

RNCM  
ROYAL NORTHERN  
COLLEGE of MUSIC

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The University of Manchester



Royal Musical Association  
55th Annual Conference

University of Manchester  
Royal Northern College of Music  
11–13 September 2019

RMA

ROYAL MUSICAL ASSOCIATION



## Provisional Schedule Outline

	Wednesday 11 September						Thursday 12 September						Friday 13 September						
9.00	Registration open, welcome						Registration open						7a	Registration open					
9.15													Lecture– recitals	7b	7c	7d	7e	7f	
9.30	1a	1b	1c	1d			4a	4b	4c	4d	4e	4f							
10.00																			
10.30	Refreshments, posters, publisher displays						Refreshments						Refreshments, posters, publisher displays						
11.00	2a	2b	2c	2d	2e	2f	5a	5b	5c	5d	5e	5f	8a	8b	8c	8d	8e	8f	
11.30	Lecture– recitals						Lecture– recitals						Lecture– recitals						
12.00																			
12.30	Lunch, posters, publisher displays, RMA						Lunch, posters, publisher displays, RMA						Lunch, posters, publisher displays, RMA						
13.00	Council, other						Student Committee, RMA Annual						Flagship Conferences Subcommittee,						
13.30	T1 closed meetings						Conference Programme Committee,						other T2 closed meetings						
14.00							other closed meetings												
14.30	3a Composition workshop and concert	3b	3c	3d	3e	3f	6a	6b	6c	6d	6e	6f	9a	9b	9c	9d	9e	F20	
15.00														Lecture– recitals					
15.30		Refreshments						Refreshments, exhibition, posters						Refreshments, Closing remarks					
16.00																			
16.30	3g						AGM / Dent Medal Presentation / Dent												
17.00							Lecture												
17.30	Le Huray Lecture						RNCM Concert Hall												
18.00	Cosmo Rodewald Concert Hall						Reception												
18.30	Reception						RNCM International Artist Diploma												
19.00	G16						Concert												
19.30	Wellbeing Event: Feel-good Singing						Conference Dinner												
20.00	John Thaw Studio Theatre						RNCM												

### Rooms

Venue	a	b	c	d	e	f
RNCM	Carole Nash Recital Room	Forman Lecture Theatre	Conference Room	Studio 4	Studio 6	Studio 7
Martin Harris Centre	Cosmo Rodewald Concert Hall	John Thaw Studio Theatre	John Casken Lecture Theatre	G16	SU15	F20

# Provisional Programme Outline

Wednesday 11 September

TIME	ACTIVITY	VENUE	LOCATION
9.00–17.00	Registration	RNCM	Foyer
9.00–9.30	Welcome	RNCM	Foyer
9.30–10.30	Session 1a: Audience Experience	RNCM	Carole Nash Recital Room
	Session 1b: Music and Trauma		Forman Lecture Theatre
	Session 1c: Historical Performing Practices		Conference Room
	Session 1d: Multimedia Perspectives		Studio 4
10.30–11.00	Refreshments, posters, publisher displays	RNCM	Foyer
11.00–12.30	Session 2a: Historically Informed Performance	RNCM	Carole Nash Recital Room
	Session 2b: Environmental Soundscapes		Forman Lecture Theatre
	Session 2c: Transnationalisms 1		Conference Room
	Session 2d: European Musicological Societies 1		Studio 4
	Session 2e: Harmonic Analysis		Studio 6
	Session 2f: Music in South Africa		Studio 7
12.30–14.30	Lunch, posters, publisher displays	RNCM	Foyer
12.30–14.30	RMA Council meeting	RNCM	Conference Room
13.00–14.30	Student Training Session 1: How to do Academia	RNCM	Forman Lecture Theatre
14.00–16.30	Session 3a: Composition Workshop and Concert	Martin Harris Centre	Cosmo Rodewald Concert Hall
14.30–16.00	Session 3b: Sonata Theory 1900		John Thaw Studio Theatre
	Session 3c: Transnationalisms 2		John Casken Lecture Theatre
	Session 3d: Music, Institutions and National Identity in the Early Twentieth Century		G16
	Session 3e: Music and Literature		SU15
	Session 3f: Sounding Trauma in the Long Nineteenth Century: Gendered Narratives in the US, UK and France		F20
16.00–16.30	Refreshments	Martin Harris Centre	Foyer
16.30–17.30	Session 3g: European Musicological Societies 2: Open Meeting	Martin Harris Centre	Cosmo Rodewald Concert Hall
17.30–18.30	Le Huray Lecture	Martin Harris Centre	Cosmo Rodewald Concert Hall
18.30–19.30	Reception	Martin Harris Centre	G16
19.30–20.30	Wellbeing event: Feel-good Singing	Martin Harris Centre	John Thaw Studio Theatre

Thursday 12 September

TIME	ACTIVITY	VENUE	LOCATION
9.00–17.00	Registration	RNCM	Foyer
9.30–10.30	Session 4a: Société Française de Musicologie	Martin Harris Centre	Cosmo Rodewald Concert Hall
	Session 4b: Music and Narrative		John Thaw Studio Theatre
	Session 4c: Music and Time 1		John Casken Lecture Theatre
	Session 4d: Structural Analysis 1		G16
	Session 4e: Editing and Critical Editions		SU15
	Session 4f: Music and Illusion		F20
10.30–11.00	Refreshments	Martin Harris Centre	Foyer
11.00–12.30	Session 5a: Queer Studies	Martin Harris Centre	Cosmo Rodewald Concert Hall
	Session 5b: Rethinking Contemporary Musicologies: Disciplinary Shifts and the Risks of Deskillling		John Thaw Studio Theatre
	Session 5c: The Art of Persuasion: Audience Development for Classical Music in a Time of Crisis		John Casken Lecture Theatre
	Session 5d: Structural Analysis 2		G16
	Session 5e: Reception and Performance History		SU15
	Session 5f: Practice-Based Research		F20
12.30–14.30	Lunch, posters, publisher displays	RNCM	Foyer
12.30–13.30	RMA Student Committee	RNCM	Conference Room
13.30–14.30	RMA Annual Conference Programme Committee	RNCM	Conference Room
14.30–16.30	Session 6a: What is the Space for Storytelling in Academia? Autoethnography, Critical Self-Reflection, and Arts-Based Practice in Music Studies	RNCM	Carole Nash Recital Room
14.30–16.00	Session 6b: Music and Pedagogy		Forman Lecture Theatre
	Session 6c: Expressing Non-Binary Identities and Relationships through Music and Musicking		Conference Room
	Session 6d: Notational Spaces and Musical Writing		Studio 4
	Session 6e: Early Modern Religious Reform		Studio 6
	Session 6f: Politics and Protest		Studio 7
16.00–16.30	Refreshments, posters, publisher displays	RNCM	Foyer
16.30–16.45	RMA Annual General Meeting	RNCM	RNCM Concert Hall
16.45–18.00	Dent Medal Presentation and Dent Lecture	RNCM	RNCM Concert Hall
18.00–19.00	Reception	RNCM	Foyer
19.00–20.00	RNCM International Artist Diploma Concert	RNCM	RNCM Concert Hall
20.00–	Conference Dinner	RNCM	RNCM

Friday 13 September

TIME	ACTIVITY	VENUE	LOCATION
9.00–17.00	Registration	RNCM	Foyer
9.00–10.30	Session 7a: Recorded-Music Studies	RNCM	Carole Nash Recital Room
9.30–10.30	Session 7b: Opera		Forman Lecture Theatre
	Session 7c: Music and Psychology		Conference Room
	Session 7d: Historiography		Studio 4
	Session 7e: Music in Manchester		Studio 6
	Session 7f: Attribution		Studio 7
10.30–11.00	Refreshments, posters, publisher displays	RNCM	Foyer
11.00–12.30	Session 8a: Early Twentieth-Century Rediscoveries	RNCM	Carole Nash Recital Room
	Session 8b: Music, Sound and Prose: Interactions in the French Literary Tradition		Forman Lecture Theatre
	Session 8c: Music, Politics and Identity		Conference Room
	Session 8d: Theory, Philosophy and Aesthetics		Studio 4
	Session 8e: Music and Time 2: Psychology, Philosophy and Practice		Studio 6
	Session 8f: Music and Publishing: Past, Present and Future Challenges		Studio 7
12.30–14.30	Lunch, posters, publisher displays	RNCM	Foyer
12.30–14.30	RMA Flagship Conferences Subcommittee	RNCM	Conference Room
13.30–14.30	Student Training Session 2: Academic Resilience	Martin Harris Centre	John Thaw Studio Theatre
14.30–16.00	Session 9a: Music and Disability	Martin Harris Centre	Cosmo Rodewald Concert Hall
	Session 9b: Carmen Abroad		John Thaw Studio Theatre
	Session 9c: Music, War and Nationalism		John Casken Lecture Theatre
	Session 9d: New Technologies		G16
	Session 9e: Parenting and Music Studies		F20
16.00–16.30	Refreshments and closing remarks	Martin Harris Centre	Foyer

## Session 1a: Music and Trauma

**Matt Lawson (Oxford Brookes University): Film Music and Trauma: Issues of Representing Traumatic Experience in Film Scores**

This paper will investigate how trauma and traumatic experience is represented through music used in film. The research is interdisciplinary in nature, engaging with politics, history, psychology, film studies, and, primarily, musicology. The paper sits at the intersection of trauma studies in music, music therapy, and film musicology, and consists of a theoretical approach, complementing the existing scholarship on how trauma is represented through music generally, outside the domain of visual media.

The case studies examined in this paper will focus on two world events: World War II and the 11 September terrorist attacks in New York City. By examining traumatic scenes from films depicting these events, we will examine how music is used, and discuss the levels of sentimentality found therein. Building on my doctoral research into how the Holocaust was represented musically on film, this paper develops the research into how audience's emotions can be guided or manipulated by film music, and we approach questions of whether this is ethically or aesthetically appropriate when dealing with such sensitive subject matter in the narratives.

The paper will conclude by highlighting other areas where this research could be applied, such as video game music, and music found in museums.

**Torbjørn Skinnemoen Ottersen (Van Leer Jerusalem Institute, Israel): (N)one shall Escape: A Survivor from Warsaw and Hollywood's First Depiction of the Holocaust**

That Arnold Schoenberg's *A Survivor from Warsaw* (1947) 'evokes Hollywood, whether intentionally or not' (Feisst) has been a recurring theme in commentary on the work (see also Adorno, Föllmi, List, Móricz, Schonberg, Taruskin). But, despite this, amidst the myriad proposed sources for the work's narrative (see e.g. Crittenden) it appears that the possible affinities between *A Survivor* and Hollywood's first engagement with the fate of Europe's Jews have remained unexplored.

*None Shall Escape* (André De Toth, 1944) details Nazi atrocities through testimony offered at a postwar Allied trial of a single Nazi officer. Its depiction of the massacre of the Jews of one Polish village, in which they suddenly turn to fight, culminating in their rabbi's dying recital of the Kaddish, has striking parallels with the climactic conclusion of *A Survivor*, I suggest.

It may be that *None Shall Escape* directly inspired *A Survivor* – at a minimum, I propose, it influenced Kurt List's summary of the work's narrative in his 1948 Commentary review. More broadly, however, I argue that Schoenberg's work follows a common Hollywood model of depicting faith-based fortitude and sacrifice in the face of an anti-religious enemy (cf. e.g. the Oscar-winning *Mrs Miniver* (1942)).

## Session 1b: Audience Experience

**Catrina Flint de Médicis (Vanier College, Montreal, Canada): On Auditors and Spectators during the Long Nineteenth-Century in Paris**

This paper explores the evolution of two word sets that figure prominently in French musical discourse during the long nineteenth century: 'auditeur' (and 'audition') versus 'spectateur' (and 'spectacle'). While James Johnson's *Listening in Paris* (1995) provided great insight into the development of silent listening up to 1840, this paper delves more deeply into the multi-modal nature of that listening. How much of it was for the ear of the 'auditeur' and how much for the eye of the 'spectateur'? I begin with a survey of the historical press, where the word 'auditeur' is used interchangeably, after 1822, to refer to audiences of both concerts (primarily aural) and opera (primarily visual). I also highlight the difference between this tendency and discursive practice in nineteenth-century fictional writings, up to and including Proust's *À la recherche du temps perdu* (1906-22) – where musical audiences are rarely referred to as 'auditeurs'. This inclination is also reflected in the official dictionaries of the Académie française, where musical associations with the words 'audition' and 'auditeur' were not acknowledged until 1932. I conclude by looking to the emergence of the lecture-recital after 1870, and explore the cultural implications of these events, which are unequivocally identified as 'auditions'.

**Charles Wiffen (Bath Spa University): ‘Das Dasein ist rund’: Applying the Phenomenology of Roundness to a Performing Space**

The Pierre Boulez Saal in Berlin lies at the heart of the Barenboim-Said Akademie, a development of the West-Eastern Divan Orchestra. The hall was designed by the architect Frank Gehry in collaboration with the acoustician Yasuhisa Toyota and is intended as an intimate venue for the performance of chamber music. Its most striking aspect is its elliptical design and modular seating, which surrounds the performers. Not only does the design have visual and acoustic implications, but it also affects potential interaction between performers and audience by breaking down what is commonly termed the ‘fourth wall’ in theatre studies.

This paper examines the function and aesthetics of the hall with reference to the ideas of Barenboim and Gehry and relates these to Gaston Bachelard’s *La poétique de l’espace* (1958) as well as to the theories of Konstantin Stanislavski. The paper questions how the design of a performance venue may affect the audience’s engagement with the musical event. The paper also places the hall in the context of the mission of the Barenboim-Said Akademie and the West-Eastern Divan Orchestra project: it questions the metaphorical role of the design in the context of conflict transformation and resolution.

**Session 1c: Historical Performing Practices**

**Dina Titan (University of Utrecht, the Netherlands): Silvestro Ganassi’s Diminution Style – A New Interpretation of *La Fontegara***

Many stylistic and textual features singularise Silvestro Ganassi’s *Fontegara* (Venice, 1535) within the Renaissance diminution tradition, challenging our understanding of sixteenth-century instrumental performance practice. Based on a comparison of the eight surviving copies and on an analysis of the musical style, the present research proposes a new translation and interpretation of *Fontegara*.

This paper offers the results of the comprehensive analysis of *Fontegara*, bringing to light recurrent stylistic features, which to date had remained unnoticed. Rather than being a mere attempt to notate an existing improvisational practice, these features clearly demonstrate Ganassi’s meticulous compositional input, evidencing that *Fontegara* is, in fact, crafted as a highly individual and intellectual conceptualisation of his musical style, directly emulating two antique Greek sources. The identification of these models evinces Ganassi’s immersion in the very centre of Venetian cultural life.

**Leon Chisholm (Deutsches Museum, Munich, Germany): Stopping the Unstoppable: the *Organo di legno*, Past and Present**

*Organi di legno*, organs made up of open wooden pipes, were routinely praised in late sixteenth- and seventeenth-century Italian sources for their unique, ‘sweet’ timbre. Widely known throughout the peninsula, these organs were considered ideal for accompaniment, particularly in theatrical and chamber settings. A strong association between the *organo di legno* and vocal genres, including opera, is suggested in numerous sources, including *Il Corago* (c. 1630), whose anonymous author considered the instrument to be the ‘pietro paragone’ of good singing.

Despite the centrality of *organi di legno* in early modern Italian music, they are elusive today in scholarship and performance. Early music groups typically substitute the *organo di legno*’s celebrated principale with the stopped pipes of a portable chest organ, even in works that explicitly call for an *organo di legno*. What accounts for this anachronistic interchangeability of stopped pipes and open pipes among specialist ensembles? Drawing on examples of organs used in performance, including the *organo di legno* built for a 1954 performance of Monteverdi’s *L’Orfeo* conducted by Hindemith, I argue that this timbral surrogacy exists due in part to a modernist streamlining of materials and a limited purview of wood’s sounding potential, informed by norms of twentieth-century organ building.

**Session 1d: Multimedia Perspectives**

**Ross Cole (University of Cambridge): Vaporwave and the Utopian Impulse**

Vaporwave is a term that emerged during the early 2010s to describe a wraithlike nexus of imagery, memes and experimental music on the Internet. This paper situates this microgenre in relation to the history of vernacular modernism and the ‘virtual plaza’, showing that it draws its appeal from a deep ambivalence toward the globalized consumer culture of the 1980s and ‘90s. I argue that vaporwave nevertheless expresses a utopian impulse through its creation of ‘no-place’ spaces on three interconnected planes: visual, acoustic and imaginative. Vaporwave ultimately convokes these imaginaries of the past to the extent the present is in turmoil.

**Sue Miller (Leeds Beckett University): Understanding Mid-Twentieth-Century Music Performance Aesthetics Through Historically Informed Experiments Using Period-Specific Recording Techniques, Approaches and Technologies**

Research into music history and performance practice can be a collaborative practice-led endeavour and this practice-based investigation into mid twentieth-century traditional Cuban popular dance music combines ethnomusicological and archival approaches with experimental archaeology methodologies in order to investigate the performance aesthetics of Latin music in the recording studio. The history of Afro-Cuban dance music in Havana and New York has



been shaped by the recording industry in myriad ways and this practice research project looks further into the aesthetics of performance both inside and outside the recording studio to further examine the history of the genre. Changes in performance practice may well be explained by technological restrictions or enhancements in the studio and the recording experiments presented in this presentation shed light on hitherto unexamined aspects of musical change. Bringing together performers, producers and engineers to record Cuban dance music repertoire from the late 1950s and early to mid 1960s, the recording contexts for the original repertoire are re-staged not purely to investigate earlier recording technologies but to interact with musicians from that tradition today and to gain further insights into the history and performance aesthetics of Latin music in both Cuba and the USA.

Wednesday 11 September

11.00–12.30

#### Session 2a: Historically Informed Performance

##### LECTURE–RECITAL

##### **Amanda Babington (Royal Northern College of Music): Bonnie Prince Charlie's Musette: An Exploration of Potential Repertoire as Suggested by the Windsor Archives**

In the West Highland Museum there exists a rather worn-looking musette attached to which there is a plaque that reads 'Charles Edward Stuart, last PRINCE of the Royal House of Stuart'. Born and raised in the Stuart court in exile in Rome, his father, James Francis Edward, had previously held court in Avignon and was brought up at the Stuart court in exile at the Chateau de Saint-Germain-en-Laye. There, the Stuarts had enjoyed the support and protection of Louis XIV, himself an enthusiastic musette player and possibly even the source of the instrument bearing Bonnie Prince Charlie's name. The musette in the West Highland Museum was bought by I Skene of Rubislaw (an estate near Aberdeen) in Rome in 1802, supporting its alleged connection to the Stuart court in exile. But what evidence is there that Charles Edward Stuart played the musette? And what did he play and with whom? Via a study of the Stuart family papers (gifted to the Royal Archive at Windsor Castle by Charles Edward's brother Cardinal York), this lecture–recital seeks to provide potential answers to these questions. The paper will be accompanied by a performance of selected works suggested by the study findings.

##### LECTURE–RECITAL

##### **Christopher Holman (Schola Cantorum Basiliensis, Basel, Switzerland): Swiss Renaissance Keyboard Ornamentation**

The majority of early sixteenth-century keyboard music from Switzerland is found in the St Galler Orgelbuch, Codex Amerbach, and the Tablature of Clemens Hör. All three contain relatively short, three-voice pieces based on a tenor cantus firmus, with an ornamented cantus voice. Yet the amount of ornamentation varies greatly between collections, and in some free works the cantus line will be full of virtuosic coloration, but suddenly the entire piece will switch to homophony with no explanation. Additionally, when intabulations of the same motet exist in multiple manuscripts, one version will be highly ornamented, while the other is a direct, unornamented transcription of the vocal work.

This paper will investigate the background behind these collections, and establish important historical and stylistic connections between the compilers of these manuscripts: Hans Kotter, Fridolin Sicher, Bonifacius Amerbach and Clemens Hör. By analysing multiple versions of the same piece that appear in different collections, common patterns and figures of ornamentation emerge, which will be demonstrated throughout the lecture. The presentation will conclude with performances of brief intabulations without written coloration, played with improvised ornamentation based on the analysis

#### Session 2b: Environmental Soundscapes

##### **Alessandra Palidda (Oxford Brookes University): 'Infra gli evviva e il liuto': Music and Sounds of the Public Feasts in Republican Milan (1796–1799)**

Following the surprising outcomes of Napoleon's Italian campaign (1796), Lombardy was first turned into a satellite republican state strongly subjected to France and then into a supposedly independent state, the Cisalpine Republic (1797). Its capital Milan subsequently became the centre of an intense propaganda, and the venue for newly informed celebratory events. A major operatic centre throughout the eighteenth century, Milan saw not only systematic changes on La Scala's stage, but also the advent of public celebrations that were specifically designed to educate the people to the new republican creed.

Within these *pubbliche feste* (public feasts), musical elements played a paramount role and were organised down to the tiniest detail and with no expense spared. In the streets and squares of the Lombard capital, renamed and turned into theatrical spaces, pre-existing repertoire, newly composed occasional music and extra-musical sounds were juxtaposed and mixed in order to create new ritualised occasions and cultural products, and greatly changing the city's sound landscape.

Using varied primary sources coming from the archives of different Milanese institutions (including iconography, reviews and publicity materials), and despite the lack of dedicated musical sources, the paper will operate a

reconstruction of the sound world of the *pubbliche feste* in republican Milan, thus retrieving a long forgotten, yet interesting cultural object.

**Siel Agugliaro (University of Pennsylvania, USA): 'The Most Italian of Occupations': Rise and Fall of the Italian Street Musician in Philadelphia and New York City (1870–1910)**

In the second half of the nineteenth century, Italian street musicians began to appear in the streets of US urban centres. While some middle-class Americans praised their work as musical promoters, others perceived Italian street musicians as noisy, dirty and crime-affiliated, particularly as waves of unskilled workers from Italy flocked to the poorest US neighbourhoods in the following decades. In centres such as New York City and Philadelphia, home of large Italian communities, the association between street musicians and Italian identity in general was criticised by local Italian leaders, who sought to redeem the image of Italy and Italian culture in the eyes of their American hosts.

In this paper, I draw upon contemporary press, archival resources and additional scholarly literature (Zucchi, Alliegro, Graber, Hamberlin) to examine this complex bundle of conflicting representations and functions. I will also show that in the new century, despite their declining numbers, Italian street musicians continued to survive in the US as a stereotype. It was their lingering presence in the collective memory of both Americans and Italian immigrants to confirm the 'natural' musicality of all Italians, and indirectly to help the popular success of recording opera stars such as Caruso and Tetrizzini.

**Sherry Lee (University of Toronto, Canada): On Sonic Remediation**

In this era of perpetual, institutionalised ecological violence, environmental catastrophe is too often framed solely by the scientific–bureaucratic discourse of remediation, positing the removal of industrial contaminants from the environment as a corporate good. The burgeoning interdiscipline of environmental humanities is recently seeking to intervene in this conventional view; yet the basic question of how a notion of remediation might apply in the sonic realm challenges musicology – indeed, little or no musicological discourse currently makes explicit use of the term in the environmental sciences' sense, derived from a concept of 'remedy'. What does remediation mean in an environment as immaterial and ephemeral as the sonic? Presumably, the question refers ecomusicology most readily to noise pollution, to 'remediating' the environment by removing toxic sounds. But another conception of 'remediation', derived rather from 'media', is already at work in the creative realm, wherein petro-photography, landscape installation and soundscape composition as environmental advocacy all – notably – employ aesthetic methodologies that simultaneously preserve and extract. In posing the problem of sonic remediation, then, this paper asks how the humanities' interrogation of environmental remediation intersects with ecomusicological concerns, and queries the ambiguous roles of creative and listening practices in imagining ecological violence and recuperation.

**Session 2c: Transnationalisms 1**

**Stephen Armstrong (Eastman School of Music, Rochester, USA): The Tourist Gaze in Rossini's *L'italiana in Algeri***

Operas frequently tell tales of travel and adventure in faraway realms, from the underworld journey of Orpheus in Jacopo Peri's *Euridice* to the far-flung misadventures of Leonard Bernstein's *Candide*. Opera scholars have extensively studied the musical exoticism of operatic repertoires, but few treat the opera itself as a tourist experience. In this paper, I consider the intersections of opera, travel and tourism in Gioachino Rossini's *L'italiana in Algeri* (1813), arguing that operatic productions did not just move audiences aesthetically: operas also transported them virtually and literally.

In developing these arguments, I draw on John Urry's formulation of the tourist gaze as well as Stephen Wearing's, Deborah Stevenson's and Tamara Young's thoughts on virtual tourism, a 'travel without physical departure', a journey 'located in the imaginary'. *L'italiana in Algeri* has relatively little in the way of sonic 'local colour'; it may seem odd that Rossini would pass up opportunities for musical exoticism in his scores, but tourist theory suggests that this is actually exactly what we should expect. The tourist gaze requires that the exotic be disciplined within a familiar infrastructure – and in opera the necessary framework is the infrastructure of the music and its tonal forms.

**Francesca Vella (University of Cambridge): Porous Voices: Adelina Patti, Multilingualism and the Ideology of *bel canto***

When Adelina Patti gave her first Italian performances in 1865, she was widely celebrated as the *prima donna* who straddled the 'due mondi'. Following her training and early career in the US, she had reached London in 1861. The peculiarity of this trajectory struck contemporary critics: rather than tread the traditional route, relocating from Europe to (the) America(s), she had implanted herself in the international operatic scene by travelling the opposite way. Her Italian origins and her birth in Spain further disoriented those determined to describe her along univocal national lines; and so did her fluency in multiple languages, which unsettled the continuity of her chiefly Italian, *bel canto* operatic voice.

This paper examines the role Patti played in voice politics in Italy and elsewhere during the third quarter of the nineteenth century. Her voice was often described as a product of circulation, a floating entity remodelling itself in connection with ever new places. The special 'porosity' it seemed to possess might invite us to toy with the idea of a 'global voice'; yet, that quality simultaneously helped mediate aspects of Italian vocalicity at a time when this was held to be in a crisis, and was being put under renewed scrutiny within post-Unification linguistic debates. In this context,

Patti's human 'recording device' functioned as a medium not only for perpetuating the Italian language's sensuous beauty, but also for disseminating a broader system of linguistic knowledge.

**Tomasso Sabbatini (University of Chicago, USA): Boito's *Mefistofele* as French Opera**

Arrigo Boito's *Mefistofele* is generally thought of as a highly idiosyncratic Italian opera. I argue that some of its eccentric features suddenly make sense if we read it instead as a French opera. Boito, after all, was a cosmopolitan – and Francophile – intellectual, and *Mefistofele* was a trailblazer of sorts for Italian grand opéra: its first version (1868) predates the foremost grand opéra in Italian, *Aida*, while a year after the definitive version (1875) Boito himself contributed, as a librettist, to *La Gioconda*, the most successful example of the genre after *Aida*.

The Frenchness of *Mefistofele* is not limited to its grand opéra-like length and to the presence of dance, but extends to subtler compositional choices. My paper examines *Mefistofele* on the basis of French conventions and precedents, among them the 'jardin des femmes' tradition; the compositional technique of the 'réunion des thèmes', particularly associated with Hector Berlioz and Giacomo Meyerbeer; the stage vocal nocturne; and Meyerbeer's strophic numbers for his bass characters, which I argue were the inspiration for Boito's celebrated 'Son lo Spirito che nega'.

Session 2d: European Musicological Societies 1

**THEMED SESSION**

In November 2018 ten European musicological societies gathered in Utrecht on the occasion of the 150th anniversary of the Royal Society for Music History of the Netherlands, the oldest musicological society in the world. During a three-day conference the societies discussed their position as intermediaries between society, musical life and academia. This panel of the societies of Switzerland, the Netherlands, Poland and Hungary is a sequel to this first meeting. This time the focus will be on the differences and similarities of these four societies in their history and the political circumstances that were of influence on these histories.

**Petra van Langen (Royal Society for Music History of the Netherlands; University Library, Utrecht, the Netherlands): Nationalism versus Internationalism: Challenges of a Musicological Society in a Small Country. The Dutch Musicological Society as a Case Study**

When the Society for Music History of the Netherlands was founded in 1868, the first purpose was to stimulate research into the national music history. The second purpose however, not described in so many words but nevertheless obvious, was to show the importance of the music history of the Netherlands to the world. In the long history of the KVMN, nationalism and internationalism went hand in hand. For example, most of the sources to be investigated were kept in foreign libraries. These were copied and brought to the Netherlands and after they were published in new editions went abroad again. Members of the board were very aware of the importance of the world outside the Netherlands. They were active in international organisations such as the Internationale Musikgesellschaft, which existed from 1899 until 1914, the Société Union Musicologique, from 1921 until 1927, and the International Musicological Society from its foundation in 1927. Furthermore, for many decades the society had many foreign members. In my paper I will show the relationship between nationalism and internationalism in more detail by focusing on a few case studies.

**Cristina Urchueguia (Institut für Musikwissenschaft, University of Bern, Switzerland): The Swiss Musicological Society: our weakness is our strength**

The Swiss Musicological Society (Schweizerische Musikforschende Gesellschaft, SMG) has been active since 1899, at first as an offspring of IMG, since 1915 as a national association. Other than to its sisters all over the world, the SMG never tried to vindicate the excellence of national Swiss music: on the contrary, many statements of prominent members even deny that any music of quality was ever produced in Switzerland. Instead of enrolling in a crusade to rehabilitate something they did not really believe in, the SMG engaged actively in the construction and subsequently in the reconstruction of the network of the international musicological associations, acting as supporter and catalyst. On the other hand, they succeeded in being the voice of musicology in national academic and cultural societies. The Swiss way consisted in an unlimited capacity of making compromises, a discrete method but maybe the most conspicuous virtue Switzerland has developed.

**Beata Boleśawska (Polish Academy of Sciences Institute of Art, Warsaw, Poland): Musicological Society as a part of the Composers' Union – the Polish case**

After World War II, Poland was included into the Soviet zone of political control. The cultural policy of the communist party soon shadowed the musical life in Poland as well. In September 1945 the Polish Composers' Union was created as a society of composers. Three years later, in 1948, the Musicological Section was established as the part of the PCU. To combine composers and musicologists into one artistic society was a Soviet model and there is no doubt that the idea of including musicologists into the association of composers was connected with the concept that they would help the authorities to 'control' composers ideologically – 1948 was a crucial year for imposing the Soviet doctrine of socialist realism in music, both in the Soviet Union and later within the whole Eastern bloc, Poland included. However, the

president of the Polish Composers' Union of that time, the composer and music critic, Zygmunt Mycielski, welcomed musicologists warmly, hoping for a fruitful co-existence of both groups within the society. Was this co-existence indeed smooth and fruitful during the next decades? What was the situation of the musicological section during the communist period and how it had changed after Poland regained democracy? How do musicologists work together with composers today? The paper will not only draw the historical background of the creation and activity of the Musicological Section of the Polish Composers' Union but also will try to answer the questions raised above.

**Balázs Mikusi (President of the Hungarian Musicological Society; National Széchényi Library, Budapest, Hungary): The 25-Year-Old Hungarian Musicological Society in Historical Context**

The Hungarian Musicological Society was founded only 25 years ago, reflecting its distinctive social and cultural history. While the first Hungarian journal specifically devoted to music was founded in 1860, it ceased publication in 1875. Accordingly, research into the history of Hungarian music remained on an unprofessional level until around the second quarter of the twentieth century, when two outstanding scholars returned to Budapest with German doctoral degrees in musicology – Bence Szabolcsi from Leipzig (1923) and Dénes Bartha from Berlin (1930). Unfortunately, the antidemocratic tendencies of the interwar years provided far from optimal circumstances for the foundation of civil organisations, and the situation grew even worse after World War II, with the 1948 Communist takeover. Therefore, the institutionalisation of music historical research unfolded in a strictly state-controlled environment: before World War II as a brief experiment at the National Széchényi Library, then at the Liszt Academy of Music with the foundation of the faculty for musicology in 1951, and finally at the Academy of Sciences with the establishment of the Bartók Archives and (after 1969, as a successor to the former) the Institute for Musicology. Only after the democratic transformation in 1989–90 could disciplines like musicology establish their professional associations, and the Hungarian Musicological Society was founded in October 1993 with the aim 'to represent the interests of Hungarian musicology and music criticism on all appropriate forums'. Since then, the Society has played a crucial role in the network of Hungarian musicology as mediator between the different workshops of musicological research, as organiser of the central annual congress of the musicological calendar, and as publisher of *Magyar Zene*, the most important and comprehensive musicological journal of the country.

Session 2e: Harmonic Analysis

**Shay Loya (City, University of London): A Generic Context for Harmony in Liszt's Late Works**

Since the 1950s, Liszt's late works have caught the imagination of academics, performers and the wider public. The prevailing narrative of works that were ahead of their time, especially in harmonic terms, combined powerfully with the high modernism of the mid-twentieth century, post-tonal theoretical research (Morgan, 1976; Forte, 1987; Baker, 1990), and narratives of lateness that describe artists as somehow existing beyond history. Meanwhile, the question of how such works may have existed in their own time after all – though recently addressed in historical research (Pesce, 2014) – did not receive much musical-analytical attention. My paper will probe this discursive problem and offer one solution by combining historical and formal perspectives of genre. Drawing on Kallberg (1988), Samson (1989 and 2001), Drott (2013), Pace (forthcoming, 2019) and others, I will critique the idea of the modernist dissolution of genre which tacitly underpins ahistorical approaches to Liszt's music. This will lead to an analysis of expectations encoded in historically resonant musical materials. The generic aspect of harmony will form the focal point of this analysis, with representative examples from *Ossa arida* (1879) and the *Valses oubliées* (1881–84).

**Nicholas James Hunter (University of Queensland, St Lucia): 'D'un Jardin Recherché': Harmony, Content, and Form in Lili Boulanger's *Trois morceaux***

There has been a resurgence of interest in the music of Lili Boulanger coinciding with the centennial anniversary of her death in 1918. Recent performances of her works in the 2018 BBC Proms and the 2019 event 'BBC Symphony Orchestra Total Immersion: Nadia and Lili Boulanger' have assisted in drawing attention to this somewhat lesser-known and understudied composer. Much of Lili Boulanger's oeuvre remains unexplored in the field of analysis. Existing literature primarily concerns biographical aspects of her fascinating but tragically short life, and the few examples of analyses do not treat subjects such as harmony and form in detail. This is problematic, as Boulanger's contribution to harmonic innovation in early twentieth-century post-tonal music is significant and therefore warrants detailed analytical observation. This paper addresses the current lacuna by presenting detailed analyses of harmonic structural relationships in Boulanger's *Trois morceaux pour piano*. I draw from Neo-Riemannian transformation theory in constructing my methodology to address these elements. This paper represents part of a larger study which will analyse a number of representative compositions from Boulanger's oeuvre and which aims to extend the scope of recent studies in neo-Riemannian theory to early-twentieth century French music.

**Koichi Kato (Aichi, Japan): Revisiting Schubertian Tonality from Riemannian Tonal 'Dualism': A Case Study from Sonata in B flat major D. 960**

The analytical interpretation of the key of F sharp minor in Schubert's Sonata in B flat major D. 960/i is still challenging, inviting assessment using various theoretical perspectives, such as Schenkerian and neo-Riemannian theories. An

attempt to identify this key would reveal 'conflictual' tonal syntaxes between diatonicism and chromaticism, which arguably lie at the heart of Schubertian tonality, given his unique historical position as an 'intermediate' between the Classical and Romantic periods. Yet, despite recent developments in neo-Riemannian theory, we are still inclined to rely on diatonic and Roman-numeral analysis, which neo-Riemannian theory actually negates (Cohn, 1996 and 1999), perhaps proving the strength of the notion of diatonicism in our tonal conception. This is crucial to the interpretation of Schubert's harmonic language.

This paper will examine how to interpret the key of F sharp minor in the first movement of D. 960 by drawing on various analytical 'lends': in addition to Schenkerian and neo-Riemannian theories, it will use the 'original' Riemannian tonal 'dualism' that lies in a more tonally centred orientation. This paper will also consider other cases (such as the C sharp minor of the development [D. 960] and *Drei Klavierstücke* [no. 2]), and attempt to explore a concept of a tonal organisation in current scholarship.

## Session 2f: Music in South Africa

### **Juliana M. Pistorius (University of Huddersfield): Old Songs for a New Nation: Opera and Coloniality in Post-Apartheid South Africa**

In the 24 years since South Africa's first democratic elections, the country's operatic culture has flourished. As new singers and works gain international renown, local composers and scholars have come to describe opera as an indigenous South African musical form. Much of this work has been supported by the state, suggesting a continuation of apartheid-era institutional and funding structures. While the apartheid regime almost exclusively supported white artistry, however, the new government largely sponsors black operatic endeavours commemorating political struggle. The choice of an art form historically associated with the white elite as a vehicle for anti-colonial memorialisation signifies a contradiction: the break with South Africa's colonial past evidently did not entail a break with one of its most privileged artistic forms.

This paper raises questions regarding the continued support for and popularisation of an art form with undeniable colonial roots within a post-colonial dispensation. With reference to Bongani Ndodana-Breen's *Winnie: The Opera* (2011) and Kutlwano Masote's *Madiba, the African Opera* (2014), I shall examine how state-sponsored operatic activity in the post-colony becomes implicated in the construction of national power, and ask whether operatic curations of anti-colonial histories create a link with, rather than a break from, the colonial order.

### **William Fourie (Royal Holloway, University of London): 'Hello Mr Grief': Mandela-Decade Disillusionments in Jürgen Bräuninger's *Fractal Shapes* (1998)**

The 1990s in South Africa, often referred to as the Mandela Decade, were dominated by two narratives. There was a utopian narrative in which the transition to democracy heralded new possibilities for the formation of concrete socio-economic alternatives for the country's non-white population disenfranchised by the apartheid regime. Simultaneously, South Africa was plagued by a grim reality in which the poor would become even poorer once subjected to neoliberal protocols that were implemented as part of the compromise reached between struggle parties, national government and industry to end apartheid.

In this paper, I consider the second narrative as it is thematised in the collaborative works of composer Jürgen Bräuninger and poet Ari Sitas. In particular, I will focus on *Fractal Shapes* (1998) for flute, voices and live processing, which, through Sitas's text, tells the story of Mr Poet and Mr Grief who set up a trade in emotions against the backdrop of the commodification of workers' bodies. The work, I argue, critically suggests the surrealist tenor of neoliberal capitalism in post-apartheid South Africa and the disillusionment with the utopian vision of the peaceful transition of power.

### **Carina Venter (Stellenbosch University, South Africa): Composition and/as Postcolonial Shame: *REwind: a Cantata for Voice, Tape and Testimony***

Philip Miller's *REwind: A Cantata for Voice, Tape and Testimony* was conceived in 2006 to mark the tenth anniversary of the South African Truth and Reconciliation Commission. Like the commissioners ten years before, Miller's work began with listening to the testimonies of victims. This initial decision to allow the SATRC process to guide creative decisions became for Miller an ethical principle. Rather than Miller's idea of a nationwide tour with runs in each of the venues where the commission convened public hearings, *REwind* received a handful of local and international performances. This paper will consider the vast discrepancy between *REwind's* reception and the ethico-practical intentions that informed its composition. Drawing on Timothy Bewes's (2011) theorisation of postcolonial shame, it reads this discrepancy as a moment in which the postcolonial predicament shifts into view as an incommensurability between the aesthetic and the ethical, experienced in Miller's cantata as a gap: a silence, a lack, a discrepancy indicative of the ethical deficit of forms. Finally, this paper will show how shame as an event of composition is expressed in *REwind* as an occlusion of the present, despite the work's rigorous realism, and as an incommensurability within the technical facility of composition.

## T1: How to do Academia

**STUDENT TRAINING SESSION****Núria Bonet (RMA Research Skills Officer; University of Plymouth)**

How much can I ask of my supervisor? How do I respond to reviewers? How do I get teaching? Where can I find out about this? Entering the academic world can be daunting. How do you learn the rules and customs of the field and where can you turn to ask about the little details that no one told you about? This Research Skills workshop invites delegates to bring their own question and to help answer those of others about 'how to do academia'. Intended as an introduction to the PhD process, the session will give research students and other delegates a chance to ask all those questions no one has answered before.

Delegates are invited to send questions or suggestions in advance by email to Núria Bonet: [researchskills@rma.ac.uk](mailto:researchskills@rma.ac.uk).

## Session 3a: Composition Workshop and Concert

This extended session will feature six selected compositions written for members of contemporary ensemble Psappa, with guest singer Laura Bowler and the University of Manchester's electroacoustic sound system, MANTIS (Manchester Theatre in Sound). The afternoon will begin with a workshop in which each of the pieces will be scrutinised and worked through by the performers and composers together; it will close with an informal showcase concert.

**Lewis Coenen-Rowe (University of Glasgow): *Miscommunication***

As a composer, I am interested in how semiotic theory can be used as a way of developing compositional tools to write in a way that emphasises music as a form of communication, albeit one entirely different from language. In this piece I interrogate the concept of the duet as constituting a dialogue or conversation. Starting from aspects of semiotic theory including Eco's idea of 'overcoding' and 'undercoding' and Jakobson's writing on 'markedness', the music is structured around a network of seemingly meaning-carrying elements – ranging from recurring sonorities to isolated words – that are rich in potential for interpretation but remain ambiguous. The structure of the piece explores miscommunication, with the mezzo-soprano presented with dialogue from the percussionist that they are unable to comprehend. As the piece progresses, the two performers attempt to learn to communicate with each other and come close to understanding but ultimately their differences prove too difficult to overcome. Stylistically this piece operates between 'straight' chamber music and instrumental theatre, drawing heavily on the drama formed by the interaction between the two performers and the physical gestures involved in performance.

**Simon Hellewell (University of Manchester): *...and the Biting Wind***

My piece is an ode to winter mountaineering in Scotland, depicting cold and disorientation in an inhospitable environment. Each performer has a different function. The cello plays from a graphic score in the shape of a snowflake, providing a shifting harsh backdrop for the main action of the piece. The mezzo soprano line will be non-linear but influenced by folk music. A text will bring a sense of form and meaning. Finally, the percussion will cue notes for the vocal and mirror the timbres of the cello.

From a research perspective, the score is central to this work. The graphic score of the cello is particularly open in its structure, while the percussion and voice are slightly less so. This fits within the rest of my own research, which aims to create a feeling of linear structure in non-linear work.

**Ivan Adriano Zetina Ríos (Sorbonne Université, Paris, France): *Ambystoma mexicanum***

Using the idea of a monster in art, I want to write a piece of chamber music using voice, cello percussions and fixed media. The 'Ambystoma mexicanum', or Mexican axolotl, an endemic creature from the central lakes of the Valley of Mexico in danger of extinction, is the symbolic motivation for this piece. I want to explore the combination between traditional sounds with those from electronic music using fixed media. The instrumentation will be mezzo-soprano, cello, percussion and fixed sounds. Using the results of a personal exploration with voice and some common techniques from contemporary music, I want to focus my attention on a public-perception phenomenon. I am also interested in the use of space as a fundamental element of the composition. The piece will give me the opportunity to develop some vocal sonorities with which I have experimented method in my last two pieces; it also provides a window to highlight the social necessity of thinking about the ecological consequences of modern civilisation.

**Michele del Prête (Accademia di Belle Arti di Lecce, Venice, Italy): *Encausto su prato***

*Encausto su prato* will be a new piece composed as a madrigalistic (acoustic and electroacoustic) sound environment. This comes from research I have been conducting for some years on the madrigal form, tape music (especially based on

organ sounds) and live electronics/spazialization in complex environments. This piece allows me to bring all these elements together. Working with such a number of sources means to me elaborating a delicate (even if strong when needed) ecological structure, by which the mezzo-soprano produces its own unfolding, moving from monody to polyphony through heterophony and self-similar events, and is confronted with fixed-media as a primordial preternatural soundscape.

The number of sound sources will allow a high detailed timbral work on phonemes and on the syntax values, a rich variety of sound trajectories and sound spaces, and the articulation of one sound organism.

**Adam Stanovic (University of Sheffield): *Ten Billion* (excerpt)**

The United Nations recently predicted that the world population will exceed ten billion by the year 2050. If this prediction is correct, a staggering population boom will occur over the coming thirty years, at a rate never previously witnessed by mankind. This piece responds to the mind-boggling number, ten billion, by giving it a sonic form. Each tiny microsound, or grain, represents one person and, taken as a whole, they number ten billion. The piece is composed for 10 loudspeakers, at the studios of Bowling Green State University, USA. I am extremely grateful to Joe Klingler, for funding the Klingler ElectroAcoustic Residency (KEAR), and staff and students at Bowling Green for accommodating my visit. Special thanks go to Dr Elaine Lillios who worked extremely hard to make the residency happen, and was exceptionally helpful and kind throughout.

**Angela Slater (Staffordshire): *Non-Existent***

In this work I would like to expand my compositional horizons. I propose a setting of a self-authored text created from a collage of quotations from debates surrounding climate change. The text explores the themes of humans' inherent ability to create collective myths to sustain mass order. A musical setting permits the creation of powerful moments where debates represented by different musical motives are hijacked and mutated to fit new purposes. With the advent of social media, mainstream perceptions are prone to such narrative hijacking, something I will represent musically through the interactions and hijacking of musical motifs to suit their own means. My current working title is 'Non-Existent', representing how all human narratives are, in one sense, shared collective myths and, if we continue to ignore the problem of climate change, the fate of our planet and species may result in us no longer existing.

## Session 3b: Sonata Theory 1900

### THEMED SESSION

Sonata-form composition in the period 1889–1914 had progressed far beyond eighteenth-century paradigms of form, but it is clear that it is just these formal paradigms that make up the vast majority of our current theory. The main problem engaged by this panel is that, although theories pertaining to late-eighteenth-century music proposed by Caplin (1998) and Hepokoski and Darcy (2006) have made a considerable impact on Anglophone musicology, they require substantial adaptation if they are to be productively applied to the sonata-form practices of the turn of the twentieth century. Having each identified a theoretical lacuna, the panellists draw on a diverse repertoire in order to bridge the gap between theory and practice in the fin-de-siècle sonata. The session, lasting 90 minutes in total, will comprise a short introduction followed by five statements (12 minutes), with 20 minutes of discussion before the end.

**Julian Horton (University of Durham): *Form and Tonal Process in the Finale of Bruckner's Eighth Symphony***

As several commentators have noted (Benjamin, 1996; Korstvedt, 2001; Ramirez, 2013; Horton, 2004 and 2017), exploration of the sonata-formal potential of thematically embedded dissonance as an alternative to the classical technique of inter-thematic tonal polarisation constitutes a defining feature of Bruckner's mature symphonic style. This habit is apparent from the Fourth Symphony onwards, but reaches a peak of refinement in the Eighth, in which the first-movement main theme's competition between D flat, C and B serves both as a cyclical and a formally generative device across the Symphony. This paper examines the technique's consequences for the Finale's sonata form. Its ostensibly deformational features – which include chromatic off-tonic main-theme presentations in exposition and recapitulation, a tonally invariant subordinate-theme reprise and a systematic avoidance of structural PACs – are readily explained as cyclical responses to the first movement's generative thematic chromaticism.

**Sarah Moynihan (Royal Holloway, University of London): *Sibelius's Lost Caesura Fill: The First Version of Symphony No. 5***

Sonata Theory conceives of the caesura-fill as aural transportation between the two parts of an exposition. It is neither transition nor secondary theme, but something that floats between, to 'fill' the silence of the medial caesura. In Sibelius's Second Symphony, the meandering caesura-theme fills a considerable rift between Parts 1 and 2 of the exposition. At the end of the development, however, it is transformed into a breakthrough-chorale. This paper will reconstruct passages of the under-explored first version of Sibelius's Fifth Symphony (1915), to reveal that it shares the Second's formal plan, and to consider the implications of its revision for the theorisation of fin-de-siècle caesura-fills. In the final 1919 version, the introductory horn calls thematically anticipate the breakthrough that fuses the first

movement to the following Scherzo. Yet these bucolic calls appeared as the caesura-fill in the 1915 version, thus imbuing them with a consistent 'parageneric' status throughout its genesis.

**Rebecca Day (Royal Holloway, University of London): Mahler and Linearity: Self-Consciousness in fin-de-siècle symphonic forms**

While Formenlehre provides a solid foundation from which to view musical works of the nineteenth and early twentieth centuries, it also presupposes an aspect of musical interpretation that often goes unchallenged: that forms move in a unidirectional, linear fashion. Music of the fin-de-siècle confronts this notion, however, with forms that often do not fit into predetermined moulds, but that nevertheless reference these formal models at critical moments. The double-sonata structure of the Andante Comodo of Mahler's Ninth Symphony offers one example of such self-conscious confrontation. This paper outlines a rotational snapshot of the movement to highlight the ways in which key elements of the form step outside of themselves and propose different possible directions of temporal unfolding, ultimately demonstrating that sonata structures could be read away from the idea of a singular forward-moving goal, towards that of a multidirectional and self-conscious commentary on its own history

**Kelvin Lee (University of Durham): Harmonic Dualism and Cadential Closure in the First Movement of Schmidt's Second Symphony**

Adaptation of Caplin's form-functional theory (1998) for later repertoire often faces the problem that closure is not chiefly determined by diatonic cadences. Although Caplin (2018) specifies that the chromaticised cadence assumes the same harmonic function as its basic diatonic model, the coexistence of diatonic and chromaticised cadences attests to Cohn's (2012) 'double syntax' which, however, cannot be reduced to a monistic diatonic model. Considering post-Romantic closing praxis in light of harmonic dualism, this paper recalibrates closure types according to the cadence's syntactical strength. I argue, as exemplified in the first movement of Schmidt's Second Symphony (1911–13), that the chromaticised PAC contributes to a distinct 'half-closed' formal organisation in a dualist tonal environment. It offers an interim structural closure that reorientates a chromatically oriented conception of form around a diatonic one, retaining the chromatic–diatonic dualism that characterises post-Romantic form

**Christopher Tarrant (Anglia Ruskin University): Carl Nielsen and the 'Sonata Clock': Rotation, Temporality and Closure in the Sinfonia Espansiva**

The Allegro Espansivo from Nielsen's Third Symphony (1910–11) gives the impression of an acceleration of its motion through form relative to the signposts set up in its exposition – a phenomenon that I term 'structural acceleration'. This can be understood as a kind of generic dialogue in which a piece invokes certain formal prototypes only to shift gear in its later stages, giving the impression of musical events passing with ever-increasing rapidity. The concept of structural acceleration might be clarified by developing the idea of a 'sonata clock', originally proposed by Hepokoski and Darcy (2006), but more recently interrogated by Caplin and Martin (2016). A reading of the Sinfonia Espansiva's first movement benefits from such a model because its rotations appear to grow smaller and tighter by shedding some of the hour markers while simultaneously incorporating two functions (development and recapitulation) into one rotation.

Session 3c: Transnationalisms 2

**Jaclyn Howerton (University of California, Riverside, USA): The Flemish Farm: Transnationalism, Propaganda and the Film Music of Ralph Vaughan Williams**

Ralph Vaughan Williams believed that composers must first address national concerns before reaching out to the international. This paper will investigate the film music for the transnational propaganda story that was made into the 1943 Two Cities film, *Flemish Farm* – the third wartime film scored by Vaughan Williams. I will discuss the impact of the Belgian Air Force and its inclusion into the Royal Air Force during the war as well as how the film propaganda addressed the interest of a national audience through empathetic endorsement of the Belgian Anti-Nazi resistance. Additionally, the surviving music scores currently preserved in the British Library will be analysed according to Vaughan Williams's use of leitmotifs in this particular score. The use of leitmotifs, or as he dubbed them 'plug-tunes', in an anti-Nazi propaganda film is a deliberate contrast from the previous two film scores that Vaughan Williams had scored for war-related films, while continuing the transnational facets of the storyline. Furthermore, I will explore the connection that this film music, often considered at that time to be a low-brow art, has with Vaughan Williams's later concert works such as the Sixth Symphony and choral compositions that tend to be classified as high art.

**François de Médicis (Université de Montréal, Canada): Debussy's *Faune* and the Russian Arabesque**

This paper focuses on how 'Arabic-styled' melodies influenced the musical structure of Claude Debussy's *Prélude à l'après-midi d'un faune*. The concept of 'arabesque' in Debussy's output has been abundantly explored in the literature (e.g. Eigeldinger, McCombie, Bhogal). But here the interest is rooted less in the definition of the arabesque from an aesthetic viewpoint and more in its concrete musical manifestations and the composer's possible sources of inspiration. I begin by exploring similarities between passages in two works by Debussy: 'Clair de lune' from the *Suite bergamasque* (bars 1–18) and the theme from the middle section of the *Prélude à l'après-midi d'un faune* (bars 55–74). I continue



with a survey of a series of cultural transfer, which suggest that, even though the arabesque writing of North African music was introduced and adapted in France by Salvador Daniel and Félicien David, it migrated and was appropriated by Russian composers who, in turn, influenced Debussy. Beyond their similarities, I conclude that the descending arabesques of 'Clair de lune' and the passages in *Faune* are inspired by different works: respectively, Glazunov's *Oriental Rhapsody*, Op. 29, and Rimsky-Korsakov's Symphony No. 2, 'Antar'. This will also highlight programmatic connections in the two works.

**Petra Zidaric Györek (Universität für Musik und darstellende Kunst, Graz, Austria): Connections Between Middle East and West through the Scope of Contemporary Music by Klaus Huber and Samir Odeh Tamimi**

Multiculturalism and the influence of globalisation on contemporary music represent a new aspect to and challenges for current music theory and musicology. Compositional concepts within new music that have developed under the influence of non-European traditional music – i.e. in the context of globalisation – have made a particular mark on the research practices of music theory, musical analysis and musicology within the past few decades. At the centre of this paper is the reception of Arab musical traditions into the context of contemporary compositional processes. Two internationally acclaimed composers of contemporary music, Samir Odeh Tamimi and Klaus Huber, in various ways integrate elements of Arab music into their compositions, thus creating a new sound quality. Despite coming from different traditions, they both speak about the conflict in the Middle East through their own music and clearly and directly express their social and political convictions. How do composers perceive the complex relationship of the Middle East and the West? How are such non-musical elements transferred into the compositional technique itself? Based on selected works by these composers, this presentation interrogates the actuality of intercultural composing and opens up a new perspective in cultural communication between the Middle East and Europe.

**Session 3d: Music, Institutions and National Identity in the Early Twentieth Century**

**Fiona M. Palmer (Maynooth University, Ireland): Collective Podium Power: Protecting British Conductors During and After World War I**

The function, status and value of the British orchestral conductor's role underwent a transformation during the decades preceding the outbreak of war in 1914. This paper examines and assesses the impetus, strategy, membership, propaganda and impact of the Musical Conductors' Association (1916). Drawing on sources including archival material and contemporaneous newspaper criticism, it contextualises the formation, aspirations, membership and remit of the Association. By analysing the Association's underpinning ambitions of inclusion and exclusion it reinterprets issues of nationality, protectionism, and of the conductor's role at home and abroad. Broadening out to explore questions of unionisation and of the value placed in the formation of societies and associations in this period – both in Britain and in continental Europe – it casts light on the status and agency of the conducting profession within the wider music profession. As a result, new understandings of leadership, opportunity, collective bargaining and authority within the profession emerge. This collective effort to resist foreign invasion in British orchestral life acts as a lens through which artistic struggles in and out of wartime are brought into sharper focus.

**David Kidger (Oakland University, Rochester Hills, Michigan, USA): The Ullswater Report and Music at the BBC in the 1930s: Views from Inside and Outside the Corporation**

This paper draws on the minutes of the committee, and documents of the BBC Music Department, now at the BBC Written Archive Centre in Caversham, alongside other evidence from the UK National Archive and the British Library, to investigate how the musical activities and developments at the BBC over the previous ten years were viewed by the musical establishment in the UK. Evidence was heard from orchestral organizations (for example the London Symphony Orchestra), conservatories such as the Royal College and the Royal Academy, and from the Music Publishing industry in the UK (the Performing Rights Society), amongst others.

A view forms of concern, mistrust and in some cases hostility towards the BBC, and the powerful and dominant market position that it had established. Some saw the BBC's practices in the music area as almost predatory; others were concerned with the relatively large budget allocated to 'Serious Music'. This paper demonstrates how the BBC Music Department successfully lobbied for its mission and goals, and how the other important musical institutions, valued and critiqued the musical activities of the BBC at the time.

**Martin Guerpin (Université Paris–Saclay: Université Evry, France): Towards a European History of Jazz: European Jazz Musicians and American Competition (1920s–1930s)**

In the early 1920s, jazz spread throughout Europe. It was labelled 'American'. However, European jazz musicians soon asserted their own value and criticised the significant presence of American musicians in European jazz venues. In order to limit their presence (often denounced as unfair competition), jazz sections were created within European musicians' unions. While promoting internationalism and cosmopolitanism, they campaigned for protectionist laws. In the early 1930s, when the banking crisis began affecting Europe, they commenced advocating stronger enforcement of newly voted acts restricting the employment of American musicians.

This paper will draw on archival materials documenting the activities of musicians' unions in France (Archives Nationales), the United Kingdom (Musicians's Union Archive) and Germany (Bundesarchiv Berlin). It will show that debates over the limitation of the presence of American performers were a European commonality (in spite of minor differences due to national contexts) and that these debates were instrumental in developing a sense of Europeanness among jazz musicians.

In addition to filling a gap in the social and economic history of jazz, the paper aims to break down the national compartmentalisation of previous and current historiography of interwar jazz and to contribute to a transnational and European history of this music.

### Session 3e: Music and Literature

#### **Reuben Phillips (Princeton University, New Jersey, USA): Brahms in the Schumann Library**

This paper explores Brahms's engagement with Robert Schumann's music-poetic legacy through a consideration of a collection of literary quotations commonly known as *Des jungen Kreislers Schatzkästlein*. Brahms began the *Schatzkästlein*, or little treasure chest, in his native city of Hamburg but made many of the later entries after his encounter with the Schumanns in the autumn of 1853. As early as 1904 Max Kalbeck speculated about a connection between Brahms's collection and a compendium of literary excerpts about music that occupied Robert Schumann in the final years of his life, but to date these claims have been left unevaluated.

My investigation considers Brahms's *Schatzkästlein* from two perspectives. First, drawing on the surviving *Schatzkästlein* source materials, the publication of Schumann's *Dichtergarten für Musik* (Nauhaus, 2007), and issues of the *Neue Zeitschrift für Musik*, I reveal the striking extent to which Brahms, in assembling his quotations, set about repurposing his mentor's literary treasures. The second part of the paper examines the aesthetic ideas articulated by Brahms's entries, arguing that, in addition to documenting Brahms's early desire to dwell in Schumann's intellectual world, this collection points to the important role played by literature in directing and sustaining his own musical endeavours.

#### **Nicole Grimes (University of California, Irvine, USA): Morality Tales: Reflections on Brahms's *Vier ernste Gesänge***

In the realm of fiction, a number of authors have invoked Brahms's last published work, the *Vier ernste Gesänge*, in relation to issues of social injustice. The programme for E. M. Forster's fictional concert in *Howards End* (1910) features these realist songs, which, in their stark contemplation of suffering and their unflinching confrontation with death, resonate with Forster's marginalised masses. Writing under the pseudonym Nicholas Blake in 1938, Cecil Day-Lewis again invoked these same songs in his novel of mystery and detection, *The Beast Must Die*. Claude Chabrol's film version of Blake's book, *Que la bête meure* (1969), in which a protagonist's search for his son's killer becomes a search for himself, prominently features Kathleen Ferrier's performance of the first of these songs. The bleak pessimism of the *Vier ernste Gesänge* hovers over Jorge Luis Borges's fictional apologia *Deutsches Requiem* (1946). On each occasion, the employment of Brahms's songs allows for an increased sensibility to the injustices portrayed. This paper argues further that these fictional narratives and Brahms's songs act like a hall of mirrors through which we are offered a heightened engagement with the moral, psychological and philosophical aspects of these varying and various works of art.

#### **Lola San Martin Arbide (École des Hautes Études en Sciences Sociales, Paris, France): Pierre Mac Orlan's 'dégor sentimental': On Cities, Popular Song and Nostalgia (1938–1970)**

Georges Brassens once stated that Pierre Mac Orlan gave memories to those who had none. The songs written by this songwriter (*parolier*) constituted a portrait of a generation. Born in 1882, Mac Orlan eventually became a spokesman for those who had experienced the Belle Époque, and, although he never published an autobiography, he composed his memoirs for the songbook *Mémoires en chansons* (1963). This publication followed his *Chansons pour accordéon* (1953) in which Mac Orlan not only revisited the places of his youth, but also used these to create a sentimental cartography of popular song.

This paper explores these collections of popular song and their relationship to the literary circles of the Montmartre and Saint-Germain-des-Près scenes, and bridges the gap between literary scholarship and recent works within cultural geography and urban musicology. It also acknowledges the subjective dimension of Mac Orlan's engagement with the landscapes of his biography to take into account the 'affective turn' of the humanities. In doing so, it unveils a wealth of new sources to reconsider Mac Orlan's role in French chanson and argues for a musical reading of his literary career.

### Session 3f: Sounding Trauma in the Long Nineteenth Century: Gendered Narratives in the US, UK and France

#### **THEMED SESSION**

Investigations of how people have used music to represent, perform, enact and cope with trauma have proliferated in the last decade, although these have often focused on post-World-War II musical phenomena. Scholars have drawn on myriad theories of trauma to examine relationships between music and trauma for Holocaust survivors, Cold War- and glasnost-era Eastern European musicians, and civilians and soldiers in Iraq. However, despite the growing interest in trauma within music scholarship, there has been scant attention paid to relationships between musical phenomena and

trauma prior to World War II. Even less attention has been directed towards how musical performances and narratives of trauma engage with socio-cultural understandings of gender. Yet the wars, revolutions, forced displacement, slavery and imperialism of the nineteenth and early twentieth centuries make these years some of the most potentially traumatising in the histories of modern Europe and the Americas. Moreover, gender norms, gender-based violence and gendered discourse on trauma – such as in the writings of Charcot, Janet, and Freud – that surrounded these events render them among the most important to address when interrogating relationships between music, gender and trauma.

In this roundtable, each participant will present a short paper based on their current research into music, gender and trauma in the long nineteenth century. The chair will then facilitate a discussion on how music scholars might engage with gendered conceptions of trauma, particularly when addressing sonic phenomena that predate most foundational understandings of trauma. Building on successful recent presentations and publications on the topic of war, trauma, and music – including a forthcoming special issue of *Nineteenth-Century Music Review* – this panel sheds new light on the gendered meanings of sound and musical practices in the context of nineteenth-century violence, while also suggesting new frameworks through which trauma theory might be employed in historical studies of sound.

**Sarah Gerk (State University of New York, Binghamton, USA): Transnational Lamentations: Famine Trauma and Catherine Hayes' US Tour**

Between 1851 and 1853, Irish soprano Catherine Hayes toured the US to immense acclaim. This coincided with the end of Ireland's Great Hunger and the apex of US famine immigration. Hayes frequently programmed the sentimental ballad 'Kathleen Mavourneen', channelling themes of hunger, grief and displacement to connect with the calamity at home. The performances precipitated the ballad's adoption as a coping mechanism for US trauma during the Civil War. This paper examines Hayes's use of the song and its reception in the US, finding via musical analysis and archival research that it was a particularly useful song for coping with famine trauma. 'Kathleen Mavourneen' also taps coterminous ideas about femininity, nationhood and grief. Theories of intelligence and gender suggested that women were far more susceptible to grief-induced hysteria, and Ireland itself was often depicted in print culture as a grieving woman. Hayes's own performance of gender likely amplified the effect.

**Erin Brooks (State University of New York, Potsdam, USA): Sonic Power, Sonic Wounds: Gender, Violence, and Trauma during the Paris Commune**

In March 1871, revolutionary sounds reverberating through Parisian streets were produced, understood and remembered in strongly gendered ways. Two months later, during the Paris Commune's horrific end, sounds of violence permeated domestic spaces – Lillie de Hegermann-Lindencrone noted 'the spluttering of fusillades and the guns overpower all other noises'. As the 'trauma concept' was emerging in the late nineteenth century, these accounts are crucial in reconceptualising trauma alongside well-known contemporaneous studies by Charcot and Janet.

Drawing upon testimonies and newspaper reports, this paper analyses gendered sounds during the Paris Commune: sounds produced by women in public spaces and aural transgressions of violence into the private sphere. Jennifer Stoeber has recently analysed sound's essential role as a 'critical modality' through which people '(re)produce, apprehend, and resist' aspects of racial identities. In related ways, this paper reframes gender's intersection with the nexus of sound, violence and trauma in late nineteenth-century France.

**Michelle Meinhardt (Trinity Laban Conservatoire): Musical Testimonies: Trauma Narratives and Gender in First World War Britain**

At this time of the centenary of the Armistice, the association of musical works – like 'Keep the Home Fires Burning' and 'The Last Post' – with remembering the First World War in Britain pervades still today, for example as seen in the recent BBC series *The Last Tommies* and at the Festival of Remembrance at the Royal Albert Hall in November 2018. But music's strong connection with wartime memory extends beyond musical works, I argue, to the level of language and verbal narrative. Taking Cathy Caruth's theorisation of 'testimony' in trauma studies as central, this paper establishes how musical imagery is employed in testimonies about battle and recovery, memory and mourning, and sacrifice and resilience, as documented in wartime print culture – particularly military hospital gazettes and women's magazines – and in private life writing. Such narratives ultimately demonstrate an autobiographical framing of trauma and recovery along gender and class lines.

**Jillian Rogers (University College Cork, Ireland): Through the Tears of Others: Gender and the Performance of Grief and Trauma in French Interwar Musical Theatre**

While still in the trenches, French composer Albert Roussel pondered what the reception of his opera-ballet *Padmâvatî* would be within postwar musical interests. He speculated that, because this piece was 'virile and strong', rather than 'morbid or deliquescent', it would likely fare well. *Padmâvatî* was one of many interwar French operas and ballets created by musicians deeply affected by the war that staged mourning through female and historically and geographically distant characters. This paper examines how musical theatre engaged with and contributed to gendered social rules for performing grief and trauma in interwar France. By analysing instances of staged musical mourning and their reception, as well as musicians' correspondence and other writings, I argue that musicians' choices to displace

grief onto non-male and non-French characters were intertwined with interwar ideologies framing French masculinity as impervious to grief and trauma, and emotional display as specific to women and cultural outsiders.

Wednesday 11 September

16.30–17.30

Session 3g: European Musicological Societies 2: Open Meeting

Chair : Barbara Kelly (Royal Northern College of Music)

**Simon McVeigh (RMA President; Goldsmiths, University of London), Petra van Langen (Royal Society for Music History of the Netherlands; University Library, Utrecht, the Netherlands), Cécile Davy-Rigaux (President of Société française de musicologie; IReMus, Sorbonne Université, Paris, France), Hervé Lacombe (Université de Rennes 2, France), Yves Balmer (Conservatoire National Supérieur de Musique et de Danse de Paris, France)**

This open meeting will discuss the launch of European Network of Musicological Societies. Last November representatives of a number of musicological societies of Europe gathered in Utrecht for the conference 'Musicological Societies as Intermediaries between Society, Musical Life and Academia', hosted by the Royal Society for Music History of the Netherlands (KVNMM) as part of the celebration of their 150th anniversary. On the last day of the conference the participants discussed the foundation of a Network of European Musicological Societies (NEMS). It wanted to gauge interest in the idea of a network by sending a short questionnaire to all European societies, including societies that did not participate in the conference in Utrecht. Since the conference a steering committee has been formed with board members from the UK, Estonia, Croatia and the Netherlands. The meeting will discuss the results of this consultation and consider next steps for the network.

The session will also include a presentation from the Société française de musicologie about its current projects on the centenary of its formation. Colleagues will give a short presentation on the *Intellectual History of the Revue de Musicologie*, which has just been published to mark the society's centenary.

This is an open meeting to discuss musicological collaboration and cooperation at another significant moment in Europe's history.

Wednesday 11 September

17.30–18.30

Le Huray Lecture

Chairs: Rebecca Herissone (University of Manchester) and Barbara Kelly (Royal Northern College of Music)

**Tamara Levitz (University of California, Los Angeles, USA): Free Speech and Academic Freedom**

In the past decade, the rise of authoritarian regimes and far-right movements around the globe has reignited discussion on the limits and ethical premises of free speech. From discussions of the right's abuse of the term in the United States through new court rulings to Timothy Garton Ash's thoughtful attempt at global rules of engagement in *Free Speech: Ten Principles for a Connected World* and in his global online project [freespeechdebate.com](http://freespeechdebate.com), the debate has been wide-ranging and immensely fraught, threatening serious consequences for how academics teach, conduct research, and communicate in the public sphere.

In my keynote lecture, I will use the framework of current debates on free speech to discuss academic freedom in musicology. Established in the United States in the 'Statement on Academic Freedom and Tenure' of the American Association of University Professors in 1940, 'academic freedom' is related to but not the same as free speech. Robert Post argues that the latter refers solely to speech that expresses or informs public opinion. It is protected by the first amendment of the US Constitution, which prohibits the state from regulating speech and allows the expression of all ideas. Academic Freedom, in contrast, is determined by professional competence, and allows disciplinary communities to discriminate between competent and incompetent work. I will investigate how academic freedom has been defined historically in musicology in the United States and the UK, and the challenges posed to that definition today by identity politics, social media, public musicology, social justice projects, aggressive state and institutional intervention, and the collapse of the academic job market. My goal is to establish a new working definition of academic freedom that will allow musicologists to protect their scholarship and teaching in a world where truth has become relativised.

## Session 4a: Société Française de Musicologie

Chair: Cécile Davy-Rigaux (Société Française de Musicologie)

**Anne Bongrain (IReMus, Sorbonne Université, Paris, France): The sources for the elaboration of the critical material of Hector Berlioz, *Critique musicale* (10 vols, 1996–2019)**

Press articles are a naturally formidable source of historical first-hand accounts. Berlioz was a prolific musical critic of the mid-nineteenth century. His remarkable writing style – informed by his exceptional musical talents – vividly describes the vibrant musical scene of his time, mainly in Paris but also in Europe. Not only did he write about musical events (premieres of operas in the major Parisian theatres, symphonic concerts, particularly those of the Société des concerts du Conservatoire, chamber music sessions), but his critical work also extended to other subjects, such as albums, methods and specialised books, or necrologies, and to the analysis of major musical works (including the Beethoven symphonies), or even the many European travels he undertook.

All his published articles – over 5000 pages written from 1823 to 1863 – have been compiled in a scholarly edition of ten volumes, whose last volume will be first published in 2019. This paper will present this book series and detail the sources, found in libraries and online, that allowed the elaboration of the critical material.

**François Delécluse (IreMus, Sorbonne Université, Paris, France): Rewriting and Interpolation: Additive Process in Debussy's Compositional Technique**

This paper focuses on a compositional technique used by Debussy at the end of his life, when he was composing the *Douze études* (1915), the three Sonatas (1915-1917), and *En blanc et noir* for two pianos. This technique consists of an additive process called 'interpolation,' taking place within a broader context of rewriting of a musical section. Through the example of the Prologue of the 'Cello Sonata, this paper shows that Debussy often used this technique not only to develop a too-short passage, but also to construct a full section, separating musical elements previously connected. This technical point provides the opportunity to bring fresh perspectives on Debussy's tendency towards discontinuity at the end of his life. By observing this compositional technique, it becomes possible to explain more clearly how Debussy constructed musical phrases. Rather than observing the impact of discontinuity on the structure of a musical section, sketch analysis offers the possibility to understand how this discontinuity has been elaborated during the creative process.

## Session 4b: Music and Narrative

**Bryan A. Whitelaw (Queen's University Belfast): Franz Liszt and the Sonata Narrative: The Lament and Triumph of Torquato Tasso**

Narratives can be examined in such a way that they are present in almost every form of human discourse. For musicology, this goes beyond the distinction between absolute and programmatic music, as musical narratives are implicit in a number of different formal schemata and can be supported by a variety of semiotic allusions. As the emergence of a pluralistic musicology continues to observe a growing openness to interrogating the ideology of absolute music, and to developing theoretical and analytical approaches that embrace hermeneutics as a valid scholarly approach, narrative analysis appears to provide a promising perspective.

Pluralistic assessments are well suited to a composer like Franz Liszt, whose literary allusions and instinctive programmaticism, lend themselves particularly well to an interdisciplinary approach. In this paper, I first survey a preliminary review of literary narrative and its historical relationship with musicology, and then draw on musical semiotics and hermeneutics to suggest some parameters for the identification of musical narrativity. In a case-study analysis of Liszt's symphonic poem *Tasso* (1849), I show how a narrative approach to formal analysis may reveal the complex practices of nineteenth-century compositions as narratively charged.

**Henry Drummond (University of Oxford): Discordant Voices and the *Cantigas de Santa Maria*: Navigating Shifts of Register in Medieval Song**

This paper concerns the *cantigas de miragre*, written at the court of Alfonso X in thirteenth-century Castile. These songs have a cyclical musical-poetic structure comprising alterations of refrains and strophes. This cyclical form does not sit so well with the songs' linear miracle narratives. Trains of thought and occasionally individual words are bisected by interstrophic refrains, which contain non-narrative, moralistic text. A musical-poetic refrain is something that literally breaks and re-breaks the strophe. However, in the *cantigas de miragre* there is also an interruption of voice and register. How does such a structure work with such a persistent vacillation? I look at a single *cantiga de miragre* to demonstrate how such an itinerant form navigates these boundaries. I argue that the musical-poetic structure of the *cantiga de miragre's* refrain works as a memorially marked device, guiding the listener throughout the strophe plotline. It is an adhesive between the moralistic refrain and narrative strophe, melding changes in register and manner of declamation for the clarity of its audience. Such findings offer significant advances in studies of Galician-Portuguese

song. They question their meaning beyond mere musical–poetic entities, examining how and why they were constructed, interpreted and assigned value.

#### Session 4c: Music and Time 1

##### **James William Sobaskie (Mississippi State University, USA): Transcendental Temporality in Gabriel Fauré's Requiem**

While Fauré's Requiem stands alongside those of Mozart, Berlioz and Verdi, its most innovative feature has been overlooked and under-examined. Within that immortal work, the composer evoked a state of transcendental temporality – the paradoxical perception of energetic stasis undistracted by chronological time – by investing its musical fabric with signals that simultaneously direct attention backwards and forwards while drawing it back to the now. In Fauré's Requiem, multiple past time-frames are invoked via allusive borrowings, the future is adumbrated by anticipation-eliciting contextual processes and focus on the present moment is maintained by a chromatically enhanced tonal language that de-emphasizes structural modulations in favour of transient tonicisation. Influenced by the aesthetics and principles of Symbolist poetry, as well as the tenets of Christian theology, Fauré exploited the power of reminiscence, expectation and immanence. This presentation will illuminate the sources and effects of transcendental temporality in Fauré's Requiem. Its findings will challenge those who have claimed that he was an atheist, or was at least apathetic, by demonstrating the results of a creative imagination directed towards the enhancement of spiritual experience. Its approach will offer analytical avenues for examining Fauré's other choral music, as well as that of composers inspired by the Requiem.

##### **Joris de Henau (Oxford): The Experience of Time: Morton Feldman's Instrumental Images in Light of Henri Bergson's Philosophy**

I explore the work of Morton Feldman in relation to Henri Bergson's theory of perception, and how this contributed significantly to compositional praxis. In particular, Bergson's notion of intuition, and his temporal dualism – *temps espace* (spatial time) and *temps durée* (experienced time) – were of importance to Feldman, as evidenced in his writings and the use of a compositional technique he termed instrumental image. Both point to an understanding of images as temporal and experiential, and not simply as fixed spatial essences. By refusing to subsume his music to 'the horizontal continuity' of traditional chronological conceptions of musical temporality, the vertical, spatial aspect of music could be developed as a set of textures. Consequently, Feldman argues for a music between the categories of theory and perception, as presented through the instrumental images in *On Time and the Instrumental Factor* (1971); here, one state of sound or image is transformed in an a-directional, multi-perspectival fashion through montage, rather than following a hierarchical design. Its goal is to oppose clock-time with that of abstract experience, in analogy with the work of the Abstract Expressionists. This notion of the image as an alternative to conceptual universalism makes a Bergsonian approach sympathetic to Feldman's music.

#### Session 4d: Structural Analysis 1

##### **Laura Erel (University of Durham): The Role of Expertise in Perceiving Classical Formal Functions**

The recent renewed interest in *Formenlehre* has resulted in a proliferation of formal theories. Debate, however, persists regarding the relevance of theory – and indeed, analysis – in practising music. This paper aims to bridge the gap between theory and practice by investigating the perceptibility of the claims of Sonata Theory (Hepokoski and Darcy, 2006), Form-functional theory (Caplin, 1998) and Schema Theory (Gjerdingen, 2007) in real-time listening. Basing my study of Granot and Jacoby's puzzle experiments (2011 and 2012), I argue that a *Formenlehre*-based segmentation of classical pieces reveals whether listeners are indeed able to perceive musical syntax.

This study also addresses the gap exposed by existing cognitive studies on structural and harmonic awareness, which have failed to address basic formal assumptions (Serafine et al, 1989; Tillmann and Bigand, 1996; Tillmann et al, 1998; Marvin and Brinkman, 1999). The results presented are obtained from experiments in which first-year undergraduates at Durham University attempted to reconstruct the first movements of Mozart's K. 283 and Beethoven's Op. 31 no. 1. The varying degree of accuracy in this scoreless exercise highlights the extent to which formal theories inform live musical engagement.

##### **Anne Hyland (University of Manchester): Joseph Mayseder: Kleinmeister or Innovator?**

The heterogeneity of string-quartet production in the first two decades of the nineteenth century is widely acknowledged: string-quartet arrangements of opera overtures, arias, symphonies and ballets mingle freely in publishers' catalogues with the more 'traditional' four-movement form, and compositions published as 'Quartets' could belong to one of many sub-genres such as the *Quatuor brilliant*, or virtuoso quartet. That being the case, the period marks the emergence of a new musical language for the quartet, and new treatments of form and structure. The impact of this on the theory of first-movement sonata form, and its implications for analysis, remain unexplored.

To that end, this paper analyses the first six quartets by Joseph Mayseder, a Viennese violinist and composer. Mayseder is relatively unknown today, despite being a key figure in the development of the *Quatuor brilliant*, and one of the best-represented string-quartet composers at the Viennese publishers and on the programmes of the

*Abendunterhaltungen* at the Gesellschaft der Musikfreunde during the period. Close reading of his quartets reveals a tendency towards generic hybridity and diversity that not only defines the era, but was also influential for the development of form in the chamber music of more familiar figures, such as Franz Schubert.

#### Session 4e: Editing and Critical Editions

##### **Brian Andrew Inglis (Middlesex University): Sorabji and Heseltine – Odd couple or brothers-in-arms?**

2019 sees the publication of the first complete edition of Kaikhosru Sorabji's letters to Philip Heseltine, edited by Brian Inglis and Barry Smith. The new edition's Introduction provides a detailed contextual and interpretative framework that will be drawn on in my presentation, alongside excerpts from the letters. Themes explored are:

1. Identities: race, religion and sexuality. We witness both Sorabji's construction of an intersectional identity and his burgeoning understanding of the progressive sexual politics of the time.
2. Contexts, encounters and environments. The letters reveal distinctive personal insights into contemporaneous musical and cultural life and personalities in London, Vienna and Sicily.
3. Musical style. The letters suggest how and why Sorabji's music betrays the hallmarks of early continental modernism to a greater extent than perhaps that of any of his British contemporaries.
4. Mutual influence. Epistolary discussion indicates extensive musical and ideological exchange, and illuminates a shared commitment to radical criticism and aesthetic autonomy.

Through the letters' perceptive lens, the contexts of Sorabji's early life and musical style are vividly illuminated and Heseltine's own life and work recontextualised. What emerges goes beyond tropes of otherness and eccentricity to reveal a persona with great value in informing 21st-century debates on identity and canonicity.

##### **Roberta Milanaccio (King's College, London): Towards a Critical Edition of *Falstaff***

In 1963, Ricordi announced that a critical edition of Verdi's *Falstaff* would soon be prepared. In fact, the opera Ricordi had chosen to launch the Verdi critical edition was not an easy one, and, to date, the critical edition of *Falstaff* has still not been published.

In his volume on *Falstaff*, James Hepokoski discussed Verdi's afterthoughts during the composition of the opera and after its first performance in Milan in 1893, and noted that two further versions of the opera were generated: those of Rome, 1893 and Paris, 1894. The intricate web of primary and secondary sources does not permit us simply to choose one version, giving the other two versions as optional.

Hepokoski recognised the 'final authority' of *Falstaff* in the printed full score generated by the collaborative process between composer and publisher, which thus prevailed over the authority of the autograph. On this matter Philip Gossett expressed a contrary opinion. Today, some fifty years after the announcement, the question remains open. This paper tries to discuss the issues emerging from Hepokoski's and Gossett's studies and – arguing that the manuscript should be the copy-text, together with certain other sources – suggests that an 'eclectic' approach might be the solution.

#### Session 4f: Music and Illusion

##### **Jessie Fillerup (Aarhus University, Denmark): Heller's Wonders: Virtuoso Pianism as a Conjuring Effect**

Robert Heller trained at the Royal Academy of Music in the 1840s and later gave the American premieres of Beethoven's fourth and fifth piano concertos. But he also pursued a parallel career in theatrical magic, finding international success in part by combining his musical and magical pursuits. In this paper, I examine the structure of Heller's magic shows, the function of music in specific effects, and the reception of his music and conjuring in the United States, Europe, and Australia. Heller's pianism, described by critics as a kind of enchantment, benefitted from an emergent celebrity culture that treated musical virtuosos and conjurers as kin. I show the extent to which Heller fit comfortably within the crowded landscape of popular entertainment, while at the same time extending notions of supernatural virtuosity embodied by figures like Paganini. Heller's choice of repertoire reflected public taste, but it also functioned as a kind of reputation laundering, as conjurers frequently had to defend themselves against charges of charlatanism. The piano – a machine associated with transcendent virtuosity – allowed Heller to link the scientific rationalism underpinning his 'exhibitions' and 'experiments' to a supernaturalism founded, as Francesca Brittan describes, on Romantic science.

##### **Feng-Shu Lee (National Chiao Tung University, Taiwan): Untruthful Magic Mirror: Glass, Illusion and Romantic Music**

Developments in nineteenth-century science led to an exploration of illusion, and glass lenses and sheets played a crucial role within it. In literature and music, glass often served as a metaphor for the Other; the glass harmonica was a symbol of mental disorder. Despite its transparency, glass functioned as an accessory to illusion in visual and auditory terms.

This paper explores glass's contribution to the presentation of illusion in Romantic culture, literature and music. After introducing the developments in glassmaking and optical science, I use the Pepper's Ghost to illustrate the production of glass-generated illusions. I continue with a close reading of E. T. A. Hoffmann's *Sandman* and Offenbach's *Les contes d'Hoffmann*. While Hoffman compared the protagonist's telescope to a pair of human eyes that misled his visual and auditory senses, Offenbach translated Olympia's illusory liveliness into virtuosic musical display. A popular material in nineteenth-century industry, glass inspired authors and composers to experiment with illusion's potential on narrative and musical levels.

The relationship between visual phenomena and music is underdeveloped in music scholarship. In addition to presenting an intersection between science, music and material culture, my discussion provides a productive way to explain the evolution in nineteenth-century visual and auditory cultures.

Thursday 12 September

11.00–12.30

#### Session 5a: Queer Studies

##### **Ko On Chan (State University of New Jersey, Rutgers, USA): Queerness in John Cage's Self-Iconisation as a Canonical Composer**

Claiming that the experimental use of silence and chance operations are exceptionally American, John Cage presents himself in his published writings as a canonical and authoritative figure in the field of experimental music. While past scholars have interpreted Cage's musical radicalism (especially his use of silence) as the resistance of a closeted homosexual to society, his publications problematise this oppositional narrative. Instead, I contend that Cage's act of self-iconisation defines his queerness, embracing ambiguity and contradiction, and inviting communication between the queer and the social majority within an open yet controlled space.

Through a new reading of Cage's published writings, I show that, in his objections to performances that threaten his canonicity, Cage undertakes not opposition, but engagement with society. By negating the socially radical interpretations of his music through his established authority, Cage actively regulates his queerness; and it is this very act of regulation that, more importantly, reflects how his queerness has, in the composer's view, been misinterpreted by later generations of experimental composers. This recognition, in turn, sheds light on changing notions of queerness in experimental music in recent decades

#### LECTURE–RECITAL

##### **Francesco Venturi (Goldsmiths, University of London): Pulse Phonation: Mapping the Social and Musical Value of an Extended Vocal Technique**

My practice-based research aims to explore extended vocal techniques, challenging the evaluation of gender. While the queer singing voice is often associated only with the modal register, this research investigates pulse phonation (vocal fry) and other modes of phonation such as scream/growl and inhaling singing, while considering both their social and musical meaning potential. I will assess the uses that contemporary artists have made of pulse phonation, with the aim of understanding the formal strategies that they have employed to pursue a critique of the voice, and how these can inform debates and problems in regard to gender identity. I will use my own voice as raw research material and explore new ways of thinking of, composing/performing with and listening to extended vocal techniques. My objective is to develop an initial theory of pulse phonation that speculates the existence of a queer(ing) voice–body at the intersection of performance practice, composition and vocal-existential document.

#### Session 5b: Rethinking Contemporary Musicologies: Disciplinary Shifts and the Risks of Deskilling

Chair: Ian Pace (City, University of London)

##### THEMED SESSION

Twenty years after the publication of *Rethinking Music*, edited by Nicholas Cook and Mark Everist, four panellists will present short papers examining sub-disciplinary or methodological areas that have grown in prominence in Anglo-American musicology in the intervening period. A recurrent concern relates to 'deskilling', perceived declines in various types of established musicological skills in a more interdisciplinary environment. The papers will be followed by a panel discussion with questions, on the current and future state of play in the discipline.

##### **Larson Powell (University of Missouri, Kansas City, USA): Sound Track or Musical Text? Film-Music Studies between Disciplines**

The field of film-music studies has shown a steady growth in publications, yet remains difficult to define. David Neumeyer notes in *The Oxford Handbook of Film Music Studies* that 'film music studies do not constitute a distinct and separate discipline. They are, instead, a node between disciplines, principally film studies, language and literature studies, media (communication) studies, and musicology (or music studies).' Thus 'film studies scholars have begun to bypass the modes requiring highly specialized musical knowledge and jargon by moving toward sound studies.' While



film music's embedding in the technological context of reproduction wed to image requires a broadening of approach, the loosening of links to musicology can lead to imprecision. My talk will look at a number of aspects of film-music theory, including the inconsistencies of 'critical' perspectives, the lack of reception of German and French work, and problems in defining the field's proper object (is the soundtrack really a 'text'?). Why has there been so little reception of media theory within film music studies, and relatively little institutional history, instead of now-predictable 'symptomatic readings' (Bordwell)?

**Eva Moreda-Rodriguez (University of Glasgow): Are We all Transnational Now? Global Approaches and Insularity in Music History**

In 2012, the prestigious Balzan Prize for Musicology was awarded to Reinhard Strohm, for a project called 'Towards a Global History of Music', which is indeed in line with broader trends within academic music and academia more generally. Indeed, it is commonplace to see conferences, edited collections, research projects and funding calls display the word 'global', 'international' or 'transnational' in their titles, while student bodies in the United Kingdom are also becoming more international and diverse. By examining a number of such 'global' projects, as well as recent music histories that implicitly or explicitly aim to be global, international or transnational, I aim to examine critically the extent to which the much-demonised boundaries of the national history of music, as well as the hegemony typically associated with certain regions in the writing of music history (first the German-speaking, now the English-speaking world) have really been eroded or even undermined. I will also discuss a case study from my own area of expertise (the early history of recording technologies) to highlight some of the challenges and opportunities such global approaches might present.

**Darla M. Crispin (Norwegian Academy of Music, Oslo, Norway): Artistic Research in Music: Brave New World – or Harbinger of Decline?**

Music became an integral part of the evolution of artistic research in the 1990s. By the early years of the new century, the field was establishing itself via specialist research groups, often working within subject associations, and through a move toward valorising artistic doctorates within the degree programmes of music conservatoires and other university-linked institutions.

The idealistic vision behind this was that the tacit knowledge inherent in music-making could find some kind of rigorous articulation that would be viable in research terms, without violating the essential nature of the art-making. Alongside this was an overt promotion of collective work – interdisciplinary research groups and international networking-building – backed by the agendas of funding bodies. Now, as more institutions are validating artistic research PhDs of varying content and scope, it seems appropriate to revisit the early aspirations of those who helped to create the field.

This presentation explores the rising divisions within and around artistic research in music, while also addressing current political disruptions that may yet alter the trajectory of the field. The intention is to make a diagnosis for artistic research in music within its varied institutions and to suggest possible paths for the coming decades as, for better or worse, artistic research becomes a more established part of the academy.

**Peter Tregear (University of Melbourne, Australia): Telling Tales in Musicology**

To what extent might the now-common diagnoses of a post-expert, post-truth public culture be something that the discipline of musicology as now taught and practised sees not just as a phenomenon observed from the sidelines but something it is itself complicit in generating and sustaining? Worn down, perhaps, by the relative uselessness of our subject matter, amidst the ever-growing concerns of students who, burdened with fees, must ready themselves for the insecurities of the contemporary job market, is musicology also abandoning a commitment to the pursuit of truth at the heart of its disciplinary endeavour? In the face of provocations by William Cheng (who argues, in *Just Intonations*, that 'there's value in all colleagues' and students' effortful contributions, no matter how unusual a piece of writing appears or how far a presentation strays from the institutional expectations of able-minded, good-sounding rhetoric'), is it time for us to reaffirm the purpose and tools of music scholarship as central to sustaining an idea of truth that trumps claims of disciplinary value based in identity politics or social justice advocacy? Or is musicology now at risk of becoming just another public forum that reduces into conflicts of individual values and institutional power?

**Session 5c: The Art of Persuasion: Audience Development for Classical Music**

**THEMED SESSION**

It is a well-rehearsed idea that classical music is in a state of crisis today. Audiences are said to be ageing and declining (Kolb, 2001), and there have been several passionate attempts to assert the relevance of classical music to modern society and to advocate for its support (Johnson, 2002; Kramer, 2007). Meanwhile, a growing body of empirical audience research is shedding light on the ways in which today's audiences continue to find classical music a source of reflection, intellectual stimulation and deep emotional power. However, such research also highlights how alienating classical music can be to those who are unfamiliar with its language and performance conventions. This panel shares findings from a number of recent research projects with audiences for live classical music in order to probe more deeply

how and whether the classical-music crisis exists, how it is affected by the format and content of concerts, and what this means for the future of live performance of Western art music.

**Sarah Price (University of Sheffield): Can you See the Crisis from the Cheap Seats? Audience Attitudes to Classical and Contemporary Music Attendance**

Audiences are acutely aware of demographic homogeneity of classical-music attenders, but opinions differ as to whether this is a cause for concern for the art form. This paper surveys current data on the demographics of classical-music audiences, before drawing on data from interviews with symphony-orchestra and contemporary-arts audiences in the UK to explore how concert-goers perceive the health of classical music today. I particularly consider the role of populist concerts (orchestral pops, film music, big band) as an audience development tool in the classical-music ecosystem, which serve as a focal point for participants' ambivalent views towards formality, difficulty and elitism within the classical music sector.

**Julia Haferkorn (Middlesex University): Dancing to a Different Tune: Non-Traditional Venues and Formats in Live Classical Music**

Performances of classical music in non-traditional venues are becoming widespread. Recent UK examples include a string quartet concert in the depths of a Lake District slate mine, chamber music in a grungy Camden pop venue, and an orchestral performance in the loading bay of the Royal Albert Hall. Meanwhile, in Toronto you could hear Beethoven's Fifth Symphony in a dilapidated power plant; in Berlin Radialsystem V, a pump-station-turned- arts-centre, regularly presents classical music; and in Texas, a string quartet offers works by Ravel and Grieg in a cave. To some observers such performances are the 'new normality', and a growing discourse on the topic involves the musicians themselves, arts organisations and social commentators. This paper chronicles how and why this trend emerged, considers its implications for the relationship between music, audiences and physical space, and ponders what this might mean for the future of classical music itself.

**Stephanie Pitts (University of Sheffield): It's Okay Not to Like It: New Experiences of Live Listening through Contemporary Music**

The AHRC 'Understanding Audiences for the Contemporary Arts' project has probed audience attitudes to risk-taking and enjoyment in live performance – both factors that often inhibit attendance at classical-music performance for new audience members. Contemporary music appears to bypass some of these barriers by creating a concert environment in which every audience member is a new listener, finding ways to make sense of something unfamiliar. In this model, audience experience changes from a search for the familiar to a willingness to take a risk, and offers new insights on how audiences might be better supported to gain a sense of trust in arts venues and organisations.

Session 5d: Structural Analysis 2

**Sun Bin Kim (University of Durham): Brucknerian Sentences and Intrathematic Syntax: the Case of the First Themes in the Opening Movements of Bruckner's Symphonies**

Since William Caplin, in his *Classical Form* (1998), revived Schoenberg's concept of the sentence with more consistent and comprehensive explanations, it has been widely used for both pedagogical and analytical purposes. However, the full application of Caplin's theory to Romantic repertoire remains challenging because his conception of the sentence and its intra-thematic functions primarily relies on Classical harmonic syntax, which is often far-removed from the new harmonic contexts of the Romantic period. This problem is exacerbated when analysing Bruckner's themes with form-functional concepts. While Bruckner's sentential structures seemingly retain Classical rhetoric, the underlying harmonic device – such as the extensive use of chromaticism or unclear cadences – is far from Classical.

This situation produces a need for a modified theoretical framework that can give analysts more flexibility to adapt form-functional concepts to different environments from Classical contexts. For this purpose, I adopt Matthew Arndt's concept of structural functions (2018), which are more universal kinds of formal functions that do not always need to be related to strict Classical harmonic context. I combine this concept with the 'beginning–middle–end' paradigm of form-functional theory (Caplin, 2010) to explore the interaction between structural functions and temporality in Bruckner's themes. In this way, I reveal how Bruckner's thematic features – such as developmental presentations, expanded continuations and non-cadential endings – result in unique temporal qualities that magnify the processual quality of Brucknerian themes.

**Ji Xingyu (Hong Kong Baptist University, Hong Kong): Thematic Transformation and Vague Memories in Charles Ives's Concord Sonata**

Reception of Charles Ives's Concord Sonata has principally focused on the work's use of collage techniques and its references to figures associated with American Transcendentalism. Christopher Bruhn has expanded this focus by invoking William James's idea of 'the stream of thought' or 'consciousness' as a way of approaching the work. In this paper, I develop the concept of 'the stream of thought' alongside the analysis of musical quotations and Ives's notion of

'vague remembrance', as expressed in his *Essays before a Sonata*, to demonstrate how Ives has adapted the Lisztian technique of thematic transformation to create a sense of ambiguous memory.

Ives disperses and transforms quotations of motives from Beethoven's Fifth Symphony and Schubert's Impromptu in B-flat Major (D. 935, No. 3) throughout the four movements, resembling James's idea of the 'flights' and 'perchings' of thoughts. In the fourth movement these motives become less and less distinct: through this process of thematic transformation, Ives suggests the development of memory over time. This paper argues that the 'local' analysis of citation and collage in Ives's work can benefit from a broader formal perspective shaped by the work of William James and Liszt.

#### Session 5e: Reception and Performance History

##### **Monika Hennemann (Cardiff University): Enacting *Elijah*: Mendelssohn on the British Stage**

Unlike well-behaved Victorian children, Mendelssohn's oratorio *Elijah* – a steadfast favourite in British concert halls from its rapturous 1846 Birmingham premiere onwards – was increasingly both heard and seen, with a steady stream of staged performances culminating in the early decades of the twentieth century. Touring professional troupes performed dramatised versions of the oratorio all over the country to great acclaim. Amateur companies also mounted *Elijah*'s chariot, attempting to supplement what was fast becoming their standard diet of Gilbert and Sullivan with something more serious and supposedly uplifting.

But there were striking musical differences between amateur and professional performances that went well beyond those related to expense and expertise. The former substituted size and enthusiasm for agility and precision – a 1930s Sheffield performance featured a chorus of over 500 voices – while the latter often relied on an almost Baroque ensemble of around 25 instrumentalists and 30 singers. Extensive cuts were common in both types of production, which nevertheless also included additional material borrowed from Mendelssohn's most popular piano and orchestra pieces.

Based on a host of primary-source material that has hitherto lain largely undisturbed in local archives, this paper chronicles and contextualises the hidden history of *Elijah* on the British stage.

##### **Rachel Howerton (University of California, Riverside, USA): Importing Musical Taste: The Transnational Reception of Hector Berlioz's *Damnation of Faust* in Nineteenth-Century Britain and its Role in the Victorian Festival Movement**

The 1846 première of Hector Berlioz's *Damnation of Faust* was deemed a complete failure by both critics and composer alike. Undeterred, two years later Berlioz presented the score before the London public. Although the score initially failed to capture the lasting attention of British audiences, by the end of the century, Berlioz's *Faust* had been transformed from a virtually unknown musical work to a popular concert standard. This change in status was especially apparent among the numerous choral societies and festivals: between 1880 and 1900 the work enjoyed over 140 complete performances throughout Britain. Drawing on a wealth of original and previously undocumented concert programs, periodicals and manuscripts, I delineate the potential causes of this sudden shift in the work's reception within a single generation through the transnational efforts of Sir Charles Hallé as an advocate in promoting Berlioz's music in Manchester. By tracking the performance history of Berlioz's *Faust* and comparing the popularity and promotion of the work as a cultural and moral symbol in late Victorian Britain, I show how the performance practice of the work can be directly linked to the shifting cultural trends and developing musical taste of the British working class throughout the late Victorian era.

##### **David Fanning (University of Manchester) and Michelle Assay (University of Huddersfield): Weinberg and the Ideology of Popularity**

In Weinberg's centenary year, it is worth considering what may lie behind the extraordinary changes of fortune in his reputation. Widely regarded in the 1980s and 90s as a Shostakovich epigone, before that time he had enjoyed considerable prominence in Soviet musical life and almost none in the West. Since his death in 1996, his music has been championed by a plethora of artists and a number of scholars in the West, leading eventually to a belated 'rediscovery' both in his native Poland and in his adopted Russia (the 'Weinberg-boom', as sympathetic Russian commentators have described it). Without seeking to justify one or the other position, we look at the factors that may have contributed to this phenomenon, making reference to some of the composer's own almost forgotten writings and to questions of identity (Polish, Jewish, Soviet, conservative-humanist...) that seem to have cut both ways for his reputation.

#### Session 5f: Practice-Based Research

##### **Larry Goves (Royal Northern College of Music), Michelle Phillips (Royal Northern College of Music) and Kathryn Williams (University of Huddersfield): *Music for the Silences between Heartbeats*: an Embodied Creative Collaboration**

*Music for the Silences between Heartbeats* is a new multimedia creative collaboration between composer Larry Goves, flautist Kathryn Williams and music psychologist Michelle Phillips, for flute, interactive lighting, live electronics, video and three accompanying instruments/object performers. The piece is an extension of Williams' research into physiological restriction/ engagement in creative performance and Goves' research focusing on multimodal performer

interaction as a creative compositional parameter; integration of video and projected text into new composition; and embodiment and composition. The piece explores the rhythm and variability of the flautist's heart rate in a number of potential scenarios (including meditation, high intensity interval training, sleep and sex, etc.), and all the performers' heart rates while playing in concert.

This new work is further enhanced through a collaboration with Michelle Phillips, which connects musicological approaches involving data collection from listeners and performers to work on embodied cognition (i.e. exploring acts of composition and performance rooted in the body). Further building on Phillips's work on performer anxiety and the perception of time in music, this paper explores the development of a embodied/physiological collaborative methodology in the early stages of the piece's development.

#### **Neal Farwell (University of Bristol): Humans and Machines: Playing Together Dangerously**

Contemporary concert music, combining human players and 'live electronics', situates human-computer interaction in an aesthetically rich territory. In practice, however, its human players often report that they have to give up expressive agency; and the real-time technology is focused on 'making it work'. The show must go on, but at a cost. Our project attempts an inversion, with music composed to invite fully expressive musicianship, meshed with electronics that is designed to seem wilfully autonomous. There are tensions here, between the unlike parties in the chamber music, and between detailed scoring and adaptive realisation. We plan to work with that tension, and see how far we can push it. What happens when it just goes too far? What then happens aesthetically 'in' the music? What, especially, are the feelings and experience of the human performer? We have brought together an interdisciplinary team – a composer, professional classical musicians, and academics from anthropology, philosophy, classics, and computer science – to engage in a cycle of critical making and co-produced analysis. We hope to find interesting results both for music-making, and for wider HCI and AI research. The project takes place during spring–summer 2019. This paper reports on our findings.

#### **Martin Scheuregger (University of Lincoln): Methodologies and Measures of Composition Research in UK Higher Education**

This paper brings together issues raised in Practice-as-Research (PaR) studies, Critical University Studies (CUS) and wider literature on composition in/as research to evaluate critically the place of composition research in UK higher education. Two strands are outlined – PaR methodologies and 'neoliberal' research policy as understood by CUS – and synthesised to interrogate the tensions between composition-research methodologies and the mechanisms (both institutional and national) through which this work is measured.

Scholarship around the place of creative practice in/as research has blossomed in the last decade (cf. Biggs and Karlsson, 2011; Nelson, 2013; Impett, 2017), but composition is under-represented in such methodological debate. More recent discourse around composition-research (cf. Pace, 2015; Reeves, 2015; Reeves, 2016) has uncovered the latent unease of UK composer-researchers without substantively addressing the implicit critique of research policy. Questions around methodology, research validity and the need to 'explain' composition-based outputs are raised in this literature: by embracing wider arts-research methodologies, and contextualising the UK research environment through CUS, this paper begins to address these issues. A single solution is not proposed: instead a critical position is presented that takes into account the interlinked problems of composition-research methodologies, and research policy and auditing.

Thursday 12 September

14.30–16.00

Session 6a: What is the Space for Storytelling in Academia? Autoethnography, Critical Self-Reflection and Arts-Based Practice in Music Studies

Chair: Christopher Wiley (University of Surrey)

#### **THEMED SESSION**

Autoethnography, a form of qualitative social-science research that combines an author's narrative self-reflection with analytical interpretation of the broader contexts in which that individual operates, offers a rich resource for researchers in all branches of the discipline of music. The papers in this session explore this emerging form of enquiry from four distinct critical perspectives.

#### **Christopher Wiley (University of Surrey): Stories of the Self(s) in Music Studies: Method, Self-Reflection and Narrative Enquiry**

The recent proliferation of critically self-reflective scholarly study has been motivated by factors including contemporaneous policy changes in the UK higher-education sector, such as the development of the Research Excellence Framework (REF) and Teaching Excellence Framework (TEF), as well as by emergent trends in academia across the arts and humanities internationally, such as the advent of practice-based research methods. This paper contemplates various modes of discourse suited to talking about one's own experiences, activity and output as a serious

means of scholarly research, questioning the place of storytelling about the self (so-called ‘mesearch’), criticisms such modes of enquiry have elicited, and the future position they might occupy within academic studies in relation to music. Methodological approaches such as autoethnography, a/r/tography, Creative Analytical Practices (CAP), narrative inquiry, and Practice-as-Research (PaR) are set within the context of the self-reflective discourses of the author’s own research outputs, which include both first-person factual accounts of pedagogic practices as well as an arts-based research paper written creatively as a fictional ethnodrama structured according to the principles of fugue.

**Ian Pace (City, University of London): Spectacular Diaries, Creative Confessionals or Synthetic Exegeses? How ‘Academic’ Composers and Performers tell their Stories**

In the UK higher-education sector, composers and fine artists traditionally enjoyed a respected and relatively uncontested position in many institutions, expected for the most part simply to pursue their own practice. However, following reforms effective from the 1996 Research Assessment Exercise onwards, to allow submissions from other types of artistic practitioners, new criteria were applied to evaluate when practice can be considered as ‘research’. These criteria were also applied to these long-established practitioners. Commentators upon Practice-as-Research such as Robin Nelson have asserted the necessity of a written component, in the form of some type of contextual commentary upon the practice. This has also become a standard requirement for practice-based PhDs (although a few institutions do not require it), and in my view should be considered within the purview of autoethnographic documentation. While sceptical about any assumed primacy of written discourse over other outputs, I consider how and when writing about musical practice, whether self-standing or to be read alongside listening to the practical work, should be considered to achieve parity with other forms of scholarly writing. In particular, I consider critically some now-common approaches – compositional or performance diaries, descriptions of collaborations, poetic exegeses or statements of intention – and argue for the necessity of more incisive forms of analysis and contextualisation.

**Esther Cavett (King’s College, London): Cutting my Academic Voice**

I offer a critical reflection on the different kinds of discourse considered acceptable within a research-based musicological publication. I do so by contemplating material edited out of successive drafts of my chapter written for a book on the composer Howard Skempton, which was itself a reflective study, comprising transcripts of interviews with Skempton considering his life and artistic identity, together with commentaries on those transcripts by other writers.

Since I was working in a new field (I am by training a music theorist and pianist, and then lawyer), I consulted people from a variety of disciplinary backgrounds as I drafted and re-drafted my contribution over time. Why did these readers challenge some of my words and leave others untouched; what did this process of reshaping reveal about their own ideologies? Broadening my perspective, I assess how the cuttings on my study floor might speak to other kinds of voices asking for reclamation. The issue of academic identity and authenticity has been raised across a wide spectrum of academic literature, ranging from the philosophical (Casey, 2010) to the musical (Hayes, 2016), ethnographic (Gause, 2008), queer (Sadowski, 2013) and posthuman (Huff and Haefner, 2012). Are there common threads, or do we endlessly spin (Dennett, 1991) our own, separate narratives?

**Darla M. Crispin (Norwegian Academy of Music, Oslo, Norway): Personal Reflection as a Source of Illumination or Self-Dazzlement in Research – a Case Study on the Norwegian Programme for Artistic Research**

In 2003, the Artistic Research Fellowship Programme was established in Norway in order to fund the research of individuals within arts training schools. From then until 2018 this portfolio of work was consolidated and overseen by the Norwegian Artistic Research Programme (NARP). There was a strong emphasis within NARP upon personal ‘reflection’ and this has come to be seen as intrinsic to the so-called ‘Norwegian model’ of artistic research.

In January 2018, after an intensive period of lobbying and development within arts training institutions, the Ministry ratified Artistic Research PhDs based upon the NARP structures and retaining the emphasis upon reflection. In many ways, this element has always been the most challenging aspect of this training. The tensions between art and its explication, and the credentials of the artist–researcher as a reliable arbiter of these, are often problematic. Long-standing questions about the viability of personal experience and self-scrutiny within the supposedly objectified world of advanced research work remain unanswered as the ‘Norwegian model’ of artistic research moves into the realm of the fully-recognised PhD.

This presentation addresses the issue of autoethnography through the lens of personal reflection and uses the case study of the ‘Norwegian model’ to examine its role and status in artistic research.

**Session 6b: Music and Pedagogy**

**Joshua Navon (Columbia University, New York, USA): Maria Leo and the Psychological Turn in Music Education around 1900**

In today’s disciplinary landscape, the tight-knit relations between the fields of music education and music psychology appear self-evident. But this was not always the case: it was only at the turn of the twentieth century that music education took a decidedly psychological turn. This paper addresses key aspects of this formative moment in the history of music education by assessing the activities of German, Jewish, feminist and socialist music pedagogue Maria Leo.

Although practically unknown to music historians and music educators today, Leo was a central figure in the development of *Musikerziehung* (music education) as a discipline in early twentieth-century Germany. For Leo, as for her colleagues, it was psychology – or, more precisely, ‘pedagogical psychology’ – that revealed to music instructors both the ‘object’ and ‘subject’ of their pedagogical endeavours. More specifically, Leo discussed how psychology had enabled music educators to disentangle the term ‘musicality’ from underdetermined notions of individual genius, and instead to redefine it in relation to various psychologically observable processes (such as perception, attention, memory and bodily techniques). By way of conclusion, I show how the interdisciplinary work of Leo and her circle enabled the entrenchment of music pedagogies – such as ear training and music dictation – still practised today.

**Sarah Fuchs (Syracuse University, New York, USA): Léon Melchissédec’s ‘Leçon de chant’**

Between 1899 and 1908, Léon Melchissédec – a renowned operatic bass-baritone turned professor of *déclamation lyrique* at the Paris Conservatoire – made a series of sound recordings, among which his 1902 recording of ‘Sois immobile’ (from Rossini’s *Guillaume Tell*) for the Zon-o-phone label stands out. Described as ‘une leçon de chant par Mons. Melchissédec, professeur au Conservatoire’, this recording reproduces a simulated singing lesson, with Melchissédec performing as both pupil and professor. In this paper, I contextualize Melchissédec’s ‘Leçon de chant’ alongside his pedagogical writings, exploring how operatic pedagogy evolved in response to the emergence of sound-recording technologies in turn-of-the-century France.

Melchissédec’s method aligned closely with contemporary currents in French linguistic education (Bergeron, 2009). But he also took into consideration the technological capacities of the phonograph, which demanded precise articulation from performers, especially from singers. Melchissédec’s method, in other words, attempted to cultivate voices suited not only to the distinctive demands of the French language – and the French nation – but also to the exigencies of the sound-recording studio. Ultimately, Melchissédec’s ‘Leçon de chant’ illustrates the convergence of aesthetic, political and technological concerns, affording us a new glimpse into the complex (and sometimes competing) aims of fin-de-siècle operatic pedagogy.

**Stephanie Probst (Munich, Germany): Following the Lines on Percy A. Scholes’s ‘AudioGraphic’ Piano Rolls**

From 1925 to 1930, British music educator Percy A. Scholes spearheaded an initiative for music appreciation by means of the player piano. The series ‘AudioGraphic Music’ featured select works from the musical canon on the Aeolian Company’s piano rolls. In addition to their function as sound recordings, Scholes prepared the rolls as visual artefacts by adding introductory texts, pictures and analytical commentary. These visual cues unfold in time with the music and guide the listeners’ experience of the piece.

Focusing on the ‘analytical series’ of ‘AudioGraphic Music’, my paper explores the pedagogical potential of these rolls as instruments of music theory. I examine Scholes’s notational solutions for conveying music-analytical information, in particular the red lines that he drew across the perforations to highlight themes, melodic contours and formal structures. These lines not only mediate a representation of music through discrete perforations, but they also constitute an analytical intervention and thus imply certain theoretical predilections. I close by interrogating the parallels between these annotated piano rolls and recent video animations and digital tools to visualise musical compositions.

**Session 6c: Expressing Non-Binary Identities and Relationships Through Music and Musicking**

**THEMED SESSION**

Music has long served as a fabric that undergirds and elucidates relationships, explaining in sound what cannot/should not be put into words, enabling unexpressed, inexplicit thoughts and desires to become explicit. This panel from the RMA’s LGBTQ Study Group explores non-binary identities and relationships, fictional and factual, whose full nature finds expression only within music and musicking.

**Rose Bridges (University of Texas, Austin, USA): Celibacy and Pleasure in *La Calisto*: The Queer Case of Diana and Endymione**

The Greek myth of Endymion, a shepherd who fell in love with the moon, is attested as early as 200 BCE. The moon’s goddess reciprocated, but as writers began to shift the role of lunar deity to Diana, the story grew confusing. How could this goddess, famed for chastity, form half of an iconic couple? In *La Calisto*, a 1651 operatic adaptation of the myth, the couple resolve that confusion by agreeing to a romantic, sensual, but sexless relationship. The acts of kissing, and to a lesser extent of caressing and embracing, acquire new weight for them as mutually pleasurable experiences once released from their traditional status as precursors to copulation. More simply, ‘foreplay’ becomes an end (the end) in itself. This paper suggests that Diana and Endymione thus queer normative concepts of intimacy, and that *La Calisto* drew on well-known Venetian opera tropes to represent their unconventionality.

**Robert Crowe (Boston University, USA): The Policing Feminine: Male Desire, Female Singers**

The female singing voice in the early nineteenth century had strongly demarcated registers. As Marco Beghelli has shown, the chest and head voices of singers like Malibran and Pisoni were heard as performing masculinity and

femininity. Ian Biddle describes a ‘policing’ femininity: a female persona mediating and mitigating too-intense male bonds in romantic literature, applied here to two works where a (presumably) male persona eroticises the female voice. In Thomas Medwin’s 1834 *Angler in Wales*, the sensualised Charters recounts his orgasmic reactions to the singing of an unknown ‘Diana’. Charters’ friends, mocking his love for this huntress of fish, name him ‘Endymion’. ‘Endymion’ is particularly responsive to ‘Diana’s’ ‘penetrating’ chest voice. In Theophile Gautier’s 1849 ‘Contralto’, the narrator views a nude sculpture, L’hermaphrodite endormie’, fantasising about a voice with both male and female charms. Both eroticise male aspects of the voice – same-sex desire made safe by the presence of the voice’s female owner.

### **Jack Dubowsky (Los Angeles, USA): How Synth Punk Created Alternative Musical Space for Queers**

Synth punk arose coincident with the sputtering of the 1970s punk movement, fueled by desire to do something new, alongside proliferation of portable, non-modular synthesisers. The genre encouraged participation by ‘non-musicians’, boffins, women and queers who had often been marginalised by punk and hardcore.

Synth punk saw filmmakers join the band (The Units, Human League); gave opportunities to loners and intellectuals (Snowy Red, Daniel Miller / The Normal); encouraged nontraditional duos (Suicide, D.A.F.); allowed exploration of musical dissonance (Los Microwaves); and allowed space for open transgression or flirtations with queerness (The Screemers, Nervous Gender, Null and Void, Indoor Life, Hypothetical Prophets).

Synth punk subverted conventions of instrumentation and roles within a band. In doing so, it fulfilled punk goals of disrupting corporate and commercial music, and created opportunities for experimentation and multimedia expression. Many women, queers, people of colour, and disenfranchised people found safe and creative spaces within synth punk.

### **William Sauerland (Chabot College, Hayward, California, USA): ‘Boys and Old Bags’: The Story of a Trans Singer Traversing a Career in Opera**

Operatic traditions include gender bending, trouser roles and the bygone castrati. Modern-day countertenors have disrupted gender voice stereotypes by pushing the boundaries of ‘masculine’ singing. Two newer operas (*As One* and *The Red Shades*) have been written to depict a transgender experience. Despite these openings, prevalent opera repertoire and conventions promulgate misogyny, heteronormativity, transphobia, sexism and gender oppression. Data were collected through interviews and lesson observations of a former British opera singer, who identified as female onstage, yet lived as a transgender man in everyday life. After twenty-five years as a professional mezzo-soprano, the participant began androgen therapy, inciting physical and vocal changes, causing an end to his career in opera. This research investigates the intersection of opera and gender through a single case study, indicating that industry practices reify the gender binary, which causes dysphoria and marginalisation.

### **Cathal Twomey (Maynooth University, Ireland): Queering the Musical Moment: *Yuri!!! on Ice* as Figure-Skating ‘Film Musical’**

The film musical has long been a queer art form, but rarely does it directly reflect the lived experiences of its often-queer creators and performers. Much of its queerness was traditionally subsumed in code, beneath stories focusing on heterosexual romance. Only in recent years has this begun to change. *Yuri!!! on Ice*, a Japanese animé television series about figure skating, is not a ‘traditional’ musical, but its skating sequences function like musical numbers in musicals – both as musical spectacle and as commentary on its central romance. In this case, the central romance is between two men: Japanese skater Yūri Katsuki and his coach, Russian skating star Victor Nikiforov. Using Amy Herzog’s conception of the ‘musical moment’ in film, I argue that *Yuri!!! on Ice* queers the film-musical conventions by applying them to a gay romance, and, in doing so, demonstrates the transgressive potential of the film musical.

## Session 6d: Notational Spaces and Musical Writing

### **THEMED SESSION**

When we talk about musical notations, we have to move beyond the idea that scores merely fixate sound. In recent years, the materiality of written phenomena has increasingly come into focus, along with their socio-cultural embeddedness. Additionally, we should regard musical scores as visual objects as inscribed surfaces that always establish an iconic – or visual-spatial – logic. Allowing a simultaneous display of the otherwise ephemeral sound, scores and sketches open up spaces that facilitate operations such as structuring or re-arranging musical configurations. Musical writing is thus more than a symbol system that refers to a sound event: it enables explorative and creative processes.

In this session, we want to address the iconic, operative and performative dimensions of musical notations, using examples primarily from the Middle Ages and the twentieth century. All contributions to this session arise out of the trinational research cluster ‘Writing Music’. Based in Basel, Giessen, Innsbruck and Vienna, this project aims at a broad theoretical understanding of musical writing, taking into account its inherent sensual qualities and its cognitive potential. Always starting from a detailed analysis of musical phenomena, we evaluate new impulses from interdisciplinary research on writing and image with regards to the study of musical notation, including Sybille Krämer’s concepts of ‘notational iconicity’ (*Schriftbildlichkeit*) and ‘operational iconicity’ (operative *Bildlichkeit*), Gottfried

Boehm's approaches to formulate a genuinely iconic 'logos', Anna Maria Busse Berger's reflections on the interplay of literate and oral composition, and Tim Ingold's anthropological archaeology of the line.

**Tobias Robert Klein (Justus-Leibig Universität, Giessen, Germany): 'Mira Lege, Miro Modo, Deus Format Hominem': Sound, Space, Symmetry and the Notation of Aquitanian Polyphony.**

This paper describes the spatial and notational strategies of eleventh- and twelfth-century musical manuscripts attributed to the monastery of Saint Martial, Limoges, as a diagrammatic (re)conceptualisation of cognitive artefacts. In spite of its preference for point neumes and the use of lines in order to separate individual voices, Aquitanian polyphony establishes a text-based visual regime in which simultaneously sounding tones may appear in considerable spatial distance from each other.

Written in a note-against-note style, various sections of the organa, however, exhibit a horizontally symmetric movement of cantus and vox organalis, which may be linked to the human perception, pre-configured preference for and production of mirror-reflected objects and its aiding function in motor imagery. The aural conversion of mentally preconceived motion and the iconic and diagrammatic dynamics of its written fixation invite further reflection on the intricate intersection of thinking, seeing and listening.

**Carolin Ratzinger (Universität für Musik und darstellende Kunst, Vienna, Austria): Exploring the Operativity of Twentieth-Century Musical Sketches**

This paper addresses the relationship between notational spaces and the collaboration of composers with performers in twentieth-century musical writing scenes. In this first step we examine the case of flute. In the previous century, the flute's sound possibilities were extended enormously and with them, its notation. Hereby four functions of music notation come into focus: as instruction, as means of communication, as a tool in finding signs for new sounds, and as an explorative tool for musical solutions.

We examine the above functions in three different scenarios: first, in which composers write and give the finished score to the flautist; second, where the composer and the flautist collaborate; and, third, where the composer is a flautist. We investigate musical sketches regarding the explorative character of writing operations in notational spaces. A comparative analysis reveals structures and correlations between notation and musical practice.

**Julia Freund (Justus-Leibig Universität, Giessen, Germany) and Elena Minetti (Universität für Musik und darstellende Kunst, Vienna, Austria): Strategies of Visualisation in the Musical Avant-garde(s) of the 1950–1970s**

The profound aesthetic and compositional changes swiping through the new-music scenes in the second half of the twentieth century did not stop at the established practices of notating music. No longer taken for granted – or, philosophically speaking, for 'second nature' – traditional notation was critically reviewed, revised or, at any rate, intensely debated (e.g. at the 1964 Summer Courses in Darmstadt). Although often collectively referred to as 'graphic notation', the endeavours to enter new notational territory differ considerably, e.g. when comparing Mauricio Kagel's 'pragmatic' notations for instrumental theatre, Sylvano Bussotti's playful drawings as or within scores and the so-called frame notation in Roman Haubenstock-Ramati's mobile constructions.

This paper examines different strategies of visualising music and music theatre, employing musical examples from the 1950s to the 1970s by Bussotti, Haubenstock-Ramati, Kagel and Ligeti. How do these composers make use of and creatively redefine the notational space in sketches and in the final score? And, even more fundamentally, how can sound, or the production of sound, be transformed into a visual medium? Tackling these questions, we draw upon insights from research on diagrammatic representation and the operative function of musical writing.

**Session 6e: Early Modern Religious Reform**

**Andrea Recek (Istres, France): Plainchant, Hagiography and Reform: The Changing Liturgy for St Trophime in Sixteenth-Century Arles**

The liturgy was a primary means by which the clerics at the cathedral of Saint-Trophime in Arles expressed devotion to their patron saint, the founder bishop St Trophime. Through the music, texts and ritual actions of the liturgy, the clerics fashioned and refashioned Trophime's hagiographic portrait while adapting to the changing social and ecclesiastical circumstances facing their community. A breviary printed for the cathedral in 1501 transmits a rich liturgy of the Divine Office for Trophime's feast days, featuring lessons drawn from his hagiographical corpus and plainchant that had been specifically composed in his honour. The texts and music strongly promoted the saint – spuriously – as an apostle and companion of St Paul. A dramatic change is evident in a breviary from 1549: material from the Common of Apostles had replaced almost all of these lessons and chants. The chants that remained from the earlier office, however, continued to emphasise Trophime's apostolic identity. In the context of the mid-sixteenth century Catholic response to the Protestant Reformation, the cathedral clerics maintained their historical devotion to their patron saint while expressing it in a way that responded to the new climate of reform.



**Marianne C. E. Gillion (KU Leuven, Belgium): Musical Proofreading at a Counter-Reformation Printing House: The Case of the *Graduale Romanum* (Antwerp: Officina Plantiniana, 1599)**

Printed books of plainchant were ubiquitous in Counter-Reformation Europe. Prelates and printers realised the political and financial benefits that could accrue from the publication of volumes in accordance with the universally imposed revised Roman Rite. Yet the production of printed liturgical books during this period has received relatively little attention. Drawing upon unique documentary evidence, this paper will explore previously inaccessible pre-publication processes relating to the Officina Plantiniana's influential 1599 edition of the *Graduale Romanum*. Central to this is a recently identified handwritten errata sheet that adumbrates the corrections required to the gradual proofs. These include changes to rubrics, chant texts and melodies. An examination of the document's contents will demonstrate how the proof-reader approached the task, the problems encountered and the solutions proposed. Analyses of extant copies of the gradual will reveal which changes were accepted and which were rejected, and how the technicalities of printing might have influenced these decisions. The findings will illuminate the previously hidden process of musical proof-reading at the Officina Plantiniana. They will also provide new perspectives on the production of the music books that would prove integral to the advancement Counter-Reformation liturgical ideals.

**Naomi J. Barker (Open University): Stefano Vai, Virgilio Spada and Music at the Ospedale di Santo Spirito in Sassia, 1640–1660**

In the late-sixteenth and seventeenth centuries, a significant number of important musicians worked at the Ospedale di Santo Spirito in Sassia in Rome. Even though lists of key personnel were published in the 1930s and the dispersed archive of musical works written by and for musicians working there was reconstructed a number of years ago, our knowledge of musical practices at the institution has been limited. Using new documentary evidence, this paper will start to fill some of those gaps. Stefano Vai and Virgilio Spada held the post of Commendatore of the hospital in the 1640s and 1660s respectively. Both were prolific writers. Vai, an inveterate reformer, wanted to reinstate the original aims of the Ospedale, including the use of music in religious practice. His Rubric of 1644 guided the musical practice of the institution for over a century. Spada reiterated Vai's instructions, and, in a lengthy manuscript volume describing the status and condition of the entire institution, included a discourse on music. This paper will present new insights drawn from these documents and other archival sources, on musical practices including repertoires, the use of the organ and the professional lives of musicians at the Ospedale.

Session 6f: Politics and Protest

**Xiao-Lin Ye (Soochow University School of Music, China): Political Soundscapes and Tragic Expression in the Symphonic Music of Zhu Jianer**

The First Symphony (1986) and Second Symphony (1987) of Zhu Jianer are based on the theme of the Cultural Revolution and embody Jianer's distinctive aesthetics of tragic musical expression. Jianer's view that 'the tears brought by tragedy can purify the soul of human nature' reflects a conceptual grounding in Aristotle's theory of tragic catharsis. This paper will examine the musical techniques through which Zhu realises this tragic effect, particularly the creation of external and inner soundscapes that evoke traumatic experiences associated with political violence.

At an 'external' level, Zhu reproduces officially sanctioned sounds from the period of the Cultural Revolution such as 'model operas' and 'songs of rebellion'. Pitted against this political soundscape are depictions of the inner trauma of those who suffered persecution and aggression, with Zhu invoking the Baroque topos of a descending melodic line to imitate crying. The Second Symphony closes with the gradually diminuendo and dissonant effects, achieving a kind of catharsis after the expression of trauma. Viewed in historical terms, Zhu's symphonies confront the legacy of the Cultural Revolution at the same time that they transcend the creative constraints imposed upon the contemporary Chinese symphony since the 1960s.

**Andra Ivanescu (Brunel University, London): The Sound of Romanian Protest**

The voices of protestors have grown loud in Romania since the Colectiv nightclub fire in 2015. Following an initial wave of protests, which led to the resignation of the government, the frequency with which people have taken to the streets has remained relatively constant. A new sense of civic responsibility seems to have permeated Romanian society, and two protest songs of 2018 perfectly encapsulate the range and rhetoric of this unrest: Vama's 'În țara-n care m-am născut' and Dani Prințul Banatului's '#RUȘINE ROMÂNIA'. The two songs represent opposing perspectives: one is a cover of Romanian expatriot Jean Moscopol's postbellum love-letter to the country, while the second is a harsh critique of the broader social and cultural problems that the country has yet to face or solve. The first roots the current social unrest in a history of discontent, while also drawing connections across borders with the current diaspora. The second focuses on pervasive social issues and creates an intersectional and grounded perspective. Different genres, production styles and class perspectives come together to build a picture of a country that, despite its differences, appears to nevertheless have a common goal: change.

**Igor Contreras Zubillaga (University of Huddersfield): Experimenting Musically with Democracy in Post-Francoist Spain**

The transition to democracy in Spain witnessed the emergence of a number of new musical initiatives, responding to the era's political shifts. One such was the ensemble ACTUM, created in 1973 on the initiative of the composer Llorenç Barber, and regarded as the most lasting and positive example of self-management among young musicians in post-Franco Spain. ACTUM, however, was much more than an instrumental ensemble; the group was associated with a theatre company, an electronic music laboratory and a publishing house, all of which aimed to develop experimental projects based on improvisation and musical theatre, and to offer a meeting point for professional and amateur artists. Building upon previous studies of music-channelled political projects and the insights of political science into different models of democracy, my paper will explore the relationship between ACTUM's activities and ideas of participatory democracy – including the ensemble's own notion of experimental democracy – and will analyse the significance of this relationship in post-Franco Spain. My hypothesis is that this form of grassroots collaboration was partly created as a critical alternative to the controlled representative democracy that was being implemented by Franco's successors, who were still in parliament.

Thursday 12 September

16.45–18.00

**Dent Medal Presentation and Dent Lecture**

Chair: Simon McVeigh, RMA President; Goldsmiths, University of London

**Inga Mai Groote (University of Zurich, Switzerland): Materialities of Musical Knowledge**

Even though many exposures of music today may seem to embrace it as a mere sound phenomenon, music certainly has been and will continue to be an object as well as a medium of knowledge, explicit or implicit, discursive or non-discursive. Knowledge about music exists in a variety of forms and can be observed in a variety of manifestations: the musical repertory somebody knows (e.g. scores), practical performance skills (e.g. instruments), or intellectual concepts that constitute frameworks of musical thought and, more narrowly, music theory (e.g. books).

My presentation will outline the vantage of material studies within the larger project of reconstructing horizons of musical knowledge in pre-modern Europe. This poses the challenges of both the availability of relevant sources and their contextualisation, but also will illustrate its benefits for historically embedded musical research. Material sources, like books and the traces of their circulation and use, provide practical insights into the transmission, personalisation and adaptation of musical knowledge. They allow us to perceive contemporary engagement with music and theoretical knowledge in a variety of ways, and to reconstruct its circulation in different places and social contexts. From the angle of materiality, the researcher's perspective overarches distinctions that traditionally have been divided by subdisciplines of musicology, and enables us to grasp professional as well as non-professional audiences, aesthetic and theoretical issues, as well as social practices alike.

Considering musical knowledge in different epistemic situations over time and investigating the interaction between knowledge about and the production, uses, and reception of music will also contribute to posit our discipline within interdisciplinary frameworks.

## Session 7a: Recorded-Music Studies

**LECTURE–RECITAL****Inja Stanovic (University of Huddersfield): Performing, Recording and (Re)constructing: A Guide for Historically Informed Performance**

In recent years, early recordings have become a primary source of musicological research within multiple disciplines, as they offer valuable insights into the aesthetic tendencies and preoccupations of the late nineteenth- and early twentieth-century musicians. Crucially, early recordings capture and preserve performance styles, traditions and musical approaches of an age that has long-since passed. Unfortunately, very little research has been conducted into the production of such recordings, and the extent to which performers needed to adjust their playing in response to the recording medium and recording process.

This lecture–recital introduces Leverhulme-funded research project ‘(Re)constructing Early Recordings: A Guide for Historically Informed Performance,’ which focuses on the reconstruction and simulation of the mechanical recording process to capture performances using wax cylinder and digital technologies. It will discuss the value of reconstructions of past recording techniques, in terms of preserving forms of performance practice, and will propose a method for their future analysis and use. In conclusion, it will propose that contemporary performers should not merely copy and paste what they hear on recordings, but strive to grasp broader stylistic conventions common to performance traditions of the past.

**LECTURE–RECITAL****Emily Worthington (University of Huddersfield): Brahms in the Leipzig style, or, the Small Differences that Matter**

When working with early recorded-playing style it is easy to gravitate towards the recordings that seem the most extreme and transgressive. It is more of a challenge to understand the stylistic attributes of players whose approach was more restrained. Yet one of the poles of interpretation emerging in Germany in the late nineteenth century was characterised variously by *neue Sachlichkeit* (new objectivity), a growing historical–stylistic consciousness, and the conspicuously self-effacing nature of ‘Werktreue performance’ (Leistra-Jones, 2013).

Leipzig, with its close associations with the Mendelssohn–Schumann–Brahms circle of performers, was central to this culture. The discography of the Gewandhaus Wind Quintet 1923–30 is one of the largest and most varied of any chamber ensemble during this period. As such, it provides a rich insight into the small differences that define the restrained and yet distinctively ‘other’ performance style that blossomed in Leipzig. This lecture–recital will discuss the hallmarks of this style and present my ongoing practice-based exploration of it through the music of Johannes Brahms.

## Session 7b: Opera

**Colleen Reardon (University of California, Irvine, USA): When the Impresario is Weak, the Tenor must be Strong: A Singer-Sourced Opera in Mid Eighteenth-Century Siena**

Much scholarly work on eighteenth-century *opera seria* has focused intently on how performers influenced all aspects of production. Most studies, however, have concentrated on prominent singers, especially the renowned castratos of the day (e.g. Bernardi and Guadagni). A cache of 119 letters regarding the preparations for staging a musico-dramatic work in Siena in 1750 not only provides a rich new source of material on the complexity of the impresarial role, it also offers a case study of how a singer accustomed to playing secondary parts could take charge when the impresario was an amateur without the expertise and connections necessary to bring off an opera. Letters from the tenor Cesare Grandi to the aristocratic impresario show that he successfully recruited instrumentalists and singers to the opera (including the star attraction, Gioacchino Conti), had music copied for all parts, revised the libretto, and suggested the costume designer, the actual work to be performed and the time period in which it should premiere. It was largely due to Grandi’s careful handling of both the impresario and many of the impresarial duties that the premiere of *Farnaspe*, scheduled to celebrate the reopening of a new opera theatre, was such a triumph.

**Cheryll Duncan (Royal Northern College of Music): Giovanni Francesco Crosa and Opera in London 1748–50: New Evidence from the Court of Exchequer**

The finances of the Italian opera in London were perhaps at their most volatile during the middle years of the eighteenth century. Scholars have chronicled the various attempts to keep the form alive after Handel finally abandoned it in the early 1740s, among them Carole Taylor (Lord Middlesex’s company), and Saskia Willaert and Richard G. King (the Crosa company); nonetheless, several gaps in our knowledge remain. Recent discoveries among the legal records held by the National Archives at Kew help to plug some of those gaps. Willaert and King discuss a King’s Bench case from Easter 1749, in which the dancing master Michael Poitier sued Crosa for salary arrears; having noted

that Poitier was victorious, however, they did not follow up on the appeal that Crosa lodged with the Court of Exchequer at Hilary 1750. This equity suit is much more informative than the common-law action and contains, among other interesting matters, a summary of the contract agreed between Middlesex and Crosa before the latter took over at the King's Theatre in November 1748. This paper throws new light on the circumstances surrounding that crucial handover and on the roles of the various protagonists.

### Session 7c: Music and Psychology

#### **James Savage-Clark (Royal Holloway, University of London): 'Living the Dream': Towards a Phenomenology of Musical Dreamscapes in Enescu**

Marked by fluid processes and an elusive and seemingly unpredictable logic, much of Enescu's later chamber music can readily be described as 'dreamlike'. These late works, moreover, seem to respond best to the composer's own descriptions of music and life in general as a 'waking dream', or 'lucid reverie'. Enescu's conflation of the kind of rational lucidity associated with waking life and the unconscious world of sleep resonates strongly with the ever more important and dynamic role accorded to the unconscious mind in early twentieth-century thought. Thus, for Enescu and his contemporaries the perceptual reality of the experience of dreaming becomes foregrounded.

Drawing on musical examples from two of the late chamber works, I intend to explore the technical means by which Enescu constructs his perceptually vivid dreamscapes. Thematic recall is a particularly important category here, and my examination of the role that memory plays in Enescu's oneiric landscapes draws on both Freud's and Bergson's theorisations concerning the link between memory, dream and perception. I also focus on phenomenological interpretations of the dream experience, and here I draw on Merleau-Ponty's and Proust's insistence on the interrelatedness of waking and dreaming, and their elevation of the imaginary more generally.

#### **Liam Thomas Maloney (University of York): Why So Serious? Reassessing the Serious Music Doctrine in Music Psychology**

The serious/popular music debate raged unabated in musicology for many decades. Recent trends and a broader approach to the role of musicology in contemporary society have brought about a greater sense of parity in some areas of musicological study; pop music is no longer perceived as an inferior subject in many fields. However, music psychology has staunchly resisted these changes, relying almost exclusively on the established Western art-music canon (and latterly film score) as stimulus material for experiments. Although music psychology presents many arguments for the use of strictly instrumental music, and the 'unparalleled' ability of classical music to inspire emotional responses, this restrictive approach nullifies claims of ecological validity in many studies.

This paper reassesses the established doctrine of many music-psychology experiments with a view to increasing ecological validity. The paper presents a meta-analysis of listening experiments published in five leading music-psychology journals from the past decade, comparing the findings to current real-world listening trends gleaned from a variety of sources. Finally, the paper offers arguments for the expanded use of popular music in music psychology.

### Session 7d: Historiography

#### **Christopher Dingle (Royal Birmingham Conservatoire): The Transfiguration of Messiaen (Studies)**

How has Messiaen scholarship developed in the quarter of a century since his death, and what is the likely impact of access to his full archive? This paper presents newly accessed sketch material for the oratorio *La Transfiguration de Notre-Seigneur Jésus-Christ* (1965–69) within the context of previous discoveries. The intention is not only to explore the implications of this material, but also to use *La Transfiguration* as a case study for the changing nature of Messiaen studies specifically, and the broader practicalities of musicological study in general.

The paper first outlines the nature and boundaries of Messiaen studies just after the composer's death. It then explores the impetus of factors such as the extensive technical information in the composer's vast posthumously published *Traité* and the comparatively limited material made available on a restricted basis by the composer's widow. It also notes the transformative impact of technology on archival research, including some drawbacks nestling within the immense benefits. Finally, it considers the potential represented by the deposit of Messiaen's vast archive in the Bibliothèque nationale de France, while also observing both where significant gaps may still lie and the potential dangers the wealth of material could pose for the unwary.

#### **Bruno Bower (Oxford): Musical Polymathy: the Contributors to George Grove's *Dictionary of Music and Musicians***

George Grove published *A Dictionary of Music and Musicians* in four volumes between 1879 and 1889, inspired by his extensive editorial involvement with William Smith's *Dictionary of the Bible*, and drawing on the programme notes he wrote for the Crystal Palace Saturday Concerts. Now expanded and hosted online, it has become a central reference work for English-speaking musicology. Scholars have produced valuable studies of the history of the *Dictionary* and selected aspects of its content, but the original version remains surprisingly under-examined.

One aspect in particular requires fresh attention: the list of contributors. The final volume from 1889 listed 120 authors, including clergymen, doctors, barristers, scientists and politicians, as well as a substantial number of women,

alongside the names that we now associate more exclusively with music. The musicians also covered an extremely wide range, including conductors, performers, critics, pedagogues, librarians, archivists and instrument makers, to say nothing of the other interests these people held that are now less well-known. The breadth of the contributors and contributions suggests that our current understanding of the *Dictionary* as a purely musical text needs reconsidering, and that we would gain some important new insights by considering it as a polymathic document instead.

#### Session 7e: Music in Manchester

##### **Rachel Johnson (Royal Northern College of Music): Music at Manchester's Art Treasures Exhibition of 1857**

Charles Hallé claimed, in an assertion that has often and uncritically been repeated subsequently, that he brought music to Manchester. He was particularly poetic with regard to Manchester's Art Treasures Exhibition of 1857, proclaiming in his autobiography that 'thousands and thousands of people from the northern counties there heard a symphony for the first time'. However, while Hallé and his orchestra were undoubtedly hugely important to the musical life of the city from his arrival in Manchester until the present time, his hyperbole diminishes the excellent work his colleagues and predecessors were also doing in the field of (symphonic) music in Manchester. This paper will explore Manchester's Art Treasures Exhibition and the place of music within it, a domain over which Hallé was given command and to which the foundation of his orchestra may be traced. It will look at repertoire, audience and reception, as captured in surviving archival materials and contemporary press reviews. It will also seek to place the Exhibition and Hallé's claims in the context of prior initiatives. Organisations ranging from Manchester's Mechanics' Institution to Charles Seymour's series of Quartett concerts presented and often sought to expand access to 'serious' music for several decades prior to 1857.

##### **Tugba Aydin Ozturk (University of Manchester): Community Music and Belonging: Sounds from Istanbul in Manchester**

This research focuses on relations between the members of a Turkish community choir in the city of Manchester in the UK. The participants within the choir continued the class on a weekly basis for one year and they performed twice during this period. The contents of the sessions included the learning of classical and folk-music repertoire and basic music theory. The songs chosen for the concerts reflected the culture and traditions from all regions of the country, but most were about the representation of Istanbul as the most important cultural city of Turkey.

I analysed the group's behaviour and the musical experiences of the members. I also had a chance to observe the experiences of the audiences, which comprised Turkish and non-Turkish people at a ratio of 70 to 30 per cent. I asked people what they felt during the performance. How can the audience experience the music without understanding the lyrics exactly? Did members of choir and audiences feel like they were in Istanbul with the songs and stage settings? This study aims to understand the importance of belonging, relations and interactions before, during and after a representative performance in a foreign country. The subject will be explained by social capital and network theories.

#### Session 7f: Attribution

##### **Jeffrey J. Dean (Royal Birmingham Conservatoire): *O felix urbs Aquensium*: A New Composer and a Context for Josquin's Early Works**

The court of René of Anjou in Aix-en-Provence during the last years of his life, 1472–80, has attracted scholarly attention because Josquin des Prez was a singer of René's court chapel during at least part of that time. Recently David Fallows and Paul Merkley have conjectured which of Josquin's compositions should be assigned to his time with René, but up until now no music by any composer could be securely connected to René's chapel.

*O felix urbs Aquensium* is a motet that can only have been composed in Aix during the 1470s. Although anonymous in its only source, it can be confidently attributed to Eustace (Tassin) Chavendel de Havreche, not previously known as a composer. I shall outline Tassin's biography and examine the style of his motet, and compare it to the music by Josquin that Fallows and Merkley believe to have been composed in Aix. *O felix urbs* rather strikingly resembles the music of Loÿset Compère, but not that of Josquin, raising the possibilities either that no music composed by Josquin in Aix has survived, or that he did not (as is commonly presumed) adapt his style to that of other composers in René's chapel.

##### **Esperanza Rodriguez-Garcia (University of Lisbon, Portugal): If Francisco de Peñalosa did not compose the Credo of the composite mass 'Rex Virginum', who did it?**

One of the two Iberian composite masses *Rex virginum* features a Gloria and a Credo attributed to the composer Francisco de Peñalosa (d. 1528) – the other movements being credited to Pedro de Escobar (Kyrie), Pedro Fernández de Castilleja or Pedro Hernández de Tordesillas (Sanctus), and Alonso Pérez de Alba (Agnus Dei). All the movements are *unica*, and appear copied in the manuscript E-TZ 2/3 (fols. 200v–209r) under the rubric 'Misa de Nuestra Señora'. The composers' names are written in both the Table of Contents (only Escobar and Peñalosa) and the body of the manuscript.

A closer look into the inscription appearing at the Credo reveals that the name 'P.losa' (a common abbreviation for Peñalosa) has been scratched out, a detail that has gone unnoticed up until now. This amendment (within a manuscript that is generally reliable in its attributions and other corrections) raises the question of the Credo's authorship. This

paper will examine the piece so as to test the hypothesis that the scribe could have been right in discarding the attribution to Peñalosa. It will show how the movement does not display Peñalosa's compositional style and will propose alternative names as possible candidates to the Credo's authorship

Friday 13 September

11.00–12.30

#### Session 8a: Early Twentieth-Century Rediscoveries

##### LECTURE–RECITAL

##### Harvey Davies (Royal Northern College of Music): Arnold Cooke's Piano Quartet (1949): A Lost Work Rediscovered

Considered lost until 2016, Arnold Cooke's Piano Quartet was rediscovered by Harvey Davies during his PhD research into Cooke's chamber music. Chamber music forms the greater part of Cooke's considerable output and, as his only work in this genre, the Piano Quartet is therefore an important find. This paper explores the work in the wider context of Cooke's music for strings and piano, demonstrating that this is a valuable re-addition to the piano-quartet repertoire. The Quartet fuses the influence of his teacher Paul Hindemith, as well as that of Brahms and Cooke's own English contemporaries such as Walton, yet is absolutely typical of Cooke's style at this period. Having recently made the world-premiere recording of the Quartet with his group the Pleyel Ensemble, Harvey and his colleagues will perform excerpts from the work to illustrate the talk.

##### LECTURE–RECITAL

##### Ellen Falconer (Royal College of Music): Pianistic Interpretation in Twentieth-Century Italian Music – Alfredo Casella's Piano Music

Alfredo Casella (1883–1947) has been forgotten among the great twentieth-century pianist-composers. Casella – close friend of Debussy, Ravel and other Modernist titans, biographer of Stravinsky, and founding organiser of the Biennale di Musica, Venezia – was one of the most respected Italian pianist-composers of his time (Gatti, 1947; Sachs, 1988). While he was hailed as the leader of *la generazione dell'Ottanta* and Italian Modernism (Waterhouse, 1990), performers little understand how best to perform Casella's music (Driver, 2018; Nicolodi, 1982, 2018). This lecture–recital will present findings from Casella's unpublished sketches for his book on pianistic interpretation (Fondo Casella, Fondazione Giorgio Cini, Venezia). Casella's writings on interpretation and expression will be applied to a performance of his work for solo piano, specifically the Sarabande Op. 10 (1908), but also with reference to other works. Casella's interpretative and expressive aesthetic will be explored, and thus understood, through a combined performance–practice and musicological perspective, and will be accompanied by a brief explanation of his compositional process. This research presents an understanding of interpretation and performance methods for Italian Modernist music through cross-disciplinary research of compositional process, performance practice and contextual musicology. It investigates an undiscussed area of musicology in English scholarship and Italian instrumental music in the twentieth century.

#### Session 8b: Music, Sound and Prose: Interactions in the French Literary Tradition

##### THEMED SESSION

The aim of these three papers is to investigate the role of music, sound and voice in prose in the French literary tradition, focusing on three different examples: an examination of song in Richard de Fournival's *Bestiaire d'amours*; a consideration of two unusual moments of song in Proust's *À la recherche du temps perdu*; and an analysis of the role of sound and musicality in Cixous's prose. The panel deliberately crosses different time periods and different disciplinary and methodological approaches, from manuscript culture to modern theoretical texts. It examines the role of different kinds of sound – musical, verbal, non-verbal, even animal – and the distinctions the texts make between them. Its overall focus is on prose, whose connections to sound have been understudied especially compared to the extensive work on sound and poetry, although the role of sound at the same time puts into question the boundary between prose and poetry. Within this context the panel considers the relationship between the sonorous and literary writing and the extent to which writing retains a reference to and even tends to give priority to the audible. We ask:

- What role is played by music and sound play in these prose texts?
- What is the relationship between sound and the written medium?
- How does the text navigate or rely on distinctions between verbal, non-verbal, musical, and even non-human sounds?
- How important are questions of performance and the performative?

##### Elizabeth Eva Leach (University of Oxford): Troubadours and Trouvères in Prose: Comments on Richard de Fournival's *Bestiaire d'amours*

Richard de Fournival's *Bestiaire d'amours* quotes two lines from a lyric by Bernart de Ventadorn, placing him on a par with Ovid as an authority in love. Although these are lyric lines, they are not differentiated visually from the surrounding prose in any manuscript. In some copies of Richard's work, additional lyric lines are used at the end, which, again, are

not readily visible as poetry. The work is framed by an opening quotation from Aristotle's *Metaphysics* and has a long section drawing on the *De anima*, which notes the priority of vision in sense perception. However, the presence of Bernart and Ovid runs counter to claim priority for the sonic and auditory over the visual and written, something which is illustrated even within the treatment of the sense by the example of bees, which cannot hear but are nonetheless led by song. 'Voice', comments the narrator, 'is the most powerful force known'. The narrator's voice, however, is constrained by its textualisation and the overtly visual nature of the illustrated manuscript trace. Whether and how the sound of that voice is allowed to sound becomes one of the key questions of the text and requires us to imagine its medieval performance, on the page and off.

**Jennifer Rushworth (University College, London): Songs of Farewell in Proust's *In Search of Lost Time***

Much has been written on the topic of Proust and music. Yet amidst the due attention paid to the role of chamber music, so-called absolute music and opera in Proust's life and works, one musical genre has been thus far overlooked: song. Redressing this balance, I focus in this paper on two connected, specular moments of song in Proust's novel. Both moments feature songs of farewell, and they stand at either end of the seven-volume work. In the first, the protagonist sings, in French, a song identified as 'l'Adieu de Schubert', as he renounces his love for the duchesse de Guermantes. In the second, his friend Robert de Saint-Loup sings, in German, an unnamed and unidentified song by Schumann, his last words before returning to the front and dying in battle. The first example necessitates consideration of the French translation of German song around this time. The second, in contrast, invites speculation as to which song by Schumann, if any, Proust has in mind, and requires some sense of wider wartime French attitudes towards Schumann. Finally, both instances pose broader questions about the quotation of song in prose, especially in relation to voice, recognition and the role of the reader.

**Naomi Waltham-Smith (University of Warwick): Music and the Animal Cry in Hélène Cixous**

Music is never far away in Héléne Cixous's prose: explicitly in *Beethoven à jamais ou l'existence de Dieu*, for instance, where it is associated with the breath that supports the authorial voice and that animates writing, in her descriptions of the interplay of listening in phone calls with Jacques Derrida, and in a characteristic absence of punctuation. Music is also intertwined with the recurring theme of *le cri de la littérature*: for Cixous, writing expresses itself with a shout, a cry, a laugh, a monosyllabic divine yelp, or some other sound on the margins of human language. Having established the framework within which Cixous theorises the musicality and sonorousness of writing, the remainder of the paper undertakes a close reading of the opening of *Jours de l'an*, where Cixous's third-person author invokes Celan's poem 'Cello-Einsatz.' Cixous here figures Celan's poetry as a musical instrument alongside the 'cello and the oboe, weaving a complex set of threads between melody, authorial inspiration, loss and the ambivalence she shares with Celan towards the German language, his mother-tongue and her mother's tongue. The musicality of prose reveals itself in close proximity to the madness of the maternal, opening up space for Cixous's project of an *écriture féminine*.

Session 8c: Music, Politics and Identity

**Andrew Green (University of Glasgow): Music, Truth, Legitimacy and the Informed Citizen in Mexico's 2018 Elections**

This paper examines the use of songs during Mexico's 2018 general elections. Discussing literature from within political science on trust and information within democracies, it highlights how music has been adapted to a context of low trust in the Mexican political and media landscapes. During the 2018 Mexican election cycle, many songs in favour of political candidates of a variety of genres circulated online, communicating information about candidates' policy proposals and emphasising politicians' credibility in a low-trust context. Here, music's role as a purveyor of perceived authenticity was both vital and difficult to sustain, since musicians were prone to be accused of 'selling out' their credibility.

The paper explores a project, funded by the National Electoral Institute (INE), to use rap in conjunction with the election debates. Ostensibly concerned with creating an informed citizenry, this project targeted a youth demographic among which INE had low credibility. Responses among the hip-hop community, however, indicated that such an endeavour risked transferring INE's lack of credibility onto these participants, highlighting (following Charles Tilly) 'trust' as a complex set of behaviours marking certain relationships, rather than a quality that could be transferred from one site to another.

**Jane Forner (Columbia University, New York, USA): Sounding Cultural Encounters: The Past as Political Allegory in Moneim Adwan's *Kalila wa Dimna* (2016)**

Touted in the French press as 'the first Arabic opera', Palestinian musician Moneim Adwan's *Kalila wa Dimna* (Aix-en-Provence, 2016) blends allegory and fable with sharply directed political symbolism. With a bilingual libretto by Syrian poet Fady Jomar and French author Catherine Verlaquet based on the eighth-century Arabic translation of the Sanskrit *Panchanatra*, and engaging performers from a diverse range of ethnic and musical backgrounds, *Kalila* offers a powerful intervention into and reflection on notions of cultural identity in contemporary Europe.

In recent critical studies, attention has focused on contemporary opera's use of contemporary popular and political history as subject matter. I argue that operatic interest in the 'distant past' is a significant parallel trend, conceiving of the twenty-first century's return to the ancient and mythical as a universalising impulse with specific contemporary

socio-political resonance. My analysis thus explores the opera's adaptation of medieval sources, in which the past operates as both an atemporal and historically grounded space of imagination and cultural memory. Finally, I complicate *Kalila*'s position as a fusion of 'East and West', considering notions of cultural and musical hybridity and exile in this manifestation of bilingual sound, which blurs the slippery boundaries between sound, speech, voice and song.

**Katia Chornik (University of Manchester) and Giulia Sirigu (University of Manchester): Reggaeton on and off the Academic Dancefloor: Incongruous Interpretations of a Latin American Popular Genre**

Reggaeton has been one of the most popular Latin American dance-music genres across continents since its consolidation in Puerto Rico in the 1990s. Derived from Jamaican reggae and with a strong influence of hip-hop, among reggaeton's most salient characteristics are its overt machismo and violence towards women and non-heterosexuals – the subject of much academic criticism (del Toro 2011, and Rivera, Marshall and Pacini Hernandez 2009, among others). Yet reggaeton has also been featured in official social events of academic conferences, to the amusement of some and the dismay of others. This paper examines these incongruities and discusses the identification of reggaeton as musically representative of 'Latino' identity within an academic framework, exploring how this association can be detached from the dominant academic interpretation of gender-biased lyrics and videos debated in gender-studies literature. It does so by drawing on the authors' personal memories and on literature in popular music studies, gender studies and critical discourse. In developing this analysis, we aim to explore a musical phenomenon that might be symptomatic of more general incongruities between discourse and practice in academia.

Session 8d: Theory, Philosophy and Aesthetics

**Alexander Wilfing (Institut für kunst- und musikhistorische Forschungen der Österreichischen Akademie der Wissenschaften, Vienna, Austria): Hanslick and 'Formalist' Musicology – Tone, Score and Composition in Hanslick's Aesthetics**

Following the translation of Geoffrey Payzant and one-sided readings on part of the New Musicology, Eduard Hanslick is currently regarded as the forerunner of 'formalist' musicology. *On the Musically Beautiful (OMB)* is considered to establish a view of music that pertains primarily to its notation and the abstract relations of tones as the basis of musical beauty. My paper challenges this approach by drawing attention to the acoustic dimension of Hanslick's definition of 'tonally moving forms' that has been virtually removed from current discourse. Hanslick's critique of Hegelian aesthetics and its 'undervaluation of the sensuous' indicates that Hanslick's notion of music and its performative dimension(s) is more complex than contemporary scholarship is willing to concede. I will also elaborate on Hanslick's definition of 'scientific' aesthetics and its categorical difference from Hanslick's concept of music itself, which allows for a multi-dimensional interpretation of Hanslick's approach. In virtue of this nuanced distinction, it will be possible to see how *OMB* is able to integrate diverging perspectives on music and how – even though the score is the 'complete artwork' from a 'philosophical' viewpoint – Hanslick captures its performative peculiarities and thus does not hold the formalist attitude commonly attributed to him.

**Laurence Sinclair Willis (McGill University, Montreal, Canada): Hegel's Dialectics and Johannes Brahms's Late Piano Works**

From Marx to Hauptmann, Hegel's thought has had a profound impact on music theory. Recently, Janet Schmalfeldt has posited Hegelian Becoming as a useful descriptor of novel formal situations. Becoming emanates from Hegel's 'Doctrine of Being' in the *Logic*, yet this doctrine is not the best suited to formal interpretation. Instead, we may use the language of Hegel's 'Doctrine of Essence'. Essence is a process of reflection, deduction and measurement that deals with the development of concepts rather than intangible notions like Pure Being. I use Brahms's late intermezzi to demonstrate the insight yielded by the grades of Essence: Gestalt, Appearance and Actuality. For example, in Op. 117/1, the opening lullaby seems functionally complete (Hegelian Gestalt). In the middle section, however, an unfulfilled search for subdominant tonicisation gives us pause for thought (Appearance): where was the subdominant in the lullaby? In the final bars, the lullaby returns almost unaltered except for a dramatic replacement of the tonic by the 'missing' subdominant (a moment of Actuality). This Actuality invites us to reflect upon the reciprocal relationship among the sections. Using examples of Brahms's late piano works, I explore how analysis framed by Hegelian dialectics lends us insight into form and the composer's subtle musicianship.

**Yannis Rammos (Tekhnee, Aalto University, Helsinki, Finland): The Untold Confluences of *Intonatsiya* and *Synthese***

Boris Asafiev's *Intonatsiya* in Soviet musicological traditions, and Heinrich Schenker's *Synthese* in those of the Anglo-Saxon world, encapsulate deeply rooted aesthetic values of conspicuous influence within their aesthetic, pedagogic and scholarly contexts. Presumably incommensurate as intellectual offspring of socialist realism and idealist hermeneutics, respectively, the two concepts have never quite been brought into dialogue with one another. Yet, on careful observation of both the letter and the spirit of the primary sources – untranslated studies by Yavorsky, Asafiev himself and Medushevsky on the one hand, and documents by Schenker prior to *Der freie Satz*, on the other – they present intriguing resonances. Among them is a shared pursuit of the structural conditions of the 'authentic': a barely theorisable holy grail which, in both men, inspired cascades of terminological revisions, intriguingly obscure



meditations, as well as highly suggestive retreats to rhetoric and un-theory. Concentrating especially on these transient 'failures' of musicological discourse, which I link to the pursuit of a common 'mimetic surplus' at once transcending and necessitating tonal structure, in this paper I attempt to unravel the affinities between Asafiev's and Schenker's tectonic projects. Furthermore, drawing inspiration from the 'commutation tests' of paradigmatic analysis in semiotics, I propose a technique for their assimilation in pedagogic practice.

#### Session 8e: Music and Time 2: Psychology, Philosophy and Practice

Chair: Michelle Phillips (Royal Northern College of Music)

##### THEMED SESSION

**Michelle Phillips (Royal Northern College of Music), Abigail Connor (University of Manchester), Luke Jones (University of Manchester), Lauren Redhead (Goldsmiths, University of London), Matthew Sergeant (Bath Spa University), Joel Smith (University of Manchester)**

In recent years, relationships between music and time have begun to receive greater attention in scholarship and practice-based research. The growth of music psychology as a discipline over the last 30 years has led to a wealth of empirical research which examines the essential partnership of music and time: it could be argued that, in consisting of a series of highly coherent structures, music allows us to experience and perceive time in a unique way compared to our experience of other media and events (Jones and Boltz, 1989). In addition, practical music-making, in the forms of both performance and composition, takes notions of time as one of its common themes in contemporary music (e.g. Harrison and Glover, 2013). Today's performers and composers are often confronted with the concept of time in deeper and more profound ways than ever before. Composers now often seek to manipulate an audience's sense of time in their artistry. Put simply, many scholars are currently discussing and using issues of musical time from different viewpoints and perspectives. What needs to happen now is for these separate discussions to communicate with each other.

This roundtable discussion will, for the first time, facilitate such discussion across these multifaceted understandings and applications of musical time by bringing together scholars interested in the area from three viewpoints: music psychology (Jones, Phillips), music philosophy (Smith, Connor), and musical practice (Redhead, Sergeant). Jones and Phillips have published on matters concerning the psychology of time (Jones, 2017) and how music listening may shape this (Phillips, 2011). Connor and Smith have jointly published on philosophical issues surrounding the perceptual present (e.g. Connor and Smith, 2016). Redhead and Sergeant are composers and have published on the temporality of musical process (Redhead, 2018) and time and materiality in music (Sergeant, 2017) respectively.

The assembled panel will discuss and exchange viewpoints on five mutually agreed key terms: memory, duration, the present, subject and object. Such discussion will illuminate and explore commonalities and collisions within divergent understandings of these concepts within the field – reaching definitions of these terms will therefore be an integral part of the emerging discourse!

The session will be structured around position statements from and wider discussion across the panel. Each of the six participants will present a short 10-minute position statement, outlining their particular understandings of music and time in relation to the five mutually agreed key terms listed above. These position statements will set up and thus be followed by 30 minutes of chaired discussion within the panel and the wider floor.

#### Session 8f: Music and Publishing: Past, Present and Future Challenges

Chair: Rebecca Herissone (University of Manchester)

##### THEMED SESSION

**Michael Middeke (Boydell & Brewer), Douglas Woodfull-Harris (Bärenreiter), Suzanne Ryan (Oxford University Press), Kate Brett (Cambridge University Press)**

This is a roundtable session focusing on the changing world of music publishing and the challenges and opportunities for the industry looking towards the future. The session features representatives from three of the major international academic music publishers – Boydell & Brewer, Cambridge University Press and Oxford University Press – and the scholarly edition publishers Bärenreiter. It occurs during the fiftieth anniversary of the founding of Boydell. The session will begin with each participant presenting a short ten-minute position paper outlining ways in which music publishing has changed within their press in the past ten years, and their expectations for the next decade. The chair will then act as facilitator for a roundtable discussion involving the presses' representatives and the audience, considering the major issues affecting those in the world of scholarly publishing today. Topics planned for discussion include the nature of forward publishing programmes, Open Access, electronic publishing, the free availability of editions on the internet via gateways such as IMSLP, the delicate balancing of academic priorities against marketing demands, and the future health of the peer-reviewing process in a time of ever-increasing pressure on academics.

## Session T2: Resilience Workshop

**STUDENT TRAINING SESSION**

**Kathryn Williams (University of Huddersfield) and Núria Bonet (RMA Research Skills Officer; University of Plymouth)**

The potential impact of academic working conditions on staff and postgraduate students is receiving increasing attention in both mainstream media and academic publications. Recent statistics describe a ‘mental health crisis’ at universities, with PhD students particularly at risk of developing a psychiatric disorder: 32% will do so according to a recent study by Levecque, Anseel, De Beuckelaer, Van Der Heyden and Gisle (‘Work organization and mental health problems in PhD students’, *Research Policy*, 46 (2017), 868–79 at 868). Mental Health First Aid England’s Information Pack on the Workplace (<https://mhfaengland.org/organisations/workplace/>, 2019) has warned that mental ill-health costs the UK economy £35 billion every year. It becomes obvious that this is a systemic issue that should be of great concern to the academic sector; however, any significant changes are likely to be slow to implement. This workshop looks at strategies to develop and strengthen individuals’ resilience within high-stress environments, and offers the chance to reflect on our collective potential to create change and resilience in Music departments. We will also look at resilience issues specific to the field of music and related disciplines.

This workshop is aimed at research students but all delegates are invited to join. It will be led Kathryn Williams (University of Huddersfield) and Núria Bonet (Royal Musical Association / University of Plymouth). Kathryn is a flautist who has experienced and overcome significant obstacles in her professional musical career. She will reflect on and share ways of remaining resilient in the face of professional adversity. Núria is the Royal Musical Association’s Research Skills Officer and she has led various workshops on topics around music, wellbeing and mental health, as well as mental health for LGBT academics.

## Session 9a: Music and Disability

**LECTURE–RECITAL**

**Kathryn Williams (University of Huddersfield) and Mark Dyer (Royal Northern College of Music): Cultivating a Space through *Memento for Kathryn***

‘Coming Up for Air’ is flautist Kathryn Williams’s creative commissioning, performance and recording project, which explores primarily flute pieces restricted to a single breath. Initially formed as a reflection upon the time that her performing career was threatened through struggles with asthma and a chronic sinus condition (which required surgical intervention), the project has evolved into a provocation around what it is to connect effectively with a wind instrument, to consider the barriers to accessing an instrument with a disability, and to create new and exploratory musical works.

Mark Dyer’s single-breath piece, *Memento for Kathryn*, takes Kathryn’s lived experiences and relationship to the flute solo from Debussy’s *Prélude à l’après midi d’un faune* to cultivate a space for her to tell her story of struggle, recovery and growth. The serendipitous context of the borrowed material not only imbues the piece with a powerful emotional poesy, but also has telling creative implications; the act of bringing the flute back toward the mouth, amidst snippets of orchestral samples and personal admissions, becomes a gesture of embodiment. In this joint lecture–recital, we will discuss our collaborative creative process, reflect upon performances so far, and attempt to contextualise this piece within both our practices.

**Floris Schuiling (Utrecht University, the Netherlands): Braille Music and Spoken Scores: Constructing Musical Abilities for Blind Musicians**

This paper presents results from fieldwork with blind musicians in the Netherlands. Throughout the twentieth century, blind musicians have used a special form of Braille notation to read music, but its use has always been restricted, because of both a lack of resources and the perceived difficulty of reading this notation. More recently, Dutch libraries for the blind have started producing ‘spoken scores’. With the increasing availability of audio devices – which have led to a decreased Braille literacy among the blind more generally – such spoken scores have become quite popular, especially among late-blind musicians.

Peter Szendy describes arrangements as ‘a mutation of bodies – of the instrumental body as well as the interpretative body – that opens new possibilities to translate music to the letter’ (Szendy, 2008). From this perspective, we may ask how music notation for the blind, both Braille music and spoken scores, constructs the musical abilities of blind musicians, and consequently what forms of musical skills and knowledge are enabled by their blindness – not

despite it but because of it. Answering such questions may help us reconceptualise the creative agency of performing musicians more generally in terms of relationality and interdependence rather than freedom and autonomy.

## Session 9b: Carmen Abroad

### THEMED SESSION

Bizet's *Carmen* has been performed worldwide in a multitude of performance traditions and modes of musico-dramatic storytelling, situated in specific geographical, social and artistic contexts, with all the adaptations, appropriations and fulfilment of audience expectations required. As *Carmen* travelled the globe from 1875, so scores, singers, performers, sets, theatrical conventions and audience receptions crossed national boundaries creating a narrative around *Carmen*, experienced in and through time.

This panel will examine three stages of the processes of cultural transfer: the establishment of *Carmen* in the repertoire; its early transnational circulations; and its global and local adaptations. Each paper will identify different ways in which *Carmen* was performed, produced, disseminated, interpreted and received between 1875 and 1937. The panel will examine how *Carmen* was grounded or used to negotiate specific local contingencies, demonstrating how it thrived in the transnational and transcultural context.

#### **Clair Rowden (Cardiff University): *Carmen* Faces Paris and the Provinces**

The Parisian press reception of *Carmen* in March 1875 criticised a scandalous novella inept for theatrical adaptation, a difficult and complex score that trampled audiences' and critics' expectations, and a beautiful staging simultaneously augmented and disgraced by an all-too-realistic performance from the first Carmen, Célestine Galli-Marié. This paper discovers for the first time how the reception of the work in the French provinces between 1876 and 1879 influenced the opera's global reputation and reveals the contributing factors that brought it back to the stage of the Opéra-Comique in 1883. The picture revealed by the work's reception in the wake of Bizet's untimely death, in Brussels, Lyon, Marseilles and Bordeaux, is complex; the relationship of individual provinces with the centre, Bizet hagiography (or lack thereof), and concerns of genre and the perennity of *opéra-comique* are all debates that contribute to a growing critical mass brought to bear upon Carvalho in Paris. In addition, Galli-Marié is revealed as having been instrumental in the revival of the work, not only through her lobbying of the principal actors, but also through her touring activities.

#### **Laura Moeckli (University of Bern, Switzerland): *Carmen*'s Second Chance in Vienna**

The international reception of *Carmen* was largely influenced by a German translation and adaptation of the opera, first performed on 23 October 1875 in Vienna, commissioned before Bizet's death by Franz Jauner, the newly appointed director of the Kaiserlich-königliches Hof-Operntheater. Love was not a 'oiseau rebel' but had 'bunte Flügel' in the mouths of Bertha Ehnn, Pauline Lucca, Marie Renard and Marie Gutheil-Schoder, among others. Julius Hopp's German translation played a central role in the work's subsequent reputation and diffusion, providing points of reference for generations of critics and spectators – including Richard Wagner and Johannes Brahms – throughout and beyond the German-speaking regions.

This paper brings together strands of surviving evidence – correspondence, archives, press reports – of this Viennese revival, to clarify the conflicting evidence concerning cuts and additions of vocal, orchestral and dance numbers, as well as the complex issues surrounding Ernest Guiraud's recitatives. Thus new insights into the transnational circulation of the opera are gained in the light of contemporary political tensions and cultural interests of the Post-Prussian-War era, and subsequent reception patterns of the 'Germanic' *Carmen* are demonstrated.

#### **Nicole K. Strohmann (Hannover University of Music, Drama and Media, Germany): Early *Carmen* Staging in the German Empire**

Four years after the Paris premiere, *Carmen* was performed in the German Empire. More and more theatres added the work to their repertoire – Berlin, Cologne, Hamburg, Frankfurt, Munich – and hired performers who had had success in the title role elsewhere, such as the American soprano Minnie Hauk. In this paper, these performances will be compared for the first time.

The performance parameters of the opera were transferred to the respective theatres, and adapted there in the 'new cultural space'. Revealing avenues of investigation for these stagings include, therefore, cultural transfer, mobility research and historical network research. This paper will demonstrate not only which impresarios, agents, singers and conductors were involved, but also the networks of dissemination. The diversity of *Carmens*, as well as the emergence of local performance practices will be considered, as will the question of national concepts in the German cultural area, and the discourses that determined the early history of the work's performances.

#### **Michelle Assay (University of Huddersfield): Russian *Carmens* and 'Carmenism'**

Despite mixed reactions to the first performance of *Carmen* on the Russian stage in 1878 in Saint Petersburg, the opera rapidly became an indispensable part of the country's operatic repertoire. After the Revolution, the popularity of *Carmen* transcended the stage, lending the Toreador's tune to the 'March of the Working-Peasants' Army', for example. In the theatre, meanwhile, new trends aligned the opera with the tastes of proletarian audiences: by embodying the

ideological triangle of realism, *'narodnost'* (closeness to the 'people') and optimism, *Carmen* provided a benchmark for the new Soviet opera.

Borrowing from Shakespeare studies, this paper will coin the term 'Carmenism' to refer to *Carmen* interpreted as a symbol – abstracted from the operatic context, but serving nevertheless to keep Bizet's music and its source alive. Russian *Carmens* stand at the intersection of binaries such as global/local, realism/exoticism, even realism/naturalism. This paper goes beyond these oppositions, using case studies to demonstrate how various Russian/Soviet adaptations not only reflected the socio-political context of the country but also had a role in forming that culture.

### Session 9c: Music, War and Nationalism

#### **Dario van Gammeren (Royal Northern College of Music): (Re)shaping a National Culture: Musical Purges in the Occupied and Post-War Netherlands**

Cultural policy-making in the Nazi-occupied Netherlands afforded key figures from the artistic elite an opportunity to reshape the Dutch musical landscape, purging it from undesirable foreign influences. Consequently, new cultural policies increased support for Dutch art in the early years of the occupation, improving the social status of musicians who had experienced hardship in the interwar Netherlands. However, increased German interference in policy-making led to a deterioration in relations between the Dutch and the occupying forces. In an increasingly hostile climate, musicians found themselves facing a 'for-or-against' dilemma: rejection of the new cultural policies meant loss of income, whereas conformity might have been perceived as approval of Aryanisation of the arts. These professional decisions had a significant impact on musicians' post-war careers, when a new cultural elite emerged that sought to purge the artistic landscape of perceived Nazi collaborators while supporting those who had spoken out against the occupying forces. Drawing on selected case studies, this paper compares and contrasts attempts by the cultural elites, under German occupation and in the immediate post-war years, to purge the Dutch musical landscape of what they deemed undesirable, thereby highlighting the impact that wartime professional activity had on musicians' post-war careers.

#### **Katerina Levidou (King's College, London): Petros Petridis, Music and Politics: Writings of the Great War**

Since the mid-1910s, the eminent Greek composer Petros Petridis (1892–1977), a representative of the so-called 'national school' of Greek composers, has held a prominent position in the Western European musical scene, thanks to the hundreds of his writings that came out in English-, French- and Greek-speaking publications (including the *Musical Times*) as well as some performances of his works. Yet, despite the international appeal of his writings and music, Petridis remains surprisingly unexplored both within and beyond the borders of his motherland. This paper focuses on his essays and sheds light on his thought during his early, formative years, which coincided with World War I, when he was active in Paris and London. Petridis's texts illuminate his nationalist vision for Greek art music, which is considered vis-à-vis other national musics, the French and German most specifically. I shall highlight, crucially, that Petridis's views on Greek and French music (the latter, according to him, serving as a model for Greek composers) should not be understood in purely aesthetic terms; rather, they were politically driven, closely associated with the events surrounding the First World War, and dictated by his colonialist perspective.

#### **David Brodbeck (University of California, Irvine, USA): What was Brahms's 'Strong Man Armed'?**

Brahms's *Fest- und Gedenksprüche*, Op. 109, were composed in 1888 to Biblical verses chosen to evoke patriotic feelings. The second movement commemorates the anniversary of the Battle of Sedan, the Germans' decisive victory over the French military on 2 September 1870, which paved the way to the founding of the German Reich and its subsequent annexation of the long-disputed regions of Alsace and Lorraine. The text begins: 'When a strong man armed guards his palace, his goods are in peace'. Whom might this watchman be? Brahms's friend Joseph Viktor Widmann was probably correct in supposing it to be the Imperial German Army. French revanchism had been at fever pitch when Brahms composed the *Sprüche*, and the possibility of a France invasion like that which had precipitated war in 1870 seemed real. Only a strong defence could ensure that Alsace-Lorraine would not now be lost. But the internationalist pacifist Widmann and the German patriot Brahms were at odds over this political issue. A close reading of contemporaneous press reports suggests that Widmann was misinformed about imperial rhetoric at the time, leading to a mischaracterisation of Brahms as an 'unimaginatively chauvinist German' that lay at the root of the friends' row.

### Session 9d: New Technologies

#### **Edward Spencer (University of Oxford): On Trolling Sounds and Musical Emojis: An Exercise in Web-based Acoustemology**

There is a curious bifurcation between musical analyses and digital ethnographies of popular music. In their award-winning article, Born and Haworth (2018) examine five Internet-mediated music genres using innovative online methods and argue for an expanded conception of *'what music is'* in the digital age. Yet their important contribution seeks so radical an ontological recalibration as to (deliberately) omit consideration of what this music *sounds like* to social web users. Meanwhile, a chapter in a new volume devoted to 'expanding approaches' to popular-music analysis

acknowledges that artists are mobilizing 'social media platforms to build transmedia and multimodal narratives', yet neglects Internet-mediated ways of listening and fails to integrate online reception into its widened framework (Burns, 2019).

This paper proposes an alternative paradigm. Using Feld's (2015) notion of acoustemology as a theoretical base, I present a mixed-methods analysis of 'Scary Monsters And Nice Sprites' by Skrillex (2010). This draws upon digital and IRL ('In Real Life') ethnography of the North American dubstep scene, webometric analysis, and ideas about sonic spatiality and meaning to analyse trolling sounds and musical emojis in an era-defining record. The paper concludes by calling for 'vantage point shifts' in research on popular music and the Internet.

#### **Nicola Dibben (University of Sheffield): Locating Music in Extended Reality Experiences**

Extended Reality (XR) is possibly the most disruptive development since the web in the 1990s, and music is one of the main types of content used to sell its new devices. This paper critiques the place of music in XR, exploring why music is a favoured form of content creation, what forces are shaping music aesthetics, and how alternative XR musical expression might be possible.

XR comprises environments for human and machine interactions that combine the real and virtual worlds, including Augmented Reality (AR), Virtual Reality (VR), and Mixed Reality (MR). Recorded music is naturalised as a form of sonic virtuality (Feld) because it can overlay the real world with a musical world from another time and place, and recent 3D sound spatialisation techniques enhance this.

Using analysis of industry discourse and practices alongside evaluation of iconic XR music experiences (Chris Milk, 'The Evolution of Verse', 2015; Zach Richter, 'Hallelujah', 2017), I identify the emerging aesthetics and forces shaping them. There is a dominant discourse of music culture as 'content' for selling XR devices, and pragmatic, socio-cultural and aesthetic reasons for its predominance – not least notions of music's 'transparent mediation', emotional 'power' and (cf. Wilson Smith) VR's aspirations to the *gesamtkunstwerk*.

#### **Clarissa Brough (University of Southampton): Constructions of Online Identity: Active and Reflexive Identity Work on Spotify**

The development of on-demand music-streaming platforms, such as Spotify and Apple Music, has transformed the dissemination and consumption of music. These networks provide open forums for listening, sharing, rating and recommending. They also employ user data to help structure the large and diverse volume of possible song choices and to generate personalised music recommendations.

Music has traditionally served as a powerful resource for identity work, allowing individuals to construct, perform and manage who they are and who they want to be. What do these online music-streaming platforms mean for our identity work? In this paper, I employ primary data obtained from an online survey and semi-structured interviews to explore how one music-streaming platform, Spotify, can enable users effectively to construct and perform online identity. I investigate the active curation of online music libraries, playlists, and public and private listening choices. I also describe how Spotify attempts to reflect a user's online identity by generating personalised recommendations and explore how users perceive this act of 'profile construction'. By considering users' active identity alongside the identity work performed by Spotify, I consider how processes of self-fashioning through music may be mediated and shaped by the technology of recommender systems.

### Session 9e: Parenting and Music Studies

Chair: Laudan Nooshin (City, University of London)

#### **THEMED SESSION**

This panel focuses on the relatively under-explored area of the relationship between parenting and music academia. Speakers will examine the impact of parenting on research and teaching – and vice versa – and the implications of institutional structures and government policies: while the Research Excellence Framework (REF) and other institutional measuring systems now take account of parental leave, they rarely recognise the many years of caring that follow. Speakers represent a range of scholars of different ages, genders and sexualities and at different career stages. We believe this to be a timely and important topic. Each panel member will speak for 10 minutes, followed by 40 minutes for open discussion.

#### **Georgie Pope (King's College, London): Toddler in the Field; Mother on the Loose: Finding our Feet in a Neo-Vaishnavite Monastery in Assam, Northeast India**

University policies aiming to enable parent academics often focus on the provision of childcare. Work, seen through this lens, can only get done in the absence of children. While it is undeniable that the needs and timings of children frequently conflict with those of the academic world, in this paper I argue that the involvement of my 20-month-old son as a co-participant observer in a monastery in Assam, northeast India, enabled more nuanced research than I could have achieved without him. Learning to dance from the monks of Uttar Kamalabari Sattrā was an important part of my methodology, but the teaching style and environment of my lessons, as well as the repertoire to which I had access, differed considerably from how the monks learn themselves. By arguing that a child can have an enabling presence in

the field, my paper contributes to the debate surrounding methodological acceptability in ethnomusicology and other ethnographic disciplines.

**Miguel Mera (City, University of London): Professor Daddy has a Zebra on his Head**

Much of the research on parenting in academia focuses on productivity and the challenges of work–life balance. Furthermore, the academic pipeline model disproportionately stalls women’s careers, while the ‘early baby’ effect does not seem to have an impact on male academics. While not wanting to diminish the troubling gendered aspects of this situation, this presentation focuses on the positive aspects of fatherhood and how these have intersected with my work. Caring for my children has helped me reframe what it means to be a musician, has shaped my understanding of people and relationships, has obliged me to prioritise, and helped me reconsider both the content and purpose of my research. I argue that we need to focus less on loss and more on positive stories about parenting, especially fatherhood, otherwise we risk reifying the structures that devalue aspects of academic work which are just as important as measurable productivity.

The title of this presentation is a quotation from my daughter, deliberately and amusingly undercutting my promotion to Professor by referring to my increasingly ‘black and white’ hair.

**Barbara Kelly (Royal Northern College of Music): Juggling Academic Life and Twins**

Many professional women experience a loss of confidence when returning to work after having children. I have also seen several professional friends outside of academia being marginalised on their return to work, leaving their jobs shortly afterwards. I felt privileged returning to work to a secure position; indeed, after 11 months caring for twins, it felt familiar and easy in comparison to the task at home. Initially, productivity was curtailed, but I soon discovered a new focus that surpassed my pre-parent position. My experience of parenthood has taught me that time is limited and that greater focus and determination is necessary. I’ve published far more since becoming a parent, but I’ve also learned to appreciate the necessary periods away from work. Yet I am aware that I’m still one of very few female colleagues in British musicology who have tried to juggle career and family and who have cared deeply about both. I will look at policy and practice initiatives such as Athena Swan, which are designed to provide a framework to support women balancing family life and academia.

**Morgan Davies (SOAS, University of London): Fieldwork and Family**

Fieldwork has long been cited as a core component – a defining feature even – of ethnomusicology. Doctoral students are encouraged to spend extended periods in stereotypically far-flung locations, thereby hoping to imbibe the everyday nuances and dynamics of the music tradition in question. However, there are no formal guidelines on negotiating the delicate balance between doing fieldwork and being a parent. Moreover, there are few structured support groups that address related concerns in music studies more generally (the SEM Student Union blog ‘Ethnomusicology and Parenthood’ being one notable exception).

The trajectory of my doctoral fieldwork changed dramatically when it became evident that I would not be able to travel with my daughter and partner, as originally planned. This prompted a complete re-evaluation of my arrangements and the development of a methodology that would make the process bearable whilst still meeting the research objectives. In this presentation, I outline the core strategy for achieving these goals.

**Fiorella Montero-Diaz (Keele University): Swimming Upstream: Balancing Motherhood, Academia and Well-Intentioned Policies**

Academic jobs are often perceived by non-academics as family-friendly due to the flexible schedule and self-managed time. Yet the reality is one of hierarchical career structures that emphasis competition, never-ending administration and teaching responsibilities, the demands of excellence framework schemes (REF, TEF, etc.) and pressure on early-career researchers to maximise their probation years by over-working. Notwithstanding a growing awareness of issues around gender equality, the gender pay gap, parental support, inclusive environments (e.g. Athena SWAN, LGBTQI!), little is being done in practice to redress disparities or balance workloads, at least during early childbearing years, in order to keep women with children in academia and achieve a better family/work balance in general.

This presentation draws on case studies of female ethnomusicologists with children in academia and my personal experience as a queer early-career ethnomusicology lecturer with an 18-month-old child.

### **Charlotte O'Neill (Hawkhurst, Kent): Beginnings of Celebrity: The Changing Role of the Organist in Nineteenth-Century Anglican Cathedrals**

Tracing the growth of the cult of celebrity in the nineteenth-century organist's world involves analysis of musical, socio-economic, political, theological and educational fluctuations. Over the course of the nineteenth century, the position of organist within cathedrals and musical parish churches evolved. From the earliest part-time employee, whose job was to provide organ accompaniment with no further involvement, had come the reformer with far greater input into the musical life of the establishment. A second evolution had also taken place with these reformers subsequently pursuing appointments outside the church, both in academia and performance. In a society that valued and respected education, the unique skill sets and knowledge base which these men had obtained earned them the respect of both their employers and the wider general public. This attention is one of the most significant changes to the position of organist. No longer were they peripatetic figures who appeared only on Sundays, but instead major public personalities, whose abilities could be lauded or decried at whim. It is from these roots that today's organ celebrities in both the secular and sacred spheres have come.

### **Frankie Perry (Royal Holloway, University of London): Visualising Orchestration in Three Versions of an Early Mahler Song**

Numerous recent orchestrations of Mahler's early Lieder und Gesänge (1880-9, for voice and piano) might fruitfully be considered under the broad umbrella of 'historically informed arrangement'. The orchestrations by Colin and David Matthews (1964/2009) and Detlev Glanert (2014–15) aim, in different ways, to realise how Mahler might have orchestrated the songs himself. Because Mahler's early songs pre-date his first forays into the idiom of orchestral song, there are no obvious models for later arrangers to emulate: the Matthews brothers deploy simple orchestral accompaniments that bear similarities to Mahler's early orchestral music, while Glanert takes his cue from the later (orchestral) Wunderhorn songs and their symphonic intertextualities. While at first glance, Luciano Berio's orchestrations (Early Songs, 1986/1987) also seem plausibly Mahlerian, certain instruments are used in subtly anachronistic ways to undermine this illusion.

The poster will represent graphically three orchestrations of the same song, 'Ich ging mit Lust'. The clear visualisation of how their orchestral surfaces differ prompts an exploration of the historical and ideological implications of each version. I also chart the affinities of each 'stylistic' rendering (Matthews/Glanert) with examples from Mahler's own orchestral song corpus, and offer an interpretation of Berio's idiosyncratic timbral choices.