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## From the President:



It is with some surprise at the speedy passage of time that I realise that this will, all being well, be my last piece for the RMA Newsletter as President. The past three years have sped by and it only seems the other day that I took up the reins in Glasgow. It has been an enormous honour and at the same time a great pleasure for me, as a former Secretary of the association, to have had the opportunity to serve as its President. I am only sorry that my last year in office should have been marked by the loss of one of my distinguished predecessors, Stanley Sadie, a lifelong member of our Association. We observed a period of silence at the last meeting of Council in respect to his memory. However, on a happier note, it was good to hear recently that another predecessor, Curtis Price, has been awarded the honour of an Honorary KBE for services to music. We congratulate him most warmly.

Following the election held at the RMA Research Students Conference, Jonathan Tyack has joined Celia Blacklock on Council as the second Student Representative in place of Alexandra Buckle. We welcome Jonathan and at the same time thank Alex for her contribution during her tenure of office. Council takes our student constituency very seriously indeed and the two representatives have a vital role to play. I was unfortunately unable to attend the Research Students Conference at Durham and Newcastle in April this year but the programme was clearly full and stimulating and I understand it was a great success. All thanks to the organisers and also to Susan Bagust, who as Student Liaison Officer continues to mount a series of enticing and popular study days.

Council met in May at the British Library. This represented a change of practice in that hitherto we have usually met in July, with consequent problems of people being away. A May date provides more evenly spaced intervals between meetings. We heard from our Treasurer that the accounts should break even for the year which ended on 31st July last and that there is likely to be a small deficit at the end of the current year, which would be normal in our three-year cycle. We heard from the Chair of Proceedings Committee, which had met in the morning, that plans are well in hand for future annual conferences and study days, details of which will appear on the website in due course.

I would like to take note of two developments in the way in which we communicate with our membership. Firstly I congratulate our Secretary, Jeff Dean, on his new monthly email Bulletin for members. This provides a channel for actively communicating news and notices to members without the delay of waiting until the next News-

letter. Congratulations are also in order to our new website manager and newsletter editor, Andrew Earis. His changes to the style of the Newsletter were apparent in the last issue – but since then he has comprehensively revamped the website so that navigation around it is easier and the general appearance is livelier. I do not know if he plans to challenge the membership to identify the music blind-stamped in the background! We look forward to the ‘members only’ section going live in the near future, once some current technical problems have been ironed out. The website is an increasingly important means of communication with both members and the general musical world alike.

We congratulate Katharine Ellis on her first issue of *JRMA* as sole editor – there is much to be enjoyed in this issue, especially for those with a bibliographical background.

At a meeting held in Oxford on 19<sup>th</sup> July the Publications Committee met the new in-house editor responsible for *JRMA* at OUP, Patricia Thomas, whom we look forward to working with. She is based in OUP’s Washington office but we do not anticipate any difficulty on that score. OUP gave us much exciting news about the availability of back issues of *JRMA* and its predecessor, *Proceedings*, on-line.

We continue to be consulted regularly by AHRC on matters affecting music in universities. We responded to a survey about the effectiveness of the Resource Enhancement Scheme and at present we are in discussion with them on the draft panel and sub-panel criteria for the RAE on music. John Deathridge and Katharine Ellis have been taking the lead on this for the RMA (together with Mark Everist, representing NAMHE, and Edward Gregson, representing Conservatoires UK). I am sure John and Katharine would be happy to respond to any queries colleagues may have.

Relations with the Society for Musicology in Ireland remain cordial: SMI has recently held its third annual conference with great success and it has been agreed in principle that the RMA Annual conference in 2009 will be held in Dublin jointly with SMI.

The next major event in the RMA calendar will of course be the annual conference in Manchester, which we are holding jointly with IAML-UK. By the time this report is published, a full programme will be available on the website. I have seen a preliminary version and I look forward eagerly to a conference which will have stimulating papers for everyone. It will be a particular pleasure for me to chair the plenary session containing our two major annual lectures: the Peter Le Huray lecture, to be given by an old friend and colleague, John Roberts (who, appropriately is the immediate Past-President of international IAML) and the Dent Lecture to be given by last year’s Dent Medallist Daniel Chua.

The Annual General Meeting will separate the two lectures. At this the announcement of my successor, as well as of the results of the postal ballot for Council, will be made. As I write, the Search Committee is at work preparing nominations to be considered by Council in September. I wish whomever my successor turns out to be as pleasant and rewarding a tenure of office as I have had. In the meantime I look forward to meeting many friends and colleagues, both from the RMA and from IAML, at Manchester in November.

*Hugh Cobbe*  
8 August 2005

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**Royal Musical Association**  
**41st Annual Conference**  
**Manchester, 4-6 November 2005**

*presented in association with The International Association of Music Libraries, Archives and Documentation Centres (UK and Ireland branch)*

***Provisional programme***

**Friday 4 November**

12.30 Opening lunch at the Yang Sing, 34 Princess St.: special price for Dim Sum lunch with Chinese tea (other beverages extra): £10

*The Yang Sing, long considered one of Britain’s finest Chinese restaurants, is only four minutes’ walk from the Manchester Central Library, where the first afternoon’s events will take place. The afternoon is presented courtesy of the Manchester City Library Services. There will therefore be no registration*

fee for the first day's events. We are most grateful to Vicky Rosin (Director of Libraries and Theatre) and to Ros Edwards (music coordinator: Manchester Library and Information Service) for making this possible. Concurrently with the conference there will be an exhibition of materials from the Newman Flower collection in the Henry Watson Music Library (with remarkably cheap copies of Arthur D. Walker's catalogue for sale) and an exhibition of Handel research provided by the British Library.

Note, however, that although there is no registration fee for the first day's events there are limited seats in the Committee room: advance registration is therefore necessary on a first come first served basis.

Friday afternoon events in the Manchester Central Library, St Peter's Square: Committee Room (2nd floor)

14.15–15.45

### Session I: Historiography

**Barra Boydell** (NUI Maynooth): History, myth and invention: Grattan Flood and the creation of Irish music history

**Valerie Langfield** (Manchester): Edward J. Dent: the diaries

**Lap-Kwam Kam** (National Taiwan University): Music historiographies in Austria and Taiwan

15.45–16.15

tea in the Reception Room

16.15–17.45

### Session II: Cataloguing

Chair: **Rupert Ridgewell** (RCM)

**Jenny Nex and Paul Banks** (Royal College of Music Centre for Performance History): On preparing a musical index of London, 1750-1800

**Sandra Tuppen and David Charlton** (Royal Holloway University of London): The UK RISM database: state of play (year 5)

**Michael Noone** (Boston College) and **Graeme Skinner** (Sydney): Cataloguing Toledo Cathedral's plain-song cantorales: a report

The remainder of the conference will take place on the ground floor of the Martin Harris Centre for Music and Drama, Manchester University, Oxford Road

18.00

Registration and Buffet meal in the Martin Harris Centre, room G16. Price of Buffet meal: £10

19.30

in the Cosmo Rodewald Concert Hall:

The Danels:

Haydn op.2/1; Moisey Weinberg Quartet no. 16; Beethoven op.59/1

Manchester University's new quartet in residence, the *Quatuor Danel* from Brussels, show their unusual musicianship with an introduction to the pungent, Jewish-inflected musical language of one of the Soviet Union's master composers, preceded by Haydn at his most diverting and followed by Beethoven at his most heroic.

Ticket prices: £15; senior citizens £12; students and unwaged £4; RMA/IAML members special rate: £8.

## Sat 5 November

9.15–10.45

Session III in the Cosmo Rodewald Concert Hall

### 19th-century piano music

**Roger Moseley** (University College, Oxford): Performing composition and rethinking virtuosity in Brahms's 2nd piano concerto

**Jennifer O'Connor** (Maynooth): The contribution of Fanny Arthur Robinson to music in 19th-century Dublin

**John Rink** (Royal Holloway, University of London), **Marilyn Deegan** (King's College, London) and **Danae Stefanou** (Royal Holloway, University of London): Digitizing Chopin: the confluence of musicology and technology

Session IV in the John Thaw Studio Theatre

### New music

**Joris Compeers** (MATRIX) and **Mark Delaere** (K.U. Leuven): Linking research and new music documentation: Matrix: New Music Documentation Centre (Leuven, Belgium)

**Sarah O'Halloran** (University College Cork): Gerald Barry's *The Intelligence Park* and *The Triumph of Beauty and Deceit* in an Irish literary context

**Anni Oskala** (Merton College, Oxford): Abbate's voices, acousmatic medium: representation and distortion in Saariaho's music

10.45–11.15

coffee

11.15–12.45

Session V in the Cosmo Rodewald Concert Hall

### 19th-century opera

**Katharine Ellis** (Royal Holloway, University of London): The law of unintended consequences: theatre deregulation in Paris and the French regions, 1864-1880

**J.Q. Davies** (Gonville and Caius College, Cambridge): 'Veluti in speculum': the twilight of the castrato

**Roger Parker** (St John's College, Cambridge): In search of Verdi

Session VI in the John Thaw Studio Theatre

**Technique and presentation today**

**Miguel Mera** (Royal College of Music): The evolution of the score for *The Ice Storm*

**John Dack** (Middlesex University): The computer: mediation between analogue and digital

**Martin Iddon** (University College, Cork): Gained in translation: words about Cage in late 1950s Germany

13.00

lunch: buffet in Martin Harris Centre, room G16

Price of Buffet lunch: £10

14.15–15.45

Session VII in the Cosmo Rodewald Concert Hall

Chair: Richard Chesser (British Library)

**New informational resources for musicology:  
pros and cons**

Round-table discussion with Geoff Thomason (RNCM), Pam Thompson (RCM) and Kathryn Adamson (RAM)

Session VIII in the John Thaw Studio Theatre

Chair: Rachel Cowgill (Leeds)

**Music and politics**

**Enrique Sacau** (St Catherine's College, Oxford): Which Falla? Spanish avant-garde composers looking for a father

**Katerina Levidou** (St Antony's College, Oxford): Musical nationalism and modernism in Russia abroad, 1920s-1930s

**Rosamund Bartlett** (University of Durham): The 'Sovietization' of opera after the 1917 revolution

15.45–16.15 tea

Session IX: Plenary session in Cosmo Rodewald Concert Hall

Chair: Hugh Cobbe (Royal Musical Association)

16.15-17.15 **John Roberts** (University of California at Berkeley): *Peter Le Huray Lecture: "Parody and Recomposition in Handel's Creative Process"*

17.15-17.45 RMA Annual General Meeting

17.45-18.45 **Daniel Chua** (King's College, London): *Dent Medal Lecture: "Myth: Mozart, Money, Music"*

20.00 conference dinner at Kwok Man, 28-32 Princess St (reputedly Manchester's 'second' Chinese restaurant, but always competitive): price £22 (excluding beverages)

**Sunday 6 November**

9.15–10.45

Session X in the Cosmo Rodewald Concert Hall

**Music around 1600**

**Yael Sela** (Oxford University): Virginal music as social practice: Manuscript circulation and musical circles in early modern England, c. 1570-1650

**Christian Leitmeir** (The Warburg Institute): Servants of two lords: 16th-century compositions and confessional boundaries

**Bettina Varwig** (Harvard University): Variation and amplification: a rhetorical model for 17th-century musical composition

Session XI in the John Thaw Studio Theatre

**Local history: Ireland and Scotland**

**Catherine Ferris** (Maynooth) The Anacreontic Society of Dublin: an examination and contextualisation of the most important primary source

**Warwick Edwards** (University of Glasgow): Andrew Blaikie (1774-1841): engraver, antiquarian and musician

**Karen E. McAulay** (University of Glasgow): Andrew Wighton and James Davie: Scottish music antiquarians

Session XVI in Room F 20 (first floor of Martin Harris Centre)

**Concert programmes**

**Rupert Ridgewell** (RCM/British Library): The Concert Programmes Project

**Paul Banks** (RCM): Gustav Mahler – Composing concerts

**John Tyrell** and **Karl Stapleton** (Cardiff University): Prague concert life 1850-81: an annotated database

10.45–11.15

coffee

11.15–12.45

Session XII in the Cosmo Rodewald Concert Hall

**French music**

**Barbara Titus** (St Anne's College, Oxford): 'An aesthetic changeling': programme music and the authority of idealist philosophy

**Christopher Dingle** (Birmingham Conservatoire): Forgotten offerings: reappraising Messiaen's early orchestra works

**Lucy Walker** (King's College London): Opera calling

Session XIII in the John Thaw Studio Theatre

chair: Paula Higgins (Nottingham University)

**Untapped resources**

**Deniz Ertan** (University of Manchester): *Kitâb el-Edwâr*: a 15th-century Ottoman 'book of cycles'

**Elizabeth Bowers** (New Hall, Cambridge): Return to

Vienna: resources for Schenker studies available in Viennese archives

**Liane Curtis** (Brandeis University): More newly discovered music by Rebecca Clarke

13.00

lunch: buffet in Martin Harris Centre, room G 16  
Price of Buffet lunch: £10

14.15–16.15

**Session XIV** in the Cosmo Rodewald Concert Hall

**Chair: Chris Banks (British Library)**

**Exploring war-time music broadcasts at the BBC Written Archives Centre**

**Jacqueline Kavanagh** (BBC Written Archives Centre)

**Claire Launchbury** (Royal Holloway, University of London)

**Constance Dee** (University of Manchester)

**Jenny Doctor** (University of York)

**Session XV** in the John Thaw Studio Theatre

**Something for everybody**

**Stephen Rose** (Royal Holloway, University of London): 'How a kitchen boy might become a Lully': the first German autobiographies of musicians

**Mekala Padmanabhan**: Joseph Haydn's German *Lieder*

**Barbara Eichner** (Jesus College, Oxford): The Nibelungs' operatic sisters: the  *Gudrun* saga on the German stage

**Richard Jones** (University of Sheffield): 'Are you local?': the Brighouse and Rastrick brass band as an example of local music in Yorkshire in the 21st century

16.15–17.00

tea and end of conference

Conference fee (includes tea, coffee and light snacks but no meals): £30

Conference fee for student members of RMA or IAML: £20

single day fee: £20

single day fee for student members of RMA or IAML, £15

There will be book displays in room G 16 of the Martin Harris Centre throughout the conference.

For further information, visit the conference website:

**[www.manchester.ac.uk/rma](http://www.manchester.ac.uk/rma)**

**Other events in Manchester during that weekend include:**

**Thursday, 3 November:** Bridgewater Hall: Hallé Orchestra, conducted by Mark Elder: Debussy Preludes orch. by Colin Matthews (world premiere); Nielsen Clarinet Concerto (with Lynsey Marsh); Mendelssohn Overture Calm Sea and Prosperous Voyage; Mendelssohn Symphony no. 5 (Reformation)

**Saturday, 5 November:** Bridgewater Hall: BBC Philharmonic, conducted by Hugo Wolff:

Adams Slonimsky's Earbox; Zimmerman Nobody Knows (Håkan Hardenberger); Kodály Dances of Marosszék; Rachmaninoff Symphonic Dances

**Sunday, 6 November:** Bridgewater Hall: Andreas Scholl (countertenor) with Academia Bizantina, conducted by Ottavio Dantone: music by Vivaldi, Albinoni, Handel, Geminiani, Lotti

**Thursday 3 – Saturday 5 November:** The Lowry, Salford Quays: Alan Bennett's apparently hilarious new play *The History Boys*

## JRMA Online

As a member of the RMA you receive a subscription to the *JRMA*, in the form of a print copy of the journal. However, you may not know that your membership also entitles you to access the online version of *JRMA* at no extra cost. Being online brings a wealth of new features and benefits to reading the journal: references are linked to the original articles in other journals and books, readers can search through papers and across tables of contents and abstracts, by any combination of subject, author or keyword.

Perhaps most importantly, using *JRMA* online allows you to read and search across articles ranging from the latest issue through the journal's online archive dating back to 2000. We are also working on a project to have the entire *JRMA* archive available online - right back to issue one! This project is due to be completed by the end of 2005, so listen out for further details.

To start enjoying these features and benefits visit *JRMA* online and activate your online subscription: [www.jrma.oupjournals.org](http://www.jrma.oupjournals.org)

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Once registered you will be sent an email each time a new issue is published. The article titles in the email link straight through to the abstracts on the *JRMA* homepage. From here subscribers can view the full-text of the article online.

# RMA Student Pages

## RMA STUDENT REPRESENTATIVES



Celia Blacklock (student representative 2004-6) is currently writing up her doctorate on the legitimization of Schoenberg's twelve-tone method. She is a student at the University of Oxford and is supervised by Julian Johnson. If you have any questions about funding your postgraduate studies, please just get in touch!

[celia.blacklock@brasenose.oxon.org](mailto:celia.blacklock@brasenose.oxon.org)

Jonathan Tyack (student representative 2005-7) is a second year PhD student at Royal Holloway, University of London. He's working on a thesis about the performance/reception history of Handel's *Messiah* with Nicholas Cook.

[j.r.tyack@rhul.ac.uk](mailto:j.r.tyack@rhul.ac.uk)

The two of us are here to represent your views to the governing Council of the RMA. As postgraduate students, you are members of a growing community within music in Higher Education (HE). We are all investing substantial amounts of time and money in our studies. It is therefore right that we should expect a return for our pains – both in terms of what we get while we are students, and what to expect after. Being members of the RMA enables us to bring our concerns to the attention of the movers and shakers of HE music. The RMA is the foremost professional association within the subject, and it is uniquely placed to lobby for music at the highest levels of HE funding and governance: the RMA is therefore the best conduit for our concerns. We are important stakeholders in this sector, and ought to have our voices heard. Do remember that we'll be looking for a new student rep as Celia's tenure comes to an end in January – please consider standing for election at the Research Student's Conference in the new year.

## BEING A STUDENT MEMBER OF THE RMA

Some of you may be group members of the RMA through your universities and others might be individual members. Membership entitles you to reduced fees to many RMA events, copies of this newsletter and the Journal of the Royal Musical Association, as well as discounts on the RMA Research Chronicle, books in the Monograph series and vol-

umes of Musica Britannica. Student members can also apply for a limited number of bursaries to assist them to attend the RMA Research Students' Conference and other RMA events. Throughout your university courses, and for one year after you leave, you are entitled to student membership. At the moment this costs £21 per year. For more information about how to join please see [www.rma.ac.uk/joining.htm](http://www.rma.ac.uk/joining.htm).

## NEW WEBSITE SECTION

We've added a new section for students to the RMA website, [www.rma.ac.uk](http://www.rma.ac.uk). It aims to provide and collate information not available elsewhere. It is not our aim to duplicate other web resources already in existence – hence the focus on professional and personal development, and the lighter coverage of specifically scholarly resources. We would particularly welcome any feedback about this – how can we make it more helpful? At the moment, it covers the following areas:

### *Forthcoming Events*

Lists of RMA study days and conferences aimed at students with links to more details.

### *Useful Links Section*

Links to lots of useful websites about jobs, funding, conferences, research tools etc. If you can think of any useful links that are not currently on the website please e-mail Jonathan ([j.r.tyack@rhul.ac.uk](mailto:j.r.tyack@rhul.ac.uk)) with your ideas.

### *Research Students' Register*

To add your details e-mail Andrew Earis ([aearis@rcm.ac.uk](mailto:aearis@rcm.ac.uk)) with your name, institution, year and mode of registration, dissertation subject and the name of your supervisor. If you would like, you can also include an e-mail link or link to a homepage.

### *Student Advice*

Advice on areas ranging from funding, conferences, publication and jobs. We welcome additional advice, perhaps from your own experiences, from students and academics! Please e-mail [J.R.Tyack@rhul.ac.uk](mailto:J.R.Tyack@rhul.ac.uk) with your comments.

## STUDENT FOCUS GROUP

We contacted many of you earlier in the summer regarding the new student Focus Group. The RMA student membership is as disparate as it is diverse, and representing your views presents significant logistical challenges. To address this problem, the Focus Group has been set up to sample opinion amongst the student membership on certain key issues. The group consists of just under 40 volunteers – that's about 10% of the whole student membership. We will be in contact with the group four times a year in order to solicit views and to gather new ideas. The first e-mail consultation is just about to go ahead as this newsletter goes to press – watch this space to see what arises from that. One intended benefit is that we will be able to roll out a programme of events – study days, skills sessions and so on – tailored to your needs. As always, we still welcome your indi-

vidual contact if there are issues that you would like to raise regarding your experience as an RMA student member. In particular, if you have plans up your sleeve for any kind of event or study day, and you'd like RMA support for it, do get in touch.

## FORTHCOMING EVENTS

Over the next couple of months there are several events that are targeted at students but which are open to all! On Saturday 22 October, there will be another writing skills study day at the Faculty of Music of the Oxford University. There will be sessions on the publication process, writing articles, writing book reviews and dictionary entries as well as writing programme notes and concert reviews. Further information will appear shortly on the RMA website in the student section. If you have any questions, please contact [celia.blacklock@brasenose.oxon.org](mailto:celia.blacklock@brasenose.oxon.org)

On 12 November, there will be a study day on the analysis of baroque music, c.1630-1730 at the Department of Music, King's College, London. This day will be devoted to the exploration of analytical approaches to the music and music theory of the seventeenth and early eighteenth centuries. For further information please contact [alan.d.howard@kcl.ac.uk](mailto:alan.d.howard@kcl.ac.uk) or see [www.kcl.ac.uk/kis/schools/hums/music/baroqueanalysis.htm](http://www.kcl.ac.uk/kis/schools/hums/music/baroqueanalysis.htm)

If you would like to register for either, or both, of the study days please send your name with electronic and postal addresses (enclosing a £10 registration fee) to Susan Bagust, RMA Student Liaison Officer, Wold Farm Cottage, Bishop Wilton, York, YO42 1SX (RMA members and members of Oxford and KCL will be reimbursed on the respective days).

Students are also encouraged to attend the RMA Annual Conference at the University of Manchester from 4-6 November. The provisional programme has already been released and there are special student rates – please visit [www.arts.manchester.ac.uk/subjectareas/music/concertsevents/rma/](http://www.arts.manchester.ac.uk/subjectareas/music/concertsevents/rma/) for details.

As usual, in January there will also be a RMA conference just for graduate students. It will be at the School of Music, University of Leeds from 4-7 January and the call for papers is already out! We would like to encourage as many people as possible to attend either as speakers or delegates. It is a great opportunity to meet other music graduates, to discuss ideas and to practice giving conference papers in front of a sympathetic audience. The deadlines for proposals are 18 November for compositions and 2 December for all other proposals.

For more information see the RMA website [www.rma.ac.uk](http://www.rma.ac.uk) or [www.bandsman.co.uk/rma2006.htm](http://www.bandsman.co.uk/rma2006.htm)

## STUDENT EVENT REPORTS

### RMA Study Day: Music and Iconography



### University of Sheffield Saturday 30th July

The study of musical iconography has not in the past received as much attention in Britain as it has in Europe, making the recent RMA Study Day, hosted by Jonathan Stock and the Music Department of Sheffield University on 30th July, particularly welcome. As Tilman Seebass states in his Grove article on 'Iconography', the subject can be approached in various ways: 'Some treat the visual arts as supplier of special information pertinent to musical facts, using musical iconography as an ancillary tool for research in the pictorial documentation of instruments and performance. Others consider an image with musical subject matter as a work of art in its own right, using musical iconography towards research in the vision and visualization of music'. In the morning session Professor Seebass displayed his wide-ranging knowledge of the subject, starting with a general introduction to the field before surveying a variety of sources, always illustrating his point with numerous images. Through Byzantine depictions of Miriam after crossing the Red Sea he demonstrated how marginal illustrations can provide useful depictions of contemporary court life, whilst stressing the dangers of relying indiscriminately upon early sources for accurate representations of instruments and nomenclature. We then moved on into the Renaissance, where a knowledge of the genre a painter chose to work in can give a clear indication as to how true to life his picture is likely to be.

It became clear after our tea-break that time constraints would not allow us to hear everything that Dr Seebass knew about the subject: that would have taken several days! Instead, general consensus dictated that we should cover nineteenth-century depictions of music-making. We were shown how the Romantic desire to explore new worlds led the upper-classes to enjoy depictions of Italian folk music, and saw numerous examples of the role music played in traditional folk customs.

In the afternoon session we heard papers from participants, each followed by a general discussion led by Professor Seebass. Jeremy Barlow took us into the fascinating world of Hogarth's eighteenth-century satirical engravings, which depict the bustle of contemporary life. Hogarth often used the figure of the common musician, particularly the one-legged fiddler, to mock the scene in front of him. One of the most striking engravings shows an Italian virtuoso violinist so enraged by the sound of the street musicians out-

side his window that he covers his ears in disgust!

Alice Margerum's paper examining images of the citole was read *in absentia*. Alice used extant instruments, as well as representations of the medieval instrument found in stained glass windows, statues and manuscripts to argue against the idea that it evolved universally, as sources prove variations between the Italian citole and its northern counterparts. Andrew Atkinson then took us on a tour of his fantasy workshop. Andrew has found a vast array of depictions of carpentry tools, and is using this pictorial evidence to establish which tools were found in an early fifteenth-century string instrument maker's workshop. He plans to use these sources to build his own workshop to make period instruments.

Paul Dukas's ballet *La Péri* was the subject of the next presentation. Helen Julia Minors took an innovative approach by examining the complex relationship between the striking set and costume designs and the music. Dukas's writings demonstrate that this form of analysis is both valid and necessary, as he believed the arts could not be considered in isolation from one another, and the comparison of the visual and aural in this work proved enlightening. Andrew Britten then went on to consider depictions of the guitar in the nineteenth century, and most especially in paintings from Bristol and Bath, both of which were home to virtuoso guitarists and a school of artists who associated with them. In spite of the guitar's reputation as an instrument for the fairer sex, it was acceptable for poets and artists to be depicted carrying them, and, as several pictures testify, it was the perfect instrument to take on a picnic. Finally, Debra Pring looked at the role of the recorder in vanitas paintings, and in particular that by Simon Renard de Saint-André, *Vanitas (Lyon)*. This picture is full of standard vanitas symbols such as a skull, bubbles, and a shell; yet firm emphasis is placed upon music through the depiction of a pair of recorders and the prominent placing of a sheet of music from a popular love song. These symbols clearly point to conjugal love, and Debra examined other paintings from the time that express both the joy and the danger of love through musical imagery.

Thanks to our guest speaker, Tilman Seebass, and Jonathan Stock and Susan Bagust (RMA Student Liaison Officer) for organising an interesting and thought-provoking day that demonstrated just how diverse applications of musical iconography can be.

*Carrie Churnside*

## Musicking in the North East: 2005 RMA Research Students' Conference

The private performance is a thing of the past; or so I thought, until events earlier this year reminded me of just why Stravinsky was so comfortable with airing his new works *chez* the Princesse Edmond de Polignac. In a context of similarly forgiving conviviality the RMA staged the 2005 edition of their Research Students' Conference, 30 March -1 April. It was a joint-venture between the music faculties at Durham and Newcastle and the event attracted delegates from as far a-field as Heidelberg, Cincinnati and Hong Kong, though most of the over seventy postgraduates seeking inspiration in the scholasticism of the Venerable Bede (whose bones lie not 100 yards from Durham's music department) were from UK and Irish universities. The laudable (yet un-stated) aim of the event was evidently to provide the opportunity for as many as possible to deliver their academic art, while refining their art of academic delivery. The congeniality of proceedings ensured that no-one was mauled by the Vikings.

Curtain-up was the key-note performed by Christopher Small (*Music of the Common Tongue*, 1987; *Musicking*, 1998), who reiterated his proposal in his 1998 text that music is not a noun but a verb. In mischievous reaction to Dahlhaus, he beguilingly provoked his audience into disregarding the subject of music in terms of 'significant works' in favour of 'musicking' - Small's all-inclusive, non-judgemental embrace of music as 'participation' that values the professional and (especially) the amateur musician; also 'the house-wife singing as she makes the beds and at the check-out at Tesco' (for being a participant in one of today's many Muzak-ed environments), and the cleaner who sweeps up after an orchestral concert. All are 'musicking'. I listened anxiously for mention of the researcher's place in the Smallian inventory of the musical universe, but in vain. 'Musicology-ing' (if it exists) would have to stake its claim over the coming days without the guru's blessing. However, this opening address did serve usefully to polarize its audience as to 'the meanings of performance and listening' and set the tone for the cordial debate and venerable disagreement that would prevail in the ensuing seven sessions and seventy-six papers.

In effect, there were three (at times, four) parallel conferences as presentations were given in several locations. Inevitably one's satisfaction at having caught a particularly good paper was qualified by the gnawing suspicion (confirmed later) that other interesting topics had been missed. While the majority of sessions were held in modern faculty classrooms, the optimum environment was St. Chad's College whose Upper Library was the inspiring context for learned encounters with the Early Modern, Musics of Southern Europe, the Twentieth Century and Contemporary Art Music(s). Other gatherings attempted to unite common tongues under appropriate banners such as New Theoretical Trajectories, British Music, Vernacular Music, Medieval Music, Improvisation and Performance - though with mixed success: one delegate's paper on music in the science-fiction *novel* was included in Music and the Moving Image. Another's overview of Paul Dukas's Reception History in Twentieth Century Musicology was considered a topic (a very late manifestation, evidently) of The Long Nineteenth Century. No matter; there was an astonishing variety of subject-matter and some superb work to savour.

Overall - to misappropriate Samuel Johnson - the conference was 'a triumph of hope over inexperience', though this latter was not the exclusive preserve of the speakers. One session apparently suffered from a disconcerting (and vaguely discourteous) absence of introductions. Other hiccoughs were more easily remedied, such as a lack of adequate seating (late arrival of the chairs), or the odd half-hour delay (late arrival of the chair). Daylight hours were certainly well-used though it was a shame that no concert or other programmed event - such as Evensong or a guided visit to the Lindisfarne Gospels exhibition, for example - had been included. These minor qualms aside, the occasion was hugely enjoyable and beneficial and very well organised, its value oft-times asserted - notably during the latter stages of the celebratory banquet in Durham Castle. Accommodation in the castle keep's top floor afforded splendid views, while the precipitous 126-stone-step ascent to get there was, likewise, quite unforgettable.

Mighty thanks and congratulations are due to the principal organisers *in situ*, Ann Forster (Newcastle) and Karen Scott (Durham), among others - including Celia Blacklock (Oxford; RMA student representative) - who supported RMA Student Liaison Officer Susan Bagust with distinction, discretion and good cheer. Next time (Leeds, January 2006) an even larger graduate contingent could profit from this worthwhile and cordial affair.

*Graham Griffiths (Christ Church, Oxford)*

# Conference Calendar

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## October 2005

### Writing Skills Study Day

RMA Study Day

22 October 2005, University of Oxford

Contact: Celia Blacklock

<celia.blacklock@brasenose.oxon.org>

## November 2005

### RMA Annual Conference 2005

4–6 November

University of Manchester

[www.manchester.ac.uk/rma](http://www.manchester.ac.uk/rma)

### Sound moves: an international conference on music and dance

5-6 November 2005, Roehampton University

Contact: Noreen Markwell

<SoundMoves@roehampton.ac.uk>

### RMA Study Day: The Analysis of Baroque Music, c.1630-1730

Saturday 12th November, 2005

Music Department, King's College, London

Contact: Alan Howard

<alan.d.howard@kcl.ac.uk>

### Handel Institute Triennial Conference: Performing Handel - Then and Now

26-27 November 2005, London

Contact: Elizabeth Gibson

<e.gibson5@btinternet.com>

## January 2006

### RMA Research Students' Conference

4-7 January 2006, University of Leeds

[www.bandsman.co.uk/rma2006.htm](http://www.bandsman.co.uk/rma2006.htm)

## February 2006

### 'Hung up on the number 64'

A one day conference on John Cage

University of Huddersfield, England

Saturday 4th February 2006

Contact: Simon Anderson

<a0419059@hud.ac.uk>

### The Second Biennial London Fiddle Conference

23-25 February 2006, School of Oriental and African Studies

Contact: <ed.emery@britishlibrary.net>

### Music and Consciousness

24-26 February 2006, University of Sheffield

Contact: David Clarke or Eric Clarke

<d.i.clarke@newcastle.ac.uk>

### RMA Research Students' Conference, 4-7 January 2006 University of Leeds, School of Music Call for Contributions

The RMA Research Students' Conference is open to postgraduates studying in the UK or abroad. It offers the opportunity for students to present research in a friendly and supportive atmosphere. For full details, visit the conference website: [www.leeds.ac.uk/music/sch/events/](http://www.leeds.ac.uk/music/sch/events/)

#### Papers

Postgraduate students are invited to submit proposals for papers (20 minutes), lecture/recitals (30 minutes), or poster presentations, on any area of musical research. Student composers may present papers discussing their own work, and we welcome presentations that are interdisciplinary in nature. Proposals should not exceed 200 words in length.

#### Electroacoustic compositions

Electroacoustic works are invited for recorded media to be performed on up to twelve speakers, including stereo works for diffusion, multi-channel works, and works that include visuals.

#### Ensemble compositions

Scores are invited for the following ensemble: flute (doubling piccolo), clarinet in B flat, percussion (one player), and electric bass. Works should last 3-5 minutes. In the first instance, please send one score (no parts required) which should be neatly handwritten or computer printed. A programme note (of not more than 100 words) should also be included.

#### Solo compositions

Scores are invited for solo tuba. Works should last 3-5 minutes. Scores should be neatly handwritten or computer printed, and a programme note (of not more than 100 words) should also be included.

Please send enquiries, proposals and compositions (with name, institutional affiliation, and full contact details) to: RMA Research Students' Conference, School of Music, University of Leeds, Leeds, LS2 9JT. email: [rmarsc@leedsmusic.com](mailto:rmarsc@leedsmusic.com)

#### Closing dates

compositions – Friday, 18 November 2005  
all other proposals – Friday 2 December 2005

The RMA Newsletter is published biannually. Copy deadlines are 10 February (for the March issue) and 10 August (for the September issue). Correspondence should be addressed to:

Andrew Earis, Royal College of Music, Prince Consort Road, London SW7 2BS.

E-mail: [aearis@rcm.ac.uk](mailto:aearis@rcm.ac.uk)

# Conference Reports

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## **RMA Study Day: Exploring Music Sources Lancaster University Sat 12<sup>th</sup> February 2005**

This event brought together a group of undergraduates, postgraduates and academic staff for a series of sessions devoted to exploring the wide-ranging approaches we adopt towards source material in musicological study. Beginning with archival recordings, Edward Venn took us through the creative process behind The Beatles' *Strawberry Fields Forever*, using original demo tapes to gain an insight into John Lennon's compositional methods. This was followed by a look at the origins of the early renaissance Viol, as John Bryan explained how iconographical sources have provided valuable evidence in the reconstruction of period instruments from early sixteenth century Italy. More traditional sources were discussed by Rebecca Herissone, who argued that a re-assessment of existing interpretations of Purcell's autograph manuscripts can help us to better understand the composer's compositional process. Despite the diverse topics covered, a common theme emerging from all these sessions was how the interpretation of source material can directly affect our understanding of the ontological status of the musical work. This also became central to Richard Langham-Smith's engaging presentation of his work editing Bizet's *Carmen* and Debussy's *Rodrigue et Chimene*, which showed how contextual evidence plays an integral role in establishing an Opera as a cultural work. The day was rounded off with a practical session led by John Bryan, giving singers and instrumentalists the chance to perform works preserved in a sixteenth-century manuscript at York Minster.

*Philip Taylor*

## **'Fanny Hensel (née Mendelssohn Bartholdy) and her circle': Bicentenary Conference St. Catherine's College, Oxford 22-24 July 2005**

*This event was organised by Susan Wollenberg and sponsored by The Faculty of Music, University of Oxford, The British Academy, Ashgate Publishing and Lady Margaret Hall, Oxford*

If the enthusiasm that buzzed amongst delegates as they left this bicentenary conference produces more scholarly endeavour of the kind presented during the weekend's proceedings, Fanny Hensel scholarship, and musicology as whole, has much to look forward

to. There were many thought-provoking, stimulating papers and lively, rewarding discussion took place both within and outside the sessions. Excitement seemed to arise as much from the celebration of Hensel's music as it did from the recognition of the richness and diversity of Hensel scholarship. Whilst being able to reflect on the journey that Hensel studies have travelled, and revisiting themes familiar from the published literature, the audience was given new insights into the different directions that investigation into Hensel's music might take. In addition, two fine concerts of Hensel's music together with rarities by members of her circle, particularly connected with the Berlin Singakademie, were given by Françoise Tillard (University of Paris) and April Fredrick and Briony Williams (Royal Academy of Music). Indeed, much of the weekend's excitement seemed to surround the papers in which Hensel's compositions were given centre stage. These papers offered interpretations of individual works enriched by the biographical and gendered contexts of her music, areas of study that, in their own right, continue to engage Hensel scholars and, on the evidence of this event, reap much reward.

The depth of Hensel scholarship was reflected in the introduction to the conference given by Marcia J. Citron (Rice University) in her keynote address 'A Bicentennial Reflection: Twenty-Five Years with Fanny Hensel'. Speaking from the perspective of her own experience, Citron offered a view of research on Hensel over the past twenty-five years, exploring issues that chart the changes in Hensel's status and reception from the late 1970s to the present. Citron's observations were informed by her personal standpoint as a female American scholar who was young and unknown when she started out. Her story was no doubt inspirational to newer researchers, who will likely face far fewer of the obstacles that Citron, and the other pioneers of Hensel research, had to overcome.

Interpretation of Hensel's musical style was given priority in the first session of the conference. In 'Fanny Hensel and Musical Style', R. Larry Todd (Duke University) revealed how early and even recent reception history have tended to define Hensel's music through the lens of her brother's oeuvre. Contrary to such positions, Todd explored the evidence for Hensel's independence from Felix Mendelssohn, illuminating the aspects of Hensel's music that indicate an emergence of her own style. Taking up where Todd left off, Susan Wollenberg (University of Oxford) provided an enlightening reading of Hensel's 'Song without Words', op. 8, no. 1, in 'Fanny Hensel's Op. 8, No. 1: A Special Case of 'Multum in Parvo'?'. Like Todd, Wollenberg highlighted the independence of Hensel's style, revealing how her agenda in the genre was quite different from that of Felix Mendelssohn's. Using op. 8, no. 1 as an example, Wollenberg suggested that, for Hensel, the 'Song without Words' constituted an arena for experiment and intense development of her ideas, resulting in musical material that, at any moment, seems ready to burst from the confines of its miniature

framework.

More familiar biographical themes were given preference in Nancy B. Reich's comparative examination 'The Diaries of Fanny Hensel and Clara Wieck Schumann: A Study in Contrasts', in which Hensel's privileged, well-to-do background was cited as a reason for her hesitation to publish. Paula Higgins (University of Nottingham) took an interdisciplinary approach to the same issue in "'The Most Frightening Creature Imaginable": Fanny Hensel and the "Anxiety of Authorship"'. Higgins situated Hensel's creative dilemma within the broader context of female authorship in the nineteenth century, specifically the 'anxiety of authorship', and explored the strategies through which Hensel felt empowered to pursue her own aesthetic agenda and ultimately achieved authorial legitimacy. Matthew Head (University of Southampton) continued the investigation of Hensel's decision to publish in 'Resisting the Category of the Woman Composer: Fanny Hensel's Piano Sonata in G Minor (1843)'. Shifting the focus once again with a more specifically music-centred paper, Head suggested that Hensel's Sonata in G minor reveals how the composer worked around the period's expectations of women composers. Head's subsequent, sophisticated reading of the work, was, like Hensel's op. 8, no. 1, bursting with ideas. Peter Ward Jones (Bodleian Library, Oxford) closed the session by tracing the relationship between Hensel and her brother in a more reflective paper "'Your Equally Gifted Sister": Reflections on the Talents of Felix and Fanny'.

Attention turned to the venue for much of Hensel's musical activity in "'Leipziger Straße Drei": Sites for Music', a joint paper by Cornelia Bartsch (Berlin) and Beatrix Borchard (University of Music and Theatre, Hamburg). Falling somewhere between strictly public and private spheres, Borchard highlighted the inadequacy of the term 'salon' in attempts to define the 'Leipziger Straße Drei', proposing a more nuanced understanding of the musical gatherings at the Hensel household. In her section of the paper, titled 'Music as Correspondence', Bartsch looked at the impact of the 'Leipziger Straße Drei' on Hensel's compositions. We were given a glimpse of how Hensel's music can be seen working in dialogue with Felix Mendelssohn, Beethoven and her husband, Wilhelm Hensel, which opened out into a broader discussion of intertextuality and authorial tradition. There followed an intriguing reading of Hensel's cantata *Hiob* by Edith Zack (Bar Ilan University, Israel) in 'Fanny Hensel's Cantata "Hiob": A Transpersonal Commentary on Divine Darkness'. Zack placed her interpretation of the cantata within a theological context and showed how we might hear a Jewish-Christian voice speaking in the work. By comparing Hensel's life to that of Josephine Lang, another female composer

working in the nineteenth century, Harald Krebs (University of Victoria, Canada) threw further light on the significance of Hensel's class in her decision to publish. In 'Fanny Hensel and Josephine Lang: A Comparison of Two Compositional Careers', Krebs raised important questions about the support that Hensel received or needed from male musicians, an issue that looks set to attract further thought from Hensel scholars. Finally, Briony Williams (Royal Academy of Music, London) explored Hensel's use of symbol and the construction of self-identity in 'Biography and Symbol: Uncovering the Structure of a Creative Life in Fanny Hensel's Lieder'. Williams convincingly showed how such an approach gives us ideas about what Hensel may have been articulating through her music.

The papers of these final sessions perfectly reinforced what Citron noted in her introductory comments, and what was abundantly clear from the conference as a whole: an international community of Hensel scholars is presently engaged in diverse and exciting work.

Daniel Gallagher

Members of the Royal Musical Association receive free copies of the *Journal of the RMA* (published by OUP) and the Association's *Newsletter* twice each year, along with regular mailings. Members are also entitled to discounts on the *RMA Research Chronicle*, books in the RMA Monographs series, and to reductions on volumes of *Musica Britannica*. Some meetings of the Association are free to members, and members receive a reduction in the fees for RMA-organised and RMA-sponsored conferences. There are a limited number of bursaries available to assist Student members to attend the RMA Research Students' Conference and other RMA-organised and RMA-sponsored conferences.

Subscriptions for the 2004-05 session:

Membership category	Rate (£ / € / \$)
Ordinary	£42.00 / €70.00 / \$85.00
Student	£21.00 / €35.00 / \$42.50
Senior (65 and over)	£21.00 / €35.00 / \$42.50
Joint (two people, private address)	£63.00 / €105.00 / \$127.50
Student groups*	
A (up to 20)	£200
B (21-40)	£300
C (over 40)	£400

\* When an institution signs up for Student Group membership, a number of copies of JRMA are sent to the institution's library. Members of Student Groups (and Life Members) can receive their own copies of JRMA on payment of an annual subscription of £17/€35/\$40.

The RMA Membership year runs from 1st July until 30th June. New members joining midway through the year will receive appropriate back issues of the JRMA; there is no additional charge for overseas membership. To apply for membership, please request a membership form from the Membership Secretary:

Dr Jeffrey Dean, 4 Chandos Road, Chorlton-cum-Hardy, Manchester, M21 0ST. E-mail: jeffrey.dean@stingrayoffice.com. Tel. +44 (0) 161 7542.

A copy of the form can also be downloaded from the RMA website at [www.rma.ac.uk](http://www.rma.ac.uk).

# RMA News

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## Subscription Renewal

All members should have received subscription renewal notices by now. Many thanks to those who have already sent in their subscription payments and membership data forms. If you have not done so yet, please pay your subscription for 2005-6 promptly (unless you are already paying by standing order), as it is costly to chase up late payments. We are sorry we are unable to offer a credit-card facility, but the small scale of our operations makes this prohibitively expensive (we are looking into other alternatives).

The renewal form will show you the information we hold about you, and will give you an opportunity to bring this up to date or amplify it. It will also allow you to indicate precisely what information you would like to be shown in the on-line and printed Directories of Members we are in the process of developing.

**Oxford University Press**, the publishers of the Journal of the RMA, offer RMA members a standing discount of 20 per cent on direct purchases of OUP music books: <http://www.oup.co.uk/sale/websocrma/>.

**RMA Research Chronicle**, vol. 37 (2004), was published in December 2004, the first volume in a long time to appear during the year on its cover. The contents are: Vassilis Vavoulis, "Antonio Sartorio (c.1630-1680): Documents and sources of a career in seventeenth-century Venetian opera"; Alyson McLamore, "By the will and order of Providence': the Wesley family concerts, 1779-1787". The price for RMA members, who receive a 50 per cent discount, is £21.50 (€38.00 / \$50.00) plus postage and packing. Please order from the Secretary (contact information below) who will send you a pro-forma invoice and shall then despatch the volume immediately upon receipt of payment. See <http://www.rma.ac.uk/publications.htm>, following the link to "Research Chronicle", for the contents of recent volumes of RMARC; contact the Secretary for up-to-date prices and the contents of older volumes.

**RMA Monographs**, vol. 13, Adam Ockelford, Repetition in music: theoretical and metatheoretical perspectives, also appeared towards the end of 2004. It is available from Ashgate Publishing, who offer a 15 per cent discount on all web purchases; the discount of 20 per cent for RMA members cannot be obtained on the web but must be requested by telephone or post.

## On-line membership directory

The new on-line membership Directory will be accessible to RMA members only; individual members will be able to view complete data on themselves and to update it on-line, and the data visible to other members will be filtered according to your own preferences (which may be different for the on-line and printed Directories).

We are aiming to bring this on line in the autumn, and to produce the printed Directory early in 2006 after members have had time to use the on-line Directory.

Full details of the online directory will be sent out in a monthly e-bulletin as soon as it is available.

## Awards

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All members are encouraged to nominate candidates for the Dent Medal and the Jerome Roche Prize, and also for Honorary membership. Follow the links from <http://www.rma.ac.uk/awards.htm> to the respective awards. Please submit any nominations to the Secretary, who will forward them to Awards Committee.

The deadline for consideration for this year's awards has passed, but nominations are welcome at any time.

### The Dent Medal

The Dent Medal (struck in memory of the distinguished scholar and musician Edward J. Dent (1876-1957), has been awarded by the Royal Musical Association annually since 1961 to recipients selected for their outstanding contribution to musicology. A list of candidates is drawn up by the Council of the Association and the Directorium of the International Musicological Society. The winner of the Dent Medal for 2004 is Dr Daniel Chua of King's College London. A full citation will be printed in JRMA, 130 (2005).

### The Jerome Roche Prize

The Jerome Roche Prize, in memory of Jerome Roche (pictured left), is awarded annually by the Royal Musical Association for a distinguished article by a scholar in the early stages of his or her career. Articles should be in English and published in the previous calendar year in either a journal, an edited volume or in a book of conference proceedings. The first such award was made in 2001. The winner of the 2004 award was Benjamin Walton for his article 'Looking for the Revolution in Rossini's Guillaume Tell', Cambridge Opera Journal, 15 (2003), 127-51.