

RMA 52nd Annual Conference

Guildhall School of Music & Drama

3rd – 5th September 2016

Provisional Conference programme

Unless otherwise indicated, individual presentations within sessions each last 30 minutes, including discussion time.

Saturday 3 September

9.30am – 10.30am

Registration/ Refreshments

9.30am – 6pm

Publisher Exhibition

10.45 – 10.55am

Welcome: Cormac Newark (conference director)
Concert Hall

11am – 12.30pm

Saturday Morning Sessions

1A Critical Pedagogy and Music Education (Panel)

Concert Hall

Jonathan Owen Clark (Trinity Laban Conservatoire of Music and Dance), convener

Peter Tregear (Royal Holloway, University of London), chair

Four 15-minute individual papers, followed by a chaired discussion and a Q&A session

Louise H. Jackson (Trinity Laban Conservatoire of Music and Dance), “*Dead Zones*” of Music in Higher Education’

Jonathan Owen Clark (Trinity Laban Conservatoire of Music and Dance), ‘*What Is a Suitable “Aesthetic Education”?*’

Biranda Ford (Guildhall School of Music & Drama), ‘*A Conservatoire Education in an Era of Globalization*’

Kate Wakeling (Trinity Laban Conservatoire of Music and Dance), “*Affecting Change*”: Ethics and Instrumentalism in the Research and Delivery of Participatory Music Education’

1B Heinrich Schenker and Viennese Musical Culture (Panel)

Rehearsal Room 1

Kirstie Hewlett (British Library / Universität für Musik und darstellende Kunst Wien), convener

Ian Bent (Columbia University / University of Cambridge), chair

A 5-minute introductory paper (Bent), four 15-minute papers, a 25-minute discussion

Marko Deisinger (University of Music and Performing Arts, Vienna), ‘*Heinrich Schenker, Otto Erich Deutsch and Schubert’s “Prize Song”*’

Georg Burgstaller (RILM / City University of New York), ‘*Heinrich Schenker and Opera*’

Kirstie Hewlett (British Library / Universität für Musik und darstellende Kunst Wien), ‘*A “Quiet Self-Education at the Radio”: Heinrich Schenker and Radio Culture in Interwar Vienna*’

William Drabkin (University of Southampton), ‘*The Warden: Heinrich Schenker’s Late Writings*’

1C In Memoriam Pierre Boulez

Rehearsal Room 3

Two conference talks followed by a panel discussion

Arnold Whittall (King's College London), *'Boulezian Themes from the 1970s: Bayreuth to Beaubourg'*

Jonathan Goldman (University of Montreal), *'Listening to Doubles in Stereo'*

Jonathan Dunsby (Eastman School of Music, University of Rochester), Jonathan Goldman and Arnold Whittall

Panel Discussion: *'Can One Speak of Boulezian Music Theory? The Evidence of the Collège de France Lectures'*

1D Operatic Objects (OBERTO opera research Panel)

Rehearsal Room 3

Alexandra Wilson (Oxford Brookes University), convenor

Susan Rutherford (University of Manchester), chair

Three 20-minute papers, followed by a 30-minute discussion

Andrew Holden (Oxford Brookes University), *'Bringing Hohenstein to Life: Teatro dell'Opera di Roma's New Production of Tosca'*

Anna Maria Barry (Oxford Brookes University), *'Exhibiting Sir Charles Santley: Research on Display'*

Alexandra Wilson (Oxford Brookes University), *'Caruso's Books: Opera, Biography and Material Culture'*

12.30am – 2.30pm

Lunch/ Registration

RMA Council meeting

1.30pm – 2.15pm

Saturday Lecture-Recitals

'Current and Future Perspectives on the Revival of Classical Improvisation in Western Art-Music Performance Culture'

Concert Hall

David Dolan (Guildhall School of Music & Drama)

'Gary, Can You Bring In Your Wetsuit? Evolution of a New Context for Song'

Rehearsal Room

Iain Burnside (Guildhall School of Music & Drama)

2.30pm – 4pm

Saturday Afternoon Sessions

1E Stringed Keyboard Instrument Variety – Pitch, Timbre and the Novel (Panel)

Concert Hall

Edward Dewhirst (University of Edinburgh), convenor and chair

The session will be split into two 45-minute sections, each with two speakers and an opportunity for questions. The first section will discuss the issue of pitch of stringed keyboard instruments, incorporating a performance, and the second the issue of timbre

Edward Dewhirst (University of Edinburgh), *'The Ignored and "Inferior": Italian Octave Pitch Keyboard Instruments'*

David Gerrard (University of Edinburgh), *'A Virginal at "Organ Pitch": Reconstructing Sixteenth-Century Sound'*

Eleanor Smith (Orpheus Institute, Ghent), *'No Longer a Novelty: Re-establishing the Importance of Organized Keyboards'*

Jenny Nex (University of Edinburgh), *'From the Sublime to the Ridiculous: An Exploration of the More Extreme Adaptations and Modifications to the Piano in Late Eighteenth-Century Britain'*

1F Aspects of Ensemble Practice in the 1970s

Rehearsal Room 1

Roddy Hawkins (University of Manchester), convenor and chair
Three 20-minute papers, followed by a 10-minute response and a 20-minute discussion

David Chapman (Rose-Hulman Institute of Technology, Terre Haute, IN), *'Minimalism, Incorporated: The Business of Becoming Steve Reich and Musicians and the Philip Glass Ensemble'*
Liam Cagney (University College Dublin), *'Ensemble L'Itinéraire's Role in the Establishment of French Spectral Music'*
Roddy Hawkins (University of Manchester), *'One Complexity, Two Complexity, More: Exploring the Role of Ensemble Suoraan in the Emergence of "New Complexity" in Britain'*
Eric Drott (University of Texas at Austin), respondent

1G New Audiences

Rehearsal Room 2

David Kidger (Oakland University, Rochester, MI), *'The Robert Mayer Concerts for Children: Bringing Orchestral Music to Young People in England in the 1920s and 1930s for the First Time'*
Elizabeth Wells (Mount Allison University, Sackville, New Brunswick), *'Bernstein and the Beatles: Intersections of Popular and Classical in 1960s America'*
Karen Wise (Guildhall School of Music & Drama) and John Sloboda (Guildhall School of Music & Drama), *'Journeys of New Audiences'*

1H Composer Reminiscences

Rehearsal Room 3

Reuben Phillips (Princeton University), *'Brahms as "Kreisler der Jüngere": Recapturing a Romantic Aesthetic of Early Music'*
Sebastian Wedler (Merton College, University of Oxford), *'Tonal Pairing as a Strategy of Lyrical Time: Anton Webern's "Langsamer Satz" (1905)'*
James Sobaskie (Mississippi State University), *'The Role of Reminiscence in Fauré's "Fantaisie pour piano et orchestra"'*

4pm – 4.30pm **Refreshments/ Registration**

4pm – 5.30pm **The Peter Le Huray Lecture**
Graham Vick, CBE
Cormac Newark (Guildhall School of Music and Drama), chair

5.30pm – 6.30pm **Reception**

Sunday 4 September

9.15am – 9.30am Registration

9.15am – 6pm Publisher Exhibition

9.30am – 10.30am Sunday Morning Sessions

2A Twentieth-Century Hungarian Music

Concert Hall

Hei Yeung John Lai (Chinese University of Hong Kong), *'Performing Bartók's Contrasts with Orthographic Insights'*

Qianqian Zheng (Chinese University of Hong Kong), *'Notes Hidden from the Score: Overtones in Ligeti's "Touches bloquées"'*

2B Englishness

Rehearsal Room 1

Rachel Landgren (University of Melbourne), *'Elizabethans through to the Present Day – Constructing a History of English Song'*

Matthew Riley (University of Birmingham), *'Diatonicism and English National Music'*

2C Spanish Medieval and Renaissance Sources

Rehearsal Room 2

Henry T. Drummond (Merton College, University of Oxford), *'Hearing the Sacred Word: The Sonic World of Miracles in the "Cantigas de Santa Maria"'*

Sonia Gonzalo Delgado (University of Zaragoza), *'From the Archive to the Concert Hall: Santiago Kastner's Lifetime Antonio de Cabezón Project: A Case Study'*

2D Nationalism and Internationalisation

Rehearsal Room 3

Barbara Kelly (Royal Northern College of Music), *'Full of Foreign Promise: Exclusive Performances of New Music in Post-WWI Paris'*

Dorothea Hilzinger (Berlin University of the Arts), *'"Wanted, an English School of Composition": A National Debate and Its Interrelation with the Production of British Symphonies'*

10.30am – 11am

Refreshments/ Registration

11am – 12.30pm

Sunday Late Morning Sessions

2E Music, Ideology and Production Conditions in Western and Eastern European Cold War Cinema (Panel)

Concert Hall

Michael Baumgartner (Cleveland State University), convenor and chair

Four 10-minute papers, followed by 50-minute discussion with panellist and audience, moderated by chair

Ewelina Boczkowska (Youngstown State University, OH), *'Music, Ideology and Post-Stalinist Youth in the 1960s Films of Jerzy Skolimowski'*

Tobias Pontara (University of Gothenburg), *'Classical Music in the Films of Andrei Tarkovsky'*

Guido Heldt (University of Bristol), *'Power Chords: The German Schlagerfilm and the New World Order'*

Pwyll ap Siôn (Bangor University), *'Michael Nyman and the Development of an Art House Musical Aesthetic'*

2F Uses of Musical Objects

Rehearsal Room 1

Hong Ding (Soochow University School of Music) and Cheong Wai-Ling (Chinese University of Hong Kong), *'B. A. Arapov, I. V. Sposobin, and Uchebnik Garmonii: The Legacy of a Soviet Harmony Textbook in China'*

Friederike Jurth (University of Music Franz Liszt, Weimar), *'From the Idea to Samba: Practice and Aesthetics of Composition in Composers' Collectives of the Samba-Schools from Rio de Janeiro'*

James Gabrillo (University of Cambridge), *'The Sound and Spectacle of Philippine Presidential Elections, 1953–98'*

2G Music, Violence, Justice (Panel)

Rehearsal Room 2

Anna Papaeti (Independent Scholar, Berlin), convenor

The session will consist of three 20-minute papers and a 30-minute chaired discussion at the end

Katia Chornik (University of Manchester) and Manuel Guerrero (University of Chile), *'Reciprocal Effects of Research and Human Rights Legislation in Chile'*

Morag Josephine Grant (Berlin), *'Music – Justice – Violence: Aspects of a Relationship'*

Anna Papaeti (Independent Scholar, Berlin), *'Music, Sound and Torture in the Detention Centres of the Military Junta in Greece (1967–74)'*

Session 2H The Long Eighteenth Century

Rehearsal Room 3

Natasha Roule (Harvard University), *'The Rise and Fall of Phaëton: Lyonnais Responses to the Lullian Tragédie at the End of the Seventeenth Century'*

Tomas McAuley (University of Cambridge), *'Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland'*

Austin Glatthorn (University of Southampton), *'Out with the Old, In with the New: Music and the French Occupation of Mainz, 1792'*

12.30pm – 2.30pm **Lunch/ Registration**
RMA Student Committee
RMA Annual Conference 2017
Programme Committee

1.30pm – 2.15pm **Sunday Lecture- Recital**

Lecture-recital: 'Scarlatti MSS in Spain: Biblioteca de Catalunya MS M1964'
Barry Ife (Guildhall School of Music & Drama)

2.30pm – 4pm **Sunday Afternoon Sessions**

2I Thomas Arne Revisited (Panel)

Concert Hall

Peter Holman (University of Leeds), convenor
Five 15-minute papers followed by a 15-minute discussion

Simon McVeigh (Goldsmiths, University of London) and Peter Lynan (Musica Britannica Trust), *"One of the most noble compositions that ever stamped fame on a musician": Arne's Oratorio "Judith" in Its Wider Musical and Social Contexts'*

Olive Baldwin and Thelma Wilson, *'Thomas Arne as a Teacher of Singers'*

Suzanne Aspden (University of Oxford), *'Arne the "Affected Imitator"?''*

John Cunningham (Bangor University), *'New Light on Thomas Arne's Setting of "The Fairy Prince"'*

Peter Holman (University of Leeds), *'Thomas Arne and Charles Burney'*

2J Site and Sound: Practice-Based Explorations of Music and Space (Panel)

Rehearsal Room 1

Jan Hendrickse (Guildhall School of Music & Drama), convenor and chair
Four 15-minute presentations, followed by a discussion and questions

Jan Hendrickse (Guildhall School of Music & Drama), *'Isolations'*

Nell Catchpole (Guildhall School of Music & Drama), *'Interventions: Landscape and Materiality'*

Claudia Molitor (City University London), *'Sonorama'*

Matthew Sansom (University of Surrey), *'In the Making: Insights Gained from Ecological Sound Arts Practice'*

2K British Forum for Ethnomusicology panel: Music in Contested Urban Space

Rehearsal Room 2

Gavin Williams (University of Cambridge), *'Sound, Colony and the Multinational: The Gramophone in Singapore c.1900'*

Yvonne Liao (King's College London), *"Paris of the East, New York of the West"? Multi/Jurisdictional Sounds and a Plural History of Live Music in Shanghai, c.1930–50'*

Laudan Nooshin (City University London), *'Sounding the City: Tehran's Contemporary Soundscapes'*

2L Music and Musicians on Screen

Rehearsal Room 3

Carlo Cenciarelli (Cardiff University), chair

Joanne Cormac (University of Nottingham), *'Composer Biopics: Interfaces between Research and Popular Culture'*

Áine Sheil (University of York), *'From Opera to Film: "Die Meistersinger von Nürnberg" on Screen in 1920s Germany'*

Miguel Mera (City University London), *'The Comedy of Audiovisual Musicality'*

4pm – 4.30pm **Refreshments/ Registration**

4.30pm – 6pm

Annual General Meeting

The Edward J. Dent Medal Presentation and Lecture

Dent Lecture: Marina Frolova-Walker (University of Cambridge)

Mark Everist (University of Southampton, President of the RMA), chair

6pm – 7pm

Reception

Monday 5 September

9.15am – 9.30am

Registration

9.15am – 2.30pm

Publisher Exhibition

9.30am – 10.30am

Monday Morning Sessions

3A Music in Terezín

Concert Hall

Rachel Bergman (George Mason University, Fairfax, VA), *'Shaking Death's Hand: The Influence of Theresienstadt on Selected Lieder of Viktor Ullmann'*

Martin Čurda (Cardiff University), *'Grief, Melancholia, Uncanny Reflections and Vicious Circles in Pavel Haas's Four Songs from Terezín'*

3B Music and Visual Art

Rehearsal Room 1

Michael Hooper (University of New South Wales), *'Red Landscapes, "Australian Music", Painting and Performance'*

Lola San Martín-Arbide (University of Oxford), *'From Ambient Music to chansons détournées: Notes for a Situationist Music'*

3C The Cimbalom in Art Music

Rehearsal Room 2

Shay Loya (City University London), chair

Sam Girling (University of Auckland), *'Exotic Tastes: The Appearance of Bohemian Folk Instruments in Late Eighteenth-Century European Courts'*

Hyun Joo Kim (New York), *'Between Fidelity and Creativity: Liszt's Renderings of Cimbalom Playing in his Hungarian Rhapsodies'*

3D Composers and 'Group Self-Contempt'

Rehearsal Room 3

Julian Anderson (Guildhall School of Music & Drama), convenor

10.30am – 11am

Refreshments/ Registration

11am – 12.30pm

Monday Late Morning Sessions

3E Music as a Matrix for Action in Healthcare Settings (Panel)

Concert Hall

Rosemary Golding (Open University), *'Out of Mind, Out of Earshot: Music in the Norfolk County Asylum'*

Irene Pujol Torras (Guildhall School of Music & Drama), *'The Use of Group Vocal Improvisation as a Music Therapy Technique in a Mental Health Setting'*

Stuart Wood (Guildhall School of Music & Drama), *'"Care, The Musical": Exploring Presence and Representation Through Practice-Based Research'*

Donald Wetherick (Guildhall School of Music & Drama), *'The Musicianship of the Music Therapist: Exploring Musical Admission Requirements for UK Music Therapy Trainings'*

3F RMA Music and/as Process Study Group themed session: Creative Performance Processes as Research

Rehearsal Room 1

Richard Glover (University of Wolverhampton), convenor and chair

Each presentation will last 20 minutes, with 30 minutes for group discussion with all three performers at the end

Xenia Pestova (University of Nottingham), *'Pocket Pianos: Working with Portable Keyboards'*

Ian Pace (City University London), *'Between Academia and Audiences: Some Critical and Methodological Reflections from a Performer-Scholar'*

Mira Benjamin (University of Huddersfield), *'Exploring a Systematic Approach to Intonation in John Cage's "Four" for String Quartet'*

3G Performing Notations: Relational Approaches to Musical Materials (Panel)

Rehearsal Room 2

Emily Payne (University of Leeds) and Floris Schuiling (Utrecht University), co-convenors/chairs)
Four 15-minute papers followed by a 30-minute discussion

Sean Williams (University of Edinburgh), *'Creative Agency in Non-Standard Notation and the Collapse of the Stockhausen Ensemble'*

Floris Schuiling (Utrecht University), *'Music Notation as Technology and Material Culture in the Performances of the ICP Orchestra'*

Emily Payne (University of Leeds), *'Performing Cage's Concert for Piano and Orchestra: A Creative Conundrum?'*

Rachel Stroud (University of Cambridge), *'"Notation as Social Network": Notation and Performance in Beethoven's Late String Quartets'*

3H Singing Practices

Rehearsal Room 3

Mhairi Lawson (Guildhall School of Music & Drama), *'The Use of "Portamento" in Late Eighteenth-Century Vocal Chamber Music'*

Anna McCready (Royal College of Music, London), *'A Distinct Physiognomy': The Vocal and Performance Talents of Mme Pasta'*

Karen Henson (Frost School of Music, University of Miami), *'Of Inventors and Studio-Laboratories: Opera and Sound Recording in the Nineteenth Century'*

12.30pm – 2.30pm

Lunch/ Registration

12.30pm – 1.30pm

BFE/ RMA Conferences Sub-Committee

1.30pm – 2.15pm

Monday Lecture-recital

Lecture-recital: 'Clara Schumann's Romances op. 22'

Concert Hall

Laura Roberts (Guildhall School of Music & Drama)

2.30pm – 4pm

Monday Afternoon Sessions

3I Beyond Propaganda: Music and Politics in the Napoleonic Theatre (Panel)

Concert Hall

Katherine Hambridge (Durham University), convenor

Benjamin Walton (University of Cambridge), chair

Three 20-minute papers, each followed by 10 minutes of discussion

Annelies Andries (Yale University), *'Dreaming of a New "Opéra de Luxe": The Paris Opéra Staging of Le Sueur's "Ossian, ou Les bardes"'*

Sarah Hibberd (University of Nottingham), *'"L'épique en action": "Fernand Cortez" and the Aesthetic of Spectacle'*

Katherine Hambridge (Durham University), *'Genre Consciousness in the Napoleonic Theatre'*

3J The Music Industry

Rehearsal Room 1

Martin Cloonan (University of Glasgow) and John Williamson (University of Glasgow), *'Protecting Musicians from Themselves? Critical Reflections on 123 Years of the Musicians' Union'*

Christopher Charles (University of Bristol), *'Ektoplazm.com – Free Music and the Psytrance Scene'*

Mark Thorley (Coventry University), *'Global Patchbay – Connecting Industry Practitioners and Global Learners'*

3K Sources for Performance Practice Studies

Rehearsal Room 2

Richard Sutcliffe (Royal Conservatoire of Brussels / University of Birmingham), *'Sources of Early Nineteenth-Century Violin Performance Practice in the Brussels Conservatory'*

Stijn Vervliet (LUCA School of Arts, KU Leuven), *'Mapping Performances: Tempo and Rubato in Recordings of Alexander Scriabin's Early Piano Preludes'*

Ross Cole (University of Cambridge), *'Transatlantic Blues and the Performance of Alterity'*

3L New Perspectives on Steve Reich via the Study of his Sketch Materials (Panel)

Rehearsal Room 2

Keith Potter (Goldsmiths, University of London), convenor

Ross Cole (University of Cambridge), chair

Three 20-minute papers followed by a 30-minute discussion

Keith Potter (Goldsmiths, University of London), *'Tonality and Harmony in Steve Reich's Music for 18 Musicians: What the Composer's Sketchbooks Tell Us'*

John Pymm (University of Wolverhampton), *'English is the Only Language Which I Speak: Gottwald, Reich and Linguistic Identity in Mein Name Ist ... (Portrait der Schola Cantorum, 1981)'*

Pwyll ap Siôn (Bangor University), *'"From Resulting Patterns to Extended Melodies": Understanding Steve Reich's Octet through his Sketches'*

4pm – 4.30pm

Depart