper explores the role of music in exoticizing processes of constructing and representing Otherness in Iranian cinema, focusing on the first Persian-language sound film, *Dokhtar-e Lor* (*The Lor Girl*), made in Bombay in 1932.

Session 5d: Prokofiev and Shostakovich (chair: David Fanning) – Albert's Bar**Ondrej Gima (Goldsmiths, University of London): *The Fiery Angel* (original versus revised)**

Sergei Prokofiev's 'ill-fated' supernatural opera *The Fiery Angel* ranks among the most ambitious and audacious works of the modern era. He conceived it just after leaving revolutionary Russia in 1918, and it harkens back to the Silver Age – having as its source text a roman à clef by the Russian Symbolist writer Valery Bryusov. The setting is Renaissance Cologne during the inquisition; the novel, like the opera, ends predictably in a horrendous auto-da-fé. The theme is demonic possession, and it became an obsession of sorts for Prokofiev, who worked on the opera for almost a decade. He abandoned the original concept (1923) for a thoroughly revised and re-organised second version (1927), and in 1930 began but did not complete a third version. This translated into almost a decade of cuts, replacements, re-organisations, re-orchestration, addition of new material and many more or less invasive interventions that reflected the changes in Prokofiev's creative approach, compositional practise and change in his thinking about the subject matter.

I will explore in this paper the original concept of the opera, realised and reconstructed from the piano-vocal score. First, I will offer a brief critical appraisal of the primary source, with particular focus on the three-part musical structure consisting of basic elements of sonata form in contrast to the four-part dramatic structure of the opera. Next, I will explore the adaptation of Bryusov's novel for the original concept of the opera in comparison with the complete version of 1927 and the unrealised plan of 1930. I will conclude with discussion and practical demonstration of the discarded opening of Act II (Ruprecht and Agrippa students); the silencing of Count Heinrich from the beginning of Act III (pros and cons); and most importantly the impact of the most dramatic intervention of all – the removal of Act V, Scene 2 of the opera.

Gabrielle Cornish (Eastman School of Music, University of Rochester): Shostakovich builds a home

In 1956, Soviet leader Nikita Khrushchev announced sweeping reforms and called for a return to Marxist-Leninist values untainted by Stalinism. Ushering in the period known as the Thaw, Khrushchev's speech marked a turning point in his project of 'socialist modernity': a push toward increases in consumerism, leisure and individual autonomy. Key to this project was the transition from communal housing to separate apartments for Soviet families. Although historians have pointed to the importance of this transformation in the broader social landscape of the Thaw (Reid 2006 and 2012; Harris 2013), its cultural implications have been largely overlooked. In this paper, I intervene in discussions of the separate apartment as a social project to investigate the ways this transition manifested in music. Taking Shostakovich's only operetta, *Moskva, Cheryomushki* (1959) as a case study, I demonstrate how the composer used the comedic medium to explore the contradictions and incongruences of Khrushchev's housing mission. Based on an experimental housing development, the operetta historicizes the experience of Soviet housing. Examining moments of sincerity and satire in the work, I contend, can shed light not only on everyday life during the Thaw, but also on changes in socialist realist musical practices in the post-Stalin era.

Session 5e: Contemporary popular genres (chair: Justin Williams) – Victoria's Room

Lewis Kennedy: Processes and consequences of generic codification in metal/hardcore music

Following the emergence of the New Wave of American Heavy Metal (NWOAHM) during the first few years of the twenty-first century, metalcore came to replace nu metal as the predominant mainstream metal/hardcore genre (Smialek 2015). While some trace metalcore to metal/hardcore crossover in the late 1980s, and others conceptualise the genre as developing out of 1990s hardcore, recent authors identify the NWOAHM period as the first example of metalcore as a standalone genre, related to but nonetheless distinct from earlier versions. How might we reconcile such ostensibly contradictory narratives? This paper explores the processes and consequences of generic codification through a case study of twenty-first century metalcore. Comparing specific artefacts and claims from multiple sources, I investigate how various conceptions of metalcore appear to exist simultaneously. By identifying the impact of specific elements of style upon the genre construct, I analyse the interaction of production and reception, and of practice and discourse. In so doing, the paper outlines a model of generic codification that affords both synchronic stability and diachronic adaptability.

Ken McLeod (University of Toronto): Alternative facts and fake sounds: vaporwave and the influence of advertising on the content of popular music

Western culture's hyper-saturation by advertising and corporate branding touchpoints has resulted in an ever-increasing merging of advertising and popular music. Artists align themselves with corporations to the point where jingles written to promote various products become successful pop singles. In a process

described by marketing executives as 'reverse engineering', Justin Timberlake ('I'm Lovin' It', 2003) and X Ambassadors ('Renegades', 2013), for example, created chart-topping songs directly tied to advertising campaigns (McDonald's and Jeep-Chrysler respectively). Marketers have also created a huge demand for 'sound-alike' artists – studio-constructed acts that, in a form of hyper-reality, closely imitate the sound of 'real' songs by famous artists but which are commercially licensed for a fractional price of the original. Countering this convergence are new musical genres that contest the accelerating ubiquity of contemporary commercialism. Online genres such as vaporwave creatively re-purpose the pre-existent sounds of advertising jingles, easy-listening commercial pop, and the designed sounds of various products (e.g. computer and app start-up chimes) in order to critique consumerism and capitalism itself. Drawing on theoretical perspectives from Baudrillard, Stiegler and Noys, this paper analyses the accelerating impact of marketing initiatives on popular music content and changing conceptions of authenticity in popular music.

Scott Bannister (Durham University): Emotional chills with music: exploring common features across a chills music corpus

Musical chills, emotional experiences of gooseflesh and shivers whilst listening, have received musicological and psychological attention. However, there does not exist any larger corpus analysis regarding the music and qualities that elicit chills across listeners. To address this, a survey was administered to participants (N = 375) to understand aspects of musical chills (emotion, situation, music), and to develop a larger database of chills-eliciting music (N = 440 pieces). Details of musical features that elicit chills were reported by participants and subjected to thematic analysis. Additionally, music information retrieval (MIR) processes were carried out to detect quantitative consistencies across chills-eliciting features, including acoustic features (brightness, roughness, loudness) and musical components (key clarity, pulse clarity). Results from participants show strong associations between chills and specific lyrics concerning social love or loss; furthermore, crescendos, entrances of new instruments, and moments of ensemble unison in performance were consistent elicitors of chills. Finally, preliminary MIR results suggest that chills moments in music are characterized by increases in loudness and brightness, whilst results for key and pulse clarity are more inconsistent. Findings are discussed in terms of compositional practice in music, and the possible psychological antecedents of musical chills experiences.

1:00 – 3:00 pm: Lunch break

There are numerous lunch options in the vicinity of the Victoria Rooms. You can find a selection at www.bris.ac.uk/music/events/conferences/rma-annual-conference/refreshments/; the conference assistants are also happy to direct you.

During the lunch break, 2:00 – 2:40 pm: REF consultation meeting with Robert Adlington (deputy chair of REF sub-panel 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies) – open meeting for all conference delegates (Recital Room)

3:00 – 4:45 pm: Acoustic workshop (Auditorium)

3:00 – 4:30 pm: Sessions 6a – e

6a: Reimagining musical reimaginings: a roundtable on the study of transcriptions and arrangements (G12)

6b: Music and materialisms: between affect, attitudes, and affordances (Recital Room)

6c: The eighteenth century (Harley Room)

6d: Composers and their political uses (Albert's Bar)

6e: Analysing acoustic and popular music (Victoria's Room)

Session 6a: Themed session (convenors Peter Asimov, Frankie Perry and William Drummond): Reimagining musical reimaginings: a roundtable on the study of transcriptions and arrangements – G12

This session takes as its theme the multifarious practices of transcription, arrangement, and reworking: musically ubiquitous yet musicologically neglected. The majority of existing scholarship in this area has been genre- or repertoire-specific; furthermore, there remains a prevailing notion, particularly in Western art music contexts, that the resulting music is derivative, unoriginal, or 'merely' functional. Little critical work has been undertaken to draw out broader theoretical or methodological approaches that might foster a scholarly rethinking of musical transcriptions and arrangements.

Our session will take the form of a roundtable, co-chaired by two of the speakers; introductory remarks will be followed by five ten-minute contributions from the disciplines of musicology and literature, leaving ample time for audience responses and questions. The five short, polemical papers call for the critical re-evaluation of transcription and arrangement studies, incorporating theoretical, repertorial, and ideological stances. We hope that these papers will provide frameworks for integrating the study of transcription and arrangement into broader musicological discussions, while highlighting thematic links and theoretical considerations particular to these 'second-order' repertoires and practices. The position paper contributions are outlined below.

- * William Drummond (University of Oxford) calls for musicologists working on arrangement, transcription and re-composition to engage critically with adaptation studies, enabling the identification and problematisation of reoccurring (but occluded) discursive tropes such as source-adaptation hierarchies, fidelity criticism and form-content distinction. In turn, musicological contributions would enrich the interdisciplinary field of adaptation studies, redressing its bias towards narrative or language-based conceptual frameworks.
- * Pierre Riley (University of Cambridge) identifies points of interaction between translation and transcription, using the example of Schubert song recordings at the dawn of the gramophonic age. While detailed studies have examined separately the politics of song translations and the transformations attributable to the gramophone record, this contribution will briefly discuss the confluence of practical imperatives such as the use of Stroh violins or brass bands for accompaniments, with the more contentious issues of language on record.
- * Susie Hill (University of Cambridge) brings a literary perspective, considering links between acts of recomposition and acts of close reading. Turning to Cage's reimaginings of Thoreau in *Empty Words*, Susie casts close reading as a set of contingent and embodied practices akin to a performance, suggesting fresh approaches to experiencing (recomposed) music and literature, and proposing an appreciation of the visual, acoustic, mnemonic, or multilingual patterns, as well as elements of repetition and chance, that inflect our acts of reading and recomposing.

- * Frankie Perry (Royal Holloway) turns to arrangements, transcriptions and reworkings of nineteenth-century music within contemporary composition, suggesting that this ever-increasing body of music might be considered reactionary towards recent challenges to the hegemony of the Western classical canon, and advocating for a critical awareness of the institutionalizing potential of these transformative musical practices.
- * Peter Asimov (University of Cambridge) explores transcription and arrangement through the prism of musical 'exoticism', arguing that slippages between these modes of representation demand that musicologists problematise and relativize such conceptions of musical alterity. While we might intuitively configure exoticist composition as a special case of musical arrangement, Peter suggests that we could benefit from inverting this model, considering how frameworks of musical alterity might be fundamental for the study of musical transcription and adaptation.

Session 6b: Themed session (convenor Matthew Sergeant): Music and materialisms: between affect, attitudes, and affordances – Recital Room

Much attention is being paid to the role that objects, matter and materiality have in music-making, history and aesthetics. One might undertake a 'carnal musicology', take account of music's 'drastic' aspects, consider musical instruments' 'social lives', engage material practices of musical production and consumption, or draw attention to embodied aspects of music through one's practice-research. One might also reflect on the potential limits of a musical materialism – on questions concerning experience, abstraction and excess. These trends are unfolding among interdisciplinary developments in materialist thinking: in anthropology, art theory, or philosophy or under theoretical perspectives variously labelled feminist, post-anthropocentric, Marxian, Deleuzian (etc.) as well as those self-identified as 'new materialist' – for example.

Three papers and a discussion will explore two crucial problematics within this field. The first concerns human-nonhuman entanglements: in contemporary compositional strategies that foreground nonhuman affordances (Sergeant); when mastering the musical object or relinquishing control (Wilson); and in the affective dimension that has been argued to be crucial to this relation (van Elferen). Second, the session highlights (historical) possibilities for and limitations of musical materialisms: taking account of ways in which musical 'vibrant matter' affects eighteenth- as well as twenty-first-century listeners, musicians and instruments.

3:00 pm: Matthew Sergeant (Bath Spa University): Composing nonhuman affordances: gifting to a non-sentient domain

Applying Jane Bennett's (2010) notion of a vital materialism as a lens, this paper offers an understanding of the recent (re-)emergence of non-standard instruments, objects and so-called 'lo-fi' technology within contemporary concert music. Drawing from the practices of contemporary composers (including Hanna Hartman, Michelle Lou, Mauricio Pauly and Simon Steen-Andersen), the paper theorises this (re-)emergence and demonstrates a reversal of the standard praxis of affordance, now from the human to the nonhuman. Within such a context the compositional act is re-considered as a gifting (Maus 2016) of a stage to agential matter, where it might somehow be allowed to dance.

3:30 pm: Samuel Wilson (Guildhall School of Music and Drama): Musical encounters with the object in twentieth-century compositional thought

In this paper I explore the implications of some twentieth-century compositional attitudes towards material objects (including sound-as-object), with reference to the thought and practice of Busoni, Russolo, Varèse, Cage, and Tudor. Calling on Freudo-Marxist materialism and recent feminist theory, I note two widely manifested tendencies: the first constitutes a presumed mastery over the object in question; the second suggests an exploration of the object 'on its own terms'. I theorise dialectical paradoxes implicit in these possibilities, for instance where the freedom afforded by post-Cagean aesthetics expresses latent forms of disciplinary logic and control over one's materials.

4:00 pm: Isabella van Elferen (Kingston University): Rethinking affect: the vibrant matter of baroque rhetoric

This paper rethinks baroque *Affektenlehre* through current philosophies of affect. From Brian Massumi's affect theory to Jane Bennett's vital materialism, philosophy has considered affect a crucial aspect of human and nonhuman interaction. Such contemporary studies of affect, of which music is a key component, are based on the writings of Baruch Spinoza, Gottfried Wilhelm Leibniz and Johann Gottsched, whose theologies and ethics informed J.S. Bach's worldview. The paper will discuss music's capacity to affect and be affected as a new perspective on what musicology tends to isolate historically under the umbrella of baroque rhetoric. This reconsideration of affect in baroque music can be understood meta-historically in terms of a musical philosophy of vital materialism.

Session 6c: The eighteenth century (chair: Warwick Edwards) – Harley Room

Federico Furnari (University of Sheffield): Giovanni Battista Serini: life and catalogue

Giovanni Battista Serini was a composer and musician who was born in Casalmaggiore (Cremona) c.1710 and died probably in Bonn after 1765. After moving to Venice, he started his career under the protection of Robert D'Arcy, Count Wilhelm Schaumburg-Lippe in Bückeburg, and George Cressener in Liege, Maastricht, Regensburg and Bonn. The documents, all preserved in the Bückeburg, cover the period 1750 – 1765. A dedication in the manuscript MS 129S, (GB-Y) is a valuable source about the first part of his life. Serini's music is disseminated throughout Europe. The majority of sources we know are manuscripts of symphonies, some of them autographs. The music is preserved in several European libraries: Venice, York, Regensburg, Stockholm, Paris. Collecting music to compile the catalogue, I have been able to discover a cantata composed in 1751 and reported as lost in all secondary source available today. This is the first research on Serini's his life and works, and it represents the first step towards the systematic study of musicians and musical life in the Bückeburg court in the middle of the eighteenth century.

Karen E. McAulay (Royal Conservatoire of Scotland): Overlapping patterns: the extant late Georgian copyright music explored by modern research networking

From 1710 to 1836, British copyright legislation required legal deposit of all publications to nine, and latterly eleven libraries. For music, the system worked – to a greater or lesser extent – for the last half-century of this period. However, the libraries were not always appreciative of the flood of sheet music that came their way; its survival and documentation in modern times is varied, to say the least. After an initial study of the University of St Andrews's Copyright Music Collection, the present author was awarded AHRC networking funding to extend the investigation to the late-Georgian music surviving UK-wide. This paper will explore some of the interesting patterns of survival that emerge, from the borrowing habits of middle-class music-lovers in St Andrews, to the sales lists of the Edinburgh Advocates and the lists of rejected music at Oxbridge. It will also describe the challenges of exploiting modern networking capabilities to achieve maximum traction, not to mention impact, and – at the end of the project's funding period – will summarise what has been achieved, and what future directions the research might take.

James Burke (University of Cambridge): Richard Heber (1773–1833): the greatest collector of early modern English music?

To bibliographers, the book collector Richard Heber (1773-1833) is remembered as a 'bibliomaniac', responsible for amassing one of the greatest collections of books towards the end of the eighteenth century. But his library was also a rich trove of early modern music, including countless printed partbooks of music by Byrd, Tallis, Weelkes and Morley, as well as numerous music manuscripts – some of which, like John Sadler's complete partbook set (now GB-Ob Mus. e. 1-5) and the notebook of the music theorist John Tucke (GB-Lbl Add. 10336), are today regarded as treasures. This paper examines how and why Heber

went about acquiring his music material, the lengths he was prepared to go to in order to obtain it, and the prices he paid for it. It also explores the annotations (acquisition notes, corrections, other remarks) and alterations (switching of leaves, re-bindings, re-backings) that Heber made to his music, and examines what happened to the most important music items at the posthumous Heber auctions, at which even the most important items went for knock-down prices. Heber – almost a complete unknown to musicologists – emerges as perhaps the most prolific English collector of early modern music.

Session 6d: Composers and their political uses (chair: Florian Scheduling) – Albert's Bar

Nicolò Palazzetti (University of Birmingham): The Bartók myth. Fascism, morality and resistance in Italian musical culture

Bartók's status as an anti-fascist hero is a 'myth' of our age. The celebration of the Hungarian musician as a martyr of freedom – who died 'in exile' in 1945 – was not merely beneficial for his universal canonisation in post-war Western democracies; it also constitutes a way of glorifying the moral strength of avant-garde music. In this paper, which is the result of a six-month archival fieldwork at the Cini Foundation (Venice) and a four-year doctoral research at the EHESS (Paris), I consider the emergence of 'the Bartók myth' in fascist Italy during the late 1930s and early 1940s within the context of Italian-German relations. The Italian reception constitutes an excellent case study, particularly as this area has been neglected in scholarly literature. Despite his hostility to fascist violence, Bartók made several piano tours of Mussolini's Italy. In the early 1940s, moreover, Bartók became a symbol of the anti-Nazi resistance thanks to the revanchism of the Italian intelligentsia that, in the fading years of the dictatorship, wanted to reaffirm its cultural supremacy within the Axis. I investigate these issues by analysing the Italian premieres of the opera *Bluebeard's Castle* (Florence, 1938) and the ballet *The Miraculous Mandarin* (La Scala, 1942).

Natasha Loges (Royal College of Music): Friend or foe? Performing Brahms's German Requiem in wartime Britain

How did English audiences hear Brahms's *Ein deutsches Requiem* Op. 45 in wartime Britain? This paper explores documented performances of this explicitly 'German' work in Britain during and immediately after World War II. Contrary to expectations, the work did not vanish from concert stages and churches. Drawing on press reports and other primary documents, this paper explores those performances from a variety of perspectives. As the work of William Weber, Beatrix Borchard, Christina Bashford and others has shown, the exploration of concert history is a powerful means of understanding the creation of musical value. Repeated appearances on a public stage, endorsement by famous performers, the apparatus of programme notes and music reviewing, in conjunction with the thriving recording industry, all played a role in the construction and reinforcement of the musical canon. However, the counterpoint between all this cultural activity and wider sociopolitical events created additional layers of meaning to be negotiated. Through the example of the Requiem, the study aims to probe the shifting position of Austro-German musical culture in the years when such works would have been regarded as particularly problematic.

Beth Snyder (University of Surrey): Verdammt und verbannt: The 1959 Festwoche and the rehabilitation of Felix Mendelssohn-Bartholdy in the GDR

In 1959, East Germany fêted Felix Mendelssohn-Bartholdy's legacy on the occasion of the 150th anniversary of his birth. Like earlier festivals honouring composers such as Bach and Beethoven, this celebration provided a site for working out in practical terms abstract theories of the aesthetic and ethico-political value of the Germanic cultural heritage to a socialist German state. Yet, discourse surrounding the Mendelssohn Festwoche indicates a unique approach to such negotiations – one pursued in large part because of the problem posed by Mendelssohn. His inclusion in the GDR canon was deemed essential due to the treatment of his legacy under the Nazis, but he nonetheless exhibited few of the hallmarks of the

paradigmatic proto-socialist composer. I argue that the Mendelssohn festivities both offer a window onto a GDR still very much grappling with the value of particular musics and musicians to its socialist and national identity, and present a discourse not fully ossified by a single, dominant approach to dealing with figures of the Germanic cultural heritage. I support these claims with an analysis of the discourse surrounding the Festwoche, including publications in journals, newspapers, speeches and programme notes, paying particular attention to negotiations of Mendelssohn's romanticism and political conservatism.

Session 6e: Analysing acoustic and popular music (chair: Justin Williams) – Victoria's Room

Nick Braae (Waikato Institute of Technology, Hamilton/NZ): Structural and rhetorical closure in popular songs

The notion of musical time—the experiential pace and trajectory of a work—has been a fruitful area of enquiry for traditional musicologists (e.g. Adlington 2003; Pasler 2007; Schmafeldt 2011). Comparable investigations in the context of popular music have been less common (Holm-Hudson 2002; Danielsen 2006). This paper focuses on one aspect of musical time in popular songs: how the procession of lyrical, harmonic and textural events contribute to a sense of closure. Drawing on Agawu (1988), Everett (2001), McClary (2001) and Hyland (2009), I present a distinction between structural closure – the completion of a song's 'syntactical' procedures (such as reprising a chorus) – and rhetorical closure – the presence of an ending gesture (such as a textural diminuendo). I then present examples in which the different forms of closure (or lack thereof) are played off against each other; this, in turn, may contribute more to our interpretation of the song. Thus, in Springsteen's 'Thunder Road', structural closure (articulated harmonically and lyrically) reinforces the singular aspiration of the main character in his quest for a better life; the lack of rhetorical closure (a fade out) represents his endless ambitions and dreams, his mindset mirrored in the seemingly infinite unfolding of the song's coda.

Steven Gamble (Kingston University): Interpreting flow in early 2010s rap music listening

Besides some recent musicological approaches to rap music (Krimms 2000, Williams 2013), hip-hop scholarship has somewhat neglected the importance of rap music's sounds to its listeners. Although the value of applying analytical tools to rap music has been widely debated, there is an emerging literature on which to base such endeavours (Walser 1995, Adams 2009). I investigate the analytical parameter of flow, which has both academic and vernacular definitions that are not necessarily contradictory. This attempt to stabilise some terminology applied to the voice in rap draws from research on record production, wider African-American musics, an ecological approach to perception, and embodied cognition. As my focus is on the meanings of rap for its listeners, the locus of study is flow as it is perceived in the listening process. I analyse and interpret three verses from early 2010s rap tracks, discussing three characteristics – realness, control and hardness – of each rapper's flow. These parameters can be applied to rap vocals in order to better understand the ways that rap listeners conceptualise flow, and may offer deeper insight into the value criteria that listeners use to construct stylistic boundaries in rap music.

Michael Clarke & Frédéric Dufeu (University of Huddersfield): Applying interactive aural analysis to acoustic repertoire: from TaCEM to the IRiMaS project

At previous RMA conferences we have presented aspects of work from the TaCEM project ('Technology and Creativity in Electroacoustic Music'). One strand of this research involved the substantial further development of techniques of Interactive Aural Analysis. This approach uses interactive software to make sound itself the focus of music analysis, which is especially important in the electroacoustic repertoire where scores, if they exist, are often secondary to sound recordings. The IRiMaS project *Interactive Research in Music As Sound: Transforming Digital Musicology* (funded by a European Research Council Advanced Award for 5 years, 2017-2022) aims to extend interactive approaches to analysis to the broader

repertoire of acoustic music, including those musics where notation is often problematic (oral/aural traditions, improvisation, and contemporary spectral music), as well as classical music as it is performed. Working with sound directly and manipulating it makes it possible to engage with temporal and transient aspects of music in a new way and for different research questions to be formed. This paper will present the rationale for IRiMaS, take examples from TaCEM to illustrate the potential of Interactive Aural Analysis and discuss key challenges facing the project and its case studies.

4:30 – 5:00 pm: Refreshments (Theatre Bar & Foyer)

5:00-6:30: Annual General Meeting of the RMA

Including announcement of election results, President's report, trustees' annual report and accounts. The AGM is open to all RMA members without the need to register for the conference. Non-members are welcome at the meeting, but may not vote.

Immediately following the AGM the recipient of this year's Edward J. Dent medal award will be announced, along with the Call for Proposals for next year's annual conference at Manchester.

The Edward J. Dent Medal Award and lecture: Alejandro L. Madrid (Cornell University): *The importance of being from 'the other side': music and border studies in the 21st century* (chair: Simon McVeigh) – Auditorium

This lecture offers an assessment of the relevance of border studies in today's increasingly toxic political moment nationally and internationally. The presentation takes as point of departure Mexican songwriter Juan Gabriel's performance of diasporic self in the film *Del otro lado del puente* (1979) and the idea of being from "the other side" – which Mexicans and Mexican-Americans use both, when speaking of the land on "the other side" of the Rio Grande and as a synonym of "homosexuality" – to explore the relationship between the geographic borders of the nation-state and the imagined borders of heteronormativity. I suggest that asking what it means to look at oneself from the estranged perspective of the Other's side enables one to take Juan Gabriel's moralistic musical commentaries about Mexican-American culture – enunciated from the singer's perceived ambiguous masculinity – to speak about fading notions of fixed national, ethnic, and gender identities that the trans-border experience questions on an everyday basis. I intend this case study to provide the basis for a critique of border theory by addressing a problematic outcome of traditional border studies, the tendency to, as sociologist Pablo Vila suggests, construct the border subject "into a new privileged subject of history."

6:30-7:30: The Bristol Ensemble, conducted by John Pickard: Concert with selected submissions to the call for acoustic compositions – Auditorium

There will be a separate programme for the concert.

Kerensa Briggs: *Alma Redemptoris Mater*

Zvonimir Nagy: *Fall, Leaves, Fall*

Daniel Arnaldo Garrigues Herrera: *Three March in Three*

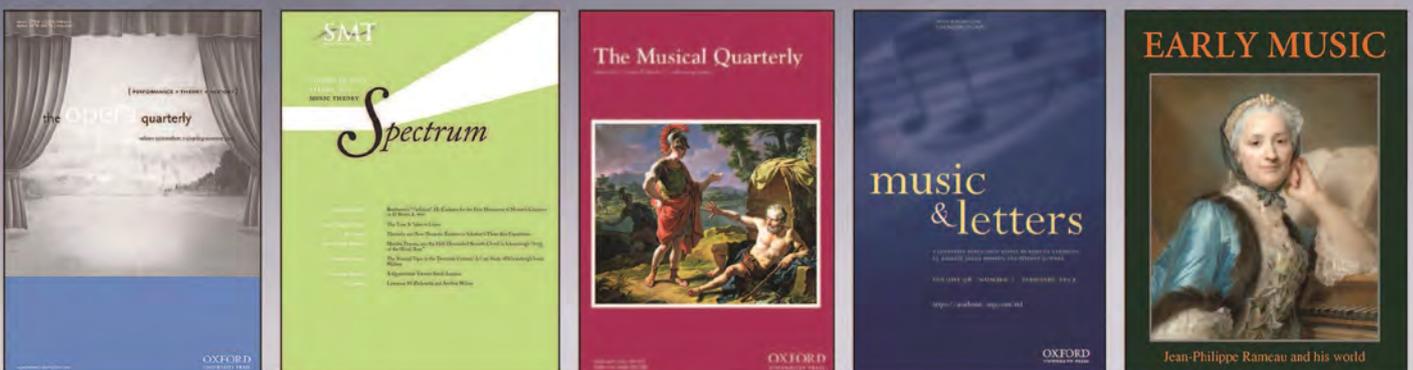
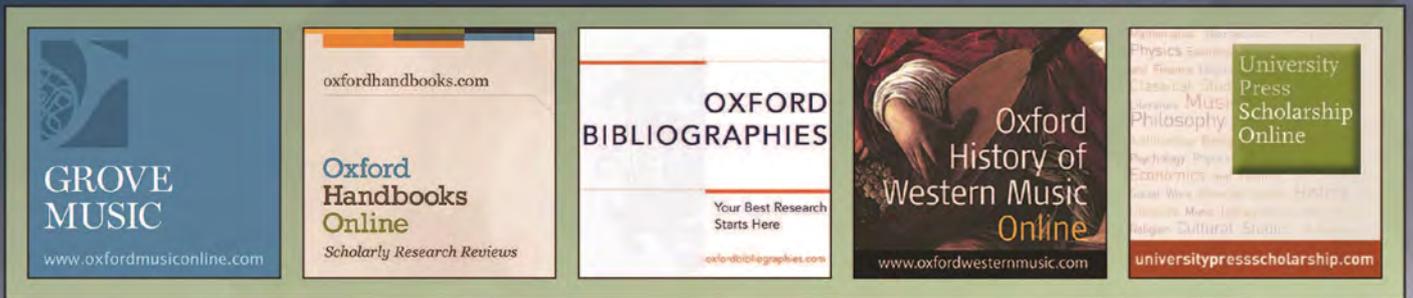
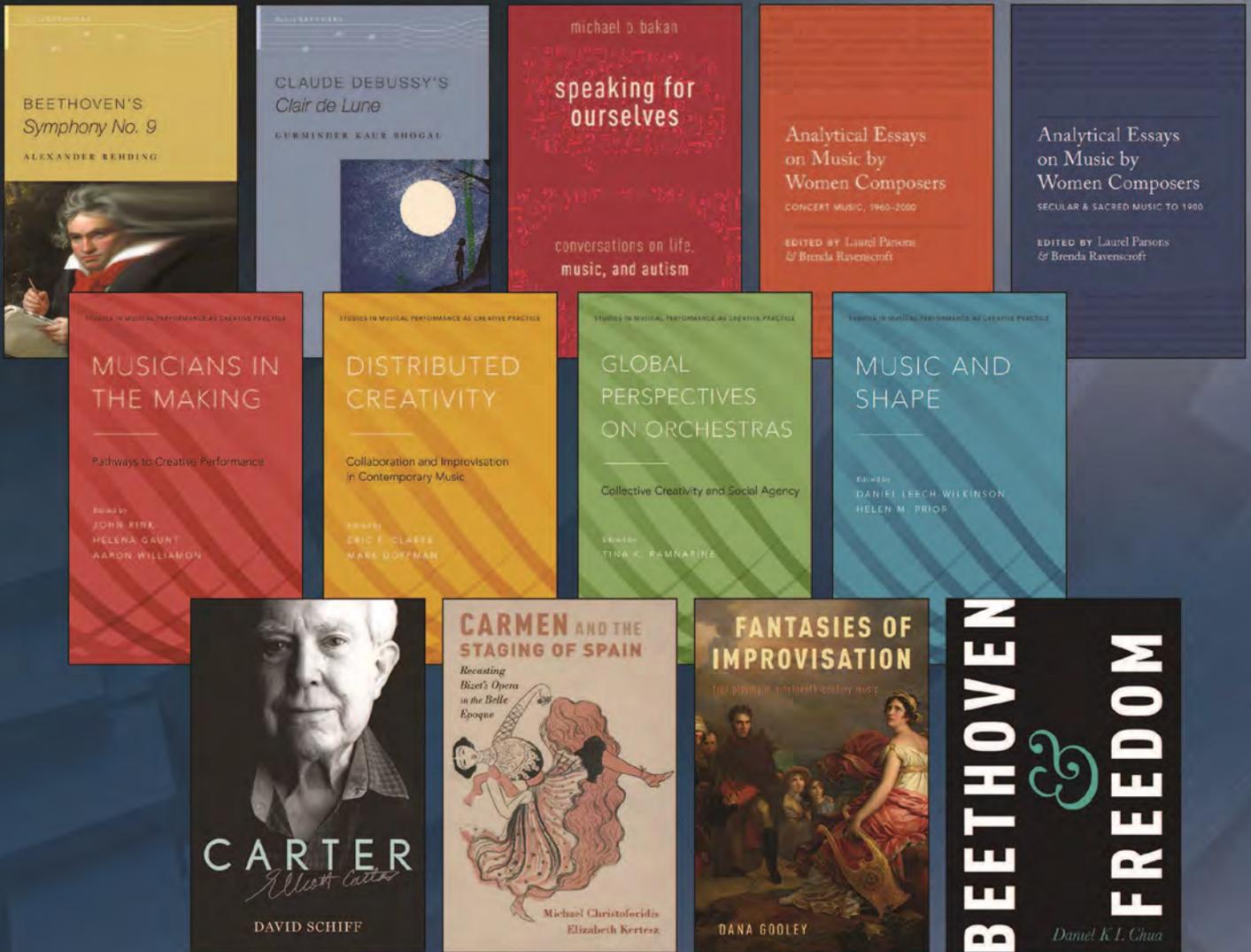
Phil Dixon: *Dark Clouds Passed Overhead*

Javier Subatin: *Pensando Vientos*

Joanna Ward: *Away, Fraying, Since we had changed*

7:30 – 8:30 pm: Reception (Theatre Bar)

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9:00 am – 1:00 pm: Registration (Foyer)

9:00 am – 6:00 pm: Publisher exhibition (Octagon)

9:30 – 11:00 am: Sessions 7a – e

7a: Dance-music and transnationalism in the early twentieth century (G12)

7b: Women working in music: states of research (Recital Room)

7c: Questions of gender (Victoria's Room)

7d: The American experience (Albert's Bar)

7e: The politics of song (Harley Room)

Session 7a: Themed session (convenor Rachel Cowgill): Dance-musics and transnationalism in the early twentieth century – G12

The early twentieth century was a time of intensifying interaction between nations, driven by commercial expansionism, breakthroughs in communication technology, increasingly intercontinental news and entertainment networks, and the growth of new industries focused on motor-car, aeroplane, and ocean-liner. The circulation of musicians and their recordings formed part of this picture, of course, as did the 'democratizing' of social dance through public dance-halls, the arrival of the exhibition dancer, and the increasing professionalization of the dance-teacher. So how did these expanding markets and new contexts/functions affect musicians' work? How did meanings and understandings of different dance-musics change as they ebbed and flowed across national and cultural boundaries? And what did these musical exchanges contribute to broader negotiations of race, class, gender, nation, and other aspects of identity in the turbulent early decades of the new century? Our session explores four moments of transnationalism in dance-music and the linkages/contrasts between them, in doing so demonstrating how a term that can be used lightly is, in reality, freighted with complexities, ambiguities and covert hierarchies.

9:30 am: Susan C. Cook (University of Wisconsin-Madison): Cross-cultural erasures: John Philip Sousa and the cakewalk

As a musical entrepreneur, John Philip Sousa (1854–1932) shaped late nineteenth- and early twentieth-century popular music through mass-mediated intra-continental tours. Central to Sousa's popularity was his appropriation of syncopated music and dance long associated with enslaved African Americans and commercialized through blackface minstrelsy. Susan Cook's presentation explores the risks of cross-cultural exchange found in Sousa's embrace of the cakewalk. She explores how Sousa's transnational reception stimulated powerful discourses in the US that revealed troubling anxieties about national identity, cultural power and white racial superiority. These discourses led Sousa to change his repertory, and they continue to shape our treatments of popular musics.

9:45 am: Rachel Cowgill (University of Huddersfield): '[P]ushed against us from the Floridas, TO MAKE US MILD' (Lewis, BLAST, 1914): British Identity and Internationalism in Music and Dancing at The Cave of the Golden Calf (London, 1912–14)

Widely acknowledged as London's 'first night-club', Frida Strindberg's *The Cave of the Golden Calf* was a subterranean experimental cabaret-club bringing together theatre, opera, dance and song from across the world under a strident internationalist and Bohemian manifesto. Saturated with artwork by Lewis, Epstein, Gore and Gill, *The Cave* also became a testing ground in the struggle for a distinctively British (masculinist) avant-garde expression – one holding its own against futurist and primitivist strains from Europe, but

rejecting Victorian conservatism and bulwarked against the emasculating tide of American culture. The Cave's significance to literary and visual arts has been explored; this paper investigates the role, politics and significance of performance within this unique prewar environment.

10:00 am: Gayle Murchison (College of William & Mary, Williamsburg): Shall we dance? Ethel Waters' Black Swan recordings and William Grant Still learning to dance the blues

Harlem Renaissance composer William Grant Still's orchestral works provide an important conduit for black vernacular dance into the American concert hall. Still credited W.C. Handy with providing early employment as musician and songwriter-arranger, exposing him to the blues. These experiences also introduced Still to African American vernacular dances and their characteristic rhythms, which he used extensively in his earliest orchestral works: the iconic Afro-American Symphony and Symphony in G Minor. This paper examines how dance elements in these orchestral works first appear in Still's Ethel Waters arrangements (both Black Swan recordings and published arrangements) and those made for Handy in the late 1910s and early 1920s, documenting what Still learned from Handy, aesthetically and compositionally.

10:15 am: Yuiko Asaba (Royal Holloway, University of London): 'The talented versus the ordinary': The 'French and British Tango battle' among the Japanese aristocracy, 1920s–1930s

Tsunayoshi Megata (1896–1969), a Japanese aristocrat, returned from his sojourn in Europe around 1926, bringing home the Tango dance that was hugely popular in Paris at this time. As he began to teach the dance to his fellow Japanese aristocrats, however, fierce tensions surfaced between followers of Megata's 'French' Tango and of the 'British' Tango that had already been popular among the Japanese aristocrats. By investigating narratives and discourses surrounding each 'style', this paper examines the political construction and circulation of transnational imagination surrounding Tango during the gradual fall of the Japanese aristocracy.

10:30 am: Discussion

Session 7b: Themed session (convenor Annika Forkert): Women working in music: states of research – Recital Room

This panel engages with some of the countless practices and challenges of music-making and researching by 50% of the world's population. Timed to celebrate the centenary of women's suffrage in Britain, we ask how far we have come, i.e. how music's women have fared in recent research, performance and history. We approach these questions qualitatively as well as quantitatively through four 15-min statement papers, a 5-minute response from the convenor teasing out overlaps, topics, politics and aesthetics, and 25-min discussion.

9:30 am: Andrew Gustar (Open University): Statistics as a tool in researching women composer populations

Despite much excellent qualitative research on individuals, we know relatively little about women composers as a population. This paper will examine the methodological issues involved in attempting to quantify the population of women composers and their works, with the aim of testing some common assumptions about how they compare to their male counterparts. Examples will be presented of what can be discovered from an analysis of the available data (including composer databases, library and publishing catalogues, and lists and repositories of works), and how it can be presented and interpreted. Further methodological development and research topics will also be discussed.

9:45 am: Rhiannon Mathias (Bangor University): The struggle for canonicity: western art music

In the preface to her landmark *Women and Music: A History* (1991), Karin Pendle noted that 'Women's Studies came to the fore more slowly in music than in many other fields', and that 'even a decade ago, Women and Music could not have been written'. This paper considers examples of core research published since the 1990s, which highlights the diverse contributions made by women to Western art music. Has the

evolution and expansion of research in this area truly modernised thinking in academe? And what are the current leading-edge topics that now need to be explored?

10:00 am: Christina Homer (Bangor University): Alternative spaces: ethnomusicology

This paper outlines some significant contributions to ethnomusicological research by women in the twentieth century. Whereas male ethnomusicologists tended to work within academia, their female counterparts often inhabited alternative spaces. This phenomenon was manifested both in their research activity and in their dissemination practices. Women researchers have been able to access spaces that, for cultural or personal reasons, have not been as accessible to men. At the same time, their professional activity outside institutional academia – in museums, for example – has enabled them to engage a wider public with their discoveries.

10:15 am: Katherine Williams (Plymouth University): Female glamour vs. riot girls: pop and jazz

Early female pop and jazz musicians were associated with particular instruments (e.g. flute rather than electric guitar) and expected to 'perform their femininity' as well as their instrument (Green 1997: 55). The standard narrative suggested women should 'exhibit popular representations of female glamour while on the bandstand' (Tucker 2002). All-female bands circumvented this issue: Sherrie Tucker documents the all-female swing bands of the 1940s, while Kearney and Leonard discuss the Riot Grrl movement of the 1990s. I ask whether women musicians (and indeed women musicians as the focus of musicology) should be Othered in this way. I show some of the challenges facing pop and jazz women and illustrate some recent practical and scholarly ways of levelling the playing field.

10:30 am: Concluding remarks by the convenor

10:35: Discussion

Session 7c: Questions of gender (chair: Emma Hornby) – Victoria's Room

Emese Lengyel (University of Debrecen): The role of women in twentieth-century Hungarian operettas

This paper aims to develop a gender perspective on twentieth-century Hungarian operettas by focusing on the female protagonists. The prima donna and soubrette characters are situated at the dramaturgical centre of these works, and we adopt a libretto-centred content analysis focusing on gender representations in order to examine them. The research design encompasses three parts: firstly, a presentation of the context and the origins of the librettos – how the prima donna's character influenced the narrative construction of the storyline. Secondly, a comparison of the female operetta characters – analyzing the sources and lives. And thirdly, an examination of the career paths of women, their material dependence and ability to make decisions. Operettas are the imprints of a given age, reflecting on social events, including women's roles and changes in female images. This research demonstrates that populist theatre is capable of capturing the changes in women's history of the previous century, and identifying which factors had a decisive role in the formation of given librettos.

James Gabrillo (University of Cambridge): Punk as soundtrack to gay beauty pageants in the Philippines

Beauty pageants featuring homosexual men have been regularly held in the Philippines since the late twentieth century. Competitions are organised in villages across the country, on a national scale, and in variety shows on television. Notably, punk has served as the soundtrack to the spectacle, with the songs of foreign acts (such as The Ramones, The Sex Pistols and The Clash) and local bands (including Kamikazee, Pedicab and Chicosci) played throughout the pageants, particularly during talent competitions.

This paper explores the use of punk rock in Philippine pageants from the 1990s and the present-day, examining how they invoke, complicate and elaborate on the tenets of the genre. How did a musical movement that originally distanced itself from notions of bombast become the preferred accompaniment to the extravaganza of gay beauty contests? I offer that this trend can be productively understood when viewed through the lens of the queercore movement, which was an offshoot of punk in the West during the mid-1980s. As I discovered in interviews with pageant organisers and contestants, punk has been a performative device used to tackle conservative Philippine society's intolerance of queerness.

Janet Bourne (University of California, Santa Barbara): Hidden topics: analysing gender, race, and genius in the 2016 Film *Hidden Figures*

How does music convince us characters are geniuses? The 2016 film *Hidden Figures* tells the long-ignored history of three African-American women scientists and their essential work during the 1960s American space race. While the screenplay represents these women as geniuses, I demonstrate that the musical score (Zimmer and Williams) reinforces a negative stereotype that women lack innate genius since the music only represents these women as geniuses after their white male colleagues approve their work. As well as using psychological research on genius and intersectionality (Crenshaw 1991), this paper analyzes musical topics (Monelle 2006) and thematic development (Bribitzer-Stull 2015) in relation to events in the narrative. In addition, I compare patterns of musical topics and thematic development in *Hidden Figures* to patterns in films about archetypal white male geniuses. Different topics represent these characters and their identities: pastoral topic for female (Kassabian 2001), jazz topic for African-American (Maxile 2008) and minimalist topic for genius (Eaton 2008). When these topics are troped or merged a meaning emerges that represents intersections of these characters' identities. While the message of the film is that these characters are innate geniuses, the musical score contradicts that message.

Session 7d: The American experience (chair: Caroline Rae) – Albert's Bar

Christopher Chowrimootoo (University of Notre Dame): Middlebrow modernism: Aaron Copland, music appreciation and the styling of new music

In this paper, I examine the relationship between Copland's activities as an educator, composer and critic in order to challenge fault-lines between high, middle and low. While commentators recognize that his pedagogy and criticism fell within the bounds of middlebrow culture, his compositions have been assigned to a separate domain: sorted reductively into 'modernist' and 'populist' works, as if to embody the Schoenbergian dictum that 'the middle road is the only one that does not need to Rome'. My paper uncovers this middle road in musical composition, mediation and reception of the period, and – crucially – in the interrelationship between them. After detailing how Copland's music appreciation lectures incorporated the latest music into a stylistic canon, I propose hearing his compositions similarly: as neither modernist nor populist, but as a middlebrow compendium — even pedagogical checklist — of disparate 'styles'. By examining Copland's music in this context, I offer an alternative to the 'two Coplands' thesis. More importantly, I gesture towards what we might call a middlebrow methodology, poised between the putatively 'passive' act of cultural mediation and the 'creative' act of composition. For Copland's music functioned as both composition and pedagogy, and I will suggest something similar of music appreciation.

Emily MacGregor (Harvard University): A train ride through Weill's American imaginary: technological spectacle, nation-building, and émigré experience at the 1939-40 World's Fair

The 1939-40 New York World's Fair showcased 'The World of Tomorrow'. Visitors marvelled at futuristic technologies, from televisions to fluorescent lightbulbs. Charting the American railroad's 110-year history, however, the stage production *Railroads on Parade* (music by Kurt Weill) revealed such teleological futurism as dependent upon a deeply ideological vision of the past. With 20 operational railroad cars, a 250-

strong company, and upwards of a million spectators during the 1939 season alone, *Railroads* was vast. Alongside the show's technological and infrastructural progress narrative ran a social one, resolving in US unification: 'the ... end of [American] isolation and sectionalism'. This paper capitalises on intensifying musicological interest in *Railroads*, following the 2008 rediscovery of the original recording. Building on theorisation of 'sociotechnical imaginaries' (Jasanoff and Kim), I argue *Railroads* allows exploration of how communal identities are channelled between past and future, and where music, technology and mass spectacle intersect. The railroad functions as a 'centripetal' (Kargon et al.) site of hegemonic nationalist myth-building. Yet *Railroads*'s multiple uses and representations of technology metaphorically mediate the experience of recent immigrants like Weill, too. Engaging with Weill's music points towards uncomfortable questions about representation, marginalisation, labour and erasure in US histories – and imagined futures.

Joel Rust (New York University): From *Espace* to *Déserts*: Varèse and the sounds of the city

In 1929, Edgard Varèse began working on a grand multimedia project entitled *Espace* that, aside from a withdrawn fragment (*Étude pour Espace*), previous scholarship has deemed as abandoned, with certain elements recycled into *Déserts* (1954). This quarter-century struggle left behind a mass of fragmentary ideas, that, brought together, are indicative of a central preoccupation on Varèse's part: a persistent but evolving compositional impulse to confront the urban soundscape. In this paper, I argue that *Espace* – and subsequently *Déserts* – arise directly from Varèse's sonic experiences of the city. Drawing on published statements and accounts by Varèse and others, as well as unpublished sketches and correspondence, I use an acoustemological framework to draw correspondences between New York – Varèse's home city, and the epitome of fast-paced urban modernity in the 1920s – and the original plans for *Espace*. However, in the wake of the Great Depression and the Second World War, the optimism of the city dissipated. Varèse's musical vision changed accordingly: in *Déserts* the composer listed 'deserted city streets', and 'mystery and essential loneliness' among the titular deserts. Thus, *Espace* was never truly abandoned, and its transformations over decades offer new perspectives on musical modernism's engagement with the city.

Session 7e: The politics of song (chair: Robert Adlington) – Harley Room

Harriet Boyd-Bennett (University of Nottingham): Migratory song: workers' culture in interwar Italy

In this paper I explore the changing patterns of workers' songs in Italy in the aftermath of the First World War and during the rise of Fascism. The period witnessed transformations in working class culture. Workers' songs, as the result of industrial labour, reflected these new patterns of work. Furthermore, the increasing dissemination of popular song on the radio, the implications of a broadcasting network and its media-enforced national tongue on regional culture and dialect were far-reaching. Workers' songs embodied a culture under threat, becoming a discursive meeting point for the various conflicts and divisions of the time: above all between the Fascist policy of autarchia and the populist americanismo that was a hot topic of debate from the mid-1920s onwards. I illustrate how these shifting configurations of language and labour can be used to reimagine the cultural landscape of 1920s Italy, a landscape that changed almost beyond recognition as the decade progressed. Building on longstanding work within Italian ethnomusicology, I paint a fresh picture of the way song impacted upon and reflected the changing configurations of socialism and emergent communism as Fascism steadily morphed into dictatorship.

Jelena Schiff (Portland State University): Recordings of Allies and Central Powers patriotic songs in the United States during the Great War (repertories before and after April 1917)

This year, 2018, marks the centenary of the end of World War I. This is an occasion to review practices of recording music by major labels in the United States, between 1914 and 1918. Despite calls for boycotting public performances of music from German lands in the US, patriotic and military songs of both warring

sides—the Entente and Central Powers—were recorded in American studios on a daily schedule. In this paper, I will address the ratio of pieces between the countries of the Allies and Central Powers recorded on Victor and Columbia labels in studios in Camden, New Jersey and New York City, before and after the US entered the war. From the very onset, patriotic songs from all, even the smallest Allied nations Serbia and Montenegro, were recorded daily. During the first two war years, patriotic songs and national anthems of the Central Powers were equally frequently recorded, with the Austrian anthem and French ‘Marseillaise’ recorded in the same studio during the same week. This trend of equal treatment of Allies and Central Powers music repertoire continued while the US was positioning itself in relation to the war, and was changed only in 1917 upon its imminent entry into the war.

Núria Bonet (University of Plymouth): Humour as resistance: the songs and chants of the Catalan independence referendum

This paper examines the songs and chants of the Catalan independence movements in the run-up to the independence referendum of 1 October 2017, and the effect of police brutality on that day on the soundscape of the movement. It argues that the humorous nature of the often spontaneous music functioned as resistance to the police repression, highlighting the dichotomy between the authoritarian police response and the peaceful protests. It also discusses the change in tone in the soundscape of the pro-independence movement after the police brutality on the day of the referendum. In fact, it argues that the shift in power dynamics and the use of violence as method of repression is reflected in the shift from parodic songs towards more direct and combative musical expressions. This paper analyses the music of the street protests, the music programme of the national day celebrations of 11 September and other pro-independence acts. The analysis of the protesters’ repertoire reveals a telling mixture of traditional Catalan songs and popular chants, and the revival of parodic songs dating from the end of the Franco dictatorship by the Catalan band ‘La Trinca’.

11:00 – 11:30 am: Refreshments (Theatre Bar & Foyer)

11:30 am – 1:00 pm: Lecture recital 1 and sessions 8a – d

Lecture-recital 1: Imagining Scotland through Mendelssohn and Joachim (Auditorium)

8a: LGTBQ+ mental health in university music departments (G12)

8b: Music theatre in the eighteenth and nineteenth centuries (Recital Room)

8c: Problems of music historiography (Victoria’s Room)

8d: Music and nature in the twentieth century (Albert’s Bar)

Lecture recital 1 (chair: Mieko Kanno) – Auditorium

R. Larry Todd (piano) (Duke University) and Katharina Uhde (violin) (University of Valparaiso): Imagining Scotland through Mendelssohn and Joachim

In 1834 Mendelssohn released the Phantasie Op. 28, for piano, a work also known as the Sonate écossaise; some eighteen years later, in 1852, Joseph Joachim gave the London premiere of his own Fantasy, for violin and orchestra, recently rediscovered in Poland, and titled Scottish Fantasy. Though Mendelssohn had visited Scotland in 1829, compelling evidence suggests that the origins of Op. 28 date back to 1828, before his ‘walking tour’ of Scotland. Similarly, Joachim’s fantasy predates his first visit to Scotland, which occurred in 1867, several years later. To a large extent in Joachim’s case, and at least to some extent in Mendelssohn’s, the creation of the fantasies was thus not grounded on actual experiences

in Scotland, but rather required the composers to trigger their imaginations about Scotland. Mendelssohn used purely pianistic means that anticipated his later Scottish works; Joachim produced a virtuoso show piece structured around popular Scottish folksongs. This lecture/recital will briefly compare and contrast these two visions of Scotland and include performances of the first movement of Mendelssohn's Op. 28, and Joachim's *Scottish Fantasy* (first modern performance in England).

Session 8a: Themed session (convened by the RMA LGBTQ Study Group, chair Danielle Sofer): LGTBQ+ mental health in university music departments – G12

As queer identity becomes more visible among music practitioners, educators, and scholars, we increasingly witness the unique cultural and societal pressures placed on LGBTQ+ identifying individuals and note with grave concern that members in this community are disproportionately represented among individuals struggling with mental health. According to the Manchester LGBT Foundation, LGB people are twice as likely as heterosexual people to have suicidal thoughts or to make suicide attempts and two to three times more likely to suffer from depression. In a university setting, where mental health is already stigmatized and the representation of LGBTQ+ identifying individuals is proportionately lower than outside the university in youth of the same age, the impact of suicide, depression, and other challenges on LGBTQ+ students and staff can go unnoticed. In addition to seeking accommodation, LGBTQ+ identifying individuals face extra challenges, such as the need to 'come out' to staff, colleagues, and peers to ensure they receive appropriate support.

This panel convenes to discuss strategies to help support members of the LGBTQ+ community in university music departments. The panel draws together university staff and students to raise awareness among RMA members and to promote outreach to individuals affected by mental illness with the aim of lessening the burden of obtaining the necessary support those who identify with the LGBTQ+ label require to continue studying and working.

Panel speakers:

- * 11:30 am: Danielle Sofer (Maynooth University, Chair RMA LGBTQ SG): Welcome and introductions
- * 11:40 am: David Bretherton (Southampton University)
- * 12:00: Laurie Stras (Southampton University)
- * 12:10: Paul Attinello (Newcastle University)
- * 12:20: Amelia Pereira (University of Bristol, Staff LGBT+ Committee)
- * 12:30: Núria Bonet Filella (University of Plymouth): Workshop and discussion

Session 8b: Music theatre in the eighteenth and nineteenth centuries (chair: Sarah Hibberd) – Recital Room

Anne Desler (University of Edinburgh): 'Actio, inquam, in dicendo una dominatur': rhetoric, composition and performance in the 18th-century *dramma per musica*

In the last two decades, scholars of performance studies such as Auslander and Cook have been seeking to bridge the artificial gap between music, which has traditionally been understood in philological terms as musical texts or works, and performance. However, the concurrent interest in the application of rhetoric to eighteenth-century music has continued to centre on works and their authors, using rhetoric as a tool for analysing composers' thought processes and the musical features of works even though performance (*actio*), rather than composition (*inventio* and *dispositio*), was regarded as the most important stage of the rhetorical process from antiquity until the early modern era. By mapping the production process of the early eighteenth-century *dramma per musica* onto the stages of rhetoric, I will demonstrate that rhetoric constitutes a highly useful approach to conceptualising music as an integrated process and examining the

complex relationship between composition and performance. A case study of the three operas performed in the 1730 carnival season at the Teatro San Giovanni Grisostomo in Venice will serve as a starting point for questioning the validity of the traditional paradigms of the composer-author and the performer-interpreter for eighteenth-century opera and beyond.

Austin Glatthorn (Dalhousie University): Ariadne's legacy and the melodramatic sublime

When Georg Benda's melodrama *Ariadne auf Naxos* first premiered in 1775, it was an immediate success. By the end of the eighteenth century, not only was it in the repertory of nearly every German theatre, but it was also one of the few German-language pieces to be translated for performances across Europe. Central to melodrama – a genre traditionally defined as an alternation of histrionic declamation and pantomime with instrumental music – is its evocation of the sublime. Scholars traditionally posit Ariadne and its characteristic sublime aesthetics as a 'melodrama model' that was increasingly employed in later romantic opera. Yet this teleological reading of *Ariadne* fails to account for the melodrama reform movement the work inspired immediately following its premiere. By examining the localization of sublime moments and the inclusion of vocal music in reform melodramas, I argue that it was these works that pushed the generic boundaries of melodrama to the verge of opera rather than *Ariadne* itself. My investigation challenges not only perceptions of how melodramatic moments appeared in opera, but also the very definition of melodrama. I shall reveal that such reform works blurred generic boundaries and thus constitute an aesthetic bridge linking early melodrama with subsequent operatic conventions.

Rachel Becker (University of Cambridge): The opera fantasia: literary ecphrasis in music

Ecphrasis is the depiction of a visual work of art in a piece of literature, as in Keats's *Ode on a Grecian Urn*; its rhetorical power comes from attempts at persuasion and emotional evocation (D'Angelo 1998). Further, ecphrasis allows the writer to assume some authorship of the depicted object, reinterpreting it through emotional, biased description. I argue that opera fantasias illustrate an 'ecphrastic' impulse both to depict a work of art in a different genre and to reassign authorship of a work through interpretation. In an opera fantasia, a composer reuses and alters not only Verdi's or Donizetti's music but also his characters and structure. I use fantasia composer Antonio Pasculli as a case study, contending that his manipulation of opera plots often reclaims a happy ending for the leading female character. His combination of the oboe, a 'female' instrument, a female character, and 'male' virtuosity perhaps lends these operatic women some agency. It is selectivity that gives ecphrasis its power, offering the possibility of deepening or subverting characteristics of the original work. I argue that ecphrasis offers a useful lens for approaching opera fantasias, explicating frequently critiqued partiality and inaccuracy and revealing narrative trajectories within these works.

Session 8c: Problems of music historiography (chair: Simon McVeigh) – Victoria's Room

Joanne Cormac (University of Nottingham): The symphony post-Beethoven: a biographical approach

Biography has traditionally held a position on the periphery of musicology. Its tendency to mythologize, to construct teleological narratives, and the difficulties in connecting life and work can seem to create more problems than they solve. However, biographies are also one of the few sources in which we can trace composers' interactions with others in their networks. This paper uses biographical information to trace the symphonic networks that existed within Europe from 1830 to 1870, broadening the network to include a wider range of symphonic 'centres' beyond the obvious candidates of Leipzig, Vienna, Berlin, and Weimar. It examines how an aspiring composer gained access to them, the reasons why particular composers were excluded, and the alternatives available if the holy grail of a premiere at the Gewandhaus was not an option. It also interrogates the relationships between musicians and various institutions, including

conservatoires, theatres, courts, and festivals. Some of the actors within these networks are familiar names: Mendelssohn, Schumann, Berlioz, Liszt, and Brahms. But others, including critics, minor composers, musicians, teachers, publishers, administrators, and friends of the composers are less well known, but played a crucial role in transmitting symphonies across an ever-growing geographical space, and in shaping the way the symphonic landscape was defined and understood.

Tom Attah (Leeds Arts University): Stories we could tell: putting words to American popular music

This paper identifies and discusses critically eight typical strategies used when critics and historians write about American popular music. How has the history of rock and roll been told? Has it become formulaic? Or remained, like the music itself, open to outside influences? Who have been the genre's primary historians? What common frameworks or sets of assumptions have music history narratives shared? The most persistent formats that the writers of rock and rock histories embrace are the instinctual, the Darwinian, the heroic, the ritual, the alluvial, the agoraphobic, and the Manichean. This paper summarises the forthcoming Routledge book of the same name by the late David Sanjek, co-edited by Tom Attah. The book is a unique work of music historiography that analyses, catalogues, and contextualises music writing in order to afford new perspectives on the field of cultural production. It invites the audience to deepen their engagement with popular music by considering the mediating role of critics and writers in the creation of music history. The paper and book have three specific aims. First, by focusing on rock'n'roll, they create an inventory of the eight most persistent narrative patterns used by popular music historians. Each of these narrative patterns has been employed to produce books of immeasurable value, and our knowledge of the subject would, undeniably, be deficient without them. Second, they elucidate assumptions that have governed the development of each pattern. Finally, they consider each strategy's theoretical and ideological consequences.

Max Erwin (University of Leeds): Rows by any other name: serialism and the emplotment of an avant-garde

The textbook narrative of the post-war avant-garde – that an elect group of composers converged around Darmstadt to write the most austere, rigidly mathematical and anti-human music the world has even known – has recently undergone intense scrutiny. The work of Martin Iddon, Christoph von Blumröder, M.J. Grant and others has demonstrated that not only is there almost no demonstrable commonality in so-called 'serial' technique, but seminal compositions of the post-war avant-garde were in fact largely freely composed. Indeed, Grant goes so far as to say that 'there is no such thing as "total" serialism'. My research, however, focuses on musics, especially those by Karel Goeyvaerts and Herman Van San (who described his practice as 'the elimination of all intuitive methods from increasingly mathematical processes') that do conform to the description of 'total serialism' but, ironically, have remained at most marginal to the historical narrative of European modernism.

This presentation primarily concerns this research which, through engagement with primary sources (correspondence, sketches, articles, oral presentations, etc.), describes how this avant-garde was constructed on the aesthetic foundations of composers who were excluded from it, and which institutions and people (especially Theodor W. Adorno and his foil, Herbert Eimert) it served to legitimise. Furthermore, just as the aesthetic thought of Goeyvaerts and Van San is deployed, *pars pro toto*, as the definition of the post-war avant-garde in textbook accounts, I suggest that marginal musics more broadly function as a bulwark against which the mainstream narrative of history is defined. To better understand, and potentially counteract this process, I propose a metaphor for the emplotment (borrowing Hayden White's term) for these musics: a lopsided syntactical structure wherein narrative meaning is created from the exclusion of subterranean material from which such a meaning derives, the same way infinite, invisible, self-directed rhizoids support a singular fungus.

**Session 8d: Music and nature in the twentieth century (chair: Christopher Charles)
– Albert's Bar**

Christopher Tarrant (Anglia Ruskin University): Vitalism contra degeneration: the case of Carl Nielsen

Vitalism (the theory that life is dependent on a force or principle distinct from purely physical or chemical phenomena) has become a key point of reference for our understanding of Carl Nielsen's compositions and writings (philosophical, musical, autobiographical). While recent studies have focused on Nielsen's well-known aphorisms, such as the famous epigraph 'music is life', it is timely now to make a reassessment of Nielsen's vitalist tendencies, especially in the context of the recent publication of his selected letters and diaries (Fanning and Assay). This paper considers Nielsen's literary and musical output as a rejection of the ideas of decadence and degeneration in the late nineteenth century that resulted in large part from Nietzsche's critique of Wagner. This rejection manifested itself in various ways, including: Nielsen's direct attacks on Wagner in his musical writings; his understanding of an intrinsic connection between aesthetic creation and Nature; his admiration of ancient Greek art and culture; his closeness with nature in his autobiographical *Min Fynske Barndom (My Childhood on Funen)*; and crucially his musical output, much of which is imbued with the vitalist aesthetic.

James Savage-Hanford (Royal Holloway, University of London): Re-singing the past: strategies of (re)enchantment in Enescu's *Impressions d'enfance*

Among the experiential modes associated with theorisations of enchantment is the fleeting sense of delight or wonder that is typified by a childlike fascination with the world. This is the predominant mode through which Enescu constructs his *Impressions d'enfance* – a suite for violin and piano in which the composer reimagines aspects of his childhood through a continuous series of motivically linked yet affectively contrasting vignettes: the local fiddler, a babbling brook, a lullaby, a storm in the night and other similar recollections. In this paper, I explore how Enescu's nuanced evocations of nature, onomatopoeic renderings of animal 'voices', and a highly sensuous mode of expression articulate the sonic space evoked by a childlike way of experiencing the world, in all its mysterious and marvellous minutiae. I consider also how these topics are intimately bound up with Enescu's conception of 'being-at-home', drawing on Deleuze and Guattari's notion of the sonorous refrain creating a sense of shelter. Ultimately, the various and sonically specific ways in which *Impressions* (re-)enchants the present suggests that enchantment itself is a rather protean category, a more nuanced understanding of which might contribute further to a striated and multiform conception of modernity, and challenge the popular tale of modernity as mere disenchantment.

Mingyue Li (University of Oxford): Signification Strategy and Music Subjectivity of Sciarrino's Sound Ecology: The Case of *Lohengrin, azione invisibile*

Contemporary compositions involving extensive use of extended instrumental techniques – coined in Helmut Lachenmann's terminology as *musique concrète instrumentale* – have posed new challenges to understanding musical syntactics and semantics. Despite the discrepancy in the two composers' music styles and formal schemata, Salvatore Sciarrino's idea of 'ecology of sound' shares similarity with Lachenmann's claim of *Musik als existentielle Erfahrung* in that they both conceive sound as an 'imaginary natural event', a self-sufficient 'theatre piece of the natural world', and imagine music as a sound-spectacle driven by its sheer materiality and dynamic transformation. The sonorous speaking of nature underpins the delicate, furtive aura of the soundscape of Sciarrino's composition. Scholars often find it gratifying and a fruitful way of interpretation to encompass those auditory signs emitted by the environment, animals, human metabolism and mechanisms distinctive of our surroundings when listening to Sciarrino's music, which inevitably raises questions about music subjectivity and problematises the convention of operatic

transcendence in the context of the composer's theatrical practice. *Lohengrin*, *azione invisibile* is an enigmatic parody and a psychological twist of the story on which Wagner's opera of the same title was based. This opera work is considered in this paper as an epitome of Sciarrino's sound ecology – a music language strengthening the tension between nature and artificiality, human and non-human and potentially bringing out a new aspect of musical signification. Drawing on Peircean semiotics, Eric Clarke's ecological approach of listening, and the composer's figural way of composing, this paper contemplates the mimetic quality of Sciarrino's music and its semantic affordance. It further explores the music's narration and signification strategies based on the pathways of introversive and extroversive semiosis. Inspired by the Deleuzian notion of 'becoming-molecular' and 'becoming-animal', I will also consider a musical and a human subjectivity emerging from *Lohengrin* that takes refuge in the physical reality of the body through a reinforcement of the environmental within the human self. This subjectivity, nomadic and fleeing like Sciarrino's mimetic sounds, ultimately prevents access to any original and authentic subject.

1:00 – 3:00 pm: Lunch break

There are numerous lunch options in the vicinity of the Victoria Rooms. You can find a selection at www.bris.ac.uk/music/events/conferences/rma-annual-conference/refreshments/; the conference assistants are also happy to direct you.

3:00 – 4:30 pm: Lecture recitals 3 & 4 and sessions 9a – d

Lecture-recitals 3 & 4 (Auditorium):

The 'national' song as a performance of femininity

Developing partnerships through composition: an autoethnographic account

9a: A post-Brahmsian musical future: echoes, resonances, and spectres (Recital Room)

9b: Schubert and Mendelssohn (G12)

9c: Musicals and film comedies in the 1930s and 1940s (Victoria's Room)

9d: American experimentalists (Albert's Bar)

Lecture recitals 2 & 3 (chair: Katherine Williams) – Auditorium

**Verica Grmusa (Goldsmiths, University of London), accompanied by Milena Miletic (piano):
The 'national' song as a performance of femininity**

This lecture recital presents the art-song repertory that originated in the South Slav territories at the beginning of the twentieth century. It shifts the focus from its national narrative and highlights its gendered character. It combines historical analysis with an auto-ethnographic approach to present what these songs thematise: maternity and female authority. The two sopranos, Maja Strozzi-Pečić (1882-1962), an opera star, and Ivanka Milojević (1881-1975), a chamber singer, actively shaped Petar Konjović's (1883-1970) and Miloje Milojević's (1884-1946) vocal lines, respectively, and influenced their choice of topics and traditional musical elements. This resulted in Konjović's penchant for the *sevđalinka* tradition – 'Oriental' melismatic love songs – and Milojević's focus on mother-figure characters. The two distinctive public personae engendered two contrasting bodies of repertory, embodying two different models of femininity. I assemble the cycle of Milojević's songs, written during the wars in the Balkans a century ago, to chart the mother's life and loss, searingly relevant in the context of modern wartime and the refugee crisis. The

second song-group treats the story of Konjović's Sabah, a song with 'operatic' lines and a stylised muezzin chant. Co-created by Strozzi-Pečić, it highlights not just its unifying role in the Yugoslav context but celebrates female empowerment through vocality.

Jan McMillan: Developing partnerships through composition: an autoethnographic account

This session will demonstrate how conscious composition was used to explore, navigate and ultimately express hidden and profound emotions during a difficult period in the composer's life (2007). Dr Kamarulzaman Bin Mohammed Karim, 'Man Tabla', is one of Malaysia's leading composers and has a high profile in the world music scene. He is president of Ghamjas co-operative for Malaysian musicians and founder of Ghamjas, a contemporary Malaysian traditional ensemble who perform extensively. Alongside interviews and analysis of the piece Gejolak will be given its premier performance on piano by Jan McMillan. It evokes intense emotion through using Indian Tabla drumming patterns and haunting 12-tone melodies. The lecture-recital will reveal subsequent discussions between the composer and performer on the interpretation and intended performance; how these met the composer's expectations and the psychological background behind the composition phases; and the performer's comprehension and final rendition. Outcomes include effective partnerships between living composers and performers, a greater understanding of composition and performance processes, the importance of psychology and ethnography in research and performance which has led to the planning of a layered and combined ensemble performance with Malay traditional ensembles.

Session 9a: Themed session (convenor Nicole Grimes): A post-Brahmsian musical future: echoes, resonances, and spectres – Recital Room

This panel concerns critical approaches to recent compositions by Rihm (b.1952), Glanert (b.1960), Pesson (b.1958), and Finnissy (b.1946) that grapple with the music of Brahms. It comprises four short papers and a brief closing discussion.

3:00 pm: Nicole Grimes: Brahms as a vanishing Point in the music of Wolfgang Rihm: Reflections on *Klavierstück Nr. 6*

Over forty years, Rihm composed numerous pieces that respond to Brahms. *Klavierstück Nr. 6* (Bagatellen) (hereafter KS6) for solo piano (1977–78) is a piece that is rich with allusions to Beethoven and Schubert, as discussed by Rihm (1977–1978; 1981). This paper argues that KS6 also has at its core an unacknowledged allusion to Brahms's *Intermezzo*, Op. 118/6. It is proposed that this Brahmsian allusion functions as a theoretical vanishing point in KS6. Drawing on Husserl's writings on the horizon as a representation of phenomenological time (Husserl, 2012), this paper illuminates Rihm's KS6 from the perspective of the Brahms allusion. The function of that allusion is analogous to a representational gap that organizes a visual field, the point where all lines of sight come together at the horizon, and where all things fade into infinity.

3:15 pm: Frankie Perry: Orchestrating and re-orientating Brahms: Orchestral agency in Glanert's four serious preludes to the *Serious Songs*

Glanert's *Vier Präludien und ernste Gesänge* (2004-5) re-scores Brahms's *Vier ernste Gesänge* for voice and orchestra, adding a prelude to each song and concluding with a short postlude. Glanert's preludes have clear motivic links to Brahms's songs; as the work progresses, their referential reach broadens, stretching backwards and forwards across the songs and shifting the sonic climate into the post-Brahmsian musical future. This paper argues that the preludes constitute spaces that foreground and explore the surplus musical material that emerges through the process of orchestration: new instrumental, textural, registral and dynamic dimensions come into play, reaching beyond the existing songs. These, together with Glanert's deployment of developing variation techniques, lead the music in unexpected directions,

culminating in a dark dance-like episode that serves as a dramatic introduction to 'O Tod'. This is explored along with other moments of dis- and re-orientation found in the composed spaces between Brahms's revered late songs.

3:30 pm: William Drummond: Nebenstück, nostalgia, and noise: Rethinking metaphors of depth in musical arrangements

In arranging Brahms's early piano Ballade op. 10/4 for the forces of the late Clarinet Quintet, and additionally applying a range of late-twentieth-century noise-inflected playing techniques, Pesson's *Nebenstück* (1998) appears to invite a depth-based reading that speaks to notions of lateness (Notley 2006) and depth (Watkins 2011). This paper argues, however, that *Nebenstück* problematises, rather than reinforces, the clichéd understandings of content-medium distinction, lateness, nostalgia and haunting which depth metaphors are marshalled to support. Noise, far from articulating a static temporal 'layer' (Link 2001), acts as a dynamic structural force, constantly altering the listener's subject position with respect to both Brahms's early ballade and his late chamber style. *Nebenstück* not only challenges traditional metaphors of arrangements' depth, but also the seeming 'profundity', or 'later-than-lateness', of recent responses to Brahms and historical music in general.

3:45 pm: Edward Venn: Arrangements and 'derangements': Michael Finnissy's *In stiller Nacht*

Finnissy's engagement with music of the past offers 'critical reflection upon the role of history [...] upon consciousness and the listening experience', and an invitation for 'contemporary audiences to re-evaluate their own musical heritages'. Finnissy's personal response to earlier music also acknowledges the role 'certain key figures' played 'in forming his own compositional personality' (Cross and Pace 2010). Finnissy has had a recurrent fascination with Brahms which comprises a 'love-hate relationship' (Pace 2016), replicating, perhaps, a wider ambivalence to the Brahmsian heritage in the twentieth century (Gay 1978; Venn 2015). This paper examines Finnissy's *In stiller Nacht* (1990/1997) for piano trio, in which the individual instruments 'present different views of Brahms' manner or style' (Finnissy 2005), offering a means by which listeners might reconfigure and reappraise their (plural) images of Brahms and his legacy.

4:00 pm: Discussion

Session 9b: Schubert and Mendelssohn (chair: David Bretherton) – G12

Joe Davies (University of Oxford): Schubert's gothic music

Encounters with the gothic dominated the musical, literary and visual imagination of the late eighteenth and early nineteenth centuries, a period that bred a fascination with all things strange and macabre. Distinguishing tropes of gothic expression include excess and destabilization; blurred temporal boundaries (involving the return of the repressed); and an emphasis on the irrational and the fantastic, the uncanny and the sublime. Such features take centre stage in Schubert's oeuvre, with poignant examples found not only in his *Schauerballaden*, particularly 'Der Zwerg', D 771, but also within instrumental genres, notably the Andantino of the A major Piano Sonata, D 959 (see Hirsch 2016), which disturbs and entices in equal measure. In this paper, with reference to the work of Fred Botting (1996) and Isabella van Elferen (2012), I construct a cross-disciplinary hermeneutic framework for contextualizing the gothic in Schubert's late piano music, focusing on the Sonatas in A minor, D 784 and D 845, together with his Grande Marche Funèbre for four hands, D 859 – pieces that have acquired a peripheral position in recent Schubert scholarship. In relocating these works from the margins, I offer a semiotic reading of their signs of death and musical haunting, drawing parallels with gothic works by such figures as E.T.A. Hoffmann, Matthew Lewis and Ann Radcliffe. Ultimately, by situating this music within a gothic landscape, what I seek to demonstrate is that Schubert's late style exhibits a personalized mode of *intellectualism* – one that probes the depths of human psychology, demanding to be 'read', and projecting salient implications for our understanding of his compositional and artistic vision.

Julian Horton (Durham University): Rethinking sonata failure: the first movement of Mendelssohn's Piano Concerto in G minor, op. 25

The concept of 'sonata failure' (Hepokoski 2002; Hepokoski and Darcy 2006) is an overt or implicit preoccupation of much recent literature on Romantic form: the strategic thwarting of 'normative' resolution, often to tragic effect, is widespread in the post-Beethovenian sonata-type repertoire. In many ways, the first movement of Mendelssohn's Piano Concerto Op. 25 (1831) auditions as an extreme case of sonata failure. The generic type-5 ritornello-sonata hybrid inherited both from Mozart and the virtuoso concerto collapses into a type-3 sonata, in which almost every classical structural marker is excised or devalued. Thus, the expository main-theme group conflates solo-entry preface, main-theme presentation and a reduced residue of the type-5 ritornello 1; the subordinate group evades any clear structural cadence (EEC); exposition and development elide without demarcation; and extreme recapitulatory truncation renders tonic stabilisation perfunctory at best. I argue, however, that such a reading overlooks generic intertextual factors, especially the work's connections with Weber's concertante practice, notably in the *Konzertstück* in F minor (1821). This provokes a rethinking of Op. 25, not as a failed variant of the type-5 scheme, but as a new kind of concertante sonata, which, as Larry Todd avers (2003), expands Weber's single-movement precedent.

Hazel Rowland (Durham University): Against 'religious kitsch': Mendelssohn's Piano Trio in C minor, Op. 66

Mendelssohn's insertion of an unmistakable sacred element – an instrumental chorale – into several of his secular works (including his Piano Fugue in E minor, Op. 45, Cello Sonata in D, Op. 58, and Piano Trio in C minor, Op. 66, amongst others) has drawn considerable criticism. Charles Rosen (1995), for example, describes the chorale in Op. 35 as 'religious kitsch'. Yet critics such as Rosen over-emphasise the supposedly paradoxical presence of sacred music in Mendelssohn's secular works, without considering another aspect of this dialectic – namely, the conflict between instrumental and vocal music. Drawing on the analytical methods of William Caplin (1998) and James Hepokoski and Warren Darcy (2006), but mindful also of Julian Horton and Paul Wingfield (2012), who caution against the straightforward application of Classical theories to Mendelssohn's music, this paper examines the interaction of form and vocalicity in the finale of Mendelssohn's C minor Piano Trio. I argue, contra Rosen, that the chorale is one aspect of a complex engagement between vocal and instrumental music that is fully integrated into the work's formal structure. This, in turn, implicates the music in constructions of German identity, in which the Lutheran chorale played a central role.

Session 9c: Musicals and film comedies in the 1930s and 1940s (chair: Guido Heldt) – Victoria's Room**Lindsay Carter (University of Bristol): Sight and sound gags in the musical comedy films of Grigoriy Aleksandrov**

The musical films of Grigoriy Aleksandrov have held a privileged position in the study of Stalinist cinema, in part due to the publicity that they attracted at the time of their release in the Soviet Union. The creation of Soviet comedy films was singled out as a top priority in the cinema resolution of 1928 and comedy was considered central to the ideological task of Soviet cinema. However, scholars have tended to focus on the production history or ideology, with little written that looks at how comedy functions in the films. Much of the humour in these films relies on the use of music. To better understand how music and sound work together with the images to humorous effect, this paper will draw on incongruity theory and extend Noël Carroll's taxonomy of sight gags to include the role of sound and music. In doing so, it will reveal the mechanics behind much of the humour in the films and the conclusions will illuminate some of the ways in which filmmakers and composers used music to respond to Stalin's comedy initiative.

Stefanie Arend (University of Oxford): Operation “operetta”: the Berlin sound movie operetta under the swastika

This paper explores how the continuity of the essentially Weimar musical movie genre ‘Tonfilmoperette’ (sound movie operetta) was ensured under the influence of the National Socialist regime. It analyses the extent to which musical movies of that time were conceived as propaganda devices or as means to subtly subvert Third Reich cultural policies. I will look at both overtly National Socialist sound movie operettas (*Die grosse Liebe*, 1942) and their subversive counterparts (*Viktor und Viktoria*, 1933). To this end, I will not only analyse linkages between the musical and dramatic composition of both movies, but by carving out possible correlations between aesthetic value judgements of the genre and contemporary political stances, will scrutinise a selection of articles and reviews from contemporary publications. This paper thus explores the tension between the movies’ faithfulness to the genre’s musical tradition and their respective political message. My first case study, *Viktor und Viktoria*, a cinematic advocate of Weimar modernism, visualises the last musical upheaval of the Weimarian sound movie operetta and experiments playfully with sexual ambiguities and musical finesses. Its anti-authoritarian message is seemingly contrasted by *Die grosse Liebe*, an overt Nazi propaganda movie whose musical elaborations facilitated the dissemination of morale-boosting songs during wartime.

Session 9d: American experimentalists (chair: John Pickard) – Albert’s Bar**Helena Bugallo (Paul Sacher Foundation, Basel): Perforated rolls, air, sounds, and the creative process: new perspectives on the player piano music of Conlon Nancarrow**

The American/Mexican composer Conlon Nancarrow (1912–1997) authored the largest and most original body of work ever written for the mechanical player piano. He wrote scores, punched the music manually in player piano rolls, and listened to it played by his custom-modified instruments. Exclusively dedicated to this medium between 1948 and 1984, he produced a series of over fifty ‘Studies’, some of them with several movements. The combination of primary sources surrounding this substantial legacy is unique and presents special philological challenges. Each available document – written or acoustic – includes different and complementary information about the works. This paper focuses on the largely unexplored player-piano rolls, emphasizing their double function as written document and vehicle for performance. How do the rolls differ from the scores in terms of representation and content? Which of their unique components are tied to composition and which to interpretation? What is the impact of the rolls’ graphic nature on Nancarrow’s creative process? The research for the paper falls within the context of a multimedia critical edition of selected works by Nancarrow, carried out at the Paul Sacher Foundation in Basel with financial support from the Swiss National Science Foundation and due to appear in 2019.

Brandon Derfler (Westminster College, Salt Lake City): Ratio scaling in Ben Johnston’s String Quartet no. 9

The American composer Ben Johnston is best known for his extended just intonation works, in particular a set of ten string quartets. His Ninth Quartet of 1987, displaying a retreat from the complexity of its immediate predecessors, nevertheless makes creative use of ratio-scale organisation to determine not only the harmonies but also the rhythmic and tempo relations throughout the four-movement piece. Harmonies akin to traditional tonality explore the overtone series up to the 31st harmonic, the first time these higher-limit partials had been utilised by Johnston. Just intonation modulatory techniques, previously attempted in earlier works, are refined and extended through the pivot-tone possibilities afforded by the upper partials. An introduction to Johnston’s theoretical and notational system is provided to familiarise the auditor with an analysis of the quartet’s movements, each composed in one of the traditional classical forms.

4:30 – 5:00 pm: Refreshments (Theatre Bar & Foyer)**5:00 – 6:00 pm: Sessions 10a – e**

10a: Music and communities (G12)

10b: Music and silent cinema (Recital Room)

10c: Music and the Soviet sphere (Victoria's Room)

10d: Music and politics in the interwar years (Harley Room)

10e: Questions of opera (Albert's Bar)

Session 10a: Music and communities (chair: Pam Burnard) – Room G12**Igor Contreras Zubillaga (Centre de recherches sur les arts et le langage, Paris): 'Equal conditions for all': new musical organisations and democracy in post-Francoist Spain**

The Spanish dictator Francisco Franco died on 20 November 1975, after nearly 40 years in power. There followed a process aimed at creating a democratic state, an episode which historians have interpreted as a complex and collective 'learning of freedom' that, over a few years, was to change the country thoroughly. This longing for freedom and democracy brought about an examination of the previous decades and the birth of new associations that were aimed at dynamizing Spain's musical and cultural life. The Asociación de Compositores Sinfónicos Españoles (ACSE), a sort of trade union for orchestral composers, was the first of these associations to operate at a national level. According to its president, the composer Ramón Barce, the purpose of ACSE was to 'create equal conditions for all, in order to achieve real and fair competition'. In this paper, drawing on theoretical studies that highlight voluntary organisations' contradictory effects of cultivating 'habits of public spiritedness' and representations of difference, I will examine how ACSE operated as a bulwark against the new commercial freedoms brought about by democracy, and how the Association's restricted membership related to the issue of 'equal conditions for all'.

Arnar Eggert Thoroddsen (University of Edinburgh/University of Iceland): Music-making in a Northern Isle: Iceland and the 'village' factor

The paper details a PhD project that was carried out under the supervision of Professor Simon Frith at the University of Edinburgh. The research delved into the social dynamics of Icelandic musicians, making use of participant observation, in-depth interviews and the researcher's career as a music journalist in his native country. A theoretical framework was built around a) the writings of sociologists Pierre Bourdieu and Howard Becker, b) theories on the difference between professional and amateur music making (with special emphasis on Canadian sociologist Robert A. Stebbins) and c) anthropologist Ruth Finnegan's landmark study on musical life in Milton Keynes, in the book *The Hidden Musicians – Music Making in an English Town* (Cambridge, 1989). A grounded theory arose from the interview data, confirming that the 'village' factor in the construction of the small Icelandic society (pop. 340,000) both frees musicians up and constricts them. On a positive note, the factor makes for a noticeable lack in bureaucratic formalities in terms of general communication, cultural institutions, etc., underpinning vibrant and active scenes where musicians move freely between genres. On the negative side, these qualities and the small scale of most operations also stifles and suffocates aspiring musicians.

Session 10b: Music and silent cinema (chair: Julie Brown) – Recital Room**Jonathan Best (University of Huddersfield): The improvisational practices of early twentieth-century silent film piano accompanists**

Among the very first musical accompaniments to silent film was the lone pianist. A commonly held view – to be found in much of the literature on film music and early film – is that silent film pianists of the early twentieth century were called upon to improvise, and for those that could not there existed a library of music from which to select suitable accompaniments, such as Ernő Rapée's *Motion Picture Moods* (1924). But 'improvisation' is a slippery and capacious term which can be applied to a wide variety of musical practices and traditions. Furthermore, the cultural importance of improvisation and its presence (or absence) from piano pedagogies and performing practices is historically contingent and variable. To describe a performance as 'improvised' tells us virtually nothing about what is actually being played. With this project I am setting out to understand what improvisation might have meant to silent-era pianists and what sort of musical practices and behaviours the term itself signalled. Drawing on silent-era instructional manuals for silent film pianists and organists, musical cue sheets, personal testimonies, newspapers and periodicals, I aim to throw fresh light on our understanding of how silent film pianists worked in the UK between 1910 and 1925.

Marco Ladd (Yale University): Dolores, across the waves: Italian music for Hollywood cinema, c.1928

The Italian film industry hit crisis point in the mid-1920s, just as American cinema was extending its reach across the globe. Lacking other options, indiscriminate Italian audiences embraced all things Hollywood. Music, however, was the domain of Italian exhibitors – for, despite studio efforts, music did not travel alongside the reels. Those rare cases in which original music made the transatlantic crossing accordingly provide a fascinating insight into differing strategies of film music accompaniment in the innovative years around the 'coming of sound'. The 1928 film *Ramona*, starring the Mexican actress Dolores del Río, provides a rich opportunity to explore these transatlantic dynamics – for *Ramona* was released in tandem with its theme song, 'Ramona'. Recorded by del Río herself, the song contributed greatly to the film's success in the United States. In Italy, however, 'Ramona' failed to bring about the same cross-promotional synergy. The country's diffuse music network militated against consistent distribution of sheet music; and local artists, singing new Italian words, lacked del Río's unique filmic connection. In this paper, I argue that the multiplicity of uses for 'Ramona' outside of *Ramona* during its Italian sojourn offer a fresh perspective on film music's development at the threshold of synchronized sound.

Session 10c: Music and the Soviet sphere (chair: Olga Panteleeva) – Victoria's Room**James Taylor (University of Bristol): Making the musical self 'Soviet': purge, rationality and Bolshevik intuition after 1917**

Despite the political, economic and social unrest brought about by the events of 1917, the October Revolution represented for many an exceptional opportunity to remake themselves as Soviet subjects. Recent studies on the early Soviet period have detailed how individuals, in embracing the transformative opportunities of the Bolshevik project, fashioned new identities for themselves to align with social identities that were constructed as 'healthy' (i.e. proletarian). By contrast, musicians seen as unwilling 'to work on themselves' [rabotat' nad soboi] were codified as being representative of the 'bourgeoisie'; such individuals were seen as contaminating society and needed to be identified, denounced and purged from their respective communities or institutions. Indeed, the driving force behind individual transformation was, in

part, due to the fear of 'denunciations' and class 'purges' during the 1920s; such practices were inherited by the Bolsheviks to uncover whole categories of class enemies and expose their 'harmful' characteristics to the population at large. In the maelstrom of Soviet revolutionary politics, the debates in music around proving individual authenticity were centred on discourses pertaining to class, intuition and rationality. While Soviet music specialists were encouraged to remake themselves as rational and conscious 'Soviet' subjects, they also sought to highlight the importance of the irrational, spontaneous and emotional as the driving forces behind their creative identity. This paper offers a fresh perspective on how composers specifically, in narratives of the self, attempted to reveal a synthesis between their 'healthy' class-inspired emotions and the rationalizing efforts behind their musical technique. Despite their best efforts to fashion a new identity, however, musical individuals often became the targets of their own discursive frameworks. In making their musical selves 'Soviet', they legitimized and contributed to a regime of suspicion, mistrust, and to a radical and increasingly violent agenda of social transformation.

Daniel Elphick (Royal Holloway, University of London): Polish-Soviet musical exchange: composers' delegations in the 1960s

Polish music in the Cold War was torn between two identities: the imposing force of the Soviet Union, and the cultural hegemony of the USA. Events such as the Warsaw Autumn Festival may have proven excellent training grounds for the next generation of Polish composers, but they also operated as arenas for cultural grandstanding, a kind of 'soft politics' within the Eastern Bloc itself. While tensions between East and West in the 1960s have been widely explored, cultural incongruities were felt strongly behind the iron curtain. This paper focuses on cultural exchange in the 1960s between Poland and the Soviet Union. In particular, I examine how various delegations to the Warsaw Autumn Festival returned feeling increasingly frustrated year after year, as Polish audiences were increasingly interested in a Soviet avant-garde that Moscow authorities sought to quash. The parallel movement, of Polish delegations to Moscow, drew equally frustrating results for both sides, as the Polish visitors were highly dismissive of many of the products of 1960s Soviet composition. The role of musicians reveals a troubled alliance, reflecting the uneasy truce that existed under Soviet domination of Poland in the middle of the Cold War.

Session 10d: Music and politics in the interwar years (chair: Lindsay Carter) – Harley Room

Viktoria Zora (Goldsmiths, University of London): Political migration in the late 1930s and its impact on music publishing

The Anschluss in 1938 – the invasion and incorporation of Austria into Germany – caused some of the most talented of Universal Edition's (UE) staff to emigrate from Vienna. Leslie Boosey from London's publishing firm Boosey & Hawkes visited Vienna to negotiate the re-employment of UE Jewish staff to London headquarters. Among them were the specialist editors Ernst Roth, Erwin Stein and the experienced publisher Alfred Kalmus. Another UE refugee was the distinguished publisher Hans Heinsheimer who emigrated to New York. In 1938 Ralph Hawkes appointed Heinsheimer as Head of Serious Music at Boosey & Hawkes's New York office. The arrival of UE staff from Vienna gave Boosey & Hawkes the desired professional credibility, expertise and an international outreach. As a result, Boosey & Hawkes created an internationally significant contemporary music catalogue. Moreover, Heinsheimer played a pivotal role in Boosey & Hawkes's purchase of Serge Koussevitzky's Russian catalogues (Edition Russe de Musique, Gutheil) that included major works by Stravinsky, Rachmaninoff and Prokofiev. This paper – based on preliminary research at the Boosey & Hawkes Archive, Serge Koussevitzky Archive and Hans Heinsheimer Collection – will discuss how Viennese émigré staff influenced the development of Boosey & Hawkes's Russian music catalogues.

Session 10e: Questions of opera (chair Thomas Hyde) – Albert's Bar**Torbjorn Skinnemoen Ottersen (Van Leer Jerusalem Institute): *The Death of Klinghoffer*: opera and/as documentary**

John Adams's controversial opera *The Death of Klinghoffer* (1991) combines a narration of the 1985 hijacking of a cruise ship by the Palestine Liberation Front with a chiasmic set of choruses that reach into the distant past for the action's 'mythic moorings' (Adams). Whilst questions of reception and meaning (e.g. Robert Fink) and the ethics of the re-presentation of violence (e.g. Lydia Goehr) have received scholarly attention, the specifically documentary aspect of the opera has not been examined in detail. The documentary mode satisfies what Nichols has called *epistophilia*, 'a pleasure in knowing'. Spoken documentary theatre often aims to satisfy this desire by responding to the question of what happened. *Klinghoffer* also does this, but it also aims to answer the question of why. And it is this double desire for historico-mythical depth and news-like immediacy that, I propose, leads the opera into problematic territory. Comparing research on the actual event (Michael K. Bohn, Antonio Cassese) with its depiction in the opera shows, I argue that the 'mythic moorings' necessarily twist the opera's characters into stylised exemplars, and, conversely, that reliance on the immediacy of the news cycle necessarily twists the opera's understanding of precisely these 'moorings'.

Michael Graham: 'How many men eat Timon': economics and sexuality in Stephen Oliver's *Timon of Athens*

Timon of Athens, Stephen Oliver's final opera, has primarily been characterised as the beneficent composer's valedictory statement prior to his death from AIDS in 1992. Beyond *Timon's* personal significances, however, the opera also correlates with a remarkable resurgence of scholarly and theatrical interest in Shakespeare's and Middleton's 'problem play' during the late capitalist era. As Oliver notes, *Timon's* twisted tale of celebrity, commodity fetishism, economic mismanagement and political instability 'doesn't become less modern, does it?' Oliver further aligns his opera with stage and literary interpretations from the same period by making a bold alteration to the original play, recasting its doomed protagonist as a closeted gay man. Timon's sexuality in the opera is made particularly apparent during an interpolated Act I 'sonnet' duet between the mistreated philanthropist and the soldier Alcibiades, 'Sir, you have saved my longing'. This paper will focus on Oliver's exploration in *Timon of Athens* of 'homo economics', to use a term coined by contemporary economic theorists (see Gluckman and Reed (eds.) 1997). That is to say, it will examine the opera's presentation of the tensions and connections between Timon's sense of sexual otherness and his ultimately unsuccessful attempt to assimilate into the Athenian socio-economic mainstream.

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