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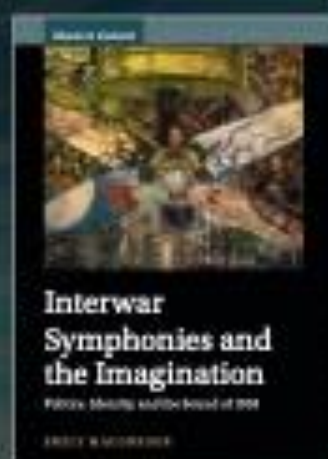
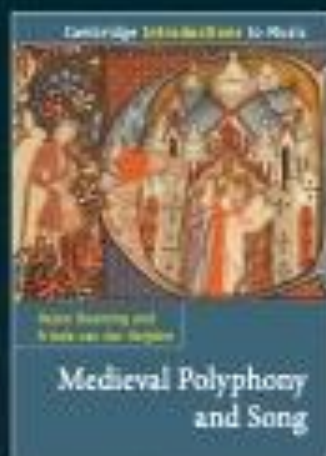


Royal Musical Association 59th Annual Conference 14 - 16 September 2023 University of Nottingham



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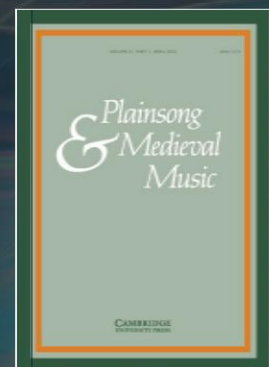
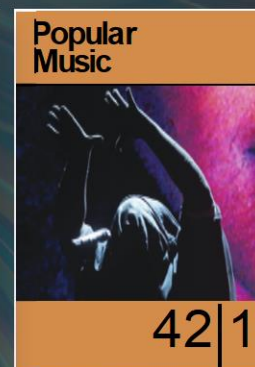
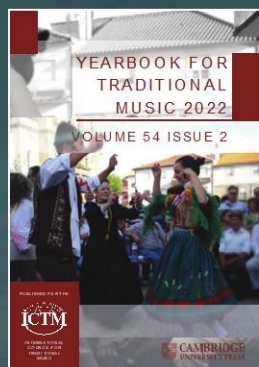
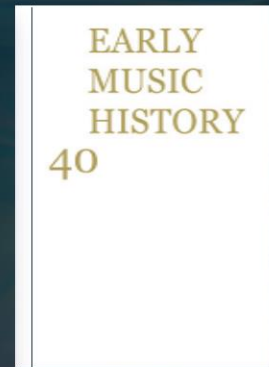
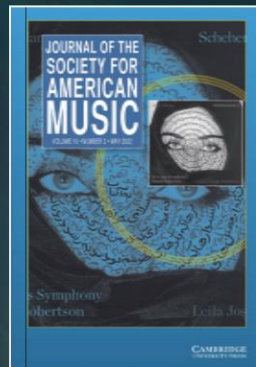
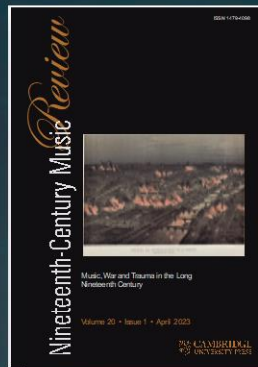
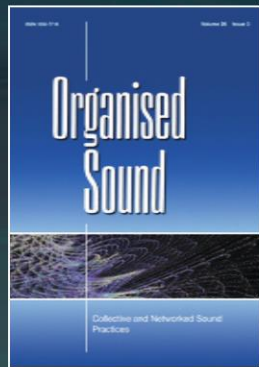
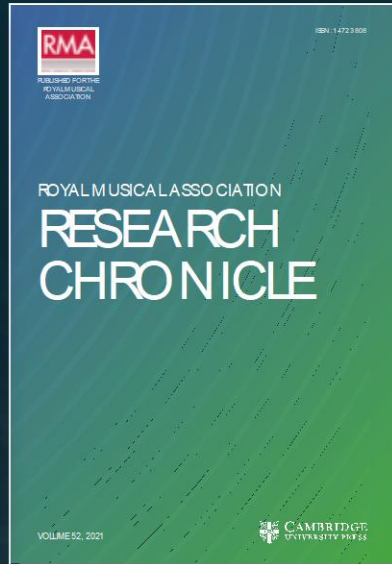
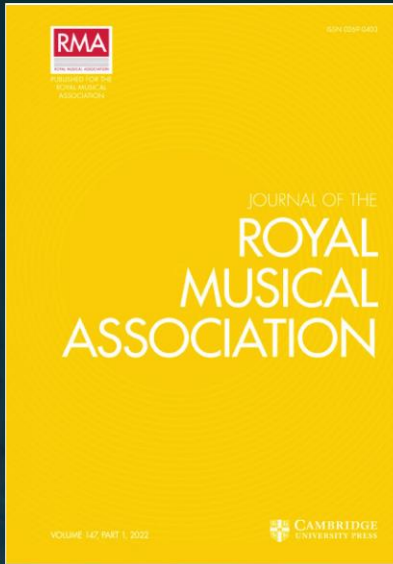


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Welcome from the Organisers

On behalf of the programme committee and the Department of Music at the University of Nottingham, it is my great pleasure to welcome you to Nottingham for the 59th Annual Conference of the Royal Musical Association. Many of our Department's academic staff are internationally recognised scholars in their respective fields, and we regularly rank in the top ten of Russell Group universities for our research outputs in musicology, composition and performance. We offer exceptional research-led teaching, inspiring facilities for performance, composition, and music technology, and a unique programme of traineeships and placement opportunities. Our academic and performance activities are fully integrated into the dynamic musical life of the city of Nottingham, which we hope you are able to find time to explore during the conference.



We are delighted to host you for the conference on our fabulous University Park Campus. Our conference programme purposefully highlights approaches to the discipline that are historical, creative, practice-based, analytical, theoretical, ethnographic and empirical. The presentations and events examine a remarkably wide range of genres, styles, periods, geographies and media. I am particularly pleased to welcome our two keynote speakers: Professor Naomi André (University of North Carolina at Chapel Hill), who will deliver the Le Huray Lecture, and this year's Dent Medallist, Professor Mark Burford (Reed College). I wish you a most enjoyable conference and a pleasant stay in Nottingham.

Professor Lonán Ó Briain (University of Nottingham)
Chair of the Programme Committee

Welcome from the President

As President of the Royal Musical Association, it is my pleasure to welcome you to the 59th Annual Conference and the 149th year of association's founding. This has been a year of returning more fully to familiar academic activities. We have learned to appreciate the privilege of musicological gatherings for the chance to discuss and to socialise, and never to take them for granted. We are delighted to be visiting Nottingham. I am very grateful to the University of Nottingham for hosting the conference and my thanks go to Lonán Ó Briain, Joanne Cormac and their team and to Michelle Assay and RMA colleagues. We have a fantastic programme to enjoy over the next few days. It reflects a vast range of musical subjects, contexts, places, time periods and methodological approaches. It brings together multiple areas within music studies, including practice research (performance and composition), music analysis, organology, opera studies, as well as many interdisciplinary perspectives. It includes contributions from across many genres, including classical, pop and jazz and non-Western traditions, and covers several centuries, from early music to the contemporary period. It also addresses issues that are key priorities for our discipline, such as music within the curriculum, the environment, race discrimination and representation, class, politics, war and gender. I hope you will enjoy the variety of formats, including individual and themed sessions, roundtables, workshops, lecture-recitals. I would particularly like to welcome our keynote speakers: Professor Mark Burford (Reed College) will receive the Edward J. Dent Medal and deliver his lecture on 'Music in *Crisis*: W. E. B. Du Bois, Propaganda, and the Black Atlantic' and Professor Naomi André (University of North Carolina at Chapel Hill) will give the Peter Le Huray lecture on 'Opera's New Realism: Expanding Narratives and Representation'. I really hope you enjoy the conference, and if you are not already a member of the RMA, do consider joining us by going to our website at <https://www.rma.ac.uk/>.



Professor Barbara Kelly (University of Leeds)
President of the Royal Musical Association

About the RMA

The Royal Musical Association was founded in 1874 ‘for the investigation and discussion of subjects connected with the art and science of music’, and its activities have evolved to embrace every aspect of music scholarship, whether expressed in words, notation or sounds. The Association aims to sustain and enhance the culture of music studies at its broadest, to celebrate and promote diversity in musical and scholarly activity, to create an inclusive and interdisciplinary environment, and to recognise outstanding scholarly and creative achievement by individuals worldwide. A key aim is to support the education, training and mentoring of emerging, early career, and independent researchers within music studies. 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; innovation in the adoption of current and evolving media and modes of scholarship; the advocacy of music studies with public and private policy-making bodies, and with repositories of musical resources; and liaison with other subject organisations across the world. The RMA celebrates the full diversity of music studies, sub- and interdisciplinary approaches and individuals who self-identify as members of groups that are often under-represented in academia.



www.rma.ac.uk

Facebook: [RoyalMusicalAssociation](https://www.facebook.com/RoyalMusicalAssociation)

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

Equality and Diversity

The Royal Musical Association promotes diversity and equality in respect of race, gender, and any other characteristic by which people identify themselves or are identified by others. The encouragement of such diversity is an explicit goal in the development of membership, the selection of candidates for elected or remunerated office, the consideration of candidates for awards, the consideration of submissions for presentation at RMA conferences or for publication, and in every other aspect of the Association’s activities.

Our [Equality, Diversity and Inclusion Working Group](#) is working on a number of events and other initiatives.

RMA Council

RMA Council Members

Barbara Kelly, President
Valerie James, Honorary Treasurer
Simon Keefe, President-elect
Simon McVeigh, Immediate Past President
Rebecca Herissone, Vice President
Elaine Kelly, Vice President
Clair Rowden, Vice President
Catherine Tackley, Vice President
Laudan Nooshin, Vice President
Genevieve Arkle, Ordinary Member
Tom Attah, Co-opted Member

Mark Berry, Ordinary Member
Ann van Allen-Rusell, Ordinary Member
Sarah Collins, Ordinary Member
Nuria Bonet, Ordinary Member
Nicola Dibben, Ordinary Member
Laura Hamer, Ordinary Member
Sue Miller, Ordinary Member
Berta Joncus, Ordinary Member
Tim Summers, Ordinary Member
Steven Berryman, Co-opted Member
Lee Cheng, Co-opted Member

RMA Committee Chairs

Chair of Awards Committee: Catherine Tackley

Chair of Events Committee: Clair Rowden

Chair of External Affairs Committee: Barbara Kelly

Chair of Finance, Membership and Communications Committee: Elaine Kelly

Chair of Publications Committee: Rebecca Herissone

Chair of Search Committee: Laudan Nooshin

RMA Officers

Executive Officer: Amanda Babington

Digital Technologies Officer: Michael Bye

Communications Officer: Dan Elphick

Student Liaison Officer: Maureen Wolloshin

Research Training Officer: Katherine Williams

Flagship Conferences Coordinator: Michelle Assay

Student Representatives

Faith Thompson

Mollie Carlyle

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

Research Students' Conference 2024

The British Forum for Ethnomusicology (BFE) and Royal Musical Association (RMA) Research Students' Conference will be hosted by Cardiff University's School of Music, on 10–12 January 2024. This will be a

fully in-person event to allow networking and social interaction to take place, and to foster connections across a variety of music sub-disciplines. However, there may be some limited online provision for those participants for whom it would be difficult, logistically and/or financially, to attend in person.

Identities

The conference theme is 'Identities', inspired by Wales's strong sense of place and national identity. However, our theme also encompasses identities in its broadest form, spanning the personal and local to wider geographical and cultural contexts. Therefore, the concept of identity is yours to explore, and we warmly welcome performance, composition and paper proposals that reflect on the concept of identities from a wide range of different perspectives. The theme is intended only as a stimulus: there is no requirement to make research fit into the theme, and **all submissions will be treated equally on their merit whether they address it or not.**

Performance-related sessions will take place in the Concert Hall where there are two Hamburg Steinway Model D pianos available, and a harpsichord on request. The conference ensemble will be Trio Anima (flute, viola and harp), which will play submitted compositions in a workshop and present an evening concert.

Presentations and workshops

The Research Students' Conference is an excellent opportunity for students to gain valuable experience presenting their work, whether compositions, both acoustic and electroacoustic, or research-led performances or papers, in a friendly and welcoming environment amongst peers and established academics. It caters for all areas of music research, including (although not limited to) historical musicology, ethnomusicology, popular music, music theory and analysis, electroacoustic music, composition and performance.

Alongside presentations and composers' workshops, the conference will also feature various training workshops for postgraduate students wishing to pursue careers within and outside of academia, and opportunities to view the music manuscript collection housed in Cardiff University's Special Collections and to visit Tŷ Cerdd (Music Centre Wales), which is based in Cardiff Bay's Wales Millennium Centre. There will also be a Gamelan workshop led by Peter Smith (the School of Music has its own magnificent Bronze Javanese Gamelan), and an improvisation workshop led by the Hooting Cow Collective – an international group of composers and performers who explore improvisation and experimental scoring. The keynote lectures will be delivered by Dr Saeid Kordmafi (SOAS University of London) and Dr Gabrielle Messeder (City, University of London), the winner of the RMA Jerome Roche Award.

Call for proposals

Proposals are welcome from **postgraduate research students (e.g. PhD, MPhil, MRes)** in any area of Music, including musicology, ethnomusicology, popular music, music psychology, composition, audiovisual media, performance, and/or other creative practices, and research that cuts across disciplinary boundaries. For Poster Presentations, proposals are invited from students enrolled on postgraduate taught programmes (e.g. MA, MMus) as well as research degrees.

All proposals must be submitted to the Proposal Portal by 15 September 2023.

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

Conference Information

Welcome to Nottingham

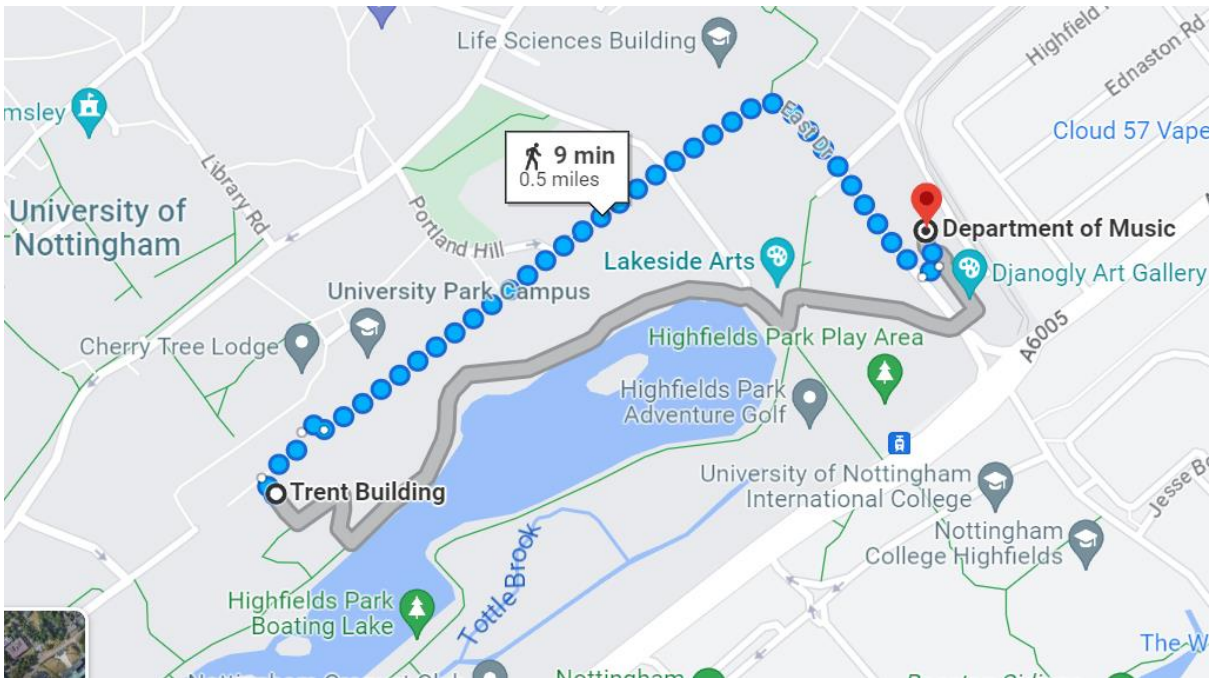
Welcome to Nottingham! We are delighted to welcome you to the 59th Annual Conference of the Royal Musical Association in our vibrant city. Over the three days of the conference, our schedule promises an exciting line-up of papers, lecture recitals, composition workshops, and two keynote addresses. Maps are provided below highlighted our key locations. On site, our team of conferences assistants will be ready to assist should you have any questions.

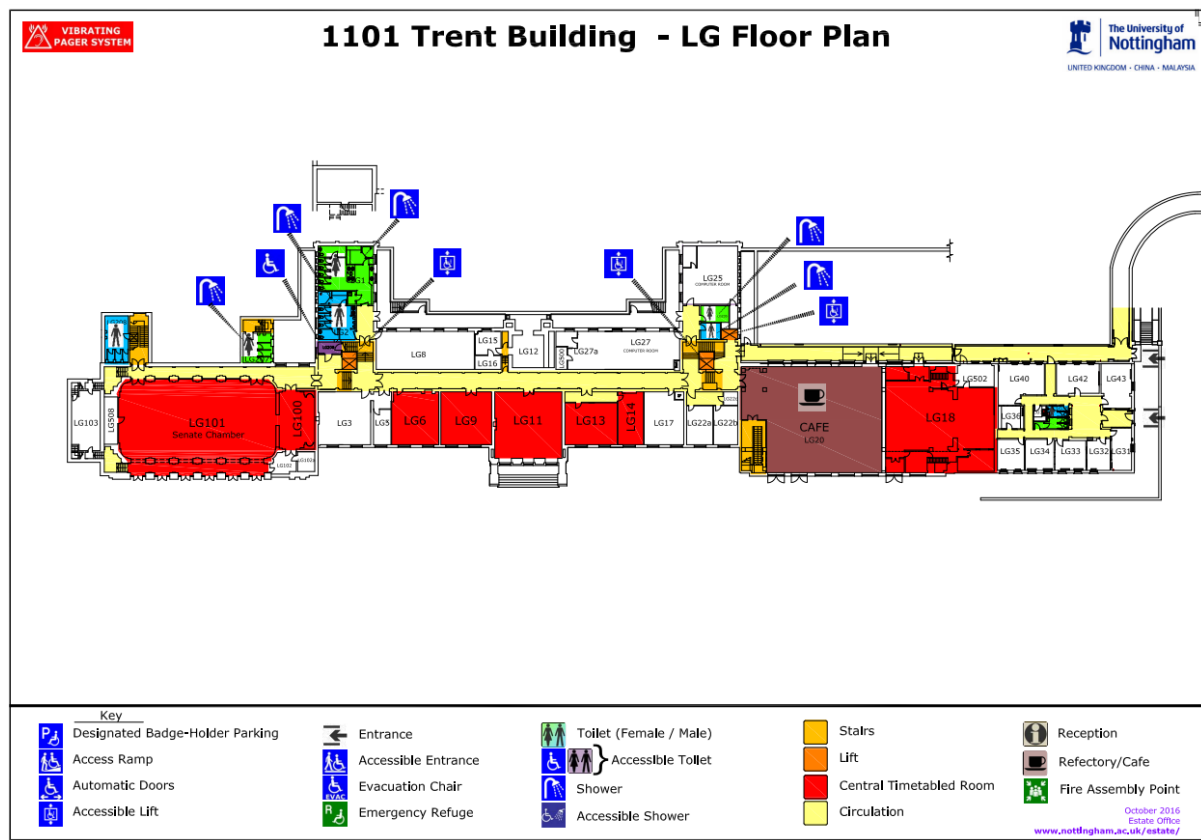
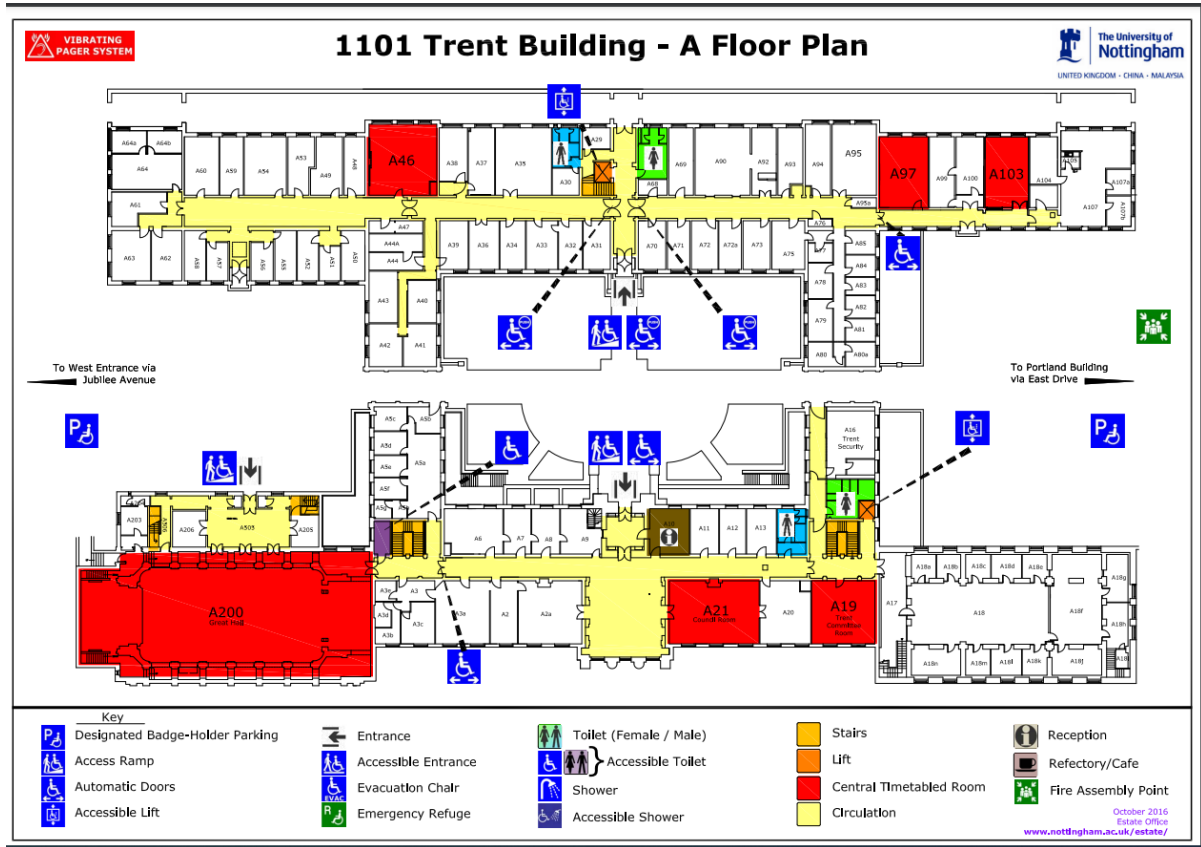
Share your conference with us!

Use #NottinghamRMA and tag us @royalmusical @UoNMusic

Maps

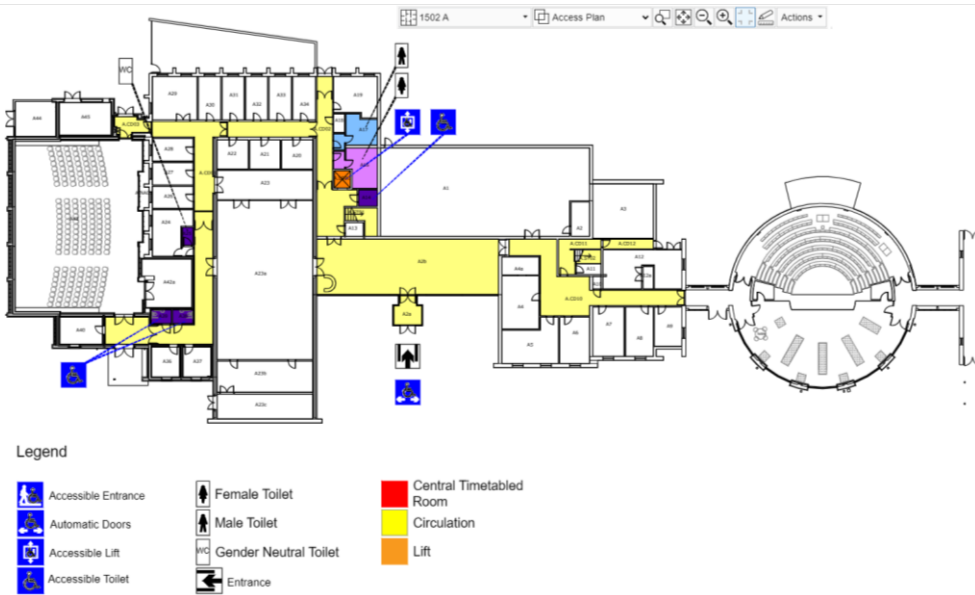
Main Location Map with Route between Music Building and Trent Building



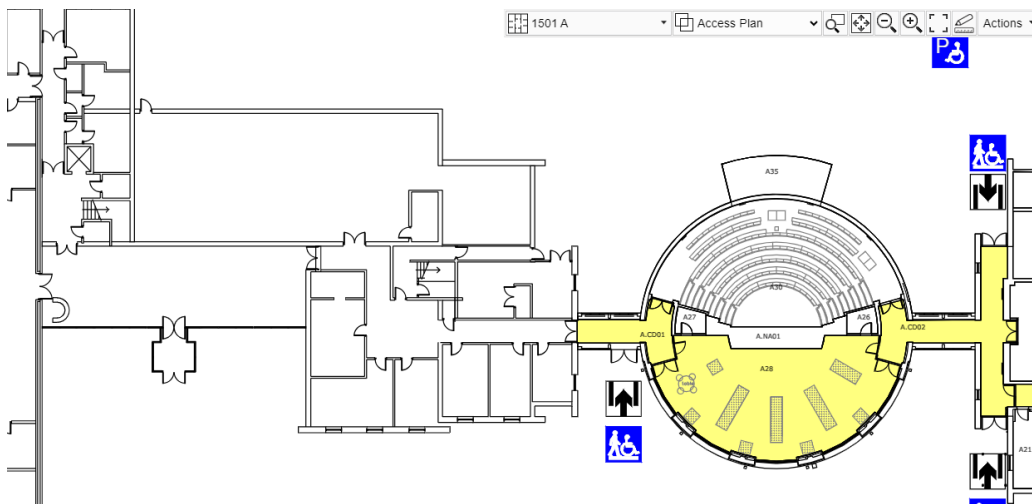


Music Building Room Locations

Djanogly Recital Hall and Rehearsal Hall



Arts Centre Lecture Theatre



University Park is the University of Nottingham's largest campus at 300 acres. Part of the University since 1929 and set in extensive greenery and around a lake, University Park is conveniently located only two miles from the city centre. During the conference we will be able to make full use of the wide-ranging facilities in both the Music Building and the Trent Building, which are located just 0.4 miles from one another. Registration is at the Foyer of the Trent Building. All conference rooms are equipped with data projectors, CD and DVD players and computers. Pianos are available in the majority of rooms but need to have been requested in advance to ensure availability.

WiFi is available in both venues and across University Park Campus. If you have access to it, we recommend you use Eduroam. Otherwise, you can connect to UoN-guest. UoN-guest is an open network and does not provide encryption for traffic transmitted or received by connected devices Security for connections made using the UoN-guest network remains the responsibility of the user and the service is used at your own risk. Please do not enter passwords online when using this network If you do not validate your account within the 10 minutes grace period you will be disconnected and need to re-register.

Music Building

Djanogly Recital Hall (A23)

The 200-seat hall hosts professional concerts by outstanding international musicians. It was acoustically designed by David Kenton Jones, a world leader in concert-hall acoustics. It was listed in 2012 as one of the UK's top 10 venues for chamber music by Classical Music Magazine. Lecture recitals and selected composition workshops will take place here.

Arts Centre Lecture Theatre (A30)

The lecture theatre offers state-of-the-art screening and audio facilities, and amphitheatre-style raked seating. Selected paper presentations will take place here.

Rehearsal Hall (A42)

Our orchestral-size Rehearsal Hall opened in 2011. Composition workshops will take place here.



Trent Building

Grade II listed, the iconic Trent Building built in 1928 looks out across Highfield's boating lake and a large lawned area.

Great Hall (A200)

The Great Hall is a large spacious area with capacity for 250 delegates. It includes a stage, a bar and fully integrated AV facilities. The Le Huray lecture and the Dent Medal presentation will take place in the Great Hall.

Council Room (A21)

Traditionally furnished to a high standard and with views of the lake, the Council Room seats up to 60 delegates and will be used for some paper presentations.

Senate Chamber (LG101)

Located downstairs with doors opening out onto the lawn, the Senate Chamber will host the publishing displays, refreshments, and drinks receptions.

LG11

Located downstairs, LG11 will host the RMA council meetings, AGM, and some paper presentations.

A19 Committee Room

The Council Room is available for small meetings (capacity 25)



Travel to and within Nottingham

Nottingham is centred in the heart of the United Kingdom, its location in the East Midlands provides easy access to numerous transport links. Nottingham is easily accessible from the M1 motorway, Nottingham Train Station has direct lines to most major cities in the UK and there is a very comprehensive bus and tram service for Nottingham and the surrounding areas. Once you've arrived in Nottingham, our campuses are easy to locate with quick and convenient public transport links.

Nearby Airports

The University of Nottingham is within easy reach of several of the country's largest airports:

- East Midlands Airport (EMA) - 13 miles / 21km
- Birmingham International (BHX) - 48 miles / 77km
- Manchester (MAN) - 66 miles / 106km
- London Heathrow (LHR) - 129 miles / 208km

Train Connections

Nottingham is right in the centre of the country and is very well connected to all other major cities by the train network. Regular services operate between Nottingham and London St Pancras (from 1 hour 45 mins), Birmingham (1 hour 15 mins), Leeds (2 hours), Manchester (2 hours), or Sheffield (1 hour). Be sure to book as far in advance as possible for the cheapest tickets and check out East Midlands Parkway Station – it's close to Sutton Bonington Campus and often does deals on fares: East Midlands Railway. For train information, tickets and timetables visit the National Rail Enquiries website. Cycle parking is available at Nottingham and Beeston train stations and outside every building at all University campuses.

Nottingham train station to University Park

The University Park campus is 2 miles from Nottingham train station, about a 40 min walk or a short journey by public transport. A tram goes directly from Nottingham train station to University Park, with stops at Queen's Medical Centre, the South Entrance to University Park and adjacent to the Highfields Sports Ground. The bus stop closest to Nottingham train station is Broadmarsh bus station (for Trent Barton's Indigo services).

Travel to the Conference by Car

If you are travelling to the conference by car we recommend that you allow plenty of time to cross the city centre. You should park in one of the pay and display car parks on campus. These car parks are highlighted on the campus maps below. You can also ask the advice of the Gatehouse staff when you enter one of our campuses. There are also disabled car parking spaces available.

Food and Drink

Refreshments

Tea, coffee and mini pastries will be provided at the mid-morning break on each day of the conference, and tea, coffee, fruit juice and biscuits at the mid-afternoon break, included within the registration fee. The refreshments will be available in the Senate Chamber (LG101) in the Trent Building and in the foyer of the Music Department.

Lunch

If you have opted to include the conference buffet lunch as part of your registration package, you can avail of the buffet lunch which will be served in the Senate Chamber (LG101) in the Trent Building. If you have informed us that you are pescatarian, vegetarian or vegan, please follow the prominent labels included with each dish for the buffet lunches; delegates who have informed us of other special dietary requirements, including allergies and gluten-free diets, will find special named meals reserved for them.

The University Park Campus has plenty of options for food. You can find further details of these options here: <https://www.nottingham.ac.uk/hospitality/cafesbars/universitypark.aspx>. However, many of the on-campus catering facilities are likely to be lower on staff than usual because the conference is taking place outside of term time. Therefore, we recommend opting for the buffet lunch option as part of your registration package if possible.

Food in Nottingham

For those who prefer to explore the vibrant gastronomic options of Nottingham, you can find just a few suggestions in this excellent feature by *The Guardian* on ten of the best restaurants in our city: <https://www.theguardian.com/travel/2022/nov/24/10-of-the-best-restaurants-in-nottingham>

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 (see below), 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.

2023 Conference Team

Programme Committee

- Lonán Ó Briain
 - Joanne Cormac
 - Michelle Assay
 - Harriet Boyd-Bennett
 - Elizabeth Kelly
 - Duncan MacLeod
 - Henry Parkes
 - Hannah Robbins
 - Rebecca Thumpston
- Chair (University of Nottingham)
Deputy Chair (University of Nottingham)
(Royal Musical Association)
(University of Nottingham)
(University of Nottingham)
(University of Nottingham)
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(University of Nottingham)
(University of Nottingham)

Support Staff

- Vicki Morris
 - Lauren Connor
 - Maria Rogers
 - Joff Spittlehouse
 - Maria Rogers
 - Nikki Cotton-Winfield
- Administrator
Administrator
Nottingham Venues
Music Technician
Nottingham Venues
Nottingham Venues

Conference Programme

Conference Programme: Sessions at a Glance

Thursday 14 September 9.00–10.00

Registration 9.00–17.00
Foyer, Trent Building

Welcome 9.30–9.45
Senate Chamber, Trent Building (LG101)

Thursday 14 September 10.00–11.00

Session 1a: Compositional Techniques in 19th Century Opera
LG11 Chair: Barbara Gentili (University of Surrey)

- 10.00–10.30 Richard H Bell (University of Nottingham): The “art of transition” and “infinite melody”: two Hegelian characteristics of Wagner's *Tristan and Isolde*
- 10.00–10.30 Joseph E. Jones (University of Southern Mississippi): Weaving in the Voices: Strauss's Method of Sketching Opera

Session 1b: String Playing: Performance and Reception
Arts Centre Lecture Theatre Chair: Rebecca Thumpston (University of Nottingham)

- 10.00–10.30 Christopher Dingle (Royal Birmingham Conservatoire): ‘Turn suddenly, like the devil’: The Traits of Joseph Bologne, Chevalier de Saint-Georges as Composer-Performer
- 11.30–11.00 Anastasia Zaponidou (Bangor University): Gendering cello-playing: The “side-saddle” posture and its impact on women cellists and their reception

Session 1c: Access and Representation
Rehearsal Hall Chair: Tom Attah (Leeds Arts University)

- 10.00–10.30 Ning Hui See (Royal College of Music): ‘I’m known as *this* performer’: Pianists Concert Programming for Lesser-known Composers
- 10.30–11.00 Kristen Horner (University of Nottingham): The National Plan for Music Education (2011 – 22): from policy problems to solutions.

Session 1d: Jazz: Practice, Repertory, Community
Great Hall Chair: Sam Flynn (University of Leeds)

- 10.00–10.30 Alex de Lacey (University of Groningen): Bridging the Gap: re-rendering jazz practice in London's “displaced diaspora”
- 10.30–11.00 Gavin Williams (King's College London): Carbon Jazz: An Acoustemology of the South Wales Coalfield on Strike

Thursday 14 September 11.30–1.00

Session 2a: Voice: Gender and Pedagogy
LG11 Chair: Jeanice Brooks (University of Southampton)

- 11.30–12.00 Freya Jarman (University of Liverpool): The Jew's noise and the castrato's voice: the sound of sexual difference
- 12.00–12.30 Jessica Edgar (University of Oxford): A Clear Voice: sonic materiality and vocal technique within English choral ensembles
- 12.30–13.00 Bradley Hoover (University of Oxford): Passional Temperament: On François Delsarte's Enharmonic System of Vocal Expression

Session 2b: Jewish Identities
Rehearsal Hall Chair: Genevieve Arkle (University of Bristol)

- 11.30–12.00 Danielle Padley (University of Cambridge): The Jewish Music-Makers: Musical Communities and Community Music in Victorian England

- 12.00–12.30 Vanessa Paloma Elbaz (University of Cambridge & INALCO, Sorbonne):
 12.30–13.00 Edwin Li (The Chinese University of Hong Kong): Was Gustav Mahler Chinese?

Session 2c: Neglected Composers

Great Hall Chair: Daniel Elphick (Royal Holloway University of London)

- 11.30–12.00 Andre Chan (University of Oxford): Exiled from Exile Modernism: A Historiographical Case Study on the Reception of Hans Gál
 12.00–12.30 Mariia Romanets (University of Bristol): Stefania Lukyanovich-Turkevich (1898-1977): a female Ukrainian composer in Britain (1946-1977)
 12.30–13.00 Manuel Cini (University of Surrey): The Lost Music of the Holocaust: Leon Kaczmarek and his Lieder

Session 2d: Women, Power, Agency

Arts Centre Lecture Theatre Chair: Laura Hamer (Open University)

- 11.30–12.00 Nicholas Ong (University of Cambridge): 'Why is everyone trying to persuade us to remain feminine?': Valentina Serova and the Women's Liberation Movement in Russia
 12.00–12.30 Danielle Roman (New York University): Settling the Score: Alicia Adelaide Needham's Irish Suffrage Songs and The Revolution at Home
 12.30–13.00 Lauren L. Whitelaw (Southern Methodist University): Reclaiming Creativity and Convention: Female Musicians and the Germanic Ideal in the Late Aufklärung

Session 2e: Lecture-Recitals

Djanogly Recital Hall Chair: Sophie Redfern (University of Nottingham)

- 11.30–12.00 Nazrin Rashidova (Royal Academy of Music): Exploring Émile Sauret's 24 Études Caprices, op.64 through the making of a first recording
 12.00–12.30 R. Larry Todd (Duke University) and Katharina Uhde (Valparaiso University): Musical Cryptograms in the Circle of Robert and Clara Schumann
 12.30–13.00 Midori Komachi (Goldsmiths, University of London): The Allure of Noise: Spatial Timbre as a Parameter of Composition

Thursday 14 September

15.00–16.30

Session 3a: Musicology in Public Spaces

Djanogly Recital Hall Chair: Rachel Cowgill (University of York)

THEMED SESSION

- 15.00–16.30 Maria Mendonça (Kenyon College, US) and Laudan Nooshin (City, University of London/Charcoalblue): Sounding the Historical Imagination: Partnering with Ham House (National Trust) and the Holocaust Galleries (Imperial War Museum)
 Wiebke Thormählen (Royal Northern College of Music / Royal Northern College of Music): Beyond Immersion: Co-Curation and Shared Expertise
 Rachel Cowgill (University of York): Whose Space? Whose History? Musical Negotiations of Memory and Identity in York's Coney Street

Session 3b: The Socioeconomics of Music: Representation, Unionisation, and Social Class

Great Hall Chair: Joanna Bullivant (University of Oxford)

- 15.00–15.30 Chris Marshall (Royal Birmingham Conservatoire): Call My Agent! A disruption in the BBC's commissioning of new music
 15.30–16.00 Daniel Elphick (Royal Holloway, University of London): The Collapse of the USSR and the Soviet Composers' Union, 1985-1995
 16.00–16.30 Patrick Becker-Naydenov (Leipzig University): Elitism or Democratization? Social Backgrounds of Composition Students in 19th-Century Britain

Session 3c: Music and Sociability

Council Room Chair: Freya Jarman (University of Liverpool)

- 15.00–15.30 Dylan Price (University of Oxford): Beer, (Outer) Space, and Robots in Fin-de-Siècle Czech Opera
 15.30–16.00 Núria Bonet (University of Plymouth): Instrumental pub decors: non-sounding functional instruments

16.00–16.30 Mollie Carlyle (University of Aberdeen): 'Flogging the dead horse': ritual, tradition and music aboard nineteenth-century sailing ships

Session 3d: Opera Around the World

Arts Centre Lecture Theatre

Chair: Harriet Boyd-Bennett (University of Nottingham)

15.00–15.30 Barbara Gentili (University of Surrey): Actresses Sing and Sopranos Act: Performing the Donna Nova on the Global Stage

15.30–16.00 Yufan Wang (University of York): Chinese Audiences' Changing Taste for Western Opera in Contemporary China

16.00–16.30 Flora Willson (King's College London) Aida's Afterlives: Italian Opera in Cairo after 1871

Session 3e: Musical Borrowings: Copying and Arranging in the 18th Century

Rehearsal Hall

Chair: Simon McVeigh (Goldsmiths, University of London)

15.00–15.30 Andrew Frampton (University of Oxford) Building a Musical Library: Johann Friedrich Agricola (1720–1774) as Collector and Copyist

15.30–16.00 Ann van Allen-Russell (Royal College of Music): 'Not like Pyrates': Borrowing, Copyright and Creativity in the Eighteenth Century

16.00–16.30 Daniel Atwood (Northwestern University): Hasse in Tablature: Playing Opera on the Lute in the 18th Century

Thursday 14 September

17.00–18.15

Le Huray Lecture

Great Hall

Chair: Lonán Ó Briain (University of Nottingham)

17.00–18.15 Naomi André (University of North Carolina at Chapel Hill): Opera's New Realism: Expanding Narratives and Representation

Session 4a: Reimagining French Modernist Historiography through Performance

Djanogly Recital Hall

Chairs: Adam Behan (Maynooth University) and Peter Asimov (University of Cambridge)

THEMED SESSION

- 9.30–11.00 Barbara L. Kelly (University of Leeds): 'Leading and Advocating through Performance: The Case of Jane Bathori'
- Jeanice Brooks (University of Southampton): 'Nadia Boulanger's Criticism and Modernist Performance'
- Adam Behan (Maynooth University): 'From Paris to Moscow: Maria Yudina, Pierre Souvtchinsky and New Music in the Soviet Union, 1959–63'
- Peter Asimov (University of Cambridge): 'Whose *Sonate*? Locating modernist performance through and despite Barraqué'

Session 4b: Racial Discrimination

Great Hall

Chair: Laudan Nooshin (City, University of London/Charcoalblue)

- 9.30–10.00 Clarke Randolph (independent scholar): Still We Rise: Racial Discriminatory Resilience and Black American Musicians
- 10.00–10.30 Sue Miller (Leeds Beckett University): The Legacy of Cuban Music Performance in Paris: degrees of Latin 'enracinement' in mainstream French popular music
- 10.30–11.00 Simon Palominos (University of Bristol): The Challenging of Chilean National Identity in Luta Cruz's music

Session 4c: Transnationalism and Transcultural Exchange

Arts Centre Lecture Theatre

Chair: Charlotte Bentley (Newcastle University)

- 9.30–10.00 Sophie Redfern (University of Nottingham): Americans in London: Cultural Exchange and Transnational Identities in Ballet Theatre's 1946 Covent Garden Season
- 10.00–10.30 Siel Agugliaro (Università di Pisa): "Compare Turiddu Lands in America: Cavalleria Rusticana, Columbus Day, and the (Self-) Representation of Italian Americans"
- 10.30–11.00 Mekala Padmanabhan (independent scholar): Music, Spectacle and Shakespeare across India's Silver Screens

Session 4d: Early Music: Manuscripts, Collections, Notation

LG11

Chair: Henry Parkes (University of Nottingham)

- 9.30–10.00 Emily Wride (University of Bristol): The Methods and Motivation Behind Additional Musical Notation in Late Medieval Toledo
- 10.00–10.30 James Tomlinson (University of Oslo): 'A University Context for Early Fourteenth-Century English Polyphony: Reassessing Cambridge, Gonville and Caius College MS 512/543'
- 10.30–11.00 Catherine A. Bradley (University of Oslo): *Benedicamus Domino* and Unwritten Polyphony: New Perspectives on Music in Thirteenth-Century Paris

Session 4e: Choral Music and the Irish Imagination

Rehearsal Hall

Chair: Kevin Boushel (Dublin City University)

THEMED SESSION

- 9.30–11.00 Kerry Houston (Technical University Dublin): 'Choral Music in Nineteenth-Century Ireland: Blended Identities'
- Kevin Boushel (Dublin City University): "'God, Beethoven, and Patrick Pearse"; Irish Identity and Choral Singing in the Wake of Independence'
- Laura Sheils (Dublin City University): '*A Noise of our Own*': Ireland's Narrative Imagination through the Twenty-First-Century Choral Lens

Session 5a: Notation, Performance, and Compositional Process

LG11

Chair: Katherine Williams (University of Huddersfield)

- 11.30–12.00 John Snijders (Durham University): Performing All-over: On developing a performance practice for Morton Feldman's "Ixion"

- 12.00–12.30 Chia-Ling Peng (Newcastle University): Cage’s indeterminacy through the lens of the theory of rationality
- 12.30–13.00 Uri Agnon (University of Southampton): Post-truth Realism - fact and fiction in political New Music
- 13.00–13.30 Jack McNeill (University of York): Ethnography as Practice, Practice as Method

Session 5b: Blackness: Presence and Erasure

Great Hall

Chair: Hannah Robbins (University of Nottingham)

- 11.30–12.00 Joseph McHardy (University of Nottingham): “A spirited jazz session with Bacchanalian zest”: approaching Blackness in a Broadway musical production
- 12.00–12.30 Dominic Broomfield-McHugh (University of Sheffield): Black erasure and the ‘songbook musical’: the adaptive consequences of restaging ‘old songs’ in MGM’s *The Band Wagon* (1953)
- 12.30–13.00 Frankie Perry (British Library): Activism, advocacy, and archival self-fashioning in the British Library’s Cullen Maiden collections

Session 5c: Reimagining Approaches for Teaching Music Theory to HE Students

Arts Centre Lecture Theatre

Chair: Lauren Redhead (Goldsmiths, University of London)

THEMED SESSION

- 11.30–13.00 Session organised by the Music Theory subgroup of EDIMS Reimagining the HE Music Curriculum working group
Speakers: Tom Attah (Leeds Arts University), Byron Dueck (Open University), Lauren Redhead (Goldsmiths, University of London)
Respondents: Jason Huxtable (Leeds Arts University), Freya Jarman (University of Liverpool), Corey Mwamba (Goldsmiths, University of London)

Session 5d: Reception Studies

Rehearsal Hall

Chair: Robert Adlington (Royal College of Music)

- 11.30–12.00 Asli Kaymak (University of Bristol): Tell Revisited London: Tell the Voice of Unpresented
- 12.00–12.30 Adam Weitzer (University of Melbourne): Individualism in the American reception of Brahms in the early 1930s
- 12.30–13.00 Angus Howie (Durham University): Tourism, Modernisation, and Austrian Identity: Viennese Music Culture 1918-1925
- 13.00–13.30 Tom Perchard (Goldsmiths, University of London): Making sense of music over time: listening (and re-listening) to popular music in the British home, 1960-85

Session 5e: Lecture-Recitals

Djanogly Recital Hall

Chair: Elizabeth Kelly (University of Nottingham)

- 11.30–12.00 Benjamin Goodman (Royal College of Music): "Discovering the Soviet-Israeli Composer Mark Kopytman Through Performance and Practice-Based Research: Fugues, Heterophony, and Cultural Motifs
- 12.00–12.30 Ji Liu (King's College London): Creative Programming with Schubert’s Unfinished Piano Sonatas
- 12.30–13.00 David Gorton (Royal Academy of Music) and Katalin Koltai (University of Surrey): Collaboration and Innovation: A ‘proof of concept’ for the ‘Ligeti Guitar’
- 13.00–13.30 Victor Gabriel Ferreira (University of São Paulo) and Isabella de Carvalho (University of São Paulo): Divertimento for alto flute and strings: notes on the performance and considerations about the alto flute’s usage in Brazilian music

Friday 15 September

15.00–16.30

Session 6a: Music and War

Great Hall

Chair: Alexander Kolassa (The Open University)

- 15.00–15.30 Eamonn O’Keeffe (University of Cambridge): The Military Origins of the British Brass Band Tradition
- 15.30–16.00 Christina Guillaumier (Royal College of Music) and Sarah Whitfield (Royal College of Music): Music programming and artistic leadership in London’s Wigmore Hall (1910-1925)
- 16.00–16.30 Charlotte Bentley (Newcastle University): Transnational Musical Perspectives on The Spanish-American War

Session 6b: Women and Technology

Djanogly Recital Hall

Chair: Flora Willson (King's College London)

- 15.00–15.30 Sue Daniels (King's College London): Women, Music and Technology in 1930s France: Louise Dyer and L'Oiseau-Lyre
- 15.30–16.00 Joyce Tang (independent scholar): At Home and On Stage: Women Pianists on Duo Art Piano Rolls From 1905 to 1930
- 16.00–16.30 Christine Dysers (Uppsala University): The Crackling of Time: Maria Chavez's Uncanny Nostalgia

Session 6c: Exploring/Experiencing Selfhood

Arts Centre Lecture Theatre

Chair: Dominic Broomfield-McHugh (University of Sheffield)

- 15.00–15.30 Emma Kavanagh (University of Oxford): Bohemian Fictions of the Self in the Operas of Gustave Charpentier
- 15.30–16.00 Sarah Kirby (Grainger Museum, University of Melbourne): Inventing Percy Grainger on Stage and Screen
- 16.00–16.30 Stephen Graham (Goldsmiths, University of London): Becoming Noise Music: Noise and/as Music

Session 6d: Musical Reimaginings

Council Room

Chair: Byron Dueck (Open University)

- 15.00–15.30 Amy Ming Wai Tai (Yale University) Re-hearing Bach's Musical Form in Robert Garland's *New Bach* (2001)
- 15.30–16.00 Emily Kilpatrick (Royal Academy of Music) *Chansons de France*: Historicising the *mélodie*
- 16.00–16.30 Carmen Noheda (University of Sussex): Opera on the Threshold of Desire: *Diàlegs de Tirant e Carmesina* (2019) by Joan Magrané

Session 6e: Environment and Soundscapes

Rehearsal Hall

Chair: Gavin Williams (King's College London)

- 15.00–15.30 Rowan Bayliss Hawitt (University of Edinburgh): Making climate change audible: Folk singing, phenology, and knowledge-making in the UK
- 15.30–16.00 Andrew Green (University of Warsaw): Reforesting about music? Auralities of restoration in Ajusco-Chichinautzin, Mexico City
- 16.00–16.30 David Manning (independent scholar): Exploring the multiplicity of meanings in Scott of the Antarctic's soundscape

Friday 15 September

17.00–18.15

Dent Medal Presentation and Dent Lecture

Great Hall

Chair: Barbara Kelly, RMA President (University of Leeds)

- 17.00–18.15 Mark Burford (Reed College): Music in *Crisis*: W. E. B. Du Bois, Propaganda, and the Black Atlantic

Session 7a: Early Modern Music

LG11

- 9.30–10.00 Paul Newton-Jackson (University of Edinburgh): Early Modern Polonaises and the Myth of “Polish Rhythms”
- 10.00–10.30 Jakob Leitner (University of Music and Performing Arts Graz): Scriabin’s lute voice and its performance in the 21st century
- 10.30–11.00 Daniel Boucher (University of Birmingham): Opera on the periphery: *Orpheus und Eurydike* in Kassel
- 11.00–11.30 James Olsen (University of Cambridge): Heretical pitch organisation in Messiaen’s *Le Banquet Céleste*

Session 7b: Sacred Music

Council Room

Chair: Catherine A. Bradley (University of Oslo)

- 9.30–10.00 Janie Cole (University of Cape Town): Music, Conversion and Afro-Eurasian Transcultural Encounters in the Christian Kingdom of 17th-Century Ethiopia
- 10.00–10.30 Joanna Bullivant (University of Oxford): Musical Oratory? A prolegomenon to Elgar’s *The Dream of Gerontius*

Session 7c: Analysis: Form and Genre

Arts Centre Lecture Theatre

Chair: Nicholas Baragwanath (University of Nottingham)

- 9.30–10.00 Darach Sharkey (Durham University): Rejecting Rusalka: Sonata/Narrative Hybrid Form in Medtner’s Concerto-Ballade, Op.60
- 10.00–10.30 Koichi Kato (independent scholar): Schubert’s mature sonata form: an Analysis of the Great Symphony, D. 944/i
- 10.30–11.00 Desirée Mayr (Bahia State University): *Proto-themes* in Leopoldo Miguéz’s Works

Session 7d: Pop Music: Time, Nostalgia, and Pastiche

Djanogly Recital Hall

Chair: Ross Cole (University of Leeds)

- 9.30–10.00 Rachel McCarthy (Goldsmiths, University of London): Pop or pastiche? Underground music and the failure of twenty-first century satire
- 10.00–10.30 Sam Flynn (University of Leeds): An Analysis of Time in A Tribe Called Quest’s ‘Electric Relaxation’ and ‘Lyrics to Go’
- 10.30–11.00 Sam Bennett (University of Nottingham): Synthwave Soundtracks and the Nostalgia Film: Analysis and Theory

Session 7e: Composition Workshop

Rehearsal Hall

Chair: Duncan MacLeod (University of Nottingham)

- 10.30–11.00 Michael Boyle (Royal Birmingham Conservatoire): *Character Study*, duet for flute and clarinet
- 11.00–11.30 James Thomas (University of Sheffield): *roads to Rome/Roam*, duet for bass flute and bass clarinet

Session 8a: The Future of Organology

Djanogly Recital Hall

Chair: Rachael Durkin (Northumbria University)

THEMED SESSION

- 11.30–13.00 Gabriele Rossi Rognoni (Royal College of Music) and Richard Wistreich (Royal College of Music): Expanding Perspectives: Materialising Musical Instruments
- Simon Waters (Queens University Belfast): Revisiting the ‘Social Life of Musical Instruments’
- Rachael Durkin (Northumbria University): Musical Instruments as Nexus Points

Session 8b: Exoticism, Orientalism, and Cultural Imperialism

Arts Centre Lecture Theatre

Chair: Joanne Cormac (University of Nottingham)

- 11.30–12.00 Ji Yeon Lee (University of Houston): Empowering Cio-Cio-San in Puccini’s *Madama Butterfly*: Against Bias and Cliché on the Asian Female
- 12.00–12.30 Tomos Watkins (University College Dublin): Death Once-Removed: Zombie Biopolitics in *Le Turc généreux* (1735)

12.30–13.00 Teng Chen (University of Southampton): Music in the Boudoir: The Music History of China's Earliest Recording, The Berthold Laufer Collection

Session 8c: Music and Politics

LG11

Chair: Christine Dysers (Uppsala University)

11.30–12.00 Marco Ladd (King's College London): Mass-Market Art? Late Operetta in Fascist Italy, 1920–30

12.00–12.30 Ross Cole (University of Leeds): #Groyper Core: Fascism and the Online Dissident Right

12.30–13.00 Gabriela Hortensia Henríquez Barrientos (Boston University): Negotiating the politics of Masses: How the Salvadoran Popular Mass shaped the relation between the Working Class and the Roman Catholic Church in El Salvador

Session 8d: Music and Digital Technology

Council Room

Chair: Craig Vear (University of Nottingham)

11.30–12.00 Arthur Ehlinger (University of Glasgow): Live Streaming & Music Copyrights: The Case of Twitch

12.00–12.30 Valentina Bertolani (University of Birmingham / Carleton University): Google Arts & Culture and preservation of material heritage in music

12.30–13.00 Dan Mollenkamp (Cardiff University): English Proficiency Required? A Quantitative Ethnographic Critique of Language Homogeneity in Popular Music Studies

Session 8e: Composition Workshop

Rehearsal Hall

Chair: Duncan MacLeod (University of Nottingham)

11.30–12.00 Yuko Ohara (Senzoku Gakuen College of Music): *Higher Dimensions*, duet for bass flute and bass clarinet

12.30–13.00 Martin Scheuregger (University of Lincoln): *Time Stands Still*, duet for bass flute and bass clarinet

13.00–13.30 James Matthew Clay (Newcastle University): *In the air of remembering*, duet for bass flute/baroque flute

Saturday 16 September

15.00–16.30

Session 9a: Approaches to Modernism

Djanogly Recital Hall

Chair: James Olsen (University of Cambridge)

15.00–15.30 Alexander Kolassa (The Open University): 'that eerie, bizarre, and somewhat eldritch quality': ghosts and the medieval in British ultra-modernism

15.30–16.00 Samuel Cheney (University of Edinburgh): China and the Modern in British Art Music, 1900 – 1930

16.00–16.30 Tadhg Sauvey (University of Cambridge): How Modality Became Tonal (France, 1900–1930)

Session 9b: Popular Theatre: Operetta and Puppetry

LG11

Chair: Mervyn Cooke (University of Nottingham)

15.00–15.30 Catrina Flint (Vanier College): Reclaiming the Little Wooden Actor's Past at the Petit-Théâtre de la Marionnette (1888-1894)

15.30–16.00 Christopher Moore (University of Ottawa): Dressing up Louÿs: Modernized Eroticism in *Les Aventures du Roi Pausole*

16.00–16.30 Ditlev Rindom (King's College London): Operetta, Neapolitan Song, and the Origins of Italy's Popular Music Industry

Session 9c: Music and COVID-19

Arts Centre Lecture Theatre

Chair: Tim Summers (Royal Holloway University of London)

15.00–15.30 Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance): Sounding Empathy, Sounding Silence: Narratives of Maternity and Digital Community Building during COVID Lockdowns

15.30–16.00 Lawrence Zazzo and Adam Behr (Newcastle University): Voiceless? Classical singers and COVID-19

16.00–16.30 Lou Aimes-Hill (University of Leeds): Cover versions as Coronamusic and a carrier of 'Kama Muta'

Session 9d: Musical Time and Temporalities

Council Room

- 15.00–15.30 Sam Riley (University of Birmingham): Reactionary Postmodernism: Experimental Music, Time, and Conservative Revolution in 1990s Russia
- 15.30–16.00 Sebastian Wedler (Utrecht University): Making Worlds of Musical Time: Nelson Goodman, and the Epistemological Divide Between Schenkerian and Neo-Riemannian Theory

Le Huray Lecture – Naomi André

Naomi André is the David G. Frey Distinguished Professor in the Department of Music at the University of North Carolina at Chapel Hill. She is Professor Emerita at the University of Michigan in Afroamerican and African Studies, Women’s and Gender Studies, and the Residential College. Her degrees are from Barnard College (BA) and Harvard University (MA, PhD). Her research focuses on opera and issues surrounding gender, voice, and race in the US, Europe, and South Africa. Her publications include topics on equity in the academy, Schoenberg, and teaching opera in prisons. Her book, *Black Opera: History, Power, Engagement* (University of Illinois Press, 2018) won the Lowens Book Award from the Society for American Music and Judy Tsou Critical Race Studies Award from the American Musicological Society. Her other books include *Voicing Gender: Castrati, Travesti, and the Second Woman in Early Nineteenth-Century Italian Opera* (2006), *Blackness in Opera* (2012, co-edited collection), and *African Performance Arts and Political Acts* (2021, co-edited collection). She has edited clusters of articles in *African Studies*, the *Journal of the Society for American Music*, and the *Journal of the American Musicological Society*. In 2022 she testified before the US House Judiciary Committee supporting House Resolution 301, which would make “Lift Every Voice and Sing” a national hymn. During the 2022-2023 academic year she was the John E. Sawyer Fellow at the National Humanities Center in North Carolina. She is the inaugural *Scholar in Residence* at the Seattle Opera (since 2019) and a founding member of the Black Opera Research Network (BORN).



Dent Medal Lecture – Mark Burford

Mark Burford is R. P. Wollenberg Professor of Music at Reed College. His scholarship and teaching focus on twentieth-century African American music and long-nineteenth-century European concert music. His published writing for both academic and general audiences includes articles on Johannes Brahms, Alvin Ailey, and opera, and his article “Sam Cooke as Pop Album Artist—A Reinvention in Three Songs” received the Society for American Music’s 2012 Irving Lowens Award for the outstanding article on American music. He is the editor of *The Mahalia Jackson Reader* and author of *Mahalia Jackson and the Black Gospel Field*, which in 2019 received the American Musicological Society’s Otto Kinkeldey Award for the outstanding book in musicology by a senior scholar. His current research project is a book on W. E. B. Du Bois and music, focusing on coverage of music in the NAACP magazine *The Crisis* during Du Bois’s twenty-three-year editorship.



Training Sessions and Workshops

Thursday 14 September

13.00–15.00

EDIMS Workshop (Room A46, Trent Building)

Amy Blier-Carruthers (King's College London) and Shzr Ee Tan (Royal Holloway, University of London)

Friday 15 September

13.00–15.00

Academic Resilience (Room A46, Trent Building)

Katherine Williams (RMA Research Skills Officer)

RMA Meetings

Thursday 14 September

11.00–12.30 RMA Publications Committee (A19 - Committee Room)

13.00–15.00 RMA Council Meeting (A19 - Committee Room)—followed by EDI training for all RMA council members

Friday 15 September

13.00–14.00 RMA Student Committee (A19 - Committee Room)

16.30–16.45 RMA Annual General Meeting (Great Hall)

Events and Exhibitions

Thursday 14 September

MoSS Drinks Reception

Time: 18.30-19.30
Venue: Senate Chamber (LG101)
Entry: Free to delegates

Following the Le Huray Lecture please join us at a drinks reception sponsored by the Centre for Music on Stage and Screen (University of Nottingham).

Evening Performance: Ten Wee Devon Pints

Time: 21:00-22:00
Venue: The Vat and Fiddle (12 Queensbridge Road, Nottingham NG2 1NB)
Entry: Free: no prior ticket reservation

This performance will feature Sarah Watts (solo clarinet) with introductions by Nuria Bonet. The Vat and Fiddle pub is a very short walk from Nottingham Train Station and Nottingham Train Station Tram Stop. Food is available at the venue with last orders at 20:15 (<https://www.castlerockbrewery.co.uk/pubs/vat-and-fiddle/>). The performance will take place in the Old Cold Store of the pub.

Friday 15 September

CUP Drinks Reception

Time: 18.30-19.30
Venue: Senate Chamber (LG101)
Entry: Free to delegates

Following the RMA AGM and Dent Presentation and Lecture we invite you to join us at a drinks reception sponsored by Cambridge University Press.

Publisher Displays

The following publishers will be exhibiting and selling books from their music catalogues in the Senate Chamber (LG101) on Thursday 14 and Friday 15 and in the Foyer of the Trent Building on Saturday 16.

- Boydell & Brewer
- Cambridge University Press
- Routledge
- Yale University Press

Conference Abstracts

Session 1a: Compositional Techniques in Late-Romantic Music

Richard H Bell (University of Nottingham): The “art of transition” and “infinite melody”: two Hegelian characteristics of Wagner's *Tristan and Isolde*

Two expressions that Wagner introduced shortly after he completed *Tristan and Isolde* (6 August 1859) are “art of transition” and “infinite melody”. The former occurs in a letter to Mathilde Wesendonck (29 October 1859) where he describes the second act of *Tristan* as his “greatest masterpiece in the art of the most delicate and gradual transition”. The latter occurs just once in his writings, *Music of the Future* (1860), an essay for the French public, intended to introduce his Dutchman, Tannhäuser, Lohengrin, and *Tristan*, together with his aesthetic standpoint. This paper will consider the relationship between the two expressions and whether they both have a Hegelian complexion. Wagner’s “art of transition” can be said to have more in common with Hegel than the philosopher usually associated with *Tristan*, namely Schopenhauer. If the “art of transition” may be said to have a Hegelian colouring, perhaps the same can be said for the “unendliche Melodie”, “infinite melody” (often misleadingly translated as “endless melody”). This expression will be studied in the light of Hegel’s distinction between a “bad infinity” (which is “endless”) and a “good infinity”. It will be argued that Wagner’s understanding of “infinite melody” fits rather well with Hegel’s “good infinity”. Further, a case will be made that Wagner saw the “infinite melody” not only as a philosophical concept but also as having a correlate in his own compositional technique.

Joseph E. Jones (University of Southern Mississippi): Weaving in the Voices: Strauss’s Method of Sketching Opera

A glance at the output of Richard Strauss reveals a career that appears to fall into two distinct phases, focused respectively on symphonic music and opera. Beginning with *Salome* (1905), the operas have been described as “tone poems for the stage” with little justification offered (Finck, Jefferson, et al.). The suggestion is that Strauss simply transferred his motivic and orchestral practices from one genre to the next. The composer himself said that his tone poems were “preparations” for *Salome*, but the fact that he disliked the descriptions of *Salome* and *Elektra* (1909) as “symphonies with accompanying voice parts” suggests that for him there were meaningful distinctions between stage and symphonic works.

Strauss often asserted that he preferred to digest new texts for several months before setting words to music. Despite the rhetoric, this rarely happened in practice. Drawing on study of manuscripts held in Vienna, Munich, and Garmisch-Partenkirchen, this paper illustrates how Strauss conceived of substantial stretches of *Der Rosenkavalier* (1911), *Ariadne auf Naxos* (1912/16), and *Arabella* (1932) as purely orchestral music, layering-in the voices at a later stage when the essential musical character of these passages was already realized. There are even several cases where he obviously drafted music before his collaborator, Hofmannsthal, penned the text. This suggests deeper complexities in their working relationship in that the sentiments Strauss expressed publicly and in letters are often contradicted by evidence in the sketches.

Session 1b: String Playing: Performance and Reception

Christopher Dingle (Royal Birmingham Conservatoire): ‘Turn suddenly, like the devil’: The Traits of Joseph Bologne, Chevalier de Saint-Georges as Composer-Performer

What kind of musician was Joseph Bologne, Chevalier de Saint-Georges (1745 - 99)? A brilliant violinist, renowned conductor and distinctive composer, music was just one area of achievement for this Guadeloupe-born son of a black enslaved mother and a plantation owning French father who rose to move in the upper echelons of Parisian society. Feted internationally as a fencer, boxer, marksman, ice-skater, huntsman, swimmer, dancer and, later, as an abolitionist and soldier, his extraordinary life understandably preoccupies those that encounter it even without the numerous myths and embroideries of past biographies, perpetuated and exacerbated in some recent re-tellings. Even the few musicologists who have studied him have paid scant attention to the nature of the music itself and his music-making.

Drawing on contemporary sources and his own music, this paper explores what can be known of the characteristics of Saint-Georges as a composer-performer operating in pre-revolutionary Paris. It argues that the rapid growth in Paris of music-making by accomplished ‘amateurs’, not just in private homes, but also among newly created orchestral societies, is key to understanding Saint-Georges the musician. As a consequence, while his violin concerti understandably showcase his virtuosity, the greater collegiality of the *Symphonie Concertante* more closely typified the traits of a man central to music-making between, and for, friends rather than for the State and Church. The paper also hypothesizes that, while no compositions by Saint-Georges survive from after the revolution, there were still periods of music-making to match his heyday of the 1770s and early 1780s.

Anastasia Zaponidou (Bangor University): Gendering cello-playing: The “side-saddle” posture and its impact on women cellists and their reception

This paper will examine gendered cello practices, and in particular, the “side-saddle” playing position, which was aimed towards women cellists. Though several studies of nineteenth- and twentieth-century performance practices discuss this

novel technique, the majority of the modern literature does not delve too deep into its impracticalities. Studies briefly discuss the implications of the side-saddle posture in terms of technical limitations for women using the technique, and the types of pieces they were able (or unable) to play. The potential impact of the technique on women even after it became considered novel and gratuitous by cello-method authors, tutors and performers in the early 1900s is also seldomly discussed. This paper will examine contemporary literature and historical sources, including educational books, and iconography referring to this novel technique. The paper will investigate how the sociocultural implications which led to its use by women cellists in the nineteenth century, may have impacted not only users of the technique, but also younger generations of women cellists, especially those developing their careers during the late 1890s and early 1900s. Recordings and iconography of three significant female cellists of the early 20th century, Guillermina Suggia, Beatrice Harrison, and May Henrietta Mukle, will be examined, in order to decipher how gendered implications may have reflected their own choices regarding repertoire, and their public image.

Session 1c: Access and Representation

Ning Hui See (Royal College of Music): I'm known as *this performer*": Pianists Concert Programming for Lesser-known Composers

Western classical music is undergoing its biggest transformation in decades, driven by anniversaries of women and underrepresented composers, muted Beethoven 250 celebrations, and sociopolitical movements such as Black Lives Matter. Yet, in a 2022 global survey by Donne UK, only 7.7% of orchestral works performed were written by women composers, most of them white. While we may feel optimistic about marginal improvements in recent years, historical patterns have demonstrated that progress is not linear (Clauson-Elliott, 2022). To navigate the unpredictability of canon transformations, we need methodological innovations which transcend quota-based goals by emphasising meaning, strategy, and longevity. Despite increased scholarship on women in music and concert studies (Mathias, 2022; Tröndle, 2021), no study has examined how current performers approach lesser-known composers in concert, or the discourses generated by such performances.

My study explores the multivalent relationship between the internal ideologies of performers and their concert programming decisions and experiences. Using Interpretative Phenomenological Analysis, I conducted semi-structured interviews with several pianists and professors experienced in performing music by lesser-known composers (i.e., women, underrepresented, and contemporary composers). Emerging themes include processes of change; sense of agency; self and network; identity and career trajectory; and pragmatic realities. Significant quotes reveal the complex relationship between performer and audience, the power of constructed hierarchies and assumptions, and the tension between agency and fear. Findings will be integrated with a concurrent autoethnographic study and broader scholarship to reflect the dynamism of real-world negotiations of artistic value, and to situate performers as co-creators of meaning and knowledge.

Kristen Horner (University of Nottingham): The National Plan for Music Education (2011 – 22): from policy problems to solutions.

The National Plan for Music Education (NPME, 2011) was a highly influential document for English music education. It implemented WCET as a universal entitlement for all primary pupils where before whole class instrumental programmes had only covered certain areas. It established a national system of Music Education Hubs (MEHs) which would work in partnership to improve provision across England. Prior to the NPME, no formalised structures had existed to facilitate such partnership work. Despite the plan's importance it has attracted little academic discussion. This is surprising given its lengthy tenure (2011-22) and how fundamentally its policy proposals altered English music education. This paper analyses the NPME from its identification of policy problems through to its perceived policy solutions. I adopt three main texts as examples of this policy process -Darren Henley's Call for Evidence analysis document and 'Music Education in England' review document, and the NPME itself. All three accept three main challenges of partnership work, the "mixed economy" model of the sector, and continual funding considerations. However, they all conceptualise these issues differently, resulting in a discordance between policy problems understood by the profession and the NPME's policy solutions. My research holds significant implications in its retrospective analysis of the plan among a paucity of literature on the topic and in light of the recently released NPME 2.0 (June 2022). Whilst the 'NPME 1.0' era is now over, its implications are far reaching and in need of critical reflection in the face of revised governmental visions for music education.

Session 1d: Jazz: Practice, Repertory, Community

Alex de Lacey (University of Groningen): Bridging the Gap: re-rendering jazz practice in London's "displaced diaspora"

In the early 1940s, Ken "Snakehips" Johnson's West Indian Dance Orchestra were the hottest ticket in London town. The finest purveyors of swing outside 52nd street, the Orchestra were an all-Black ensemble whose Caribbean influences rendered loud and clear. Localised practice of London's diaspora communities continues to provide scope for cross-pollination: in the 1990s, Cleveland Watkiss (Jazz Warriors) worked closely with drum 'n' bass DJ Goldie; today, Catford drummer Moses Boyd's album *Displaced Diaspora* captures the freneticism of Peckham's Rye Lane, incorporating Yoruba bata drumming, police sirens, low-end square waves and Mandinga praise songs.

This paper will highlight syncretisms between the jazz tradition and the specifically London multiculturalism that has birthed both Little Simz and Shabaka Hutchings. The ease with which grime, jazz, reggae and West African practice overlap is evidential of localised ways in which jazz's ontological basis is re-rendered in London's "multi-ethnic urban" milieu (Bramwell and Butterworth, 2019: 2510).

It will explore jazz's incubation within distinctly local spaces—such as Jazz Re:Freshed, Total Refreshment Centre, Steam Down—and their intersection with municipal entities, before focusing on the work of Moses Boyd, a Tomorrow's Warriors alumnus. Through synthesizing ethnographic interviews, analysis of recordings and investigation of municipal financing, this paper will show how stylistic exchange across multiple genres has resulted in a particular diasporic reinvention of jazz that is locally signalling and globally resonant; at once from London, yet tied to sound system culture, dancehall sensibilities and the country's colonial past (Appert 2012, 129).

Gavin Williams (King's College London): Carbon Jazz: An Acoustemology of the South Wales Coalfield on Strike

A noise—a sound out of place—emerges early on in *Gwalia Deserta* (The Wasteland of Wales, 1938), a series of 36 short poems by Idris Davies. In the opening poem, 'pitheads grin in the rain' and 'the unemployed stare at winter trees', while 'adolescents jazz in the mining village'. The word 'jazz' returns periodically across a coalfield death-scape, notably when the poet recalls the Lockout of 1926 in which many thousands of miners were thrown out of work for several months—up to 10 months in places like South Wales—until such a time as they would accept longer hours and lower wages. I want to ask: what was 'jazz' doing here, in the Welsh mining village on strike? And did this appeal to jazz, a capacious signifier around this time (as Catherine Tackley has shown), play any broader role in fashioning imaginations of the political environment?

This paper plunges into a world of early twentieth-century South Wales miners' strikes to recover the sounds and silences of an 'alternative society' of the coalfield (to borrow Hywel Francis and Dai Smith's term). Among other things, it considers kazoos, fancy-dress bands and gramophones, both as key mediators of US jazz and as ways of passing endless hours made available by strikes. In turn, it proposes new ways of listening to the historical environment, from below: at once in relation to the (cessation of) fossil-fuel extraction and in dialogue with other mining regions proximate to the geological remains of the Carboniferous System.

Thursday 14 September

11.30–13.00

Session 2a: Voice: Gender, and Pedagogy

Freya Jarman (University of Liverpool): The Jew's noise and the castrato's voice: the sound of sexual difference

The castrati were once the darlings of the operatic stage, the bearers of prized bel canto voices whose loss would later be the epicentre of vocalic nostalgia. Yet even in their own time, they were also pitiable creatures whose dignity was sacrificed in the name of entertainment for the increasingly out-dated tastes of the ancien régime. There was an element of foolishness about them, a sense of the "comically abject" (Feldman 2015: 25). The abjection they embodied was inextricably linked to the challenge their existence presented to a new sexual order (Laqueur 1990), and also to their defining vocality. Thus, the comical abjection would manifest in comparisons of their voice with, for instance, roosters—or, more pointedly, capons.

This paper uses the comic abjection of castrato vocality to explore the discourse around Jewish operatic vocality and attendant anxieties about Jewish masculinity centring on circumcision and castration (and the slippage between them). Jews have for centuries been negatively characterised as noisy and, relatedly, limited in musicality (HaCohen 2011). Looking at Thomas Rowlandson's 1802 caricature of Jewish tenor John Braham, the extreme high pitches, the rapid melismata, and the direction "Allo squekando" could just as easily have been lampooning a castrato. Later in the same century, the voice of Beckmesser in *Die Meistersinger von Nürnberg* (1867) aligned cantorial flexibility with pitches too high for the bass role in ways that drew clearly from antisemitic stereotyping. I consider a range of representations of Jewish vocality (in opera, in discourse around opera, and even in children's puppet shows) and examine their connection with anxieties around sexual difference that align the Jewish male with the castrato.

Jessica Edgar (University of Oxford):

The female soprano voice is greatly affected by the presence of boy trebles in Oxbridge chapel choirs, producing a sound which is subconsciously idealized, but often incompatible with the developing female vocal mechanism. Female sopranos were incorporated into this 600-year-old tradition only very recently, creating a change in the sound of this static, "timeless" genre. However, Timothy Day argues that the accepted sound of boy trebles was only cultivated in the early 20th century with widespread recordings. Therefore, the relationship between this accepted "timeless" British choral sound and the addition of women to the top line creates a complex relationship between the idealized and institutionalized sound and purported healthy vocal technique. These 18–21-year-old female sopranos must navigate their developing voices between the embodied "solo" technique they learn in voice lessons and the disembodied "choral" technique subconsciously generated in ensemble environments. Weaving together voice studies and physiological sciences, this paper picks apart the physical and symbolic nuances present for female soprano voices in this historically male tradition and breaks down descriptors of an accepted soprano timbre such as "clear," "clean," or "white" and the

suggestive repercussions thereof. This paper gives voice to the “interlopers” in the Oxbridge choral tradition, illuminating sedimented gender inequalities manifesting in physical discomfort, and creating not only vocal tension but also a symbolic tension between the concepts of the female body, institutionalization, timelessness, and “clarity” of voice.

Bradley Hoover (University of Oxford): Passional Temperament: On François Delsarte’s Enharmonic System of Vocal Expression

After hearing a Turkish cantor perform at a Paris salon in the 1830s, François Delsarte (1811- 1871) repeatedly criticized the Paris Conservatoire in his public lectures for its ignorance of non-Western music: “This man proceeded by eighths of a tone; he played between ut and re a whole gamut and a whole melody. I thought to myself: ‘I am greatly inferior to this Turkish cantor. And I am not laughing.’ This is where we are with our so-called progress. [...] We have a profound ignorance of this music. I do not really know what an institution like the Conservatoire is for. Why do we not learn music from the Turks? [...] We are musicians of prodigious ignorance.” (Cours de Monsieur Delsarte, 1867) By the 1840s, Delsarte had become one of the greatest singers in Paris, second only to Duprez. Vocal pedagogue Manuel Garcia fils once said of him that: “He was the greatest singer I ever heard, with no voice at all, such was his expression that one would rather listen to him than to the finest voice in the world” (Sanburn 1890). Apparently, what made Delsarte’s voice so expressive, at least in part, was his use of microtones to achieve greater tonal colour and emotional warmth. Using archival documents, my presentation reconstructs Delsarte’s system of vocal expression, which he called “Passional Trueness,” an enharmonic system inspired by Turkish music which he developed to be sung against keyboard instruments in equal temperament. Reconstructing Delsarte’s enharmonic system may be crucial to gaining a greater understanding of vocal expression on the nineteenth-century operatic stage because not only did Delsarte teach some of the greatest singers of his day, including Alizard, Darcier, Giraudet, Miolan-Carvalho, Schröder-Devrient, Sontag, and Staegemann, he taught many of the greatest composers as well, including Bizet, Gounod, Saint-Saëns, and Wagner. Equipment Required: standard presentation.

Session 2b: Jewish Identities

Danielle Padley (University of Cambridge): The Jewish Music-Makers: Musical Communities and Community Music in Victorian England

Victorian England witnessed the creation of a flourishing network of Jewish musicians dedicated to cultivating Jewish community music initiatives, especially for the working classes. A core body of individuals can be identified at the centre of a web of musical activity which ran between the East and West of London and through numerous provincial towns across England. By exploring this network, the Jewish music-making world – from professional stage and concert performers to amateur choral societies and school music teaching – can be demonstrated to be simultaneously vast and intimately connected. Despite music’s omnipresence in Victorian life, it has been underused in evaluating how Jewish identity contributed to everyday social and cultural interactions during the period.

In light of the richness and diversity of musical activity in Victorian England across the country, created for and by members of all social classes, this paper will use music to challenge the common treatment of Jewish communities in England within historical studies: that which either integrates them to the point of invisibility, or otherwise segregates them entirely from wider musical discourse. Through three interconnected case studies – a synagogue composer and leader of Jewish singing classes, a small group of professional concert and operatic soloists, and a popular East End choral society, it will map out the landscape of Jews in Victorian England through the eyes of the musicians, philanthropists, and community members seeking to provide local and national musical opportunities which complemented everyday Jewish life and practice.

Vanessa Paloma Elbaz (University of Cambridge & INALCO, Sorbonne):

Since the 18th century Sephardi men and women throughout the Mediterranean basin have notated songs in personal songbooks. Notebooks with liturgical poetry were published into songbooks as early as the late 16th century - many with references to incipits, tracing a connection to oral secular traditions that had not made it into the written text (Seroussi & Havassy, 2009). This paper will discuss the position of the Sephardi songbook as material object of memory for North African and Ottoman Jews until the twenty-first century, demonstrating how collections of repertoires functioned as a point of stability after war, displacement and forced migration. Considering a ‘negative’ methodology (Navaro, 2020) which has prevailed after mass violence, songbooks appear as sentinel, drawing geographic points of memory, sound, and creativity together. Their fragility reifies their importance for scholars and community members, placing them as a central connecting node in networks of academic and communal transmission. Manuscript songbooks were created both for personal use and trans-generational transmission, offering a sonic glimpse into pockets of a lost world. They trace local, temporal and mental spaces of heritagisation, porous but purposely curated. Walter Benjamin’s statement “That which withers in the age of mechanical reproduction is the aura of the work of art,” (1935) assumes that the ‘aura’ cannot be transmitted without the physical hand or voice of the artist as an active agent of creation. The manuscript songbook, then, would appear to carry both the ‘aura’ of its creator and embedded communal knowledge for transmission.

Edwin Li (The Chinese University of Hong Kong): Was Gustav Mahler Chinese?

In this paper, I examine the debate surrounding Gustav Mahler's *Das Lied von der Erde* in relation to his Chineseness, and suggest that this debate provides a counter-frame of Mahler's musical exoticism, global reception history, and the tension between different modes of knowledge production in global musicology. My paper is divided into four parts. First, I examine how scholars have argued, concerning Mahler's *Das Lied*, that Mahler was spiritually Chinese. Donald Mitchell (1985), for one, claims that Mahler's "orientalism" does not only reside in the music and the text, but also pre-exists them. Second, I examine the responses to this position by Chinese scholars Huang Yuan and Guo Jianying. While Guo (1999) is sympathetic with Mahler's exoticism to be re-instrumentalized as a global propaganda of Chinese culture, Huang (1999) accuses Mahler of cultural appropriation. Third, I discuss how Theodor W. Adorno mediates the debate. Adorno (1992 [1960]) argues that Mahler's pentatonicism is a cover for his Jewishness. I contextualize Adorno's argument through examining the Chinese-Jewish connections in fin-de-siècle Austria. I show how the image of China was appropriated as an alternative haven to the repressed Jews in Europe. Finally, I argue that Adorno's insight leaves untouched the inequality of power between languages and the voices of the subaltern, but grants *Das Lied* the role of activating the meaning of the subaltern (Spirvak 1988). Nevertheless, I suggest that discourses surrounding Mahler and Chineseness can serve as a window onto the global politics of the epistemology of music, culture, and identity.

Session 2c: Neglected Composers

Andre Chan (University of Oxford): Exiled from Exile Modernism: A Historiographical Case Study on the Reception of Hans Gál

Musical modernism holds an unparalleled status in the Western classical canon, and its various technical developments are well-traced in histories of twentieth-century music. Yet the socio-political and historical contexts within which modernist aesthetics have become raised to such status — especially at the expense of more "backward-looking" music — are rarely investigated and warrant examination. In this paper, I shall attempt to question ingrained attitudes favouring musical modernism by looking at how modernism treats its more "conservative" Other, in particular through the reception of the Jewish émigré composer Hans Gál (1890-1987), whose musical approach remained steeped in the Austro-German tradition and distant from modernism. In conjunction with the category of the "national" which marginalizes the émigré from national histories, the unquestioned striving for innovation and progress in modernism has resulted in a rhetoric and aesthetic altogether dismissive of Gál's music. By broadly tracing the twentieth-century origins of these aesthetic frameworks — through the insular xenophobia entrenched in British music, and the moral justification for modernist aesthetics in opposition to the perceived regressive aesthetics of Nazism — I seek to highlight the historical contingency of these frameworks which have privileged national music and modernism, and thereby placed Gál outside its borders, beyond discussion and relevance. The scrutiny of the genealogy of modernist aesthetics serves not only to encourage a renewed appreciation of Gál in light of the recent revival of interest in his music, but more importantly to deconstruct prejudices long-held in musicology regarding Nazi aesthetics, modernism, and progress.

Mariia Romanets (University of Bristol): Stefania Lukyanovich-Turkevich (1898-1977): a female Ukrainian composer in Britain (1946-1977)

Anglophone musicology still knows little of Ukrainian music. The long shadow cast by Russian culture (from Tsarist Russia to the collapse of the USSR) over its smaller neighbor not only slowed down the natural process of Ukrainian musical development, but also negatively influenced its perception by the wider cultural world. An important piece of what we might consider as "Ukrainian classical music" is to be found in the work of its diaspora, whose geography stretches from the USA to Australia. My research in this paper is dedicated to Stefania Lukyanovich-Turkevich, the first recognized Ukrainian woman composer, who lived in 1898-1977 (from 1946 to 1977 she lived in England). Due to her departure in 1944, her name and work in Soviet Ukraine, like the work of other emigrants, was banned. Once in the patriarchal environment of post-war England, despite being a well-educated woman (she trained in Vienna, Berlin, Prague, where she defended her doctoral dissertation), Lukyanovich-Turkevich could not fully realize her talent and potential. Forced into spiritual loneliness, she devoted herself entirely to composing, and yet none of her music is known today outside a small circle of Ukrainian specialists. In my paper I argue that Lukyanovich-Turkevich's work should be of profound importance not only to those of us who care about female representation in the world of classical music and music historiography, but also to those who wish to understand what Ukrainian musical culture might both mean and sound like, both at home and in diaspora.

Manuel Cini (University of Surrey): The Lost Music of the Holocaust: Leon Kaczmarek and his Lieder

The Alexander Kulisiewicz Collection represents a unique archival resource documenting musical compositions written by prisoners in Nazi concentration camps during the World War II. Today, its richness demonstrates the existence of a vast legacy of unknown and neglected composers who must be discovered and brought to light. One of them, Leon Kaczmarek, a Polish prisoner in Dachau from 1940 to 1945 and conductor of the camp choir from 1942 until his liberation, composed an impressive number of works, both vocal and instrumental, including original pieces for choir, piano, strings, as well as transcriptions and arrangements of pre-existing opera arias and popular melodies. In this paper, I will present for the first time since their creation a selection of newly discovered Lieder written in the concentration camp of Dachau between 1942 and 1944. Through an in-depth analysis of the scores and the study of the intertextual relationship between music and literature, the presentation will interpret the meanings of the stylistic and narrative references in Kaczmarek's musical

writing. Despite his Polish roots, Kaczmarek drew most of the song texts from the poems of 19th-century Austrian and German authors, such as Ferdinand Freiligrath, Otto Roquette, and Friedrich Hebbel. Nevertheless, the collection also contains compositions with texts by the SS officials and Kaczmarek's own fellow prisoners. In conclusion, this work aims to offer musicologists and performers a more accurate perspective on the artistic and historical significance of these compositions in order to broaden the current knowledge of this repertoire and strengthen its overall understanding.

Session 2d: Women, Power, Agency

Nicholas Ong (University of Cambridge): 'Why is everyone trying to persuade us to remain feminine?': Valentina Serova and the Women's Liberation Movement in Russia

Valentina Serova (née Bergman, 1846–1924) is often deemed Russia's first woman composer, with notable achievements such as her opera *Uriel Acosta* (1885) and her publication of music criticism in the journal *Music and Theatre* (1867–68) which she co-founded. These milestones stand at a particularly significant turning point in Russian musical culture, when the intelligentsia's decades-long contemplation on 'the woman question' and the easing of the monarchy's autocratic rule finally led to the accessibility of higher education for women, including in music. Serova's career, however, is also significant beyond immediate music circles, standing as but one example of how women facilitated the national mission of building a civil society in Russia and forged ahead with the motion of women's liberation.

Despite the prevalence of such identifiable individuals in several public spheres, individual studies of women in nineteenth-century Russia remain in incipient stages. More perplexing is the dearth of engagement with the women's liberation movement in extant inquiries of music and politics of this time. Building on studies by Richard Stites (1978) and Barbara Engel (1983, 2004), this paper uses Serova's career to advance close investigations of such individual agents. Drawing on her largely untranslated memoirs, I situate Serova in the musical, social, and intellectual context of late nineteenth-century Russia so as to assess the impact of the movement on Russia's musical world. In doing so, I reveal a more nuanced notion of both entities and establish the foundation for future explorations of women composers in late nineteenth-century Russia.

Danielle Roman (New York University): Settling the Score: Alicia Adelaide Needham's Irish Suffrage Songs and The Revolution at Home

Alicia Adelaide Needham (1863-1945) was an Irish-born, London-based composer known for her allyship of pan-Celtic activities and her suffragist songs. This paper centers Needham in its discussion of the intersection between Irish nationalist and suffragist music composition at the turn of the twentieth century. Cultural nationalism and its unique preoccupations served as a backdrop to Irish feminism, and Irish suffragists like Needham were involved in both movements. However, political engagements in musical scenes of this kind are complex, and attempting to parse a composer's true political alignment can be challenging. Indeed, Needham's compositional method as well as her personal writings point to the ambivalence she felt for these causes. Musically, her Irish and suffragist compositions are nearly interchangeable, featuring the same march rhythms or wistful pastoralism. Yet her private writings also expose the deeply personal nature of her political involvement, as they highlight long term domestic abuse she suffered at the hands of her husband. Women like Needham often found solace and empowerment in the suffragist movement, which was striving to open up discourse on marital violence. Keeping domestic awareness at the forefront of my scholarly enquiry, I attempt to gain a fuller understanding in this paper of the nuanced motivations behind multivalent politics in music composition.

Lauren L. Whitelaw (Southern Methodist University): Reclaiming Creativity and Convention: Female Musicians and the Germanic Ideal in the Late Aufklärung

Enlightenment historiography has long represented the late 18th century as prohibitive to women, yet recent research in musicology has uncovered a lost history of the period in which female musicians participated in "androcentric" genres and practices to a greater degree than at any prior time. Women openly and actively performed, composed, and published in operatic, sacred, and orchestral genres, their elevated cultural agency having transcended prevailing legal and social restriction.

In this paper, I argue that at a time when women saw themselves less as subordinates or objects of idealization than as autonomous keepers of artistry and intellect, heightened female agency in "public" artistic practices articulated both the progress of native culture (e.g., as exercised within the Germanic ideal) and the maturation of Enlightenment tenets for both genders. I suggest that a common strategy for male writers was to situate female executants and composers within patterns of (not necessarily male) excellence and emerging nationalism by framing their achievements within the order and unity of German rationality.

Through analysis of various aesthetic treatises, as well as a comparison between critiques of female artists and their male counterparts, I present a baseline for inherent meaning, relevance, and association. In particular, I show that by invoking the aesthetics of celebrated male artists in their writings, contemporaneous writers granted female musicians native appeal; by associating female works with the "weight" and "power" of Germanic tradition, they situated women within an acceptable framework of legitimacy by musical heredity.

This approach challenges recent hypotheses linking female ascendancy at this time exclusively to female sovereignty, femino-centric fascination, aestheticization, idealization, or special circumstance. My conclusions offer a renewed and reprised understanding of an intriguing cultural dynamic at the end of the 18th century.

Session 2e: Lecture-Recitals

Nazrin Rashidova (Royal Academy of Music): Exploring Émile Sauret's 24 Études Caprices, op.64 through the making of a first recording

This presentation reveals some of the artistic and critical discoveries and challenges encountered in the process of exploring Émile Sauret through the making of a world premiere recording series of his 24 Études-Caprices, op.64. Partially recorded on his c.1685 Stradivari violin, the project spanned four discs and has been issued as a series by Naxos between 2017 and 2020. The violin virtuoso, composer and pedagogue, Émile Sauret carved himself an enviable reputation during his lifetime. Sometimes described as a successor to Paganini, he was acclaimed by some of the greatest musicians of his era, including Brahms, Liszt, Tchaikovsky and Sarasate. Today, however, Sauret's work seems very little known, and he is predominantly remembered by violinists for the fiendishly difficult cadenza he composed to Paganini's Violin Concerto no. 1. During his 12-year professorial tenure at the Royal Academy of Music between 1891 and 1903, Sauret produced in 1902 his last major pedagogical publication - the 24 Etudes-Caprices, op.64, published by Simrock. These works are a testament to his technical finesse and are dedicated to his student, the English virtuoso Marjorie Hayward. The Études Caprices are inundated with specific dynamic, fingered, bowed indications and infused with an extraordinary density of variations, only rarely used for show, rather drawing the ear away from the repetition at the core of an étude. For the player, this unending variety, and the resultant length of the series (amounting to nearly four-and-a-half-hours of continuous music), is an invocation to draw every resource of expressiveness from the instrument.

R. Larry Todd (Duke University) and Katharina Uhde (Valparaiso University): Musical Cryptograms in the Circle of Robert and Clara Schumann

Robert Schumann's interests in musical cryptography are as well-known as they are controversial. If his applications of ciphers in the Abegg Variations Op. 1 (ABEGG) and the Sphinxes in Carnival Op. 9 seem clear enough, whether he in fact used a CLARA cipher as Eric Sams maintained, or drew in some way upon J. Klüber's Kryptographik (1809) for inspiration, remains subject to debate. What remains compelling is the extent to which members of Schumann's circle experimented with ciphers. They include Albert Dietrich and Johannes Brahms, who along with Schumann, collaborated on the FAE Sonata, a cipher composition based on J. Joachim's motto 'Frei aber einsam', as well as Nils Gade, whose GADE-cipher appears to have insinuated itself into his Violin Sonata Op. 6 (ded. Clara Schumann). Furthermore, Joachim himself resorted to ciphers (FAE, G#-E-A) in several of his works that he described as 'psychological music'. Jacquelyn Sholes, Valerie Goertzen, Christopher Reynolds, and Paul Berry have explored ciphers and allusions in certain compositions from Schumann's extended circle. This lecture-recital seeks to go beyond the cipher vs. no-cipher discussion and asks instead what in Schumann's cipher experiments inspired some younger composers to use ciphers as stand-ins not only for signatures but for identity. Using Beatrix Borchard's term 'relation art' ('Beziehungskunst') we examine and perform some examples and reflect on their musical and (auto)biographical contexts. We argue that sometimes sound and sometimes verbal constituents — and sometimes both — contain layers of self-disclosure that show the composer as who he declares he is.

Midori Komachi (Goldsmiths, University of London): The Allure of Noise: Spatial Timbre as a Parameter of Composition

This lecture recital explores the concept of 'Spatial Timbre', as first suggested by the Japanese composer Toru Takemitsu (1930–1996) and explored through his multichannel installation at Osaka World Expo 1970. Together with architect Kunio Maekawa, Takemitsu created the Steel Pavilion, which provided a sound system of 1008 loudspeakers that enabled Takemitsu to seek an ideal performance space for 'sound movement'. Unlike any previous works in this medium, Takemitsu used the compositional technique of balancing the degree of noise in performance practice, to create the illusion of 'sounds moving through space' — referred as 'Spatial Timbre'. A combination of timbre (noise) and spatiality (minus-space) theories in Japanese traditional music, the untapped archival material at the Steel Pavilion provides an alternative narrative to the more widely known Western theories of 'timbre' and 'spatiality'. Taking examples from compositions by Takemitsu, Toshio Hosokawa and myself, I will illustrate how the concept of 'sawari' (noise) is embedded as extended techniques in contemporary Japanese music. Considering 'Spatial Timbre' as a compositional method, and demonstrating this concept through my own practise, I explore how this approach provides an effective impetus to the spatialisation of music and multi-modal perception of sound in immersive live experiences.

Thursday 14 September

15.00–16.30

Session 3a: Musicology in Public Spaces

THEMED SESSION

While Public History has been a thriving branch of humanities scholarship for many years, Public *Music* History is still a late-comer to the table - indeed, it has arguably yet to cross the threshold, despite excellent work in the media by colleagues at all career stages. Green shoots are appearing, however, with publication of the collection *Sound Heritage: Making Music Matter in Historic Houses*, edited by Jeanice Brooks, Matthew Stephens, and Wiebke Thormählen, as well

as the prize created to honour public musicologist Linda Shaver-Gleason (1983-2020) by the North-American British Music Studies Association. Significant funding has also been awarded for projects in this emerging field:

Re-sounding the Past - <https://storymaps.arcgis.com/stories/0afafce1d44f4b70a0786a56f9236bbb>;
Music, Home and Heritage - <https://www.southampton.ac.uk/music/research/projects/music-home-and-heritage.page>
InterMusE - <https://www.york.ac.uk/arts-creative-technologies/research/music/musical-cultures-communities/projects/intermuse/>
StreetLife - www.streetlifeyork.uk
OurPlace - <https://ourplace.whereweare.org/>

Our session opens up space for PIs and CoIs of these projects to reflect on their aims, challenges, and progress/achievements, as well as to promote wider discussion of the field among those attending. While clearly related to the turn towards public engagement, impact and outreach, these activities show musicology has much to share with public-heritage work of this scale/nature. Most significantly, though, Knowledge Exchange occurs through the use of social-science research methods on one hand, and co-curation to achieve place-making on the other, so as to embrace the full concept of Public (Music) History that allows communities to become co-researchers.

Maria Mendonça (Kenyon College, US) and Laudan Nooshin (City, University of London/Charcoalblue): Sounding the Historical Imagination: Partnering with Ham House (National Trust) and the Holocaust Galleries (Imperial War Museum)

There has been a growing interest in recent years in the potential of music and sound as a means of sensory engagement in heritage spaces such as museums and historic houses. This interest has taken a variety of forms, including the reconstruction of the sounds of historic spaces, contemporary reinterpretations of historical sound, and the holistic approach of sound scenography, which draws on a range of disciplines, such as architecture and acoustics, to 'stage' spaces by means of sound. Sound has strong potential to generate immediate and affective connection to the past, and in particular to give voice to perspectives, people and communities that have been marginalised or excluded from dominant narratives. Yet sound is still considered something of an 'add-on' in many curated and heritage spaces and remains relatively underused and under-theorised.

This paper reports on a recent and ongoing HEIF-funded project that explores what a sonic perspective can reveal about the past and the potential of sound and multi-sensory perspectives more generally to uncover hidden or alternative historical narratives. As part of the project, the authors worked with staff at Ham House (Richmond, UK), sound artist Sandra Jarnicka and historical consultant Katrina Faulds to 're-sound' the kitchen spaces of the house, and also explored the use of sound in the relatively new Holocaust Galleries at the Imperial War Museum in London. We introduce the project, present the case studies and discuss some of the rewards and challenges of working as (ethno)musicologists with public-sector heritage organisations.

Wiebke Thormählen (Royal College of Music / Royal Northern College of Music): Beyond Immersion: Co-Curation and Shared Expertise

The concept of the 'immersive experience' has emerged as a key consideration in museum and heritage curation over the past decade. It has been fuelled by developments in the entertainment industry in tandem with the revolution in digital display and interactivity. In addition, research into the impact of active engagement in effective learning has underpinned the sector's desire to adopt 'immersion' ideologies, particularly in object-based learning, which stresses the significance of materiality and tangibility within the wider learning process.

This paper introduces examples from the AHRC-funded project *Music, Home and Heritage* to open up two key ideas. It will highlight challenges around 'ideal' Public Music History in the heritage sector along the way. First, I suggest moving beyond current paradigms of 'immersion', in order to move away from top-down learning and the imposition of (decisions on) cultural significance of particular narratives and objects. This allows for increased agency on the part of local or interest-based communities within physical and virtual spaces, leading ultimately to a new sense of ownership and care already germane to discussions around heritage in the digital sphere. Second, I suggest that a focus on the aural perception of spaces, objects and of human interaction, can play a crucial role in affording communities and individuals agency while also highlighting 'unseen' narratives.

Through examples, I will also tease out why sound has been comparatively neglected and take a look at the complicated nexus of institutions, researchers and publics with the shared or complementary expertise required for such projects.

Rachel Cowgill (University of York): Whose Space? Whose History? Musical Negotiations of Memory and Identity in York's Coney Street

Where opportunities arise for developing soundscapes, musical events, and interpretation materials in response to specific heritage assets, these tend to focus on already established 'destinations' for tourists and daytrippers, such as historic buildings, museums or other curated sites. A more quotidian approach, however, is encouraged by recent investment into rejuvenations of town and city centres, such as the UK Government's High Street Heritage Action Zone

scheme (HSAZ), where physical interventions are combined with cultural programming and community engagement. By exploring our relationship with the environments we move through day-to-day, and uncovering what we can of the generations of individuals, businesses, and communities who trod the same paths before us, we can enrich our experiences and understandings of familiar streets and inform future planning and development decisions. Our high streets are ecosystems, within which the rhythms, circulations, and general hubbub of human interactions make for a dynamic environment where new musicological work can be developed and located.

This paper introduces *StreetLife*, a collaboration between the City of York Council and University of York, partnered with York Civic Trust and York Music Venue Network. StreetLife brings together a mix of archaeology, print heritage, musicology and digital creativities, and is based in a former clothes shop located in York's Coney Street. This street has been the focus of complex and conflicted narratives over its 2000-year history; and the paper explores how, for the project team, music has provided a means of articulating standpoints and supporting dialogue between communities, with a distinctly contemporary resonance.

Session 3b: The Socioeconomics of Music: Representation, Unionisation, and Social Class

Chris Marshall (Royal Birmingham Conservatoire): Call My Agent! A disruption in the BBC's commissioning of new music

This paper examines how a well-established pattern of commissioning by the BBC was disrupted in the 1980s by the arrival of a new beast in the musical jungle: the composer's agent.

During the 1960s, the Controller, Music at the BBC, William Glock, established a process for the commissioning of new music. Glock's system, based on a largely equitable fee structure, was developed in such a way that composers believed they were artistically independent, writing with generous support from the BBC, but with minimal interference. This set up suited the composers, their publishers and the BBC in equal measure, and they were all involved in the construction of this positive narrative. Although fees were modest, the kudos of a BBC commission, a broadcast (which may be repeated), and the possible distribution of the recording to overseas broadcasters contributed hugely to the 'cultural capital' (Bourdieu) which made up for the financial remuneration.

Taking the commissioning of Third Symphony of Peter Maxwell Davies as a case study, and drawing on material in the BBC Written Archives Centre, along with a personal memoir by Judy Arnold, Davies's agent, this paper investigates an upset to the status quo, firstly by a shift in the balance of power between an individual composer and the BBC, and secondly through the introduction of the composer's agent: Maxwell Davies was the first composer in the UK to be represented in this way.

Daniel Elphick (Royal Holloway, University of London): The Collapse of the USSR and the Soviet Composers' Union, 1985-1995

This paper presents the initial findings from a project examining music under the Soviet Collapse, 1985-1995. The final years of the Soviet Union under Gorbachev raise numerous questions about artistic production, organisation, and consumption. Generations of composers had assumed a guaranteed income from the state, provided that they continued with new commissions. In the winter of 1991, this suddenly stopped; for some, this represented liberation from Soviet oppression but for others, it meant the end of a way of life. Organisations like the Soviet Composers' Union went from being heavily subsidised agents of the state to being free-market enterprises of the newly independent ex-Soviet countries without any guaranteed income within a matter of months (in some cases, weeks). The faulty-but-guaranteed routine of Soviet life evaporated and composers were left to fend for themselves. The result was almost total collapse of musical life, including performances, broadcasts, and commissions. Those with international connections fled abroad, but many were left completely isolated and without income (along with tens of millions of ex-Soviet citizens). This talk presents a brief survey of official reports, published statements, and interviews to illustrate the experience of a generation having to rapidly adjust to free-market economics (for Russians, only to have their democratic economy collapse as well several years later), with examples from Ukraine, Armenia, and Russia. The Soviet Collapse raises questions about assumptions of music production and consumption of new music across multiple genres, while also throwing light on the contrasts between music under socialism and democracy.

Patrick Becker-Naydenov (Leipzig University): Elitism or Democratization? Social Backgrounds of Composition Students in 19th-Century Britain

This conference paper will explore the relationship between the increasing institutionalization of music studies in 19th-century Britain and the compositional practices of students from diverse social backgrounds. Through an analysis of archival sources such as student enrollment records and personal correspondence, the paper will examine the extent to which institutions tasked with educating aspiring composers appropriated or integrated self-taught compositional practices evident from around the 1820s.

The paper will also consider the ways in which social background may have influenced students' compositional choices and career paths and how the institutionalization of composition education impacted the prestige and accessibility of music studies for students from different class backgrounds. By situating the experiences of these students

within the broader cultural and historical context of 19th-century Britain, this conference paper will shed new light on the social dynamics of composition education and the role of class in shaping musical careers.

Combining theoretical frameworks and approaches from music and education history, sociology, and those interested in the intersection of music, class, and cultural capital, this paper will contribute to a deeper understanding of the social and cultural factors that have shaped the history of music and music education, and provide a nuanced perspective on the relationship between elitism and democratization in the field of composition.

Session 3c: Music and Sociability

Dylan Price (University of Oxford): Beer, (Outer) Space, and Robots in Fin-de-Siècle Czech Opera

This paper is about Dvořák, Janáček, and beer. It is about the competing phenomenologies of beer in Czech opera, and their implications for the environmental humanities. In a straightforwardly Heideggerian sense, alcohol invokes a mode of premodern 'dwelling': to drink beer is a means of belonging within one's place and social class, long-standing concerns for ecocritics. Indeed, beer afforded a communal solidarity in nineteenth-century Czechia, against the *roboty* (forced labour) that many Czech peasants were forced to complete for feudal landlords. For in the beer mug, ingredients are gathered together, just as people gather together in the village inn. Yet beer's flows are always multivalent, and their phenomenology always complex. Whilst the flows sometimes converge, they occasionally lead towards the more remote destinations—including the moon, hell, and the fifteenth century—that modernity seemed to bring within reach. And these phenomenological tensions are the focus of this paper, which attends to Janáček's *The Excursions of Mr. Brouček* (1920) and Dvořák's *The Devil and Kate* (1899). Guided by an approach that is at once Heideggerian and post-Heideggerian, the paper argues that both operas use beer and drunkenness to explore multiple spatial scales at once, by pairing the localised dwelling of the inn with more expansive sites such as the moon or hell. By addressing these features, I explore the operas' insights for contemporary ecomusicologists of all dispositions, regarding spaces and timescales whose magnitudes resist easy comprehension.

Núria Bonet (University of Plymouth): Instrumental pub decors: non-sounding functional instruments

Old Tom's Gin Bar in Durham opened in 2017 in a Grade I listed Tudor building with views of Durham Cathedral and the River Wear. It featured a vast array of decoration hanging from walls and the ceiling, including musical instruments. Despite most being in a playable state, touching and playing these objects is not allowed, at risk of ejection from the venue. This paper proposes to contextualise the phenomenon of instruments used as pub decoration within pub settings as an organological phenomenon. It also aims to situate within the wider history of instruments as decorative, non-functional objects.

The 16th and 17th century tradition of 'marvellous' instruments created objects with great visual aesthetic appeal, but little to no sonic use; for instance, elaborately decorated ceramic violins. Contemporary instrumental decorations in pubs differ from this tradition objects often do not possess much aesthetic appeal, sonic potential or playing condition. Nevertheless, they are intended to create a sense of distinction in a drinking establishment. The use of instruments as decoration in drinking establishments therefore is paradoxical and reveals attitudes towards acoustic instruments and their perceived 'social life'. This is further compounded by the fact that many of these spaces are also musical venues, therefore creating a separation between the sounding and non-sounding artefacts. They become museum artefacts despite lacking the typical desirable qualities of instruments in collections, as can be observed in establishments such as those Old Tom's Gin Bar.

Mollie Carlyle (University of Aberdeen): 'Flogging the dead horse': ritual, tradition and music aboard nineteenth-century sailing ships

Sailors are known to be a superstitious lot, whose customs and traditions in a shipboard setting often reflect their willingness to put faith in the unknown to protect them from the perils of life at sea. Whether emblazoning their skin with animal tattoos to prevent them from drowning or engaging in the notorious 'line-crossing ceremony' on the event of the ship crossing the equator, sailors of the nineteenth century carried out all manner of ritual and custom in the hope of courting favour with the tempestuous sea. One of the ways that they did this was through music, which was used to accompany set practices aboard ship – including the famous 'flogging' or 'paying off' the dead horse, making journeys across areas of nautical significance (crossing the equator or rounding Cape Horn) and setting off on their final homeward bound voyage. This paper explores some of the musical traditions that sailors carried out during the nineteenth century by looking at the origin of these practices in a shipboard setting, why these practices were undertaken, and how music was used as both an aid to work and as a requisite component of life aboard ship throughout the golden age of sail.

Session 3d: Opera Around the World

Barbara Gentili (University of Surrey): Actresses Sing and Sopranos Act: Performing the Donna Nova on the Global Stage

On the 22nd August 1907, the impresarios of Buenos Aires assembled a galaxy of theatre and opera stars to perform side-by-side at the city's Teatro Coliseo. This sell-out show featured among many other celebrities actress Eleonora Duse and soprano Emma Carelli, and is a fascinating example of how at that time spoken theatre and opera still belonged within an interdependent culture (Guccini, 2019, Sica 2014).

I look at this unified theatrical culture to establish how Italian sopranos and actresses jointly articulated a novel idea of womanhood, the so-called New Woman or *donna nova*, through strikingly new forms of stage artistry (Glenn, 2000). Moreover, because they shared a hard core of characters taken from the realistic repertoire of *verismo* theatre and opera (e.g. *Cavalleria rusticana*, *Fedora* and *Adriana Lecouvreur*), critics were encouraged to make continuous comparisons between the ‘singing’ of the actresses and the acting of the singers. I cross-compare selected press reviews, acting and singing manuals, newly-discovered letters and personal scores to reveal how by deviating from long-established rules of ‘good’ acting and singing Duse and Carelli enacted a new, highly individual female identity via their stage characters. With their daring performances, these exceptional *donne nove* defied stubbornly entrenched conservative ideas of ‘true womanhood’ (Welter, 1976; Roberts, 2002), and circulated around the globe a new image of femininity fit for the nascent modern era.

Yufan Wang (University of York): Chinese Audiences’ Changing Taste for Western Opera in Contemporary China

Before Western opera was introduced to China, China already had its own traditional opera, which means Chinese audiences already had their opera viewing habits and basic preferences for appreciating operas. However, in recent years we can see the active performance of Western opera on the Chinese stage, especially in the case of the National Centre for the Performing Arts (NCPA), which presented different Western opera productions every season before the pandemic. There is no doubt that, watching Western opera for Chinese people presents some difficulties because of the huge language and cultural distinctions, as well as the basic aesthetics of Chinese traditional operas, which all influence the dissemination of Western opera in China. However, the regular pre-Covid schedules of Western opera performances in China show that Chinese audiences have the opportunity to experience and receive this art form. In this process, how did Chinese audiences begin to shift their aesthetic perspective towards Western opera? How can we account for this change? This paper will elaborate upon these questions. It is based on the basic aesthetic of Chinese traditional opera by Chinese people, comparing the performance characters of Chinese traditional opera and Western opera to observe reception of Western opera through the lens of Chinese aesthetics. It analyzes the function of Western opera in Chinese society to find the reason for current Chinese attention to Western opera and for the changing taste for Western opera by Chinese audiences.

Flora Willson (King’s College London) *Aida’s Afterlives: Italian Opera in Cairo after 1871*

The world premiere of Giuseppe Verdi’s *Aida* at Cairo’s new Khedivial Opera House in December 1871 is now a familiar episode in opera studies. From Khedive Isma’il’s commission of a new work by Europe’s most famous living composer, to the remediation of Egypt’s past by the French Egyptologist Auguste Mariette and Verdi’s refusal to travel to Cairo for the premiere, *Aida’s* birth presents a paradigmatic instance of operatic colonialism in action. Edward Said’s powerful 1993 critique that *Aida* was part of Cairo’s “European façade”—and that it was “not so much about but of imperial domination”—has inevitably (and rightly) informed much subsequent scholarship. Yet other, messier aspects of *Aida’s* early history have often been overlooked; and the question of what happened next at the Khedivial Opera House remains to be told.

In this paper I return to *Aida’s* premiere as a starting point for investigating both its early Cairean afterlives and the continued presence of Italian opera more generally in the Egyptian capital. Drawing on historical sources in Arabic, English, French and Italian, I attempt to uncover traces of late-19th-century Cairo’s operatic life. In dialogue with recent scholarship by Adam Mestyan, Carmen Gitre and Ziad Fahmy among others, I examine what opera meant to its producers and consumers in the context of Egypt’s complex, shifting political status at the turn of the century—ultimately pondering the local cultural forms forged in response to Egypt’s entanglement in the long colonial history of opera.

Session 3e: Musical Borrowings: Copying and Arranging in the 18th Century

Andrew Frampton (University of Oxford) *Building a Musical Library: Johann Friedrich Agricola (1720–1774) as Collector and Copyist*

Of the manuscript sources that have come down to us in the hand of the Bach pupil and Berlin Hofkomponist Johann Friedrich Agricola (1720–1774), the majority are not for his own works, but copies of pieces by other composers. In these materials we see how Agricola cultivated musical networks around him, actively gathering pieces by major seventeenth- and eighteenth-century composers and building a significant library of music for study and performance.

This paper interrogates Agricola’s copying and collecting activities, arguing that he was a far more prolific and important copyist of this period than has been previously recognised. Through detailed palaeographic, codicological and textual analyses of the sources, I highlight representative examples from his copies of works by Hasse, Telemann, Zelenka and others that speak to the diverse range of musicians and repertoires with which he engaged, thus acting as important case studies for broader discourses surrounding material and musical exchange in the eighteenth century. Building on the work of Alfred Dürr, a critical reassessment of watermark and handwriting data reveals patterns in Agricola’s copying activities, casting fresh light on his interactions with other Berlin composers and scribes and informing new perspectives on his copies of vocal works by J.S. Bach. Drawing on interdisciplinary methodologies from historical bibliography, including the work of Donald McKenzie and others, I also consider how the material forms of these manuscripts are themselves expressive, conveying meanings beyond the notated text.

Ann van Allen-Russell (Royal College of Music): 'Not like Pyrates': Borrowing, Copyright and Creativity in the Eighteenth Century

In a modern world where even the hint of use of existing material without attribution may lead to litigation, it is worth considering that this was not always the case, and that throughout the sixteenth to eighteenth centuries, to borrow, imitate or model after existing works was part of the creative norm – but with the understanding that composers would transform the borrowed material into new and unique works in line with a philosophical view stretching back to classical antiquity.

Just as early eighteenth-century literary critics of the English Augustan period such as Dryden and Pope and, later, the painter Reynolds espoused the use of imitation or borrowing as common property in developing style, taste and expression in drama, literature, and art. Music theorists and historians such as Mattheson and Burney noted that the use of existing musical material, models, and ideas from the distant past or more recent times was an accepted practice of the creative compositional process. Education during the period was grounded in Classical approaches to learning, formed on ancient sources such as Aristotle, Cicero and Quintilian, and had as one of its key pedagogical tenets the concept of imitation to help students develop their rhetorical style and expression, and seed their creativity.

Where, then, were the bounds of acceptable usage? And where did composers draw the line? As new research has revealed, borrowing was not the problem; it was piracy. This paper explores a new understanding of how borrowing as a compositional strategy was an accepted part of the creative paradigm and the critical distinction between the use of existing material to seed the creative process and the right to control and benefit from one's creative output. The difference between these two aspects is key to understanding why composers such as Arne, Geminiani, J.C. Bach, Abel, and Storace were driven to assert their authorial property rights over their printed works, and to reap the benefit of their mental labour.

Daniel Atwood (Northwestern University): Hasse in Tablature: Playing Opera on the Lute in the 18th Century

In eighteenth-century Germany, opera flourished both on and off the stage, as a rich popular culture of arrangement and transcription allowed opera lovers to recreate their favorite arias on their instruments of choice in coffee houses and domestic and recreational spaces, as explored by Sampsell (2017) and others. One collection of such opera excerpts can be found in the Leipziger Stadtbibliothek in manuscript Becker III.11.46a, a set of lute arrangements in tablature of arias and instrumental pieces from a number of Johann Adolf Hasse's operas. Containing both thoroughbass realizations for accompaniment as well as lute solo arrangements, the book offers material testimony to a popular cultural practice of adapting opera music into a range of forms for use and enjoyment beyond the opera stage. In this paper, I build on the work of Schröder (1995), Farstadt (2011) and Sampsell, situating this manuscript with respect to the practice of opera transcription and arrangements in the first half of the 18th century. Then, through comparative analysis of these lute arrangements with the original opera scores, I conduct a close reading of the transcriptions for insights into the creative processes of arrangement, transcription and thoroughbass realization on lute in this period.

Le Huray Lecture

Chair: Lonán Ó Briain (University of Nottingham)

Naomi André (University of North Carolina at Chapel Hill): Opera's New Realism: Expanding Narratives and Representation

Since its beginnings, opera as a genre has explored “real” portrayals. This has been expressed through discourses around verisimilitude, naturalism, verismo, and the depiction of events from history with historical (and sometimes still living) people. In many ways, nineteenth-century opera fulfilled much of the same cultural business that film and the cinema achieved in the twentieth century. Today, screens have advanced to include TV, computers, and cell phones; opera in the twenty-first century also continues to evolve. As opera begins to cater to wider audiences (not only the wealthy elite) performances today frequently embrace a broader mission that engages social justice in the movements around Me Too, Queer and Trans spectrums, and Black Lives Matter.

In addition to concerns about stylized naturalism and aestheticized constructions of truth, successful operas today include innovative connections to the present. Many creative teams are weaving new narratives and representations into their productions, both for older operas composed in the past as well as for newly commissioned works. Fixating on a dominant canon has omitted many of these underrepresented voices and has caused a harm of exclusion. An unexpected place to carefully repair this harm is through a recovery of these rich under-explored narratives. In this talk, I explore these themes by touching upon operas coming out of diasporas involving Blackness (*Blue*, 2019; *Omar*, 2022; and *The Factotum*, 2023), Asia (Ai Weiwei), and Latin America (Golijov's *Ainadamar*, 2003).

Session 4a: Reimagining French Modernist Historiography through Performance

THEMED SESSION

Responding to a generation of critique of modernist hierarchies that deify composers and reify their works as the prime objects of music historiography, this panel brings together four papers that test how centring the work of performance and of performers reshapes our understanding of the history of western art music. Specifically, twentieth-century French modernism sets the backdrop for a series of case studies extending from World War I to the late 1960s which together sketch how this period – widely regarded as a high-water mark of discourses of compositional autonomy – may be reimagined through attention to acts of performance. Each fifteen-minute paper takes a different performer as its focus—Jane Bathori, Nadia Boulanger, Maria Yudina, and Yvonne Loriod—all of whom were immersed in French modernist discourses and deeply committed to performing and circulating modernist music, yet have been largely marginalised in favour of the composers whose work they did so much to promote. Topics include:

- the essential yet undervalued roles of performers as agents of French modernism
- how French modernist music was ‘performed’ in the broadest sense—not only in concert, but also through music criticism, technological mediation, and transnational exchange;
- performers’ complicity in, challenges to, or struggles under discourses of modernism that have functioned to erase their contributions;
- the often-gendered and hierarchical binary opposition between performer and composer, and how centring performance and performers may generate more inclusive histories of modernism.

Barbara Kelly (University of Leeds): ‘Leading and Advocating through Performance: the Case of Jane Bathori’

I take the singer Jane Bathori (1877–1970) as an example of a performer who made a vital contribution to modernism. Eschewing a more conventional operatic career, Bathori devoted herself to performing (often from the piano) contemporary music of two generations of mainly French composers from Claude Debussy to Francis Poulenc. She premiered key works by Ravel, Caplet, Satie, Milhaud, Poulenc, Honegger, Tailleferre and Auric, helping to further their careers and reputations in tangible ways.

Bathori grasped the unique opportunity to take over the direction of the experimental Théâtre du Vieux-Colombier during the First World War, mounting works by composers and writers within her network – many of whom were serving in the war, including Caplet and Ravel – and commissioning works by the youngest composers who would later become Les Six.

Bathori created a unique workshop environment at the Vieux-Colombier that helped to bring to fruition collaborative vocal and mixed ensemble works, anticipating the genres and tastes that would characterise Paris in the 1920s. However, her achievements have been limited to some appreciative comments by grateful composers and ignored completely by theatre historians of the Vieux-Colombier. Although she lost her position of power in 1919, she dedicated the rest of her long life to the music of these composers, bringing them to the attention of students and audiences in France, Belgium, and as far afield as Argentina. Without her leadership and advocacy, modern French music of this period would undoubtedly be different.

Jeanice Brooks (University of Southampton): ‘Nadia Boulanger’s Criticism and Modernist Performance’

Modernist musical aesthetics involved a continuous reinterpretation of performance gestures within an evolving critical vocabulary that increasingly celebrated what Richard Taruskin has called “geometric” performing styles. Music criticism was thus itself a form of modernist performance that could contribute to changing views about what constituted a beautiful or valid interpretation of musical works. This contribution takes Nadia Boulanger’s music criticism as a case study in modernist performance critique, analysing her activity as a columnist for *Le Monde musical* (1918-24) and *Spectateur* (1946-47). I compare her accounts of the performance of new works, in which performance and composition may be fused in revealing ways, with her treatment of historical repertoire, in which her mapping of modernist performance ethos to Romantic works differs from her approach to music of the distant past. Finally, I consider gendered aspects of her activity as a music critic, and her experience as a woman performing this role, in relation to gendered aspects of her use of the language of criticism within an evolving discourse of modernist performance.

Adam Behan (Maynooth University): ‘From Paris to Moscow: Maria Yudina, Pierre Souvtchinsky and New Music in the Soviet Union, 1959–63’

On 16 September 1959, the Russian pianist Maria Yudina reached out to Pierre Souvtchinsky, a close friend of Stravinsky and cofounder of the Domaine Musical in Paris with Boulez. She sought from him music by the likes of Stravinsky, Messiaen, Stockhausen and Boulez—the kind of music that was, at that point, essentially impossible to find in the Soviet Union. The late 1950s, however, witnessed the beginning of the Soviet ‘Thaw’, in which ‘an unofficial concert subculture’ dedicated to music with modernist leanings began to grow (Schmelz 2009).

This paper explores Yudina’s major contributions to this modernist musical scene and how they were facilitated by her new Parisian connection with Souvtchinsky. In general, I probe how Yudina’s new musical values were negotiated and shaped through her correspondence with Souvtchinsky and, by extension, the prevailing musical scene of French

modernism. I consider, in particular, the wealth of otherwise inaccessible scores which Souvtchinsky transferred to Yudina, as well as her unsuccessful efforts to travel to Paris to give a series of concerts.

Yudina's lack of permission to travel to Paris speaks to her more general precarious position in the Soviet Union, one which stemmed largely from her commitment to modernist music. I conclude by touching upon the implications of this, focusing not only on the position of vulnerability into which Yudina placed herself by performing new, unsanctioned music in Russia, but also the relative lack of musical and (musicological) credit performers such as her have received for doing so.

Peter Asimov (University of Cambridge): 'Whose *Sonate*? Locating modernist performance through and despite Barraqué'

Dwelling on the composer's serialist 'machines' and invocation of a Beethovenian lineage, scholars and critics have enshrined Jean Barraqué's *Sonate* (1950–52) as one of French post-war modernism's most ambitious and imposing compositional achievements. In an attempt to invert this perspective, this paper construes the *Sonate* as a mirror to reflect (upon) the contributions of the performers who facilitated the work's existence (as well as those who chose not to do so). The work's extraordinary reception was enabled chiefly by pianist Yvonne Loriod and her engineers' painstaking recording (1957–58), spliced piecemeal from a rough manuscript over three days (possibly the first instance of a piano sonata 'constructed' inside the recording studio?). Her disc was the only accessible form of the sonata for nearly a decade – there were no performances and no published score until the late 1960s – and thus was the means by which it became crowned a serialist masterpiece. The episode provokes a reimagined ontology of the modernist musical work, while the ironic disjuncture between the piece's prevailing reception as a triumph of autonomous formalism and its primary existence in the form of Loriod's patchworked performance reveals the deficiency of work-led historiography, even and especially for an era of self-proclaimed compositional autonomy. Loriod's recording project – together with testimony from pianists including David Tudor, Paul Jacobs, and Marcelle Mercenier who for various reasons declined to broach the *Sonate* – exposes the creative, intellectual, and pragmatic values and stakes entailed in modernist performance, offering insights extending beyond Barraqué and 'his' *Sonate*.

Session 4b: Racial Discrimination

Clarke Randolph (independent scholar): Still We Rise: Racial Discriminatory Resilience and Black American Musicians

"What does it mean for descendants of enslaved people to create a music embraced by the world and still be treated as second-class citizens, exploited, dehumanised, and subject to premature death?" thus asked author Robin Kelley. According to Chou et al, Black Americans are exposed to more racial discrimination than any other ethno-racial group (Chou et al., 2012). Although racial discrimination plagues the lives of many Black Americans in the United States, the experiences of resilient Black Americans, especially in the music industry, are very much understudied (Barbarin, 1993). Primary research has linked music performance with an increase in resilience across many clinical and community settings (Fraser, 2015; Schafer et al., 2013). While historical research has proven music to be a major tool in the liberation of Black America and in building community resilience, examinations of the racial experiences of resilient Black American musicians are sparse. Musicologist Sherrie Tucker of the University of Kansas states, "Moments of justice for Black American musicians and their communities are few and far between." This study examines the effects of racial discrimination on Black American musicians. This paper begins to fill the gap in research regarding resilient Black American musicians and provides data for future research in similar areas including, but not limited to, higher education, the music industry, and mental health. Method: Four participants were assessed via semi-structured interviews to determine the impact of racial discrimination on their lives as Black American musicians. Data were analysed using IPA. Results and Conclusion: The impacts of racial discrimination on Black American musicians accounted for four themes including: (1) compromised cultural inclusive formal education, (2) obscured and marginalised cultural identity, (3) abbreviated success due to cultural appropriation, (themes 2 and 3 account for an overarching theme of racial capitalism), and (4) compulsory resilience.

Sue Miller (Leeds Beckett University): The Legacy of Cuban Music Performance in Paris: degrees of Latin 'enracinement' in mainstream French popular music

Popular Cuban dance music has had a century-long history of performance in the French capital; together with the transnational flow of Cuban music/Latin recordings, particularly from the 1930s onwards (Denning, 2015), this rich performance tradition has had a strong influence on French popular music. Hiding in plain sight (as scholars Christopher Washburne (2020), Paul Austerlitz (2005) and Anaïs Fléchet (2013) have highlighted), Cuban, Caribbean and Latin American musical elements are ingrained in many French popular music forms. The long lasting influence of Paris's very own Buena Vista Social Club scene in the form of La Cabane Cubaine, La Cueva, Mélody's Bar and La Coupole is here investigated in terms of degrees of inflection, appropriation and integration in the work of 'French' artists Jean Constantin, Serge Gainsbourg and Dario Moreno. Further investigations into Hispanic and Francophone Caribbean exchange reveal complex relationships, and demonstrate how exoticism, racism, sexism and various other aspects of France's 'échappatoire tropicale' (Fléchet, 2013, p.209) play out musically in the Latin performances and recordings of mid 20th-century Paris. Degrees of 'enracinement musical' are shown to reflect, negate or subtly undermine the colonial ideologies of the times depending on how French artists worked with fellow Caribbean and Latin American musicians within inequitable social performance contexts. The legacy of musicians from Cuba, Guadeloupe, Martinique and other

Caribbean countries in France needs further research not least in terms of how their performances and recordings influenced the trajectory of French popular music.

Simon Palominos (University of Bristol): The Challenging of Chilean National Identity in Luta Cruz's music

In this paper I address the work of Luta Cruz, a singer born in 1988 to an Afro-Brazilian woman migrated to Chile and a Chilean man. Cruz identifies herself as Afro-Chilean, while maintaining a strong bond with Brazilian culture and music. Since an early age the singer has dealt with the tensions of being a Black person in Chile, a country whose national identity is based on a fiction of whiteness that erased Black heritage from national history. By the late 2010s, the singer started to critically approach her identity, rediscovering her Black heritage, and addressing it through her musical performance. Likewise, during the COVID-19 pandemic, Cruz started growing her body and facial hair, as a form of rebellion against gender roles and social expectations on women's bodies. It is during this time that the singer started to actively participate in solidarity events for the migrant community in Chile, especially Afro-Caribbean migrants, which are received by Chilean population with racist and violent attitudes. Based on interviews with the artist, press, social media, and a close reading of song lyrics, I argue that Luta Cruz challenges Chilean national identity through highlighting her migrant Brazilian heritage, her identity as an Afro-Chilean woman, and her challenging of gender hierarchies. By doing so, Cruz offers a glimpse of the transformations of Chilean society brought by contemporary migration in the country.

Session 4c: Transnationalism and Transcultural Exchange

Sophie Redfern (University of Nottingham): Americans in London: Cultural Exchange and Transnational Identities in Ballet Theatre's 1946 Covent Garden Season

In the summer of 1946, Ballet Theatre became the first North American company to present a season at Covent Garden after the war. While London still bore the scars of the previous years, the gala opening night on 4 July, Independence Day, was a statement of intent from Ballet Theatre: it revealed the technical skills of the dancers in traditional fare including *Les Sylphides*, while highlighting the company's role in supporting and developing a new, and distinctly American, repertory with a star-studded performance of *Fancy Free* featuring choreographer–dancer Jerome Robbins, and composer Leonard Bernstein as guest conductor. For the company and US press, the invitation to perform in such a prestigious European venue demonstrated America's increased importance within the world of ballet. It was also an opportunity to learn from the English tradition (the company returned with Ashton's *Les Patineurs*) and, importantly, demonstrate all that American ballet had achieved. For British commentators, the tour was a sign of London's cultural rejuvenation and cause for reflection on issues of artistic and national identity; dancers, ballets, scores, and even conductors were discussed in terms of perceived American qualities – typically a certain vitality and spirit – and contrasted with homegrown talent and works. Drawing on press coverage and personal and company correspondence from both sides of the Atlantic, this paper explores the reception of Ballet Theatre's London tour, revealing what it tells us about Anglo-American relations and differing postwar cultural agendas and histories.

Siel Agugliaro (Università di Pisa): "Compare Turiddu Lands in America: Cavalleria Rusticana, Columbus Day, and the (Self-) Representation of Italian Americans"

On 12 October 1892, on the occasion of the 400th anniversary of Christopher Columbus' landing in the Americas, President Benjamin Harrison declared the first-ever national celebration of Columbus Day to improve diplomatic relationships with Italy after eleven Italian Americans had been lynched in New Orleans in March of the previous year. In between these two events, America's musical world was rattled by the national premiere of Pietro Mascagni's *Cavalleria Rusticana*. First performed in Philadelphia in September 1891, Mascagni's opera was seen as a commercial opportunity by American impresarios, who hoped to rekindle middle classes' interest in Italian opera after years of relative stagnation. But the arrival of *Cavalleria* in the country was highly anticipated also by Italian American political leaders, who intended to leverage the success of a new Italian opera with American audiences to counter contemporary anti-immigration feelings.

In my paper, I draw upon trade journals, English- and Italian-language newspapers, and secondary literature (Rindom, Luconi, Ceriani, Basini, Barbata Jackson, Gabaccia) to investigate the early American performances of *Cavalleria Rusticana* in the light of Italian Americans' processes of national mythmaking and of contemporary debates regarding the racial desirability of Italian immigrants. I argue that while *Cavalleria* revealed to Italian American leaders the political significance of opera as a tool for social uplift, it also acted as a double-edged sword, because its plot encouraged comparisons with the underclass described in crime news and press reports on "Italian life" appearing in the same years.

Mekala Padmanabhan (independent scholar): Music, Spectacle and Shakespeare across India's Silver Screens

Since its inception, the Indian film industry has always been open to intercultural exchanges in technical, musical, and literary aspects. This kind of intellectual and creative openness has been instrumental for the long-standing success, prolific and global nature of the industry. Indeed, the inclusion of William Shakespeare's plays or scenes in the Indian cinematic oeuvre is one example of the industry's global nature. As the film critic Namrata Joshi noted, "the dramatic strength and superb portrayal of the universal truths of human nature" in Shakespearean plays provided Indian filmmakers' inspiration to explore its dramatic possibilities on the celluloid screen.

The introduction of Shakespeare in Indian films began with the “Talkies” in the 1930s. The curious nature of Indian cinema is its consistent adherence to music, dance, and drama. Although some Shakespeare plays include situations for incidental music, others do not. Shakespeare adaptations on screen must consider the “Indian film aesthetic” without losing the original dramatic essence and characterization.

In Indian cinema, representation of Shakespeare can be broadly divided into three categories:) 1) direct adaptations of Shakespearean plays, 2) inclusion of iconic scenes from Shakespeare’s plays within films, and finally, 3) staging of a ‘paraphrased’ version of the drama within a movie as a dramatic tool to further the foreground plot. The use of music or silence in each of these instances varies. By drawing upon examples from early and contemporary films, the proposed presentation will explore how the musical style and role have evolved when adapting Shakespeare in Indian cinema.

Session 4d: Early Music: Manuscripts, Collections, Notation

Emily Wride (University of Bristol): The Methods and Motivation Behind Additional Musical Notation in Late Medieval Toledo

In contrast to modern staves, neumatic notation does not usually contain detailed information about pitch, rhythm, or performance. Rather, it reminded the singer of a melody they were already familiar with. In some systems a limited number of additional signs were used to nuance the notation, for example letters that represented Latin words were added to clarify the speed or pitch of the melody.

In this paper I explore the use of additional notation in three Old Hispanic rite sources from late medieval Toledo (Toledo, Cathedral Archive, MSS 35-4 and 35-7, and Cincinnati, Hebrew Union College, MS Acc 484). These sources, which have thus far received very limited attention, are the only extant materials to bear witness to this complex system of additional notation, which contains signs not found in any other writing style. I highlight that the combination of significative letters, corrections, and supplementary performance information creates a unified system, not found elsewhere in neumatic manuscripts. What, then, were the driving factors behind writing this system? Who was responsible for it and where did they draw their inspiration from? And why, at this late stage in the use of neumatic notation (12th-13th centuries), was there a resurgence of the significative letters previously popular manuscripts from several centuries prior? Through a detailed palaeographical study, I shed light on the development of notation, and on the networks and influences present in late medieval Iberia.

James Tomlinson (University of Oslo): ‘A University Context for Early Fourteenth-Century English Polyphony: Reassessing Cambridge, Gonville and Caius College MS 512/543’

The origins of sources of medieval English music can rarely be attributed with confidence. Music leaves were systematically removed from their original material contexts and textual references to their originary environments typically destroyed. The survival of the complete early fourteenth-century manuscript Cambridge, Gonville and Caius College MS 512/543 is exceptional in this regard. Yet engagement with the musical contents of this source has hitherto been selective, precluding deeper understanding of the book’s complex history and music’s place and significance within it.

This paper offers a wholesale reassessment of Cgc 512/543. I recontextualise the book, positing a chronology for its compilation and repositioning its musical contents within broader historical narratives. I argue that Cgc 512/543 is an important example of an informal collection curated by a named individual, John Rudham, in a time from which records of particular musicians and their activities seldom survive. The manuscript’s contents, moreover, strongly suggest its origin in a university context in the first decades of the fourteenth century. There is otherwise an almost complete lack of evidence for the presence of polyphony at English universities from their foundations up to c. 1400. Cgc 512/543 therefore offers a new perspective on the circulation of music in early fourteenth-century England, challenging the accepted pre-eminence of monasteries in the cultivation and transmission of polyphony in this period.

Catherine A. Bradley (University of Oslo): *Benedicamus Domino* and Unwritten Polyphony: New Perspectives on Music in Thirteenth-Century Paris

This paper re-examines relationships between the music of twelfth-century Aquitaine and thirteenth-century Paris through the lense of the versicle *Benedicamus Domino* (‘Let us bless the Lord’). A substantial number of (polyphonic) Latin songs in Aquitanian sources make direct reference to this versicle, but Sarah Fuller (1969) proposed that ‘the *Benedicamus* verse-trope was not greatly favored in Parisian circles’ and ‘the flourishing conductus had some quite different function’. Janet Knapp’s (2001) statement that ‘the Parisian school of song composition shows few if any signs of direct contact with that of Aquitaine’ reflects the existence of just a single musical concordance with earlier Aquitanian *versaria* among the many hundreds of compositions in the so-called *Magnus liber organi*.

I seek to emphasise and uncover continuities in the treatment of the *Benedicamus* versicle across the 1100s and 1200s. First, I demonstrate that books from thirteenth-century Paris preserve traces of a flexible and performative polyphonic tradition for the *Benedicamus*. Second, I draw attention to thirteenth-century manuscript witnesses often dismissed as chronologically late or geographically peripheral – especially those from German-speaking lands (such as Suttgart, Württembergische Landesbibliothek, HB I 95 and Munich, Bayerische Stadtsbibliothek, Clm 5539) – in which the *Benedicamus* is prominent, and compositions from both Aquitanian and Notre-Dame repertoires appear side-by-side. Undermining the impression of independence conveyed by monumental thirteenth-century collections of Parisian

polyphony, I argue that such collections have artificially obscured fundamental continuities in musical practice – across time and place – more readily perceptible in historiographically marginalised sources.

Session 4e: Choral Music and the Irish Imagination

THEMED SESSION

As Ireland celebrates the centenary of its independence, questions of identity, postcolonialism, and a national artistic imagination have come to the forefront. While the manifestation of “Irishness” in Irish Music (O’Flynn, 2009) has been subject to much criticism in instrumental, chamber, traditional and popular music, scholarship has yet to consider the intersections of Irish identity and choral singing. Although choral singing has existed on the island of Ireland for over a thousand years, scholarship has only begun to deeply investigate the intersections of Irish identity with this rich history in recent years.

This themed session offers three perspectives on choral singing in Ireland through three different periods and three different genres. The first paper, given by Kerry Houston, examines issues around choral activity in nineteenth-century Ireland and explores some ways in which this activity crossed over political and religious divides. The second, by Kevin Boushel, investigates issues of nationalism, Celtic revival and nation-building through choral music in the wake of independence. Finally, Laura Sheils’ paper explores imaginative approaches to text-setting in contemporary Irish choral music with a case study of Rhona Clarke’s setting of Gaius Valerius Catullus’ poetry. This session consists of three 20-minute papers with five minutes for questions, followed by fifteen minutes of discussion.

Exploring themes of tradition and modernity, colonialism and postcolonialism, sacred and secular, and nationalism and internationalism, this session will interrogate how choral music in Ireland has both reflected and constructed Irish identity from the Act of Union of 1800 to the present day.

Kerry Houston (Technical University Dublin): ‘Choral Music in Nineteenth-Century Ireland: Blended Identities’

This paper explores developments in secular and sacred choral singing in a rapidly changing nineteenth-century Ireland. The Act of Union of 1800 united the Irish and English parliaments, resulting in a drain in Irish aristocratic patronage as many now spent large parts of the year in London. Choral singing, however, was firmly established in major urban centres manifested in cathedral services, charity concerts, glee and catch clubs. Choral societies began to be established and other important developments included the establishment of the Royal Irish Academy of Music in 1848 and the Feis Ceoil in 1897. These developments attracted a broader spectrum of Irish Society into choral activity.

Catholic emancipation in 1825 did not result in an immediate increase in choral activity in catholic churches despite the establishment of the Cecilian movement in Ireland in the late 1870s – the seeds of the catholic choral movement came several decades later, largely through the work of Heinrich Beyer at Maynooth College and the establishment of the Palestrina choir at Saint Mary’s pro-cathedral in Dublin in 1903.

While there were political and religious differences in nineteenth-century Ireland, some perceived distinctions between ‘art music’ and ‘traditional music’ are more politically driven than musically motivated. For instance, Sir John Stevenson, organist of the Chapel Royal in Dublin Castle and a prolific composer of music for the Anglican liturgy, collaborated with Thomas Moore on his Irish melodies. This presentation aims to address the complex issue of blended identities through the development of choral music in nineteenth-century Ireland.

Kevin Boushel (Dublin City University): ‘“God, Beethoven, and Patrick Pearse”; Irish Identity and Choral Singing in the Wake of Independence’

In the first decades of the twentieth century Ireland experienced rapid and intense political and cultural changes after centuries of British rule. Following a bloody War of Independence (1919–21) against Britain and a bitter Civil War (1922–24) surrounding partition, Ireland faced the task of awakening a national consciousness and crafting a distinct Irish identity to present on the world stage. While the Irish voice has flourished internationally in other artforms, notably literature, few works by Irish composers feature in the international canon of Western art music. This paper explores the choral contributions of several Irish folksong revivalists during the first half of the twentieth century and examines the factors that hampered their efforts to forge an Irish school of composition, particularly in choral music, in comparison to their European counterparts.

Following Protestant hegemony pre-independence, Catholicism became as fundamental an aspect of Irish identity as the indigenous music and language, and much choral activity in Ireland, spurred by the Cecilian movement, prioritised the invigoration of Latin church music in Irish churches. Post-war xenophobia plagued composers of German heritage, such as Carl Hardebeck. Furthermore, Ireland in the wake of the Celtic Revival suffered from a ‘Stalinistic antagonism to modernism’ (Brown, 1981), prohibiting some composers from expanding the Irish folk-idiom with a contemporary compositional voice. This research highlights the contributions of the Irish folksong revivalists and choral composers in the face of this adversity, and exposes the thorny post-colonial issues of national identity that stifled their progress.

Laura Sheils (Dublin City University): ‘A Noise of our Own’: Ireland’s Narrative Imagination through the Twenty-First-Century Choral Lens

In the twilight of the twentieth century, Irish composers struggled to attain 'an international currency' against their renowned literary contemporaries, such as Joyce, Shaw, and Beckett (White, 2008). Composers lacked prominence in Irish society, with no eminent figure like Bartók or Sibelius to promote its culture on the global stage. What was the purpose of an Irish composer; how could they define themselves? Choral music provided a medium in which to highlight the narrative potential of juxtaposing music and literature in Ireland with composers' innovative settings of poetic and sacred texts. In recent years, this narrative imagination has resulted in a vibrant growth in the creation and performance of unconventional acapella works that are reaching global audiences.

Through musical analysis this paper presents a case study of Rhona Clarke's (b. 1958) imaginative choral writing and exploration of traditional Latin text in a contemporary context. An examination of the composer's setting of the poet Gaius Valerius Catullus' *Ave Atque Vale* (2018) will highlight the musical devices she uses to illustrate the harrowing themes of war and death within the Latin poem. Furthermore, it aims to demonstrate how Clarke's distinctive compositional voice, alongside the innovative work of other composers such as Seán Doherty (b. 1987) and Eoghan Desmond (b. 1989), has extended the Irish literary and narrative imagination to choral music, leaving a significant impact on choral practice and raising the profile of Irish choral music on the international stage.

Friday 15 September

11.30–13.00

Session 5a: Notation, Performance, and Compositional Process

John Snijders (Durham University): Performing All-over: On developing a performance practice for Morton Feldman's "Ixion"

Morton Feldman's (1926-1987) graph scores pose many unique challenges for performers. Reading the notation is not particularly complicated even though the prefaces the composer provides are not always clear or concise enough to answer all the questions one might have. Bigger issues lie in the interpretational sphere, where ideas about idiom, style and freedom need to be contemplated in ways that are not immediately obvious from the score, existing recordings and other sources. In this paper I make the case for treating this body of work as belonging directly to the world of Feldman's conventionally notated scores from the same period rather than needing the kind of freedoms someone like John Cage might invite performers to undertake. I will advocate the need for thorough research into Feldman's harmonic language and particular sound world as being necessary elements for performances of the graph scores that come close to his own ideas. I will use the score for *Ixion* (1958) as a case study, a piece that exists in versions for ensemble and for two pianos, to investigate what is needed for a suitable performance practice, the differences between the two versions and how these might be seen as the same piece or as two separate compositions with only the title and structure in common. This paper links directly to my forthcoming monograph on *Ixion*, research into its performance issues and links to the painterly practice of Jackson Pollock.

Chia-Ling Peng (Newcastle University): Cage's indeterminacy through the lens of the theory of rationality

This research aims to extend Max Weber's theory of rationality to Cage's indeterminate music, *Solo for Piano* (1957-8), to investigate the formation of indeterminacy. John Cage's inspirational creations can be traced back to his father, partner, colleagues, and teachers, but most importantly to his practice of Zen Buddhism (Rich 1995; Silverman 2010). As Zen Buddhism defies concept-making and looks at the pure facts of our being (Suzuki 1964), Cage comprehended this philosophical idea as freedom and a shifting centre (Freeman 1978, 121; Revill 2014, 113). To practise these ideas, Cage invented a graphic compositional system, which employs paper imperfections as a main compositional material, then overlaps other drawings and musical symbols to offer musical meaning (Pritchett 1993). With this system, this work presents a new information structure and unprecedented fluidity in the relationship between composer, performer and listeners (Nyman 1999). In other words, this work is arranged by Cage, practised by performers, and two types of participation form the work together. The following question here is: how do new types of participation form/lead to Cage's indeterminacy? Max Weber's theory of rationality may provide a new angle for investigation. As the most scholars acknowledge, the theory of rationality was generated from Weber's observations on Protestants' living styles, their relations with Protestantism, and social developments (Habermas, 1984; Kalberg, 2008; Radkau, 2009; Konoval, 2020). Weber analysed the strong bond between Protestants and Protestantism, then proposed the process of how doctrine of Protestantism influenced Protestants' behaviours. He explained this as a process of rationalisation, indicating 'mysterious' power to rational thinking, decisions, and behaviours (Weber 2013). The process of rationalisation shows value rationality and purposive rationality of different types of participations, just as Cage's system generated new types of participations forming his indeterminacy. Hence, this research applies the theory of rationality to delve into indeterminacy in *Solo for Piano*.

Uri Agnon (University of Southampton): Post-truth Realism - fact and fiction in political New Music

This practice-led research paper explores two complementary practices in twenty-first century political new music: composition based on facts, and composition based on fiction. Many explicitly political works of new music incorporate 'realist' aspects such as *musique concrète*, verbatim, and sonification of statistics. These 'facts' help legitimise pieces both by giving them credibility, and, rhetorically, as they may bypass some of the defence mechanisms many audience members have against art that expresses a position. Soaked in the aura of truth afforded by facts, figures, and quotes,

pieces are able to commit to meaning without appearing naive. Imagination offers another route towards political meaning: art's ability to evoke alternative worlds, and alternative ways of being in the world, is one of its strongest propositions to political thought. In this paper I will explore how these two seemingly contradictory possibilities are used by contemporary composers in the field of new music, looking at composers such as Jennifer Walshe, Elaine Mitchener and Johannes Kreidler. I will then examine how both fact and fiction impact my piece *What Can I Do* for clarinets, accordion, and electronics. For this piece I asked the performers to record every action they took for political reasons. This log formed the backdrop for a piece that purposefully blurs the boundaries between fact and fiction, in pursuit after the sound of political agency.

Jack McNeill (University of York): Ethnography as Practice, Practice as Method

This paper will examine the notion of ethnography as practice, and artistic practice as method through my own practice-based project *Dérives* that used ethnographic and artistic methods to explore European Club Culture as a site of investigation for multimedia composition. It is widely understood that composers' work is comprised of context and craft, injecting narrative, subject matter and grander theoretical ideas into their outputs. These compositional springboards often come from personal experiences, as well as narratives gathered from a variety of interactions with people, spaces and cultures. In turn, the practice of gathering material is, for many composers, no different from practices of autoethnography and ethnography, the difference being that composers' outputs are expressed in the form of musical works, rather than written publication. Many artistic practices and methods follow a similar pattern. *Dérive* (self-guided 'drifting' in participant-defined locations), for example, is adopted as both method and artistic practice, as well as ethnographic tool. Similarly, the (credited) use of others' material in musical outputs is not dissimilar to the thematic analysis of qualitative data.

While these notions may appear clear, the alignment of ethnography and artistic practice has seldom been formalised. In this vein, this paper seeks to discuss how ethnography and method might unify to constitute compositional practice, using my own work into European Club Culture, engagement with participants, and subsequent electroacoustic compositions as case study. While practice-based research is a developing field, there is a gap in the research on the relationship between practice and established research methods.

Session 5b: Blackness: Presence, and Erasure

Joseph McHardy (University of Nottingham): "A spirited jazz session with Bacchanalian zest": approaching Blackness in a Broadway musical production

"Consonance, dissonance: thinking contrapuntally about Vicente Lusitano's life, music, and reception." This paper investigates sixteenth century Afro-Portuguese musician Vicente Lusitano as a Black mixed-race composer within the historiography of classical music. The paper proposes that thinking about Lusitano's racialised identity intervenes in discussions about whiteness within classical music, and illuminates the histories of Black mixed-race persons in Early Modern Europe. Despite Lusitano's racialised identity being affirmed in some quarters, accepting Lusitano's Blackness is still part of a battleground within classical music discourse. I argue that situating Lusitano within Renaissance music discourse sounds an early dissonance against the dominant melody of unexamined whiteness in discussions and performances of classical music and 'Western culture'.

Dominic Broomfield-McHugh (University of Sheffield): Black erasure and the 'songbook musical': the adaptive consequences of restaging 'old songs' in MGM's *The Band Wagon* (1953)

In the early 1950s, MGM enjoyed success with a string of films based on the back catalogues of leading songwriters. *An American in Paris* (songs by the Gershwins, 1951) and *Singin' in the Rain* (Freed and Brown, 1952) are two of the best known of these 'songbook musicals', in which already-famous songs are inserted into a new narrative context. Similarly, *The Band Wagon* (1953) (re-)uses songs from several of the stage musicals of songwriters Howard Dietz and Arthur Schwartz, but archival documents reveal the studio encountered a legal problem specific to this film: they had licenced the songs but not the settings, stagings or dramatic context in which they had been seen on stage. This led to a form of adaptation running counter to most of the 'fidelity' discourse around reusing texts from stage musicals in their screen counterparts: these songs were staged to deliberately avoid being 'faithful' to how they were presented on the stage. In this paper, I reveal how the studio actively chose to address this contractual imperative by reassigning songs written for and originally performed by Black artists to white ones. I focus in particular on three numbers written for the revue *Flying Colors* (1932) but now imported into *The Band Wagon*, and explore how the fame and prestige of the film has led the work of the Black artists in the stage versions to be forgotten.

Frankie Perry (British Library): Activism, advocacy, and archival self-fashioning in the British Library's Cullen Maiden collections

Cullen Maiden (1932-2011) was a bass-baritone who, like many Black American musicians facing prohibitive racism in the United States, forged his career mostly in Europe. Following a breakthrough appearance in the 1970 Komische Oper production of *Porgy and Bess*, Maiden was in-demand across Europe as Porgy — a role with which he had a long and often fraught relationship. He undertook various artistic pursuits that combined his wide-reaching creative talents (including as poet, actor, and composer) with his commitment to anti-racism. For instance, he held regular narrated song

recitals involving music by Black American composers paired with spirituals and literary readings, with spoken introductions that foregrounded — often to majority-white audiences — histories of oppression, liberation, and power. Maiden’s manuscripts and tapes demonstrate a lifetime of activism and advocacy through performance, listening, and archival practices, including through his personal collection and preservation of rare live and studio recordings, dubbed fastidiously from European radio broadcasts, of Black musicians across genres.

Drawing upon work by Kira Thurman, Elaine Kelly, and others, and upon critical archival studies, this paper introduces important strands of the British Library’s Cullen Maiden collections and maps connections with ongoing music-historical research into Black musicians living and working in divided Germany. These collections, I argue, display a careful and proactive archival self-fashioning, in which Blackness and activism are foregrounded by Maiden in ways that cannot be minimised by later users of the collections, be they archivists or researchers.

Session 5c: Reimagining Approaches for Teaching Music Theory to HE Students

THEMED SESSION

EDIMS Reimagining the HE Music Curriculum working group

Music Theory subgroup

Speakers: Tom Attah (Leeds Arts University), Byron Dueck (The Open University), Lauren Redhead (Goldsmiths)

Respondents: Jason Huxtable (Leeds Arts University), Freya Jarman (University of Liverpool), Corey Mwamba (Goldsmiths)

The question of how to present musical-theoretical content within contemporary Higher Education curriculum is not a simple one: on the one hand, many students express an interest in learning and developing musical-theoretical skills that are of value to their own creative practices while, on the other, many contemporary musical practices do not require such knowledge for success. In addition, the variety of educational and autodidactic backgrounds that lead students to Higher Music Education mean that a comparable baseline of knowledge in this area cannot be assumed. This themed session draws on ongoing discussions within the EDIMS working group Reimagining the HE Music Curriculum and the Music Theory subgroup within it. The session will comprise reflections on recent curriculum design—and responses to these—including on a new programme at Leeds Arts University, new module development at the OU, and a curriculum review and concurrent research project (Muso-Gym) at Goldsmiths. The panel and respondents will address questions such as bridging the educational deficit in Music at level 3, the value of music-theoretical skills to students beyond education and in their lives in music, and methods of digital learning and engagement. The panel do not present our solutions as the sole examples of good practice in the sector, but aim to share experience and invite discussion about how learning in the area of music theory can be made accessible, practical and relevant for the groups of students we encounter.

This session addresses possible solutions for engaging diverse student groups in HE in music-theoretical content, considering the variety of educational backgrounds from which students may enter Higher Education. We give particular consideration to the variety of further educational and autodidactic backgrounds that may now be routes into Higher Music Education, especially given the current music educational context in the UK. The panel will not approach the question as researchers in the broad field of Music Theory but rather as educational practitioners looking to engage students in a variety of musical literacies as part of their higher music education. The questions addressed are of relevance to all academics involved in curriculum design in UK universities, and to educators seeking to prepare students for Higher Education in Music.

The session format will focus on discussion and development of ideas, rather than paper presentations. Three brief (10 minutes each) expositions of recent curriculum designs, and their challenges and affordances, will be presented by members of the EDIMS Working Group: ‘Reimagining the HE Music Curriculum’. These brief presentations will ‘set the scene’ for the session, however the intention is for the panel to be primarily discursive and to invite responses and discussion with the conference delegates. Therefore, to each of these expositions the panel has invited a short (10 minutes) response from a colleague with relevant expertise and additional perspectives to bring to the discussion. This will leave 30 minutes for questions and discussion both among the panel and with the audience.

Session 5d: Reception Studies

Asli Kaymak (University of Bristol): Tell Revisited London: Tell the Voice of Unpresented

On 4 December 1838, the audience at a new production of Rossini’s *Guillaume Tell* was drawn into the *Zeitgeist*: the mass movements of the working classes were on the move. In contrast to the heroic revolutionary leader and patriotic liberator of the Swiss, seen across London as *Tell*-mania spread through the theatres, Drury Lane’s *Tell* acted resolutely in solidarity with the crowd, leading them as one man among equals. This embodiment of the hero in fact meshed with the working-class *Zeitgeist*, which had become more apparent after the Peterloo Massacre of 1819, when the attitude of the government to the people became more overtly repressive. In response, the growth of working-class movements, led by multiple regular members of the crowd, accelerated day-by-day.

In this paper, I will first explain briefly what the image of *Tell* meant for Londoners in the context of the contemporary political atmosphere, focusing on the characteristics of the mass movements. Then I will examine the crowd in the Drury Lane *Guillaume Tell* and identify connections with the proto-Chartist and Chartist crowds. Lastly, to understand how the crowd of *Guillaume Tell* was understood and interpreted at Drury Lane in 1838, I will explore the audience and the work’s reception. I will conclude by suggesting that the character of *Tell* on the Drury Lane stage – in

contrast to Tell in Paris and elsewhere in London – was understood by many as the voice of the unrepresented working classes rather than as a revolutionary hero.

Adam Weitzer (University of Melbourne): Individualism in the American reception of Brahms in the early 1930s

In an advertisement for a 1930 performance of selected Brahms choral compositions by the Paulist Choir of New York, an anonymous writer declared that 'if [Brahms] were alive in modern times, he would be known as a self-made man.' A wider examination of press sources in the early 1930s shows that American critics of varying backgrounds and tastes wrote about Brahms in the language of individualism. In this paper, I consider these portrayals of Brahms as individualist in both economic and social terms. In economic terms, critics drew on an influential, though now discredited, fin-de-siècle narrative claiming that Brahms grew up in a poverty-stricken Hamburg slum, describing how he attained financial mobility and success through work ethic. In social terms, writers reflected on Brahms's ambivalent reception in the late nineteenth century, framing Brahms's acceptance by the 1930s as the victory of a stubborn idealist over unjust critics. When read together, it becomes clear that these redemptive narratives of Brahms as a 'self-made man' not only helped to instrumentalise his position in America's classical music canon but reflected broader ideas in early twentieth-century American concert culture, such as an emphasis on individual agency and self-cultivation. I draw on previously unused newspaper sources and engage with scholarly conversations on American cultural and intellectual history to contextualise these writings in the zeitgeist of Depression-era America.

Angus Howie (Durham University): Tourism, Modernisation, and Austrian Identity: Viennese Music Culture 1918-1925

Viennese music culture of the early First Republic can be characterised by two imperatives born out of the collapse of the Habsburg Empire. The first was a centripetal, inward- and backward-looking imperative, which sought to establish an Austrian identity out of the imperial ruins. The second was a centrifugal outward- and forward-facing imperative towards modernisation and tourism, necessitated by the need to draw in economic capital. In some ways these imperatives were mutually supportive: in order to commodify Austrianness for the purposes of tourism, it was necessary to construct an Austrian identity. However, the temporal and geographical orientations of these imperatives were in tension with one another: while the identarian force emphasised the role of old Austrian masters, the force of modernisation advocated for music that was radical or revolutionary and could be seen to break with failed imperial traditions. In this paper, I investigate how the negotiation of these two forces shaped Viennese concert life. Through case studies in the newspaper reception of Brahms and Mahler, I argue that music criticism in the early 1920s both responded and contributed to these negotiations, resulting in a fundamental shift in the reception narratives of these composers that is symptomatic of Viennese music culture more broadly under these two cultural projects.

Tom Perchard (Goldsmiths, University of London): Making sense of music over time: listening (and re-listening) to popular music in the British home, 1960-85

This paper derives from a book-length history of postwar British pop in the home. It aims to outline a temporality of music experience that was particular to listeners, and to the domestic scene. How did pop listeners make sense of music over time? How did their responses change alongside their developing lived experience? How were musical experiences and biographies knitted together in the fashioning of a unified, historical self?

Having engaged with phenomenological studies of the home and sociological literature on pop in everyday life, I approach these questions from a historical perspective. Firstly, I use diaries kept by young men and women in the 1960s and 70s to explore the ways in which changing musical responses were perceived and documented in the moment. Then, I examine a series of 'induction narratives', detailing events from the same decades but taken from memoirs published this century, to discuss the ways that singular domestic musical experiences have been constructed and reconstructed in long and ongoing retrospect. These two case studies are situated in what was a growing contemporary culture of historically freighted popular music broadcasting, in which the (lived) 'pastness' of the music programmed was a significant consideration on the part of both makers and listeners. Together, these investigations will allow me to sketch a historical home that had become a space of musical and personal reflection, and a space whose sounding significance would in turn be embellished in later reimaginings.

Session 5e: Lecture-Recitals

Benjamin Goodman (Royal College of Music): "Discovering the Soviet-Israeli Composer Mark Kopytman Through Performance and Practice-Based Research: Fugues, Heterophony, and Cultural Motifs"

My doctoral research is on Intercultural Fusion in the Piano Music by Composers who Immigrated to Israel from the Soviet Union. One of the composers I am studying is Mark Kopytman, who immigrated to Israel from the Soviet Union in 1972. He is considered to be amongst the most influential Israeli composers. Kopytman was already composing using dodecaphony in the Soviet Union, however in Israel he established the use of heterophony in Israeli art music and also incorporated Yemeni Jewish folk music. To help identify cultural musical motifs and refine my practice, I have extensively used audio-video recordings of my practice, voicing aloud my every thought relating not only to technique, but also to my realisations regarding cultural musical motifs. Through this practice research, together with "think aloud", I have identified connections with other composers such as Dmitri Shostakovich, as well as the presence of Jewish cultural motifs. In this lecture recital I will perform premieres of two of Kopytman's Preludes and Fugues, composed in 1971 (10

minutes). I will show clips of my practice where I discover cultural motifs and will also demonstrate at the piano where Kopytman uses dodecaphony in one of his fugues, and the different transformations of the themes of each fugue. As an example of a Soviet Prelude and Fugue, I will perform Shostakovich's Prelude and Fugue in A minor (2.30 minutes). Before the performance I will play sections on the piano, in order to show how the theme develops in his Fugue. Short Video Excerpt: https://youtu.be/T9tlx_qKiyl Indication of Equipment: A piano will be needed for the performance and demonstration of sections from the compositions by Kopytman and Shostakovich. A screen and a projector will also be required in order to present the audio-video clips of my practice research, as well as to show sections of the musical scores while I play and demonstrate them on the piano.

Ji Liu (King's College London): Creative Programming with Schubert's Unfinished Piano Sonatas

Programming has been widely studied as a historical practice, but there has been little work so far that directly considers how unfinished music can be presented in and beyond live concerts, whether in the context of historical or creative programming practices. Key questions include: How can we creatively programme unfinished works in their original incomplete forms that are generally thought impractical within traditional concert paradigms? How will innovative programming practices help musickers both address this challenge and interpret and perceive music more creatively? In this lecture-recital, I shall discuss these questions by examining creative yet practical approaches to programming, realising and performing Schubert's unfinished piano sonata D. 571 (lacking recapitulation and coda) with other piano works by contemporary composers such as Rzewski (Winnsboro Cotton Mill Blues), Feldman (Palais de Mari), and myself (Etude For Piano) influenced by Schubert. The proposals will be based on analysing several shared musical attributes of these pieces, such as tempo choice, structure, dynamic, etc. These connections will lead to coherent rationales showing how Schubert's sonata could be performed effectively within a well-formed programme. It will be presented in such a way that the performance itself becomes not only a showcase of composers' work but at the same time a creative process that combines old fragments and contemporary pieces into a new musical entity. Hence, the discussion will offer new perspectives on programming strategy as a vehicle for developing innovative interpretations and understanding the multi-dimensional and unified relationships between composer, performer, performance, and programme.

David Gorton (Royal Academy of Music) and Katalin Koltai (University of Surrey): Collaboration and Innovation: A 'proof of concept' for the 'Ligeti Guitar'

This joint lecture-recital explores the process and outcome of a composer-performer collaboration between guitarist Katalin Koltai (Surrey University) and composer David Gorton (Royal Academy of Music). This collaboration started in 2019 with a commission for the 'Ligeti Guitar', a new guitar prototype designed by Koltai integrating an adjustable magnet capo system into a transformed fretboard. The commission suited Gorton's extensive compositional work with rare instruments, including *Forlorn Hope* (2011) for eleven-string alto guitar, *Austerity Measures II* (2012) for Howath-Redgate oboe, and *Cerro Rico* (2017) for soprano violin and charango. In response to this new commission, Gorton wrote a 'proof of concept' for the 'Ligeti Guitar' in which the majority of the musical materials would not be possible on a standard six-string guitar. The resulting piece, *Six Miniatures* (2021) uses different arrangements of capos within a microtonal tuning for the guitar, in effect creating a different 'instrument' for each movement, and testing the ability of the magnet capos to provide a quick solution for creating different scordatura within the same piece. The six movements explore contrasting fragmentary ideas suggested by the individual characters of the different instrumental configurations. *Six Miniatures* was published by Verlag Neue Musik in 2022 and received its world-premiere at the Budapest Music Centre in February 2023. The lecture-recital will discuss issues of instrumental affrance and resistance within the collaborative process, and include a performance of *Six Miniatures*.

Victor Gabriel Ferreira (University of São Paulo) and Isabella de Carvalho (University of São Paulo): Divertimento for alto flute and strings: notes on the performance and considerations about the alto flute's usage in Brazilian music

The modern alto flute has a relatively recent story. The first records of its usage in orchestral music are from the late 19th century. even though it has only been more widely used during the 20th century, with works such as Stravinsky's Rite of spring and Ravel's Daphnis et Chloé, both pieces featuring alto flutes in its orchestration. According to Redcay (1997), the first register of alto flutes in North America are from the late XIX century as well as the first records of written sources describing the new designs of low flutes in Brazil. However, the first piece by a Brazilian composer featuring the alto flute as a soloist was only written in 1972. The Divertimento for alto flute and strings by Radamés Gnattali is a piece that establishes dialogue between the recent use of the alto flute in an orchestral context in Brazil, the Brazilian Choro tradition, and the composer's desire to explore new instruments by composing with specific performers in mind. This lecture-recital aims to explore the conditions in which the alto flute and started being incorporated into the Brazilian orchestral repertoire and being explored by different composers, the elements of 'choro' and how they are presented and adapted in the Divertimento for alto flute and strings and how those elements relate to the composer's style and compositional process. Therefore, my aim is to offer musicological and analytical discussions about the piece, its composer, and how the elements above can impact the performance. Equipment required: Piano, Computer, Projector and a Music stand. Link:<https://www.youtube.com/watch?v=ptkYFrcFHaw>

Session 6a: Music and War

Eamonn O'Keeffe (University of Cambridge): The Military Origins of the British Brass Band Tradition

The Napoleonic Wars prompted a sustained upsurge in martial music-making in Britain and Ireland, considerably increasing opportunities to listen, learn, and play. Yet existing scholarship has tended to argue that the military played only a limited role in the expansion of popular musical activity before the 1850s. Brass bands, it is generally believed, were not imitations of regimental ones but comprised a separate musical species – a product of industrialisation pioneered by some combination of working-class performers and middle-class sponsors. By contrast, this paper contends that wartime military mobilisation directly facilitated the spread of wind and brass bands after 1815. Drawing on a wealth of evidence from newspapers, memoirs and archival research, it reveals that numerous militia and volunteer musicians continued performing together long after the demise of their respective corps. Post-war civilian ensembles, moreover, consciously modelled themselves on their military counterparts. Ex-servicemen were also vital to these amateur bands as instructors and participants. The earliest all-brass ensembles in Britain were not civilian innovations of the mid-1830s, as has previously been assumed, but first appeared in military guise more than a decade beforehand. Bridging the divide between histories of war and music, this paper reinterprets the origins of the British brass band tradition and directs attention to the influence of military mobilisation on musical culture.

Christina Guillaumier (Royal College of Music) and Sarah Whitfield (Royal College of Music): Music programming and artistic leadership in London's Wigmore Hall (1910-1925)

This paper discusses our findings from analysing Wigmore Hall's extensive list of concerts, repertoire and performers from 1910-1925. This period was important for British music history, not just in London, given the tumultuous events taking place in the world. Wigmore Hall's repertoire lists reveal snapshots of the burgeoning and sometimes latent concerns that underpinned decision making about what to play for an audience. During this period there is no artistic directorship as it is currently understood; rather practitioners hired the hall and arranged their own programming, much of which responded to wider political and social concerns and reflected contemporary themes and values. Our work draws on research methods from digital humanities, reception studies as well as music history and cultural practice to analyse and critically evaluate this relationship between geopolitical events and programming. Initial findings have demonstrated the correlation of programming Russian composers during World War 1 and, importantly the inclusion of music by many forgotten global women composers from Chile to New Zealand and across Europe. The data thus begins to tell a compelling story about the musical leadership of women musicians and, in particular, conductors.

Charlotte Bentley (Newcastle University): Transnational Musical Perspectives on The Spanish-American War

The Spanish-American War of 1898 has such a reputation for being a rapid and easy victory for the United States that numerous accounts from the time and since have characterized it as a kind of “comic opera” or farce. But while the war itself lasted only ten weeks, the entwined issues at its heart—Cuban struggles for independence, Spain's loss of its final colonies, and burgeoning United States imperialism—were far more protracted, playing out over many years either side of 1898; in geographical breadth, too, the conflict was more extensive than its name suggests, also embroiling Puerto Rico, the Philippines, and Guam.

Such was the trend toward mediatizing conflicts in the second half of the nineteenth century that these tensions found multifarious musical and dramatic outlets on both sides of the Atlantic. In this paper, then, I will take a multi- and transnational perspective on the larger conflict and its musico-dramatic expressions, exploring the frictions and the dialogue between works from Spain, Cuba and the United States, through a focus on manuscript and printed sheet music, libretti, and press reviews. While all very different in their outlook and generic contexts, I argue that taken together the works I consider reveal the subtleties of intercultural interaction that both drove and were created by the conflict, as well as contemporary understandings of the nations' simultaneous preoccupations with aggression, diplomacy, and fantasy.

Session 6b: Women and Technology

Sue Daniels (King's College London): Women, Music and Technology in 1930s France: Louise Dyer and L'Oiseau-Lyre

When the terms ‘music’ and ‘technology’ are combined, they are often perceived or categorised to be male domains. Today, while there are a number of impressive women who are changing the diverse landscape of music data, licensing, streaming, events, production and engineering, composing and recording, production and post-production, sound and audio engineers, to list a few, a significant gender gap remains. It is therefore important to consider the valuable contribution that women have made to the area in the past.

This paper focusses on the involvement of women in music and technology in France during the interwar years. I present an overview of the key developments at the time, the women involved and the role/s they played in the dissemination of these new technologies, and how their participation was perceived. I then present the recording label, L'Oiseau-Lyre, founded by the Australian Louise Dyer, in 1937, as a case study. Dyer initially fashioned the label to complement the firm's publications and its formation was without precedent. From its inception to the fall of France in May 1940, over 140 78-rpm recordings were produced, although some were not released until WWII. The vast majority of the music recorded was of French origin, an activity which also served the Republic's cultural agenda. I consider to

what extent did Dyer's policy of recording music from the firm's print catalogue influenced her decision concerning with whom to work, what these choices can tell us about those involved, and how the label was perceived.

Joyce Tang (independent scholar): At Home and On Stage: Women Pianists on Duo Art Piano Rolls From 1905 to 1930

Reproducing pianos transformed access to concert performances by capturing pianists' playing on paper piano rolls. Aeolian's Duo-Art amongst other reproducing-piano systems preserved recordings of many pianists during this period, both known and unknown. In particular, women pianists recording with the Aeolian Company in Britain were offered opportunities which propelled changes of perception in female professionalism: as musicians, pianists, and pedagogues. Hitherto their piano rolls being once immensely popular and widely circulated, these sources have now been forgotten and little used in musicological research.

This presentation will bring to light women pianists on Duo-Art rolls and reveal how piano rolls can be resources of great significance in providing a lens to enrich our understanding of the reception of women pianists in the early twentieth century. I will begin with giving a report on the women pianists who recorded and an overview of how these rolls were advertised and circulated. I will then survey the use and reception of piano rolls in concert through tracing the Aeolian commissioned concert. I will focus on concert examples of Cecil Chaminade, Myra Hess and Clara Evelyn, and will reveal how they engaged with emerging technologies, particularly in concert performances involving piano rolls. Finally, I will end the paper by showcasing the performing implications and performing practices of what it is like playing with a piano roll: Chaminade's two-piano pieces, the Valse Carnavalesque Op.73, the second-piano part recorded by Rudolph Ganz.

Christine Dysers (Uppsala University): The Crackling of Time: Maria Chavez's Uncanny Nostalgia

There is an eerie nostalgia to the music of New York-based sound artist Maria Chavez (b. 1980). Although she is active in several different domains of music-making, Chavez is primarily known for her work in the field of experimental turntablism. Failure, chance, repetition, and transformation are central features of her improvisational practice, which primarily centres on the notion of disintegration. Using run-down vinyl needles and layering broken (or, as she calls it, 'ruined') records on top of one another, Chavez creates densely textured sound collages out of involuntary samples. The crackling of the deteriorating vinyl, which features as constant background noise in Chavez's oeuvre, and the artist's preference for the use of decommissioned records (i.e. archival records containing test sounds or obsolete language courses) as her main compositional vocabulary, give rise to an uncanny and often disorienting sense of loss in which presence, past, and future seem to collide.

This paper focuses on Chavez's improvisational practice and zooms in on the relationship between repetition, nostalgia, and the uncanny sense of loss that is activated in her work. Using Jacques Derrida's philosophical concept of 'hauntology' – a conjunction of 'haunting' and 'ontology', by which the philosopher demarcates the inevitability of the past shaping the present – as a theoretical framework, as well as drawing on the writings of Mark Fisher, Chavez's oeuvre is read as a socio-political commentary on a world in which time is experienced as fragmented and radically 'out-of-joint'.

Session 6c: Exploring/Experiencing Selfhood

Emma Kavanagh (University of Oxford): Bohemian Fictions of the Self in the Operas of Gustave Charpentier

The evening of 4 June 1913 had been long-awaited by the critics and audiences of Paris. Thirteen years after the astronomical success of his first opera, *Louise*, Gustave Charpentier was finally returning to the Opéra-Comique with a new work: a sequel, *Julien*. As with its predecessor, the scenario – the romance between a seamstress and a poet from Montmartre – was based on the composer's own life. Indeed, when asked to explain the long hiatus between the two premieres, he reportedly quipped: '*Louise* represents a period of my life [...] That is why I need ten years to write a work; I need to live it first'. Yet despite Charpentier's efforts to present *Louise* and *Julien* as a musical autobiography, the dynamics of self-representation are far more complex and ambivalent than they first appear.

This paper therefore asks: what does it mean to represent *oneself* on the operatic stage? To answer this, I problematise Charpentier's reimagining of himself as Julien by mapping the composer's social and artistic networks in *fin-de-siècle* Paris, exposing the tension between the bohemian persona he cultivated and his engagement with the French musical establishment. I then examine contemporary reception of both operas, evaluating how critics understood the intersections of life and fiction in these two works premiered thirteen years apart. I conclude by considering the implications of Charpentier's insistence on an autobiographical reading, and how operatic conventions complicate pre-existing debates about self-representation in music and beyond.

Sarah Kirby (Grainger Museum, University of Melbourne): Inventing Percy Grainger on Stage and Screen

Australian-American composer Percy Grainger has long been both a source of fascination and a challenge to biographers. His unique autobiographical museum left a vast assortment of carefully curated materials for future study, illustrating the most intimate details of his musical and personal life. While there are many scholarly biographies of Grainger based on materials in his archive, what happens when this same material forms the basis of creative projects?

This paper will interrogate depictions of Grainger on stage and screen, exploring the tensions and dialogue between these and Grainger's self-conscious self-depiction through his museum. It takes three cases studies, Ken Russell's Delius biopic *A Song of Summer* (1968), Thérèse Radic's stage play *A Whip-Round for Percy Grainger* (1982), and Peter

Ducnan's *Passion: The Extraordinary Life of Percy Grainger* (1999). In examining these (semi)fictionalised representations of Grainger, this paper considers questions of identity, meaning and representation, asking: what attracts creators to Grainger's story, and what do changing depictions of his life tell us about the musical and broader cultural community's relationship with Grainger the person, his music, and the Grainger Collection? This project aims to provide an historiography of film and stage engagements with Grainger, as well as an opportunity to reevaluate and offer new understandings the role of the Museum has played in shaping these same works, with the intentions of suggesting new ways that we might engage with Grainger and his complex and highly problematic legacy in the twenty-first century.

Stephen Graham (Goldsmiths, University of London): Becoming Noise Music: Noise and/as Music

The genre of noise is typically characterised as being in some way antithetical to music. Noise, in this understanding, is 'irreducible to identifiable forms' (per Paul Hegarty). Similarly and according to Greg Hainge, it is resistant to the kind of 'transcendental order' that arises from musical forms more clearly governed by norms of grammar and syntax. 'Noise is what occurs in the place of music', concludes Hegarty.

There are good reasons for this characterisation. Noise music is strange, bewildering and hard to decode, even to its fans. It is often amelodic, aperiodic and inharmonic. Its forms also often follow less predictable patterns than those of other music. And its subject matters and affects tend to the extreme and even ugly. In many ways, noise behaves differently to other music. And yet, I argue, none of this places noise somehow 'outside' music. Instead, noise has to be understood as a form of music like any other, albeit one where typical questions of style, language and convention are resolved less often, and in less clear ways, than in most other music.

So, noise is music, but it is a form in which notions of style, language and convention are submerged or suspended; held in abeyance in a state of permanent 'becoming'. This matters in both small (or local) and large (or global) ways: it matters in how we experience noise as a somewhat unique aesthetic form, but it also matters in how we might use aesthetic experience to form and inform experiences of self, which might itself be seen as locked in a state of permanent becoming. This paper uses case studies of noise music to introduce and expand on such local and global analytical-critical interpretative frames.

Session 6d: Musical Reimaginings

Amy Ming Wai Tai (Yale University) Re-hearing Bach's Musical Form in Robert Garland's *New Bach* (2001)

Neoclassical ballet, that is, ballet without décor or "stories," are often commentaries on the music. Choreographers in this style frequently seek not merely to visualize the music, but to add to its interpretation. As such, it is interesting to see how they handle form in J. S. Bach's music, for unlike music in the classical and romantic eras, baroque music does not have a well-developed *Formenlehre* tradition. Since the music often resists a single, uncontested interpretation, one cannot say whether the dance simply mirrors the music or not, but it necessarily adds to or inflects the music. An interesting case in point is the second movement of Robert Garland's *New Bach* (2001), choreographed to the second movement of Bach's Violin Concerto in A Minor (BWV 1041). This paper argues that Garland's choreography imbues Bach's music with a greater sense of continuity and development which may be less evident in the music itself. Garland does so through means that are uniquely available to dance, such as the manipulation of spatial patterns on stage, the disposition of dancers, and the combination of movements from classical ballet, jazz, Yanvalou, and Horton dance in such a way that punctuates formal junctures of the piece. A larger goal of this paper is to bring to light the contributions of artists of color to neoclassical ballet and Bach reception in the twenty-first century.

Emily Kilpatrick (Royal Academy of Music) 'Chansons de France: Historicising the *mélodie*'

In 1899 Reynaldo Hahn published a volume of twelve Rondels, juxtaposing solo and ensemble settings of Banville and Mendès with the most famous exponent of the rondel, Charles d'Orléans. In his preface Hahn asserted that the songs sought 'to demonstrate the mysterious relationships that exist between the natural inflections of the voice, and harmony', through a form 'in which spoken recitation submits to certain rules, required and dictated by hearing and by instinct'. Hahn's fascination with the rondel was shared by his Conservatoire classmate Koechlin, who devoted his opp. 1, 8 and 14 to Banville's Rondels. Koechlin would echo Hahn in reflecting that in these early songs he 'sought, above all, the most faithful alliance of words and music, combined with a clear and precise form like that of the poetry'. In 1904, Debussy too set d'Orléans's rondels, in his *Trois chansons de France*.

Hahn, Koechlin and Debussy's rondels were composed during a brief and eventful period in which French art song (*mélodie*) established itself on the concert platform: throwing off the shackles of the salon, composers found themselves increasingly confident in the legitimacy of song as a genre of serious artistic endeavour. This paper considers the relationship of these turn-of-the-century rondels to historiographical and musical discourses of heritage, tradition and style. In their repurposing of Classical models, and their compositional wit and rigour, these musical rondels both reflect and assert the emergent role of art song in French creative thought.

Carmen Noheda (University of Sussex): *Opera on the Threshold of Desire: Diàlegs de Tirant e Carmesina* (2019) by Joan Magrané

Monteverdi's exquisite staged madrigal *Il combattimento di Tancredi e Clorinda*, based on Tasso, is in turn the starting point for *Diàlegs de Tirant e Carmesina*, a chamber opera by composer Joan Magrané, librettist Marc Rosich, and set

designer Jaume Plensa woven around *Tirant lo Blanc* (1490), a masterpiece of Valencian literature. This proposal investigates the paradox of desire on *Diàlegs de Tirant e Carmesina* based on Joanot Martorell's immortal novel of chivalry. The study aims to analyse these dialogues of continuous eroticism between Carmesina and Tirant as a game of variations on the theme of an unfulfilled desire from an ironic distance. The theoretical framework starts from the concept of postopera, coined by Novak; and from the terminology developed by Rebstock and Roesner concerning the concept of Composed theatre. Thus, I address both the performative and creative processes that challenge chamber opera close to those of postdramatic theatre. Accordingly, this research selects scenes that highlight the embodiment of desire from the interests of co-presence, corporeality, and simultaneity. Therefore, I focus on the female characters, especially on the two antagonistic roles concentrated in a single voice: the mediation for the consummation of love in "*Plaerdemavida*", and the deceptions plotted by the "*Widow Reposada*". The tensions between musical dramaturgy and stage reveal an opera as a battle of desire and death.

Session 6e: Environment and Soundscapes

Rowan Bayliss Hawitt (University of Edinburgh): Making climate change audible: Folk singing, phenology, and knowledge-making in the UK

Many British folksongs reference the sound, behaviour, or arrival of more-than-human species, with birds in particular often portrayed as heralds of seasons or events. Yet, with worsening climate change, seasons are increasingly unstable and more-than-humans are being forced to change their behaviours or are becoming 'out-of-sync' with their rapidly altered environments. In this paper, I consider how contemporary folk singing practices in the UK explicitly or implicitly deal with the impacts of climate change on the country's species. In particular, I place folksong into dialogue with the scientific field of phenology – the study of seasonality and lifecycle timing across species. Phenology tells us how a particular species interacts with cues from its environment which trigger events like migration, breeding, or a change in appearance. Under anthropogenic climate change, these cues are becoming less predictable, leading to mismatches between species and their optimal conditions for survival, in turn resulting in many rapidly declining populations. Here, I show how traditional folksongs which refer to certain species are records of environmental conditions which can no longer be considered stable. Comparing this repertoire with contemporary songs which explicitly address changing environmental conditions elicits engagement with cultural representations of changing seasonal patterns and can be a form of ecological and phenological knowledge-making. Critically engaging with folksongs today (through both singing and listening), I therefore argue, is a valuable means of understanding the unfolding impacts of climate change and, in turn, can make stewardship of environments more accessible.

Andrew Green (University of Warsaw): Reforesting about music? Auralities of restoration in Ajusco-Chichinautzin, Mexico City

This paper explores reforestation as a form of so-called "practice research" within music studies. Reforestation constitutes a human intervention into forest soundscapes whose resonances can entrain with human musicalities. Most importantly, reforestation can provoke participants to reflect on inherited acoustemologies, and explore new kinds of musicking and auditory engagement. I build on fieldwork carried out in 2021 and 2022 with community reforestation groups in southern Mexico City for whom reforestation constitutes a catalyst for the formation of new cultural practices. In these groups, urban and rural identities collided; and participants framed their goals as simultaneously environmental and personal, "reforesting ourselves" as well as natural environments. Community reforestation groups connected the material cultures of music to the forests in which they intervened, and constructed a shared ritual life in relation to the times and imaginaries of reforestation. The resulting sonorities ranged between the everyday and unnoticed to the presentational and performed; and rather than reflecting any specific musical tradition, they were eclectic. The paper proposes the term "auralities of restoration" to describe the exploratory, adaptive ways that those seeking to restore natural environments may rework the musical and aural cultures around them; and it advocates listening with and through such restorative work as a way to articulate the study of sound cultures to environmental crisis.

David Manning (independent scholar): Exploring the multiplicity of meanings in *Scott of the Antarctic's* soundscape

The death of Captain Robert Falcon Scott and his four companions on their return from the South Pole provoked a remarkably diverse range of reactions over the last century. The 1948 documentary drama film, *Scott of the Antarctic*, incorporated some of Scott's mistakes but ends with a triumphal tone. By contrast, biographer Roland Huntford later set about destroying Scott's reputation in a polemical critique. More recent studies move beyond a circular debate over success or failure to develop fresh perspectives.

Consequently, the film score for *Scott of the Antarctic* has been revisited by scholars. Ursula Vaughan Williams's account that her future husband was upset by failures in organisation and the unnecessary risks taken supports arguments that Vaughan Williams's film score performs a critique, rubbing against the celebration of British values in the film's script and visuals. The bleak ending of Vaughan Williams's *Sinfonia Antartica* has also been instructive.

This paper, partly informed by screenings of the film with live orchestra and choir given around the UK in 2022, focuses on the soundscape accompanying the polar party's final journey, including Vaughan Williams's music, atmospheric sounds, and significant passages of near silence. It is argued that it will be helpful to attend to multiple interpretations of this soundscape, both those which accord with our individual response and divergent perspectives. In

addition, the location of the composer's intention becomes particularly unstable in the context of a collaborative production.

Dent Medal Presentation and Dent Lecture

Chair: Barbara Kelly, RMA President (University of Leeds)

Mark Burford (Reed College): Music in *Crisis*: W. E. B. Du Bois, Propaganda, and the Black Atlantic

Within scholar-activist W. E. B. Du Bois's voluminous body of writing, music and musicians occupy a distinctive place. Du Bois's personal and strategic valuation of music emerges from the closing chapters of his best-known book *The Souls of Black Folk*, his memoirs, his fiction, his public addresses, and letters to and from a multitude of correspondents. This lecture draws on my current research project, which focuses on the coverage of music in the National Association for the Advancement of Colored People's flagship publication *The Crisis* during Du Bois's twenty-three-year editorship (1910–1934). Du Bois left academia to oversee the monthly magazine and, as he put it, "to be swallowed up in my role as master of propaganda." *The Crisis* offers hints at how we might we characterize and fully assess the stakes of music in Du Bois's intellectual and political endeavors and his instincts about music's propagandistic potential in the Black freedom struggle. As a case study, I will highlight the mutual admiration of Du Bois and British composer Samuel Coleridge-Taylor. The two men met at the 1900 Pan-African Congress in London and Du Bois tracked Coleridge-Taylor's triumphs and the page of *The Crisis*, even after his death in 1912. For his part, Coleridge-Taylor was awe-struck by *The Souls of Black Folk*; soon after reading the book, he composed his *Six Sorrow Songs* (1904), which set the verse of English poet Christina Rossetti while referencing the final chapter of *Souls*. Bringing together Rossetti's characteristic exploration of a fragmented "sisterhood of self" and Coleridge-Taylor's contemplation of the "two warring ideals in one dark body" that constitute Du Boisian double consciousness, the song cycle suggests a dialogic rumination on hybrid subjectivities and Black Atlantic desires.

Paul Newton-Jackson (University of Edinburgh): Early Modern Polonaises and the Myth of “Polish Rhythms”

Scholars have long understood the history of Polish dances through the lens of rhythmic patterns known as “Polish rhythms”. These rhythms are thought to characterize dances known as “Polish” from the sixteenth-century lute tablatures of Hans Neusidler to the piano music of Frédéric Chopin. The notion of “Polish rhythms” continues to shape modern receptions of eighteenth- and nineteenth-century music: certain patterns are used as a litmus test for whether a piece is evoking a Polish dance, even in the absence of an identifying label. I demonstrate that there is little historical evidence that specific rhythms rendered dances “Polish” in the eyes and ears of composers, performers, or listeners from the sixteenth through eighteenth centuries. A historical survey of primary materials suggests that the “Polish rhythms” narrative resulted from a misreading of early modern music-theoretical sources, and that its ideological roots lie in nineteenth- and early twentieth-century nationalist-essentialist writings. Focusing on eighteenth-century German lands, I also critique the idea of a single well-defined “Polish” dance style by revealing how terms such as “polonaise” could denote multiple distinct dances (or even non-dance pieces). More broadly, my findings complicate the practice of using abstracted notational elements to identify unmarked dance topics. Instead, I show how a greater attentiveness to factors beyond the score is needed to understand historical conceptions of dance music.

Jakob Leitner (University of Music and Performing Arts Graz): Scriabin’s luce voice and its performance in the 21st century

With “Prometheus: The Poem of Fire” (1911), Scriabin was the first to compose a symphonic work featuring a color organ, also known as the “luce voice”, which consists of a slow and a fast part. In doing so, he was way ahead of his time as the score indicates not only simple lights of different colors but several other effects, like different intensities and qualities or light imagery. At that time quite visionary but very interesting for modern light technology.

In this presentation, I will discuss how the luce voice has been realized during the last 15 years. Therefore, I analyzed 21 performances featuring the color organ available online (via video platforms) and looked at several parameters such as the means of visualization, the colors and positions of the lights, and the distinction between the two parts. Although each performance is unique and often the conception of the color organ is shaped by the concert location, I could identify three main categories of visualization: (1) Performances that do not consider Scriabin’s color scheme at all (but sometimes apply new ways of visualization); (2) Performances that try to follow Scriabin but are not consistent and ultimately fail in different aspects; (3) Performances that, although in different ways, exactly adhere to Scriabin’s composition. Finally, I will discuss strengths and weaknesses of each category and whether performances that follow the original notation (third category) automatically represent Scriabin’s ideas best.

Daniel Boucher (University of Birmingham): Opera on the periphery: *Orpheus und Eurydike* in Kassel

When Ernst Krenek’s *Orpheus und Eurydike* premiered at the Kassel Staatstheater in November 1926, critics saw it as a sign of the future of German opera and marked the event as a defining moment in opera history. Kassel, though, was an unlikely place for success in modern opera as the Staatstheater mostly staged eighteenth-century works; when it did have the chance to premiere something modern, like Krenek’s Second Symphony, the orchestra had struggled with the work’s modernist idiom. At the premiere of *Orpheus und Eurydike*, then, critics from across Germany grappled with how a peripheral place such as Kassel was now the potential birthplace for an operatic reform. As Kassel’s theatre intendant Paul Bekker remarked, all eyes that night were on Kassel, which was suddenly thrust to the forefront of debates around the future of opera.

In this paper I explore Kassel’s peripheral status as a modern opera hub. In expanding Christopher Chowrimootoo’s (2016) work on major/minor composers to encompass central/peripheral spaces, I argue that these labels greatly informed the reception, performance history and scholarship of *Orpheus und Eurydike*. While contemporary critics lauded Kassel’s successful presentation of a modern work, the city’s peripheral reputation has meant that the opera has appeared only rarely in subsequent histories of German theatre. Crucially, the case of *Orpheus und Eurydike* sheds light on how amid Germany’s apparent opera crisis, the idea of central/peripheral musical spaces was at the forefront of critics’ minds as they mapped out the pillars of Germany’s emerging modern opera culture.

James Olsen (University of Cambridge): Heretical pitch organisation in Messiaen’s *Le Banquet Céleste*

The interleaving of tonality and octatonicism in Messiaen’s *Le Banquet Céleste* (1928) draws on the historical association between the octatonic scale and the idea of the ‘fantastic’ which goes back at least as far as late nineteenth-century Russian music. As Richard Taruskin (1996) noted, works such as Rimsky Korsakov’s *Sadko* (1897) portrayed a ‘fantastic’ world through octatonicism, and the ‘human’ world through tonality. Whereas the fantastic and human worlds are clearly delineated in *Sadko*, in *Le Banquet Céleste* octatonicism and tonality mingle closely, inviting an interpretation, supported by the title and epigram (John 6:56), that octatonicism here stands in for Christ’s divinity, and tonality for his humanity.

If Messiaen’s piece is to be interpreted in these terms, however, the exact relationship between octatonicism and tonality takes on theological significance. The doctrine of the hypostatic union asserts that Christ was both fully divine and fully human, with neither taking priority over the other. If, as is arguably the case, *Le Banquet Céleste* is fundamentally tonal and the octatonic elements are merely ‘cosmetic’, the piece would correspond to the heresy of Arianism (that Jesus was human, but not fully divine). Conversely, if octatonicism takes priority over tonality—again, a potentially viable analysis—the music would embody the heresy of Docetism (that Jesus was divine, but not fully human). This paper

evaluates the relationship between tonality and octatonicism in *Le Banquet Céleste* in order to determine whether, in terms of Western Christian doctrine, the pitch organisation of the piece might be 'heretical'.

Session 7b: Sacred Music

Janie Cole (University of Cape Town): Music, Conversion and Afro-Eurasian Transcultural Encounters in the Christian Kingdom of 17th-Century Ethiopia

The Jesuit mission to the Christian kingdom of Ethiopia (1557-1632) was one of its earliest and arguably most challenging projects in the early modern period, bringing one of the most ancient and remote Christian churches, albeit temporarily, under the authority of Rome. Music was central to Jesuit conversion practices as attested by recent studies, however the full spectrum of Jesuit musical activity on the highlands has yet to be uncovered. Drawing on 16th- and 17th-century travelers' accounts, new archival Jesuit documentation and indigenous sources, this paper examines the musical context of the royal court of King Susānyos (1606-1632) to explore transcultural Ethiopian-European encounters during the Jesuit mission period. It reconstructs the musical art of conversion developed by Jesuit missionaries, which blended indigenous African, Indian and European elements, and argues that these musical activities were based on a well-established Jesuit model from Portuguese India, specifically Goa and Diu, which employed music as evangelical and pedagogical tools and blended indigenous and foreign elements. By outlining key missionary sites on the highlands (including Gorgora, Dänqāz (the royal capital), Qwällāla and Gännätä Iyāsus), musicians and repertoires, it explores a three-way interplay between the indigenous and foreign to consider discourses in cultural identity, appropriation and indigenization in the collisions of political, social and cultural hierarchies in the North-East African highlands. These Ethiopian-Indian-European encounters offer significant broader insights into the workings of an intertwined early modern Indian Ocean World and the role of embodied aurality in constructing identity and religious proselytism in early modern Ethiopia.

Joanna Bullivant (University of Oxford): Musical Oratory? A prolegomenon to Elgar's *The Dream of Gerontius*

It has often been observed that *The Dream of Gerontius* is a curious object from a generic point of view. Contrary to the English enthusiasm for oratorios in the tradition of Handel and Mendelssohn, it has no real plot and is not based on scripture. Elgar also himself avoided the term oratorio, instead simply describing Cardinal Newman's poem 'set to music'. When August Jaeger came to catalogue Elgar's music, he allowed it to be added to the list of oratorios, but noted that 'there's no word invented yet to describe it'.

This paper explores a new context for Elgar's unusual contribution to the oratorio tradition, exploring musical and religious practices taking place at the Oratory of St Philip Neri in Birmingham immediately prior to the creation of the oratorio. From 1895, the choir of the Oratory tried to resurrect the spiritual exercises of 'musical oratory' or oratorio as they were conceived and practised by St Philip and his followers in sixteenth-century Rome. Examining these exercises reveals not only an intriguing context for Elgar's own idiosyncratic approach to oratorio, but also displays a remarkable cultural rapprochement with sacred musical traditions in England. Consequently, as well as reconsidering *Gerontius*, this paper explores the implications for a more thoroughgoing reassessment of Elgar's connections to English Catholicism.

Session 7c: Analysis: Form and Genre

Darach Sharkey (Durham University): Rejecting Rusalka: Sonata/Narrative Hybrid Form in Medtner's Concerto-Ballade, Op.60

Completed in London in 1943, Medtner's third and final piano concerto is perhaps the apotheosis of his achievements in a life-long obsession with pushing the limits of sonata form. Taking inspiration from Lermontov's poem *Rusalka*, Medtner fashions this concerto by way of a fascinating collision of sonata and narrative forms. Employing multiple themes throughout, each of which present various aspects and characters of Lermontov's poem, Medtner forges a concerto that aligns its first movement with the Ballade structure of the inspiring text, and thereafter continues an imagined narrative by crossing the brief Interlude into the sonata form Finale. Medtner's management of motivic economy and harmonic strategy are masterfully weaved into the formal architecture of this work. This paper highlights the importance of categorising a work based primarily on aspects of its musical language, rather than the time and place of its completion. My analysis utilises recent methodologies dealing with both the piano concerto (Horton, 2017) and a revised 'genre-critical' branch of *formenlehre* (Vande Moortele, 2017 and Taylor, 2016), and draws conclusions on its approach to hybrid form, and its form/theme relationship. These observations are then situated in the wider context of Silver Age and fin-de-siècle Russian émigré music and culture, and challenge previous attempts by Western analysts' generally Austrocentric analytical methods to understand such works. I advocate closer engagement with the cultural and philosophical contexts of not only Medtner, but any analytical endeavour involving the fin-de-siècle post-romantic Russian composers.

Koichi Kato (independent scholar): Schubert's mature sonata form: an Analysis of the Great Symphony, D. 944/i

Schubert developed his song style from 1822 to 1826 by combining strophic form with through-composed form that represents his mature song style (notably, the song settings of Seidel and Schulz of 1825-26), as noted by Einstein, Reed and Newbould.

Remarkably, his hybrid style seems to reflect in the structure of the secondary theme group in the Great Symphony, first movement, D 944, of 1825-26, the period of its composition being contemporaneous to Schubert's achievement of the mature song style. Hypothetically speaking, this finding can further be extended to explore the idea

that the development of his song style aligns to that of the instrumental works. This will particularly be illuminating with a comparison to the Unfinished of 1822. While the S of both represents what Salzer 1928 defines as the Schubertian lyric structure, an expansion through the same groups of motive, the S of the Unfinished is paratactic and that of the Great presents a spinning-out continuity as a more unifying structure. It is in this sense that the Great can be viewed as an elevation of the paratactic, which enables to assess how Schubert achieved his mature sonata form as a product of an intersection of Lied style.

With these in mind, this paper, focusing on the Great, will attempt to offer a new approach to an analysis of Schubert's sonata form in light of Lied and to determine the period of Schubert's maturity, the issue of which the current scholarship does not reach a consent.

Desirée Mayr (Bahia State University): Proto-themes in Leopoldo Miguéz's Works

Leopoldo Miguéz (1850-1902) was an early proponent of absolute music in the German Romantic tradition in Brazil. After 67 years of monarchy, the Republican regime that came into power in 1889 promoted a positivist project of modernization and progress, effecting a musical shift away from church and opera house associated with the old order, towards musical aesthetics linked to *Zukunftsmusik* (Andrade 2013). Miguéz belongs to the often-overlooked musical Romantic period (Volpe 2000, 36) that comes before the Brazilian nationalist style, writing numerous instrumental pieces. One of Miguéz's characteristics is his use of a provisional thematic structure – I call it a proto-theme – preceding the entry of the main theme. This concept refers to an incomplete, unstable version of the piece's main theme. It prepares for the main theme introducing essential motives that will be elaborated throughout the piece. Due to its "embryonic" nature, the proto-theme fails in its successive attempts to establish itself as an autonomous idea, being eventually naturally replaced by a more stable theme. Miguéz's use of proto-themes can be associated with the notion of thematic becoming, proposed by Janet Schmalfeldt (2011) in her work on a processual approach to musical form to explain a distinctive trait of Romantic music. I examine the proto-themes from the first movement of the violin sonata op. 14 and the Allegro Appassionato op. 11. My study shows how Miguéz advanced contemporary aspirations toward modernization, a remarkable accomplishment considering his lack of formal training, broadening discourses on nineteenth-century practices beyond the Eurocentric narrative.

Session 7d: Pop Music: Time, Nostalgia, and Pastiche

Rachel McCarthy (Goldsmiths, University of London): Pop or pastiche? Underground music and the failure of twenty-first century satire

The use of musical satire as a tool for political subversion has a long history, from John Gay to Tom Lehrer (Ringer 1975, Wagg 2002). This paper focuses on a little-known sub-genre of twenty-first century electronic music that might constitute a satirical critique of mainstream pop and the socio-economic structures that sustain it. A 2011 performance by the art collective #HDBOYZ mimicked the music, lyrics and posturing of a mainstream boy band so closely as to be virtually indistinguishable from the real thing, signalling a movement in underground electronic music that was aptly termed 'hardcore pastiche' (Harper 2013). Yet the message of this music is ambiguous: does such an accurate mimicry of pop constitute satirical critique or affectionate pastiche? Even if hardcore pastiche is received as satirical, its effectiveness as a tool for cultural resistance is not guaranteed. Critics have characterized ironic distance as a necessary strategy for coping with the atrocities of capitalism, suggesting that satire signifies affirmation, rather than subversion, of the political status quo (Eagleton 2007, Žižek 2008). The music of hardcore pastiche might constitute an artistic expression of such a theory, encapsulating both the ambiguity and sense of futility that surrounds satire under late capitalism. The rise of self-referential mainstream pop that is keenly aware of its own ideology, like One Direction's 'Best Song Ever', further highlights the shrinking distance between pop parodies and the 'real thing'. Here, late capitalist ideology is revealed as a perpetually shifting target, which further curtails hardcore pastiche's subversive potential.

Sam Flynn (University of Leeds): An Analysis of Time in A Tribe Called Quest's 'Electric Relaxation' and 'Lyrics to Go'

Most scholarship on hip hop focuses on its socio-cultural context. The unintended consequence of this is that the very scholars who argue the value of rap only study it as politics or poetry, and not as music. This paper presents an analysis of time in two songs from A Tribe Called Quest's 1993 album *Midnight Marauders*, which have yet to be addressed in existing scholarship. 'Electric Relaxation' creates a sense of 'changing same', achieved through an uncommon technique: a type of crossrhythm at the level of hypermetre, in which a three-bar harmonic loop overlaps a two-bar rhyme scheme and irregular-length verses. Halfway through, a dynamic accent leads the listener to reinterpret the second bar of the three-bar chord progression as the first bar of the sequence: a misalignment that continues until it a realignment occurs in the outro. Consequently, the song scarcely features any true repetition in over four minutes. The recording and music video both employ varispeeding to engender three senses of time simultaneously: fast, slow, and normal-speed. Using texture, timbre and form, the fast and slow senses of time are mapped onto the opposing personae of the band's two MCs. 'Lyrics to Go' then creates a feeling of timelessness by sampling and looping the middle of a phrase, freezing a long vocal high note in disembodied, otherworldly stasis while simultaneously rendering a modulatory chord progression in a perpetual cycle of harmonic ambiguity. Thus, hip hop approaches time in innovative ways that demands more attention.

Sam Bennett (University of Nottingham): Synthwave Soundtracks and the Nostalgia Film: Analysis and Theory

As a genre and music world, synthwave is predicated on the Euro-American popular culture of the 1980s. Musical and paramusical texts centre on hyper-stylised symbols of the time period, creating a hyperreality; more eighties than the eighties themselves. Synthwave aims to facilitate a temporal journey to a world less dependent on cyber-communication, an alternate future where computers interface with humans through tactile keyboards rather than touchscreens. This paper forms part of a larger research project examining the synthwave music world and its participants, considering the purpose of nostalgia and the methods of its production. Here, this is done by exploring synthwave soundtracks to a variety of nostalgia-laden movies released within the past decade, ultimately analysing how the synthwave community generates nostalgia through the temporal transmission of cultural iconography of the 1980s. Whilst much attention has been paid to 2011's *Drive*, and the Netflix series *Stranger Things* (2016-) as nostalgic works with substantial links to synthwave, this piece focuses on smaller, independent productions, namely *Kung Fury* (2015) and *Turbo Kid* (2015). This research combines semiotic analysis of the music and the films that they accompany with examinations of the surrounding culture, relevant theory and paratexts. This is further supported by an interrogation of how 1980s cinema and culture are represented intertextually in these modern nostalgia pieces. Influenced by Jameson's concept of the 'nostalgia film' (1991), this piece explores whether these works represent the 1980s as a time period, or present as a stereotyped stylistic shorthand, unrepresentative of the time period.

Session 7e: Composition Workshop

Formed by alto flute player, Carla Rees, in 2003, *rarescale* has gained an international reputation for new music for flute-based chamber ensemble. The group collaborates with composers of all styles and ages to develop new repertoire, and has an open call for scores. *rarescale* also supports music education through the *rarescale* Flute Academy, summer schools and composer workshops. This professional ensemble will be leading the two composition workshops during the conference. You can find further information on their activities here: <https://www.rarescale.org.uk/>

Michael Boyle (Royal Birmingham Conservatoire): *Character Study*, duet for flute and clarinet

The inspiring thing about the *rarescale* duet is the characteristics of the instruments. Drawing on spectral ideas, but also more intuitive (and collaborative, as far as is practical) writing, the piece will develop material generated in two different ways: (1) An instrument playing 'solo' but with the other instrument supporting the characteristics of the instrument. (2) Both instruments working together to create an entirely new character. The sonic and harmonic quality produced by each instrument to achieve the above goals will then act as a motive force for the music which follows. For the audience, the piece should feel like it is growing organically from the instruments – each musical moment responding to a characteristic from the previous moment. For example, there is a percussive element to the attacks of low woodwinds, which can be answered by purely percussive sounds on the other instrument. Another example might be where a flute multiphonic is used to fill out the harmonic spectra of a bass clarinet note. This multiphonic then becomes part of the 'language' of the piece. Another essential aspect of any compositional process is in considering the instrumentalists' own subjective artistry. As well as the individual characteristics of the instrument influencing the music which follows, there must be room for individual interpretation. As this is a workshop situation, I will write a score with scope to include and respond to the individual characteristics which Carla and Sarah are able to bring out of the instruments.

James Thomas (University of Sheffield): *roads to Rome/Roam*, duet for bass flute and bass clarinet

This piece explores the layering of musical time in several ways, each of which varies in its prominence. Most obviously, the two players are nearly always performing at different tempi from one another, with each part periodically undergoing tempo transformation independently of the other. Further temporal contrast arises through the superimposition of opposing structures, with each player gradually working their way through contrasting recitation loop structures. It is this structural multiplicity that gives the piece its title – each built from a series of blocks, but fitted together in different ways, these two roads take separate routes to the same place. However, due to the challenge of consistently maintaining independent tempo during performance, it is expected that there will be a degree of 'roaming' from the road on the journey to Rome. This dichotomy between 'measured' and 'unmeasured' time is also highlighted through the juxtaposition of precise, proportional changes in tempo with gradual, unmeasured *accelerando* and *rallentando*. The piece that results from such an approach is therefore highly repetitive and so, on the occasion of *Rarescale's* 20th birthday, all that remains to be said is 'Many Happy Returns!'

Saturday 16 September

11.30–13.00

Session 8a: The Future of Organology

THEMED SESSION

This themed session tackles the underrepresented field of organology: the study of musical instruments. The interconnected papers below, from three UK-based scholars who are working to revive the field, seek to re-establish organology as a highly relevant and fruitful area of scholarship, ripe for greater intellectual investment from across academia. All three papers take the object as the central concern, but rather than providing a technical analysis, they argue for musical instruments to be brought back into dialogue with other disciplines.

Prof Rognoni will open the session by framing the field of organology from its inception in the 19th century through to today, and will then make the case for musical instruments to be engaged with across disciplinary boundaries. Dr Waters will then grapple with the work of Eliot Bates, demonstrating the complex social networks of instruments and how this may have impacted changes in design. Finally, Dr Durkin will build on these two papers by considering musical instruments as examples of collaborative nexus points, where the freedom of 18th century innovation saw knowledge exchange between industries develop new and improved instruments; a freedom much at odds with the restrictions seemingly placed on organology today. The session will follow with a discussion about the key themes explored (interdisciplinarity, collaboration, and the future of organology), and will open to the audience for questions and comments.

Gabriele Rossi Rognoni (Royal College of Music) and Richard Wistreich (Royal College of Music): Expanding Perspectives: Materialising Musical Instruments

The scholarly study of musical instruments gradually emerged as a discipline over the course of the nineteenth and twentieth centuries, in parallel with the development of modern musicology, which has undergone almost continual re-evaluation and diversification. Organology, meanwhile, has largely resisted methodological change, tending to adopt a defensive position with respect to fresh currents of thought, particularly within the expanding field of material cultural studies. More recently there has been intensified criticism of organology's excessive focus on technical questions at the expense of broader cultural, historical and, indeed, musical contexts in which the study of instruments should naturally be fully embroiled. A variety of possible innovative theoretical approaches have been proposed and debated in recent years under the umbrella of 'new' or 'critical' organology, and this paper includes a review of some of them. Fundamental challenge to traditional organology has been stimulated by recent developments in museums, and their efforts to confront the paradox of displaying musical instruments as inert objects for visual contemplation, divorced from their true function as sound producers. The idea of the 'sounding museum' has quite literally transformed perceptions of the materiality of these historical objects that in many collections have sat in silence for centuries. By analogy, I propose that musical instruments should be 're-inserted' into their rightful place within the study of the complex assemblages of objects, actions and dynamic networks that constitute the full materiality of musical practices, economic, geographical, social and cultural formations, both historically and in the present.

Simon Waters (Queens University Belfast): Revisiting the 'Social Life of Musical Instruments'

It is ten years since Eliot Bates's subtle and intelligent 2012 intervention in musical instrument studies, drawing on Appadurai's (1986) characterisation of objects as having a 'social life'. He ended his paper with thirteen provocative and apposite questions, characterised as 'rhetorical and practical'. In this paper I hope, in a small way, to begin to address the last of Bates's (complex) questions: How do makers adapt/respond to changes in the available raw materials, construction tools, and instrumental forms/designs available to them and subsequently alter the way in which instruments are made? How far is too far, or in other words, how much can construction techniques, materials, or formal aspects change without resulting in a new instrument?" I will do so by examining precise examples of making, some historically situated in the past, and drawing on my research on eighteenth and nineteenth century practices of woodwind instrument manufacture and distribution. I will also draw upon the reconstruction of historically-informed instruments using contemporary 3D modelling and printing technologies, exploring what can be learned about old instruments and their context by using radically new processes and materials. Some issues which emerge as important in the study include the unstable notions of copies and originals, the accumulation of (often tacit) knowledge from multiple makings, the contrast between the permanence of the 'idea' of instruments and their mutability in the real world, and myths and realities associated with what the 'makers' who stamped their name on instruments actually did.

Rachael Durkin (Northumbria University): Musical Instruments as Nexus Points

The study of organology is inherently interdisciplinary, drawing on methodologies from fields such as material cultural studies, acoustics, and musicology. The siloisation of the field within museums in the past two decades, particularly in the UK, has narrowed the approaches adopted, largely resulting in technical histories of the objects; as Prof Rognoni will argue, organology has indeed resisted methodological change. The interdisciplinary potential of the field reflects the multifaceted nature of musical instruments. Far from being created in a vacuum, musical instruments come into being, evolve, and eventually eclipse as a result of social and technological advances; a process Dr Waters' paper will expertly illuminate. Like the artist's signature on a portrait, a maker's name upon an instrument belies the credit due to the networks and collective expertise which shaped each component. My paper here approaches musical instruments as collaborative nexus points. Taking the premise of co-design as a framework, I explore musical instruments as products of multiple hands, dispelling the myth of the lone luthier. That these contributing parties exist both within and beyond music, reaching across diverse industries, communities and cultures, results in an object imbued with multiple lineages. Through consideration of 18th century examples of collaboration, I will demonstrate that the strict disciplinary compartmentalisation we now observe—enforced on us in part by the structures of Higher Education—differs greatly from the freedoms experienced during the first industrial age. In doing so, my paper invites discussion about the value of musical instruments as complex sources of economic and cultural history.

Session 8b: Exoticism, Orientalism, and Cultural Imperialism

Ji Yeon Lee (University of Houston) [no title – Madame Butterfly, depiction of Asian women]

The heroine of Puccini's *Madama Butterfly*, Cio-Cio San, is traditionally viewed as tragic because of the actions of her American husband: disillusioned and shamed by his abandonment of her, and their child, she commits suicide. The character in fact has become shorthand for an Orientalist stereotype of weak, self-effacing Asian womanhood, a figure whose humiliation drives her to *hara-kiri*. This conventional view of Cio-Cio San's nature is especially insulting when compared with the reception of other, similarly suffering Puccini heroines; Tosca and Angelica, for instance, are rarely defined as weak or dependent. Furthermore, such an interpretation ignores the strength that we can observe in *Butterfly*'s musical portrayal of her experiences and choices.

In this paper, I explore a contextual reading of Cio-Cio San's character in which her true motivation for suicide is embedded not in the Western preoccupation with Asian honour, but in her maternal courage and commitment to seeking a better future for her beloved son. I first examine Puccini's departure from the original literary sources in his revisions to Cio-Cio-San's text, then analyse her final music (suicidal scene) from the perspective of climax formation; this analytical reading explains how Puccini's revisions intensify and highlights the heroine's characterization as driven by the unyielding determination of a strong, devoted mother. Consequently, I emphasize that Cio-Cio-San's character, far from being grounded in the *Butterfly* cliché, presents an empowering vision of Asian womanhood whose propagation can help rectify the anti-Asian bias still rampant in our society.

Tomos Watkins (University College Dublin): Death Once-Removed: Zombie Biopolitics in Le Turc généreux (1735)

This paper will present an analysis of Jean-Philippe Rameau's entrée, *Le Turc généreux* from *Les Indes galantes* (1735) through a biopolitical approach to critical race history. Principally responding to Klotz's (2013) theory of generalised exoticism in *Les Indes galantes*, I will argue that exoticized spectacle functions within *Le Turc généreux* as a technology of social death: the generous Turk's enslaved Black Africans are dancing zombies. I aim, with this paper, to build on recent scholarly work which centres global music history and postcolonialism, in particular Bloechl (2008) and Irvine (2020). I will also draw on Maddock Dillon's recent study of biopolitics in the plantationocene Caribbean (2019).

I begin by introducing the plot and characters of *Le Turc généreux*, before explaining the concept of Zombie Biopolitics, drawing on the naturalist Georges Buffon (1707-1788), and Madeleine Dobie's work (2013) to demonstrate its relevance in a French context. I continue by analyzing the particular (i.e. non-generalised) exoticism of the *danse des esclaves africains*, demonstrating how its musical alterity serves as a biopolitical technology of colonialism. I support this analysis by considering contemporaneous French treatments of Black Africans in travel literature and colonial documents. Taking a broader view of the entrée, I discuss Rameau and Fuzelier's portrayals of the titular Generous Turk and the European characters in comparison to the enslaved Africans. I conclude that the spectacle of 'African' dancing on the French stage functions as a technology of social death. *Le Turc généreux* articulates a displaced colonial logic which foregrounds Black enslavement in an Oriental context.

Teng Chen (University of Southampton): Music in the Boudoir: The Music History of China's Earliest Recording, The Berthold Laufer Collection

Anthropologist Berthold Laufer (1874-1934) participated in the Jacob Schiff China Expedition from 1901-1904, where he recorded 502 phonograph cylinders of the local sounds in Shanghai and Beijing, which are known today as China's earliest audio recordings. These recordings are of high research value – they provide rare insight into the courtesan houses that helps to lift the veil of mystery surrounding a subject barely mentioned in 19th-century Chinese music studies, despite being closely intertwined with the urban music scene at the time. In addition to this, *Dianshizhai Pictorial* (1884-1898), the earliest pictorial in China, was able to capture several courtesan-related anecdotes during the publication's run. This paper organically combines data from the earliest recordings and pictorials to reconstruct a glimpse of Chinese courtesan culture in the late Qing Dynasty.

With the establishment of foreign concessions in Shanghai, the reach of the West expanded rapidly, and the rise of mass media in the public sphere spawned the modern image of the Shanghai courtesan as an entertainer. Their identity evolved alongside this wave of change, breaking through the traditional constraints of ritual, function and social status, and ultimately redefining the relationship between courtesans and their guests (Hershatter, 1997). Catherine Yeh (2006) believes that Shanghai courtesans may have unintentionally paved the way for modern urban culture in China. The analysis of the tunes and lyrics in Laufer's recordings sheds light on the traditional courtesan's perspective of the times as they sang aloud their worries and aspirations.

Session 8c: Music and Politics

Marco Ladd (King's College London): Mass-Market Art? Late Operetta in Fascist Italy, 1920–30

"The operetta currently popular in Italy is a defective industrial product," wrote opera composer Giuseppe Mulè in 1926, "which has nothing to do with art." Mulè was not alone. Throughout the 1920s, a strident critical debate unfolded in Italy's broadsheets and specialist musical press, whereby the commercial orientation, sexualised antics, and jazz-influenced music of contemporary Italian operetta were held responsible for the public's waning interest in the genre. This self-consciously elitist conversation can help contextualise a little-studied genre within the troubled cultural politics

of early Fascism. Yet the overt bias many intellectuals displayed against emerging forms of mass entertainment make their writings a highly partial guide to operetta's place in the Fascist musical firmament.

This paper seeks to redress the balance by considering the singers, actors, musicians, costumers, set designers and other artists who mounted operetta on Italian stages. Drawing on a range of sources, including the official newspaper of the operetta artists' syndicate, *L'Argante*, I explore how workers navigated the multiple challenges facing the Italian operetta industry—not least calls for a government crackdown on the sector. Less concerned with operetta's supposed artistic bankruptcy than with bettering the economic and social conditions of operetta production, I suggest that operetta artists were ideally placed to witness the cultural forces pushing the genre inexorably towards the more populist *rivista* (revue). By juxtaposing class-bound perspectives around a genre in flux, we gain a new perspective on the growing split, discursively and practically, between serious and popular domains of music-making on the peninsula.

Ross Cole (University of Leeds): #Groyper Core: Fascism and the Online Dissident Right

Fascist palingenesis, to use Roger Griffin's term, has found a new home among Gen-Z influencers of the dissident right. As James Anderson White claims, a return to the founding values of the US and a rejection of 'the poison of modern convenience-culture' will surely 'raise us from the ashes of modernity into a glorious American Revival'. This paper offers an exploration of music's role in far-right extremism by focusing on the 'groyper' and America First movements arising in the wake of the alt-right. Critiquing groyper-inspired artists and organizations such as 76Fest, it traces the intertwining of faith, family, and fatherland in the aesthetics of contemporary paleoconservatism. Although the culture war being waged by groypers is portrayed as primarily spiritual, they nonetheless flirt with histories of extremist violence, terror, and despotism, most notably in relation to figures such as Augusto Pinochet. Ultimately, 76Fest's embrace of kinship, 'primitive' outdoor activities with no 'modern distractions', and fear about a loss of rootedness in the landscape is a revival of the basic fascist virtues of blood, soil, and anti-materialism. As far-right influencer Arielle Early declares, 76Fest is essentially 'Hitler Youth, without the Hitler'. Music offers a unique way of understanding this peculiar ideology and situating it within the history of fascist aesthetics.

Gabriela Hortensia Henríquez Barrientos (Boston University): Negotiating the politics of Masses: How the Salvadoran Popular Mass shaped the relation between the Working Class and the Roman Catholic Church in El Salvador

El Salvador is a country historically characterized by its incessant political instability, social polarization, estate corruption, and public insecurity. The second half of the twentieth century proved to be a turbulent period for the country, especially from the seventies to the nineties. The political repression, religious persecution, and social discomfort caused a civil war to break out in 1980 after the assassination of the Archbishop of El Salvador, Monsignor Óscar Arnulfo Romero. During the course of these decades, several different protest songs were composed as single units which were later merged to create the Misa Popular Salvadoreña (Salvadoran Popular Mass), emulating other masses created in Latin America. These masses are understood to denounce the political and religious persecution to which the working classes were subject to. This research seeks to analyze how the Misa Popular Salvadoreña has proved to be a force that facilitated the relationship between the Salvadoran laboring class and the Catholic Church from 1980 to the present, describing how a network of participation and communication was established between peasant laborers, urban classes of low social status, and the hierarchy of the Catholic Church through music.

Session 8d: Music and Digital Technology

Arthur Ehlinger (University of Glasgow): Live Streaming & Music Copyrights: The Case of Twitch

My research explores the issues surrounding the use of music on Twitch, the leading live streaming platform. After providing a summary of the way music copyrights work, I uncover some irregularities between the rules that should apply to the platform and the ones that are enforced in reality. Indeed, even though every country possesses its own legislation, U.S. laws are wrongly prevalent, overstepping every other jurisdiction, including the recently approved E.U Directive. Flouting all of these regulations, everyday, thousands of content creators live stream music illegally with impunity to millions of viewers across the world. Twitch has a particularly tumultuous history with music copyrights that have stoked public debate for nearly a decade and the platform regularly attracts the wrath of influential stakeholders in the recording industry. While these issues have been partly resolved on rival digital platforms, I explain why the power struggle remains between Twitch and major rights holders. If my findings highlight the inefficacy of public bodies and governments to regulate the malpractice of a noteworthy private company, they also resonate with older animated debates surrounding the introduction of new technologies in the music industries.

Valentina Bertolani (University of Birmingham / Carleton University): Google Arts & Culture and preservation of material heritage in music

Google Arts & Culture (GAC) is an online platform developed by the Google Cultural Institute in 2011 that displays high-resolution photos and videos of artworks. The mission statement as declared on their website is "to preserve and bring the world's art and culture online so it's accessible to anyone, anywhere." This is done in partnership with some of the most prominent museums and galleries as well as in collaboration with UNESCO. Recently, researchers have engaged with GAC and its ability to create value for its different stakeholders (Pesce, Neirotti, Paolucci 2019) and its potential during the pandemic (Wasielewski 2022), but its music collections have not received scrutiny to date.

Yet, GAC holds a very rich selection of music-related materials. Indeed, the platform features a diverse array of virtual exhibitions, including instrumental collections (e.g.: Musée de la Musique, Paris Philharmonie and the Museum of Folk Musical Instruments, Poland), scores and archival materials (e.g., The Fryderyk Chopin Institute, Poland and Archives of African American Music and Culture, US), and content created by music labels (e.g., BIGHIT, the South Korean label of BTS, among many other artists), national agencies for new music (e.g., Sound and Music, UK).

This paper will present an overview of GAC for music, focusing on how much material is held and how it is aggregated. Through online research and unstructured interviews with workers in music-related institutions, the paper will focus on how material culture is (re)presented digitally and the terms of partnerships created between music-related institutions and GAC.

Dan Mollenkamp (Cardiff University): English Proficiency Required? A Quantitative Ethnographic Critique of Language Homogeneity in Popular Music Studies

Canonisation features heavily in the study of popular music. Despite ongoing criticism of the practice, we continue to devote considerable time and effort to devising methodologies to discover exactly which popular music is the most popular music. These exercises frequently result in canons that deify the white male while elevating the English language to the exclusion of all others. Popular music scholars have recognised the issues surrounding ethnic and gender homogeneity in canon-building. We have not, however, critically engaged the linguistic homogeneity that permeates our field. This study seeks to change that.

Spotify maintains in-depth, publicly available chart data for 66 non-English-speaking countries. Using this data, I present an ethnography of popular music listening practices across these countries, intending to exhume a long-ignored aspect of popular music: that certain popular music audiences do, in fact, prefer music in other languages. We should thus reconsider any scholarly endeavours that do not allow for linguistic heterogeneity in our field. Furthermore, the amount of data available allows for an in-depth look at where the English language does dominate popular music listening habits, and where other languages are preferred. This offers us the chance to critically assess our field's position when it comes to studying popular music across the globe.

Session 8e: Composition Workshop

Yuko Ohara (Senzoku Gakuen College of Music): Higher Dimensions, duet for bass flute and bass clarinet

I have created some pieces with ideas of victor space, third dimension, fourth dimension and the dimensional space these years. I was interested in the elements and numbers of cells, faces, ages, vertices and symmetry groups and have been considering how to remain those numbers and how to use those to my musical elements.

The ideas have been increasing and reached to higher dimensions which means usually refers to a higher dimension than the three dimensions of space, or the four dimensions plus one dimension of time. So I present visual shapes on the piece with two instruments, bass flute and clarinet. Each instruments are usually treated as monophony but with using multiphonics of some higher pitches, I can create dimensional sound which I expected.

The piece consists of five sections. The first section starts short notes and small sound effects, so they are gradually gathering. The musical materials and shapes are moved up and down with glissandi and I expect to hear longer overtone scales. The second section was used air tones of the bass flute and overtones for the bass clarinet. The third section also starts with overtones, and both instruments play harmonic trills and number of notes increase and makes more pitches towards the end of the section. The fourth section begins with longer notes, and each instrument has different techniques and actions. The final section is used multiphonics of both instruments and I imagine vertical sound. The piece was written for the bass flute and cello, but I want to arranged to bass flute and bass clarinet for this opportunity.

Martin Scheuregger (University of Lincoln): *Time Stands Still*, duet for bass flute and bass clarinet

'Time stands still' explores ideas of musical time – particularly musical stasis – in a duet for alto flute and basset horn. Stasis is considered in terms of both movement and temporality, as the work explores the perceptual and compositional differences between these two ideas. Moments that may be perceived as slowing perceptual time are juxtaposed with those that suggest a lack of movement in space, whilst the inherently metaphorical nature of both of these ideas (music neither moves in space nor literally impacts on the flow of time) are acknowledged. These ideas are not explored through material that is overtly 'slow', but instead there is an exploration of how a variety of approaches material can generate or reflect ideas of stasis. In its totality, the work is an exploration of ideas which I have previously explored primarily through music analysis. In moving to my compositional practice, I hope to highlight new areas for exploration in the field of musical temporality.

James Matthew Clay (Newcastle University): *in the air of remembering*, duet for bass flute/baroque flute

"in the air of remembering" for Woodwind Duo explores memory and subjective experience in the context of philosophies of place and identity, and expresses it through creative means. Using gestural musical fragments weaved into a continuous, yet delicate tapestry, narratives of construction and decay are juxtaposed, exploring the way in which the instruments interact and disconnect. The work evokes both spatial and platial constructs, linking the performed music – music that is gestural and intimately connected to immediate experience – to its metaphysical discourse of past and present, remembering and forgetting, and how this affects one's being-in-the-world.

The work focusses on the movements of the performer and how their individual gestures are dictated by more than just the metric structure of the score. The musical materials, while all closely connected, outline individual breaths and sonic moments which are more important to the aural aesthetic of the work than the duration of each pitch. The three continuous movements grow and recede, the voices constructing around one another only to be reduced to breath at the end of the work. The performers sound the material using techniques which are, at their essence, breathy and intimate, focussed and experiential, and their voices are at once both irrevocably bound together and completely autonomous.

The music reflects its context in that memory is truly subjective and entirely our own, yet it is flawed and caught in a process of simultaneous construction and deconstruction. We remember new experiences at the cost, perhaps, of forgetting old ones.

Saturday 16 September

15.00–16.30

Session 9a: Approaches to Modernism

Alexander Kolassa (The Open University): ‘that eerie, bizarre, and somewhat eldritch quality’: ghosts and the medieval in British ultra-modernism

In twentieth-century modernism, musical and otherwise, a stubbornly present past problematises an already fractious temporality. This dynamic is especially salient in British history, where modernity is characteristically equivocal, negotiated through the lens of myths of medieval continuity. In light of this, the paper argues that the interdisciplinary study of Medievalism, then—the study of a parallel and present Middle Ages in the popular imagination from the nineteenth century to the Game of Thrones today—has much to offer in the re-examination of modernist discourses.

Considering composer Kaikhosru Shapurji Sorabji (1892-1988), and his settings (or ‘readings’) of the ghost stories of medievalist scholar MR James, this paper examines how spectres of the Middle Ages haunt British musical modernism. Sorabji’s elusive life, misanthropic ‘outsider’ exile, and hugely complex musical style capture much that is fraught in twentieth century modernism. His work, and by extension a British music he (ambivalently) represents, can be heard to sustain a complex constellation: an imaginary medievalised landscape with parallels in contemporaneous horror and fantasy literature, encompassing scholarly historic revivals, pageantry, and politics both progressive and reaction grounded in medievalism. By bringing together medievalism’s own contradictory impulses, its elision of the origins of the modern understanding of the Middle Ages at the point of suture between the scholarly and the re-imagined, this paper will shed new light on modernism’s multiple, unreconciled, temporalities, and the (co-)presence of a fantastical, hyperreal past.

Samuel Cheney (University of Edinburgh): China and the Modern in British Art Music, 1900 – 1930

In the early twentieth century, China occupied a conspicuous place in the musical output of British classical composers. Multiple prominent individuals (including Granville Bantock, Cyril Scott, Arthur Bliss, Peter Warlock, Constant Lambert, Rebecca Clarke, and Eugene Goossens) all produced China-themed works in this period, ranging from chinoiserie orchestral suites to re-harmonised ‘Chinese’ folk melodies and art-song settings of translated Chinese poetry. The reasons behind this ‘turn to China’ have not, however, been properly explored, as musicologists and historians have invariably focused on the impulses of India and Britain’s ‘formal’ empire during this period of supposed ‘English Musical Renaissance’. In this paper, I will examine how and why British composers turned towards Chinese aesthetic influences when seeking to develop novel, modern trajectories for British music. Drawing upon wide-ranging scholarship of Sino-British cultural exchange (in particular, Patricia Lawrence and Elizabeth Hope Chang), I will argue that China did not just shape modernist British art and literature, but also exerted a significant influence upon conceptions of ‘the modern’ within the British musical sphere. By examining China-themed musical works alongside the critical discourses that surrounded them, I will show that when composers in Britain sought to create ‘modern’ music befitting the contemporary climate of cultural renewal, China was regularly drawn upon as a revivifying impulse.

Tadhg Sauvey (University of Cambridge): How Modality Became Tonal (France, 1900–1930)

“Modality” has long been considered a hallmark of French composition of the Third Republic era, by contrast to Austro-German chromaticism. Research has shown too that the critical concept *modalité* covered a greater and greater range of style across that period. This expansion, I argue, followed from changing conceptions of the relation between mode and tonality. Between 1900 and the 1920s, French authors in a wide range of genres began to describe “modal” music as also “tonal”, a shift that, by extension, reconciled “modality” with chromaticism and modulation too. By examining French theoretical discourse on tonality from this period (still neglected by comparison to its Germanic counterpart, or earlier French tonal theory), I show that composer-theorists rejected the Rameau–Fétis tradition of locating tonality in the pull of the diatonic semitones, articulating more lenient conceptions of tonality that could accommodate more diatonic modes. This development issued from, among other things, an impulse to defend “tonality” against perceived threats from the avant-garde: the more conservative musicians latched on to “tonality” as the essential foundation of music, the more they had to find in any repertoire worth defending—modal music included.

Catrina Flint (Vanier College): Reclaiming the Little Wooden Actor's Past at the Petit-Théâtre de la Marionnette (1888-1894)

Frequented by the likes of Mallarmé and Debussy, in recent years, Henri Signoret and Maurice Bouchor's short-lived Petit-Théâtre de la Marionnette (1888-1894) has garnered attention in the scholarly literature. Declared 'symbolist' by the *Revue d'art dramatique*, the theatre's musical puppet plays have been explored as expressions of this aesthetic. (Branger 2000, Flint 2017) Because the repertoire included several sacred mystery plays, some scholars have also argued that the works functioned as part of the ralliement, or the coming together of Roman Catholicism and French Republicanism. (Beauchamp 2018; Walker 2021) In this paper, I argue that the Petit-Théâtre must be considered in the broader context of French puppetry, and especially as a return to the genre's glory years during the *ancien régime*, following the abolition of censorship in 1871. Bouchor's puppets clearly referenced those used in sacred, Provençal 'talking crèches'. But the overall nature of his productions is much at odds with this and other types of nineteenth-century French puppetry, which were largely character-driven and aurally transmitted. By contrast, Bouchor's musical puppet plays were published literary works, narrative-driven, given in a theatre rather than a temporary structure, and outside any sort of family tradition like the Mourguets (Guignol). Indeed, Bouchor's productions more closely resembled those given in permanent structures at Parisian fairs during the *ancien régime*. While musicians such as Louis Diémer brought the music of kings to Republican recital halls, Bouchor gave works that echoed both the culture of his present and the artistry of the musical puppet's past.

Christopher Moore (University of Ottawa): Dressing up Louÿs: Modernized Eroticism in Les Aventures du Roi Pausole

The writings of Pierre Louÿs (1870-1925) are unified through an obsessional interest with the erotic, a theme that he explores primarily through the literary techniques of pastiche and parody placed in the service of comedy and humor. Such is the case of *Les Aventures du Roi Pausole*, a novel famous for its suggestive and titillating take on an imaginary kingdom where young women live in the nude and whose central intrigue concerns the King's daughter who has fallen in love with a girl cross-dressed as a boy. Though the novel was published and re-edited during his lifetime, Louÿs' posthumous reputation nevertheless suffered during the interwar period as a result of lasting associations between his work and the obscene.

This presentation will focus on Albert Willemetz's 1930 adaptation of *Les Aventures du Roi Pausole*, mounted as an opérette at Les Bouffes-Parisiens and featuring music by Arthur Honegger. I suggest that the noteworthy success of this production stemmed in part from its ability to tame and modify Louÿs' fin-de-siècle eroticism by revisiting it through the codes of erotic representation being proposed by the modern opérette and the music-hall. Drawing much of its cast from the worlds of the revue and the cinema, *Les Aventures* imposed a new aesthetic interpretation on Louÿs' text, one in which the previously unrepresentable was provided a respectable place on the operatic stage.

Ditlev Rindom (King's College London): Operetta, Neapolitan Song, and the Origins of Italy's Popular Music Industry

Italian operetta has long held a marginal role in histories of both operetta and of Italian music writ large. Indeed, its origins as a foreign import (via translations of Offenbach) meant it was forever accused of being neither sufficiently Italian nor sufficiently artistic. Yet already from the 1870s, discussions about Italian operetta circled around its relationship with earlier musical traditions and the ideal forms an Italian version of the genre should take. For some, this meant a return to Paisiello and Rossini, re-energising a comic opera tradition that was seen to be flagging (Izzo, 2013). But for others it meant developing operetta via a smaller scale but equally "Italian" genre: namely Neapolitan song.

This paper examines the relationship between Italian operetta and Neapolitan song, focusing particularly on composer Mario Costa (1858–1933). Frequently acclaimed as the father of Italian operetta – his Naples-set operetta *Scugnizza* (1922) described as "Italian twice over" – he began his career penning Neapolitan songs, reflecting the frequent use of *canzone napoletana* in the earliest Italian-language adaptations of foreign operettas (Sorba, 2006). Tellingly, Neapolitan song occupied an ambivalent space between folk music and art song, made more complex by its international dissemination as a kind of popular music. Thus the embrace of Neapolitan song by operetta composers such as Costa, I argue, indexed not just a desire to foster national character, but also a broader engagement with an emerging popular music industry within Italy, and the interplay between local and global shaping operetta and song production alike.

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance): Sounding Empathy, Sounding Silence: Narratives of Maternity and Digital Community Building during COVID Lockdowns

Modern maternity wards present numerous human and technological sounds, but the COVID-19 pandemic and subsequent global lockdown of hospitals in 2020 and 2021 variegated these soundscapes. While beeps and blips of medical equipment – and certainly, the cries of babies – remained, patients and staff were largely silenced. Building on my recent article in *Women & Music* about mothers' use of sound technology within the Foucauldian disciplinary environment of maternity wards during Covid, this paper examines an additional way that new mothers in Britain have harnessed technology to sound and en-voice their experiences: social media.

From Instagram to Mumsnet, mothers (of all walks of life in Britain) have shared their stories of delivery complications, lockdown pregnancies, unexpected diagnoses, postpartum illnesses and depression, and separation from

families. I frame such accounts as traumatic testimonies, arguing that sharing these testimonies in virtual communities of mutual understanding and compassion have been important means of not only recovery for new mothers but also for impacting change within the NHS and in garnering greater public recognition of birth trauma and post-partum depression, as well as how discrimination experienced by women has been heightened during the pandemic. This work contributes to the growing body of literature on the role of sound in relation to the pandemic and gives the first scholarly attention to a traumatic experience that countless new mothers have voiced in private and public channels and that the UK press has covered.

Lawrence Zazzo and Adam Behr (Newcastle University): Voiceless? Classical singers and COVID-19

Classical singers are part of a fragile ecosystem of live music performance that sustained a severe and far-reaching shock as a result of the Covid-19 pandemic. Beyond the initial cessation of activity as the live performance sector was shuttered in Feb and March 2020, longer-term consequences include uncertainty over newer variants, public funding, and continuing fears of audiences' return as the ecosystem finds its pre-COVID 'normal'.

This paper presents more robust findings from a study of the physical, mental, creative and professional impacts of the pandemic – and associated governmental and industry responses – on a small cohort of classical solo singers. Based on qualitative research (interviews and focus groups) with singers from the USA, UK, France, Germany, and Italy, and with reference to the PERMA model of wellbeing (Positive Emotion, Engagement, Relationships, Meaning, and Accomplishment), we examine the professional and personal pressures on these artists in the face of the pandemic and compare their experiences across national and professional contexts. Preliminary findings revealed that a negative wellbeing impact fell disproportionately on younger, early career singers and raised concerns about how governmental support feeds through to the precariously self-employed. Nevertheless, signs of resilience and adaptability in this cohort counterbalance the uneven experiences of lockdown creative practices, social media and online streaming. Integrating results from canvassing a larger sample group of classical singers worldwide, this paper centres performers in an analysis of the medium-term outlook for this particular musical industry in uncertain times.

Lou Aimes-Hill (University of Leeds): Cover versions as Coronamusic and a carrier of 'Kama Muta'

Hansen et al (2021) define Coronamusic as 'cultural products resulting from engaging with music during COVID-19 lockdown[...]', and journalist Ann Powers characterises 2020 as 'a year defined by covers' (Powers, 2020). In this paper I aim to contribute to emerging research on the communicative power of coronamusic in times of global crises via a study of the creation and consumption of cover versions during the pandemic. COVID-19 and its associated lockdowns disrupted the world of music production and consumption, social experience became a solely online endeavour, and pre-pandemic music behaviours followed suit. Swarbrick et al (2021) propose that Coronamusicking became a vessel for the concept of Kama Muta, a Sanskrit term meaning 'moved by love', often experienced in Western traditions as 'heartfelt' or 'nostalgic' feelings, intensified by 'communal sharing relationships', (Fiske et al 2019). Commentators such as Yeung (2020), have signposted a move towards nostalgic COVID listening habits, suggestive of Reynolds' (2011) assertion, that the pull of nostalgia has always been driven by 'a collective longing for a happier, simpler, [...] world that was familiar.' This paper explores how the familiarity and nostalgia of covers 'enable(s) a sense of collectivity' (Jennex 2016), acting as a musical ally of the lockdown message and a 'pandemic-perfect [...] bonding tool for musicians [...]' (Powers 2020). What is the value of the cover version as Coronamusic? And how does the collective nature of covers act as conveyor of Kama Muta in times of sudden and intensified socio-emotional communication in the twenty-first century?

Session 9d: Musical Time and Temporalities

Sam Riley (University of Birmingham): Reactionary Postmodernism: Experimental Music, Time, and Conservative Revolution in 1990s Russia

In the mid-1990s, Heideggerian fascist Aleksandr Dugin ran in an (unsuccessful) election for State Duma, and advocated importing 'conservative revolution' from the Weimar republic to post-soviet Russia. His campaign included a performance from a collective of rock musicians, improvisers, and performance artists called Popular Mechanics. The group and its leader, free jazz pianist Sergey Kuryokhin, were seen by Dugin to represent a paradigmatic postmodernism that encapsulated conservative revolutionary aesthetics. Primarily, Dugin claimed, they restored the 'world of tradition' through a historical gazing backwards – toward ancient civilization, folklore, and the 1920s Russian avant-garde – while representing the vanguard sound of the future. Though current literature often frames experimentalism/improvisation as an anti-hegemonic practice (following Attali), in some cases seen as a model for direct resistance to our 'global reactionary moment' (McNally 2020: 150), this case demonstrates a collusion between experimental performance and an explicitly reactionary politics.

In this paper, I use this episode to investigate the politics of time in musical aesthetics, and in particular how historical content is discursively constructed as a second attempt 'to realize the "past" for the first time' (Osbourne 1995: 164). Through analysis of Popular Mechanics' performance in conjunction with Kuryokhin's interviews and writing in nationalist publications, this paper aims to answer how the new reflected tradition in an etic nationalist imaginary, and what a (conservative) revolutionary past's protension into these works represented to nationalist figures in post-soviet Russia. This invites reconsideration of experimental aesthetics and politics in post-Soviet sound, and new perspectives on the politics of time.

Sebastian Wedler (Utrecht University): Making Worlds of Musical Time: Nelson Goodman, and the Epistemological Divide Between Schenkerian and Neo-Riemannian Theory

The epistemological rift between Schenkerian and neo-Riemannian theory runs deep. Particularly in relation to questions of musical time, this rift has profound hermeneutic implications, as can be glimpsed, for example, through a comparison of David Beach's and Suzannah Clark's interpretations of the opening exposition of Schubert's G major String Quartet D. 887. Whereas Beach's Schenkerian reading highlights with reference to the tonic-dominant axis a teleological — 'end-accented' — orientation of the musical discourse, effectively attributing to it a sense of 'narrative' time as habitually associated with Beethoven's heroic style, Clark's neo-Riemannian perspective discerns in the hexatonic cycling woven into the tonal geometry a fingerprint of Schubert's 'lyrical' imagination, a mode of suspended temporality that she considers decisively 'non-Beethovenian' (Or, indeed, uniquely 'Schubertian'). Owing to the specific epistemological calibrations built into each respective theoretical lens, these two interpretations reveal a basic hermeneutic-logical contradiction: (how) is it possible that the same music is teleological and non-teleological at once?

The aim of this paper is to critically reappraise this contradiction. While carrying no real weight in the arena of music analytical plausibility, this contradiction drills down to the bedrock of all modern (post-Gadamerian) hermeneutic philosophy: the cardinal problem that the 'truth' produced by a certain 'method' is critically shaped by it. Drawing upon Nelson Goodman's concept of 'world versions' — a solipsistic-constructivist theory of conceptualising truth claims — this paper explores to what extent opposing interpretations of musical time can be understood as representing different 'versions' arising from the multivalent symbol system which makes up the individual work, the 'world'. Once cast in this light, the epistemological inconsistencies underpinning the hermeneutics of musical time can be reframed as heuristic opportunities, rather than impasses, in the way that they engage us to rethink the normative grounds for claims about musical

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Conference Receptions and Publisher Exhibitions

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