

## Conference Programme: Sessions at a Glance

Thursday 14 September

10.00–11.00

### Session 1a: Compositional Techniques in 19<sup>th</sup> Century Opera

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

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

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

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

### Session 1e: Lecture-Recitals

10.00–10.30 David Gorton (Royal Academy of Music) and Katalin Koltai (University of Surrey): Collaboration and Innovation: A ‘proof of concept’ for the ‘Ligeti Guitar’  
10.30–11.00 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

Thursday 14 September

11.30–1.00

### Session 2a: Voice: Gender and Pedagogy

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

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

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

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

#### Session 2e: Lecture-Recitals

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

Chair: Rachel Cowgill (University of York)

##### THEMED SESSION

15.00–16.30 Maria Mendonça (Kenyon College, US) and Laudan Nooshin (City, University of London): Sounding the Historical Imagination: Partnering with Ham House (National Trust) and the Holocaust Galleries (Imperial War Museum)

Wiebke Thormählen (Royal 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

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

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

15.00–15.30 Barbara Gentili (Cardiff University): 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

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

Friday 15 September

9.30–11.00

Session 4a: Reimagining French Modernist Historiography through Performance Chairs: Adam Behan (Maynooth University) and Peter Asimov (University of Cambridge)

THEMED SESSION

9.30–11.00 Barbara 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

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

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

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  
University)

Chair: Kevin Boushel (Dublin City

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

Friday 15 September

11.30–13.00

Session 5a: Notation, Performance, and Compositional Process

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

#### Session 5b: Blackness: Presence and Erasure

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

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

#### Session 5d: Reception Studies

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

#### Session 5e: Lecture-Recitals

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 Natasha Loges (Hochschule für Musik Freiburg): Women's Lives and Loves: The Songmakers' Almanac Reworking of Robert Schumann's 'Frauenliebe und –leben'

Friday 15 September

15.00–16.30

#### Session 6a: Music and War

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

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

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

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

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

Saturday 16 September

9.30–11.00

Session 7a: Early Modern Music

9.30–10.00 Paul Newton-Jackson (independent scholar): Early Modern Polonaises and the Myth of “Polish Rhythms”  
10.00–10.30 Jakob Leitner (University of Music and Performing Arts Graz): Scriabin’s luce voice and its performance in the 21<sup>st</sup> century  
10.30–11.00 Daniel Boucher (University of Birmingham): Opera on the periphery: *Orpheus und Eurydice* in Kassel

Session 7b: Sacred Music

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 Andrew Shenton (Boston University): Lifting the Veil on John Tavener as Interfaith Influencer  
10.30–11.00 Joanna Bullivant (University of Oxford): Musical Oratory? A prolegomenon to Elgar’s The Dream of Gerontius

Session 7c: Analysis: Form and Genre

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):  
10.30–11.00 Desirée Mayr (Bahia State University): *Proto-themes* in Leopoldo Miguéz’s Works

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

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

Saturday 16 September

11.30–13.00

Session 8a: The Future of Organology

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

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固然 (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, Politics, and Religion

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

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

Saturday 16 September

15.00–16.30

#### Session 9a: Approaches to Modernism

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

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

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

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  
 16.00–16.30 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 9e: Embodying the Music and Death Nexus THEMED SESSION

Chair: Marie Josephine Bennett (University of Winchester)

15.00–16.30 Gary Levy (Deakin University): Singing into Death  
 Marek Jeziński (Nicolaus Copernicus University): Confronted with Dying, Satanism and Apocalyptic Terror: the Aesthetics of Roman Kostrzewski's Lyrics

Jasmine Hazel Shadrack (University of Northampton): Death and a Life: Renihilative Metamorphosis

Marie Josephine Bennett (University of Winchester): Mercury's Message to Go On With the Show

