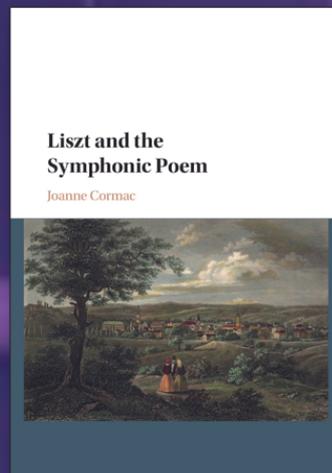
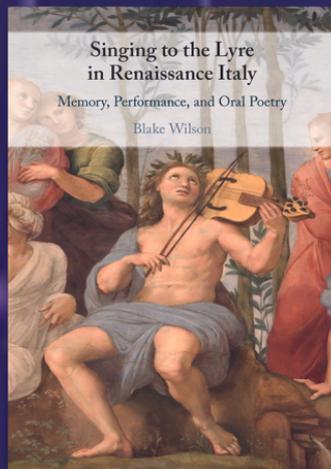
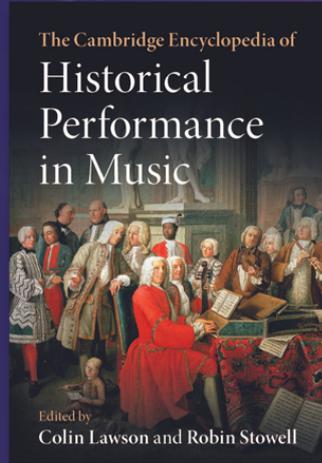
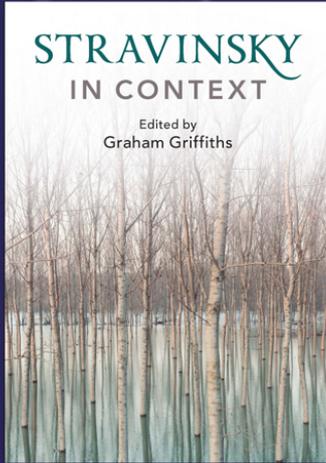
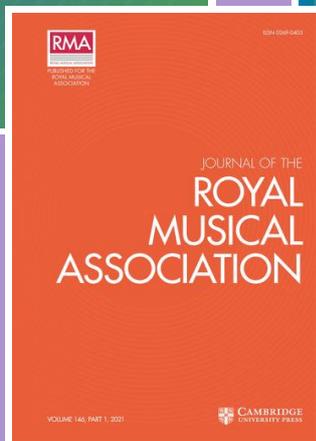
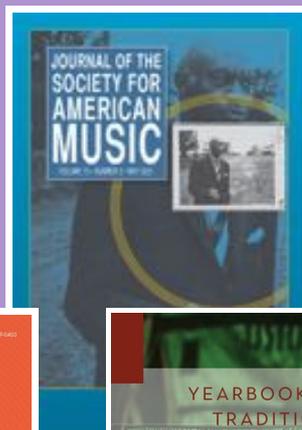


Royal Musical Association
57th Annual Conference
Newcastle University
14th – 16th September 2021





Take 20%
OFF Titles in
Music from
Cambridge



**Publisher for the
RMA Journals since 2020**

Cambridge University Press are proud to publish the 'Journal of the Royal Musical Association' and the 'Royal Musical Association Research Chronical' in association with the Royal Musical Association since 2020.

**Biannually
from 2022**

Follow Cambridge Music on Twitter! @CambUP_Music
To find out more about music from Cambridge, visit
www.cambridge.org/music

CONTENTS

Welcome from the President	4
About the RMA	4
Equality, Diversity, and Inclusion	4
Music Education Initiative	5
Mentoring Scheme	6
RMA Council	7
RMA Chapters and Study Groups	8
Joining the RMA	8
Future RMA Events	9

CONFERENCE INFORMATION

Welcome to Newcastle	12
Venues and Facilities	12
Maps	13
Travel	17
Food and Drink	18
Amenities and Green Spaces	18
Conference Team	20
BFE/RMA Conference Code of Conduct	20

CONFERENCE PROGRAMME

Schedule at a Glance	22
Day-by-Day Schedule	25
RMA Meetings	34
Events and Asynchronous Online Content	35

ABSTRACTS

The Peter Le Huray Lecture	38
The Dent Medal Lecture	38
Tuesday 14 th September	39
Wednesday 15 th September	54
Thursday 16 th September	70
Asynchronous Poster Presentations	87
Acknowledgements	89

WELCOME FROM THE PRESIDENT

It is my pleasure to welcome you to the 57th Annual Conference as President of the RMA. It has been another extraordinary year with the pandemic, but this has not hindered the activities of the RMA or the ingenuity of our conference organisers. We are delighted that this is an in-person conference with online elements because it enables us to combine the best of what we have learned during lockdown about our ability to remaining connected, while enabling at least some of us to meet in person at last. I am very grateful to Newcastle University for hosting the conference despite all of the challenges and uncertainties and my thanks go to Magnus Williamson and his team and to Michelle Assay and RMA colleagues.

We have a fantastic programme to enjoy over the next few days. It reflects the sheer breadth of our musical disciplines nationally and internationally. It brings together musicology, performance, composition, ethnomusicology, music education, aesthetics and many interdisciplinary perspectives. It includes contributions from across many genres, including classical, folk, pop and jazz, and covers several centuries, from early music to the contemporary period. It also addresses issues that are key priorities for our discipline, such as (post-) colonialism, EDI, responses to COVID, music and wellbeing, publishing and a consideration of international events. I hope you will enjoy the variety of formats, including individual and themed sessions, roundtables, workshops and concerts. I would particularly like to welcome our keynote speakers: Dr Eric Drott will receive the Edward J. Dent Medal and deliver his lecture and Prof. Kofi Awagu will give the Peter Le Huray lecture. Wherever and however you are joining us, I hope you enjoy the conference, and if you're not already a member of the RMA, do consider joining us by going to our website at <https://www.rma.ac.uk/>.

Prof. Barbara Kelly

Royal Northern College of Music
President, Royal Musical Association

ABOUT THE RMA

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

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

<https://www.rma.ac.uk/>

Facebook: RoyalMusicalAssociation

Twitter: @RoyalMusical

EQUALITY, DIVERSITY, AND INCLUSION

In line with its commitment to equality, diversity and inclusion in all aspects of its work, the RMA established an EDI Working Group in the Autumn of 2020.

The remit of the Working Group is to raise awareness within the organisation and to recommend actions to Council, in order to embed EDI thinking and practices into all RMA committees and activities. The WG meets 4 times per year and reports directly to Council. The WG regards its work as a temporary intervention and works towards its own obsolescence (hence 'Working Group' rather than a standing 'Committee').

The current membership is as follows:

Tom Attah

Chris Collins

Manuella Blackburn

Rachel Cowgill

Ellen Falconer
Katherine Hambridge
Freya Jarman

Laudan Nooshin (Chair, as VP with responsibility for
EDI matters)

Since Autumn 2020, the WG has made recommendations to Council for strategic action in the following areas:

1. Diversification of Council membership
2. All RMA committees to have a person designated in relation to EDI issues and to ensure an 'EDI first' approach rather than an afterthought
3. EDI awareness training for Council members and Officers
4. Review of process for appointment of Officers to ensure best EDI practice
5. Consider strategies for diversifying RMA membership
6. Survey of membership on EDI matters, including the organisation's name and logo, conducted spring 2021
7. Scrutiny of text and images on the website to better reflect and encourage the diversity of the organisation, including building up a stock of photographs at RMA events (this has been on hold during Covid)
8. EDI protocol added to conference organisers' handbook to ensure that EDI considerations are embedded, including a ringfenced slot at the Annual Conference and Research Student Conference for the LGBTQ+ Study Group and the EDI WG
9. Publications Committee and the editors of publications to consider questions of diversity, both in terms of subject matter and formats of publications and Editorial Board membership

We welcome any suggestions from the membership as to issues that we should be addressing or specific actions. Please contact the Chair: l.nooshin@city.ac.uk

MUSIC EDUCATION INITIATIVE

As part of the Royal Musical Association's important strategic aim to promote equality, diversity and inclusion, we are expanding the Association's work in its support of pre-tertiary music education, so broadening our research and scholarship remit. The RMA has a significant number of members who are active as music teachers (encompassing subdisciplines of musicology, composition, performance, technology and so on) and is keen to develop this strand of activity further. The Music Education Initiative was established by Prof. Deborah Mawer and is now Chaired by Prof. Catherine Tackley (ctackley@liverpool.ac.uk), who welcomes suggestions from RMA members for future, research-related educational activity.



MENTORING SCHEME

The RMA Mentoring Scheme aims to support musicologists (especially early-career), music practitioners and independent researchers with a background in music interested in developing their profile towards an academic career (see eligibility criteria below), and to support career development for researchers from diverse backgrounds and with a wide range of research interests in Music.

Mentoring relationships are one year in duration in the first instance, with flexible start throughout the academic year. It is welcomed if mentor-mentee pairings develop beyond this time frame. There are usually 3 one-hour meetings during the scheme (mentor can offer more time at their discretion). The mentee is to request a meeting within a reasonable time frame and supply detailed agenda with goals and questions ahead of each meeting. Meetings are to be held virtually.

Eligibility criteria: mentees

- Early Career Researcher = will normally have received their final academic degree no more than five years before the beginning of their mentoring (the RMA recognizes career interruptions)
- and/or*
- No permanent (current or prior) position in Music including research as part of the contract at a UK Higher Education institution
 - Mentee not to work at the same institution as mentor (e.g. as hourly paid lecturer)
 - Mentees should be, or become, RMA members at the discounted rate

Eligibility criteria: mentors

- Will normally have more than 5 years' experience in UK academia, (the RMA recognizes career interruptions)
- Current or emerita/emeritus holder of a permanent position in Music, of 0.5 FTE or more, at a UK HE Music institution
- High-quality published research in a music-related field, and/or practice-based research activity in musical performance or composition
- Not to work in same institution as mentee
- Ideally experience of interviewing panels and funding applications
- Can have research interests in the same area as mentee

Avoiding conflict of interest

- Mentor should be transparent about mentoring relationship with the mentee in any future peer reviewing, interview panel work etc.
- Mentoring constitutes a confidential and safe space.

Excluded types of activity:

- Detailed proofreading (as opposed to commenting on CVs, grant applications, or publication plans)
- Sponsorship (the direct promotion of the mentee through sharing of networks or opportunities, personal investment in the mentee's career, or financial support)
- Any responsibility on the part of the mentor for any part of the mentee's career decisions
- References can be offered by the mentor, but should not be an expectation within the standard agreement

The Mentoring Scheme is maintained by Dr Annika Forkert (Royal Northern College of Music).

RMA COUNCIL

PRESIDENT

Barbara Kelly

HONORARY TREASURER

Valerie James

IMMEDIATE PAST PRESIDENT

Simon McVeigh

VICE PRESIDENTS

Catherine Tackley

Sarah Hibberd

Laudan Nooshin

Pauline Fairclough

Elaine Kelly

Nicola Dibben

ORDINARY MEMBERS

Berta Joncus

Camden Reeves

Tim Summers

Rebecca Herissone

Manuella Blackburn

Annika Forkert

Lois Fitch

Matthew Sergeant

Katherine Hambridge

RMA OFFICERS AND COMMITTEE CHAIRS

Natasha Loges (Chair of Events Committee)

Pauline Fairclough (Chair of Search Committee)

Elaine Kelly (Chair of Awards Committee)

Jeffrey Dean (Executive Officer)

Barbara Kelly (Chair of External Affairs Committee)

Michael Bye (Digital Technologies Officer)

Ellen Falconer (Communications Officer)

Sarah Hibberd (Chair of Finance, Membership and Communications Committee)

Susan Bagust (Student Liaison Officer)

Núria Bonet (Research Training Officer)

Rebecca Herissone (Chair of Publications Committee)

Michelle Assay (Flagship Conferences Coordinator)

STUDENT REPRESENTATIVES

Elsa Marshall

Barbora Vacková

RMA COUNCIL ELECTIONS

The online ballot for the RMA Council elections will close at *midnight*, Tuesday 14th September. The results will be announced at the Association's AGM, which will take place on Wednesday 15th September at 16:30.

If you are an RMA member and have not already voted, please do so at <https://www.rma.ac.uk/members/election.asp>.

RMA CHAPTERS AND STUDY GROUPS

RMA SCOTTISH CHAPTER

The RMA Scottish Chapter coordinates and publicizes RMA-affiliated events at the Universities of Aberdeen, Edinburgh, St Andrews, and Glasgow, and at the Royal Scottish Academy of Music and Drama. It encourages participants to feel part of a UK-wide musical community and aims to enhance awareness in Scotland of the considerable range of benefits available to RMA members. The Scottish Chapter is convened by **Eva Moreda Rodriguez** (University of Glasgow).

RMA SOUTH-EAST ASIA CHAPTER

This chapter fulfils the need for a forum bringing together music practitioners in performance, composition, and musicology with music educators in South-East Asia. The South-East Asia Chapter, founded in 2015, was formed to enhance and deepen musical scholarship in the region, and widen the reach of the RMA, by hosting annual events, whether conferences, study days, or other occasions for discussion. The Chapter is convened by **Monika Hennemann** (Cardiff University).

RMA STUDY GROUPS

Study groups are independent and self-governing groups that focus on a particular area of scholarly enquiry, but may be affiliated to the RMA; affiliation brings benefits, including financial support, and is granted by Council.

Current Study Groups include:

Popular Music Study Group
Consortium for Guitar Research
LGBTQ+ Music Study Group
Music and/as Process Study Group
Music and Philosophy Study Group

Practice Research Study Group
Shakespeare and Music Study Group
Sonic Makers Study Group
Technology in Music Performance Study Group

Further information about each of these Study Groups can be found on the RMA website. If you are interested in setting up your own Study Group, please visit <https://www.rma.ac.uk/about-us/chapters-study-groups/>.

JOINING THE RMA

RMA members receive a wealth of benefits through joining the association. All members receive copies of the biannual Journal of the RMA, along with copies of the RMA Research Chronicle and online access to all previous volumes of both publications. We offer members exclusive discounts with publishers such as Oxford University Press, Cambridge University Press, and Boydell & Brewer, to name a few, and discounted access to JSTOR. All members also receive discounts to all our affiliated events and conferences, and substantial concessions for our two flagship conferences; our Annual Conference, and the Research Students' Conference. Student and non-institutionally affiliated members are also able to apply for our Small Research Grants.

Along with these many tangible benefits, the RMA offers all members a rich and diverse community. We represent members from across the entire spectrum of musical research, practice and interest. We aim to create networks across the discipline for all music researchers and practitioners, and provide a space for debate, activity and celebration of all members' endeavours. Through our various initiatives, affiliated events, and our own conferences and publications, we offer members the chance to engage with communities outside their own research areas. We have invaluable ties with various international associations, including the American Musicology Society, the International Musicological Society, the Société Française de Musicologie, and the Royal Society for Music History of the Netherlands. The RMA aims to sustain and enhance musical culture, recognise outstanding scholarly and creative achievement by individuals, and support the education and training of emerging scholars and practitioners.



We offer five categories of individual annual membership alongside the Student Group Membership Scheme. Membership runs for the calendar year. To join the RMA, visit <https://www.rma.ac.uk/join>.

FUTURE RMA EVENTS

VICARIOUS VOCALITIES/SIMULATED SONGS STUDY DAY

Remembered, Shared, and Created Voices in Popular Culture

Monday 27th September, 2021 – Online

Following the rich discussions of the Vicarious Vocalities conference in September 2020 (a virtual conference hosted by the University of Portsmouth), this Study Day aims to bring together scholars of all stages to explore the abundant forms of simulated, copied, or imitative voices in popular culture. With previous conference papers presenting on topics ranging from Hollywood dubbing and Bollywood playback singers, lip-sync performance and TV talent shows, and cyborg voices and voices of the divine, we hope to think creatively and expansively about vicarious vocalities in myriad forms, and analyse such voices within an interdisciplinary and multimedia framework.

The Study Day aims to weave together multiple research avenues of voice studies, constructing a polyphonic discourse. While this list is not exhaustive and we hope to be surprised by new areas of research presented, we are interested in continuing to forge connections between areas such as ventriloquism (Steven Connor 2000), tribute acts (Shane Homan 2006; Georgina Gregory 2016), lip-syncing (Carol Langley 2006; Jacob Bird 2020; Merrie Snell 2020), karaoke (Rob Drew 2001; Kevin Brown 2015), vocal emulation in bio-musicals and biopics (Millie Taylor 2012; Ben MacPherson 2020), talent shows (Jennifer Fleeger 2014), and vocal queerness (Wayne Koestenbaum 1993; Freya Jarman 2011).

This Study Day will similarly explore presentations across three strands: Remembered, Shared, and Created Voices. We hope that, through the digitised and mediated form of the online Study Day, the event will attract people of all academic research backgrounds exhibiting their work in exciting ways.

For more information, please contact the Study Day convenor, Dr Jacob Mallinson Bird – jacob.bird@queens.ox.ac.uk.

BFE-RMA RESEARCH STUDENTS' CONFERENCE, 6-8 JANUARY 2022

The School of Society and Culture at the University of Plymouth is delighted to host the British Forum for Ethnomusicology and Royal Musical Association Research Students' Conference from **6-8 January 2022**. The conference is planned to take place in Plymouth and delegates are expected to present in-person, in order to allow for the maximum benefit of networking and social interaction (subject to government guidelines). We welcome UK and international postgraduates to present their research and compositions in an inclusive, friendly, and supportive atmosphere. The conference will include papers, panels, lecture-recitals, instrumental and electroacoustic composition workshops, specialist sessions (e.g. research skills, careers, etc.), social and networking events, and satellite activities. Note that there will be a very limited number of individual online paper presentations for those unable to travel due to SARS-CoV-2 restrictions; panels, lecture-recitals and compositions are planned to be entirely held in Plymouth.



The Research Students' Conference is an opportunity for postgraduate students to share their work with a wide audience and to foster interdisciplinary connections across a variety of musical disciplines. Presentation and composition proposals can relate to any aspect of musical research including, but not limited to, musicology, ethnomusicology, music psychology, composition, audiovisual media, performance, creative practices, and research that cuts across disciplinary boundaries. We are delighted that [The Hermes Experiment](#) will be workshopping research students' compositions. The electroacoustic composition workshop will be led by the Computer Music pioneer Professor Eduardo Miranda.

We are seeking proposals from research students for the following (**deadline 1 October**):

- 20-minute individual papers
- 30-minute lecture recitals
- 90-minute panels (three 20-minute papers and 30 minutes of discussion)
- Posters (to be entered into a poster competition)
- Compositions (up to 5 minutes) for the Hermes Experiment (soprano, clarinet, harp, double bass)
- Electroacoustic compositions (up to 10 minutes) to be workshopped with Prof Eduardo Miranda

We are pleased to announce that the keynote lectures will be delivered by **Dr Amada Hsieh** (Chinese University of Hong Kong), winner of the Jerome Roche Prize, on behalf of the RMA, and **Dr Lyndsey Copeland** (University of Toronto), winner of the BFE Early Career Prize, on behalf of the BFE.

Plymouth is a vibrant ocean city with an exciting cultural scene and a fascinating history. Delegates can explore the historic seafront and Barbican, the post-WWII redevelopment of the city centre and the naval dockyards, but also Dartmoor and the English Riviera. The city boasts the Theatre Royal Plymouth, the Box Museum, the Plymouth Pavilions, as well as numerous smaller cultural venues, including the House which will host some of the conference.

For further information on the conference and details on the Call for Proposals, visit the website: <https://bfe-rma-conference-2022.github.io/>

For general conference enquiries, please email: rsc2022@plymouth.ac.uk



58TH ANNUAL CONFERENCE, 8-10 SEPTEMBER 2022

The 58th Annual Conference of the Royal Musical Association will be held at Durham University between **8-10 September 2022**. The Conference seeks to promote musical research and practice broadly construed. Proposals are welcome across diverse musical repertoires, encompassing historical, analytical, theoretical and cultural methodologies and perspectives. We strongly encourage inter-disciplinary submissions, which investigate musical research topics spanning the range of approaches in the Arts and Humanities, Social Sciences and Sciences.

Proposals for presentations are invited in the following formats:

- Individual papers (20 minutes)
- Themed sessions of 3-4 papers (90 minutes)
- Lecture-recitals (30 minutes)
- Practice-based research workshops (90 minutes)
- Composition-based workshops (90 minutes)
- Poster presentations.

The committee aims to represent the entire scope of current musical scholarship; we therefore welcome proposals from scholars and practitioners at all career stages. Any individual may submit one proposal; RMA membership is not a prerequisite for submission. The programme committee expects individual papers to address new research; please state if you expect to have presented the same paper on a previous occasion. The committee will consider proposals for papers delivered beyond the UK and Ireland within the twelve months preceding the Annual Conference and those that have been presented to local audiences (for example at research seminars and similar events). Papers delivered at national meetings in the UK and Ireland (for example at meetings of other musical societies and RMA affiliated conferences) and those delivered anywhere more than twelve months prior, however, are not eligible for consideration. In particular, the committee does not accept proposals that have or will have been presented at the BFE-RMA Research Students Conference will not be accepted. If the committee receives a large number of proposals, preference may be given to submissions from those who did not present papers at the last annual conference.



All proposals should be submitted no later than *midnight (GMT) on 1st January 2022*. Details of the submission procedure will be released by 31st September 2021.

Programme Committee: Dr Katherine Hambridge; Dr Erin Johnson-Williams; Prof. Julian Horton; Dr Hector Sequera; Prof. Bennett Zon; Dr Michelle Assay (RMA).



Conference Information

WELCOME TO NEWCASTLE

The 56th Annual Conference hosted by Goldsmiths was the RMA's first entirely online conference. Less dramatically, the 57th is the RMA's first mixed-format Annual Conference: in effect, an in-person conference with provision for online delegates. As of August 2021, around two thirds of delegates have registered to attend in person, and one third online. We have therefore made arrangements for a combination of presentation styles: most sessions involve at least some in-person participants, other sessions will be delivered entirely in person (but streamed to online delegates), and a few sessions will be delivered and chaired online (but relayed to in-person listeners). We return to the traditional format for RMA Annual Conferences, with synchronous sessions taking place at 9.30-10.30am, 11.00am-12.30pm and 2.30-4.00pm British Summer Time; we have two synchronous keynote lectures, one delivered remotely and one in person; and our two evening concerts will take place in real time in King's Hall. Alongside these events, however, we shall host asynchronous performances and presentations for online delegates.

These arrangements have remained provisional until the eve of the conference, and vulnerable to an uptick in infection rates and the re-imposition of domestic and international travel restrictions. We are grateful to the RMA for their support and flexibility as we deviated from the Association's conference rulebook, to our Newcastle colleagues for helping us shape and re-shape this event, and to delegates for patiently waiting with and for us.

If you'd like to tweet your questions, reflections or thoughts then please use #RMANewcastle2021. You can also use this hashtag to find tweets about the conference and join the conversation.

Prof. Magnus Williamson and Dr Kirsten Gibson

Conference Convenors

VENUES AND FACILITIES

The conference takes place in Newcastle University's historic core, the Armstrong Building (No. 22 on the campus map overleaf). The building was entirely refurbished in 2015-2017 and includes state-of-the-art lecture rooms, studios and services.

The principal venue is King's Hall, where delegates are welcomed, tea and coffee served, and concerts given. Adjacent to King's Hall is the east range comprising conference room G.11, publisher's stand G.13, and conference room G.17.

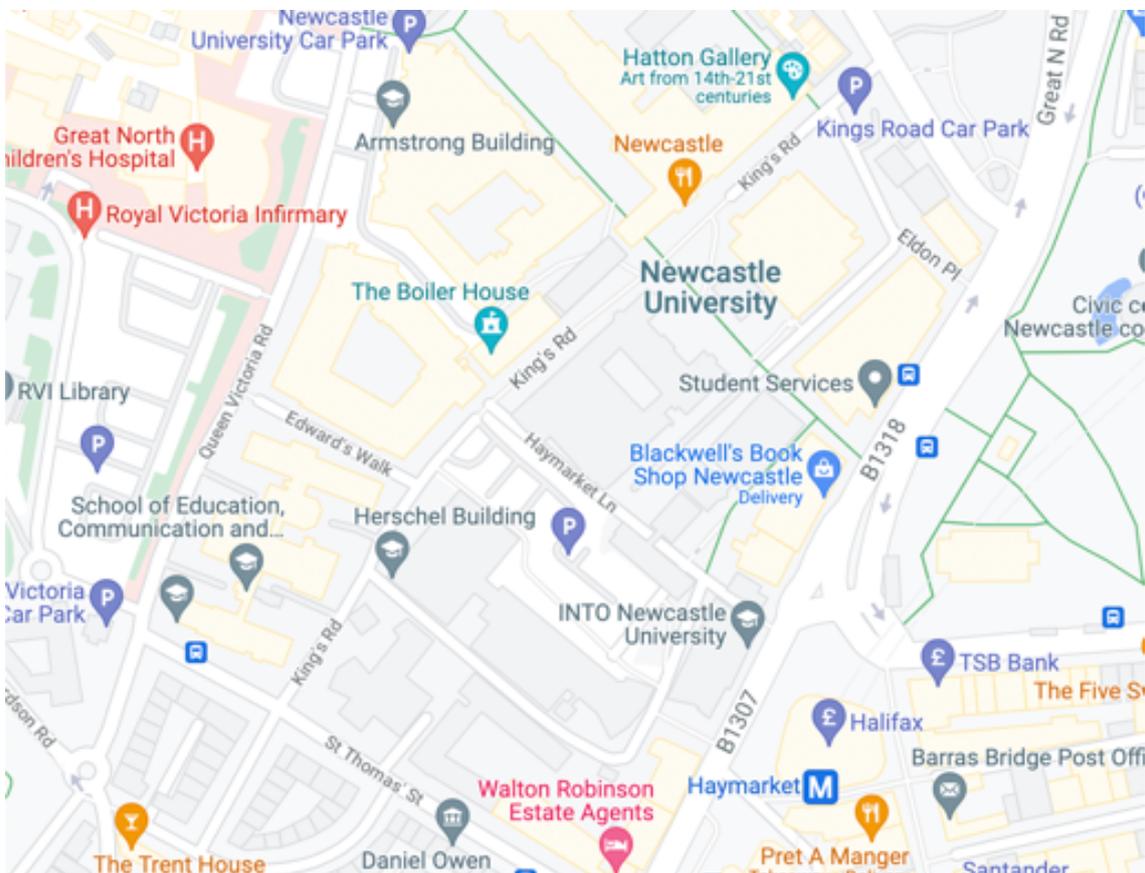
Fronting Queen Victoria Road on the north side of the building are the Recital Room, conference room G.08, committee room G.09 and, up the spiral staircase in the northeast corner, conference room 1.06. This room can also be accessed via the lift on the north side of King's Hall, as can plenary lecture room 2.98. Our two keynote lectures will be held here.

All the conference rooms have fully networked PC, data projector, integrated sound, USB dock, camera and microphones to relay live content to Zoom, and piano or keyboard. The Harvard-style committee room G.09 has networked PC and individual screens for all desks.

Almost all parts of the conference are being delivered in a hybrid format, in person and also "live" on Zoom. Zoom joining details can be found in the [online schedule](#) on the conference website. Further information regarding online participation in the conference can be found in the 'Guidance for Speakers and Chairs' section.

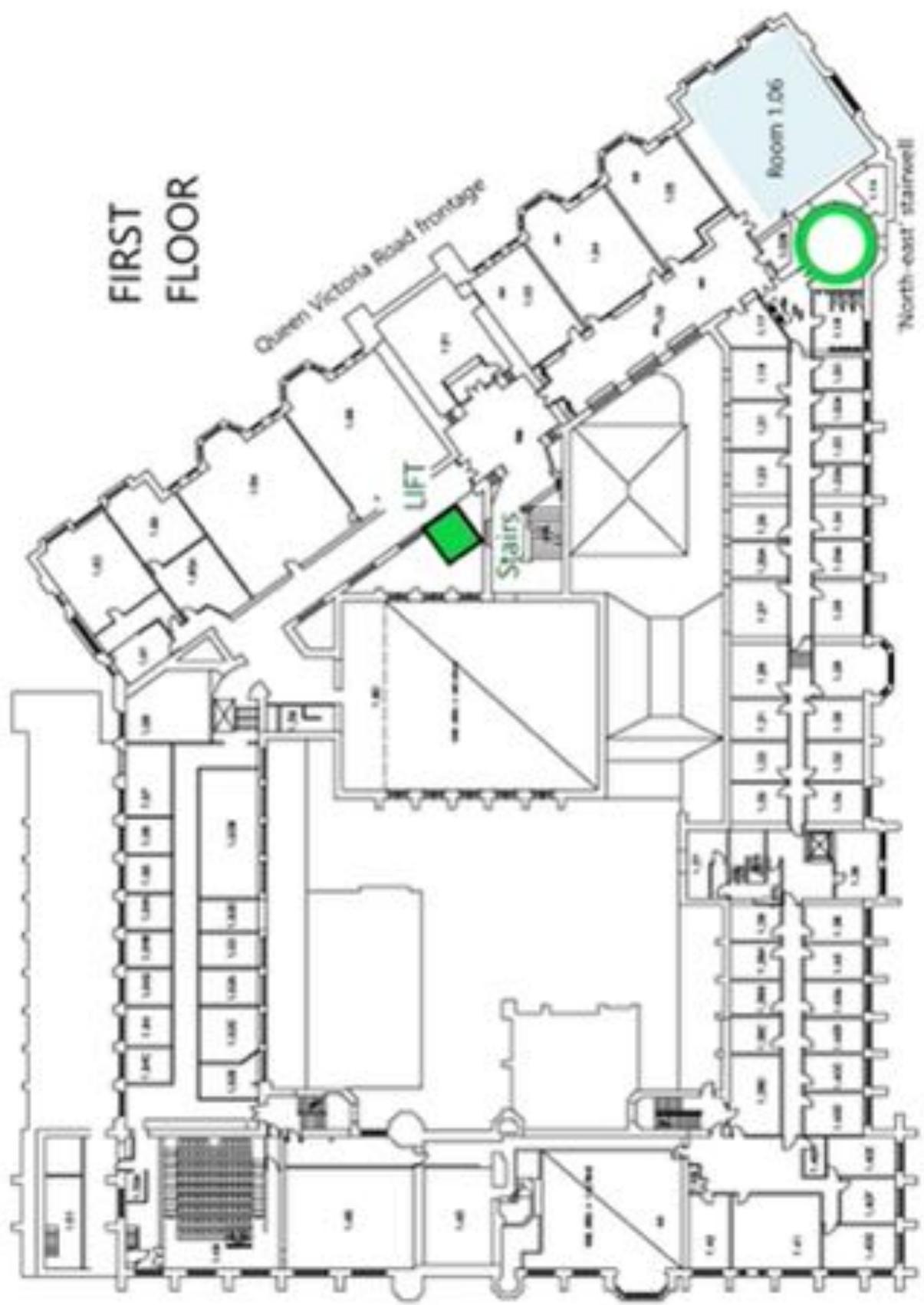
MAPS

The Newcastle University campus. The Armstrong Building is yellow-shaded.





FIRST FLOOR



TRAVEL

Newcastle is well-connected regionally, nationally, and internationally by public transport.

If you are using smartphone navigation services, the University's postcode is **NE1 7RU**.

BY TRAIN

Newcastle Central Station is on the East Coast Mainline and is just a 15 minute walk to campus.

There are frequent train services to London (3 hours) and Edinburgh (80 mins) via LNER, and regular direct rail services to other UK cities via CrossCountry, TransPennine Express, and Northern rail services.

To plan your visit by train, visit National Rail Enquiries (<https://www.nationalrail.co.uk>), Eurostar (<https://www.eurostar.com/uk-en>) for arrivals from the Continent, or individual rail companies' websites.



BY METRO

Newcastle University is connected to the city's suburbs, airport, the coast, and a range of museums and sight-seeing opportunities by the Tyne and Wear Metro light rail service.

Haymarket is the closest station to the University campus; trains run frequently during the day, starting at around 05.45 and ending at around 23.30.

Visit <https://www.nexus.org.uk> to find maps of the Metro system and Metro timetables.

BY BUS

Newcastle is accessible by coach from other major UK cities, such as Megabus (<https://uk.megabus.com>) and National Express (<https://www.nationalexpress.com>).

The central bus terminal provides extensive bus connections to other areas of the North East, and is situated 2 minutes walk from campus.

Bus services within Newcastle are managed by Nexus (<https://www.nexus.org.uk>), while journeys using regional bus connections can be planned using Traveline (<https://www.traveline.info/>).

BY PLANE

Newcastle Airport is located about seven miles north-west of University campus and hosts regular flights to domestic and international airports. The University is connected to the airport by Metro line; the journey from Airport to Haymarket station takes roughly 25 minutes.

BY CAR

If you have chosen to travel to the conference by car, you may want to use one of the city's park and ride facilities.

There is no parking on campus, aside for a limited number of spaces for visitors with mobility issues. If you have reserved on-campus parking (via a member of staff) or are arriving by taxi, please use the entrance on Claremont Road.

The taxi drop-off point is on King's Road.

FOOD AND DRINK

COFFEE, TEA, AND SMALLER MEALS

The Grand Café – 141 Percy St., NE1 7RS

Courtyard Restaurant – Old Library Building, Newcastle University campus

Anytime Coffee – 139 Percy St., NE1 7RY

Café Nero – 4-5 St. Mary's Place, NE1 7AA

Pret a Manger – 142-145 Northumberland St., NE1 7AG

Greggs – 3 St. Mary's Place, NE1 7PG

Tea Sutra Teahouse – 2 Leazes Park Rd., NE1 4PF

Soho Korean & Japanese Street Food – 14 Leazes Park Rd., NE1 4PF

Oak Café – Strawberry Buildings, 53 Leazes Park Rd., NE1 4PQ (inside furniture shop)

Urban Green Café – Exhibition Park, NE2 4PZ

Meli Café – 142 Northumberland St., NE1 7DQ

Les Petits Choux – 11 Leazes Cresc., NE1 4LN

Zapatista Burrito Bar – 28 Ridley Pl., NE1 8JW

The Social Café Bar – 27 Ridley Pl., NE1 8JN

Grainger Market – Grainger St., NE1 5QQ

LARGER MEALS

Pizza Express – Eldon Square Shopping Centre, NE1 7JD

El Coto Spanish Restaurant – 21 Leazes Park Rd., NE1 4PF

The Little Dumpling House – 25 Ridley Pl., NE1 8JN

Red Mezze – 36 Leazes Park Rd., NE1 4PG

Dabbawal Indian Restaurant – 69-75 High Bridge, NE1 6BX

Pani's Café – 61-65 High Bridge, NE1 6BX

Journey Vegetarian Café Bar – 7-9 Higham House, New Bridge St. West, NE1 8AN

Kafeneon – 8 Bigg Market, NE1 1UW

Fat Hippo – 2-6 Shakespeare St., NE1 6AQ

Zucchini Pasta Bar – 55 Degrees North, Pilgrim St., NE1 6BL

Bangrak Thai – 1-3 Side, NE1 3JE

Khai Khai – 29 Queen St., NE1 3UG

PUBS AND BARS

The Hotspur – 103 Percy St., NE1 7RY

Crows Nest – 137 Percy St., NE1 7RY

The Trent House – 1-2 Leazes Lane, NE1 4QT

Earl of Pitt Street – 70 Pitt St., NE4 5ST

Dacantus – 30-32 Grey St., NE1 6AE

Horticulture – 1 Market Lane, NE1 6QQ

Kaltur Wine Bar & Restaurant – 8 High Bridge, NE1 1EN

Old George Inn – Old George Yard, NE1 1EZ

Stack – Pilgrim St., NE1 6QG

The Continental – 29 Collingwood St., NE1 1JE

The Bridge Tavern – 7 Akenside Hill, NE1 3UF

Redhouse – 32 Sandhill, NE1 3JF

Gunner Tavern – Gunner House, Neville St., NE1 5DF

AMENITIES

Newcastle's main shopping district is centred around Northumberland Street, which is 2 minutes' walk south of the University campus (next to Haymarket metro station). The following local amenities may be particularly useful:

Co-Op Supermarket – Student Union Building, Newcastle University Campus, NE1 7RU

Boots Chemist – 150 Northumberland St., NE1 7DQ

Halifax Bank/ATM – Haymarket Metro Station, NE1 7PF

Marks & Spencer's (inc. food hall) – 91 Northumberland St., NE1 7AF (alternate entrance through bus station)

Eldon Square Shopping Centre – Percy St., NE1 7JB (alternate entrance on Northumberland St.)

Blackwell's Bookshop – 141 Percy St. NE1 7RS (on southern edge of campus)

Post Box – Student Union Building, Newcastle University Campus, NE1 7RU (outside entrance to Co-Op)

ACCIDENT AND EMERGENCY Dept. – Royal Victoria Infirmary, Queen Victoria Rd., NE1 4LP (2 minutes' walk north of campus)

GREEN SPACES

Newcastle city centre is surrounded by several large parks and open spaces. The following are most easily accessible:

EXHIBITION PARK – CLAREMONT RD., NE2 4PZ

A large park featuring a café, brewery, tennis courts, children's playground, and skatepark. Entrance at junction of Claremont Rd. and Park Terrace, 5 minutes' walk north of campus. The park lies adjacent to the **Town Moor**, an area of extensive moorland north of the city centre.

LEAZES PARK – RICHARDSON RD., NE2 4BJ

A laid-out park and gardens with lake and café, 10 minutes' walk southwest of campus.

QUAYSIDE

Riverside walkway approximately 20 minutes' walk south of campus, with views of the River Tyne, its bridges, Sage Gateshead, and historic Baltic Centre for Contemporary Art.

JESMOND DENE – RED WALK, NE7 7BQ

Long, wooded valley (pictured below) with footpaths, petting zoo, and café, approx. 30 minutes' walk northeast of campus. Nearest entrance on Benton Bank, below Armstrong Bridge.



CONFERENCE TEAM

PROGRAMME COMMITTEE

Lawrence Davies	Magnus Williamson
Kirsten Gibson	Michelle Assay (RMA)
Catriona Macdonald	Ellen Falconer (RMA)
Rob Mackay	Julian Horton (Durham University)
Simon McKerrell	

TECHNICAL TEAM

Fred Hollingsworth	Callum McDonnell
Rob Blazey	Evipridis Karydis
Tom Waterworth	Tom Draper
Yilis Suriel	Jamie Cook
Karl Birrane	

ADMINISTRATORS

Kelly Ramsay	Katy Turnbull
Olivia Cameron	Hannah Gales
Kerry Dodds	Sophie Koniarski

CONFERENCE ASSISTANTS

Michael Winter	Timothy Cranfield
Caitlin Nolan	Chia-Ling Peng
Alastair King	Tom Edney

BFE/RMA CONFERENCE CODE OF CONDUCT

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

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention. Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events. Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

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



Conference Programme

SCHEDULE AT A GLANCE

TUESDAY 14TH SEPTEMBER

All sessions, aside from Lecture Recitals, are “live” on Zoom; please see [online schedule](#) for joining details.

TIME	ACTIVITY	VENUE
09:00-09:30	<i>Registration</i>	King's Hall
09:30-10:30	1a: Bach and Handel: Learning from Machines	G.17
	1b: Nineteenth-Century Foundations, I	G.15
	1c: Gender and Sexuality	G.11
	1d: Fictions	G.08
	1e: Decolonisation of the Percussion Curriculum: A Case Study (Practice-based workshop)	1.06
10:30-11:00	<i>Refreshments</i>	King's Hall
11:00-12:30	2a: Music and the Creative Economy (Themed Session)	G.17
	2b: Shakespeare and Music (Themed Session)	G.15
	2c: Lecture Recitals, I	Recital Room
	2d: Jazz Identities	G.11
	2e: Music and Spirituality in John Tavener (Themed Session)	G.08
12:30-14:30	<i>Lunch break</i>	
	RMA Council Meeting	G.09
	RMA LGBTQ+ Study Group Meeting	1.06
14:30-16:00	3a: The Long Seventeenth Century: Florence, Paris, London	G.17
	3b: Issues in Contemporary Vernacular Music	G.15
	3c: Voice, Language, Movement	G.11
	3d: Queer that Voice! (Themed Session)	G.08
	3e: Making the Popular	1.06
16:00-16:30	<i>Refreshments</i>	King's Hall
16:30-17:30	The Peter Le Huray Lecture: Prof. Kofi Agawu	2.98
17:30-19:00	Reception	2.98
18:00-19:00	RMA Sundowner Quiz	2.98
19:00-20:00	Concert: <i>Folk Futures</i>	King's Hall
	Asynchronous Online Content	

WEDNESDAY 15TH SEPTEMBER

All sessions, aside from Lecture Recitals, are “live” on Zoom; please see [online schedule](#) for joining details.

TIME	ACTIVITY	VENUE
09:00-09:30	<i>Registration</i>	King's Hall
09:30-10:30	4a: Twentieth-Century Britain at War	G.17
	4b: Nineteenth-Century Foundations, II: Epistemologies	G.15
	4c: Performance in the Eighteenth Century	G.11
	4d: Responding to Covid	G.08
	4e: Identities Made and Mediated	1.06
10:30-11:00	<i>Refreshments</i>	King's Hall
11:00-12:30	5a: Musical Universalism and Locality in the Age of Empire (Themed Session)	G.17
	5b: Liturgy	G.15
	5c: International Folk Traditions	G.11
	5d: Form and Analysis	G.08
	5e: Creative Processes	1.06
	5f: Composition Workshop with Trio Northumbria / Alison Gill	Recital Room
12:30-14:30	<i>Lunch break</i>	
	RMA Publications Committee	G.09
	RMA Student Committee	1.06
14:30-16:00	6a: Leipzig and London: Bach, Shield, Beethoven	G.11
	6b: Authenticities	G.15
	6c: Pianos, Repertoires and Contexts	G.17
	6d: Russian Music in the Twentieth Century	G.08
	6e: Musicology and the Black Atlantic Archive: An Interdisciplinary Roundtable	1.06
	6f: Composition Workshop: Organ and Electronics	King's Hall
16:00-16:30	<i>Refreshments</i>	King's Hall
16:30-18:00	AGM, Dent Medal Presentation, and the Dent Medal Lecture: Prof. Eric Drott	2.98
18:00-19:00	Reception	2.98
19:00-20:00	Concert: <i>Trio Northumbria et al</i>	King's Hall
	Asynchronous Online Content	

THURSDAY 16TH SEPTEMBER

All sessions, aside from Lecture Recital,s are “live” on Zoom; please see [online schedule](#) for joining details.

TIME	ACTIVITY	VENUE
09:00-09:30	<i>Registration</i>	King's Hall
09:30-10:30	7a: Discussion Forum: Music in International Contexts	1.06
	7b: Hong Kong since 1997	G.17
	7c: Landscape and Nature	G.15
	7e: Circa 1900	G.08
10:30-11:00	<i>Refreshments</i>	King's Hall
11:00-12:30	8a: Music and Wellbeing in Institutional Contexts (Themed Session)	G.17
	8b: Meeting Places	G.15
	8c: Cognition	G.11
	8d: Meet and Greet: Women's Networking Strategies in Twentieth-Century Ireland and England (Themed Session)	G.08
	8e: The Future of Early Music Editing: A Roundtable	1.06
	8f: Opera Buffa in Dialogue 1865-1885 (Themed Session)	1.06
12:30-14:30	<i>Lunch break</i>	
	RMA Flagship Conferences Committee	G.09
	RMA Practice Research Study Group	1.06
14:30-16:00	9a: Digital Directions for Collected Editions: A Roundtable	G.17
	9b: On "Music Colonialism", or New Critical Studies of Western Art Musics (Themed Session)	G.15
	9c: Lecture Recitals, II	Recital Room
	9d: South-East Asia (Themed Session)	G.08
	9e: Discourse and Methods of Practice Research (Practice-Based Workshop)	1.06
16:00-17:00	<i>Refreshments, close</i>	King's Hall
	Asynchronous Online Content	

DAY-BY-DAY SCHEDULE

TUESDAY 14TH SEPTEMBER

09:30-10:30

1A: BACH AND HANDEL: LEARNING FROM MACHINES (Chair: Robert Rawson)

Christopher Holman (University of Oxford): Bach Performance Practice in the Late French Romantic Organ School: A Study of Two Organ Roll Recordings

Dr Emily Baines (Brunel University London): The Ghost in the Machine: How the performance style found in mechanical musical instruments challenges modern historical performance (and listening) norms

1B: NINETEENTH-CENTURY FOUNDATIONS, I (Chair: Ian Biddle)

Dr Leanne Langley (Royal Philharmonic Society): Ideas of Music Research in Britain, 1813-74: Roots of the (Royal) Musical Association

Dr Jonathan Hicks (University of Aberdeen): The Royal Musical Complex

1C: GENDER AND SEXUALITY (Chair: Freya Jarman)

James Barker (Newcastle University): Life in "Picket Fences": Queering 1990s Country

Oren Vinogradov (University of North Carolina at Chapel Hill): The Way You Look Tonight: Fred Astaire Misremembered and the Crisis of #menswear Masculinity

1D: FICTIONS (Chair: Núria Bonet)

Dr Lauren Redhead (Goldsmiths, University of London): Music in the Discworld

Peter Falconer (University of Southampton): The Use of Parafiction as a Framing Device in the Presentation and Experience of Musical Compositions

1E: DECOLONISATION OF PERCUSSION CURRICULUM: A CASE STUDY (PRACTICE-BASED WORKSHOP)

Jason Huxtable (Leeds Arts University / BCU Royal Birmingham Conservatoire) and **Sanba Zao** (l'École Nationale des Arts (ENARTS), Haiti)

TUESDAY 14TH SEPTEMBER

11:00-12:30

2A: MUSIC AND THE CREATIVE ECONOMY (Chair: Matthew Ord)

Dr Adam Behr (Newcastle University): National Anthems – Protecting and Challenging the Musical Economy in National Policy

Dr Simon McKerrell (Newcastle University): Music and the Creative Economy in the Highlands and Islands of Scotland

Dr Jane Nolan (Newcastle University): Meaningful Participation and Engagement with the Creative Economy through Pedagogy and Practice

Dr Matthew Ord (Newcastle University): Selling the Experience of Music in Glasgow, 'Music City'

2B: SHAKESPEARE AND MUSIC (Chair: David Fanning)

William Lyons (Royal Holloway, University of London): Strike Up, Pipers! Instruments and Hierarchies in Early Modern Theatre

Prof. William Germano (The Cooper Union): Cassio's Lips, or the Mechanics of Nightmare in *Othello* and *Otello*

Prof. Helen Wilcox (Bangor University): 'Take, O Take ...': Madeleine Dring's Settings of Shakespeare

Dr Michelle Assay (University of Huddersfield): 'I am Hamlet': Hamlet as the Artist's Alter-ego in Late-Soviet Songs

2C: LECTURE RECITALS, I (Chair: Larry Zazzo)

Dr Samantha Ege (University of Oxford): Listening for Bea: (Re)Sounding Florence B. Price's Complete *Fantasies Nègres* for Solo Piano

Kate Ledger (University of York): Do I Need a Piano to be a Pianist? How Collaboration has Located Pianistic Material

2D: JAZZ IDENTITIES (Chair: Paul Attinello)

Daniel Marx (University of Liverpool): "Something you do over there" Jewish Musicians and the Mediation of Identity in Contemporary British Jazz

Dr Ron Levi and Dr Ofer Gazit (Tel Aviv University, Israel): Sexual Hearing: African Jazz and Black Masculinity in the Civil Rights Era

2E: MUSIC AND SPIRITUALITY IN JOHN TAVENER (Chair: Brian Inglis)

Rev. Dr June Boyce-Tillman (University of Winchester): 'Heart's Ease': Music as Wellbeing through the lens of John Tavener

Dr Brian Inglis (Middlesex University): 'Dumped modernism'? The interplay of musical construction and spiritual affect in John Tavener and his *To a Child Dancing in the Wind*

Dr Stephen Roberts (South Wales Baptist College): John Tavener's Musical Theology of Religions

TUESDAY 14TH SEPTEMBER

12:30-14:30

RMA COUNCIL MEETING

RMA LGBTQ+ MUSIC STUDY GROUP MEETING

All welcome: contact Rachel Cowgill (rachel.cowgill@york.ac.uk) with items of discussion.

TUESDAY 14TH SEPTEMBER

14:30-16:00

3A: THE LONG SEVENTEENTH CENTURY: FLORENCE, PARIS, LONDON (Chair: Rebecca Herissone)

Antonella D'Ovidio (Università di Firenze, Italy): Music, space and visual culture in the patrician palaces of Seventeenth-century Florence

Dr K Dawn Grapes (Colorado State University): John Dowland's Paris: A Contextualized Reconstruction

Prof. Robert Rawson (Canterbury Christ Church University): "Where Musick and More powerful Beauties Reign": the Finger-Draghi Concerts at York Buildings (c.1689–97) and their impact on theatre music

3B: ISSUES IN CONTEMPORARY VERNACULAR MUSIC (Chair: Will Edmondson)

Dr Alex de Lacey (Goldsmiths, University of London): Level Up! A framework for multidirectional improvisation in UK grime music

Dr Andrew Green (University of Glasgow): Acoustemology In Practice: Hip-Hop, Environmental Advocacy and Auditory Knowledge in Batalla Por Tu Bosque, Mexico City

3C: VOICE, LANGUAGE, MOVEMENT (Chair: TBC)

Dr Jane Forner (University of Aberdeen): Mapping Multilingualism in Contemporary Opera

Lucía Camacho Acevedo (Royal Holloway, University of London): A textural framework for choreomusical analysis

3D: QUEER THAT VOICE! (Chair: Paul Attinello)

RMA LGBTQ+ Study Group

Prof. Rachel Cowgill (University of York): Ariadne en travesti: Gender, liminality, and sensibility in Pacchierotti's London performances of Haydn's *Arianna a Nasso* for mezzo soprano and fortepiano Hob.XXVib:2

Robert Crowe (Festival für Alte Musik Aalen): About that castrato in *Parsifal*: Leo d'Ageni, a 'male contralto' in the time of Wagner and Liszt

William Southerland (Triad Pride Performing Arts): Orange Juice, Milk, and the History of the LGBTQ Choral Movement in the United States

Nick Bonadies and Imogen Flower (Guildhall School of Music and Drama): *Sex Worker's Opera*, *Don Jo!*, and Queering Opera-making

3E: MAKING THE POPULAR (Chair: Richard Elliott)

Dr Simon Strange (Bath Spa University): Blank Canvas: Art School Education and the Non-Musician

Dr Núria Bonet (University of Plymouth): Pub jukeboxes: Music, democracy and the hyperlocal

TUESDAY 14TH SEPTEMBER

16:30-20:00

16:30 – THE PETER LE HURAY LECTURE (Chair: David Clarke)

Prof. Kofi Agawu (City University of New York): Finding the beat in African music: Notes, caveats, and lessons for music studies today

17:30 – RECEPTION

Sponsored by Boydell & Brewer

18:00 – RMA SUNDOWNER QUIZ

Join Núria Bonet, Daniel Elphick, Patrick Becker-Naydenov, and Genevieve Arkle for a social quiz to test your most obscure musical knowledge and socialise with fellow delegates! Expect the usual general knowledge questions along with more creative rounds. Participation is encouraged in-person but Zoom quizzing will also be enabled.

19:00 – CONCERT: *FOLK FUTURES*

A specially curated musical meeting between four renowned artists, showcasing Newcastle's thriving folk and traditional scene and drawing on the immense wealth of songs, tunes and spontaneous music-making traditions of these islands and beyond.

Performers include **Catriona Macdonald**, **Kathryn Tickell**, **Nancy Kerr**, and **James Fagan**.

4A: TWENTIETH-CENTURY BRITAIN AT WAR (Chair: Jonathan Hicks)

Matthew McCullough (Durham University): Requiem for a Dream: Universality, Sonic Death Ritual, and Associative Symbolism, in Sir Arthur Bliss' "Morning Heroes."

Jon Churchill (Duke University): "The Symphony of the Front": Formal-Expressive Discontinuity in Ralph Vaughan Williams's Pastoral Symphony

4B: NINETEENTH-CENTURY FOUNDATIONS, II: EPISTEMOLOGIES (Chair: Natasha Loges)

Dr Alexander Wilfing (Austrian Academy of Sciences): Contextualizing Musicology: The Eclectic Origins of Guido Adler's Concept of Musical Research

Jane Hines (Princeton University): Phantasy Pathologized: Musical Imagination and the Beginnings of Musicology

4C: PERFORMING IN THE EIGHTEENTH CENTURY (Chair: Rachel Cowgill)

Damián Martín-Gil (Official Conservatory 'Hermanos Berzosa', Cáceres): Giacomo or Giuseppe Bernardo: Which Brother should Be Acknowledged as the Famous Guitarist Merchi in the Entry of The New Grove Dictionary?

Eric Boaro (University of Nottingham): Vocal Improvisation in Eighteenth-Century Naples: Evidence of Solfeggio Patterns in Thoroughly Composed Cadenzas in Sacred Pieces by Gennaro Manna

4D: RESPONDING TO COVID (Chair: Adam Behr)

Dr Martina Kalsner-Gruber (Danube University Krems, Austria): Crisis communication in the field of classical music festivals in the age of COVID-19: The Role of Artistic Directors

Dr Steve Gisby and Dr Alistair Zaldua (Independent Researchers): Networked Collaborative Processes in Experimental Composition and Performance

4E: IDENTITIES MADE AND MEDIATED (Chair: Michelle Assay)

Prof. Phillip Cartwright (Paris School of Business / Royal College of Music) and **Sarvar Kahlon** (Institut d'Études Supérieures des Arts / Paris School of Business): Investigating Traditional Punjabi Wedding Songs: Suhag in a Presentational Context

Dr Tal Soker (Johannes Gutenberg University, Mainz): The Citizen-Pianist: Igor Levit and the Quest for Participatory Democracy

5A: MUSICAL UNIVERSALISM AND LOCALITY IN THE AGE OF EMPIRE (Chair: Yvonne Liao)

Dr Richard David Williams (SOAS, University of London): Querying "Global" Music History: Goswami Pannalal, Rajasthan, and Queen Victoria

Dr Jacob Olley (University of Cambridge): An Ottoman Response to Orientalism: Pan-Islam and the Science of Music

Dr Hyun Kyong Hannah Chang (University of Sheffield): A Modern Paradox: Inventing Korean Protestant Hymns, 1892–1923

5B: LITURGY (Chair: Andrew Kirkman)

Dr Kristin Hoefener (University of Würzburg): How to imagine the sonic performance of Hildegard of Bingen's audiovisions: liturgical or not?

Nicholas W. Bleisch and Dr Henry T. Drummond (Katholieke Universiteit Leuven): Practices of Devotion at Tongerlo Abbey: Offices in the Antifonarium Tsgrooten

Dr Stefan Gasch (University for Music and Performing Arts, Vienna): Rulers and Saints, Reformers and Humanists – Aspects of Chronology in Motets by Ludwig Senfl

5C: INTERNATIONAL FOLK TRADITIONS (Chair: Simon McKerrell)

Mollie Carlyle (University of Oxford): "Spinning Yarns": Examining problems of sea shanty authenticity in the present day

Dr Daniel Jordan (Independent Researcher): Sorority and Hispanidad Across the Atlantic: Women as Musical Diplomats in the Batista, Trujillo, and Franco regimes (1952-59)

Nassos Polyzoidis (Bath Spa University): Reharmonising rebetiko modes in a contemporary context

5D: FORM AND ANALYSIS (Chair: Esther Cavett)

Joshua Ballance (University of Oxford): The Viennese Trichord in the Music of Anton Webern: A Computational Study

Gabriel Jones (University of Leeds): 'Irrational Nuances': Stockhausen's *Klavierstück I* in Performance

Thomas Heywood (Independent Researcher): Inter-Thematic Loosening in Brahms's Variations

5E: CREATIVE PROCESSES (Chair: TBC)

Robert Laidlow (Royal Northern College of Music): Artificial Intelligence as a Creative Agent in the Compositional Process

Alastair White (Goldsmiths, University of London): Contingency Dialectics in Fashion-Opera

5F: COMPOSITION WORKSHOP WITH TRIO NORTHUMBRIA

Dr Angela Elizabeth Slater (University of Cardiff): *Spinning colours | fading time*

Dr Alistair Zaldua (Independent Researcher): *String Trio Fragments*

Dominic Wills (Royal Northern College of Music): *Indris* for String Trio

WEDNESDAY 15TH SEPTEMBER

12:30-14:30

RMA PUBLICATIONS COMMITTEE MEETING

RMA STUDENT COMMITTEE MEETING

WEDNESDAY 15TH SEPTEMBER

14:30-16:00

6A: LEIPZIG AND LONDON: BACH, SHIELD, BEETHOVEN (Chair: David Smith)

Mark Seow (University of Cambridge): Liquid listening in early eighteenth-century Leipzig

Christopher Parton (Princeton University): Beethoven's 'Englished' Lieder and the Borders of Song

Amélie Addison (University of Leeds): Reading Between the Staves: Identity and Representation in the Works of William Shield

6B: AUTHENTICITIES (Chair: Lisa Colton)

Dr Alexis Bennett (Goldsmiths, University of London): Role-play and Signalling: Naming Conventions in Historical Performance Ensembles Since 1950

James Félix (Lasalle College of the Arts, Singapore): Transferable authenticity: new perspectives on the 'inauthentic' in folk music

Dr Ingrid Bols (University of Glasgow): Screen Music in British and French Concert Halls: High Culture, Mass Entertainment and Orchestral Canons

6C: PIANOS, REPERTOIRES, AND CONTEXTS (Chair: Lauren Redhead)

Bozhidar Chapkanov (City, University of London): The Double Harmonic Syntax in Liszt's Late Piano Music – A Bilateral Analytical Inquiry

Joyce Tang (University of Southampton): Pianos (1870-1910) in the National Trust

Dr Esther Cavett (King's College London): "The mind is not limited by the skin": the piano technician's experience of working on pianos of great performers

6D: RUSSIAN MUSIC IN THE TWENTIETH CENTURY (Chair: Pauline Fairclough)

Adam Behan (University of Cambridge): Integrating Life and Work: Contemporary Music in Maria Yudina's Imagination and Artistic Practice

Ivan Hewett (Royal College of Music): The 1920 All-Stravinsky Concert at the Wigmore Hall: the Critical Response

Dr Daniel Elphick (Royal Holloway, University of London): Shostakovich, Prokofiev, and Mikhalkov's *Ilya Golovin*

6E: MUSICOLOGY AND THE BLACK ATLANTIC ARCHIVE: AN INTERDISCIPLINARY ROUNDTABLE

Participants to include:

Dr Ellie Armon Azoulay (Newcastle University)

Dr Lawrence Davies (Newcastle University)

Kira Dralle (University of California Santa Cruz)

Dr Steven Lewis (National Museum of African American Music)

Dr Maria Ryan (Florida State University)

Wayne Weaver (University of Cambridge)

6F: COMPOSITION WORKSHOP: ORGAN AND ELECTRONICS

Edwin Hillier (Royal College of Music) and **Andrew Forbes** (Glasgow Cathedral): Performance of *Hyphae* (18')

WEDNESDAY 15TH SEPTEMBER

16:30-20:00

16:30 – AGM, DENT MEDAL PRESENTATION, AND THE DENT MEDAL LECTURE (Chair: Barbara Kelly)

Prof. Eric Drott (The University of Texas at Austin): Music within, alongside, and beyond capitalism

18:00 – RECEPTION

Sponsored by Cambridge University Press

19:00 – CONCERT: *TRIO NORTHUMBRIA ET AL*

Full performances of compositions heard in today's workshops.

7A: DISCUSSION FORUM: MUSIC IN INTERNATIONAL CONTEXTS

Moderated by **Prof. Barbara Kelly** (Royal Northern College of Music) and **Dr Katherine Schofield** (King's College London)

7B: HONG KONG SINCE 1997 (Chair: Matthew Ord)

Magdalena Ho-yan Tang (University of Hong Kong): Sung into Being: An Ethnography of the Anthem Law Controversy in Hong Kong

Andrew C. K. Yu (University of Edinburgh): Colonial legacy and inheritance: Can Scottish bagpipes culture survive in post-colonial Hong Kong?

7C: LANDSCAPE AND NATURE (Chair: Bennett Hogg)

Jonathan Packham (University of Oxford): Scoring the Journey: Listening to Space in Claudia Molitor's *Sonorama*

Oli Jan (University of Glasgow): Pastiche, But of Animals: Exploring Effects of Acoustically Reproduced Animal Sounds in EMT

7E: CIRCA 1900 (Chair: Christopher Tarrant)

Hélène Crowley (University of Oxford): "Nothing to Lose": Modernism in Hanns Eisler's Mass Choruses

Dr Annika Forkert (Royal Northern College of Music): Rebecca Clarke's Bricolage

Dr Tim Coombes (University of Oxford): The children's chorus in late nineteenth-century French opera

8A: MUSIC AND WELLBEING IN INSTITUTIONAL CONTEXTS (Chair: Kirsten Gibson)

Dr Michael Gale (Open University): Musical provision at the Hospital of St. Cross, Winchester, during the sixteenth century

Dr Naomi J. Barker (Open University): 'To lighten the cares resulting from the misery of human misfortune': Music, medicine and religion at the Ospedale di Santo Spirito in Sassia

Dr Rosemary Golding (Open University): Music for the Urban, Middle-Class Insane: Bethlem Hospital in the Nineteenth Century

Dr Helen Barlow (Open University): Music therapy and the military, c.1850-c.1918

8B: MEETING PLACES (Chair: Julian Horton)

Dr Monika Hennemann (Cardiff University): Sarastro in Shanghai and Papageno in Phnom Penh: *Die Zauberflöte* and the Concept of Adaptive Intercultural Theatre

Prof. David Irving (ICREA & Institució Milà i Fontanals de Recerca en Humanitats-CSIC, Barcelona): Global Soundscapes from the First Voyage of Circumnavigation, 1519-1522

Ekaterina Pavlova (University of Cambridge): 'Adults and Children had Tears in their Eyes...': The Reception and Political Significance of the Pyatnitsky Russian Folk Chorus's Tours of the GDR

8C: COGNITION (Chair: David Clarke)

Dr Kate Guthrie (University of Bristol): The Child and the Musical Masterpiece

Thomas Metcalf (University of Oxford): Aesthetic Synthesis in 'Transmedial' Music: Approaches, Limitations, Frameworks

Michael Boyle (Royal Birmingham Conservatoire): 'Integrated Tool Competency' in the Compositional Process: a 4E perspective on the cognitive role of absent compositional tools.

8D: MEET AND GREET: WOMEN'S NETWORKING STRATEGIES IN TWENTIETH-CENTURY IRELAND AND ENGLAND (Chair: Matthew Head)

Hannah Millington (Dublin City University): Dame Ethel Smyth: Networking, Notoriety and the English Music Machine

Dr Leah Broad (University of Oxford): Navigating Gendered Spaces and Places: Rebecca Clarke as Performer and Composer

Orla Shannon (Dublin City University): Ina Boyle: Rejection and Resilience

Dr Laura Watson (Maynooth University): Gender Politics, the Piano, and Radio in Twentieth-Century Ireland

8E: THE FUTURE OF EARLY MUSIC EDITING: A ROUNDTABLE

Sponsored by Early English Church Music

Participants include: **John Caldwell**, **James Cook**, **Gareth Curtis**, **Andrew Kirkman**, **David Skinner**, **Bill Hunt**, **Magnus Williamson**

8F: OPERA BUFFA IN DIALOGUE 1865-1885 (Chair: Clair Rowden)

Dr Alessandra Palidda (Oxford Brookes University): Teatro musicale giocoso: Edoardo Sonzogno and comic opera in late nineteenth-century Italy

Dr Elena Oliva (University of Florence): A Matter of Realism and Politics: French Operetta in Milan in the 1870s

Dr Laura Moeckli (University of Bern): The Reception of Golden Age Viennese Operetta in Post-Unification Italy

Guillaume Castella (University of Bern): 'Non voglio musica dell'avvenir!': Il Duca di Tapigliano and the anti-Germanic reforms of opera buffa

THURSDAY 16TH SEPTEMBER

12:30-14:30

RMA FLAGSHIP CONFERENCES COMMITTEE MEETING

RMA PRACTICE RESEARCH GROUP MEETING

THURSDAY 16TH SEPTEMBER

14:30-16:00

9A: DIGITAL DIRECTIONS FOR COLLECTED EDITIONS: A ROUNDTABLE

Participants include: **Prof. David J. Smith** (Chair, and editor of early 16th- and 17th-century English music); **Prof. Rebecca Herissone** (Chair of Musica Britannica editorial committee; member of Purcell Society Edition editorial committee); **Prof. Magnus Williamson** (General Editor, Early English Church Music); **Dr Frauke Jürgensen** (computational musicologist); **Nicholas Williams** (Stainer & Bell, publisher of Musica Britannica, Early English Church Music and Purcell Society Edition)

9B: ON "MUSIC COLONIALISM", OR NEW CRITICAL STUDIES OF WESTERN ART MUSICS

(Chair: Erin Johnson-Williams)

Roe-Min Kok (McGill University, Canada): The Model Minority Music Student: Interrogating a Neocolonial Stereotype

Dr Yvonne Liao (University of Oxford): 'Limits of Encounter': Narrating Diversity and Musical Life in Treaty Port History

Dr Maria Ryan (Florida State University): Discipline and Dignity: Considering Race and Military Music in the British Colonial Caribbean

9C: LECTURE RECITALS, II (Chair: Larry Zazzo)

Dr Adriana Festeu (Royal Academy of Music): Idiosyncrasies of voice classification – the mezzo-soprano as 'soprano in waiting'

Katalin Koltai (University of Surrey): 'The Ligeti Guitar': An unexplored world of the guitar idiom

9D: ASIA IN RESONANCE: SOUNDING THE FUTURE OF WESTERN ART MUSIC IN SOUTH-EAST ASIA: 5 PRACTICE-BASED CASE STUDIES

*RMA South-East Asia Chapter. Moderated by **Dr Monika Hennemann** (Cardiff University), **Dr Anothai Nitibhon** (Princess Galyani Vadhana Institute of Music, Bangkok), **Dr Ruth Rodrigues** (Raffles Institution, Singapore)*

Churen Li (Yong Siew Toh Conservatory of Music, Singapore): Locating the Southeast Asian Performer's Voice in WAM Performance

Feliz Anne Reyes Macahis (University for Music and Performing Arts, Graz): Epic Singing in the context of Contemporary Music from an Academic and Artistic Perspective

Yanini Pongpakatien and **Chamamas Keawbuadee** (Princess Galyani Vadhana Institute of Music, Bangkok): Writing our Future in the Changing Musical Landscapes of Southeast Asia

Dr Chow Jun Yan (Yong Siew Toh Conservatory of Music, Singapore): Maintaining Momentum in Malaysia - A Reflection and Study of the Contemporary music scene

Dr Poumpak Charuprakorn (Silpakorn University, Bangkok): Performer-composer collaboration: Sustainable development of the contemporary music scene of Thailand?

9E: DISCOURSE AND METHODS OF PRACTICE RESEARCH: A PRACTICE-BASED WORKSHOP

RMA Practice Research Study Group

Participants to include:

Dr Scott McLaughlin (University of Leeds)

Dr Mira Benjamin (Goldsmiths, University of London)

Dr Leah Kardos (Kingston University)

Dr Ingrid Pearson (Royal College of Music)

Dr Tenley Martin (Leeds Beckett University).

RMA MEETINGS

Zoom links for remote participation in the following meetings are available on the [online schedule](#).

TUESDAY 14TH SEPTEMBER

COUNCIL MEETING

12.30-14.30, Room G.09

LGBTQ+ MUSIC STUDY GROUP

12.30-14.30, Room 1.06

All welcome: contact Rachel Cowgill (rachel.cowgill@york.ac.uk) with items of discussion.

WEDNESDAY 15TH SEPTEMBER

PUBLICATIONS COMMITTEE

12.30-14.30, Room G.09

STUDENT COMMITTEE

12.30-14.30, Room 1.06

ANNUAL GENERAL MEETING

16.30-18.00, Room 2.98

THURSDAY 16TH SEPTEMBER

FLAGSHIP CONFERENCES COMMITTEE

12.30-14.30, Room G.09

PRACTICE RESEARCH STUDY GROUP

12.30-14.30, Room 1.06

EVENTS

TUESDAY 14TH SEPTEMBER

RECEPTION

17.30-19.00, Room 2.98

A reception following the Peter Le Huray Lecture, sponsored by Boydell & Brewer.

RMA SUNDOWNER QUIZ

18.00-19.00. For remote participation in this event, please see the online schedule.

Join Núria Bonet, Daniel Elphick, Patrick Becker-Naydenov, and Genevieve Arkle for a social quiz to test your most obscure musical knowledge and socialise with fellow delegates! Expect the usual general knowledge questions along with more creative rounds. Participation is encouraged in-person but Zoom quizzing will also be enabled.

CONCERT: FOLK FUTURES

19.00-20.00, King's Hall

A specially curated musical meeting between four renowned artists, showcasing Newcastle's thriving folk and traditional scene and drawing on the immense wealth of songs, tunes and spontaneous music-making traditions of these islands and beyond.

Catriona Macdonald is a world-renowned Shetland fiddler, composer and scholar. In addition to her own solo work, she was a founder member of Scotland's Blazin' Fiddles, and currently plays with the international fiddle band String Sisters. Catriona is the Degree Programme Director for the BA in Folk and Traditional Music based at Newcastle University and is in the final stages of her creative practice -based PhD which aims to recover and creatively respond to women's role within pre-twentieth century vernacular cultural practices in the Shetland Islands.

Kathryn Tickell is the foremost exponent of the Northumbrian smallpipes, a composer, broadcaster, educator and performer whose work is deeply rooted in the landscape and people of Northumbria. She was awarded the Queen's Medal for Music in 2009 and the OBE in 2015, recognising her extraordinary career which began with learning tunes from old shepherd friends and family and evolved to traverse genres from jazz and world-roots music to large scale orchestral works. Kathryn has released 14 albums as well as collaborating with Sting, Sir Peter Maxwell-Davies, Andy Sheppard, The Chieftains, Penguin Cafe Orchestra and many more. She is also the founder of The Young Musicians Fund which has raised over £100,000 for young people in the North East of England.

Nancy Kerr is an English violinist, singer and composer with over 25 major folk releases in her discography and recent commissions from the BBC, the Houses of Parliament and the Shakespeare Birthplace Trust. She has been described as "One of the finest songwriters in English folk" (*Songlines*) and "Folk's Poet Laureate" (*Folk Radio UK*). Winner of 6 BBC Awards including Folk Singer of the Year 2015, she was appointed Lecturer in Folk and Traditional Music at Newcastle University in March 2021.

James Fagan is an Australian-born singer, musician, broadcaster and educator. A sought-after accompanist and exponent of the Irish flat-backed bouzouki, James has performed with Cara Dillon, Andy Irvine, Maddy Prior, Bellowhead and the BBC Concert Orchestra, and his internationally acclaimed duo with Nancy Kerr has twice won the BBC Radio 2 Folk Award for Best Duo.

RECEPTION

18.00-19.00, Room 2.98

An evening reception following the Dent Medal Lecture and AGM, sponsored by Cambridge University Press.

CONCERT: *TRIO NORTHUMBRIA ET AL*

19.00-20.00, King's Hall

Full performances of compositions heard in today's workshops.

ASYNCHRONOUS ONLINE CONTENT

The following features are available online throughout the conference. Links are available below, or on the online schedule.

STREAM : TUSK FESTIVAL AND TOPH ONLINE

To view this film, please visit <https://www.youtube.com/watch?v=LlbJIRYqleU>.

The TOPH project and TUSK Fringe are led by ICMuS Lecturer Dr Mariam Rezaei. Along with Dr Will Edmondson, TOPH work with and support TUSK Festival, a Newcastle based experimental new music festival. At the beginning of the 2020 UK lockdown, TOPH decided to move their regular music programming online as the TOPH Housebound series. Artistic Director of TUSK Festival, Lee Etherington decided to move TUSK 2020 online at this time and, in turn, curated a 14-day long online festival. Etherington and Rezaei have compiled a series of highlights from TUSK and TOPH online programming featuring local, national and international artists.

Featured TUSK artists include The Sun Ra Arkestra, Angel Bat Dawid and Oui Ennui, Yeah You, Keiji Haino, Jim O'Rourke and Oren Ambarchi, Yasmin Williams, Guttersnipe, Jennifer Lucy Allan, Reynolds, Corey Mwamba, Nappy Nina, Rojin Sharafi, William Parker, Stewart Smith, Crank Sturgeon, Valentina Magaletti, SPUNK, Sote, Sourdure, Fire Toolz, Still House Plants, Cath Tyler, Bohman Brothers, Posset, BLOM, Sean Thomas and Wayne Lancaster, David Liebe Hart, Nour Mobarak, Rhodri Davies, Syrian Tape Archives - Mark Gergis, Lacrima and Rachel Lancaster, Eiko Ishibashi and Jim O'Rourke, Territorial Gobbing, Victoria Shen, Sonic Bothy and Duma.

Featured TOPH Artists include Plastiglomerate and Odie Ji Ghast, Wrest, John Russell, David Toop, Erika Leaman, Ilan Volkov and Daniel Meir, Petronn Sphene, Pinnel, Abiboss, Chewnzine, Glasgow Improvisers Orchestra, KENOSIST, Jennifer Walton, 2DRUNK2CODE, Josie Sparrow, YOL, DRVG CVLTVRE and Sigrid Calon, MC Roody and Pasarang, Ladies of Midnight Blue, Supriya Nagarajan and Duncan Chapman, Dutch Money(s), Mariam Rezaei and SW1N Hunter.

www.tuskmusic.org

BOYDELL & BREWER VIRTUAL BOOK STAND / MEET THE EDITOR

Boydell & Brewer are an academic publisher specialising in medieval studies, music, history, and German studies. The publisher has designed a virtual book stand for this year's RMA conference, including a 40% off discount plus free shipping for both new and recent titles. To visit the virtual book stand, please visit <https://boydellandbrewer.com/rma-2021/>.

MEET THE EDITOR: If you would like to discuss a new book idea, please do come and meet Michael Middeke (mmiddeke@boydell.co.uk), Editorial Director for Music, Boydell & Brewer Ltd. Michael will be happy to set up a Teams/Zoom meeting at a convenient time during or after conference.

BOYDELL & BREWER



Abstracts

Finding the beat in African music: Notes, caveats, and lessons for music studies today

Tuesday 14th September, 16:30-17:30. For Zoom joining information, please see the online schedule.

A central issue for (mainly non-African) analysts of African music is the question of a regulative beat: does it exist, is it made manifest or merely assumed, and is there a single beat in ensemble performance, or are there multiple beats? Proceeding from the belief that what is now needed is not another grand, overarching theory of African rhythm but detailed studies of individual performances, this paper describes some of the factors that shape beat awareness in a handful of West and Central African repertoires. I note the absence of a word for beat in many indigenous languages, along with the normative embodiment of meter by dancers. My main caveat is that beats are not intrinsic to the sonic material and so cannot be discovered by internal means; rather, beats are mental constructs of conventional origins brought to the music by acculturated listeners, drummers and dancers. Along the way, I will point to ways in which scholarly procedures are shaped by ideology.

Prof. Kofi Agawu

Graduate Center, City University of New York

THE DENT MEDAL LECTURE

Music within, alongside, and beyond capitalism

Wednesday 15th September, 16:30-18:00. For Zoom joining information, please see the online schedule.

This paper concerns music, capitalism, and some of the ways the two relate to each other. It proceeds in order of the three prepositions of its title, beginning with a consideration of music's embeddedness within the market economy. But instead of focusing exclusively on music's commodification at the hands of the traditional music industries, the paper attends rather to other processes by which music is articulated to capitalism, which have gained salience with the ascendancy of the tech and finance industries in recent decades. Of particular importance in this connection is music's growing assetization, most visible in the recent spate of song catalog acquisitions by private equity, pension funds, as well as established publishing companies. The paper's second section considers music's apartness from capitalism. Thanks to its resistance to standard economic imperatives, music has long sought a haven in alternative economies—e.g., those based on gift exchange or communing. Yet such extra-capitalist domains are not crisply delineated from the broader economy. Not only does capital exert tremendous influence over what falls within or outside its jurisdiction; it is also dependent upon the various exteriorities it thereby helps to define. Extra-human nature is one example of such an outside, encouraging its treatment as a tap from which resources can be freely extracted and a sink to which waste can be expelled. Another is the sphere of un- or underpaid reproductive work, historically segmented along gendered as well as racial lines. And still another, I argue, is constituted by music and the arts more broadly. Finally, the conclusion sketches some futures for music beyond capitalism, paradoxically heralded by the rise of music platforms. For despite their position on the leading edge of the current regime of accumulation, such platforms have nonetheless driven a wedge between music and the commodity form. The result represents both a problem and an opportunity. It is a problem, inasmuch as the decommodification of music often amounts to a decommodification of musicians' labor, making it even more difficult for people to make a living as musicians. But it is also an opportunity, inasmuch as music's increasingly ambivalent relation to the commodity form points to a different economy, one in which the use-values necessary for us to not just survive but also thrive—including those afforded by music—are no longer subordinated to the rule of exchange value.

Prof. Eric Drott

The University of Texas at Austin

Bach Performance Practice in the Late French Romantic Organ School: A Study of Two Organ Roll Recordings

In the early twentieth century, the Welte Company in Germany commissioned organists from Europe and the United States to record performances of their compositions, transcriptions of orchestral works, and standard organ literature on paper rolls. Despite some technological limits, these rolls contain objective evidence about performance practice and aesthetics, including tempo, registration, and ornamentation practice. Unlike other early audio recordings which are prone to subjective analytical methods and deteriorate over time, these organ rolls can still reproduce performances today which sound almost exactly the same as over 100 years ago.

These resources are useful when considering performance practice in the works of Johann Sebastian Bach in the early twentieth century. This paper analyses two rolls recorded by the eminent French organist Eugène Gigout in 1912: "O Mensch, bewein dein Sünde groß" (BWV 622), and portions of the "Toccatina in F Major" (BWV 540). Both are in the collection of the Museum für Musikautomaten in Seewen, Switzerland, which has restored one of the few surviving Welte Philharmonie organs (originally on the HMHS Britannic), and has a disposition nearly identical to the recording instrument Gigout played. "O Mensch, bewein" especially gives insight into ornamentation practice. The "Toccatina" is one of Welte's few surviving rolls which was never published, likely due to numerous errors by the performer, and gives insight into the editing process. After presenting the recording technology and playing portions of the recordings, I will introduce methods to analyse these rolls and discuss ways to apply the results in modern performance.

Christopher Holman (University of Oxford)

The Ghost in the Machine: How the performance style found in mechanical musical instruments challenges modern historical performance (and listening) norms

This paper details my work with some of the UK's finest historically informed musicians, recording material transcribed from mechanical musical instruments (namely organ-clocks and barrel-organs) which have close links to Handel. The style in which the instruments perform is often markedly different to modern 'historical' practice, and requires transcribing in detail the precise ornament realisation, and different rehearsal/practice techniques to enable players to assimilate this information. The notational and preparatory approaches taken by myself as director of the project and the performers' approaches and reactions to the new style will form the main focus.

There is very little direct evidence of Handel's performance style, particularly with regards to the specifics of ornamentation. My other research establishes clear links between Handel himself and the arrangements (including ornamentation) of his music for the manufacturers of mechanical musical instruments. The impact of this work, in expanding the prospective sources for Handelian performance practice, therefore could have far-reaching implications for our understanding of eighteenth-century performance practice in England.

The CD recording of this project, entitled *The Ghost in the Machine*, is due for release with First Hand Records in Spring 2021, so the paper will also touch on the listening audience's reception to this. Using qualitative research methods, I will explore how the musical material challenges and/or reinforces accepted norms of historical performance practice in listeners accustomed to modern HIP performance style, and also how listeners not perhaps as engaged with the details of the HIP movement may respond differently to this.

Dr Emily Baines (Brunel University London)

Ideas of Music Research in Britain, 1813-74: Roots of the (Royal) Musical Association

The Musical Association - 'Royal' from 1944 - was founded in 1874 as a learned society for the 'investigation and discussion of subjects connected with the art and science of music'. At least four earlier attempts at something similar had been proposed or tried in Britain, in 1813, 1851, 1858, and 1860. All had faltered, ironically, through their commitment to building up a serious music library and giving concerts too: no one yet imagined that discussion alone could form the basis of a music society. In fact, however, when the new founders decided to focus wholly on music research as a discipline, omitting performances as features of meetings, they mustered the strength and intellectual self-confidence to sustain a viable learned organization. It was not easy. Favourable conditions and solid support, notably from the UK scientific community, came together in the 1870s and 80s – a period of expanding intellectual curiosity, commercial print culture, and the professionalization of knowledge.

As a contribution to the early history of the RMA, approaching its 150th anniversary in 2024, my paper will explore developing concepts of music research in 19th-century Britain, including its practice by individuals (some remarkable), by the Association, and by a range of separate specialist groups to organize and present musical knowledge. Recurring ambiguities over topic, purpose and audience, rising standards in musicology internationally, and a nagging lack of faith in the worth of British research continued to affect the Association in its early decades, challenges that remained.

Dr Leanne Langley (Royal Philharmonic Society)

The Royal Musical Complex

From conservatoires to exam boards, performance venues to learned societies, royal branding is a prominent feature of UK classical music institutions. It seems banal to remark that most students undertaking formal classical training at tertiary level in this country do so under the sign of royalty (RAM, RCM, RNCM, RCS, RWCMD, RBC). Likewise, it's well known that the UK (and Commonwealth) market-leader in formal music exams is the ABRSM. The BBC Proms, the UK's largest festival of classical music, is, of course, centred on the Royal Albert Hall. And the two landmark venues for classical music on London's Southbank are the Royal Festival Hall and Queen Elizabeth Hall. The conference for which I'm writing this abstract is by no means limited to the study of classical music. However, it would be remiss, I think, to overlook the extent to which the RMA fits into a broader pattern. But what is the historical and contemporary significance of this entanglement of interests? While monarchy has always called upon musicians, and musicians have often depended on royal patronage, my analysis of the UK's "royal musical complex" emphasises the legacies of Victorian musical organisation. These legacies, I suggest, have not simply persisted, but have been actively intensified at certain junctures, notably the period of post-WWII decolonisation when the meanings of monarchy were recalibrated to new social and political realities. From the perspective of the present, and debates about decolonising music studies, I suggest the royal musical complex is a matter of serious concern.

Dr Jonathan Hicks (University of Aberdeen)

Life in "Picket Fences": Queering 1990s Country

In 2010, Chely Wright became the first country singer, whose brand was built by the Nashville-based industry, to come out, challenging the genre's presumed heterosexuality. Wright achieved commercial success in the 1990s, a period when women in country music were being increasingly recognised. Although scholarship has acknowledged the importance of this period for challenging the genre's gendered expectations and increased feminist consciousness (Keel, Sellnow), relatively little scholarship has explored how this period offered queer potential for LGBTQ+ artists.

This paper will relate Eve Kosofsky Sedgwick's conceptualisation of the closet as the defining mode of knowledge around sexuality in the 20th century with country music's standards of authenticity (Peterson), acknowledged throughout the industry as key to country artists engaging with their audiences. The closet both obstructs and forms the terms through which LGBTQ+ country artists articulate their authenticity narratives, through the closet's conceptualisation of 'coming out' and the temporal construct of a closeted period.

Through an analysis of Wright's 1999 song "Picket Fences" (a song the artist acknowledged as a 'coming out' song, even though she was closeted, and did not recognise it as such then) this paper will argue that Wright navigates the parameters of the industry's closet to articulate an authenticity narrative that was unavailable to Wright outside her music. Revisiting Wright's 1990s music from a post-2010 'coming out' lens allows us to explore how LGBTQ+ artists negotiated barriers within the country music industry of the time.

James Barker (Newcastle University)

The Way You Look Tonight: Fred Astaire Misremembered and the Crisis of #menswear Masculinity

The afterlives of Fred Astaire's musical films extend far beyond cinema: fashion publications regularly invoke Astaire as premier male example of inter-war United States cultural values. Yet online enthusiasts of #menswear ascribe wildly divergent valences to Astaire's wardrobe, choreography, and singing. Disparate factions now promote irreconcilable readings of how Astaire's performances portray specifically "American" masculinity. This paper shows how many of these interpretations reflect anachronistic projections of nostalgia – interpretations designed to lend historical credence to recent, mutually exclusive views on gender performativity, even as they contradict Astaire's actual cinematic wardrobe and musical oeuvre.

I utilize case studies of Astaire's reception, musical performances, and cinematic wardrobe to clarify what enthusiasts misremember. Astaire's films consistently related particular sartorial categories to specific narrative schemes and musical genres. Building on recent histories of Astaire's reception (Decker 2011, Genné 2019) I also examine historic department store catalogs, fashion magazines, and regional American newspapers. In order to answer what is or isn't "American (and) masculine" about Astaire among the current ultramasculine, I contrast those contemporary sources with #menswear discourses among the alt-right, ranging from published manifestos, through posters on fora like StyleForum.net, to public interviews with Roger Stone. "Trad" fans downplay Astaire's cosmopolitanism and gentility often in favor of amplifying his anti-European comedy or "original" visual innovations. I conclude that Astaire's posthumous reception-aesthetics indicate broader ruptures in United States audiences' models for interpreting musical or visual markers of masculine gender performance.

Oren Vinogradov (University of North Carolina at Chapel Hill)

1D: FICTIONS

CHAIR: NÚRIA BONET

Music in the Discworld

The Discworld is a fantasy world created by the British author Sir Terry Pratchett, that has a number of uncanny similarities to the everyday world (roundworld). In total there are 41 novels, including 6 written specifically for a young adult audience. This project undertakes a close reading of all 41 novels in order to understand the role that music plays in the Discworld itself, and in Pratchett's writing more specifically. While musical topics are not a recurring theme of the Discworld in the manner of the Witches or the Night Watch, some of the novels address musical themes (Soul Music (1994); Maskerade (1995)), and musical details, themes and references nevertheless emerge across the entire series. Thus, this presentation will explain how music in the Discworld can be further subdivided into categories such as music and ritual, musicking, sound and music in everyday life, professional music-making and the music and creative industries of the Discworld. Beyond understanding the musical landscape of the Discworld, this close reading offers the opportunity to consider music as a metaphor in Pratchett's writing and Pratchett's critique of music in the Discworld as a social critique that also extends to the music industry and perceptions of music by its non-practitioners. This is an as-yet unexplored aspect of Pratchett's work in these novels, despite many books on other aspects of the Discworld: his writing is also a demonstration of how powerfully evocative sound is as a metaphor even within a fantasy world.

Dr Lauren Redhead (Goldsmiths, University of London)

The Use of Parafiction as a Framing Device in the Presentation and Experience of Musical Compositions

My PhD output has been the production of an online archive of sounds and music from a seaside town near Hartlepool called Seaton Snook, which disappeared in 1968. The archive includes works by a local piano teacher who wrote piano and harpsichord pieces about the local landscape; a composer of radio documentaries who also wrote a collection of folk tunes for

the Northumbrian Smallpipes; a worker at the local zinc refinery who made field recordings in order to further her campaign for workers' hearing protection...

The catch is that none of these people existed. The archive as a whole is a parafictional artwork - parafiction being variously described as fiction presented as fact, or as art that plays in the overlap between fact and fiction. It is a collection of techniques that encompass the worldbuilding and fictive art of J.R.R. Tolkien, the political activism of the Yes Men, and the filmmaking of Peter Greenaway. I have been exploring how a parafictional online archive can be used to frame new musical compositions, allowing visitors to negotiate a large number of interconnected pieces within an overarching framework, revealing different facets of the musics at different times depending on how and when they are experienced. Additionally, this paper discusses the effects of working in parafiction on the compositional process itself, and the interconnection between production and presentation.

Peter Falconer (University of Southampton)

1E: DECOLONISATION OF PERCUSSION CURRICULUM: A CASE STUDY (PRACTICE-BASED WORKSHOP)

Debates around the decolonisation of curriculum within academia have been stoked by media capture of racist violence, protest and civil disobedience. As statues of controversial historical figures are torn down on the streets, wars of words clash within the more discreet realms of musicological discourse. Is music theory racist? What are the ethical implications of the use of musical language and what are the impacts on access and participation? What are musical institutions' responsibilities?

These questions have prompted us to consider our own complicity with hegemonic forces which seek to silence under-represented voices and take anti-racist action. What does it mean to decolonise curriculum as an instrumental teacher? What is the hidden curriculum, which voices have been excluded and how can they be represented? Universities do not just produce knowledge but consecrate it. What we teach is what we value and what becomes valued.

Within this interactive workshop I will present creative outputs from my 'Representing Haitian Percussion' project. Haitian Music has been woefully under-represented when compared to cultural artefacts of similar geographical and historical contexts. I have been seeking to address this through the learning and translation of these rhythms for a 'Western' audience through a range of resources. The music presented will reflect the collaboration and learning taking place remotely with leading Haitian percussive practitioners over AY20/21. Within this session I will present my methodology for the project and perform in duo with Sanba Zao, 'Godfather of Haitian Percussion'.

The workshop will include a description of this project and duo performance by myself and Sanba Zao but also contain an interactive element. Audience participants will be invited to learn the fundamental rhythmic language of Haitian music and attain experience of the polyrhythmic layering of the Batterie de Voudoun. I intend to supply the instrumentation. Depending on interest and attendance it may be possible that all attendees will be able to participate but this cannot be guaranteed. Relatedly, depending on the room size, it may be appropriate for sound reinforcement (myself and Sanba) through micing. This can be negotiated if successful and when room allocations are made. No previous percussion experience is required.

Jason Huxtable (Leeds Arts University / BCU Royal Birmingham Conservatoire)

Sanba Zao (l'École Nationale des Arts (ENARTS), Haiti)

2A: MUSIC AND THE CREATIVE ECONOMY (THEMED SESSION)

CHAIR: MATTHEW ORD

This panel, 'Music and the Creative Economy', brings together current research on the role of music within the creative economy of the United Kingdom. Global shifts in the music industries over the last couple of decades have put intense pressure on traditional career models, leading to the emergence of new ways of producing and consuming music which have begun to transform the nature of the musical career and the terms of the relationship between artists, audiences, cultural institutions, and the state. At the current moment, in which an already-precarious situation for UK musicians has been exacerbated by the Covid-19 pandemic, and Brexit threatens increased barriers to professional activities including international touring and creative collaborations, this panel examines the place of music and musicians within the contemporary creative economy, considering the emergence of alternative career pathways at the intersection of music, heritage, tourism, and the

digital/experience economy, the role of policymakers, educators, and the private sector in shaping the field of professional practice, and the implications for the future of music as a taught subject within the university.

The interdisciplinary nature of this themed panel, ranging across musicology, ethnomusicology, popular music studies, cultural policy, music education and sociological discourse analysis reflects an important strand of a more empirical approach to the interdisciplinary research methods that are essential in addressing questions of music's meaning and social impact in an ever more globalizing world. Through a series of four 15-minute case studies derived from primary research and academic practice followed by a 30-minute discussion, the panel will consider how local, sub-national governance structures affect economic and social capital in rural areas, the role of the private sector in shaping local musical identities and cultural policy initiatives, how musical and creative educational participation prepares graduates for an entrepreneurial career beyond higher education, and how countervailing policy approaches at national level have simultaneously served to support, and undermine, the musical economy in the different contexts of Covid-19 and Brexit. In so doing, the panel speaks across the individual papers to further our understanding of music's social value in various contexts, how music is used and instrumentalised in pursuit of economic benefits, and how the social capital created in musical participation is felt and understood by policy makers. The panel therefore provides an important example of how empirically-inclined, interdisciplinary research can answer contemporary questions about music's role in UK society and economy after Brexit.

National Anthems – Protecting and Challenging the Musical Economy in National Policy

This paper draws on the concept of a music 'ecology' wherein non-musical actors – notably policymakers – bear upon musical provision. It considers the effects on the national musical ecology, and economy, of political concerns beyond the regional and localised efforts of 'music cities.' National policy has been a source of both support in the face of crises – as with the Covid-19 Culture Recovery Fund – and of crises themselves – as with Brexit. Drawing on research on the Scottish creative economy (Ord and Behr 2019), the regional effects of post-2019 national developments (Rozbicka et al), and the relationships between national and local musical ecologies (Behr et al 2020), this paper discusses the ways in which policy responses have aligned with and diverged from notions of musical activity as a source of cultural or (instrumental) economic value, examining the tensions in countervailing political concerns in light of their effect on the music industries. While the trend over the last twenty-five years has been towards an economically instrumentalised 'creative industries' policy, for instance, this has been subordinated to more emotive and theoretical concerns about national identity and sovereignty over Brexit. Simultaneously, the Covid-19 support package has revealed the limits of a marketized approach, and a reconfiguration of the role of the state. This paper asks how – and whether – the activities of policymakers in the national musical 'ecology' can meet the concerns of music-makers and their representative bodies.

Dr Adam Behr (Newcastle University)

Music and the Creative Economy in the Highlands and Islands of Scotland

This paper focuses in on the relationship between the state and musical activity in the rural Highlands and Islands of Scotland. Drawing upon evidence from fieldwork interviews and survey data from across the region, this paper particularly examines the range of governance and organisational structures and how they affect the availability and social capital of music and musical experience in rural areas. Key to this analysis is a relational understanding of rural local authorities to national arts funders, central government and the third sector acting across rural areas. The paper builds upon recent work in creative economy research that acknowledges the limitations of academic preoccupations with national (Gilmore et al. 2019; Durrer et al. 2019), and urban (Bell & Jayne 2010; Duxbury 2020) cultural policies by offering a detailed case study of music in the rural creative economy and contributes to our understanding of the social impact of music through a detailed analysis of the sustainability of musical enterprise(s) and charity in the rural creative economy. The analysis provides empirical evidence that contributes to our understanding of music's economic sustainability and theorizes the relationship between this and the much discussed, but still undertheorized area of music and social capital.

Dr Simon McKerrell (Newcastle University)

Meaningful Participation and Engagement with the Creative Economy through Pedagogy and Practice

This paper will focus on the creation of opportunities for music students to make connections and engage meaningfully with the creative economy in the North East of England, through the university curriculum. These learning experiences form part of students' professional development as well as their development as critically analytical students and researchers. This involves both academic knowledge and its translation into practice, through experiential learning and the application of knowledge and skills in context. Students gain insight into and nuanced understandings of complex issues and lived experience by engaging with practitioners, creating events, carrying out research projects set in collaboration with external partners and experiencing the working practices of the creative sector through undertaking placements, all as part of academic modules. The learning experiences involved create knowledge and develop competence through the challenges they embody, the students' creativity in response and their reflection on the learning from their participation. These experiences also enable networks of connections and social capital to be developed within appropriate communities of practice, which in turn, helps to support students as they prepare for their futures after graduation. The paper discusses the pedagogical approaches which are used, the ways in which partnerships have been developed with practitioners and the value which is created both for and by students through participation, and will draw on data from students, graduates, and creative sector partners.

Dr Jane Nolan (Newcastle University)

Selling the Experience of Music in Glasgow, 'Music City'

Since becoming the UK's first UNESCO 'music city' in 2008, Glasgow has sought to exploit its vibrant music scene as a driver of tourism. As key potential beneficiaries, several accommodation providers have played a role in facilitating the development of music tourism initiatives within the city, positioning themselves as ambassadors for the city's music, and even as promoters, patrons, or cultural producers. Developing Pine and Gilmore's (1998) concept of the 'experience economy,' this paper considers the place of the sector within the city's emerging music tourism ecology, focussing on the ways in which the musical life and heritage of the city is 'curated' by Glasgow's city centre hotels as part of a strategy to reposition themselves as facilitators of cultural experiences rather than mere service providers. The paper draws on fieldwork and analysis of corporate discourse to show how this strategy is reflected in the physical space of hotels, the creation of new organisational practices and roles, in strategic partnerships with the music and tourism sectors, and in the language of promotional materials. Arguing that the packaging of musical experience often suggests a highly instrumentalised and individualised understanding of music's cultural value, I consider the broader implications of experience-led cultural tourism for musicians and their audiences in Glasgow and beyond, asking what it means for music to be re-imagined as an 'experience,' and how the value of music can be understood and articulated within the contemporary creative economy.

Dr Matthew Ord (Newcastle University)

2B: SHAKESPEARE AND MUSIC (THEMED SESSION)

CHAIR: DAVID FANNING

RMA Shakespeare and Music Study Group

Strike Up, Pipers! Instruments and Hierarchies in Early Modern Theatre

Much has been written on the meaning of music in early modern drama, its significance, reception and intention. There is though, a paucity of coverage as to who it was who actually played the music, and how this would have influenced repertoire choices and the instruments available. This paper considers the context and process of mounting a play by a professional acting company in early modern theatre, what musical options were possible, and in particular the types and variety of instruments available. Not all published play texts convey much detail when music cues are included but the plays of John Marston give a wealth of detail, and there are also references in the spoken text of these and a substantial number of other printed sources that can provide intriguing information as to musicians and performance practice. Institutional and social hierarchies exerted a strong influence on the lives of musicians and this paper will discuss how the music cues, the instruments referred to and the kind of theatre space in which the plays were performed can reveal who theatre musicians were and how their education and status would have influenced musical choices.

William Lyons (Royal Holloway, University of London)

Cassio's Lips, or the Mechanics of Nightmare in *Othello* and *Otello*

"*Othello*," Boito wrote to Verdi in 1880, is "a room where two people are about to die of asphyxiation." The inability to breathe is also a hallmark of nightmare, the physiology of which is a focus of speculation in the sixteenth and seventeenth century. This paper will explore the passage in Shakespeare and Verdi known as Cassio's dream (neither Cassio's nor a dream), arguing that Iago's narrative unwittingly directs our attention to the tragedy's "other couple" – Cassio and Iago himself – and the role of *sogno* and nightmare in setting in motion the play's tragic machinery.

Prof. William Germano (The Cooper Union for the Advancement of Science and Art, New York City)

'Take, O Take ...': Madeleine Dring's Settings of Shakespeare

The mid-twentieth century English composer Madeleine Dring (1923-77) published only four vocal works in her lifetime, and three of these were settings of Shakespearian texts, printed in 1949. After her death, four more Shakespeare songs, thought to date from the 1960s, were discovered among her remaining compositions; together with the earlier three, these pieces were published posthumously as a collection entitled *Seven Shakespeare Songs* in 1992. This paper will explore the nature of Dring's musical response to Shakespeare's words. Her choice of texts is relatively unusual, including not only 'Take, O Take Those Lips Away' and 'It Was a Lover and his Lass', but also 'The Cuckoo' and 'Crabbed Age and Youth'. There is no evidence of specific commissions for any of the individual songs, so why did she choose to set these verses in particular? What appealed to her in them, and what might these poems have in common? The paper will investigate the ways in which the fluent melodies and the expressive, sometimes jazz-influenced piano accompaniments are tailored to give expression to the mood of each poem and emphasis to particular words.

This discussion will be placed in the context of some wider questions relating to the partnership between words and music, especially in the setting of Shakespeare. What does the composer 'take' from Shakespeare? The lyrics offer inspiration, wit, emotion, ideas, character, metaphor and linguistic beauty, but there is surely even more at stake here. How far might there be an element of responding not so much to the Shakespearian text as to the cultural phenomenon of Shakespeare, and to the tradition of musical settings of Shakespeare preceding this composer? On a more practical level, to what extent can the chosen words of art songs fulfil their function, when taken from the plays or poetic sequences to which they originally belonged? But, on the other hand, what does the composer give, as well as take? The multiple overtones of the title quotation – 'Take, O Take' – will be used to stimulate some concluding thoughts on the special relationship between Shakespeare and music.

Prof. Helen Wilcox (Bangor University)

'I am Hamlet': Hamlet as the Artist's Alter-ego in Late-Soviet Songs

From their first engagement with the tragedy in the mid-18th century, Russian *Hamlets* have always been 'more than *Hamlet*', in the sense that they reveal just as much about their socio-political context as about the potential meanings and interpretations of the tragedy. At the same time, music has often played an important, even decisive role, in several of the most iconic Russian adaptations. With the (re-)tightening of censorship during the Stagnation period and beyond (1964-1991), a proliferation of subtexts and Aesopian messages may be detected in late Soviet Shakespeare adaptations in general and *Hamlet* in particular.

This paper examines representative cases of responses to *Hamlet* and Hamlet in the late- and post-Soviet eras, in songs taking the genres of 'bard' songs, Soviet variety (*Estrada*), and art songs. Self-identifying with the hero of the tragedy, songwriters, whether in the concert or popular music fields, used Hamlet as an alter-ego to make commentaries on the state of the individual within a social or existential context. While some of these commentaries were obvious and at times daringly direct, others invite in-depth musical as well as interdisciplinary (music and visual arts) analysis. A case of the latter is Shostakovich's setting of two Russian poems, themselves responses to *Hamlet*. Such profound explorations of individual consciousness serve as a necessary balance to the more common perception of late-Soviet art as dominated by socio-political discourse.

Dr Michelle Assay (University of Huddersfield)

Listening for Bea: (Re)Sounding Florence B. Price's Complete *Fantasies Nègres* for Solo Piano

On a series of undated forms, Florence Beatrice Price (1887–1953) listed her four *Fantasies Nègres* for solo piano as some of her most worthy unpublished works. Unpublished did not mean unheard for *Fantasie Nègre* No. 1 in E minor (1929) and *Fantasie Nègre* No. 4 in B minor (1932–7). Both lived in the concert countercultures of interwar Black Chicago. However, the performance life of *Fantasie Nègre* No. 2 in G minor (1932) is hard to trace and *Fantasie Nègre* No. 3 in F minor (1932) appears incomplete in the Price archives at the University of Arkansas.

“Listening for Bea” depicts my processes of recovery, reconstruction, and restoration, which led to my world première recording of Price’s original and complete *Fantasies Nègres* for solo piano (to be released in Spring 2021). “Bea,” according to Price’s daughter (Florence Price Robinson), was the name that Price was known by. “Florence” was her professional name. In listening for Bea, then, I enact a kind of archival work that is both intimate and transformative. Like Alice Walker’s essay “Looking for Zora” and Imani Perry’s monograph “Looking for Lorraine,” “Listening for Bea” is concerned with the delicate practice of (re)sounding historical Black women’s voices and legacies. The lecture recital closes with a performance of *Fantasie Nègre* No. 2 and my reconstruction of *Fantasie Nègre* No. 3.

Dr Samantha Ege (University of Oxford)

Do I Need a Piano to be a Pianist? How Collaboration has Located Pianistic Material

When I perform at the piano, I am responding to notation that triggers a highly developed, even automatic reaction in my body. Understanding this reaction and its meaning is crucial when honing a self-aware, autonomous performance practice. It relates to the relationship between music and gesture, including the “phenomenology of the performing body” (Dogantan-Dack, 2011) and wider developments in neuroscience and embodied cognition. This approach is particularly significant when collaborating with composers; the meaning we find in my reaction to notation can generate new musical content. To explore this realm, I adopt the experimental “position” of investigation (Gottschalk, 2016) with a focus on how and why I “act in response” to notation (Thomas, 2009). The often contentious dynamic between notation and performance exemplifies the significance of the reacting body, including its methodological potential (Laws, 2013). Hence the meeting of composer and performer at the point of notation may be an explorative tool and is one I’m currently using in pianist-composer collaborations. It highlights my body’s activity via its reaction to notation, with the Feldenkraisian concept of “self-image” allowing us to understand this reaction and its meaning. The conditioning nature of the “self-image” considers our “heritage, education, and self-education” to explain why and how we act (Feldenkrais, 1972). Combining an experimental “position” of investigation with Feldenkrais methodology locates this self-aware, autonomous approach, representative of how I actually function. This lecture-recital will present this approach, its contribution to the collaborations and the resulting compositions.

Kate Ledger (University of York)

“Something you do over there” Jewish Musicians and the Mediation of Identity in Contemporary British Jazz

Britain’s jazz scene (focusing in particular on London) is known for its diversity of culture, ethnicity, socio-economic and formal educational background. Among this melting pot of identities, Jewishness and its position within the contemporary British jazz scene is seldom discussed. Jewish musicians in UK jazz rarely advertise themselves as such, yet we find ourselves in a cultural and political moment in the UK where both jazz and Jewish communities are more visible than ever. In light of the inextricable relationship between jazz and identity, this paper examines the experiences of Jewish musicians involved with British jazz, exploring the ways in which those musicians interact with the wider scene. Its focus is on the significance of their individual Jewish identities in those interactions, the ways in which they perform those identities, as well as the internal and external factors which have ensured that there are significant barriers between Jewish musicians and insider status within British jazz.

Daniel Marx (University of Liverpool)

Sexual Hearing: African Jazz and Black Masculinity in the Civil Rights Era

The synthesis between African music and African-American jazz against the backdrop of the politically saturated context in America during the 1960s, is receiving much appreciated attention among contemporary jazz scholars. This research corpus focuses on deciphering the musical conceptualization of "going back to Africa" as a spiritual process consists of two separated motivations: political from the one hand and a new Islamic interpretation from another, both linked in various ways to black modernity as a liberating force (Monson 2000, Kelly 2012). According to Austerlitz (2016), the seeds of this attraction lie in the sublimation of sexuality through dance and drum beats which is based on an Afro-Latino religious ritual resonates in the rumba style that has been popular in New York since the 1950s. This process was the catalyzing force behind the cultural representation of black masculinity by African-American jazz icons of the period (Gray 1995, Rustin-Paschal 2017). Through a combination of up-to-date methods from ethnomusicology and anthropology of sound, this paper seeks to unpack these spiritual, religious, cultural and political aspirations by locating sexuality as a core element in the marketing of these musical collaborations between African-American jazzmen and African musicians. Musical and cultural analysis of key events in the musical careers of Art Blakey, A. K. Salim and Danny "Big Black" Rey reveals the profound gap between the artists' intentions and experience in these musical collaborations as opposed to its framing as a desirable commodity by its (mostly white) producers who were entrusted with selling it in the American music market.

Dr Ron Levi and Dr Ofer Gazit (Tel Aviv University, Israel)

2E: MUSIC AND SPIRITUALITY IN JOHN TAVENER (THEMED SESSION)

CHAIR: BRIAN INGLIS

'Heart's Ease': Music as Wellbeing through the lens of John Tavener

Tavener's fundamental view of music was as 'heart's ease'. This paper (based on a recent edited book and chapter by the author) will explore his ideas on music and wellbeing through interrogating an interview conducted in 2005. The relationship of spirituality, music and wellbeing is examined, drawing on Aristotle, Aquinas and positive psychology (Boyce-Tillman 2020). It interrogates the interface between spirituality and composing (including the place of the visionary experience), listening, musical form, musical style, musical performance, musical training, liturgy, the concert hall and the church, a secularising musical culture, the aesthetic experience, value systems such as those relating to gender and ethnicity, the visionary experience and personal and cultural wellbeing.

To enable an approach to Tavener's music and its reception in the context of wellbeing through a variety of lenses, scholars, musicians, theologians, medical practitioners, informed listeners and practitioners in religious traditions were invited to contribute to an edited collection (Boyce-Tillman and Forbes 2020). These contributions represent a variety of research methodologies including case study material, empirical studies, philosophical, theological and theoretical contributions and accounts from lived experiences generated by Tavener's music. A crystallization pattern was devised to encompass these different approaches to wellbeing through music (Ellingson 2009). The book's structure is designed to reflect this diversity, apparent through an alternation between interludes and chapters. The chapters use a traditional academic framework with bibliographic and recording references and musical examples. The interludes often use a different style of writing and demonstrate how encounters with Tavener's music have affected people's 'heart's ease'. Overall, the book puts the case for different styles of writing to enable a wider audience to access musical understanding.

Rev. Dr June Boyce-Tillman (University of Winchester)

'Dumped modernism'? The interplay of musical construction and spiritual affect in John Tavener and his *To A Child Dancing in the Wind*

Since the 1990s, discourses around Tavener's music - not least those emanating from the composer himself - have centred on its perceived spiritual qualities. These are linked explicitly with his conversion to Russian Orthodoxy in 1977, and relate the music wholeheartedly to traditional contexts, in contrast with the post-enlightenment Western view of musical expression (with which Tavener's earlier compositions implicitly concur): 'Once he dumped modernism, his music came to inhabit a world made up largely of traditional models' (Haydon 1995).

But did he really 'dump' modernism? And was his pre-conversion music exclusively concerned with self-expressive innovation? In part following Moody (2014), this paper explores how techniques associated with musical modernism form structural

foundations in pieces which exhibit the contemplative idiom (sometimes labelled spiritual minimalism) for which the composer is renowned. With passing reference to *Fall and Resurrection* (1997) and *The Lamb* (1982) it focusses on the Yeats chamber song-cycle *To A Child Dancing In The Wind* (1983).

In some ways a transitional work, this piece facilitates a holistic understanding of Tavener's achievement. While its potential for impacting spiritually on listeners is duly acknowledged, it is shown to exemplify the composer's distinctive postmodern intellectual craftsmanship. Spiritual affect is one mode of interpreting this and other Tavener pieces, which are thus seen to possess a greater interpretive ambiguity and 'inner life' of musical construction than he (alongside other composers of 'spiritual minimalism') is sometimes given credit for (eg Fisk 1994). Through its dichotomy of materials and technique, *To A Child Dancing in the Wind* could even be seen to reconcile two major strands of post-WW2 compositional thought (often seen as antithetical), serialism and minimalism.

Dr Brian Inglis (Middlesex University)

John Tavener's Musical Theology of Religions

In this paper a Christian theologian analyses the theology of religions found in *The Veil of the Temple* (2001). How best to respond to the challenges and opportunities of religious pluralism remains a critical question of our age. In Christian tradition this question is explored under the heading of the 'theology of religions', with conflicting and complementary proposals multiplying. Music brings fresh perspectives to the debate by providing a space in which different religious traditions meet and interact without being told how to behave by theologians. The creative process of composition provides a mode of reflection on their interaction that is not bound by the existing terms of theological debate.

The paper investigates Tavener's theology of religious diversity through several features. His compositional process is considered as a journey of theological discovery in which he moves through his rootedness in Orthodoxy to appreciate spiritual insights of other traditions. The vigil structure and dominance of Christian texts indicate the Orthodox rootedness, whilst the incorporation of Hindu and Sufi texts exemplifies the openness characterising the inter-religious spirituality of the work. This rooted openness is expressed musically through orchestration and musical style: predominantly Christian (Western and Eastern) but incorporating other features. Two further musical features suggest a theological grounding for this approach: evocation of the primordial, and the 'Te re rem' sections in which Byzantine-style chant is extended using non-semantic phonemes to prolong the melismatic chant, going beyond the semantic to point to a spirituality beyond the words of specific traditions.

Dr Stephen Roberts (South Wales Baptist College)

3A: THE LONG SEVENTEENTH CENTURY: FLORENCE, PARIS, LONDON CHAIR: REBECCA HERISSONE

Music, space and visual culture in the patrician palaces of Seventeenth-century Florence

Many studies have recently focused on the crucial role that, beyond the Medici, the patrician families have played in the cultural and musical life of the Seventeenth-century Florence. These studies allow us to shift now the focus from the spaces of Medicean court to a multi-faceted and yet unexplored music scene, i.e. the music performed in the of the most illustrious patrician palaces scattered in the city. In the light of recent methodological issues on the relationship between music, space, listening and visual culture in the early modern age, the aim of this paper is to investigate this scenario considering patrician palaces as performance spaces. Their dual nature –private residencies but also the public recognition of the family's presence in the city – raises questions on how music, related to the space of performance and to the lavish decoration, can symbolize and convey identity, political power and social distinction of patrician families in the face of Medici power.

Crossing unpublished archival documents with visual sources, this paper takes into consideration the musical performances, mainly cantatas and ariette, patronized by the Marquis Filippo Niccolini (1586-1666) in his palaces. The Galleria of Palazzo Ricasoli, where Niccolini lived from 1642 to 1648, will be our main focus. Here the display of decorated musical instruments, paintings and objects contributes to create a space in which music became part of a multi-sensorial experience in an aural, visual, and symbolic dimension, a specific space that embodies Niccolini's image as collector, connoisseur of music and powerful patron.

Antonella D'Ovidio (Università di Firenze, Italy)

John Dowland's Paris: A Contextualized Reconstruction

John Dowland (c. 1563–1626) was the most internationally well-known English musician of his era. In recent years, his travels and employment in Denmark and the German lands have received close study. The lutenist-composer's time in France, however, where he began his international career in embassies headed by Sirs Henry Cobham and Edward Stafford, remains an enigma, primarily due to a lack of extant primary source material. Were it not for two sentences in a 1595 letter to Robert Cecil, penned a decade after Dowland left Paris, and a passing mention in the prefatory material to the composer's *First Booke of Songes or Ayres* (1597), we might not know that Dowland spent time there at all. Yet surely Dowland's time in the French capital was formative to both his musical and entrepreneurial development. Surrounded by individuals with close associations with the French court, the young man learned the basic tenets of early modern diplomacy, balancing duties in his first "real" job with his own early musical exploration, all while immersed in a musical culture outside the one in which he was trained.

This paper contextualizes Dowland's place in 1580s France through an examination of the Cobham household, musical events of the court of Henri III, and potential contacts with practicing French musicians and communities of pro-Catholic English exiles. From this foundation, an historically informed commentary emerges that demonstrates how Dowland's earliest time abroad affected his subsequent relationships, job opportunities, compositional style, and musical philosophy.

Dr K Dawn Grapes (Colorado State University)

"Where Musick and More powerful Beauties Reign": the Finger-Draghi Concerts at York Buildings (c.1689–97) and their impact on theatre music

In the era after 1688, one obstacle above all others lay between lavish public concert music and richly-scored music for the theatre in Restoration London— money. The organisers of public concerts at York Building starting in 1689 are not mentioned by name, but by 1693 they were closely associated with two former members of James II's Catholic Chapel: Gottfried Finger and G. B. Draghi—most likely is that one or both had been running them from the start. Finger's ability to acquire support from wealthy patrons enabled him to put on public concerts of large-scale instrumental and vocal works that required both physical space and revenue beyond what would have been available through the usual subscription rates. This pattern had the (unintended?) consequence of putting pressure (both financial and artistic) on London's theatres to compete with the richly-scored and Italianate spectacle of the Finger-Draghi concerts. This competition may have had something to do with the scores of theatrical works such as Purcell's *Dioclesian* and several others that followed. Indeed, there are curious similarities between instrumental works by Finger and the more lavish theatrical music of Purcell (and there is compelling evidence it was a two-way street). This paper will also explore this theatre/concert-hall dynamic in light of an overlooked source from 1711 that recalls the alternating artistic and financial fortunes of theatre music and concert music in the 1690s and the difficulties in maintaining the lavish scorings in both contexts in the late Restoration era.

Prof. Robert Rawson (Canterbury Christ Church University)

3B: ISSUES IN CONTEMPORARY VERNACULAR MUSIC

CHAIR: WILL EDMONDES

Level Up! A framework for multidirectional improvisation in UK grime music

Grime music has been central to British youth culture since the beginning of the 21st century. Performed by MCs and DJs, it is an Afrodiasporic form that developed on street corners, on pirate radio and at raves. An emergent body of academic and popular literature has concentrated on the music's socio-political contexts. However, there has to date been no extended study of the form's performance techniques and protocol.

This paper outlines a framework for the performance of grime music and its multidirectional improvisatory character. It will offer a brief overview of the form's key techniques, before showing how these communal acts of creative interplay supersede existing readings of DJ-led forms. Specifically, it signals a move beyond dyadic conceptualisations of Afrodiasporic rap practice: between performer and audience; or performer call-and-response. Instead, this paper accounts for inter and intra-crew dynamics, and complex feedback loops among participants and patrons. Based on research conducted from 2015 to 2019 in London's grime scene—facilitated by my long-standing role as a DJ and broadcaster—it will focus on the work of two East London grime crews, Shellyvonne and Over The Edge. An examination of their practice will demonstrate how the use of

referential flow patterns and modular lyrical units—often developed in situ at pirate radio stations—affords a vast array of permutations for multi-performer improvisatory interplay. The resulting model, entitled Level Up!, provides a comprehensive mapping of collective social learning in London’s informal cityscape, offering new ways to conceptualise emergent improvisatory practice within creative ensembles.

Dr Alex de Lacey (Goldsmiths, University of London)

Acoustemology In Practice: Hip-Hop, Environmental Advocacy and Auditory Knowledge in Batalla Por Tu Bosque, Mexico City

How is music heard within environmental advocacy? This paper considers the case of Batalla Por Tu Bosque [Battle For Your Forest], a state-sponsored hip-hop competition held in the Ajusco region of southern Mexico City in 2019 which sought to engage a youth demographic in environmental restoration and *concientización* [awareness-raising]. While established as a competition in which the winner won a free recording session, Batalla Por Tu Bosque required participants to attend a workshop in a nearby forest. Participants were both exposed to ‘nature’ as a source of creative inspiration, and as a threatened resource, especially through the activities of illegal loggers with links to drug cartels. Yet frustrations aired by the organizers suggest a Janus-faced communicative challenge regarding the natural environment, music, and value. The organizers had to communicate environmental value to musicians living precariously; and they had to communicate the value of musical knowledge to municipal policymakers. This challenge was reflected in the songs submitted to the competition, which tended to engage its environmental theme within pre-existing frames of Mexican hip-hop concerning public space and identity. Based on participant observation and interviews with participants, organizers and residents of Ajusco, this paper considers the communicative challenges raised by this project in relation to the ecomusicological concept of “acoustemology”. Engaged ecomusicological practice, it argues, must mediate across discrepancies between distinct acoustemologies in which “the whole is always weirdly less than the sum of its parts” (Morton, 2016: 12).

Dr Andrew Green (University of Glasgow)

3C: VOICE, LANGUAGE, MOVEMENT

CHAIR: TBC

Mapping Multilingualism in Contemporary Opera

Attention to language in opera has typically focused either on translation and dissemination, or on vocal and textual experimentalism. In this paper, I explore what I argue is a recent increase in the composition of bi- and multilingual operas. As a larger project, this research has two goals: extending opera scholarship on language through addressing increasing linguistic diversity in contemporary works, and complementing existing literature on more established multilingual practices across the performing arts. This paper is also positioned alongside research on operas written in non-European languages, a broader topic with both long historical significance (e.g. Cantonese opera) and more recent expansions away from Eurocentric practices (e.g. opera in indigenous languages).

I first offer a brief overview of multilingualism in operatic history, drawing especially on Marta Mateo’s work on the subject. Focusing on works from the last three decades, my paper then traces different textual and musical approaches to multilingualism, offering short case studies from Europe and the USA. I suggest several strategies for mapping the variety of ways in which multilingualism is deployed operatically: music-theoretical analysis of the interaction between languages, including boundaries of song and speech; sociological study of different languages’ significance within the cultural contexts of each opera, and historical, examining the relationships of the different languages in question to operatic history. Finally, I propose that paying attention to diverse linguistic practices throughout opera creation and reception offers a productive route into examining questions of culture, power, and identity in contemporary performance.

Dr Jane Forner (University of Aberdeen)

A textural framework for choreomusical analysis

Choreomusical analyses usually contemplate relationships between the music as a whole and the choreography as a whole, or between some musical phenomena and some choreographic phenomena. As I demonstrate in this paper, it is also productive

to compare musical relationships with choreographic relationships. In other words: the way phenomena from the same medium relate to each other can itself be an interesting point of analogy. E.g. choreographic relationships can also be described in terms of parallel, contrary, similar, and oblique motion. That we can map 'second-order relations' is in fact a manifestation of the extent to which complex analogies shape our cognitive processes (Zbikowski, 2017).

Types of textures and contrapuntal motion are surprisingly underexplored points of analogy in choreomusicology. In this paper, I develop a framework of texture and use it to analyse the Pas de Quatre from Stravinsky's and Balanchine's Agon. This framework allows for questions such as: are there choreographic principles equivalent to the principles of voice-leading? Dancers never cross each other in similar motion in Agon, except in the Pas de Deux. Moreover, structural changes in the music coincide with structural changes in the dance, and recurrent associations between formal cells in the music and formal cells in the dance abound—propositions of the type, if 'X' happens in the musical texture, then 'Y' happens in the texture of the dance. Examining such propositions, this paper arrives at an in-depth understanding of the structure of the ballet.

Lucía Camacho Acevedo (Royal Holloway, University of London)

3D: QUEER THAT VOICE! (THEMED SESSION)

CHAIR: PAUL ATTINELLO

RMA LGBTQ+ Study Group

Ariadne en travesti: Gender, liminality, and sensibility in Pacchierotti's London performances of Haydn's *Arianna a Nasso* for mezzo soprano and fortepiano Hob.XXVib:2

On 18 February 1791, Haydn's cantata *Arianna a Nasso* was given its first London airing at a private 'Ladies Concert' hosted by Mrs Blair in her Portland Street residence. At the keyboard was the composer himself, who had brought the score with him to England; the Morning Chronicle remarked how the music 'abounds with such a variety of dramatic modulations – and is so exquisitely captivating in its larmoyant passages, that it touched and dissolved the audience' (23 February 1791). Contrary to expectations raised by the anonymous text, in which Ariadne voices passion, hope, then despairing rage at her abandonment by Theseus, the soloist was a celebrated castrato, Gasparo Pacchierotti, rather than the young female voice for which it was composed. The Morning Chronicle confirmed 'every fibre was touched by the captivating energies of the passion, and Pacchierotti never [...] was more successful' (26 February); he sang it several more times, that season, including at the Pantheon and Hanover Square Rooms.

These performances have been discussed in relation to attempts to revive the Italian chamber cantata by J.P. Salomon, Charles Burney, and John Bland, who published *Arianna* for Haydn (Woodfield, 2003). But this paper considers other, predominantly female contexts – responses from Fanny and Susan Burney, the nature of the Ladies Concert series itself, and later associations of this cantata with Elizabeth Billington and Emma Hamilton – for what they reveal about the inter-relationship of gender, liminality, and sensibility in these unique 'vocal-travesti' performances on a classical feminine theme in late eighteenth-century London.

Prof. Rachel Cowgill (University of York)

About that castrato in *Parsifal*: Leo d'Ageni, a 'male contralto' in the time of Wagner and Liszt

In 1927, Martina Haböck published the extensive notes of her deceased husband, Franz Haböck, as *Die Kastraten und ihre Gesangskunst*. Mentioned in passing is that Wagner originally wanted a castrato to sing Klingsor in *Parsifal*, but decided against it. This entered Castrati-mythos (a possibly wider phenomenon than the actual corpus of scholarly research) in 1956 via Angus Heriot's sensational, but not terribly reliable, *The Castrati in Opera*. A book apparently unknown to Haböck, Magnus Hirschfeld's 1914 *Die Homosexualität des Mannes und des Weibes* describes the extravagantly effeminate, 'grotesque appearance' of the recently deceased 'urnische' (Hirschfeld's term for homosexual) 'alto singer' Leo d'Ageni, whose greatest honours in life had been his time as a student of Franz Liszt, and having sung in the world premiere of *Parsifal* in 1882. Was this Haböck's seemingly mythical Wagnerian castrato? This paper explores d'Ageni's short career with an eye to the reception he received from an overwhelming heteronormative Wilhelmine society. Accepted into Liszt's circle, he was nevertheless given a cold greeting by bourgeois audiences in concerts in places like Darmstadt, despite his artistic pedigree. It explores the question of acceptance of obvious male homosexuality in late nineteenth-century European society, if accompanied by great musical ability. Was he a falsettist, or one of the last of the castrati? D'Ageni sang not only the songs of Gounod, but 'Siebel' in *Faust*. Is a reappraisal of the appropriateness of modern, falsetto countertenors in the repertoire of the late nineteenth century in order?

Robert Crowe (Festival für Alte Musik Aalen)

Orange Juice, Milk, and the History of the LGBTQ Choral Movement in the United States

The LGBTQ choral movement in the United States arose at a particular moment in time, inspired to action by the anti-gay counter-movement of Anita Bryant and bolstered by the public popularity of activists like Harvey Milk. Through group singing, these choruses have played an important role in the development of public queer culture, in uplifting queer communities through the AIDS crisis, and in sustaining queer activism through a decades-long struggle for legal protections. Since the founding of the first gay and lesbian choruses in the mid-1970s, queer choirs have been founded in nearly every major and medium city in the United States and Europe and are slowly expanding into Latin America and Asia.

In this presentation, I tell the story of how the anti-gay crusade of Bryant and the corresponding public response by Milk directly inspired Jon Sims, a music teacher from Kansas, to establish the first publicly identified gay and lesbian music organizations in the United States. Then, I explain how LGBTQ choral festivals and the AIDS crisis caused the movement to expand rapidly. Finally, I conclude by considering the impact of gay choruses, the challenges of addressing intersectionality in queer public performance, and the opportunities which gay and lesbian choruses have to expand their work in the future. Through the boundless energy of thousands of individuals like Jon Sims, these choruses have grown exponentially in the last forty years, all to a single purpose—to sing into being “a world where all voices are free.”

William Southerland (Triad Pride Performing Arts)

Sex Worker's Opera, Don Jo!, and Queering Opera-making

This paper centres on the authors' roles as practitioners/participants in two recent opera productions – *Sex Worker's Opera* (2014-18) and *Don Jo!* (2019) – which demonstrated substantively queer opera-making, beyond the inclusion of queer/gender-nonconforming characters. We explore how 'queering' opera might reach past textual representations into the operatic practice itself. A queering of opera-making – involving a decentralisation of authorship and a problematisation of professional/amateur distinctions – resulted in a practice resonating with community arts (Matarasso, 2019), enabling queer stories to be told in a queer way.

Sex Worker's Opera is a grassroots, sex worker-led project that challenges the cultural violence of sex worker misrepresentation in conventional opera. *Don Jo!* invited a company of queer/trans* artists to 'occupy' Mozart's *Don Giovanni*, involving extensive participant-led re-writing - theatrically and musically. The queer work of these operas as texts, we argue, is inextricable from their queering of 'standard' operatic practice: The inclusion of queer voices and bodies throughout the process is what makes possible the staging of radically Queer narratives. We employ the frameworks of queer dramaturgies (Campbell & Farrier, 2015) and queer utopian performance (Dolan, 2005) that have not yet been applied within opera studies. Drawing on Muñoz's concept of disidentification (1999), we celebrate the generative tension that results when typically-marginalised voices and bodies (re)occupy opera's privileged spaces. By highlighting particularly 'queer moments' (Doty, 2000) from each production, we observe how they 'recircuit' (Muñoz, 1999) opera's structural norms in and through creative practice, with implications for representations of marginalised groups in opera.

Nick Bonadies and Imogen Flower (Guildhall School of Music and Drama)

3E: MAKING THE POPULAR

CHAIR: RICHARD ELLIOTT

Blank Canvas: Art School Education and the Non-Musician

This presentation will be based on an area of my PhD research which, in an update to Frith and Horne (1987) and Walker (1987), investigated specific pedagogical practices within art colleges and the effect they had on punk, post punk, and the new wave through the 1970s. The reimagining of hierarchies which occurred where the changing nature of art and music interlocked through the philosophies of Cage and Duchamp and supported the idea that anyone could be an artist. Garnering information from interviews conducted with art college influenced musicians, including Gavin Bryars, Brian Eno, Gina Birch, Stephen Mallinder and Dexter Dalwood, it was apparent that this education infused with the presence of the avantgarde, helped the rise of the DIY musician, or self named nonmusician.

This research, focusing on courses at Newcastle, Leeds, Ipswich, Sheffield, Liverpool and London based schools, suggests that lessons can be learnt from the position of the nonmusician, both for the pop music industry and its educational partners, changing the emphasis from preparing industry and technique focussed musicians to those who have a culturally and visually

inclined, radical, experimental and philosophical outlook, based within a multidimensional environment. The aim is to reassess hierarchies present within the philosophies and practices of Higher Popular Music Education and to introduce a wider field for aspiring musicians, less confined to the structures of traditional music education.

Dr Simon Strange (Bath Spa University)

Pub jukeboxes: Music, democracy and the hyperlocal

The advent of digital jukeboxes has amplified and diversified the range of music available to the listeners. The song list is regularly updated to include the charts but can also accommodate specific requests from the pub, such as a local band. The jukebox can therefore be customised and become an original and proud feature of individual establishments. While there is a seemingly endless choice of songs available to listeners, trends emerge when scrutinising the data; they depend on time of the day, clientele and activity (such as darts or card games). Existing research on jukeboxes has often focused on 'democratic' song choice systems (Drews and Pestoni 2002; O'Hara et al. 2004; Sprague et al. 2008) allowing listeners to vote for or against to decide on the songs played. Such approaches are problematic in real life, however, as monetary and social factors come into play.

The social dynamics created by the pub jukebox have not been studied yet represent a novel approach to the understanding of hyperlocal communities. This paper explores the role of (digital) music jukeboxes in the pub environment, specifically questioning ideas of democracy in the choice and consumption of songs. It is based on quantitative data downloaded from digital jukeboxes as well as ethnographic research from the Pubs of Greenbank archive (pubsofgreenbank.co.uk), and focuses on the Fawn Private Members' Club in Plymouth. This will provide an insight into the function of the jukebox in shaping a hyperlocal community and initiate the study of this phenomenon.

Dr Núria Bonet (University of Plymouth)

Requiem for a Dream: Universality, Sonic Death Ritual, and Associative Symbolism, in Sir Arthur Bliss' "Morning Heroes."

Interdisciplinary Death Studies has examined the role of commemorative art and literature in helping society cope with grief and trauma after World War One whilst contributing to society's collective remembrance, most notably in research by Jay Winter (1995, 2017). Where, then, does music fit into this patchwork of remembrance? Part of a wider research project examining British composers' responses to the Great War, this paper will examine universality, sonic death ritual, and associative symbolism through a case study of Sir Arthur Bliss' "Morning Heroes."

"Morning Heroes" (1930) was written in memory of Bliss' brother Kennard who was killed in WWI. Functioning as an act of remembrance, the work also provided Bliss with a personal catharsis from recurring nightmares of his own war; he was wounded at the Somme and later gassed at Cambrai. Bliss was clear in his writings about the work that there was no political agenda (Roscow, 1991). This is evident through his choice of texts which serve to enshrine the universal experience of war, both of soldiers and civilians. Furthermore, his choice of musical material builds on wider notions of death ritual and creates an associative symbolism contributing to a broader societal catharsis. Through musical analysis and examinations of wider notions of death and grief, this paper contributes to the growing field of Death Studies through a musicological lens and provides a fresh perspective on British War Music.

Matthew McCullough (Durham University)

"The Symphony of the Front" : Formal-Expressive Discontinuity in Ralph Vaughan Williams's Pastoral Symphony

Critics have long cast Ralph Vaughan Williams as an isolated pastoralist, and such characterizations have misrepresented his *Pastoral Symphony* (1918-1922) and its genesis on the Great War's Western Front. The work's pastoral features—low dynamics, double reeds, and modal pitch language—often overshadow the pervasive disjunctions in rhythmic, pitch, and phrase parameters. I highlight the formal and expressive functions of these discontinuities, illustrating how Pvt. Vaughan Williams engaged with continental trends in disjunction while recalling the soundscape of the trenches.

Unlike disruptions in Vaughan Williams's other symphonies, the Pastoral's ruptures generate harmonic and rhythmic stasis, a device unique to the composer's WWI-era works. Discontinuity first appears in the opening sonata-form movement, where passages of extended rhythmic values and oscillating, distantly related harmonies separate the primary and subordinate theme groups. Replacing the typical energy-gaining transition, these intervening passages arrest the movement's established rhythmic activity and harmonic dynamism. The ternary second movement replaces its entire B section with an unmetered trumpet solo above a sustained triad, a direct quotation of an army bugler's sunset practice.

Vaughan Williams only included these disjunctions after experiencing the continuous shelling of the Western Front. Like his comrades-in-arms, the composer was forced to navigate an endless din that could bring death at any moment. He would have recognized stillness as a marker of safety, and with this newfound appreciation of inaction, Vaughan Williams incorporated it into his symphony. He enriched his compositional practice with lived experience that inflects his expressions of form and dialogue with continental trends.

Jon Churchill (Duke University)

Contextualizing Musicology: The Eclectic Origins of Guido Adler's Concept of Musical Research

The inaugural volume of the *Vierteljahrsschrift für Musikwissenschaft*, the first journal devoted exclusively to musicological scholarship, contained a milestone in the development of the nascent discipline: Guido Adler's "Umfang, Methode und Ziel der Musikwissenschaft" (1885), a manifesto shaping musical research in Austria, Germany, and beyond well into the 20th century. Here, Adler proposes an integrative conception of musicology, incorporating methodological components from subjects as diverse as archaeology, philosophy, classical philology, the natural sciences, and art history. This vibrant concept, however, is often overshadowed by Adler's more sober and in some ways more traditional attempt at grasping music history as a history

of style in the 1910s, narrowing his broad outline of musical research to musico-historical research. While from this perspective Adler's famous "division" of musicology into a historical and systematic branch in his 1885 essay is therefore often (mis)read as a splitting of the discipline, I interpret Adler's manifesto as a purposely synthetic concept of musicology. Besides re-appraising Adler's essay in this fashion, I will also argue for a specifically "Austrian" background of his concept of musicology. While the 1885 essay drew from multifaceted contemporary discourses, Adler's model is unified by a positivist mindset, ingrained in Austrian academia ever since the education reforms of the 1850s. By adopting this positivist mindset, Adler managed to combine the philological musicology of Friedrich Chrysander and Philipp Spitta with the objectivist aesthetics of Eduard Hanslick and the "scientific" philosophy of Franz Brentano.

Dr Alexander Wilfing (Austrian Academy of Sciences)

Phantasy Pathologized: Musical Imagination and the Beginnings of Musicology

The imagination, or Phantasie, was a key concept for the Romantic project. In musical aesthetics, imagination was theorized as the faculty that enabled or supported creative production and also the interpretation of the musical work. By the turn of the next century, however, the imagination's role in musical discourse was becoming problematized within the newly institutionalized discipline of musicology, at the same time as Freudian psychology established the imagination as an object of clinical study. This paper considers how the musical imagination could undergo such a rapid transformation.

My study focuses on Vienna, where the imagination figured in the writings of those at the centre of the nascent discipline of musicology: August Wilhelm Ambros, Eduard Hanslick, Guido Adler, and Heinrich Schenker. While Hanslick engaged freely with the concept of Phantasie in *Vom Musikalisch-Schönen*, others struggled to reconcile the notion of unrestrained phantasy, as espoused by the Romantics, with pursuit of the formalist and analytic methodologies demanded by the academy. In addition, post-tonal music confounded many of their established approaches to musical interpretation and analysis – either exaggerating the psychological and even specious aspects of the imagination, as in Expressionism, or leaving little room for the capriciousness of the imagination in process-driven music such as serialism. I argue that the empirical expectations facing these writers and the particular circumstances of their historical moment decentred the place of the imagination in the musical discourse of the long nineteenth century: a shift which would have long-lasting impact on our historiography of the musical imagination.

Jane Hines (Princeton University)

4C: PERFORMANCE IN THE EIGHTEENTH CENTURY

CHAIR: RACHEL COWGILL

Giacomo or Giuseppe Bernardo: Which Brother should Be Acknowledged as the Famous Guitarist Merchi in the Entry of The New Grove Dictionary?

In the entry 'Merchi' appeared in the second edition of *The New Grove Dictionary of Music and Musicians* (2001), Jürgen Libbert ascertained that we should credit Joseph Bernard (Giuseppe Bernardo), and not Giacomo, his brother, as the author of all the music published under the name Merchi during the second half of the eighteenth century in France.

The debate around who of these two Italian brothers was the prolific author and key figure in the development of the Spanish guitar in Paris between c1755 and 1780 has been in the spotlight in the works of some of the most relevant scholars specialized in that period. However, none of them have been able to determine the identity of the celebrated Merchi, especially due to the lack of a serious study on this figure. With the aim of shedding light on this issue, this paper presents the results of a preliminary study on the Merchi brothers after analyzing references in France, Germany, The Netherlands, England and Italy in sources such as newspapers, journals, dictionaries and music scores.

Damián Martín-Gil (Official Conservatory 'Hermanos Berzosa', Cáceres)

Vocal Improvisation in Eighteenth-Century Naples: Evidence of Solfeggio Patterns in Thoroughly Composed Cadenzas in Sacred Pieces by Gennaro Manna

The last twenty years have been crucial for eighteenth-century musicology. Robert Gjerdingen's studies have focussed on a key feature of eighteenth-century music, which has completely changed our understanding of the Baroque repertoire:

schematic thinking. Yet discovering its traces still constitutes a demanding task. My essay aims to contribute to and broaden this field of research by analysing a particular group of eighteenth-century Neapolitan manuscripts of sacred music through the lens of solfeggio, a subject which was recently investigated by Nicholas Baragwanath's *The Solfeggio Tradition* (2020). The related scores for the interpreters' individual use include summary annotations of thoroughly-composed vocal cadenzas, perhaps added by the singers themselves. If analysed through solfeggio theory, it appears that they are built over simple solfeggio patterns, thus suggesting that early eighteenth-century Neapolitan vocal improvisation was conceived schematically. The solfeggio patterns emerging from the study of the primary sources coincide with the ones highlighted by Baragwanath. The article will substantiate its claim through three case studies, three sacred compositions by Gennaro and Gaetano Manna: 'Et vos inferni furiae', 'O quam silva', and the *Oratorio a 4 per i morti* (1770), kept at the Girolamini Library in Naples.

Eric Boaro (University of Nottingham)

4D: RESPONDING TO COVID

CHAIR: ADAM BEHR

Crisis communication in the field of classical music festivals in the age of COVID-19: The Role of Artistic Directors

Classical music festivals like those in Bayreuth, Dresden, Luzern, Glyndebourne or Salzburg have become an increasingly popular and successful format - primarily because of the event character, which makes it a special experience for all supporters, sponsors, media representatives and of course, the audience. Precisely because of these event character and the short-term alignment of festivals, this music format suffered immensely from the effects of the corona pandemic: many festivals had to be canceled or, if possible, were forced to switch to streaming alternatives. Recipients were confronted with a confusing diversity of strictest security precautions, rejections or digital alternatives. So, in terms of communication theory, crisis communication was one of the most essential tasks for music festivals in 2020. Very often, the focus was on the artistic director, who – with his/her reputation, network and expertise – is not only responsible for the festival's artistic profile, but also acts as a figurehead, especially in this challenging year.

Based on interviews with communication experts and heads of communication departments of cultural enterprises, this paper is intended to show how originally defined communication strategies had to be reconsidered during and after the COVID-19-crisis (especially during the lockdown), who were the decision-makers and how artistic directors were part of the company's communication. Also, in the age of social media it is possible to create a (virtual) personal bond between the artistic director and the customer: videos of artistic directors talking to their audience suggest to be at the venue, meeting musicians and be with the artistic director in person - despite all adverse circumstances! Video examples embedded in the presentation will show how recipients were addressed by artistic directors, how people were made aware of alternative digital offers or simply were encouraged to go through this challenging time together.

The aim of this paper is also to determine to what extent the artistic directors managed to evoke hope and anticipation for the upcoming seasons and to investigate, how streaming offers help to "keep festivals alive" beyond the crisis.

Dr Martina Kalsner-Gruber (Danube University Krems, Austria)

Networked Collaborative Processes in Experimental Composition and Performance

RMA Music and/as Process Study Group

Since the initial lockdown in February/March 2020, online performance has presented itself as an emergent, collective form of experimental music making - either as an expedient to concert performance, or as a potentially rich creative practice in itself. This includes networked performance practice, the impact that hardware and software issues have on aesthetic considerations, and the engagement with the practicalities, logistics and challenges of a communal medium.

In this paper we will present findings from three composers and performers working in this field: Sophie Stone, Caitlin Rowley and Anna Braithwaite. Both Stone's and Braithwaite's engagement were derived as a direct result of lockdown and with using the Zoom software as a performance interface. Stone's audio/visual and collaborative work was explored with the Montrose Composer's Club and ensemble fivebyfive in her 'postcard-sized pieces' (2020) project. The realisation of Braithwaite's highly collaborative opera, 'Persephone's Dream' (2020) involved rethinking the work to explore the limitations and communicative potentialities of combining both online and live performance. As a member of Bastard Assignments, Rowley's work tests out the possibilities of the digital space for live performance, collaborative composition and performance practices. With this

paper, we draw attention to the unique challenges that lockdown has presented composers and performers, their impact on aesthetic considerations, and the ways in which the responses of these three artists has opened up new lines of inquiry that has the potential to continue and develop post-lockdown.

Dr Steve Gisby and Dr Alistair Zaldua (Independent Researchers)

4E: IDENTITIES MADE AND MEDIATED

CHAIR: MICHELLE ASSAY

Investigating Traditional Punjabi Wedding Songs: Suhag in a Presentational Context

This paper looks at changes brought on by the mediation of popular folk singers in Suhag, a genre of Punjabi folk songs traditionally performed by groups of women as part of the wedding ritual. The word suhag derives from suhagan, which means, a married woman. Suhag as a folk genre has roots in rural Punjab. As per custom, women of all ages from the local community gather in the house of the bride to sing traditional songs in the days before the wedding. Over the years, the practice of these singing sessions has dwindled resulting in suhags losing prominence, especially in relation to the more festive repertoires such as the performance of boliyaan in the accompaniment of gidda (a robust dance form). Part of the reason is change in marriage practices due to several factors such as urbanisation, modernisation and the village outward migration of Punjabis. Moreover, advancement in communication technology and women's improving position in Indian society, it may be argued, partially ameliorate the angst of separation experienced by a bride.

Suhag passed from the domain of amateur ritual music into that of commercial popular music, and as is often the case, conflicts arise from the juxtaposition of traditional and popular culture. To some extent, suhag has changed both aesthetically and in terms of original intent and function. On the basis of interviews, audio recordings and other available documents, this paper analyses evident changes, and to some extent, underlying social factors.

Prof. Phillip Cartwright (Paris School of Business / Royal College of Music)

Sarvar Kahlon (Institut d'Études Supérieure des Arts / Paris School of Business)

The Citizen-Pianist: Igor Levit and the Quest for Participatory Democracy

In the autumn of 2020, a review by the music critic of the German newspaper *Süddeutsche Zeitung*, Helmut Mauró, triggered a major public controversy that would transcend the realms of the culture pages of the German press. The core of Mauró's piece and the reactions it prompted revolved around the public personae of the rising international star Igor Levit, a Russian-born German pianist of Jewish descent. In recent years he has made a name for himself as an impassioned speaker and advocate for climate action as well as a prominent voice against rising rightist extremism and Euroscepticism. As a result, Levit became a target of private and public attacks from the far-right, including explicit death threats, forcing him to perform under police protection.

This paper seeks explore and contextualise Levit's media image as a "Citizen, European, Pianist" (as he puts it on his website) within current discussions of citizenship, democracy, and activism, to borrow a term recently coined by the French photographer and street artist RJ. I will survey the chronology of Levit's activities, beginning with his handing back of the German Echo-Prize in April 2018, the national scandal this year over his street-performances and house concerts in the midst of the corona crisis, to the aforementioned controversy triggered by Mauró's article in both politically mainstream and extremist platforms. I aim to discuss these newly imagined ways of participation and their unavoidable limits.

Dr Tal Soker (Johannes Gutenberg University, Mainz)

5A: MUSICAL UNIVERSALISM AND LOCALITY IN THE AGE OF EMPIRE (THEMED SESSION) CHAIR: YVONNE LIAO

This themed session focuses on concepts of musical universality and locality in the age of empire, from the 1880s to the 1920s. It brings together three speakers and a chair (Dr Yvonne Liao, University of Oxford) with diverse regional and linguistic expertise, but with a shared interest in global approaches to music history. The papers offer case studies from across Asia, ranging geographically from the eastern Mediterranean through north India to the East Asian Pacific. Each of the papers explores the place of music in entanglements and contestations between large-scale geopolitical structures and regional and

local networks. In the first paper, the musicological work of the north Indian scholar Goswami Pannalal is examined as a means of interrogating the applicability of global analytical frameworks, and the ways in which an overemphasis on colonialism may prevent a deeper understanding of the immediate contexts and concerns of local actors. The second paper explores debates in the late Ottoman press about music and civilisation, and the emergence of an oppositional discourse of musical universality that resonated with the contemporary pan-Islamic movement and diverged from more western-oriented notions of progress. In the third paper, U.S. Protestant missionary ideology is placed in dialogue with the everyday practices of Korean converts. Focusing on debates around Korean Protestant singing, the paper highlights the ways in which local and global imaginaries converged to foster a paradoxical modernity.

A broader aim of the session is to provoke discussion around the current “global turn” in musicology. The period from the 1880s to 1920s is particularly fertile ground for debate, as it coincides with the era of high imperialism and the emergence of the modern globalised world, both of which formed the context for the establishment of contemporary disciplinary boundaries. Previous research has emphasised the impact of colonialism, the dissemination of European musical forms and technologies, and practices of othering in western musical discourse (e.g. Osterhammel 2012; Rempe and Torp 2017; Radano and Olaniyan 2016). While acknowledging the importance of these aspects, the present session turns instead towards local archives and contexts in order to listen to how non-western actors engaged through music with the conditions of global modernity. Although the trope of the universality of western music was adopted by some Asian elites, it was also negotiated, contested and critiqued through a wide variety of positions and strategies. Furthermore, non-western musicians and intellectuals proposed alternative visions of the universal that drew on (sometimes reinvented) local and regional histories, musical practices and intellectual traditions. In this way, the session emphasises the historicity and particularism of all forms of universalism, including the current global moment.

Querying “Global” Music History: Goswami Pannalal, Rajasthan, and Queen Victoria

Global music history research projects have become increasingly popular in recent years. Making historiography global has its advantages: it brings researchers working on disparate regions into conversation with one another; it sheds light on larger models and frameworks that might not be so evident on smaller scales of analysis; and it simultaneously decenters how music history is taught in the academy and retraces a global hinterland for music that has conventionally been thought of as “Western”.

At the same time, the global history approach raises challenges for researchers working on the world beyond Europe. In particular, there is the danger that global music history actually reinstates Eurocentrism, either by uncritically exporting research questions based on the European experience to the wider world, or by narrowing our focus onto those musicians and scholars who engaged with European ideas and practices, especially in colonial settings. This work is extremely valuable, but it also comes with risks.

In this paper, I consider these problems through a case study: the career and scholarship of a largely forgotten music scholar, Goswami Pannalal, who travelled and taught across north India in the late nineteenth century. Examining his musicological study in Hindi, the *Nādbinodgrāṅṅh* (Book of the Delight of Sound, 1896), I consider how far asking “global” questions might shed light on his work, compared to locating him solidly in more regional frames of analysis.

Dr Richard David Williams (SOAS, University of London)

An Ottoman Response to Orientalism: Pan-Islam and the Science of Music

In late nineteenth-century Istanbul, music was a common topic of debate in the Ottoman periodical press. Leading intellectuals promoted opera as the highest art form and the key to civilisational progress. The supposed universality of European art music, a recent import that was connected to the integration of the empire into a new political and economic world order, inevitably relegated the Ottomans to the “imaginary waiting room of history”. Disillusioned by the gap between the rhetoric of the civilising mission and the inequitable realities of colonialism and capitalism, in the 1880s a younger generation of thinkers began to construct an alternative vision of musical universality that located the Ottomans not on the periphery of Europe, but at the centre of the modern Muslim world. A key aspect of this discourse was the revival of mathematical theories of pitch derived from earlier Islamic texts on music. This emphasised the universal principles of “eastern” music while also contesting the claim – famously advanced by Ernest Renan and rebutted by the pan-Islamic activist Jamal al-Din al-Afghani as well as the Young Ottoman Namık Kemal – that Islam was inherently hostile to science. By exploring debates around music and civilisation

in the late Ottoman press, this paper reflects on the ways in which both European and other notions of universality were shaped by the geopolitics of the nineteenth century.

Dr Jacob Olley (University of Cambridge)

A Modern Paradox: Inventing Korean Protestant Hymns, 1892–1923

U.S. Protestant missions in the nineteenth-century Pacific world projected a self-righteous confidence that also characterised the broader expansion of the United States in this milieu. However, while the official documents of U.S. Protestant institutions in Korea (and elsewhere) exuded this confidence, the margins of this archive were marked by anxieties surrounding religious translation. Vocal music, often imagined as the locus of a person's cultural and moral authenticity in the Western Enlightenment view, was a testing ground for this fraught task of translation. This paper examines early debates surrounding the question of what Korean Protestant music should be, among missionaries and converts (1890s–1920s). I discuss how the notion of Western music's universality guided early hymnal projects and explore alternative projects that sought to re-create Protestant music from within nineteenth-century Korean narrative and literary practices, such as p'ansori and sijo.

My goal in this paper is not so much to critique notions of West's universality championed by an institution known for upholding such notions, as to describe how the global and the local came to be perceived as immutably different ways of being in turn-of-the-century Korea. Ultimately, I argue that just as what was taken to be global was "scaled down" via imaginaries of the everyday, the local was also being curated and disseminated as such via expanding media networks. This local-global bifurcation, fed by returning questions of universality, authenticity, and origins, constituted the paradoxical conditions of modernity in early twentieth-century Korea.

Dr Hyun Kyong Hannah Chang (University of Sheffield)

5B: LITURGY

CHAIR: ANDREW KIRKMAN

How to imagine the sonic performance of Hildegard of Bingen's audiovisions: liturgical or not?

Barbara Newman (2005) appropriately argues that monasteries, where monks or nuns were incessantly surrounded by sacred scriptures, exegesis, hagiography and contemplative writings, were also places favourable to the emergence of visions. This becomes clear in the prologue to the *Liber Scivias*, in which Hildegard describes one of her visions as an experience that gave her insight (*intellectus*) into the interpretation of Holy Scriptures. Visions were various kinds of 'seeing' beyond the limits of *meditatio* or *inventio*, whereas Hildegard's visions or auditions and their interpretation also possess a sonic quality (*vox de caelo ad me dicens; audivi vocem de caelo mihi dicentem*). Visions of women, however, also bear witness to a certain liberty in medieval visionary prophecy. Hildegard's chant texts may have been written in connection with her visions, which have survived in texts such as *Liber Scivias*, *Liber Vitae meritorum* and *Liber divinorum operum*. May be individual chants or chant cycles were independently audited, as are suggesting some of them handed down in her letters. This means that more than half of the chant texts have also survived without melodies. Could it be that when Hildegard's *Vita* says "*cantum cum melodia*" - 'chant (text) with melody' - this was also meant to express that the melodies could be detached from their text? The two Hildegard manuscripts indicate a non-liturgical character of the collection. The question arises whether Hildegard primarily wanted to contribute to the liturgical veneration of the saints with her chants, or whether her chant cycles were made "suitable to liturgic use" later on. The *Studium divinitatis* chant cycle, created in honour of the eleven thousand virgins from Cologne, can be considered as a pertinent example in this scholarly discussion. However, the chants could also have been audiovisions with an exegetical character, performed as votive or processional chants outside the liturgical choir in the church (in *ecclesia publice*), perhaps only for Hildegard's own community.

Dr Kristin Hoefener (University of Würzburg)

Practices of Devotion at Tongerlo Abbey: Offices in the Antifonarium Tsgrooten

Following the wealth of scholarship from the nineteenth century, plainchant has frequently been held as a universally-practised repertory, unchanging for much of its history. However, more recent experts have critiqued the myth of an 'unbroken line of performance practice' (Hiley, 2009), observing the nuances of regional variation guided by local saints, feast days, and standards of notation.

My paper considers these opposing views by addressing localised practices at the Praemonstratensian abbey at Tongerlo. I focus on three plainchant manuscripts commissioned by abbot Antonius Tsgrooten (1522), considering feasts of local saints listed in the sources' liturgical calendar (London, British Library Add. MS 15427). With the help of chant books from other Flemish institutions, I demonstrate that standardisation within the Praemonstratensian liturgy often sat alongside more localised practices. I thereby offer nuance to a 'universal practice', showing how significant textual, musical and ritual variations existed between institutions in a small geographical area. To demonstrate the coexistence of standardisation and local variance, I examine a specific saint's office as a separate case study. I consider the use of chant within the Antifonarium Tsgrooten alongside manuscripts from nearby institutions, and demonstrate the office's adaptation for local saints' feast days. My analysis shows that the Praemonstratensian liturgy offered both stability and the flexibility to thrive across the Christian West.

Nicholas W. Bleisch and Dr Henry T. Drummond (Katholieke Universiteit Leuven)

Rulers and Saints, Reformers and Humanists – Aspects of Chronology in Motets by Ludwig Senfl

Ludwig Senfl (c.1490–1543) is a key musical figure of the generation between Heinrich Isaac and Orlando di Lasso. Senfl played a pivotal role as singer, scribe, and composer in the court chapels of Emperor Maximilian I and Duke Wilhelm IV of Bavaria. Senfl's life has to be considered within a musical, literary, theological, and political framework defined both by the transnational reality of life around 1500 and by a newly emerging sense of national identity. His musical output evolved in courtly as well as civic environments and marks the transition from the late Middle Ages to the modern age in the Holy Roman Empire.

Owing to two unfinished editorial projects, the majority of Senfl's 109 extant motets remained mostly unknown to scholarship. The now complete edition of Senfl's motets within the series of the New Senfl Edition, however, enables scholars to shed more light on the composer's involvement in humanist, aristocratic, Catholic, and Protestant circles, to present a detailed characterization of his oeuvre in a pan-European context, and to explore the musical culture of Senfl's (life)time in a wider range. For the first time, it is possible to fulfil an urgent desideratum of research: i.e. to present a comprehensive and cohesive picture of Ludwig Senfl's motet oeuvre. The paper thus discovers the vast dimensions of Senfl's world of motets by connecting individual compositions with certain places, occasions, and individuals in order to provide clues for a long desired chronological classification.

Dr Stefan Gasch (University for Music and Performing Arts, Vienna)

5C: INTERNATIONAL FOLK TRADITIONS

CHAIR: SIMON MCKERRELL

"Spinning Yarns": Examining problems of sea shanty authenticity in the present day

My paper looks at the idea of authentic performances of sea shanties and whether the appropriation of the shanty by other performance styles (after the three main shanty revivals of the twentieth-century) can ultimately result in a legitimate shanty performance. By considering the characteristics of a sea song that cause it to fall under the label of 'shanty' and then comparing these characteristics to features of more recent renditions of shanties, we can determine whether true shanty singing died out with the arrival of the age of steam or whether the shanty community is alive and thriving to this day. At first glance, it would seem like the latter- with 'traditional' shanty groups such as The Fisherman's Friends gaining widespread recognition and even capturing the interest of the film industry, but to what extent does this constitute 'proper' shanty singing and can we really consider the highly-polished, folk-influenced popular renditions of shanties to be an authentic shanty experience? My paper aims to address the conflict between aesthetics, belief and historical accuracy that arises when we try to define 'legitimate' performance in the sea shanty genre and will advocate for emphasis on the unique historical value that the shanty holds in order for the label of 'authenticity' to be applied to shanty performance.

Mollie Carlyle (University of Oxford)

Sorority and Hispanidad Across the Atlantic: Women as Musical Diplomats in the Batista, Trujillo, and Franco regimes (1952-59)

This paper reveals how official women's organizations of the Cuban Batista regime (1952-59), the Dominican Trujillo regime (1930-61), and the Spanish Franco regime (1939-75) used music to promote a pan-Hispanic 'sisterhood' during the 1950s. Organized by official Secciones Femeninas (Women's Sections) on both sides of the Atlantic, these diplomatic missions established political solidarity and highlighted the common historical, cultural, and linguistic characteristics between Spain and two of its former colonies. Transnational narratives were shaped through music education exchange programmes and the establishment of local dance troupes in the Caribbean trained by Spanish female music instructors. The Batista and Trujillo regimes commissioned women of Spain's Sección Femenina to collect and surreptitiously rewrite Cuban and Dominican folk songs as they replaced local Afro-Caribbean rhythms and melodies with those of Iberia. In the Caribbean, an emphasis on Latin America's historical connections with Europe assisted the ruling elites of the Batista and Trujillo regimes to maintain their own ideologies of white supremacy. Meanwhile, in Spain, the Franco regime promoted these cultural exchanges to support its national myth of heroic conquistadors of the sixteenth-century 'Golden Age'. Referring to literature on soft power and cultural diplomacy, I show how Spain's imperial history in the Americas was invoked through music to help these Hispanophone dictatorships manoeuvre out of political and economic isolation at the beginning of the Cold War.

Dr Daniel Jordan (Independent Researcher)

Reharmonising rebetiko modes in a contemporary context

Rebetiko is a style of folk music that originated at the end of the nineteenth century by marginal people in prisons and ports of Greece and has been slowly disappearing since the middle of the twentieth century. One of its fundamental elements is the use of characteristic Eastern scales or modes. Despite having their roots in Turkish makam and Byzantine echos, dromoi (rebetiko modes) have been played on fretted instruments and therefore transformed to twelve-tone equal-tempered variations. Folk guitar was mainly used for accompaniment purposes and musicians would mostly play major and minor triads and diminished seventh chords.

Rebetiko was banned for several decades, and only became accessible after 1974. Having historically been passed from one generation of musicians to the next in the form of an oral tradition, there are many inconsistencies in onomatology and disputes between author/musicians. For example, although dromoi have been well documented, their number and construction are not agreed upon. Dromoi with the same name may even differ in pitch content or chord construction from one author to another. From fourteen available books and methods published within the last two decades, this paper compares the harmonic discrepancies between five Greek authors who discuss both the dromoi and their corresponding chords. There is also disagreement about the categorisation of chords as primary or secondary. In response to these inconsistencies, I will propose a contemporary reharmonisation of each dromos with the aim of introducing extended chords to songwriters and contemporary composers.

Nassos Polyzoidis (Bath Spa University)

5D: FORM AND ANALYSIS

CHAIR: ESTHER CAVETT

The Viennese Trichord in the Music of Anton Webern: A Computational Study

This paper is a computational corpus study analysis of the Viennese Trichord (set-class 3-5) in the music of Anton Webern. It seeks to interrogate, from an empirical perspective, the commonly held belief that the Viennese Trichord was a characteristic thumbprint of Second Viennese School harmony. To do so, this paper deploys techniques of keyword analysis adapted from linguistics and implemented using music21 to consider the frequency and dispersion of this harmony across Webern's 31 works with Opus numbers. The results suggest that whilst the Viennese Trichord is indeed very common across the corpus, there are other harmonies that are similarly frequent. The dispersion of the trichord across the corpus, however, concentrates it in particular movements, therefore making it more easily noticeable. Further analysis suggests that there is a weak relationship between linear and vertical appearances of the Viennese Trichord, and that this is consistent across the chronology of the corpus. By contrast, intra-movement analysis points to Webern utilizing the harmony in a variety of ways, sometimes saturating a movement with it, sometimes deploying it in a restricted manner to articulate the larger structure. Finally, with regard to the dodecaphonic works, this paper suggests that the incidence of Viennese Trichords in a row has some predictive power with regard to frequency across a movement, but that the type of row topography (Bailey 1991) has little impact on this.

Joshua Ballance (University of Oxford)

'Irrational Nuances': Stockhausen's *Klavierstück I* in Performance

The complex tuplet rhythms, disparate distribution of pitch material, and highly variegated dynamics of Stockhausen's *Klavierstücke I–IV* (1952–53)—combined with the direction to perform the pieces 'as fast as possible'—constitute the composer's first efforts to investigate what he would subsequently call the 'irrational nuances' of human performance, in contradistinction to the fixed expressive media of his contemporaneous electronic compositions. Today, these seminal pieces of early Darmstadt serialism have been recorded more than any others, offering a rich body of evidence with which to assess both the success and implications of Stockhausen's investigative project, and the broader performance legacy of early serial music. As a case study, I present my in-depth performance analysis of the current recording corpus of *Klavierstück I*, whose so-called 'irrational rhythms' are often cited as a harbinger of the New Complexity, illustrating how different styles and traditions of performance have emerged over time, and suggesting how the aesthetics of the recordings might be interpreted in relation to the nascent dialectic of electronic and instrumental composition. Above all, the technical and expressive responses of the performers to the affordances of the score are shown to be highly diverse, offering a more vibrant and nuanced view of serial music in performance than has hitherto been recognised.

Gabriel Jones (University of Leeds)

Inter-Thematic Loosening in Brahms's Variations

Variation form in the early-to-mid nineteenth century was for many an object of ridicule, dismissed by critics as the genre of choice for epigones and dilettantes, not the preserve of 'serious' composers intent on shaping musical history. This stigma did not deter Brahms from engaging with the genre, however. During a forty-two-year period, he composed seventeen movements and independent sets of variations, many of which continue to enthuse performers and audiences to this day. In this presentation, I use Caplin's loose/tight-knit syntactic distinction (1998) as a lens from which to analyse the themes of these variations. I argue there are two principal ways in which they deviate from conventional practice: (intra- and extra-opus) *functional rearrangement* and *proliferation*. The first of these can relate to two devices: firstly, to the rearrangement of functions in a normative thematic type (such as a period) in the thematic model itself (meaning such 'rearrangement' refers not to the formal context of the given work but to a theoretical consensus on syntactic norms), and secondly, to the rearrangement in variations of functional orderings earlier presented in the thematic model. Proliferation refers to the 'lower-level syntactic promiscuity' within these themes, leading to a swelling effect that loosens their overall construction (Horton, 2015). I also consider whether these loosening devices should compel us to reconsider received notions of Brahms's formal efficiency and concision, and whether Brahms's proliferative processes may derive from Baroque *Fortspinnung*, given Brahms's well-documented fascination with music of the early eighteenth century.

Thomas Heywood (Independent Researcher)

5E: CREATIVE PROCESSES

CHAIR: TOBY YOUNG

Artificial Intelligence as a Creative Agent in the Compositional Process

In recent years artificial intelligence has become both more computationally powerful and more accessible for non-experts to use within their own work. In the field of music, this has meant the widescale proliferation of artificial intelligence systems that can generate new music, create new instruments, act as an interactive live performer and more. This has led to debate on whether artificial intelligence has become truly 'creative' and how composers might respond to this. In this paper a possible solution to this question is examined, taking it not as a conscious collaborator nor as a simple mathematical tool but as a decision-making creative agent with its own unique advantages and drawbacks. By examining artificial intelligence systems through the lens of creative agency, a more nuanced and realistic picture of this technology's place within the compositional process can be formed that will remain relevant as the field progresses. This examination is shown in practice through discussion of two case studies composed by the author: an orchestral work for the BBC Philharmonic Orchestra and an interdisciplinary collaborative concert work for the Barbican Centre. Through these case studies, this paper shows field-tested methodologies for working with artificial intelligence as a creative agent, in addition to practical considerations of using it in an industry setting.

Robert Laidlow (Royal Northern College of Music)

Contingency Dialectics in Fashion-Opera

This paper will begin by presenting a methodology of Fashion-Opera, an original form of theatre that combines spatial, interventionist art-forms (such as fashion) with temporal, autonomous counterparts (such as opera) in a dialogue that balances the relative independence and hierarchical equality of each element (also including dance, poetry and theatre) with their integration into a logical whole. I will begin by outlining the theoretical basis for this practice: a Marxist re-reading of Kant's third Critique via recent cosmological descriptions and the insights of New Materialism, which then proceeds to form the basis for an analysis of contemporary experience of temporality and subjectivity. I will show how this is practically realised in Fashion-Opera itself, through analyses of my works WEAR, and ROBE. In these, I will look particularly at my approach to the relationship between text and vocal writing: where the demands of the musical structure, textual drama and vocal possibilities collide and entangle. Using interviews with performers that I have collaborated with, I will attempt to offer some reflections on the process through the formulation of a practical methodology: that reconciles some of the aims of New Complexity with an interventionist, collaborative form of theatre.

Alastair White (Goldsmiths, University of London)

5F: COMPOSITION WORKSHOP WITH TRIO NORTHUMBRIA

Spinning colours | fading time

Presenting my work on the RMA professional platform will be a significant moment for me. It will help me to continue to move beyond emerging composers schemes, and gain recognition as a professional composer. I find the compositional forces intriguing and, not having written for these before, I would relish this creative challenge. I would like to develop a piece which engages with colour exploration and interacts with the dance concept of Laban's eight efforts – punch, press, slash, wring, dab, glide, flick and float. Each of these gestures has an associated weight, space, energy, and speed that has exciting potential musical applications. In the piece I would explore the full palette of timbral blends and colour possibilities that can be achieved between the four instruments. I am interested in the relationship between the instruments when their respective sonorities are pushed to extremes of similarity and difference. For this first aspect I would like to explore the combination through extended techniques, such as soft bowed harmonic alongside soft S.P. double stops picking up different notes within the harmonic spectrum therefore finding and subtle colours and juxtaposing this with flickering harmonic trills and over-bow pressure on the violin. In this section of the piece I would particularly engage with the slow Laban efforts – float, glide, wring and press. Alongside these explorations of line, I would like to explore the percussive timbre that these instruments can produce. In this section I would explore gestural movements of flick, slash, dab and punch. I imagine the instruments working in rhythmic percussive synchronicity towards a shared goal. This material will gradually be undermined and eventually disintegrate through the breaking of rhythmic patterns and the incremental fading of shared time and colour.

Dr Angela Elizabeth Slater (University of Cardiff)

Proposal for String Trio: 'the quick of it'

In 2018 I wrote 'the quick of it' for solo viola which is a short, virtuosic work lasting 5-6 minutes. For the 57th RMA conference I propose to create a version of the original viola piece for string trio (Trio Northumbria). This proposed piece will be a rewriting of the original piece, where ideas of rapidity and patterns of string technique are established and varied. This new version will last 9-10 minutes. The music presented in the solo piece consists of rapid patterns and foregrounds both the physicality of viola playing, and sudden changes of musical perspective. This principle idea will be reworked and rethought where the trio becomes perceived as a larger, and singular 'instrument'. For the projected work, patterned music, unison playing, and gradual variation are combined. As a part of my compositional practice, this approach problematises the question of musical material and its role in the composition. As a point of departure it yields questions of where a short pattern perceived as such, and how its recognised identity increases or decreases during processes of developing variation. In addition, questions are raised as to who the performative energy of the trio as a whole might work with or against this material discourse, and as to which further musical parameters become audible within a music comprising the unison or quasi unison playing of patterned combinations and recombinations of pitch and rhythmic cells.

Dr Alistair Zaldua (Independent Researcher)

***Indris* for String Trio**

Indris is a work for string trio which draws inspiration from the haunting call of the Indri lemur – a species of primate endemic to the eastern forests of Madagascar. Some local people believe the Indri to be a descendant of their close relatives and white settlers imagined the lemurs to be spirits; ‘lemures’ literally means ‘ghosts’ in Latin. Indeed, the extraordinary call does seem to be almost human-like in its emotional depth. Taking the call as a starting point, I fleshed out a sonata-form modelled on the sonatas of Mozart, the call appearing at each of the important structural moments. I then inserted a chorale, itself derived from the Indri’s call, around and through the sonata form, mirroring its trajectory. The resulting work follows these different strands as they synthesise and separate fluidly, culminating in a searing climax.

Dominic Wills (Royal Northern College of Music)

6A: LEIPZIG AND LONDON: BACH, SHIELD, BEETHOVEN

CHAIR: DAVID SMITH

Liquid listening in early eighteenth-century Leipzig

While the flux of bodily fluids has long dominated early modern scholarship, Bach studies has been slow to take up the literalness of these flows. The flow of “tears into wine”, for example, has recently been analysed by Eric Chafe (2015) as a representational device used by Bach to structure the tonal argument of “Ich hatte viel Bekümmernis”, BWV 21. That the bodies of Bach’s performers and listeners were understood to contain all matter of fluids that transformed into one another, or that music – a liquid-like substance which, according to eighteenth-century theologians, was “poured” by God into creation – stirred these into healthy motion does not get a mention. Drawing upon devotional writings in Bach’s library, I examine how approaches towards musical representation might be enfolded within a framework of early modern embodiment. I explore how musical practices intermingled with the domestic touches of spiritual and corporeal preparation. Rituals of bathing were imbued with a spiritual significance through song, and in turn, music became implicated by those tactile experiences. This paper situates and analyses the tenor aria “Ergieße dich reichlich” from *Wo soll ich fliehen hin*, BWV 5 within the historical frameworks of corporeal flows and relocated touches. By re-evaluating what Bach’s music was made up of – flowing pneuma instead of representational melisma, for example – I propose that a performance of Bach’s cantata afforded historical congregants an experience of being replenished and cleansed by liquid. In short, I explore historical listening as a mode of bathing.

Mark Seow (University of Cambridge)

Beethoven’s ‘Englished’ Lieder and the Borders of Song

In the autumn of 1810, the London publishing company of Muzio Clementi issued nine new Beethoven lieder in English translation. These editions (comprising the six songs of op. 75, plus WoO 136, 137 and 139) are unique for three main reasons: first, five of these songs (op. 75/1-5) preceded their first German publication. Second, these songs are among the few original lieder authorised to be published in England during the composer’s lifetime. But perhaps most curiously, they were published in a domestic marketplace that had little appetite for German lieder, preferring Italian and native vocal music. Beethoven, like other Germans, was revered for his orchestral and instrumental music.

This paper examines the ways in which Clementi & Co. translated and adapted Beethoven’s op. 75 lieder for an English market. Following recent work by Katy Hamilton (2020), I first address the linguistic issues of German-to-English translation in these songs. I show, however, that the translation of Beethoven’s lieder also involved a careful negotiation of prevailing English literary and musical genres to make the songs marketable to an English audience. Beethoven’s lieder were therefore not just translated but ‘Englished’. This expanded view of translation, inspired by the work of translation theorists such as Karen Emmerich (2017), reveals the linguistic, social, and aesthetic contingencies behind Clementi & Co.’s Beethoven editions. In my conclusion I argue that song translation, by rupturing the lied’s famous unity of words and music, offers new contextual and hermeneutic pathways for the study of song.

Christopher Parton (Princeton University)

Reading Between the Staves: Identity and Representation in the Works of William Shield

The career of Tyneside-born composer William Shield (1748-1829) combined significant roles in both the elite musical establishment and popular culture of late eighteenth-century Britain. Having forged his early career in North East England among politically active citizens with mercantile and manufacturing interests, his social and professional contacts in London ranged from royalty to campaigners for electoral reform and the abolition of the slave trade. Notwithstanding their conventional and even stereotypical comic-romantic plots and characters, Shield's successful theatre works are strikingly topical, containing many references and responses to contemporary issues and events. However, as they were composed in collaboration with a range of authors, constrained by government censorship and the need to achieve broad commercial appeal, we cannot assume they wholly reflect Shield's own views. Very little of his correspondence survives and his only published writings focus on compositional practice, so it remains challenging to discern his personal political convictions and to what extent he wished - or was able - to express them through his music.

This paper will demonstrate a holistic approach to musical analysis of Shield's works - interrogating partial surviving scores in conjunction with libretti, informed by both their theatrical performance context and the socio-political events, debates and publications surrounding them. I will consider documentary and circumstantial evidence of political ideas and experiences which may have influenced Shield's compositional motivations and methods, and discuss how this can enrich our understanding of his contribution to the wider role of music and theatre in the society of his day.

Amélie Addison (University of Leeds)

6B: AUTHENTICITIES

CHAIR: LISA COLTON

Role-play and Signalling: Naming Conventions in Historical Performance Ensembles Since 1950

Classical musicians (in the broadest sense of the term) do not always enjoy the freedom of pop artists and bands when it comes to naming their groups. The majority of pop, rock, and other popular artists write and perform their own material, but classical music performance is dictated by specified instrumentation or vocal arrangement, usually in works composed by other people. This in turn tends to direct those performers who form their own groups to choose names indicating a specific line-up or genre, as evidenced by the names of string quartets or orchestras.

In early music performance practice, like some strands of contemporary classical music, naming conventions have shown more imagination. In this paper I examine trends in historical performance ensemble names since the 1950s. I argue, by analysing ensemble names and their characteristics, that despite the historical field's apparent attempts to distance itself from post-Romantic discourse in systems of nomenclature, it has instead built new structures of custom and signalling through processes of imitation within its self-defined social group. Uncovering an apparent fixation on Latinate names on the one hand, which indicates a kind of historical role-playing, and pop-inclined appellations on the other, which signals a youth culture sensibility and a shedding of concert hall etiquette, can be instructive in understanding group behaviours at play in this sector of music making.

Dr Alexis Bennett (Goldsmiths, University of London)

Transferable authenticity: new perspectives on the 'inauthentic' in folk music

Authenticity in music is a multi-faceted, value-laden notion. It cannot be reduced to questions of authorship or musical features; a more nuanced understanding is less about judging a performance's authenticity than understanding which values are implied and imparted when the label is used. This is especially important when discussing folk or traditional music.

To explore this concept and its attendant values more fully, this paper first presents a taxonomy of authenticity, delineating various criteria for understanding different forms of authenticity. This taxonomy provides a starting point for the introduction to, and exploration of, the theory of transferable authenticity. Performances may be accepted as valid and authentic despite some elements being different from common expectations — a changed performance venue or the addition of an unorthodox instrument. Exploring this idea in relation to other elements of the taxonomy gives rise to the argument that, rather than devaluing a performance, such apparent 'inauthenticity' merely bestows different forms of meaning or significance. A performance, even when divorced from its originary context, can be interpreted through the lens of transferable authenticity. This notion is taken further by examining the semiotics of folk music, leading to the foundations of a typological approach to

the classification of music as a form of cultural expression. Rather than denigrating performances that fail to tick boxes, this model goes beyond dialectic opposition of authentic/inauthentic, offering room for authenticity of different types and standards, recognising value in the ostensibly inauthentic.

James Félix (Lasalle College of the Arts, Singapore)

Screen Music in British and French Concert Halls: High Culture, Mass Entertainment and Orchestral Canons

Screen music, which includes film and video game music, is the second most frequently played musical genre behind classical music by French and British symphony orchestras. The introduction and perpetuation of screen music in the conventional repertoire of symphony orchestras is widely admitted by the literature, but this canonisation process has been gradual and uneven. The concert database of the London Symphony Orchestra, the Royal Scottish Symphony Orchestra, the Paris Orchestra and the Strasbourg Philharmonic suggests that British orchestras perform screen music significantly more often than their French colleagues.

The introduction of film music into concerts of symphony orchestras stands as a major cultural paradox that questions the societal role of the ensemble. The art vs craft separation which resulted in the value of 'pure' concert music over applied music found its roots in Romantic philosophy of the nineteenth-century, which saw the genesis of the very idea of the orchestral canon (Audissino, 2014). The analysis of concert data of the London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, Philharmonia and the Lille National Orchestra suggests that the interaction between culture and economic systems impacted the canonisation of film music, with different outcomes in France and Britain. Furthermore, variations on the role of orchestras as a flagship of high culture can be observed between France and Britain. Applying Bourdieu's concept of symbolic capital on the introduction of video game music in concert halls can help elucidate the differences between British and French performing practices (Bourdieu 1984, 1991).

Dr Ingrid Bols (University of Glasgow)

6C: PIANOS, REPERTOIRES AND CONTEXTS

CHAIR: LAUREN REDHEAD

The Double Harmonic Syntax in Liszt's Late Piano Music – A Bilateral Analytical Inquiry

Franz Liszt's late piano compositions are known for their unorthodox treatment of harmony, including the structural use of sonorities such as the augmented triad and an unprecedented use of dissonance. However, in many of these pieces there are still strong ties with functional harmony – a fact that so far has remained underrepresented in the analytical literature. In order to address both the modernity of Liszt's late style and its relations to the harmonic conventions of the earlier decades, this paper proposes a hybrid approach to harmonic analysis, combining functional and neo-Riemannian analysis. Four types of double harmonic syntax are introduced for representing different ways in which diatonic functionality and chromatic transformations coexist in the music. Firstly, the functionally framed double syntax is typical of pieces, which open and close clearly in the same key area, while chromatic deviations occur for most part on a surface level and sporadically. Secondly, the simultaneous double syntax occurs whenever a chord progression or section of a piece can be conceptualised successfully with both functional and neo-Riemannian analysis. Thirdly, the term successive double syntax is used for describing the alternation between purely (or largely) functional with purely (or largely) chromatic and parsimonious sections in a piece. Finally, in some cases the two types of syntax coexist at different levels of the piece's structure and this is when the term structurally differentiated double syntax will be used. A short analysis of one representative late piece will be used to exemplify each of the four types of double syntax.

Bozhidar Chapkanov (City, University of London)

Pianos (1870-1910) in the National Trust

Pianofortes post 1870 are rarely featured in specialist instrumental collections worldwide. This is due to the lack of breakthrough innovations in comparison to the rapid developments seen earlier in the century. However, such instruments are of significance to the study of performance practice, as there was a continuous evolution of the ideals of piano tone. The discussion for the 'ideal tone' was fervent in late nineteenth-century press, as British critic George Bernard Shaw exclaimed in

1893: 'I do not see why the remarkable difference between a Pleyel and a Steinway piano should be ignored.' What makes the tone of a piano American, British, French or German? How did pianists choose between them? And what can their choices tell us now about their national taste and pedagogical influences?

Today, late nineteenth-century pianos can be seen and heard in National Trust homes. In this presentation, I will analyse recordings I have made on pianos of the National Trust. I will discuss how room ambience and acoustics can influence a pianists' choosing of the ideal piano tone. Along with historical evidence of concert reviews, I will demonstrate how the choice of piano can inform performance decisions such as tempo, dynamics, projecting the melodic line, and balance of chords. By uncovering the subtle nuances of the different piano tones, I propose new insights into understanding nineteenth century piano pedagogy and performance practice, and offer an instrument-informed interpretation of nineteenth-century composition.

Joyce Tang (University of Southampton)

"The mind is not limited by the skin": the piano technician's experience of working on pianos of great performers

This interpretative phenomenological study explores the experience of concert piano technicians who work on pianos played by the top tier of concert pianists in the world. They tell a story of passion for being part of extraordinary aesthetic experience and of a love for the beautiful instruments they touch, transform, and are in turn transformed by. Crucial to their sense of identity is that they are crafts people, which gives them strong sense of vocation. Their experience is of being autonomous, skilled and connected.

Technicians speak of their pianos as being alive, having their own personalities and agency, and needing to be tamed, loved, and negotiated with – a transactional, symbolic relationship theorised by Csikszentmihalyi (1981), and, more recently, in body studies. Body studies sit within the broader concerns of the multidisciplinary-based material engagement theory (Malfouris, 2020) which proposes a plasticity between mind, body and object, as occurs when a potter is throwing a pot. Technicians describe a similarly porous, plastic relationship with the piano, experiencing the connection between their fingers and the body of the piano as one of sensation and vibration rather than conscious thought, leading to "flow" (Seligman, 2017).

This study shows the potential for interpretative phenomenological analysis (Smith & Osborn, 2006) in humanities research. More broadly, it invites reflection on the relationship between two highly skilled people with different, but complementary skills working towards a common goal, mediated by a non-human that is perceived to have its own agency.

Dr Esther Cavett (King's College London)

6D: RUSSIAN MUSIC IN THE TWENTIETH CENTURY

CHAIR: PAULINE FAIRCLOUGH

Integrating Life and Work: Contemporary Music in Maria Yudina's Imagination and Artistic Practice

When it comes to writing musical biographies, one of the thorniest issues revolves around how a musician's life and work might be integrated (Solomon 1982). In the classical sphere, this debate has largely been reserved for composers (Wiley/Watt 2019). Performers, by contrast, are usually studied with one of these perspectives in mind, but rarely both: biographers of performers construct life histories that do not engage with their performing styles in rigorous ways (Razumovskaya 2018), while studies of performers' styles often rely on empirical data in ways that exclude important cultural context (Zhou/Fabian 2019).

This paper attempts to suture this methodological rupture through a case study of the controversial Russian pianist Maria Yudina (1899–1970). Yudina was among the most passionately committed performers to new and avant-garde music in the Soviet Union—a dedication which came at great personal and professional cost. In this paper, I analyse Yudina's recordings of her contemporaries (including Shostakovich, Stravinsky, Webern and Hindemith) and contextualise them within her broader musical imagination and self-proclaimed 'rigorous' style. I chart her passionately held but noticeably hierarchical musical tastes and show how her differing interpretational styles reflect her relationships with the composers whose music she performed. By drawing on traditional historical methods as well as more recent performance-analytical ones, I explore one example of how a performer's life and work might be integrated. I suggest that such an integration enriches our understanding of both, offers considerable prospects to performance studies and sheds new light on an old debate.

Adam Behan (University of Cambridge)

The 1920 All-Stravinsky Concert at the Wigmore Hall: the Critical Response

Stravinsky's frequent stylistic changes of direction were a source of confusion to critics, never more so than in the years after the 1st World War. Was he now a primitivist, a Russian folklorist, a modernist, or perhaps even a classicist? One thing only was certain; he was enormously fashionable, his concerts unmissable events of the social as well as artistic calendar. In England his appearances were also an occasion for critics to rehearse arguments about the future of music, and whether composers should learn from the fascinating Russian or hold aloof from him.

The critical response to the all-Stravinsky concert of 20 July 1920 makes an especially interesting case study. There were no fewer than twelve reviews ranging from the serious to the facetious in broadsheets and popular periodicals, in addition to those in the specialist musical press. The serious ones show an enormous variety of tone, from the approving to the contemptuous, but the lighter ones are in their way no less revealing. Indeed it is the contention of this paper that precisely because Stravinsky was fashionable the flippant or naïve reviews capture something important about him; per contra, the serious ones are in thrall to the intellectual fashions of the time, and can now seem like period pieces. Using this body of material, and calling on the work of such scholars as Tamara Levitz and Stuart Campbell, this paper aims to throw light on the debate around Stravinsky's value and meaning at a crucial moment in his career.

Ivan Hewett (Royal College of Music)

Shostakovich, Prokofiev, and Mikhalkov's *Ilya Golovin*

The 1948 'Zhdanovshchina' at the Soviet Composers' Union was a time when senior composers were publicly humiliated for their supposed 'formalism'. The events were reported and narrativized through a distorted lens: one notable example is the very public display of myth-making that occurred in Sergei Mikhalkov's 1949 play, *Ilya Golovin*. This play satirised Shostakovich and Prokofiev, in the figure of Golovin, a celebrated Soviet composer whose works are celebrated in the US. The play opens with Golovin receiving a Pravda review that criticises his works for their formalist content, similar to Shostakovich's 1936 review for *Lady Macbeth*: from then on, the play follows the socialist-realist archetype, as the composer is inspired to mend his ways and produce appropriately populist music once more. The play was a triumph, with a sell-out run that extended into the spring of 1950. Perhaps most bizarrely of all, Aram Khachaturian provided the score for the production. In this paper, I detail the play's creation and reception, highlight allusions to Shostakovich and Prokofiev in the script, and examine excerpts from Khachaturian's score, which juxtaposed parodies of Shostakovich and Prokofiev along with bombastic songs and choruses that served as good examples of socialist realism (for Golovin's rehabilitation at the end of the play). *Ilya Golovin* presents an intriguing and little-explored example of Soviet arts coming together to create a propaganda piece about the subject of music and composers, providing unusual insight into the process of myth-making within the Soviet cultural sphere.

Dr Daniel Elphick (Royal Holloway, University of London)

6E: MUSICOLOGY AND THE BLACK ATLANTIC ARCHIVE: AN INTERDISCIPLINARY ROUNDTABLE

Supported by Newcastle School of Arts and Cultures Strategic Research Fund and the Leverhulme Trust.

Archives of the Black Atlantic present significant and multiple challenges to the researcher: the need to recognise the stories they tell, but also their silences; the imprint of slavery, colonialism, and continued inequality but also the multiple acts of resistance against these forces. Their artefacts possess crucial and complex materialities, yet are often fragmentary, dispersed across institutions, nations, and even continents; as such, they demand contextualisation within political, cultural, and intellectual histories that extend beyond convenient national boundaries.

Scholars have developed ways to read and listen against and along the grain (Stoler 2008; Fuentes 2016) of Black Atlantic archives, attuned to what is absent from them and to the myriad ways that Black people have refused colonial logics in favour of alternative diasporic forms of cultural preservation and identification. Such efforts are still few and far between in musicology, however, and within this country's most established musicological journals. An era of musicology framed by ideologies of Eurocentrism, imperialism, white supremacy, classism, and heteronormativity has produced musical knowledge that silences Black voices, and continues to inscribe racial alterity to musical and archival practices with complex diasporic lineages.

This roundtable discussion will bring together researchers investigating the limitations, potentials, and legacies of music in Black Atlantic archives, archiving practices, and archive engagement in their research. We will begin by thinking about the characteristics of Black Atlantic music archives, looking beyond text-based repositories towards alternative and intermedial definitions of cultural preservation and transmission, including performance, dance, improvisation, sampling, storytelling, and material culture (cf. Antwi 2015, Brown 2008). Following the work of Hartman (2019) and Johnson (2020), too, we will discuss ways of listening for the “unknown and unknowable” traces of Black lives overlooked, particularly those of Black women, queer, and trans people. We will also discuss practices of archiving, collecting, and preservation: while some archivists’, song collectors’, and musicians’ spectatorship has helped to construct and entrench racial difference (cf. Stoeber 2016), others have worked to build and protect Black kinship. Finally, we will discuss the legacies of Black Atlantic archives and archiving: as well as reflecting on the relationship of historical Black sounds to contemporary media and music-making, we will consider issues facing contemporary archival practice and curatorship. How can contemporary Black Atlantic archives be “repositories of living” (cf. Joseph and Bell 2020), and what can historical musicologists learn from present-day community heritage initiatives, and from parallel disciplines whose voicing of Black peoples’ lived experiences has been more sustained? Our discussion calls for greater attention to Afro-diasporic epistemologies in musicology, as well as to music’s role in resisting and refusing racial difference.

The participants in this roundtable come from a range of disciplinary backgrounds, including musicology, ethnomusicology, history, American studies, critical bibliography studies, museum curation, jazz studies, theatre studies, geography, art history, and Africana studies.

Participants will include:

Dr Ellie Armon Azoulay (Newcastle University)

Dr Lawrence Davies (Newcastle University)

Kira Dralle (University of California, Santa Cruz)

Dr Steven Lewis (National Museum of African American Music)

Dr Maria Ryan (Florida State University)

Wayne Weaver (University of Cambridge)

LEVERHULME
TRUST _____

6F: COMPOSITION WORKSHOP: ORGAN AND ELECTRONICS

Hyphae, for organ and electronics, draws inspiration from the *Muffe (Moulds)* artwork of Alberto Burri, created during the 1950s. In these coarsely textured paintings, gravelly clusters of pumice – resembling fissuring flesh, or bacteria mid-germination – erupt in spores, invading the canvas.

Taking its name from a biological term for the long, extending filaments that make up fungi, *Hyphae* comprises constellations of noise-based, timbral materials, interrupted by distinct linear strands. As with Burri’s microbial invasions, these threads materialise unpredictably, intersecting one another as they accumulate through internal (endogenous) and external (exogenous) ‘growth processes’ (Smalley, 1997). Moreover, as filaments germinate and converge within the structure, their trajectories become blurred and intertwined, and process end points (goals), occur in unexpected locations, creating a complex – even multiply directed (Kramer, 1988) – sense of linearity. As I discuss the genesis of this new work, I will provide context for my compositional approach, making reference to the music of both Rebecca Saunders – in particular, *Fury II* (2009) – and composers of the French Saturation movement (Raphaël Cendo and Yann Robin), whose work informed my writing.

Following a short 10-minute spoken presentation, the premiere performance of *Hyphae* (18’) will be given by Andrew Forbes (organ) and Edwin Hillier (electronics).

Edwin Hillier (Royal College of Music)

Andrew Forbes (Glasgow Cathedral)

Moderated by **Prof. Barbara Kelly** (Royal Northern College of Music) and **Dr Katherine Schofield** (King's College London)

Sung into Being: An Ethnography of the Anthem Law Controversy in Hong Kong

This paper is an ethnography of the controversy regarding the Hong Kong's Anthem Law bill, which became National Anthem Ordinance on 4th June 2020. The controversy raised heated debates over freedom of speech, on identity, and on questions that concern the sovereignty of Hong Kong in relation to the government in Beijing. In this paper, I explore forms of civic engagement with the proposed bill, focusing most particularly on activist responses to the controversy that aim to challenge and critique the new law. I focus on two examples: First, I look into the protest-performances by the pro-democracy political party Demosistō (dissolved as of 2020), who performed the anthem "March of the Volunteers" in its original and parody form, as flash mob and public performances on the street. Second, I study an installation titled Sing the Happy National Anthem at Précédée, an alternative art gallery in Hong Kong, in which the artist encourages the audiences to reflect on the experience of anthem singing and listening in relation to one's public and private realm. Through these cases, I attempt to add on to the scholarship of performativity, inspired by Judith Butler, by focusing on the how performers negotiate and reconstruct social reality through anthem singing. More specifically, this chapter explores how performers enact and enunciate the performative aspects of anthem singing through their singing voices and bodies.

Magdalena Ho-yan Tang (University of Hong Kong)

Colonial legacy and inheritance: Can Scottish bagpipes culture survive in post-colonial Hong Kong?

Bagpiping has a long tradition in Hong Kong. Like other British colonies, the bagpipe was introduced to Hong Kong in the late 19th century by the British Army. Besides British military pipe bands, many civilian pipe bands were set up in the territory in the 20th century. Although the British Army already retreated from Hong Kong in 1997 due to the handover, bagpiping as a cultural form is still generally active in this territory. Many youth organisations and government organisations (such as the Hong Kong Police Force) still have their pipe bands.

Hong Kong was never a majority Anglophone or a Scottish society. However, bagpiping stands as an important marker of both colonial cultural legacies and newer, hybridised musical traditions in the contemporary globalising world. While bagpiping is still popular in Hong Kong, can this art survive in post-colonial Hong Kong? Especially when the post-colonial political controversy is so intense nowadays. As a professional bagpiper myself, I will present why people in Hong Kong learn the bagpipes and how the political environment influences this culture in Hong Kong. Data were mostly obtained from ethnography interviews, secondary sources such as archives and news, as well as different observations as an insider. I will also present some survey data collected recently from Hong Kong in this paper. The survey results show what bagpipers and drummers in Hong Kong think of this colonial musical instrument's future.

Andrew C. K. Yu (University of Edinburgh)

Scoring the Journey: Listening to Space in Claudia Molitor's *Sonorama*

Sonorama is a 2015 sonic artwork by Claudia Molitor, consisting of a number of audio files designed for listening on a train journey between London St Pancras and Margate, and a graphic score based on the composer's own 'reading' of this journey. The listener uses a smartphone app to hear the series of tracks as they take the train, with each section relating to a specific leg of the journey. This paper analyses the relationship between the sonic and the spatial in the work, exploring how Molitor's site-specific composition interacts with its environment on multiple scales and across private and public spheres. By drawing on the strategy of 'situated listening' developed by Gascia Ouzounian—an approach that attempts to show how the particular conditions of hearing are mediated by specific listening environments—as well as urbanist language introduced by Richard Sennett, this article seeks to elucidate the relationship between a number of 'nested' spaces and the political agenda that energises the work. Written in the midst of summer 2015's European refugee crisis, the work focuses on themes of British

exceptionalism, immigration, and inclusion. In particular, this chapter shows how Molitor's kaleidoscopic approach to borrowed material—*Sonorama* uses sonic material from British Library archival sources, as well as referencing a variety of international texts and musics—constitutes an intertextual reflection on multiculturalism more generally. Through such allusions Molitor brings into sharp relief the politics of citizenship, questioning what 'the journey' may represent for different listeners.

Jonathan Packham (University of Oxford)

Pastiche, But of Animals: Exploring Effects of Acoustically Reproduced Animal Sounds in EMT

Certain previous scholarship, such as analyses of Messiaen by Hold (1971), consider it physically impossible and artistically uninteresting to slavishly copy animal sounds. In this talk, however, I will argue that it would be semiotically meaningful and cognitively effective to do so in the setting of experimental music theatre (EMT). Semiotically, approximations of animal sound could serve as evocative symbols of the animal in question. This would be important, for instance, when the animal and its ecological state is the thematic concern of a piece. This is especially flexible in EMT, where the parataxis of deconstructed elements and metaxis of and emergent duality (Lehmann, 2006; Heile, 2016) allow an animal sound to exist independent of a particular signifié, and both as musical phrase and symbolic signifier.

Another way acoustically simulated animal sound could have important effect is through cognitive multisensory integration. This involves what is termed "Unity Assumption" (Chen and Spence, 2017). In EMT, elements such as movement and blocking enable coupling and de-coupling of different audiovisual inputs. Through temporal-spatial ventriloquism effect, a simulated animal sound could be interpreted as audio output of specific musical instruments / theatrical objects. When an acoustic quality, such as husky breathing voice, in the animal sound is associated with human, emotive quality would emerge. Through examples from my own composition, I will demonstrate the above-mentioned points, showing how simulated animal sounds could work as composition elements with significant meaning and effects.

Oli Jan (University of Glasgow)

7E: CIRCA 1900

CHAIR: CHRISTOPHER TARRANT

"Nothing to Lose": Modernism in Hanns Eisler's Mass Choruses

Hanns Eisler is often seen as a revolutionary composer of the twentieth century with his notable separation from modernism and the Second Viennese School. Eisler's rejection of the 'art for art's sake' aesthetic allowed him to pursue a career writing music for the workers' proletariat movement in Germany, endorsing his own political beliefs at the same time. Although it is often claimed that Eisler fully abandoned the modernist techniques he learned within the Second Viennese School, many of these musical elements are incorporated into his working-class choruses. Eisler may have rejected the ideas associated with modernist music but he drew on 'modern' techniques in order to make acerbic and aggressive political statements. This paper analyzes Eisler's separation from the Second Viennese School and how he continued to use modern compositional techniques in proletariat works, looking at his Op. 13 chorus, *Vier Stücke für gemischten Chor* (1927).

Hélène Crowley (University of Oxford)

Rebecca Clarke's Bricolage

This paper explores the aesthetics of bricolage in Rebecca Clarke's *Viola Sonata* of 1919. This Sonata, one of only two of Clarke's works to gain prominence, is one example of early-twentieth century British experimental music that fuses and juxtaposes pastoral, modernist, and classicist elements. It can be understood as operating with principles of bricolage, a concept posited by Claude Lévi-Strauss in his book *The Savage Mind*. In this book, Lévi-Strauss contrasts the bricoleur and the engineer, an opposition that, in all but terminology, mirrors compositional and aesthetic positions discussed by composers and critics in early-twentieth century British music and the Schoenberg reception of the time: the bricoleur, a craftsman dedicated to the task at hand with the tools available, stands in opposition to the engineer, who subordinates tools, materials, and function to rigour and system. In Clarke's Sonata, quartal and octatonic elements invade a modal-diatonic space, resulting in an exciting soundscape whose collages of harmonic materials has been one of the secrets of the piece's success. The paper explores some of these secrets, while critically engaging with the conceptual framework and the aesthetics used to defend this music at the time of its composition.

Dr Annika Forkert (Royal Northern College of Music)

The children's chorus in late nineteenth-century French opera

Taking early performances of Massenet's *Werther* as its central case study, this paper examines the uses and perceptions of the operatic children's chorus, in order to address opera's neglected significance within the cultural history of childhood in the nineteenth century. In literary studies, the nature and timing of the development of 'Romantic' perceptions of childhood—as a blank state of innocent Otherness—remains a far-reaching topic of debate. Fraser Riddell has recently shown that the boy chorister's voice became an important component in late Victorian literary constructions (and eroticizations) of childhood innocence. The equivalent significance of children's operatic roles remains unexamined.

Ostensibly, the finale of *Werther* elevates childhood as an idealized, innocent 'elsewhere', whose social and psychological removal from adulthood is enacted dramaturgically. Ultimately, however, such uses of the children's chorus marked the burgeoning rather than the culmination of this attitude. Children's operatic involvements demonstrated a looser distinction between adults' and children's musical worlds than that which emerged in the 1920s, while many reviewers still held child performers to the same standards as adult ones. In the critical reception of *Werther*, the children's singing signified animal naturalness more than spiritual purity. This interpretation invoked a broader aurality of childhood evident in late nineteenth-century French culture, nurtured through analogies in solfège manuals between learning to sing and imitating birds, through Hugo's and Zola's class-inflected representations of singing children, and through a keystone of Republican pedagogy—the school choir, which exhibited massed ranks of future defenders of *la patrie*.

Dr Tim Coombes (University of Oxford)

8A: MUSIC AND WELLBEING IN INSTITUTIONAL CONTEXTS (THEMED SESSION) CHAIR: KIRSTEN GIBSON

The association between music and wellbeing is a long-standing one; the facility of music to either calm or inflame the emotional state of its listeners has been documented since Classical antiquity, and the connections made in pre-modern medical thought between mental states and accompanying physical ailments are also well known. This session uses a broad chronological frame to explore the development of ideas about music and its therapeutic uses for maintaining (or restoring) states of physical and mental wellbeing. The 90-minute session will comprise of four 15-minute case studies, each focused on the role of musical practices in different caregiving institutions, followed by 30 minutes for broader discussion of the common themes and continuities raised by these examples.

The first two papers are closely related, exploring the musical provision at early modern hospitals in which religious devotions were as much part of the daily routine as medical/physiological treatment. As recent work by Penelope Gouk, Remi Chiu, and others has demonstrated, a direct connection was made in early modern thought between the senses (i.e. mental perception) and the condition of the physical body, so musical experiences (particularly involving sacred music) were potentially of great value for physical as well as spiritual nourishment. In their opening papers, Michael Gale and Naomi Barker explore the musical provision at two such institutions – a charitable almshouse in Tudor England and a Roman hospital during the early seventeenth century – and consider the intersections between religious and medical conceptions of music and its effects in those settings. The second pair of papers sees a chronological shift into the nineteenth century (and beyond) whilst exploring a number of concordant themes and revealing an ongoing association between musical experience and rehabilitation. In their studies of Victorian lunatic asylums and British military hospitals (respectively), Rosemary Golding and Helen Barlow demonstrate how music-making could be used to aid recovery from mental trauma as well as from physical injury. Taken together, these four papers show how musical practices could transcend their everyday, functional status – whether as part of religious or military ritual, or for entertainment or spectacle – in order to play crucial roles in the maintenance or restoration of both physical and mental wellbeing. Although conceptual links between music and health have been made for many thousands of years, these examples might nevertheless be seen as important historical precursors for some of the practices codified in the later twentieth century under the disciplinary umbrella of 'music therapy'.

Musical provision at the Hospital of St. Cross, Winchester, during the sixteenth century

Founded in the 1130s by Henry de Blois, the Hospital of St. Cross in Winchester continues to provide sustenance and accommodation for its impoverished and elderly residents even today. In his original statutes, de Blois stipulated the establishment of a sizable ecclesiastical foundation including 13 clerks and seven choristers. Besides a daily commitment to

protecting the physical wellbeing of its inhabitants, the Hospital also safeguarded their spiritual and moral health with a daily cycle of mandatory worship.

This well-funded charitable foundation was lucky to survive Henry VIII's systematic closure of religious houses during the late 1530s, but frustratingly few written records survive to shed light on this turbulent period and its immediate aftermath. However, the survival of a remarkable choir-desk in the Hospital chapel – etched with the names of numerous sixteenth-century clergymen and professional singers – makes it possible to reconstruct something of the choral foundation at St. Cross, offering a rare glimpse into the musical provision of an early modern almshouse. The maintenance of such a choral foundation at this small institution is notable, particularly since Elizabethan England was marked by ecclesiastical and musical reforms which saw the rejection of the elaborate devotional practices of the pre-Reformation era. It is tentatively suggested that it was the unusual pastoral function of St. Cross which enabled it to swim against this tide of diminishing musical and devotional display – with the provision of choral polyphony helping to provide the kind of protection (both spiritual and physiological) needed by its elderly, vulnerable residents.

Dr Michael Gale (Open University)

'To lighten the cares resulting from the misery of human misfortune': Music, medicine and religion at the Ospedale di Santo Spirito in Sassia

Musical activity at the Ospedale di Santo Spirito and its collegiate church in the early modern period has long been recognised. However, there has been little attempt to interpret the archival evidence alongside musical sources in the light of the intellectual activity – religious, scientific, medical and musical - for which the hospital supplied a locus. This paper presents some results of a research project that aims to synthesise evidence from various archival sources relating to music, medicine and concepts of healing in the Ospedale during the seventeenth century.

The presentation will explore the output of music printer Luca Antonio Soldi who was based at the Ospedale in the 1620s, in relation to evidence drawn from other archival sources. The conventional instruments of patronal rhetoric of the printed books suggest mutual influences between physicians and musicians and offer a glimpse of the complex interrelations between the religious and secular activities within the institution.

Dr Naomi J. Barker (Open University)

Music for the Urban, Middle-Class Insane: Bethlem Hospital in the Nineteenth Century

Music was widely used within lunatic asylums in nineteenth-century England as part of the 'moral management' of patients through entertainment and occupation. Provision for lunatic asylums was threefold: pauper asylums for the poorest of society; private asylums for those who could afford to pay; and charitable institutions for the middle ground of patients. The Hospital at Bethlem, the oldest psychiatric institution in the world still in use today, was a charitable institution which had originally cared for poor patients until the advent of state asylums changed its focus.

By the mid-nineteenth century, Bethlem's small size, urban location and middle-class patient body meant it operated amusements and recreational activities very differently from the county pauper asylums. Recreational activities had an important social role, and were supported by friends and family as well as local musicians and amateur groups; the hospital had a firm connection both with the local community and with other medical establishments. The problem of occupying middle class patients, particularly men, came to the fore. In the last few decades of the nineteenth century Bethlem boasted an incredible depth of talent among the officers, including members of the Plowden Bijou Orchestra, as well as regular visits from amateur and professional performers, leading to a remarkably rich musical environment. This paper examines the range of sources on musical life at the Bethlem Hospital, as well as some of the ways in which music was linked to care and cure in the psychiatric context.

Dr Rosemary Golding (Open University)

Music therapy and the military, c.1850-c.1918

Though music therapy was not widely accepted or understood at the time, the nineteenth and early twentieth centuries saw a number of experiments with it, particularly in the United States and Britain, and it is striking how often the embryonic therapy comes into close contact with the military. In 1859, for example, Florence Nightingale, famous for her work in the Crimean War, had written about the therapeutic effect of music in her *Notes on Nursing*. There is also evidence of a belief in the beneficial role of military bands in bringing the healing effects of music, both psychological and physical, to sick and distressed soldiers serving abroad in the Empire.

The therapeutic effects of music come particularly vividly to the fore in the experiences of military personnel during the First World War, where the provision of music to military patients (and to the medical staff who cared for them) was widespread. Usually this provision was informal and based on an instinctive appreciation of the pleasure and relief that music brought, but there are also hints of a more formal recognition on the part of some medics of the healing power of music. Concentrating mainly on Britain and the British Army, this paper will explore some of the sources that illuminate the relationship between music therapy and the military up to the end of the First World War.

Dr Helen Barlow (Open University)

8B: MEETING PLACES

CHAIR: JULIAN HORTON

Sarastro in Shanghai and Papageno in Phnom Penh: *Die Zauberflöte* and the Concept of Adaptive Intercultural Theatre

The Magic Flute, as perhaps befits an allegory, has long been subject to adaptations, animations and modernizations. In 2018, it reached a further milestone, to become the first Western opera ever to be performed in Cambodia – in the capital, Phnom Penh, to be exact. However, this was hardly Mozart's *Singspiel* as the Viennese knew it in 1791, but rather *A Cambodian Magic Flute*, incorporating music associated with the native *Reamker* epic and featuring traditional dance. Far from being regarded as merely a bizarrely eclectic experiment, the production was popular and successful enough to spawn a sequel, to take place amid the mighty temples of Angkor Wat in November 2020. We might ask ourselves: *Why Die Zauberflöte?* And what is the artistic result of such 'East meets West' adventures? Can these performances be casually categorized as 'adaptive,' 'intercultural' or 'imitation' theatre, or are other factors also in play? For Li Wei, the director of another orientalized *Magic Flute* production in Shanghai (2017), the issue was less cultural fusion than cultural comprehension, an attempt to speak to the intended audience on its own terms—not to enhance, but instead to lessen the effect of exoticism: 'We want comic operas to be down to earth, to reflect the life of ordinary people, so that they can be understood by the Chinese audience.' This paper analyses the theory and practice of these radical reworkings of a Viennese classic, attempting to evaluate them not simply as curious items of reception history, but as emblems of post-colonial politics.

Dr Monika Hennemann (Cardiff University)

Global Soundscapes from the First Voyage of Circumnavigation, 1519-1522

The first recorded voyage of circumnavigation set out from Seville on 10 August 1519 under Ferdinand Magellan (1480-1521) with five ships and 270 men; just one ship returned to Spain on 6 September 1522, with twenty-one sailors under Sebastián Elcano (c.1486-1526). A number of the survivors wrote accounts of the voyage: the most famous is that of Antonio Pigafetta (c.1491-c.1531), first published as *Le voyage et nauigation, faict par les Espaignolz es isles de Mollucques* (Paris, 1525). Texts emanating from this circumnavigation arguably constitute the first surviving examples of ear- and eyewitnessing on a truly global (or circumferential) scale. Given the quincentennial commemorations of the voyage currently taking place in Spain, Portugal, the Philippines, and elsewhere, these invite renewed musicological attention. Soundscapes in the trans-Atlantic voyages of Christopher Columbus (1451–1506) have been critically examined by Eliana Cabrera Silvera in her monograph *Eventos sonoros en los viajes de Cristóbal Colón* (Bologna: Bononia University Press, 2013); however, no comparable study yet exists (to the best of my knowledge) for the range of auditory experiences emerging from the Magellan-Elcano voyage. The account of Pigafetta – which exists in multiple sources from the sixteenth century – discusses sonic factors such as the trade of hawkbells, the playing of Indigenous instruments in the Malay world, sound in Christian and non-Christian religious ceremonies, and timbral qualities of voices. This paper examines soundscapes emerging from accounts of Pigafetta and several other circumnavigators, considering their implications for global music history.

Prof. David Irving (ICREA & Institució Milà i Fontanals de Recerca en Humanitats-CSIC, Barcelona)

‘Adults and Children had Tears in their Eyes...’: The Reception and Political Significance of the Pyatnitsky Russian Folk Chorus’s Tours of the GDR

This paper will explore the reception and the political significance of Russian folk music in the GDR by looking at the tours of the Pyatnitsky Russian Folk Chorus. Following an order of the Soviet government, the first East German tour of the Chorus took place in September 1950. The tour was far from ordinary: despite experiencing problems with transport, food and accommodation, the Chorus travelled 6,500 kilometres and gave concerts in front of over 200,000 people in 33 towns and cities. Serving as a utopian and somewhat contrived display of Soviet-East German friendship, these early concerts resembled political demonstrations, and within both Soviet and East German eyewitness reports the discourses of socialist redemption, progressive Soviet culture and anti-Americanism frequently overshadow discussions of anything musical or performative.

With the help of Soviet and East German archival sources, I will reconstruct this and subsequent GDR tours of the Pyatnitsky Russian Folk Chorus in an attempt to understand how the Russian folk song was ‘imported’ into East Germany, what purpose it served, and how the Chorus’s popularity changed over the years. On some occasions, the Chorus also gave occasional performances in West Germany, whose purpose and reception will also be addressed: what did it mean for an authentically Russian chorus to perform in both the socialist Germany and the Germany occupied by the allies-turned-enemies? Or was culture, after all, more exempt from political confrontations than the term ‘cultural Cold War’ seems to suggest?

Ekaterina Pavlova (University of Cambridge)

8C: COGNITION

CHAIR: DAVID CLARKE

The Child and the Musical Masterpiece

Recent decades have seen a wealth of studies exploring the history of the “art of listening.” Strongly associated with the bourgeois public sphere (e.g., Thorau & Ziemer 2018), this discourse and its associated cultural practices have more or less implicitly been viewed as an adult concern. However, in early twentieth-century Britain, a growing preoccupation with broadening access to high culture inspired a new campaign to teach children how to listen. The “child-as-listener” was soon being promoted by a nation-wide network of music pedagogues, wealthy philanthropists, Local Education Authorities and professional musicians under the middlebrow banner of “music appreciation.”

In this paper, I take their matrix of classroom and extra-curricular teaching activities as a starting point for investigating how and why the “art of listening” became so heavily intertwined with twentieth-century childhood. Approaching “childhood” as both an ideology and an experience, I ask: why did teaching children to become “intelligent listeners” seem like such a promising solution to the social, cultural and educational challenges that Britain faced? And how did contemporary debates about the content and form of children’s musical education shape the kinds of musical experiences promoted to them? In exploring these questions, I finally show how disentangling the children’s middlebrow from its adult counterpart throws a different light on middlebrow pedagogy – one that complicates the progressive versus traditional binary that has shaped histories of education, as it has narratives of twentieth-century music.

Dr Kate Guthrie (University of Bristol)

Aesthetic Synthesis in ‘Transmedial’ Music: Approaches, Limitations, Frameworks

This paper will explore the numerous terms used to interrogate the ‘transmedialisation’ (trans = across; medial = medium) of the visual to the aural (e.g., from painting to music etc.), attempting to bring them together in a novel framework for ‘transmedial’ aesthetics. Such a framework opens up the possibility for interdisciplinary enquiries into areas such as art theory and literary theory, viewing them as both historically and practically in dialogue with musicological enquiry through the very notion of transmedialisation itself.

Through musical examples ranging from the 19th to the 21st century, from ‘programme music’, ‘ekphrastic music’, sound-art, and ‘algorithmic music’, this paper will demonstrate the utility of this new framework and will thus suggest how hybrid aesthetic approaches can result in fruitful creative processes for practitioners, as well as heightened engagement with audiences through clarity of metaphorical message. In order to effectively introduce this framework, this paper will use a range of interdisciplinary terms, such as ‘musical ekphrasis’ (Bruhn, 2000), ‘musical metaphor’ (e.g. Spitzer, 2004), ‘sonification’ (e.g. Scaletti, 2018), ‘transcoding’ (McDonald, 2007), ‘parergon’ (Derrida, 1978), ‘graphical ekphrasis’ (Metcalfe, 2020), and

'ideogram' (Dallapiccola, 1963). These terms carry different ideological goals (largely defined by discipline), and often result in generalities and oversights that further blur the 'transmedial' aspect and process of the music. Through a critical reading, this paper will deconstruct the terms to their fundamental arguments, and then attempt a re-synthesis that will clarify the aesthetic ideas of producing transmedial music, using compositional process as the privileged proponent of the framework.

Thomas Metcalf (University of Oxford)

'Integrated Tool Competency' in the Compositional Process: a 4E perspective on the cognitive role of absent compositional tools.

How do the tools of (musical) composition shape the cognitive processes of composition *in absentia*? In exploring the role of these absent tools, can progress be made towards a 4E understanding of imagination and memory? Theories of mind which see cognitive processes as extended, embodied, embedded and/or enacted (under the umbrella term '4E') provide novel perspectives on creative cognition. Embodied cognition is widely discussed in musicology, but of particular importance for this paper is the theory of extended cognition (Clark and Chalmers, 1998), which argues that tools used as part of a cognitive process should be considered a constituent part of that process.

The paper posits the idea of 'Integrated Tool Competency' (ITC) as a way of reconciling these powerful insights with the fact that so much of the compositional process can take place without directly interacting with compositional tools. Related to the 'empathetic embodiment' between composer and absent performer (Boyle, forthcoming), ITC refers to the ways composers develop and retain compositional competencies through tool use. Effectively this extends the integration of tools into a composer's cognition beyond the moment of their use - including both unconscious competencies such as audiation and conscious actions such as imagining using a certain tool. The paper argues for the validity of ITC, explores its ramifications for understanding the tools of composition, and discusses what it could contribute to a 4E understanding of imagination and memory.

Michael Boyle (Royal Birmingham Conservatoire)

8D: MEET AND GREET: WOMEN'S NETWORKING STRATEGIES IN TWENTIETH-CENTURY IRELAND AND ENGLAND (THEMED SESSION) CHAIR: MATTHEW HEAD

In recent years there has been an increased focus on women musicians, as evidenced by the number of conferences and publications designed to shed light on previously neglected figures. This research has highlighted both commonalities and differences in the experiences of women in twentieth-century Western art music, who chose to make a career of composition and performance. This session offers an insight into the lives and work of four women during the twentieth century: Ethel Smyth, Rebecca Clarke, Ina Boyle, and Rhoda Coghill. The contributors use the experiences of these musicians as a lens through which to explore the location-specific challenges of pursuing a musical career in England and Ireland, and to address a number of key themes. Of central concern is the role of networks — professional, personal, or institutional — and their impact on the career of each individual. As the papers demonstrate, these connections affected the trajectory of each composer's career in varied ways. Furthermore, as in Boyle's case, a lack of support or limited connections had a significant impact on the dissemination, reception, or longevity of their works.

In addition to this central theme, the four papers address a number of issues that women composers and performers encountered during their lives. These include historic perceptions of a woman's 'rightful' place; the effects of gendered criticism and the reductive feminisation that often occurred; and the challenging realities of institutional politics. The careers of Smyth, Clarke, Boyle, and Coghill provide case studies that shed light on the experiences of women in music more broadly, and offer an insight into how each of these four figures dealt with the difficulties they encountered in twentieth-century society and culture. The session aims to highlight the significance of the contributions made by these four women and to encourage further enquiry into their lives and works.

Dame Ethel Smyth: Networking, Notoriety and the English Music Machine

During her lifetime, Dame Ethel Smyth (1858-1944) gained recognition as a composer, writer and social activist. She received her musical education in Germany and crossed paths with composers such as Clara Schumann, Brahms, Tchaikovsky and

Mahler. Her involvement with the Women's Suffrage Movement between 1911–13 increased her notoriety, and the image of Smyth conducting 'The March of the Women' from her cell window at Holloway Prison has become emblematic of the composer's fiery spirit. However, in her 1936 autobiography *As Time Went On*, Smyth remarked that she had 'never yet succeeded in becoming even a tiny wheel in the English music machine'. Her comment emphasises the degree to which she still felt excluded as a woman operating in a male-dominated world, despite her forty-year career in the industry.

Taking Smyth's remark as a starting point, this paper explores the extent to which she became part of the English musical landscape. It considers some of the key members of her network and examines how these individuals were involved in the success of her works. Smyth exerted a lot of effort to secure performances of her compositions, most notably for her six operas, and individuals were often instrumental to this process. Furthermore, the paper will highlight how a lack of support prevented certain works from being performed or appearing in print, thus affecting their longevity. These issues speak more broadly to the importance of networks — particularly for women in music in the twentieth century — and warrant further exploration.

Hannah Millington (Dublin City University)

Navigating Gendered Spaces and Places: Rebecca Clarke as Performer and Composer

As both composer and violist, Rebecca Clarke (1886-1979) was a significant figure in twentieth-century British musical life. Her many career achievements are by now well known: most notably the success of her Viola Sonata in the 1919 Berkshire Music Festival competition, her catalogue of over 100 compositions, and her establishment of the all-woman English Ensemble in the 1920s. This paper looks at how Clarke accomplished these successes in a society in which both women composers and single working women were still unusual. I argue that networks — specifically women's networks — were crucial for Clarke's career. I focus on three aspects in particular; first, her close friendship with the cellist May Mukle; second, her friendship with patron Elizabeth Sprague Coolidge; and third, her relationship with her mother and sister, Agnes and Dora Clarke. Their support, encouragement and contacts were vital for Clarke both when she was starting to support herself as a performer after her father banished her from the family home in 1910, and later when building her name as a composer. By focusing on Clarke's networks, this paper presents new perspectives on Clarke's work and the society in which she lived, challenging previous characterisations of her work as being 'carried out in a private circle' (Liane Curtis, 1997). It situates her as part of a transnational network of professional women, demonstrating the importance of these connections for women trying to build musical careers in early twentieth-century Britain.

Dr Leah Broad (University of Oxford)

Ina Boyle: Rejection and Resilience

'I think it is most courageous of you to go on with so little recognition. The only thing to say is that it does come finally' writes Vaughan Williams to his student Ina Boyle (1889–1967) in May 1937. Boyle was one of Ireland's most prolific composers in the first half of the twentieth century. She was the first Irish woman to undertake a symphony (*Glenree*, 1927), a concerto (*Violin Concerto*, 1935) and a ballet (*Virgilian Suite*, 1930–31), yet most of her works were never performed or published. Her accomplishments defied gender norms of the last century, most notably when she became the first woman to have been selected for publication by the prestigious Carnegie United Kingdom Trust Competition in 1920.

This paper explores the reasons why Boyle's musical profile has remained largely absent from musicological discourse until recent years. Through a historical evaluation on her elusive identity, it will reveal the specific factors that hampered the development of her compositional career and posthumous reception. It will primarily focus on her nexus of contacts in London and contextualise the extent to which her reclusive lifestyle and private lessons impacted the circulation of her compositional output. The subsequent aims of the paper are twofold: to rationalise the recent revival of this once forgotten composer; and to rebrand Boyle's contributions to the development of twentieth century art music as both valid and worthy of increased canonical recognition, echoing the words of her erstwhile teacher Vaughan Williams.

Orla Shannon (Dublin City University)

Gender Politics, the Piano, and Radio in Twentieth-Century Ireland

Rhoda Coghill (1903–2000) was a published poet and composer, but in mid-twentieth-century Ireland her largest audiences were listeners who knew her as a pianist. In addition to having maintained a busy schedule since the 1920s as a concerto soloist, recitalist, and accompanist in venues across the capital city, she went on to become a fixture on the national airwaves. Appointed Station Accompanist for the state broadcaster Radio Éireann in 1939, she remained in this post until retiring from RTÉ (Raidió Teilifís Éireann) in 1968. Much of Coghill's career, therefore, was intertwined with Ireland's dominant broadcasting institution. Her role meant that she occupied a unique and prominent position in the cultural life of the nation. Yet, despite her significant service to the Irish music scene, particularly during the 1940s, by the 1950s a narrative had begun to emerge in which Coghill's importance to the nation's musical life was minimised.

In my position paper, I reassess Coghill's achievements as a performer. As part of this project, I explore the complexities of her decades-long employment with the state broadcaster and argue that her association with this institution has had some detrimental effects on her status and reception history as a performer. I investigate how critics practised a discursive strategy of 'feminising' Coghill's role. This excused them from properly acknowledging and engaging with the wider scope of her piano career. Coghill's situation also raises general questions about how individual women in music navigated institutional politics during the twentieth century.

Dr Laura Watson (Maynooth University)

8E: THE FUTURE OF EARLY MUSIC EDITING: A ROUNDTABLE

CHAIR: JAMES COOK

Sponsored by Early English Church Music

It perhaps goes without saying that the intellectual and musical milieu within which the process of musical editing takes place has undergone drastic changes in recent years. Traditional, composer-centric approaches to understanding works have been challenged and often replaced with an understanding that situates the work in a broader nexus of collaborating and competing actors. At the same time, competing pressures have exerted themselves on the relative availability of much of the source material from which early music editions are created. Before 1998, when DIAMM was founded, most early music sources were accessible only in specialist libraries and collections, requiring travel, and careful handling. Today, over 62,000 sources can be found online on DIAMM alone – and very many important collections across the world are being digitised and made available through other institutional websites. In many ways, then, it has never been easier for us to access early music without editions. Nonetheless, the reverse of this situation is that very few have had the opportunity to learn the skills required to decode these manuscripts; courses in Early Notation can be found on the curriculum of fewer than 10 UK Universities. The material is omnipresent but, for most of the world, unintelligible.

The picture is further complicated by the affordances of digital approaches to edition. These offer myriad possibilities: the ability for the audience of the edition to tailor it to their specific requirements, for variant readings to be simultaneously rendered, and for collaborative approaches to edition. But these affordances are somewhat antithetical to the traditional practice of editing in which a single best-practice answer is sought. In parallel to the world of digital and analogue scholarly editorial work, websites like IMSLP and CPDL raise difficult ethical and legal questions surrounding copyright, as well as questions of quality and gate-keeping, even if their general democratic thrust is one that we might generally applaud.

This themed session seeks to delve into these thorny issues surrounding the future of early music editing: why is it that we do it? For whom? And how should we approach it in a digital world?

This session is sponsored by Early English Church Music, a British Academy committee which, since 1961, has sought to publish scholarly editions of its chosen repertoire. Much of the discussion here will, we hope, be relevant to broader editorial concerns. Nonetheless, grounding it in specific practice seemed the best way to offer a more concrete discussion.

1. Roundtable: The Future of Early Music Editing

Speakers: John Caldwell, James Cook, Gareth Curtis, Andrew Kirkman, and David Skinner

This roundtable uses, as a starting point, recent work on forthcoming editorial projects, under the auspices of EECM, by Caldwell, Cook, Curtis, and Kirkman. It will use these topics as a focal point for a broader discussion on Early Music Editing, also involving David Skinner, the EECM general editor. It seeks to delve into the thorny issues surrounding the future of early music editing: why is it that we do it? For whom? And how should we approach it in a digital world?

2: Workshop: Editing for Performance/Performing from Editions

Speakers: Bill Hunt, Andrew Kirkman, Magnus Williamson

Following the roundtable discussion, the performance workshop seeks to take some of the aspects discussed and address them more practically, in particular focusing on the interaction between editing and performing.



8F: OPERA BUFFA IN DIALOGUE 1865-1885 (THEMED SESSION)

CHAIR: CLAIR ROWDEN

If one believes opera history books and surveys the canonical opera repertoire today, the genre of opera buffa appears to have died rather suddenly after Donizetti's *Don Pasquale* of 1843. Conversely, surviving historical sources suggest that opera buffa led a prosperous, if conflicted and highly politicized, existence well into the second half of the nineteenth century, with works by composers such as Emilio Usiglio, Antonio Cagnoni and Carlo Pedrotti reaching large popular (and occasionally critical) acclaim. Furthermore, as scholars such as Emilio Sala, Michela Niccolai, Valeria De Lucca and Carlotta Sorba have suggested, the development of comic opera in nineteenth-century Italy can only be fully understood when contextualizing it within the coeval dissemination of contemporary foreign repertoires, especially French and Austro-Hungarian comic opera genres, from the mid-1860s onwards. Indeed, cultural historians such as Axel Körner have shown how issues of operatic development and national identity in the Risorgimento must be understood within a transnational frame, making it increasingly clear that both the development of comic opera and the dissemination of foreign repertoires such as operetta and opéra-comique played a crucial role in the problematic construction of Italian identity at the end of the nineteenth century.

Building on these discourses, as well as ongoing primary research, the proposed session brings together four case studies dedicated to the varied and complex framework of comic opera creation and dissemination in Italy in the second half of the nineteenth century. Alessandra Palidda's contribution will focus on the figure of Edoardo Sonzogno (1836-1920) and the networks he established regarding the production and dissemination of international comic opera repertoires on the newborn national market. Elena Oliva's paper will analyse the performances of Parisian operettas given in Milan by French troupes, discussing embedded issues of reception, criticism and identity. Laura Moeckli's presentation will consider the transfer of Viennese operetta to post-unification Italy, focusing on the case study of Naples as a traditionally overlooked gateway between the Austro-Germanic tradition and the Italian peninsula. Finally, Guillaume Castella's contribution will explore Ghislanzoni's and Cagnoni's opera *Il Duca di Tapigliano* (1874) as a tool of political satire and reformation of Italian comic opera in its relationship to the French and Germanic traditions. The presentations will tackle intertwined issues of repertoire, genre, dramaturgy, translation, networks and production, thus providing additional keys to understanding highly influential, yet still proportionally unexplored repertoires and frameworks.

Teatro musicale giocoso: Edoardo Sonzogno and comic opera in late nineteenth-century Italy

Although many mainly remember Edoardo Sonzogno (1836-1920) as Ricordi's principal rival and as the founder of the competition for one-act operas that produced several Verismo landmark works, the role he played in the cultural landscape of late-nineteenth-century Italy and Europe was far more complex and diverse. At the head of a publishing house unifying book, periodical and music press in a network of previously unseen proportions and productivity, a sympathiser of the Milanese Scapigliatura and an enthusiastic promoter of music (especially of musical theatre), Sonzogno in fact played a paramount role in diversifying, democratizing and disseminating the Italian operatic repertoire.

Drawing on a plurality of primary sources such as catalogues, bulletins, publicity and administrative materials, iconography and the press, as well as on relevant literature, the paper will firstly provide a description of the figure of Edoardo Sonzogno and of the main commercial, cultural and socio-political agendas underlying the empire he founded. Specific attention will then be devoted to the multi-layered network he established from 1874 onwards for the production and dissemination of comic operatic repertoires imported from France, such as operettas and opéras-comiques: the contracts he drew with Parisian publishers such as Brandus, Gerard and Enoch, his impresario activity throughout Italy and the printed media coverage he

provided will be described. The paper will propose some general conclusions on the impact Sonzogno exerted on these repertoires' circulation and consumption, thus casting new light on an often forgotten, yet very significant cultural agent.

Dr Alessandra Palidda (Oxford Brookes University)

A Matter of Realism and Politics: French Operetta in Milan in the 1870s

Since the Spring of 1866, an impromptu troupe of French comedians and acrobats toured a few of the major Italian squares offering every evening, in its small wooden theater, the operettas by Offenbach and Hervé which were a novelty for Italy. The success was enormous, and the Parisian operetta soon became one of the favorite genres among Italian audiences. Its wide diffusion involved new modes of production and consumption of spectacular entertainments, thus contributing to the affirmation of a new pop culture in the aftermath of Italy's Unification. The city of Milan became the main hub for this new trend, especially with the Scapigliatura movement which included operetta as part of an artistic project with strong political and social values.

This paper will focus on the Milanese case to investigate the impact Parisian operetta had on the process of national identity building in the years following the Unification: besides considering some examples from the works of Antonio Scalvini and Cletto Arrighi inspired by the French model that call into question discourses on national identity, the paper will cast new light on the musical critical writings of authors such as Filippo Filippi, Francesco D'Arcais and Alberto Mazzucato to unveil some aspects of the relationship between operetta and contemporary politics.

Dr Elena Oliva (University of Florence)

The Reception of Golden Age Viennese Operetta in Post-Unification Italy

The historiography of the reception of German-language opera in late-nineteenth-century Italy has generally been reduced to the consideration of the impact of Richard Wagner's musical and theoretical works in a context of growing nationalism. This focus however has obscured the ongoing circulation of other repertoires throughout Italy in the first decades of unification. Notwithstanding the tense political climate between Italy and the Austro-Hungarian Empire, many operettas by Johann Strauss II, Franz von Suppé, and Carl Millöcker reached centres such as Naples, Milan and Venice within two or three years of the premieres, translated into Italian by influential librettists such as Enrico Golisciani, Angelo Zanardini, Antonio Scalvini, and others.

In this paper, I will focus on the impacts of this transnational dialogue with a case study of Viennese operetta productions first staged in Naples in the 1870s. A prominent example is Strauss' *Die Fledermaus* which arrived in June 1875 as *Il pipistrello* in a translation by Golisciani, eight years before Scalvini brought it to Milan's 'Teatro dal Verme' under the provocative title, *Orgia*. This entry via Naples seems quite typical as confirmed by Suppé's *Fatinitza*, translated by V. A. Bacichi in 1876, and Richard Genée's *Der Seekadett*, presented in Aug. 1879, adapted by Scalvini as *Le Scacchiere della Regina*. On the basis of press reviews, surviving libretti and translations, as well as further archival documents, I consider the patterns of reception between Vienna, Naples and beyond, taking into consideration the cultural, political and artistic transformations this implies.

Dr Laura Moeckli (University of Bern)

'Non voglio musica dell'avvenir!': Il Duca di Tapigliano and the anti-Germanic reforms of opera buffa

In 1866, in the *Gazzetta musicale di Milano*, Antonio Ghislanzoni published a report about Offenbach's *La belle Hélène* offering a reflection on the state of the comic genre in Italy; in it, he deplored the lack of entertainment offered by opera buffa in contrast to French opérette, to which the Parisians 'apportano la buona volontà di divertirsi e di ridere ad ogni costo' ('bring the will to be entertained and laugh at all costs'). Similarly, while opera buffa played an important role within the discussion around identity in Unified Italy, some loud critical voices such as Farina, Pirelli and Ghislanzoni regretted the lack of originality of the genre and identified in French operetta an opportunity for its modernisation. The musical embodiment of Ghislanzoni's dramaturgical and poetic thought can be traced in *Il duca di Tapigliano*, composed by Antonio Cagnoni and premiered in 1874 at the Teatro Sociale di Lecco.

This paper will underline the dramatic-musical means which Ghislanzoni and Cagnoni employed to reform a genre traditionally perceived as archaic and obsolete with the help of transnational influences. In addition to a new comedy of excess, Ghislanzoni and Cagnoni merged the features of French opérette and the topoi of Italian opera, pitting them against the advocates of “Wagnerian” operatic reform. In contrast to the traditional model of opera buffa advocated by conservative critics, *Il duca di Tapigliano* can be read as a political satire directed against the coeval relationship between Germanic and Italian authorities.

Guillaume Castella (University of Bern, Switzerland)

9A: DIGITAL DIRECTIONS FOR COLLECTED EDITIONS: A ROUNDTABLE

CHAIR: DAVID J. SMITH

Supported by the Arts & Humanities Research Council

This roundtable marks the launch of an AHRC networking project and is intended as a forum to explore the potential of digital methodologies to transform the critical, scholarly editing of music. Three series of collected editions will be represented: *Musica Britannica*, The Purcell Society Edition, and Early English Church Music, and in addition Stainer & Bell will provide a publisher's perspective. Each panel member will give a brief position paper of no longer than 10 minutes on what they consider the main challenges facing editors and publishers today, where they see the future of the collected edition, and how this might involve digital approaches and online editions. The chair will then facilitate a roundtable discussion involving the panel members and contributions from the floor. Topics may include the future of the collected edition in general; musical and technological skills that might be required for the editing of music in the twenty-first century, especially at a time of diminishing emphasis on technical skills in music within higher-education curricula; the potential for computational methods such as machine learning to complement more traditional methodologies; copyright; visibility, marketing and accessibility in the age of IMSLP; business/funding models; the relationship between academia, the editor and the publisher; the presentation of variation between sources; the potential to study texts in relation to scribe and user as well as composer; and the purpose of the collected edition and its intended audience(s).

Panel Participants will include:

Prof. David J. Smith (Chair, and editor of early 16th- and 17th-century English music)

Prof. Rebecca Herissone (Chair of *Musica Britannica* editorial committee; member of Purcell Society Edition editorial committee)

Prof. Magnus Williamson (General Editor, Early English Church Music)

Dr Frauke Jürgensen (computational musicologist)

Nicholas Williams (Stainer & Bell, publisher of *Musica Britannica*, Early English Church Music and Purcell Society Edition)



9B: ON “MUSIC COLONIALISM”, OR NEW CRITICAL STUDIES OF WESTERN ART MUSICS

(THEMED SESSION)

CHAIR: ERIN JOHNSON-WILLIAMS

This panel stems from an upcoming collaborative *Oxford Handbook* aimed at exploring a newly-coined term, ‘music colonialism’, through the groundbreaking juxtaposition of research chapters and personal testimonies. Our overall objective is to provide fresh avenues for (engaging) new critical studies of western art musics beyond Europe, due precisely to the far-reaching effects of colonialism, past and present, and their mutating global complexities. Significantly, the conjoined term ‘music colonialism’, rather than ‘music and colonialism’, denotes the intricate processes ‘on the ground’ by which music and colonialism have become closely and variously entwined. Indeed, recognising these very entanglements helps to galvanise attention both to the roles of Indigenous actors and voices, and to the ways in which ‘global’ practices of western art musics (broadly conceived) expose the indelible marks of colonialism. This pervasive dynamic can be observed not only across so-called formal and informal empires, but also in areas of the world, such as China and Thailand, that were not officially or entirely territorialised by colonial powers, but that nevertheless came under palpable foreign influences.

Building on the forthcoming *Handbook's* agenda and featuring some of its contributors, this panel critically workshops the methodological and practical stakes entailed in shaping new critical studies of western art musics, while honing in on the diverse settings in which multiple lived experiences of music-making still intersect with the legacies of colonialism. The three speakers will, in connection with their research areas, provide 20-minute papers encompassing the themes of music pedagogy and education, colonial interaction, and negotiations of music with race, gender, and other social signifiers. Roe-Min Kok will highlight how the long arm of music colonialism – with its historically entrenched core of unequal power dynamics – reaches into present cultural discourse, analysing the neocolonial typecasting of East Asian musicians as technically proficient but musically impassive. Digging into this discourse, Kok exposes the stereotype's buried hazards – especially with regard to East Asian students' educational experiences in the West, but also to those who perpetrate its claims. Yvonne Liao, then, will explore the methodological question of narrating diversity in treaty port history, by examining institutional musical life in twentieth-century Chinese cities and its circumscribed limits of encounter. Her two case studies will consider musical interactivity in treaty port Shanghai of the 1920s, and the apparent popularity of Handel's *Messiah* in colonial Hong Kong of the 1960s and 1970s. Maria Ryan, finally, will explore the relationship of music and race in martial aspects of life in the British colonial Caribbean, while also considering the constant interrelation of violence and music in depicting colonial scenes of slavery. We will then have a 30-minute discussion moderated by our chair, Erin Johnson-Williams (Durham University), an editor for the *Handbook* with research interests in music and colonial violence(s). By enlarging the academic dialogue around inequalities, interactions, and identities, this panel hopes to foster new conversations for music scholarship that are richly and plurally interrogative of the modes of understanding that have traditionally been perpetuated by Eurocentric frameworks of knowledge.

The Model Minority Music Student: Interrogating a Neocolonial Stereotype

Studies about East Asian (EA) performers of Western art music (WAM) have brought to light the uneven power dynamics around race, gender, and class in a Eurocentric industry (Yang 2007; Yoshihara 2007; Scharff 2018; Bull 2019). A damaging stereotype that underlies some of the dynamics, and which is also operative in Western educational settings, is that EA musicians are disciplined, dedicated, and focused – cultural traits that enable their technical mastery while hampering the development of 'true' musicality (Yoshihara 2007; Yang 2007). This neocolonial stereotype has been traced to *From Mao to Mozart*, a film documenting Isaac Stern's visit to China in 1979 (Yoshihara 2007) and, buttressed by the 'model minority' myth applied wholesale to EA communities, continues to colour Western hegemonic understandings of EA musicians. Few on the receiving end have found ways to counter the assumptions and the facile linking of cultural traits with musical abilities (Wang 2019; Koh 2019; Scharff 2018). By drawing upon, analysing, and contextualising unusually frank narratives shared by Chinese-born music students in North America, I offer a nuanced picture about the hidden risks of the stereotype for both sides: 1) The West's uncritical espousing of the category is inadvertently complicit with a Chinese government agenda, and 2) EA students, heavily recruited by Western institutions, may end up suffering from a geopoliticised double bind, having already paid a high psychological and financial price for their aspirations prior to leaving home, only to encounter cultural misunderstanding not of their own making in the host countries.

Roe-Min Kok (McGill University, Canada)

'Limits of Encounter': Narrating Diversity and Musical Life in Treaty Port History

The study of treaty port history has been tied inextricably to the study of colonial interaction and 'imperialism's new communities' in nineteenth- and twentieth-century East Asia (Bickers and Henriot 2000). Chinese cities, in particular, with their multinational presences and disseminated musical practices have continued to capture the scholarly imagination (Tang 2014; Yang, Mikkonen, and Winzenburg 2020). More generally, historians have eschewed linear narratives of the 'Unequal Treaties' and their effects in favour of highlighting such varied settings as treaty port Shanghai and British colonial Hong Kong, and 'the diversity of actors and institutions involved' (Goodman and Goodman 2012:9). Yet to what extent does this perceived legacy or view of diversity account for the actual musical experience? Here, my paper draws on the term 'music colonialism', notably in its articulations of place and process to explore the question of narrating diversity in treaty port history, by examining institutional musical life and its circumscribed limits of encounter. My first case study, situated in 1920s Shanghai, concerns the interactivity between the British Amateur Dramatic Club and the multinational Municipal Orchestra, and their reportedly dire performances of *Three Twins*, a Broadway musical. My second case study looks into the apparent popularity of Handel's *Messiah* in Hong Kong of the 1960s and 1970s, particularly the extent of interaction between Chinese Christian establishments, the print media, and Anglicised ideals of community harmony. These discussions then broaden out into the necessary

considerations of engaging colonial history and a 'global' musicology without getting subsumed into a decentred-and-recentred West.

Dr Yvonne Liao (University of Oxford)

Discipline and Dignity: Considering Race and Military Music in the British Colonial Caribbean

Between 1798 and 1808 the British Army purchased over 14,000 Africans, coercing them directly into service in the newly raised West India Regiments. These regiments formed just one element of a crowded military presence in Britain's circum-Caribbean colonies, which also consisted of rotating British regiments, a naval presence, and militias of both white and free Black residents. Music mattered in all of these forces. Although some military music was intended to discipline or organise – canons marking the hours, bugles giving orders, or drums accompanying a flogging – other music was social, and was crucial in structuring relationships between different racialised people. In this paper, I explore how 'music colonialism' both operated and was undermined in scenes of music-making involving the British military in the Caribbean.

African and African-descended people in the Caribbean were undoubtedly aware of the British military's role in upholding white supremacy. But their close proximity to, and even membership in, the military meant that they also saw its weaknesses, learned the desires and fears of white soldiers, sailors and officers, and absorbed their tactics and values. This included learning, developing, and sometimes exploiting the musical tastes and skills of the military. Through the musical moments in this paper, such as a Black militia band playing a waltz, Black naval washerwomen organising a dance for stationed British soldiers, and the flogging of an enslaved man accompanied by drummers, I explore how negotiations of race and gender, taste and power, operated in scenes of music-making during slavery.

Dr Maria Ryan (Florida State University)

9C: LECTURE RECITALS, II

CHAIR: LARRY ZAZZO

Idiosyncrasies of voice classification – the mezzo-soprano as 'soprano in waiting'

This lecture-recital explores the eclecticism and idiosyncrasies of the mezzo-soprano as a voice category. The aim of this presentation is to establish the role of the mezzo-soprano in today's operatic industry through focusing on roles created by sopranos which have since shifted to the mezzo-soprano category. This historical review represents an important step in the sedimentation of voice classification as it is currently understood and used by industry professionals, performers, voice-teachers and students alike. The performance will consist of three arias: Charlotte's 'Va laisse couler mes larmes' (Massenet, *Werther*), Giovanna's 'Per questa fiamma indomita' (Donizetti, *Anna Bolena*) and the Komponist 'Sein wir wieder gut' (Strauss, *Ariadne auf Naxos*). These arias are representative of their respective roles from a vocal writing and character perspective and they are all currently amalgamated in the 'lyric mezzo-soprano' category. The analysis of these roles demonstrates the breadth of their differences – ranging from distinctive tessituras to their different role function within the operas: Charlotte is a prima donna, Giovanna a seconda donna and the Composer is a trouser role. This extensiveness is characteristic of the mezzo-soprano category, which can act as a 'transitional' category, for example in the case of young sopranos whose techniques are still in development and whose high register is not reliable enough to consistently perform soprano roles. Understanding the intricacies of the mezzo-soprano voice category within their educational and performance contexts encourages and enables young singers to make informed repertoire choices.

Massenet – *Werther* – 'Va, laisse couler mes larmes' 2'45

Donizetti – *Anna Bolena* – 'Per questa fiamma indomita' 5'

Strauss – *Ariadne auf Naxos* – 'Sein wir wieder gut' 3'15

Dr Adriana Festeu (Royal Academy of Music)

‘The Ligeti Guitar’: An unexplored world of the guitar idiom

In my PhD research I build new bridges for a somewhat disconnected musical medium, the guitar: an instrument, which may be described as isolated in the Western classical music canon (Goss, 2000). As idiomatic evolution of musical instruments has roots in their literature, the guitar's marginalisation resulted in idiomatic gaps. The main purpose of this research is to expand the boundaries of the guitar's idiom. I approach this objective via three interconnected themes: transcriptions for guitar from other instruments, technological innovation of the instrumental interface, and creating new music in collaborative projects.

In this paper, I will reveal a new instrument prototype and an unexplored aspect of the guitar's idiom through my transcription of movements of *Musica ricercata* by György Ligeti. When transcribing a selection of 20th century piano pieces for guitar, I found myself repeatedly confronting an intriguing paradox: while soundscapes of Ligeti may evoke the guitar, they seem utterly incompatible with the matrix of frets and strings. This distinction begged for a more innovative and imaginative approach to transcription. Between 2018 and 2020, I developed a new magnet capo system for the guitar. The adjustable capos opened up capacities of the guitar through radical open-string sets. I demonstrated this system in my article in *Soundboard Scholar*, where I explained the transformation of instrumental affordances and musical space by using the terminology of Jonathan De Souza.

Supported by the Altamira Guitar Foundation and in collaboration with Oren Myers, now I am presenting a new guitar prototype that integrates the magnet capo system. The transformed fretboard enables a similar function as a piano pedal; notes can be held without using the left hand. Establishing the system of this new guitar are my eleven transcriptions of *Musica ricercata* by György Ligeti. The architecture of eleven sets of an increasing number of pitch classes, draws a parallel with the transformation of the open string sets in the transcription.

Katalin Koltai (University of Surrey)

9D: ASIA IN RESONANCE: SOUNDING THE FUTURE OF WESTERN ART MUSIC IN SOUTHEAST ASIA FIVE PRACTICE-BASED CASE STUDIES

RMA South-East Asia Chapter. Moderated by Dr Monika Hennemann (Cardiff University), Dr Anothai Nitibhon (Princess Galyani Vadhana Institute of Music, Bangkok), Dr Ruth Rodrigues (Raffles Institution, Singapore)

This proposed 90-minute session features early-career Southeast Asian musicians who bridge Eastern and Western musical traditions; all presenters are from South-East Asia (Singapore, Thailand, the Philippines and Malaysia); most have completed studies in Europe or the USA, as well as in their respective home countries, and have since returned (or are planning on returning in the near future) to their home countries to develop and establish their career. The session is linked by two themes – the current influence of Western arts music in South-East Asian musical cultures, and the evolving musical life in the region. Five case studies presented in the form of 8-10-minute lightning talks will provide insight into the influence of “foreign” pedagogy on performers and composers, as well as into how musicians are developing audiences and musical cultures in a fast-changing region with ever-expanding leisure opportunities while trying to overcome challenges associated with cultures and political regimes that are not as accustomed to investing in the arts as the West.

The case studies will be followed by a discussion with panelists and audience members.

Locating the Southeast Asian Performer's Voice in WAM Performance

An increasing number of Southeast Asian (SEA) musicians educated in the Western tradition are returning to their home countries to work, perform and teach. The transcultural approach of Asian composers schooled in the Western Art Music (WAM) tradition has been well-documented, but how have their performance counterparts negotiated transcultural expression in WAM performance and presentation? How might they be able to contribute to the arts scene in SEA with their unique set of culturally syncretic expertise?

Following my studies abroad, I have been experimenting with combining musical genres, as well as reconsidering performance practices in the programming of my concerts. Years of WAM training has produced engrained performance habits and value judgments thoroughly integrated into body and mind: the physical aspect of cognition is also shaped and governed by aesthetic taste, encultured through years of musical training, as well as the demands of the notated score. Using qualitative approaches and auto-ethnography to explore my and other musicians' embodied aesthetics as insiders to this cultural phenomenon, I seek

to integrate artistic research concerns with those of the ethnomusicologist to allow me to consider the personal subjectivities of Singaporean WAM performers and the contexts they operate in. Through this paper, I aim to arrive at an altered paradigm of WAM performance that values experience and cultural flux over ownership and categorisation, underscoring the globality and internationalism of this music.

Churen Li (Yong Siew Toh Conservatory of Music, Singapore)

Epic Singing in the context of Contemporary Music from an Academic and Artistic Perspective

This talk investigates the potential of Philippine epic in redefining the notion of narratives, of roles (e.g., chanter, listener) and of environment in contemporary music. Epic is an oral tradition that gives us a glimpse into the evolving way of living—the migration of the people, their way of thinking, and their interdependent relationships within the community. I have selected T'boli's Tudbulul and Manobo's Uwaeging from the collection "Philippine Epics and Ballads Multimedia Archive" as the main source for my research. These materials, along with other epics and ballads from sixteen linguistic groups, started to be collected in 1991 through the initiative of linguist-anthropologist Prof. Nicole Revel. Currently, they are available online and at the Rizal Library Pardo de Tavera special collections of Ateneo de Manila University.

This talk focuses on the concept of transformation and my attempts to re-tell (parts of) the narratives through study pieces. Transcription, analysis, reflection and systematic exploration are instrumental in bridging academic and artistic perspectives as I aim for a deeper understanding of the use and relevance of tradition in the current music practice. These methods also strive create awareness of the existence, as well as the danger of extinction, of our intangible heritage. Furthermore, the research aims to create a deeper understanding of the evolution of this traditional practice, and to inspire artists and researchers in the long run to expand their ways of cultural preservation.

Feliz Anne Reyes Macahis (University for Music and Performing Arts, Graz)

Writing our Future in the Changing Musical Landscapes of Southeast Asia

With the constant flux of musical exchanges, different perspectives on what music means and how it should be presented and understood have varied between people, regions and eras. The complex challenge of being a musician in the midst of the changes that categorized the turbulent world of the 21st century leads to endless untapped opportunities and new challenges to overcome. How should a classical musician relate to the context of Southeast Asia in the current world? What qualities are essential for young musicians to acquire and develop in order to survive in this fast- changing society? These important questions, reflecting the demands of our current reality, have to be considered for any design and execution of musical creations aimed at breathing new life into the myth of classical music. Through the examples of various musical projects aimed at promoting music to new audiences in Thailand, two emerging professional musicians from the Princess Galyani Vadhana Institute of Music, Bangkok, share how their individuality can be expressed artistically and what inspires them to connect their musical passion with the real world of today and tomorrow. Venturing into new territories, how can friends and colleagues in the musical world be supported and encouraged in their paths in discovering and writing their own future?

Yanini Pongpakatien and Chamamas Keawbuadee (Princess Galyani Vadhana Institute of Music, Bangkok)

Maintaining Momentum in Malaysia - A Reflection and Study of the Contemporary music scene

Southeast Asia has hit an inflection point. While technology sits at the intersection of daily life, business, innovation and change in Southeast Asia, can the same be said for its music scene? Taking Malaysia as an example, the time to market innovative ideas is getting shorter and shorter, and the future for developing countries appears to be in bite-sized innovation. How does music fit into this development in a country such as Malaysia, where the funding for such cultural projects is lacking, and the competition for leisure time and spending opportunities is high? Inadequate access to working capital often prevents musicians from being able to leverage opportunities. Hence, composers and musicians are now turning to a shift of musical experience – from both a creator and a consumer perspective.

This presentation touches on two projects by the Chin Yong Music Society and the Malaysia Composers Collective that advance the culture in musical education, and engage composers to teach contemporary local and Western music to the new generation of future educators, musicians and composers. The case studies will further demonstrate how the Western Classical music

tradition in Malaysia will develop alongside a new (contemporary) repertoire which is steadily being introduced to students to expand their musical knowledge and technique. This initiative will lead to the further development of Malaysia's unique music culture, thus shaping music pedagogy in a manner that will construct bridges between musical worlds for the development and enrichment of all.

Dr Chow Jun Yan (Yong Siew Toh Conservatory of Music, Singapore)

Performer-composer collaboration: Sustainable development of the contemporary music scene of Thailand?

I believe that the development of contemporary music, in the regions in which contemporary music is either already well established or still evolving, is not only the task of composers; performers also play a significant role in shaping the future of contemporary art music. Focussing on both performers and composers could be a guideline to sustainably develop the contemporary music scene of Thailand. A performer-composer collaboration indeed allows both parties to work closely with one another and learn from each other during the compositional process. Embedding the collaborative nature in various university activities can enhance positive attitudes towards contemporary music in young performers. In this presentation, I would like to cover my experience with the collaborative projects in which I have participated since the beginning of my postgraduate study in the United Kingdom. This includes the benefits of collaboration and how they contributed to my artistic development. Moreover, I would like to discuss the student-led collaborative project that my colleagues and I managed at Cardiff University. The project aimed to provide an actual professional environment that encouraged student composers to collaborate with their fellow student performers and experiment with any musical ideas. Simultaneously, student performers could be part of the creative process and perform compositions that were specifically composed for them. Applying a small-scale collaboration within a university context can possibly be the key to the development of contemporary music in Thailand in the future.

Dr Poumpak Charuprakorn (Silpakorn University, Bangkok)

9E: DISCOURSE AND METHODS OF PRACTICE RESEARCH: A PRACTICE-BASED WORKSHOP

RMA Practice Research Study Group

While a significant proportion of UK music academics pursue Practice Research of one form or another, there is scant UK support for this through investment in community or nexus of good practice. In this sense, UK music academia lags significantly behind our European colleagues; who benefit from (among other institutions) dedicated peer-reviewed journals (JAR, RUUKU, JoSS, VIS) around the Society for Artistic Research, regular conferences, and strong connections to academic institutions across Europe. A direct consequence of this is that UK researchers at all career stages note the lack of a UK music peer-community with common frameworks and methodology examples that are rich and flexible across different domains of practice (performance, composition, production, code, etc). Colleagues in UK dance/theatre research provide a positive model in TaPRA, and good work is also being done across practice disciplines by PRAG-UK, but music as a discipline would benefit from greater engagement. The recent publication of the Bulley/Şahin report on practice research (Research England 2021) provides some excellent starting points for increasing engagement and community.

This session will address three points of concern:

- **Method:** Outline positive examples of practice research methods from colleagues across a range of practice domains, and overview some suggestions from Bulley/Sahin.
- **Discourse:** relate these examples to specific source texts in the discourse of practice research to draw out relationships between discipline, practice, method, and discourse.
- **Discussion of needs:** audience discussion on what colleagues need in terms of community and good practice. Drawing on what the examples above do well, and what more is needed.

The session is structured as 45–60mins of presentations from between 4–6 presenters, and 30–45mins discussion.

Participants include: **Dr Scott McLaughlin** (University of Leeds); **Dr Mira Benjamin** (Goldsmiths, University of London); **Dr Leah Kardos** (Kingston University); **Dr Ingrid Pearson** (Royal College of Music); **Dr Tenley Martin** (Leeds Beckett University).

ASYNCHRONOUS POSTER PRESENTATIONS

REPRESENTING “CLASSICAL MUSIC” IN THE TWENTY-FIRST CENTURY

To view this poster presentation, visit the following link:

<https://blogs.exeter.ac.uk/representingclassicalmusic/2021/09/06/royal-musical-association-conference-poster/>

Questions about what classical music represents, whom it represents, and who is missing or under-represented in its practices are currently at the fore of public and scholarly debate about the art form and the profession. To explore these issues, the Representing Classical Music in the 21st Century AHRC network adopted an innovative, dual focus on representation. It considered contemporary artistic and media representation of classical music (e.g., plays and films depicting ‘classical’ musicians) as well as demographic representation in the classical music industry. The latter includes representation of ‘classical’ musicians by agents and record companies; musicians’ self-representations (e.g., on social media); and the demographics of the classical music profession and repertoire vis-à-vis gender, class, (dis)ability, and ethnicity.

This poster presents key findings and outputs emerging from network events, which include a new play script, a special collection of essays and a range of blog materials. The project is funded by the AHRC Networking scheme. To find out more about the network, visit our blog: <http://blogs.exeter.ac.uk/representingclassicalmusic/>

Dr Adrian Curtin (University of Exeter) and **Dr Adam Whittaker** (Royal Birmingham Conservatoire)

GOOD SUBJECTS AND GOOD CHRISTIANS: SACRED MUSIC AND LOYALTY IN THE EARLY ELIZABETHAN COURT

To view this poster presentation, visit the link on the online schedule.

In the early Elizabethan reign, composers of the Chapel Royal and Westminster Abbey created several Latin polyphonic settings of Psalm 14, *Domine quis habitabit in tabernaculo tuo*. These settings are one of the few examples of Elizabethan composers coming together to give voice to one unified message, one that was clearly understood by English Protestants and Catholics: “Who shall dwell in thy tabernacle?” In the 1560s and early 1570s, the tabernacle was more than a biblical reference in Tudor England. For courtiers, this sacred space was a structure that guided their life: the different chambers and their increasingly restricted access were a stark reminder of the physical and the social limitations of the Elizabethan court.

This research reveals that the *Domine quis habitabit* settings are more than a group of motets with a common theme. These pieces were not only a reference to a sacred space in the Old Testament, the place where god dwells, but they were also a reference to a new kind of tabernacle: the Elizabethan court. While at a first glance the requirements listed in the polyphonic settings are a list of requirements for a good Christian, they were also a list of requirements for a good subject. Their performance in the Chapel Royal served as advice and a warning for its audiences: only the right behavior would be rewarded with entry to the Elizabethan tabernacle, the private chambers of the court, and ultimately to the monarch. This paper brings a new approach to a group of pieces that have not been studied before in detail and offers a new context for them in the culture and society of the Elizabethan court.

Alexandra Siso (University of Colorado, Boulder)

INTERPRETING CAGE’S SOLO FOR PIANO USING WEBER’S THEORY OF RATIONALITY

To view this video poster presentation, visit the following link: https://www.youtube.com/watch?v=aY_LqSNvv-4

In Cage’s *Solo for Piano* (1957-8), he invented a graphic compositional system in order to practise indeterminacy. The interesting question is: how can a system lead to indeterminacy? Weber’s theory of rationality can be used to investigate this question. Cage’s graphic compositional system includes a drawing process, a means of translation, and the expression of the performer. He uses paper imperfections with other elements such as straight lines, curves and shapes to compose in the drawing process. Then he uses groupings, superimpositions, different spatial and musical indications as a means of translation. For expression, he provides freedom for performers, allowing them to choose notes and auxiliary instruments. The main focus is on irrational elements such as free choices, a range of possibilities and paper imperfections to systematically create the graphic compositional system— and so, a system that combines rationality and irrationality.

Weber's theory of rationality (1904-5) suggests that harmonic structures, notational systems and interactions between people and societies are crucial elements in rationalising Western music. This music changed fundamentally in its avant-garde phase, especially with graphic notation; this paper intends to provide a new view for analysis and investigate how Cage practises indeterminacy through this system.

Chia-Ling Peng (Newcastle University)

ACKNOWLEDGEMENTS

This has been a largescale collaborative endeavour, and we extend warm thanks to academic colleagues at Newcastle for their help in organizing the panels, and for accommodating a conference in what has become the busy week of pre-term meetings and, in particular, to Olivia Cameron, Lawrence Davies, Fred Hollingsworth and Catriona Macdonald; to Michelle Assay, Ellen Falconer, Núria Bonet, and colleagues at the RMA for their unstinting support and flexibility; to the convenors of the 56th and 58th RMA Annual Conference, Lauren Redhead (Goldsmiths, 2020) and Julian Horton (Durham 2022); to our sponsors, Cambridge University Press, Routledge and Early English Church Music; to Newcastle Gateshead Initiative and, in particular, to Caroline Reed, Conference Development Manager; and to our local admin team (Kelly Ramsay, Hannah Gales, Katy Turnbull, and Sophie Koniarski). To the numerous colleagues and friends, not listed above, who have made significant contributions, we extend our thanks.



BOYDELL & BREWER