

Representations of Early Music on Stage and Screen Study Day

12 June 2015, University of Nottingham

Session 1 10:00—12:00 (ACLT)

Chair: Mervyn Cooke

Jonathan Herrick – Layered Narratives and Indeterminacy: Rewriting the (Musical) Past in *Assassin's Creed III*

Katerina Lindekens – Mastering a Many-Headed Monster: English Restoration Opera on the Contemporary Stage

Adam Whittaker – Musical Trends in Popular Medievalism: A View through *The Hunchback of Notre Dame*

Simon Nugent – 'Celtic Music' and Hollywood's Middle Ages: Representation, Stereotype and Affect

LUNCH (not provided) 12:00—12:45

Session 2 12:45—14:15 (ACLT)

Chair: Philip Weller

James Cook – Representing Renaissance Rome: Music in Showtime's *The Borgias* (2011)

Daniela Fountain – 'Frame not My Lute' - The Musical Tudor Court on the Big Screen

Edward Breen – David Munrow's 'Turkish Nightclub Piece'

TEA and COFFEE (provided) 14:15—14:30

Session 3 14:30—16:00 (ACLT)

Chair: Adam Whittaker

Alex Kolassa – In Rapport with the Past: Synergies of 'Old' and 'New' in the Operas of the Birtwistle, Maxwell Davies and Goehr

Maria Ryan – Hearing the Presentness of the Past in *Written on Skin*

Philip Weller – TBC

PLENARY 16:00-17:30 (Seminar Room)

Chair: James Cook