

# RMA RESEARCH STUDENTS' CONFERENCE - KING'S COLLEGE LONDON - 8-10 JANUARY 2009

THURSDAY 8 JANUARY 09

11:30am	<b>Chairs Register</b> (St Davids Room)		
12	<b>Registration</b> (St Davids Room) <i>Tea and Coffee available</i>	<b>Preliminary Training Workshop: Effective Chairing</b> (Lecture Room) Andy Fry (KCL)	
1:15	<b>Welcome Speech by Professor John Deathridge (KCL)</b> (Safra Lecture Theatre)		
1:30	<p align="center"><b>PANEL DISCUSSION</b> (Safra Lecture Theatre) <b>Where is Musicology Going?: Prospects in Academia and the Public Sphere</b></p> <p>John Deathridge (KCL) (Chair)</p> <p>Katharine Ellis (IMR) Matthew Head (KCL) Nicholas Kenyon (Barbican) Jonathan Stock (Sheffield and AHRC) Bettina Varwig (Cambridge/KCL)</p>		
2:30	<p><b>Composition Workshop 1</b> (St Davids Room)</p> <p><i>The compositions selected for the evening concert are rehearsed in workshop by Caroline Balding (violin) and Dominic Saunders (piano) of Lontano.</i></p>	<p><b>Subjectivities and Agencies</b> (Lecture Room)</p> <p>Chair: Miriam Quick (KCL)</p> <ul style="list-style-type: none"> <li>▪ Erasmó Estrada (Edinburgh), 'The Intrinsic Difficulties of the Machine: Fingering Patterns and their Relation to the Keyboard Design'</li> <li>▪ Marc Brooks (KCL), 'Models of Subjectivity in <i>Erwartung</i> and <i>Wozzeck</i>'</li> <li>▪ Tom Fogg (KCL), 'Anthropomorphic Toys, or, Towards the Inhuman? The Malfunctioning Computer in Popular Electronic Music'</li> </ul>	<p><b>Transmitting Traditions</b> (Seminar Room)</p> <p>Chair: Dr. Katherine Brown (KCL)</p> <ul style="list-style-type: none"> <li>▪ Nicola Moro (KCL), 'The Folklorization of Heritage: an Example of Transformation in the Vocal Traditions of Sardinia'</li> <li>▪ Thomas Hilder (RHUL), 'Music, Nationalism &amp; Indigeneity: The Case of the Sámi in Arctic Europe'</li> <li>▪ Duncan Boutwood (Leeds), 'Elgar on "Record": Evidence from the Pen of Herbert Thompson'</li> </ul>
4	<i>Tea/Coffee (Chapters)</i>		

<p><b>4:30pm</b></p>	<p><b>Composition Workshop 2</b> (St Davids Room)</p> <p><i>The compositions selected for the evening concert are rehearsed in workshop by Caroline Balding (violin) and Dominic Saunders (piano) of Lontano.</i></p>	<p><b>Musical Borrowings</b> (Lecture Room)</p> <p>Chair: Carlo Cenciarelli (KCL)</p> <ul style="list-style-type: none"> <li>▪ Lauren Redhead (Leeds), 'Kagel and the Problem of History: the Metanarrative of the Western Canon in Ludwig Van and the Sankt-Bach- Passion'</li> <li>▪ Justin A. Williams (Nottingham), 'Borrowing and Lineage in Eminem/2Pac's Loyal to the Game (2004)'</li> <li>▪ Rachel Hayward (City, London), 'The Steel Pan: Interculturality and the Creation of a New Art Form'</li> </ul>	<p><b>Space and Patronage</b> (Seminar Room)</p> <p>Chair: Professor Philip Olleson (Nottingham)</p> <ul style="list-style-type: none"> <li>▪ Katherine Butler (RHUL), 'Complaints, Criticism and Advice: Musical Messages for the Queen in Elizabethan Progresses'</li> <li>▪ Tim Shepard (Nottingham), 'Sappho, the Petrarchan Body and Isabella d'Este's Siren Voice'</li> <li>▪ Burkhard Schwalbach (Oxford): 'Echoes in the Coffee Garden: Contextual Pathways to J.S. Bach's Secular Cantatas'</li> </ul>
<p><b>6</b></p>	<p style="text-align: center;"><b>KEYNOTE LECTURE</b> (Safra Lecture Theatre)</p> <p style="text-align: center;"><b>Professor Julian Anderson</b> (Guildhall School of Music &amp; Drama)</p> <p style="text-align: center;"><b>'Can You Hear Me? Aspects of Communication in Contemporary Music'</b></p> <p>Chair: John Deathridge</p>		
<p><b>7</b></p>	<p style="text-align: center;"><i>Drinks and Canapés (Chapters)</i></p>		
<p><b>7:30</b></p>	<p style="text-align: center;"><b>CONCERT</b> (St Davids Room)</p> <p><i>Music selected from the call for composition and to be performed by Caroline Balding (violin) and Dominic Saunders (piano) of Lontano</i></p> <p>Christian Benvenuti, <i>Unturning</i>  Daniel Bickerton, <i>Epiphany</i>  Dimitris Economou, <i>The Fourth Night</i>  Charles Kwong, <i>Proses of Stars</i>  Michiko Shimanuki, <i>Flos Ferri</i>  Bruno Soeiro, <i>Wandering</i>  Paul Tierney, <i>Pity</i></p>		

**FRIDAY 9 JANUARY 2009**

<p><b>9am</b></p>	<p><b>Interdisciplinary Practice</b> (Lecture Room)</p> <p>Chair: Ananay Aguilar (RHUL)</p> <ul style="list-style-type: none"> <li>▪ Sam M.Horseman (Huddersfield), 'Plural Disciplines. Plural Difficulties. Questions of "Whom?" in the Interdisciplinary Field'</li> <li>▪ Rob Ratcliffe (Keele): 'New Forms of Hybrid Musical Discourse Hybrid Discourse (LR)'</li> <li>▪ Craig Vear (Salford): 'Staging Sounds: The Intersection of Music and Theatre'</li> <li>▪ Sue Miller (Leeds): 'A Journey into Stylistic Improvisation: A Demonstration of Practice as Research'</li> </ul>	<p><u>Please note later starting time: 10am</u></p> <p><b>Music and Philosophy</b> (Room K 1.28)</p> <p>Chair: Steve Potter (KCL)</p> <ul style="list-style-type: none"> <li>▪ Galina Crothers (Birmingham Conservatoire), 'Heinrich Neuhaus: Questions of Musical Interpretation in the Philosophical Studies of Aleksey Losev and Gustav Spet'</li> <li>▪ Tomas McAuley (KCL), 'Music Aesthetics and German Idealism 1790-1803'</li> </ul>
<p><b>11</b></p>	<p><i>Tea/Coffee and Late registration (St Davids Room)</i></p>	
<p><b>11:30</b></p>	<p><b>Place and Repertoire</b> (Lecture Room)</p> <p>Chair: Flora Willson (KCL)</p> <ul style="list-style-type: none"> <li>▪ Carlos del Cueto (Cambridge), 'The Plagues of La Scala', 1860, and the Death of Italian Opera'</li> <li>▪ Benjamin Wolf (RHUL), 'Chasing your tail: opera, ballet, and new composition'</li> <li>▪ Rachel Milestone (Leeds), 'Birmingham Town Hall – a Concert Hall in Disguise?'</li> </ul>	<p><b>Training Workshop: Getting Published</b> (Room K 1.28)</p> <p>Michael Fend (KCL) (chair)</p> <p>Sally Groves (Schott) Vicki Cooper (CUP) Christopher Wintle (KCL)</p>
<p><b>1</b></p>	<p><i>Lunch (St Davids Room)</i></p>	
<p><b>2</b></p>	<p><b>PANEL DISCUSSION</b> (Room K 1.28) <b>Interdisciplinary Challenges</b></p> <p>Roger Parker (KCL) (Chair)</p> <p>Andrew Bowie (RHUL) Katherine Brown (Leeds/KCL) Annette Davison (Edinburgh) Anahid Kassabian (Liverpool)</p>	
<p><b>3.30</b></p>	<p><i>Tea/Coffee (St Davids Room)</i></p>	

4pm	<b>Audiences and Value</b> (Lecture Room)  Chair: Amy Carruthers (KCL) <ul style="list-style-type: none"> <li>▪ Katherine Lewis (Nottingham), "Music for Dancing or Music for Listening?": Changing Attitudes in the Reception of British Jazz, 1932-1956'</li> <li>▪ Will Lingard (Southampton), 'Seeking the Bubble: The Economic Basis of Musical Reputation, and the Role of the Anniversary as Value Inflator'</li> <li>▪ Melissa Dobson (Sheffield), 'Investigating Audience Experience of Classical Music Concerts: Perspectives from Non-attenders'</li> </ul>	<b>Training Workshop: 'After the PhD'</b> (Room K 1.28)  Matthew Head (KCL) (chair)  Dobrinka Tabakova Gwendolyn Tietze (Birmingham Contemporary Music Group) Ben Walton (Cambridge) Kate Murray (KCL Careers Services) Terry Jones (KCL Careers Services)
5.30	<i>Tea/Coffee (St Davids Room)</i>	
6	<b>KEYNOTE LECTURE</b> (King's College Chapel) <b>Professor Georgina Born</b> (Cambridge) <b>'On Music and Interdisciplinarity – Beyond the Practice Turn'</b>  Chair: Roger Parker (KCL)	
7.15	<b>CONFERENCE PARTY</b> (St Davids Room) <i>Drinks, Canapés and Live Jazz</i>  Andrew Bowie (saxophone) and Sarah Tandy (piano)	

## SATURDAY 10 JANUARY 2009

9:30am	<b>New Perspectives I</b> (St Davids Room)  Chair: Tim Shepard (Nottingham) <ul style="list-style-type: none"> <li>▪ Luciana Câmara (Glasgow), 'Time Flexibility and the Seventeenth-century Free-style Keyboard Music'</li> <li>▪ Ian Mills (Queen's, Belfast), 'J.S. Bach's Choralvorspiele in 1750: their Position, Associations and Implications'</li> <li>▪ Sarah McNulty (York), 'C.P.E. Bach's Flute and Continuo Sonatas (Wq, 125-129, 134): Rhetorical Processes Used to Convey a Religious Understanding and Implications for Performance'</li> </ul>	<b>New Perspectives II</b> (Lecture Room)  Chair: Olga Pantaleeva (Utrecht) <ul style="list-style-type: none"> <li>▪ Mike Rofe (York), 'Dimensions of Energy: Shostakovich's Sixth Symphony'</li> <li>▪ Francesca Placanica (Southampton), 'Cathy Berberian: Performance and the Creative Process'.</li> <li>▪ Christopher Garrard (Durham), 'An Artistic Paradigm Realised: Negative space, Musical Minimalism and Compositional Technique'</li> </ul>	<b>New Perspectives III</b> (Seminar Room)  Chair: Jo Hicks (Oxford) <ul style="list-style-type: none"> <li>▪ Matthew Pritchard (RHUL), 'Is 'New Musicology' Repeating Old Music Criticism? On Two Competing Views of Music Between the Wars'</li> <li>▪ Holger M. Stuwe (Liverpool), 'New Glasses for the Owls: Perspectives on Mahler's Symphonies and Modernism'</li> <li>▪ Jo Collinson (Glasgow), 'Introducing 'Schizoanalysis: a New Approach to Understanding Avant-garde Musics'</li> </ul>
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11am	<i>Tea/Coffee and Late Registration (Chapters)</i>		
<b>11-1pm</b> RMA Publications Committee (Blackwell Room) Closed Meeting			
11:30	<b>PANEL DISCUSSION</b> <b>Performance and Musicology</b> (Safra Lecture Theatre)		
<p>Tim Day (KCL) (chair)</p> <p>Amanda Glauert (RAM) David Trendell (KCL) Robert Philip (OU) Dan Leech Wilkinson (KCL)</p>			
1	<i>Lunch (Chapters)</i>		
<b>2-4pm</b> RMA Council Meeting (Blackwell Room) Closed Meeting			
2	<p><b>The Occult, the Supernatural, and the Uncanny</b> (St Davids Room)</p> <p>Chair: Marc Brooks (KCL)</p> <ul style="list-style-type: none"> <li>▪ Sarah Collins (Queensland, Australia/KCL), 'Negotiating Alterity: Discovering the Sources and Organic Development of Cyril Scott's Occult Philosophy of Music'</li> <li>▪ Mark Clayden (Nottingham), 'Uncanny Perspectives, the Timbral Outsider, and Narrative in Schoenberg's <i>Gurrelieder</i>'</li> <li>▪ Emrah Tokalac (Nottingham), 'Account of a Supernatural Encounter: Sibelius's <i>Under strandens granar</i>, Op.13 No. 1'</li> </ul>	<p><b>French Modernisms</b> (Lecture Room)</p> <p>Chair: Diane Tisdall (KCL)</p> <ul style="list-style-type: none"> <li>▪ Jo Hicks (Oxford), 'Getting it (Wrong): Approaches to Musical Humour in Erik Satie and Vincent Hyspa'</li> <li>▪ Laura Hamer (Cardiff), 'Germaine Tailleferre and H��l��ne Perdriat's 'Le Marchand d'Oiseaux': the Reception of a Ballet by Women in 1920s Paris'</li> <li>▪ Orlene Denice McMahon (Cambridge), 'Nouvelle Vague, New Music?: Listening to the French New Wave'</li> </ul>	<p><b>Vocal identities</b> (Seminar Room)</p> <p>Chair: Marina Romani (KCL)</p> <ul style="list-style-type: none"> <li>▪ Chih-Suei Shaw (Oxford), The "Occidental" Alice: In Search of Identity in the World of "Nonsense"</li> <li>▪ Flora Willson (KCL), 'Rosi's <i>Carmen</i>: Opera and the Undoing of Discourse'</li> <li>▪ Olga Panteleeva (Utrecht), 'A Nun on Stage: The Vocal Ideal of the Dutch Sixties'</li> </ul>
3:30	<i>Tea/Coffee (Chapters)</i>		

<p><b>4pm</b></p>	<p><b>Music and Propaganda</b> (St Davids Room)</p> <p>Chair: Dr. Andy Fry (KCL)</p> <ul style="list-style-type: none"> <li>▪ Sharon Power (Trinity, Dublin), 'An Instrument of Psychological Warfare and a Source of Solace: Music in the Films of Leni Riefenstahl'</li> <li>▪ Marina Romani (KCL), "'Su! del Nilo" - Verdi's Aida and Fascist Appropriation'</li> <li>▪ Peter Roderick (York), 'A Modernism of Reaction? 'Antifascisms' and the Dodecaphonic Turn in Post-War Italy'</li> </ul>	<p><b>Perspectives through New Sources</b> (Lecture Room)</p> <p>Chair: Holger M. Stewe (Liverpool)</p> <ul style="list-style-type: none"> <li>▪ Elise Crean (Queen's, Belfast), 'G.H. Stölzel's <i>Practischer Beweis</i>: A Hitherto-Unconsidered Source for J.S. Bach's <i>Fourteen Canons</i>, BWV 1087'</li> <li>▪ Siân Derry (Manchester), 'Hidden Amongst the Sketches: Beethoven's Octave Figurations for Piano'</li> <li>▪ Candida Mantica (Southampton), 'Vincenzo Bellini's <i>Studi Giornalieri</i>: A Philological and Analytical Discussion'</li> <li>▪ Elizabeth Dyer (York), 'From Page to Stage: An Examination of the Relationship between Musicology and Performance in the Revival of a Rare Jesuit College Music-Drama'</li> </ul>
<p><b>6</b></p>	<p><b>SUMMING UP SESSION</b>  <b>With Closing Drinks</b> (St Davids Room)</p>	