

# Journal of the Royal Musical Association

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# Royal Musical Association Research Chronicle

The *Royal Musical Association Research Chronicle* is unique in the world for its publication of articles that make extensive use of indexes, catalogues, inventories and calendars relating to particular musicians, institutions, collections or archives. Conventionally, the *Research Chronicle* has published in the area of historical musicology but articles from all areas of music research are now strongly encouraged.

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RMA 52nd Annual Conference Guildhall School 2016

3 – 5 September  
2016

## Royal Musical Association 52nd Annual Conference

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ROYAL MUSICAL ASSOCIATION





**Music, Sound, and the Moving Image** is the first international scholarly journal devoted to the study of the interaction between music and sound within the entirety of moving image media – film, television, music video, advertising, computer games, mixed-media installation, digital art, live cinema, et alia.

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## Stalin's Music Prize

*Soviet Culture and Politics*  
Marina Frolova-Walker

Musical life in the Soviet Union under Stalin is examined through the lens of the Stalin Prizes awarded to composers and performers, including Prokofiev, Shostakovich and violinist David Oistrakh. The story behind the selection of prize candidates, from 1940–54, challenges existing accounts of both Soviet music and Socialist Realism.

‘Thanks to Frolova-Walker’s engaging and readable written style, such material is brought to life, providing a rich and engrossing narrative of Soviet cultural history during this turbulent period.’

– Erik Levi, *BBC Music Magazine*

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## Acknowledgements

### **Guildhall School of Music and Drama**

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Aoife Shanley (*Conference Manager*)

Sophie Timms (*Conference Assistant*)

Research & Enterprise Team

Performance Venues, Audio Visual, and Facilities Teams

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Warwick Edwards (*RMA / University of Glasgow*)

Katy Hamilton (*RMA*)

Freya Jarman (*University of Liverpool*), representing RMA Annual Conference 2017

Cormac Newark (*Guildhall School of Music & Drama*), chair

### **Royal Musical Association**

Conference programme abstracts edited by Suzanne Aspden and Freya Jarman

The Royal Musical Association wishes to thank all the above, along with Routledge Taylor & Francis Group and the Musica Britannica Trust for sponsorship of the conference receptions

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## **Welcome**

Dear Colleagues

Welcome to the 52nd Annual Conference of the Royal Musical Association, meeting at the Guildhall School of Music and Drama in London. Here we have assembled a programme of around 130 speakers from across the globe. The programme includes panel discussions by internationally renowned academics, and individual papers on topics ranging from the Cantigas de Santa Maria to Boulez. The conference also includes the Edward J. Dent medal presentation and Lecture by Marina Frolova-Walker, and in a departure from tradition the Peter Le Huray Lecture takes the form of a panel involving four leading practitioners and commentators in the field of opera production and reception. In addition to the Annual General Meeting of the Association, there are receptions sponsored by Routledge and by the Musica Britannica Trust, and the usual exhibition of books and other materials. I hope you enjoy the conference, and if you're not already a member, feel inclined to join us. Membership is available online at [www.rma.ac.uk](http://www.rma.ac.uk).

**Mark Everist**

President of the Royal Musical Association

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## Conference Programme

### Saturday 3 September

9.30am – 10.45am Registration / Refreshments

9.30am – 6pm Publisher Exhibition  
Posters

10.45am – 10.55am Welcome  
Concert Hall  
Cormac Newark (conference director)

11am – 12.30pm Saturday Morning Sessions

#### 1A Critical Pedagogy and Music Education (Panel)

Concert Hall

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

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

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

- Louise H. Jackson (Trinity Laban Conservatoire of Music and Dance), ‘“Dead zones” of music in higher education’
- Jonathan Owen Clark (Trinity Laban Conservatoire of Music and Dance), ‘What is a suitable “aesthetic education”?’
- Biranda Ford (Guildhall School of Music & Drama), ‘A conservatoire education in an era of globalisation’
- Kate Wakeling (Trinity Laban Conservatoire of Music and Dance), ‘“Affecting change”: ethics and instrumentalism in the research and delivery of participatory music education’

#### 1B Music, Violence, Justice (Panel)

Rehearsal Room 1

Anna Papaeti (Independent Scholar, Berlin), convenor

Lukas Pairon (University of Ghent), chair

*Three 20-minute papers and a 30-minute chaired discussion*

- Katia Chornik (Cantos Cautivos Archive) and Manuel Guerrero (University of Chile), ‘Reciprocal effects of research and human rights legislation in Chile’
- Anna Papaeti (Independent Scholar, Berlin), ‘Music, sound and torture in the detention centres of the military junta in Greece (1967–74)’
- Morag Josephine Grant (Independent Scholar, Berlin), ‘Music-justice-violence: aspects of a relationship’

#### 1C In Memoriam Pierre Boulez (Panel)

Rehearsal Room 2

Robert Sholl (Royal Academy of Music and University of West London), chair

*Two 20-minute papers followed by a panel discussion*

- Arnold Whittall (King’s College London), ‘Boulezian themes from the 1970s: Bayreuth to Beaubourg’

- Jonathan Goldman (University of Montreal), ‘Listening to *Doubles* in stereo’
- Jonathan Dunsby (Eastman School of Music, University of Rochester), Jonathan Goldman (University of Montreal) and Arnold Whittall (King’s College London), panel discussion: ‘Can one speak of Boulezian music theory? The evidence of the Collège de France lectures’

**1D Operatic Objects (OBERTO Opera Research Panel)**

Rehearsal Room 3

Alexandra Wilson (Oxford Brookes University), convenor

Susan Rutherford (University of Manchester), chair

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

- Andrew Holden (Oxford Brookes University), ‘Bringing Hohenstein to life: Teatro dell’Opera di Roma’s New Production of *Tosca*’
- Anna Maria Barry (Oxford Brookes University), ‘Exhibiting Sir Charles Santley: Research on Display’
- Alexandra Wilson (Oxford Brookes University), ‘Caruso’s Books: Opera, Biography and Material Culture’

12.30pm – 1.30pm      Lunch / Registration

*There are a number of lunch options in the surrounding area, one of our stewards will be happy to direct you.*

12.30pm – 2.30pm      RMA Council meeting, Meeting Room 1

1.30pm – 2.15pm      Saturday Lecture-Recitals

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

Concert Hall

John Rink (University of Cambridge), chair

- David Dolan (Guildhall School of Music & Drama)
- John Sloboda (Guildhall School of Music & Drama)
- Henrik Jensen (Imperial College, London)
- Eugene Feygelson (Kings College, London)
- Thomas Carroll (Royal College of Music), cello

**‘Gary, can you bring in your wetsuit? Evolution of a New Context for Song’**

Rehearsal Room 3

Roy Howat (Royal Academy of Music & Royal Conservatoire of Scotland), chair

- Iain Burnside (Guildhall School of Music & Drama)
- Guildhall School Student and alumni performers: Clare Lees, Felicity Turner, Michelle Santiago, Adam Sullivan, Matthew Palmer, Jonathan Hyde and Pierre Riley

**1E New Audiences**

Concert Hall

Chris Banks (Imperial College London), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- David Kidger (Oakland University), ‘The Robert Mayer Concerts for Children: bringing orchestral music to young people in England in the 1920s and 1930s for the first time’
- Elizabeth Wells (Mount Allison University), ‘Bernstein and the Beatles: intersections of popular and classical in 1960s America’
- Karen Wise (Guildhall School of Music & Drama) and John Sloboda (Guildhall School of Music & Drama), ‘Journeys of new audiences’

**1F Aspects of Ensemble Practice in the 1970s (Panel)**

Rehearsal Room 1

Roddy Hawkins (University of Manchester), convenor and chair

*Three 20-minute papers, followed by a 10-minute response and a 20-minute discussion*

- David Chapman (Rose-Hulman Institute of Technology), ‘Minimalism, incorporated: the business of becoming Steve Reich and Musicians and the Philip Glass Ensemble’
- Liam Cagney (University College Dublin), ‘Ensemble L’Itinéraire’s role in the establishment of French spectral music’
- Roddy Hawkins (University of Manchester), ‘One complexity, two complexity, more: exploring the role of ensemble Suoraan in the emergence of “New Complexity” in Britain’
- Eric Drott (University of Texas at Austin), respondent

**1G Stringed Keyboard Instrument Variety: Pitch, Timbre and the Novel (Panel)**

Rehearsal Room 2

Edward Dewhirst (University of Edinburgh), convenor and chair

*Two 45-minute sections, each with two speakers and an opportunity for questions.*

- Edward Dewhirst (University of Edinburgh), ‘The ignored and “inferior”: Italian octave-pitch keyboard instruments’
- David Gerrard (University of Edinburgh), ‘A virginal at “organ pitch”: reconstructing sixteenth-century sound’
- Eleanor Smith (Orpheus Institute), ‘No longer a novelty: re-establishing the importance of organised keyboards’
- Jenny Nex (University of Edinburgh), ‘From the sublime to the ridiculous: an exploration of the more extreme adaptations and modifications to the piano in late eighteenth-century Britain’

**1H Composer Reminiscences**

Rehearsal Room 3

Julian Horton (Durham University), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Reuben Phillips (Princeton University), ‘Brahms as “Kreisler der Jüngere”:

recapturing a Romantic aesthetic of early music'

- Sebastian Wedler (University of Oxford), 'Tonal pairing as a strategy of lyrical time: Anton Webern's *Langsamer Satz* (1905)'
- James Sobaskie (Mississippi State University), 'The Role of Reminiscence in Fauré's *Fantaisie pour piano et orchestre*'

4pm – 4.30pm

Refreshments

**The Peter Le Huray Panel**

Concert Hall, 4.30pm – 5.30pm

**Recent developments in opera production and reception**

*Introduction from Cormac Newark (Guildhall School of Music & Drama)*

Charlotte Higgins (The Guardian)

Mark Ravenhill (Playwright)

Annabel Arden (Opera Director, Co-founder of Théâtre de Complicite)

John Deathridge (King's College London)

5.30pm – 6.30pm

Reception sponsored by Routledge Publishing

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## Sunday 4 September

- 9.15am – 9.30am Registration  
9.15am – 6pm Publisher Exhibition  
Posters
- 9.30am – 10.30am Sunday Morning Sessions

### 2A Englishness

Concert Hall

Rachel Cowgill (University of Huddersfield), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- Rachel Landgren (University of Melbourne), ‘Elizabethans through to the present day - constructing a history of English song’
- Matthew Riley (University of Birmingham), ‘Diatonicism and English national music’

### 2B Twentieth-Century Hungarian Music

Rehearsal Room 1

Amanda Bayley (Bath Spa University), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- Hei Yeung John Lai (Chinese University of Hong Kong), ‘Performing Bartók’s *Contrasts* with orthographic insights’
- Qianqian Zheng (Chinese University of Hong Kong), ‘Notes hidden from the score: overtones in Ligeti’s *Touches bloquées*’

### 2C Spanish Medieval and Renaissance Sources

Rehearsal Room 2

Owen Rees (University of Oxford), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- Henry T. Drummond (University of Oxford), ‘Hearing the sacred word: the sonic world of miracles in the *Cantigas de Santa Maria*’
- Sonia Gonzalo Delgado (University of Zaragoza), ‘From the archive to the concert hall: Santiago Kastner’s lifetime Antonio de Cabezón project: a case study’

### 2D Nationalism and Internationalisation

Rehearsal Room 3

Caroline Rae (Cardiff University), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- Barbara Kelly (Royal Northern College of Music), ‘Full of foreign promise: exclusive performances of new music in post-WWI Paris’
- Dorothea Hilzinger (Berlin University of the Arts), ‘“Wanted, an English school of composition”: a national debate and its interrelation with the production of British symphonies’

- 10.30am – 11am Refreshments / Registration

11am – 12.30pm

Sunday Late Morning Sessions

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

Concert Hall

Michael Baumgartner (Cleveland State University), convenor and chair

*Four 10-minute papers, followed by a 50-minute discussion with the panellists and audience*

- Ewelina Boczkowska (Youngstown State University), ‘Music, ideology and post-Stalinist youth in the 1960s films of Jerzy Skolimowski’
- Tobias Pontara (University of Gothenburg), ‘Classical music in the films of Andrei Tarkovsky’
- Guido Heldt (University of Bristol), ‘Power chords: the German *Schlagerfilm* and the new world order’
- Pwyll ap Siôn (Bangor University), ‘Michael Nyman and the development of an art-house musical aesthetic’

**2F British Forum for Ethnomusicology Panel: Music in Contested Urban Space**

Rehearsal Room 1

Byron Dueck (Open University), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Gavin Williams (University of Cambridge), ‘Sound, colony and the multinational: the gramophone in Singapore c. 1900’
- Yvonne Liao (King’s College London), ‘“Paris of the east, New York of the west”? multi-jurisdictional sounds and a plural history of live music in Shanghai, c. 1930–50’
- Laudan Nooshin (City University London), ‘Sounding the city: Tehran’s contemporary soundscapes’

**2G Heinrich Schenker and Viennese Musical Culture (Panel)**

Rehearsal Room 2

Kirstie Hewlett (British Library/University of Music and Performing Arts, Vienna), convenor

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

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

- Marko Deisinger (University of Music and Performing Arts, Vienna), ‘Heinrich Schenker, Otto Erich Deutsch and Schubert’s “Prize Song”’
- Georg Burgstaller (RILM/City University of New York), ‘Heinrich Schenker and opera’
- Kirstie Hewlett (British Library/University of Music and Performing Arts, Vienna), ‘A “quiet self-education at the radio”: Heinrich Schenker and radio culture in interwar Vienna’
- William Drabkin (University of Southampton), ‘The warden: Heinrich Schenker’s late writings’

## 2H The Long Eighteenth Century

Rehearsal Room 3

David Charlton (Royal Holloway, University of London), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Tomas McAuley (University of Cambridge), 'Hearing the Enlightenment: musical affects and mechanist philosophy in early eighteenth-century England and Scotland'
- Austin Glatthorn (Dalhousie University), 'Out with the Old, in with the New: Music and Regime Change During the French Occupation of Mainz, 1792–93'
- Barry Ife (Guildhall School of Music & Drama), 'Scarlatti MSS in Spain: Biblioteca de Catalunya MS M1964'

12.30pm – 2.30pm          Lunch / Registration

*There are a number of lunch options in the surrounding area, one of our stewards will be happy to direct you.*

12.30pm – 1.30pm          RMA Student Committee, Meeting Room 1  
 RMA Annual Conference 2017 Programme  
 Committee, Meeting Room 2

2.30pm – 4pm                Sunday Afternoon Sessions

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

Concert Hall

Jan Hendrickse (Guildhall School of Music & Drama), convenor and chair

*Four 15-minute presentations, followed by a discussion and questions*

- Jan Hendrickse (Guildhall School of Music & Drama), 'Isolations'
- Nell Catchpole (Guildhall School of Music & Drama), 'Interventions: landscape and materiality'
- Claudia Molitor (City University London), 'Sonorama'
- Matthew Sansom (University of Surrey), 'In the making: insights gained from ecological sound arts practice'

## 2J Thomas Arne Revisited (Panel)

Rehearsal Room 1

Peter Holman (University of Leeds), convenor and chair

*Five 15-minute papers followed by a 15-minute discussion*

- Simon McVeigh (Goldsmiths, University of London) and Peter Lynan (Musica Britannica Trust), "'One of the most noble compositions that ever stamped fame on a musician": Arne's Oratorio *Judith* in its wider musical and social contexts'
- Olive Baldwin (Independent Scholar) and Thelma Wilson (Independent Scholar), 'Thomas Arne as a teacher of singers'
- Suzanne Aspden (University of Oxford), 'Arne the "affected imitator"?'
- John Cunningham (Bangor University), 'New light on Thomas Arne's setting of *The Fairy Prince*'
- Peter Holman (University of Leeds), 'Thomas Arne and Charles Burney'

## 2K Uses of Musical Objects

Rehearsal Room 2

Keith Howard (School of Oriental and African Studies), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Hong Ding (Soochow University School of Music) and Cheong Wai-Ling (Chinese University of Hong Kong), 'B. A. Arapov, I. V. Sposobin, and *Uchebnik Garmonii*: the legacy of a Soviet Harmony textbook in China'
- Friederike Jurth (University of Music Franz Liszt), 'From the idea to samba: practice and aesthetics of composition in composers' collectives of the samba-schools from Rio de Janeiro'
- James Gabrillo (University of Cambridge), 'The sound and spectacle of Philippine presidential elections, 1953–98'

## 2L Music and Musicians on Screen

Rehearsal Room 3

Carlo Cenciarelli (Cardiff University), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Joanne Cormac (University of Nottingham), 'Composer biopics: interfaces between research and popular culture'
- Áine Sheil (University of York), 'From opera to film: *Die Meistersinger von Nürnberg* on screen in 1920s Germany'
- Miguel Mera (City University London), 'The comedy of audio-visual musicality'

4pm – 4.30pm Refreshments

4.30pm – 6pm Plenary Session  
Concert Hall

## Annual General Meeting

Including announcement of election results, President's report, trustees' annual report and accounts. The AGM is open to all RMA members without the need to register for the conference. Non-members are welcome at the meeting, but may not vote.

*Immediately following the AGM the recipient of this year's Edward J. Dent medal award will be announced, along with the Call for Proposals for next year's annual conference at the University of Liverpool.*

## The Edward J. Dent Medal Award and Lecture

### 'An Inclusive History for a Divided World'

Marina Frolova-Walker (University of Cambridge)

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

6pm – 7pm Reception sponsored by the Musica Britannica Trust

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## Monday 5 September

9.15am – 9.30am Registration  
 9.15am – 2.30pm Publisher Exhibition  
 Posters

9.30am – 10.30am Monday Morning Sessions

### 3A Composers and 'Group Self-Contempt'

Concert Hall

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

Mieko Kanno (Sibelius Academy, University of the Arts Helsinki), chair

*One 20-minute paper, followed by two 10-minute responses and a 20-minute panel discussion*

- Julian Anderson (Guildhall School of Music & Drama), 'Selling Ourselves Short: Inturned aggression and group self-contempt in the modern music sector since 1973'
- Arnold Whittall (Kings College London), respondent
- Gillian Moore MBE (Director of Music, Southbank Centre), respondent

### 3B The Cimbalom in Art Music

Rehearsal Room 1

Shay Loya (City University London), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- Sam Girling (University of Auckland), 'Exotic tastes: the appearance of Bohemian folk instruments in late eighteenth-century European courts'
- Hyun Joo Kim (Independent Scholar, New York), 'Interpretive fidelity to gypsy creativity: Liszt's representations of Hungarian-gypsy cimbalom playing'

### 3C Music in Terezín

Rehearsal Room 3

Stephen Muir (University of Leeds), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- David Fligg (University of Leeds), '(Re)visiting the Archive of Gideon Klein - Terezín, 1941-1944'
- Martin Čurda (Cardiff University), 'Grief, melancholia, uncanny reflections and vicious circles in Pavel Haas's *Four Songs* from Terezín'

10.30am – 11am Refreshments/Registration

11am – 12.30pm Monday Late Morning Sessions

### 3E RMA Music and/as Process Study Group Panel: Creative Performance Processes as Research

Concert Hall

Richard Glover (University of Wolverhampton), convenor and chair

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

- Xenia Pestova (University of Nottingham), 'Pocket pianos: working with portable keyboards'

- Ian Pace (City University London), ‘Between academia and audiences: some critical and methodological reflections from a performer-scholar’
- Mira Benjamin (University of Huddersfield), ‘Exploring a systematic approach to intonation in John Cage’s *Four* for string quartet’

### **3F Music as a Matrix for Action in Healthcare Settings (Panel)**

Rehearsal Room 1

Hilary Bracefield (University of Ulster), chair

*Four 15-minute papers, followed by a 30-minute discussion*

- Rosemary Golding (Open University), ‘Out of mind, out of earshot: music in the Norfolk county asylum’
- Irene Pujol Torras (Guildhall School of Music & Drama), ‘The use of group vocal improvisation as a music therapy technique in a mental health setting’
- Stuart Wood (Guildhall School of Music & Drama), ‘“Care, The Musical”: exploring presence and representation through practice-based research’
- Donald Wetherick (Guildhall School of Music & Drama), ‘The musicianship of the music therapist: exploring musical admission requirements for UK music therapy trainings’

### **3G Beyond Propaganda: Music and Politics in the Napoleonic Theatre (Panel)**

Rehearsal Room 2

Katherine Hambridge (Durham University), convenor

Benjamin Walton (University of Cambridge), chair

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

- Annelies Andries (Yale University), ‘Dreaming “Opéra de Luxe”: Spectacle in Le Sueur’s *Ossian ou les Bardes*’
- Sarah Hibberd (University of Nottingham), ‘“L’épique en action”: *Fernand Cortez* and the aesthetic of spectacle’
- Katherine Hambridge (Durham University), ‘Genre consciousness in the Napoleonic theatre’

### **3H Singing Practices**

Rehearsal Room 3

Robin Bowman (Birmingham Conservatoire), chair

*Two 20-minute papers, each followed by a 10-minute discussion*

- Anna McCready (Royal College of Music), ‘“A distinct physiognomy”: Mme Pasta and the Rossini *bel canto* style’
- Karen Henson (Frost School of Music, University of Miami), ‘Of inventors and studio-laboratories: opera and sound recording in the nineteenth century’

12.30pm – 2.30pm      Lunch

*There are a number of lunch options in the surrounding area, one of our stewards will be happy to direct you.*

12.30pm – 1.30pm      BFE/RMA Conferences Sub-Committee, Meeting Room 2

1.30pm – 2.15pm Monday Lecture-recital

### **'Clara Schumann's Romances Op. 22'**

Concert Hall

David Milsom (University of Huddersfield), chair

- Laura Roberts (Guildhall School of Music & Drama)
- Amarins Wierdsma, violin

2.30pm – 4pm Monday Afternoon Sessions

### **3I Performing Notations: Relational Approaches to Musical Materials (Panel)**

Concert Hall

Emily Payne (University of Leeds) and Floris Schuiling (Utrecht University), co-convenors/chairs

*Four 15-minute papers followed by a 30-minute discussion*

- Sean Williams (Independent Scholar), 'Creative agency in non-standard notation and the collapse of the Stockhausen Ensemble'
- Floris Schuiling (Utrecht University), 'Music notation as technology and material culture in the performances of the ICP Orchestra'
- Emily Payne (University of Leeds), 'Performing Cage's *Concert for Piano and Orchestra*: a creative conundrum?'
- Rachel Stroud (University of Cambridge), ' "Notation as social network": notation and performance in Beethoven's late string quartets'

### **3J The Music Industry then and now**

Rehearsal Room 1

Richard Witts (Edge Hill University), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Martin Cloonan (University of Glasgow) and John Williamson (University of Glasgow), 'Protecting musicians from themselves? Critical reflections on 123 years of the Musicians' Union'
- Christopher Charles (University of Bristol), 'Ektoplazm.com-free music and the psytrance scene'
- Holly Rogers (Goldsmiths, University of London), 'Hearing Music and Listening to Sound: Extended Audiovisuality in Documentary Film'

### **3K Sources for Performance Practice Studies**

Rehearsal Room 2

Andy Fry (King's College London), chair

*Three 20-minute papers, each followed by a 10-minute discussion*

- Richard Sutcliffe (Royal Conservatoire of Brussels/University of Birmingham), 'Sources of early nineteenth-century violin performance practice in the Brussels Conservatory'
- Stijn Vervliet (LUCA School of Arts, KU Leuven), 'Mapping performances: tempo and rubato in recordings of Alexander Scriabin's early piano preludes'
- Ross Cole (University of Cambridge), 'Transatlantic blues and the performance of alterity'

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

Rehearsal Room 3

Keith Potter (Goldsmiths, University of London), convenor

Ross Cole (University of Cambridge), chair

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

- Keith Potter (Goldsmiths, University of London), ‘Tonality and harmony in Steve Reich’s *Music for 18 Musicians*: what the composer’s sketchbooks tell us’
- John Pymm (University of Wolverhampton), ‘English is the only language which I speak: Gottwald, Reich and linguistic identity in *Mein Name Ist ...* (Portrait der Schola Cantorum, 1981)’
- Pwyll ap Siôn (Bangor University), ‘“From resulting patterns to extended melodies”’: understanding Steve Reich’s *Octet* through his sketches’

4pm

Depart

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## Abstracts

### Saturday 3 September

#### 1A Critical Pedagogy and Music Education (Panel)

Concert Hall, 11am

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

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

Recent concerns over the role and funding of higher education have focused attention on its intrinsic value, with the debate regarding societal contribution often centred on solely quantifiable and measurable benefits. This has been coupled with some arguably detrimental side-effects, including: the increasing marketisation of higher education through the introduction of student fees, resulting in the ubiquity of the notion of consumer satisfaction; an increasing accountability framework that similarly promotes consumerism through the guise of the protection of public money; a fundamental change in the relationship between institution, teacher and learner; reductions in teaching grants and the promotion of 'best practice' themes within learning and teaching; a focus on recruitment and income generation from research activity. These factors have all contributed to the construction of the now dominant idea within higher education that the university subscribes to a mode of production that exists to contribute to a knowledge economy, coupled with a political emphasis on the essential utility of knowledge. And many of these trends have crossed over from the large cross-faculty higher education institution to the music conservatoire and the art school in general. But given the inherent reductionism implied by these same trends, not surprisingly they have come recently under sustained critical scrutiny, using approaches from a range of historical, sociological, philosophical, political and pedagogical perspectives.

This themed session will bring the conservatoire context squarely into dialogue with this recent critical pedagogical literature, with a view to reimagining the function of music education, and specialist arts education in general, in society. We argue that if allowed to fulfil its critical and creative potential, a specialist arts education has a unique, perhaps autonomous role to play in resisting the conformity, inequality and inevitability of the effects on individuals of globalised economies. Using approaches variously from phenomenology (Clark; Wakeling), philosophy of education (Ford; Jackson) and postcolonial theory (Clark; Ford), the four talks stress the social, transformational and ethical benefits of the arts, situating them firmly in community contexts (Wakeling; Ford).

The session will contribute to the conference themes in the following ways. The emphasis on conservatoire training, and research into the nature of this training, has obvious links with professional practice, and it should be clear that the session has a strong ethical and political focus. In addition, the contribution of education to cultural systems is routinely under-represented in existing musicological research, with its main focus on musical material and its historical reception, while simultaneously, current pedagogic research in music has often clustered

solely around improvements to existing teaching practice. In contrast, this session offers a more holistic perspective on the wider political and strategic role of an arts education, that emphasises its transformational, but also its disruptive potential.

### **'Dead zones' of music in higher education**

*Louise H. Jackson (Trinity Laban Conservatoire of Music and Dance)*

This paper prepares for the others by sketching the recent literature on critical pedagogy, and continues by connecting this literature to the topic of music within higher education. In particular, following Henry Giroux's critique of educational contexts becoming 'Dead Zones of the Imagination' (Graeber) it argues that an engagement with critical pedagogy can enable music within a higher education context to reshape and reimagine its practices, in order to resist what have become normative neoliberal discourses. Furthermore, this aspect of the ability of music to be 'aesthetically negative' (Adorno) links the material with the following paper by Clark. The disruptive potential of music and arts is suggested as an initial point in establishing vocabularies and methodologies, drawing on the work of Wendy Brown, to assist in dispelling the 'illusion' of social justice promoted through current pedagogical-political models. Such models contain a paradox whereby obtaining a higher education is perceived as an inherent 'good' for democracy at the same time as they simultaneously erode genuine democratic engagement. The relationship between the intersecting structures of neoliberal free markets, social justice and the role of higher education can be better understood and contextualised through the critical pedagogical concepts of: 'pedagogy of hope' (Friere); stultification (Rancière); educational fundamentalism (Alvesson); pedagogy of repression (Giroux). The paper concludes by claiming that music education can then be understood as a potential site for developing alternative educational practices that rediscover critical and creative social engagement, which links with the papers of both Ford and Wakeling.

### **What is a suitable 'aesthetic education'?**

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

In attempting to answer in more detail how a suitable musical or 'aesthetic education' (Schiller; Spivak) may be constructed out of the critical pedagogical framework suggested in the first paper by Jackson, the second talk in the session will claim that we can perhaps start from the unique idiomatic nature of music and art itself; a nature that is rooted in the perceptive and sensory capabilities of the experiencer, but which extends to the manner in which the perceptual transformations enacted by art can cause disturbances, perturbations and 'irritations' into more general networks of communication in contemporary society (following similar argumentative tropes in Luhmann Rancière and Adorno). We extend these ideas to also show how art aesthetically exemplifies factors which are basic to our cognitive and metaphysical inherence in the world, seen from a phenomenological perspective. It is precisely both the inherent, and potentially subversive perceptual-communicative nature of music and art that has been side-lined in current models of higher education that sees these disciplines as simple adjuncts to the entertainment industry, and we argue for the conservatoire as the idiomatic home of a suitable 'aesthetic education' which is rooted in the perceptual and communicative potentiality inherent in all arts: 'The

most pernicious presupposition today is that globalisation has happily happened in every aspect of our lives. Globalisation can never happen to the sensory equipment of the experiencing being except insofar as it was always implicit in its vanishing outlines. Only an aesthetic education can continue to prepare us for this' (Gayatri Spivak). These transformative, qualitative and ethical aspects of music and arts education link directly to similar themes in the talks of Ford and Wakeling.

### **A conservatoire education in an era of globalisation**

*Biranda Ford (Guildhall School of Music & Drama)*

Over the last fifteen years, a significant strand of research on higher education has focused on the effects of globalisation and the internationalisation of degree courses. Though international exchange can make strong claims to offering benefits to students, professors and institutions alike, a significant rationale behind the increasing internationalisation of higher education is economic necessity. Cuts to government funding have resulted in what has been called the marketisation of the sector, and the growth of a British education, in both increasing numbers of visiting students and in exporting our degrees by offering courses in satellite institutions, has been successful as a business model. With music positioned as an international language transcending national barriers, conservatoires are well placed to capitalise on this modern trend with recruitment drives in East Asia designed to benefit from the popularity of classical music in China and surrounding countries. This paper examines some of the cultural, political and ethical implications of the internationalisation of conservatoires. Taking writings on post-colonial theory (Bhabha, Spivak) as a starting point, I question the assumed innocence of classical music as a readily exportable international language, and explore how ideas of globalisation, cosmopolitanism and intercultural performance could enrich the conservatoire environment by offering an equitable exchange between host and visiting cultures, with the potential to renew traditions and develop the conservatoire as a creative and critical space.

### **'Affecting change': ethics and instrumentalism in the research and delivery of participatory music education**

*Kate Wakeling (Trinity Laban Conservatoire of Music and Dance)*

Following the introduction of impact and knowledge exchange imperatives into higher education, many conservatoires and music departments have augmented their provision for engagement with their local communities. This paper challenges the widespread instrumentalism found to underpin the evaluative research methodologies that aim at analysing best practice in such participatory and community-based music education programmes. Drawing on the work of Trinity Laban's Learning and Participation department, particularly its work with older people, the paper proposes alternative approaches to the pedagogical design and research analysis of such activities that are at once more ethical, democratic and reflexive. The paper first outlines some of the increasingly prevalent 'impact' agendas (e.g. enhanced health and well-being outcomes among older people or improved non-arts-based learning outcomes among children) which drive the funding, delivery and assessment of much participatory arts activity. Focusing on the cross-arts work of the Trinity Laban Learning and Participation department, the paper then sets out an alternative model of project design and research that better

embraces the complex processes and possibilities of discovery and transformation that music-making can initiate, but on such activity's 'own terms', as revealed through ethnographic participant-observation and phenomenological analysis (which links squarely with the phenomenological methodology proposed in the earlier talk by Clark). Using this methodology to engage closely with the first-hand experiences of participants and practitioners involved, the paper demonstrates how such activity can create intriguing and enriching linkages between past, present and future experiences, while building rich new self/other relations among participants. In calling for a more nuanced and reflexive approach to programme analysis and delivery, the paper thus follows applied theatre practitioner Thompson (2009) in stressing the profound need to move away from 'effect' and towards 'affect' in the participatory arts.

### **1B Music, Violence, Justice (Panel)**

Rehearsal Room 1, 11am

Anna Papaeti (Independent Scholar, Berlin), convenor

Lukas Pairon (University of Ghent), chair

This session examines the use of music in torture, conflict, and genocide. Geographical points of focus are the Colonels' Greece (1967–74), and Augusto Pinochet's Chile (1973–90). These papers will be supplemented by a reflection on the historical connections between concepts of musical sound, violence and justice in Europe since the Middle Ages. The papers on Greece and Chile explore the use of music during the detention of political prisoners through interviews with survivors and perpetrators. The paper 'Music, sound and torture in the detention centres of the military junta in Greece (1967–74)' shows how sound and music were used by the Junta in the context of torture. It focuses on the continuous use of popular songs as part of a sophisticated combination of techniques, still employed today in the so-called 'War on Terror'. Drawing on the challenging nature of survivor testimony, the paper discusses memory lapses and discrepancies with regard to the use of music in detention. It also raises concerns, shared with the paper on Chile, about the way local legal notions of torture shaped the interviewees' understanding of torture. In both cases, even though interviewees acknowledged the terror and damage suffered as a result of the use of music, a significant number of them did not understand music as part of the torture techniques used, but saw it as something separate; this separation is also indebted to the humanistic notion of music as an inherently enlightening art-form. The paper 'Reciprocal effects of research and human rights legislation in Chile' examines the shared inability to grasp music as part of the torture techniques due to the restrictive definitions used by law and truth commissions to the present day. It discusses the potential role that music research can play in revisiting and updating legal definitions of torture, as well as the contribution of music institutions, such as RMA, in making public the uses of music in ill-treatment. The relationship between music, violence and justice is explored from the perspective of musical, social and legal history in the paper 'Music-justice-violence: aspects of a relationship'. This paper uses several examples from the European Middle Ages onwards to discuss how music and musical symbolism have been used to portray but also enact ideas of harmony and transgression with regard to the social order. Starting with the so-called 'charivari'

traditions of folk justice, and also covering tendencies in how the music and language of outlaws and outsiders is portrayed, the paper uses analyses of these discourses to offer new perspectives on more recent uses of music in torture, war crimes and genocide as well, including in the case of mass shootings of Jews in Eastern Europe in the early 1940s.

### **Reciprocal effects of research and human rights legislation in Chile**

*Katia Chornik (Cantos Cautivos Archive and Manuel Guerrero (University of Chile)*

As part of our ethnomusicological (Chornik) and applied ethics (Guerrero) research, we have interviewed victims and perpetrators of torture who have referred to music being employed by the Pinochet regime (1973–90) upon political prisoners. Although interviewees have identified physical and psychological damage as a result of misuses of music, they have generally failed to recognise that this may be classed as torture or other forms of cruel, inhuman and degrading treatment. We argue that this lack of recognition is linked to the lack of typification of torture in Chile, and to the fact that Chile has still not updated its internal legislation despite having signed (1987) and ratified (1988) the UN Convention against Torture (1984), in which nations agreed to eradicate torture, to investigate and punish perpetrators, and to provide compensation to victims. This paper addresses the reciprocal effects of research and policy, drawing on international and local legislation, and our research practice. In particular, the paper discusses:

- i. how the limited definitions used by local truth commissions have shaped victims' own understandings of what is and is not torture
- ii. the potential role of music research, linked to the moral consideration of victims, in helping policy makers to typify and update human rights legislation, and
- iii. the potential role of the Royal Musical Association in drawing the wider public's attention to mis-uses of music and in exerting changes in policy, following the Position Statements on Torture of the Society for Ethnomusicology (2007) and the American Musicological Society (2008).

### **Music, sound and torture in the detention centres of the military junta in Greece (1967–74)**

*Anna Papaeti (Independent Scholar, Berlin)*

This paper examines the various uses of music and sound as a means to terrorise, humiliate and 'break' political prisoners in Greece under the military dictatorship (1967–74). Drawing on new interviews with survivors, supported by overlooked testimony in existing sources, this paper exposes and documents how music, sound and silence were used in the detention centres of the Security Forces (Athens and Piraeus), and the Athens-based Special Interrogation Unit EAT/ESA. It focuses on cutting-edge interrogation methods of the time, practiced at EAT/ESA. Devised as a more effective way of shattering subjectivity, while not leaving any marks on the body, it combined together rather banal methods (such as continuous music, sleep, food and drink deprivation and continuous standing, among others). Although torture under the junta has been a subject of scrutiny with seminal trials in Strasbourg (1969) and Greece (1975), the use of music and sound has so far been conspicuously absent from the discourse. Even interviewees themselves

failed to grasp music's implications for torture at first. In addition to the restrictive legal definitions used for the torturers' trials in 1975, the humanistic perception of music as something inherently positive and benign accounts for such omissions and misperceptions. In this context, the paper discusses the elusiveness of so-called 'music torture'. It also considers the status of memory lapses, contradictions, repetitions and memory blocks. Taking into account the psychic structures of acute trauma and its manifestations in language, these moments are keys to the coded messages they carry with regard to the use of music in detention.

### **Music-justice-violence: aspects of a relationship**

*Morag Josephine Grant (Independent Scholar, Berlin)*

In this paper I want to discuss some aspects of the historical relationship between music, law and justice from the European Middle Ages onwards, as a way to gain a new perspective on the use of music in torture, war crimes and genocide in more recent times. My starting point will be so-called 'charivari' traditions of folk justice, in which a form of 'anti-music' or 'paramusic' played a significant role. The musical component of charivari—typically consisting of loud and inharmonious sounds and calls, and taking place at night to maximise the disturbance—is just one example of a frequent recourse to musical symbolism in the portrayal of a 'harmonious' social order on the one hand, and transgressions against that normative order on the other: further examples include musical iconography in images of judgement and punishment from the late medieval and early modern periods. A link can be drawn here to how the music or language of outlaws and outsiders have since antiquity often been characterised as noisy, unpleasant or disruptive, as I will explore with particular reference to Ruth HaCohen's musical history of antisemitism in Europe. In the third and final part of the paper, I will discuss how these examples can provide a different kind of context to how we think about the use of music in the context of torture and genocide in more recent times, drawing amongst other things on eyewitness reports of mass shootings of Jews in eastern Europe in the early 1940s.

### **1C In Memoriam Pierre Boulez (Panel)**

Rehearsal Room 2, 11am

Robert Sholl (Royal Academy of Music and University of West London), chair

This panel proposes to honour the memory of Pierre Boulez (1925–2016) through two conference talks followed by a panel discussion that focuses on Boulez's lectures at the Collège de France (1976–95), collected in *Leçons de musique* (2005), whose English translation by the three panel participants will be published by Faber & Faber in Spring 2018.

### **Boulezian Themes From the 1970s: Bayreuth to Beaubourg**

*Arnold Whittall (King's College London)*

Pierre Boulez is routinely described as a French composer and conductor. But that doesn't mean that he can be properly assessed by French criteria alone. Boulez's awareness of things German, American or Far Eastern, and his experiences in places other than France, profoundly affected his development. So in this paper I will explore a few of the counterpoints between Gallic and Germanic—mainly but not exclusively during the years between 1966 and 1977—and aim to provide a rather

different perspective from that to be found in the 2005 book around the topic by Philippe Olivier, *Pierre Boulez: Le maître et son marteau*.

### **Listening to Doubles in Stereo**

*Jonathan Goldman (University of Montréal)*

Boulez's 1958 orchestral work *Doubles* makes use of an unusual seating plan in which the orchestral choirs are divided into several groups and scattered across the stage. One of the important technological developments of this era as far as music is concerned took place in the domain recording and sound reproduction, specifically the commercial introduction of stereo long-playing records that led to the mass-distribution of stereo sound technology into homes throughout the western world. A historiographical question immediately arises: even if *Doubles* partakes in the tradition of antiphonal music from Gabrieli or Berlioz, to what extent is an allusion to the technology of stereophony inscribed into the fabric of this work? Answering this unusual if apparently anodyne question requires an evaluation of Boulez's constantly evolving discourse on this work as well as an analysis of the extent to which the experience of two-channel stereophony lay at the horizon of expectations of contemporary listeners of *Doubles*. Moreover, it must be ascertained whether the score contains gestures which might evoke in a listener a kind of 'unplugged' stereophony in this work that marked Boulez's ascension into the elegant high society of Parisian orchestral concerts.

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

*Jonathan Dunsby (Eastman School of Music, University of Rochester), Jonathan Goldman (University of Montreal) and Arnold Whittall (King's College London)*

### **1D Operatic Objects (OBERTO Opera Research Panel)**

Rehearsal Room 3, 11am

Alexandra Wilson (Oxford Brookes University), convenor

Susan Rutherford (University of Manchester), chair

This panel session will examine the relationship between physical artefacts and historical narratives within the field of opera studies. The study of material culture is no longer a new area so far as social historians are concerned, but it is something that is discussed comparatively rarely within the discipline of musicology. The three papers in this session will consider the ways in which material objects from the nineteenth and early twentieth centuries can be useful in three very different areas of opera-focused scholarship. The first paper is concerned with operatic practice, interrogating the role of 'authentic' objects in recreating historically-informed operatic performances. The second paper engages with the impact agenda, considering how objects can be a useful tool for encouraging non-specialist audiences to learn about opera and discussing the role of museum collections within the study of music. The third paper examines the role of objects and possessions within life writing and musicological research as more traditionally conceived. The panel as a whole will explore the interface between historical research and present-day professional practice and will consider how cultures and individuals create 'meaning' through objects and how such meanings may change across time.

## Bringing Hohenstein to life: Teatro dell'Opera di Roma's new production of *Tosca*

*Andrew Holden (Oxford Brookes University)*

The original production of *Tosca*, which opened on 14 January 1900 at Teatro Costanzi, Rome, was designed by Adolfo Hohenstein, who had already produced sets and costumes for much of Ricordi's catalogue in the 1890s including Puccini's *La Bobème* and *Falstaff*. The *Tosca* set designs were based on sketches which must have been made on location, at least for Act I at Sant'Andrea della Valle and Castel Sant'Angelo, echoing Puccini's own topographical and historical research, with artistic licence, for the dramatic and sonic world of 1800 Rome. Under the system of licensing of productions at the time it remained the only authorised production for many years. Surviving *disposizioni sceniche* at Casa Ricordi for later productions show that, even under this system, the production evolved.

Although many subsequent productions borrowed elements from this design, or from their own interpretation of the settings of each act, only the 2015 production at Teatro Opera di Roma, in the theatre for which *Tosca* was written, has attempted to reproduce the staging and designs in detail from original sources. Directed by Alessandro Talevi, the 2015 costume designs were based on original surviving costumes from the company's own collection, as well as the costume sketches and set designs in the collection at Casa Ricordi.

This paper will examine questions of dramaturgy, technology, artistic motivation and audience reception which the production process raised and the cultural context in which both Roman productions took place.

## Exhibiting Sir Charles Santley: research on display

*Anna Maria Barry (Oxford Brookes University)*

The baritone Sir Charles Santley was a star of the Victorian operatic stage and an international celebrity. The first singer ever to be knighted in Britain, his career spanned six decades. With illustrious supporters including Queen Victoria and Dickens, Santley became an important figure in the cultural landscape of the late nineteenth century.

On his death in 1922, a collection of Santley's papers and personal effects was deposited at the Records Office in Liverpool, the city of his birth. These collections, which lay neglected in a basement, will form the basis for a new exhibition about Santley to open in April 2016. I will curate this exhibition, drawing upon my doctoral research. The exhibition will feature portraits of Santley and his circle, as well as key documents and letters that shed light on his career, connections and celebrity status. It will also feature a remarkable collection of awards and honours bestowed upon Santley, as well as personal effects including his jewellery and smoking pipe.

This paper will offer a reflection on the process by which I was able to tell Santley's story through an exhibition. It will explore the ways in which exhibitions might act as an effective vehicle for public engagement and the dissemination of academic research, considering both the advantages and potential pitfalls of this

type of project. I will consider how historians of music might make better use of material culture, arguing that objects can offer an effective way of connecting with a musical world that predated recording technology.

### **Caruso's Books: Opera, biography and material culture**

*Alexandra Wilson (Oxford Brookes University)*

Over the course of four days in March 1923, a large scale auction took place at the American Art Galleries, East 57th Street, New York City. Under the hammer were the personal effects of the recently deceased tenor Enrico Caruso. The singer had made a fortune during the 1900s and was estimated to have spent over \$500,000 on amassing a vast collection of art. Among the objects on sale was an array of rare luxury items, including ancient glass from the Near and Middle East, gold coins, French and Oriental porcelain, antique Italian furniture and medieval iconography. Alongside these were complete costumes worn by Caruso in fourteen operas, together with accessories such as wigs, buckles, whips and daggers. The final day of the sale was devoted to Caruso's collection of exquisitely bound and illustrated books, eclectic in subject matter but including many with an operatic connection.

Several recent biographies of figures such as Jung and Wilde have 'read' historical figures' lives through their personal libraries. Informed by such approaches and by methodologies drawn from the study of collecting culture, this paper will explore the ways in which analysing the contents of the Caruso auction catalogues can inform our understanding of his biography. Focusing on the books in particular, it will also examine broader intersections between early twentieth-century opera and book culture. Operatic records were marketed much like popular novels and singers discussed their reading habits and taste in books in the press as a strategy to present a particular public persona.

### **Lecture-Recital: Current and Future Perspectives on the Revival of Classical Improvisation in Western Art-Music Performance Culture**

Concert Hall, 1.30pm

John Rink (University of Cambridge), chair

David Dolan (Guildhall School of Music & Drama)

John Sloboda (Guildhall School of Music & Drama)

Henrik Jensen (Imperial College, London)

Eugene Feygelson (Kings College, London)

Thomas Carroll (Royal College of Music), cello

Adventurous extemporisations used to be an integral part of Western art-music performance culture up until the twentieth century, providing an element of enhanced engagement between performers and their listeners. After a century-long of absence, the Western art-music industry has begun to re-discover the powers of improvisation. However, interestingly, this renaissance does not include (yet?) its teaching and practice in the context of classical music repertoire, with only a few exceptions.

The Guildhall School of Music & Drama in London has been one of the first world-leading music institutions to include the teaching and learning, as well as practice of this art, through courses and workshops, performances and research, since the early 1990s. Classical improvisation is now being taught through all departments with several levels of intensity, allowing those who so choose to include elements of classical improvisation in their Masters' and Doctorate final concert assessments projects. The purpose of this session is threefold:

1. To share a performance of classical improvisations and its impact on active listening and team-work, risk-taking and expression by a professional cello and piano duo. This part will include a performance by Thomas Carroll and David Dolan, and will be divided between:
  - a. Duo improvisations in classical styles and structures (both tonal and tonally-free), focusing on active listening, and the fusion of spontaneity and structural awareness.
  - b. Approaching repertoire performance by means of searching for harmonic and structural reductions of the work and internalising those reductions by extemporising on them.
2. Following the above, to reflect on the implications for professional practice and public reception of the results, feedback and impact so far of a three-year inter-disciplinary study combining neuroscience, psychological and musicological perspectives about the impact of improvisation in classical music on audiences' and performers' engagements and experience.
3. To outline and discuss actual and potential developments, which might further enhance the revival of the culture of extemporisation in the context of Western art-music performance, impacting audiences, musicians and communities. In particular the session will explore what role might be played by a global forum for improvisation in art-music pedagogy, research and practice, bringing practitioners, researchers, teachers and advanced students together.

### **Lecture-Recital: Gary, can you bring in your wetsuit? Evolution of a New Context for Song**

Rehearsal Room, 1.30pm

Roy Howat (Royal Academy of Music & Royal Conservatoire of Scotland), chair  
Iain Burnside (Guildhall School of Music & Drama)

Guildhall School Student and alumni performers: Clare Lees, Felicity Turner, Michelle Santiago, Adam Sullivan, Matthew Palmer, Jonathan Hyde and Pierre Riley

Conservatoire training for singers and pianists tends to revolve around core skills and core repertoire. Changes in the music industry, however, demand a fresh look at what it means to be a singer and a pianist in the 21st century, together with a reappraisal of what their core skills might be. Responding to these challenges the Guildhall School has over the last 8 years developed a unique form of music theatre which expands both skill set and repertoire, staging song in specially devised narrative contexts that draw out from both singers and pianists a new level of imaginative input. This lecture recital aims to sum up an approach which is neither exclusively practise as research nor pedagogical practise. Instead it maps

out a fertile middle ground, where students commit to an unfamiliar combination of song, speech and movement, experiencing in the process both new perspectives on composer biography and a heightened relevance of editorial engagement. Postgraduate baritone Gary, once zipped in his wetsuit, was asked to plunge his head into a bucket of water on stage. When he emerged, gasping for air, to the introduction to Ives's *From the Swimmers* the conviction to his singing testified to the power of the experience, to the shock of the new. It came as a surprise to postgraduate pianist Ed, too, to find himself cast as Franz Schubert in a fully staged theatre piece. The detailed background research required, combined with his unexpected dramatic focus, deepened not just his approach to Schubert, but to the relationship between any composer's life and work. In this lecture recital singers and pianists combine to give a flavour of this interdisciplinary probing.

### 1E New Audiences

Concert Hall, 2.30pm

Chris Banks (Imperial College London), chair

#### **The Robert Mayer Concerts for Children: bringing orchestral music to young people in England in the 1920s and 1930s for the first time**

*David Kidger (Oakland University)*

From the early 1920s until the late 1970s, with the exception of wartime, the Robert Mayer Concerts for Children were a fixture of the musical programming in London. The combination of Mayer's philanthropy, his social network of musicians from the UK as well as the Continent, and his ability to negotiate reduced hall and performing fees, provided the foundation for the success of the enterprise. The concerts were organised in series of six to eight concerts per season, each concert at 11am on a Saturday morning, held at the Methodist Central Hall, Westminster, and a stone's throw from the Houses of Parliament and Buckingham Palace. Quickly the organisation of concerts expanded to include venues in Greater London and major cities in the north of England.

This paper concentrates on the concert series from 1923 until the outbreak of war. These concerts almost always incorporated introductions and commentaries from the concert platform. As such they present a unique window on the shaping of cultural taste and audience development, as well as the integration of music education and the relatively new concept of music appreciation.

The by-line 'No adult admitted without a child', tells its own story, with the audiences being made up for the most part of groups of children from schools, and family groups. These concerts were directed by some of the most important younger conductors in London, including Adrian Boult, Malcolm Sargent, and John Barbirolli. They were marketed with some skill. Three generations of the Royal Family attended the concerts, with newspapers showing photos of members of the Royal Family, who attended the concerts on a regular basis from the 1930s onward. This paper is based on research at the Robert Mayer Archive at McMaster University in Hamilton, Ontario, and related archival collections at the British Library, including the newly available Malcolm Sargent Archive, and the Royal College of Music. It includes a reappraisal of Mayer's early life in England prior to his

philanthropic endeavours, and an examination of Mayer's growing artistic, social and political circle, which by the 1930s included a number of émigré musicians and composers from continental Europe.

### **Bernstein and the Beatles: intersections of popular and classical in 1960s America**

*Elizabeth Wells (Mount Allison University)*

Leonard Bernstein, hailed as one of America's greatest home-grown musicians, exerted a considerable influence on American public taste through his work as a conductor of the New York Philharmonic, through his television programmes *Omnibus*, *The Young People's Concerts*, and the *Harvard Lectures*, as well as through his books on music. An inclusive musician, Bernstein attempted to bring perspectives from both classical and popular realms into his broader musical appreciation agenda. On a few notable occasions, specifically on an episode of *The Young People's Concerts* and during the *Harvard Lectures*, Bernstein invoked the Beatles as modern composers of particular note. This paper explores the intersections of classical and popular music as evidenced in these broadcasts, but also considers Bernstein's interpretation and presentation of the Beatles' music to an audience during a period when classical and popular styles enjoyed a lively and engaging dialogue. In looking at what melodic, harmonic, and lyrical aspects of the Beatles' art were identified, explored and presented to audiences, we can see how Bernstein helped to situate the Beatles in a longer line of classical composers and thereby tie them into a narrative of progress that is familiar from histories of art music in the twentieth century. At the same time, Bernstein used the fame and notoriety of the Beatles to bolster interest in classical music per se, attempting to bridge gaps between different cultural milieus in America through the British invasion. The Beatles, then, played a crucial role in informing and enriching American cultural values and priorities and in bringing together youth and adult cultures through Bernstein's unique appeal to both. At the same time, Bernstein's emphasis on their role as composers (as opposed to performers) raises interesting questions as to the Beatles' ultimate legacy to twentieth-century music.

### **Journeys of new audiences**

*Karen Wise (Guildhall School of Music & Drama)* and *John Sloboda (Guildhall School of Music & Drama)*

This research builds on a collaborative project involving the Britten Sinfonia, the Guildhall School, and Cambridge University, which explored audience members' experiences of a curated series of 'enhancements' built around two Britten Sinfonia concerts. It showed that pre- and post-concert events were perceived to deepen engagement in the concert, enabling audience members to connect with the artistic process and the professionals involved. Participants' views of the Britten Sinfonia were strikingly congruent with the organisation's sense of identity, such that results largely served to confirm its audience engagement ethos and strategies. However, the participants were either established audience members or already highly engaged with classical music, and the enhanced experience gave even participants who were new to the ensemble a deep insight into the orchestra and its working relationships. The current project shifts the focus to the ensemble's relationship with its audiences in London. While the organisation has an established loyal following

in its regional venues, with core audience members who are highly attuned to the orchestra's ethos, the London scene presents different challenges. The project asks, what are the motivational journeys of audience members attending a usual Britten Sinfonia event? How easy is it for newcomers to connect with the ensemble and its identity? How does this compare with repeat attenders? The project has three phases:

1. In-depth interviews with Britten Sinfonia personnel to clarify the organisation's main concerns and shape the research agenda;
2. An online questionnaire answered by 109 audience members after attending a Britten Sinfonia event;
3. Follow-up interviews with seven respondents (new-comers and repeat attenders) three months later. Data give insight into the organisation's identity from the perspectives of the organisation itself and multiple audience viewpoints, and into individual motivations for attending.

### 1F Aspects of Ensemble Practice in the 1970s (Panel)

Rehearsal Room 1, 2.30pm

Roddy Hawkins (University of Manchester), convenor and chair

Eric Drott (University of Texas at Austin), respondent

In his 2005 essay on the London Sinfonietta, David Wright identifies a distinction between those repertoire-led and composer-led ensembles dedicated to the performance of new music in Britain since the 1960s, focusing on 'resident' groups as well as touring ensembles. And in 2012, Christopher Dromey published a history of what he terms *The Pierrot Ensemble*, a study which explores the ways in which *Pierrot Lunaire* has been programmed during the twentieth century. With an emphasis on concert history and canonisation, Dromey's study focuses on the British ensemble *The Pierrot Players* (later *The Fires of London*) and demonstrates the ways in which ensemble practice spawned a new genre of music-music for the Pierrot ensemble- and with it what we might call the sonic politics of modernism in 1970s Britain. With our ear to the processes, discourses and formation of music history, these studies help to frame the art-world position and influence of ensembles and invite us to reconsider the (in)visibility of ensembles in the reproduction of music history, such that 'the' new music ensemble and its musical, historical and social resonances can be more fully conceptualised and heard.

But the function of ensembles might also be viewed through the Latourian lens of actor-network theory. Here Benjamin Piekut's recent work on experimentalism in New York and London is the most prominent example. In Piekut's accounts, though, ensemble practices form part of a wider analysis of the visible and invisible actors involved in the history of music scenes (and by extension, styles and genres) which musicology of post-war music still tends to recount through a composer-based ontology of periods and tendencies. In a related way, Eric Drott's recent essay on genre and historiography argues provocatively for a new conception of genre as a multi-dimensional grouping strategy in the identification of post-war art music. This seems particularly fruitful as a means of rethinking prevailing accounts of 1970s art music practice, where *New Complexity* is pitted against neo-

Romanticism, Minimalism against Spectralism, and so on. This session therefore focuses on three examples of 1970s ensemble practice in order to tease out the ways in which ensembles might be viewed in relation to the established historiographical accounts of which they are not only a part but also an actor.

### **Minimalism, incorporated: the business of becoming Steve Reich and Musicians and the Philip Glass Ensemble**

*David Chapman (Rose-Hulman Institute of Technology)*

In the early 1970s, a single, informal group of performers in downtown Manhattan split acrimoniously and incorporated themselves as two separate professional organisations. The latter are known to us today as Steve Reich and Musicians and the Philip Glass Ensemble. Drawing upon interviews, archives and government reports, this presentation argues that legal incorporation played a significant but previously unexamined role in this familiar history. Groups like these needed incorporation in order to demonstrate fitness as potential grant recipients during a period of unprecedented expansion in government arts funding in the United States. Many in the New York art-and-performance community also remade themselves during these years in similar bids for legitimacy and survival.

A major Nixon-era economic reform, moreover, greatly expanded eligibility for unemployment support to workers in small firms. Musicians and artists rushed to take advantage of the new policy as it went into effect in 1972. Reich and Glass were thus motivated to secure a minimum number of concert dates per year, thereby stabilising certain instrumental practices which we now associate with minimalist music of this period. Incorporation, on the other hand, also compounded a network of already-fraught relationships amongst the musicians. Their separation had as much to do with contract negotiations, non-competition clauses and labour hierarchies as it did with any feud between the two groups' namesake composers. These insights further illuminate minimalism as a community practice, situated within broader milieus, and they testify to the unique complexities involved in late twentieth-century American music-making.

### **Ensemble L'itinéraire's role in the establishment of French spectral music**

*Liam Cagney (University College Dublin)*

Research on French spectral music to date has tended to focus on major composers (Grisey, Murail, Dufourt) and what are considered their key works without consideration of the role of the performers who premiered those works. Yet, as Michaël Levinas puts it, it was Ensemble l'itinéraire, founded in 1973 by Tristan Murail and Roger Tessier, that 'gave birth to spectral music' through the commissioning, workshoping and disseminating of works such as Grisey's *Périodes*, Murail's *Mémoire-érosion* and Dufourt's *Saturne*, works that have come to have canonical status in the history of spectral music. Ensemble l'itinéraire provided a valuable platform for these young composers in the internecine environment of French music; and it was under the umbrella of l'itinéraire that Grisey, Murail, Dufourt and Levinas presented their collective aesthetic to the international new music community at Darmstadt in 1982.

This paper examines the founding and 1970s operations of L'Itinéraire. Drawing on interviews with composers and performers associated with L'Itinéraire in this era, as well as archival research of historical primary sources (including a hitherto unexamined 63-page intern's report written in 1980 on L'Itinéraire's organisational structure), the paper first discusses the background to L'Itinéraire's creation, the performer-composer collective appearing on the French new music scene at a propitious moment (that of the closure of the *Domaine musical*) allowing receipt of a generous annual subsidy from the French state; the paper then details L'Itinéraire's 1970s organisational structure; finally the paper examines the role of L'Itinéraire's performers in the compositional process of one particular spectral work, Dufourt's *Saturne*. Through this greater visibility will be afforded to the original performance context of French spectral music.

### **One complexity, two complexity, more: exploring the role of Ensemble Suoraan in the emergence of 'New Complexity' in Britain**

*Roddy Hawkins (University of Manchester)*

In recent revisionist scholarship on the New Complexity (i.e. those composers and supporters which the term points toward) a common theme is the total rejection of its validity as a model for understanding this brand of post-serial composition in Britain. In rejecting the label in this way a key part of the argument rests on the idea that there were two distinct figures around which different composers associated with 'New Complexity' coalesced: one group based closer to Brian Ferneyhough (in Freiburg), the second closer to Michael Finnissy (in London). This distinction is simultaneously about geographical influence and compositional style; it is also a device used to assert the individuality of Ferneyhough's and Finnissy's musical voices (and, by extension, all those composers associated with them). In other words, the idea of 'two complexities', rather than a single grouping, is itself problematical because it continues to assert the primacy of the composer at the expense of other elements.

Suoraan (Finnish for 'straight-ahead') was a 'composer-driven' new music ensemble formed in London by composers James Clarke and Richard Emsley in 1977. Modelled initially on the instrumentation of the *Fires of London*, the ensemble played a pivotal part in the British performances of works by the Finnissy, Ferneyhough and the younger complex composers. (Ensemble Exposé went on to form a much more explicit and long-lasting relationship with this repertoire, using the same core of players.) This paper assesses the importance of Suoraan for an understanding of the emergence of the term and idea 'New Complexity' in the British new music art world. With the emphasis on performance and reception rather than composition, New Complexity may yet serve a useful historiographical function.

### **1G Stringed Keyboard Instrument Variety: Pitch, Timbre and the Novel (Panel)**

Rehearsal Room 2, 2.30pm

Edward Dewhirst (University of Edinburgh), convenor and chair

The study of keyboard instruments has tended to establish archetypes and categories based on broad national/regional styles. Within these groupings, it is the large, the

loud and the elaborately decorated that have received the most attention. However, the emphases of modern scholarship do not necessarily reflect the prevalence or significance of the many shapes and sizes of instrument available to the historical musician.

Four speakers will discuss varied aspects of stringed keyboard instrument history, drawing from historic manuscripts, images and instruments, and incorporating audio examples and a live performance. The session will be divided into two forty-five minute segments, including opportunity for questions. The first pair of speakers focus on pitch, with the opening presentation discussing instruments which sound an octave higher than 'normal', providing new insights into the types of Italian octave-pitch instrument popular in the sixteenth and seventeenth centuries with reference to iconographic and documentary evidence from the mid-fifteenth century onwards. Far from being derivations of larger instruments, these small keyboards were generally the first developed and, for several subsequent centuries, the most widely used. Questions of pitch, transposition and tone colour will be further brought to life through a demonstration of a reconstructed sixteenth-century English virginal sounding a fourth above 'normal' pitch (corresponding to contemporary English organs). The process of designing such an instrument and the use of historically available instrument making techniques will be discussed, while a brief performance of suitable repertoire (both vocal intabulations and solo keyboard pieces) will show the musical qualities specific to an instrument at this pitch level.

The second forty-five-minute segment focuses on timbre and the particular significance of instruments which combine pipes and strings. Some of the earliest documents regarding stringed keyboard instruments refer to these combination instruments, and the first speaker will discuss their prevalence and ubiquity throughout the courts of fifteenth- and sixteenth-century Europe. With examples from the linked courts of England and Spain, the ducal states of Italy, and the various outposts of the Holy Roman Empire, the varied musical colours and roles of the claviorgan will be revealed. The final speaker will discuss how combination instruments continued to be developed through the eighteenth and nineteenth centuries with the inclusion of the piano's hammer action. Drawing upon advertisements, legal documents, and contemporary comment, this paper will illustrate how London's instrument makers responded to popular demand for the new and novel.

### **The ignored and 'inferior': Italian octave-pitch keyboard instruments**

*Edward Dewhurst (University of Edinburgh)*

Octave-pitch keyboard instruments, which sound one octave higher than instruments of their time or later times, have been ignored in the twentieth-century revival and research of stringed keyboard instruments. Large numbers of these instruments survive and date from before the middle of the seventeenth century. The revival of historic keyboard instruments focused on the large, elaborately decorated harpsichords and the small, octave-pitch keyboard instruments were thought to be inferior by researchers and audiences and were thus ignored. However, the historical musician invariably had access to a range of types and pitches of stringed keyboard instrument, particularly those at octave pitch.

Drawing on images from Italy and across Europe, the international picture of stringed keyboard instruments in the fifteenth and sixteenth century will be revealed, including the prevalence of octave-pitch instruments and their origin. The c. 1440 Henri Arnault de Zwolle manuscript, which includes detailed descriptions and drawings of the clavichord, harpsichord and virginal, will be discussed. This will be followed by a survey of surviving sixteenth- and seventeenth-century Italian octave-pitch harpsichords, virginals, clavichords and spinets in order to understand the types of instrument available to the historical musician. The repertoire for such instruments will be demonstrated, with recorded examples, and the acoustics will be analysed. Documents which indicate the position of such instruments within music practice and society will also be discussed. Finally, the association of octave pitch with seventeenth-century novelty automatic instruments will be illuminated.

### **A virginal at 'organ pitch': reconstructing sixteenth-century sound**

*David Gerrard (University of Edinburgh)*

While the role of transposition in English choral and organ music has been discussed extensively, the same issues and practices also affected stringed keyboards. There is considerable evidence for the use and popularity of high-pitched plucking keyboard instruments that would have required transposition in certain musical contexts. Surviving English harpsichords and virginals from the late sixteenth and early seventeenth centuries indicate some of the pitch levels in contemporary usage. However, as timbral tastes and musical requirements changed over time, higher pitched keyboard instruments were not preserved, perhaps as they proved less suitable for later modification, and were more easily discarded.

This lecture-demonstration presents a reconstruction of a sixteenth-century English virginal sounding a fourth above 'normal' pitch (a pitch level that corresponds to the 5-foot, or principal, pitch of contemporary English organs). The process of designing such a hypothetical instrument relies upon evidence from surviving instruments of lower pitch levels, as well as the use of geometrical techniques available to a sixteenth-century instrument maker, and these issues will be discussed. A demonstration of suitable repertoire (both vocal intabulations and solo keyboard pieces) will illuminate the paper's consideration of the specific musical/timbral qualities of an instrument at this pitch level, as well as facilitating a discussion of the practicalities of transposition in solo performance.

### **No longer a novelty: re-establishing the importance of 'organised' keyboards**

*Eleanor Smith (Orpheus Institute)*

Long dismissed by instrument historians as mere novelties, recent doctoral research has revealed the importance of the 'organised' keyboard or claviorgan in the oeuvre of historical instrument building. Indeed, the term has been used to describe all manner of combinations of pipes and strings within a single instrument. Although fewer in surviving numbers than their more conventional counterparts, such combination instruments are found across European traditions from the late fourteenth century. Indeed, the evidence suggests that almost as soon as the harpsichord was invented, organ pipes were added.

This paper will discuss the evidence for claviorgans in the fifteenth- and sixteenth-century courts of Europe, focussing on both their prevalence and ubiquity. Particular consideration will be made of the musical activities of the courts in which such instruments are found, and how claviorgans were used in performance of new musical forms and genres. This will include consideration of the linked courts of England and Spain, as well as the important ducal states of Italy, and the various outposts of the Holy Roman Empire. The discussion will also consider the value of 'organised' keyboards as can be ascertained from the surviving examples, but also in references to historical accounts and inventories. This will also be illustrated with recorded examples of music of the period, played on a combination instrument to demonstrate the effectiveness of the timbral combination.

**From the sublime to the ridiculous: an exploration of the more extreme adaptations and modifications to the piano in late eighteenth-century Britain**

*Jenny Nex (University of Edinburgh)*

The development of the piano in the eighteenth and nineteenth centuries is well rehearsed: today we can easily read about the linear evolution of the instrument from Cristofori's original ideas in the early 1700s to Erard's double escapement 100 years later and beyond. There have also been explorations of some of the ideas which were in a sense tangential but nevertheless contributed to the general direction of travel. However, here we will examine some of the more obscure modifications, additions and concepts which are further off the radar which appeared in London during the second half of the eighteenth century. Since few relevant instruments survive, the main sources are archival, most notably newspapers and patents, although extant examples will be considered. Discussions will cover combination instruments, such as the 'organised' piano (where an organ and piano are combined), the pianoforte guittar (a type of cittern with a miniature piano mechanism inside) and combined harpsichord/pianos. Also, 'new' instruments such as the grand harmonica will be revealed as well as 'improvements' to the piano itself involving modifications to the action and changes in materials for important component parts. Contributions from makers including John Joseph Merlin, Longman & Broderip, William Rolfe and James Cheese will be presented. As well as considering the musical aspects of these objects, the instruments will be framed as items of material culture within the context of the wider desire for novelty in the market place of early-industrial Britain.

**1H Composer Reminiscences**

Rehearsal Room 3, 2.30pm

Julian Horton (Durham University), chair

**Brahms as 'Kreisler der Jüngere': recapturing a romantic aesthetic of early music**

*Reuben Phillips (Princeton University)*

The zeal with which Johannes Brahms devoured German romantic fiction is mentioned in most biographical accounts of the composer's youth. Brahms's infatuation with the writings of E. T. A. Hoffmann, in particular, ran to such

lengths that he appropriated the identity of a Hoffmann character for his alter ego—that of the hapless Kapellmeister Johannes Kreisler. Scholars increasingly acknowledge the implications of Brahms's youthful literary enthusiasms for his later romantic relationships, but the rich music-aesthetic legacy bequeathed to Brahms by his reading of Hoffmann has not been sufficiently scrutinised.

In my paper I will explore two aspects of Brahms's adolescent entanglement with Kapellmeister Kreisler. To begin, I outline a cluster of musical values in Hoffmann's writings that resonate with Brahms's compositional priorities in the 1850s and '60s. These include the veneration of a small canon of past composers, esteem for instrumental music within the hierarchy of musical genres, and a stark opposition between popular virtuosic works (enjoyed by the masses) and high art (appreciated by a select few). Secondly, I examine Brahms's deployment of the Kreisler persona during the 1850s in relation to his burgeoning interest in early music. I suggest that the cultivation of Kreisler as a compositional 'second self' facilitated Brahms's exploration of past musical styles and genres, and that the pastiche keyboard music and contrapuntal choral works of these years might be viewed as extensions of Hoffmann's alluring musical fiction. My investigation thus seeks to recontextualise Brahms's initial involvement with early music and to recover the sense of playfulness with which he set about assimilating historical compositional techniques.

### **Tonal pairing as a strategy of lyrical time: Anton Webern's *Langsamer Satz* (1905)**

*Sebastian Wedler (University of Oxford)*

Completed in June 1905 as one of the earliest compositional studies which Anton Webern produced under the tutelage of Arnold Schoenberg, the *Langsamer Satz* has been made subject to scholarly inquiry only inasmuch as it provides early evidence of Brahms's influence upon Schoenberg's musical thought and didactics. Yet to locate the importance of Webern's *Langsamer Satz* only stylistically within 'the Brahms fog' (W. Frisch) would be to misunderstand the work. Rather, as I shall argue, Webern interpreted the 'Brahmsian techniques' that Schoenberg had introduced him to (the traditional Formenlehre, functional harmony and developing variation) as expressive means and devices by which to reformulate his pre-existing idiosyncratic concern for 'lyrical temporality'. The starting point of my interpretation is the work's pairing of C minor and E-flat major, set up already in the first eight bars, as tonics operating on the same hierarchical level. Through a combination of Schenkerian analysis and neo-Riemannian theories, as well as a study of the manuscripts and sketches archived at the Paul Sacher Foundation, I will explore the compositional strategies which Webern utilised in order to maintain this tonal pairing throughout the work, in contradistinction to the more common conception of tonal pairings as instances of 'directional tonality'. As such, the *Langsamer Satz* invites us not only to see the early Webern entering into dialogue with, rather than (as is commonly heralded) a one-sided adoption of, Schoenberg's ideas; but also proves a pertinent place to think through some of the crucial analytical issues of nineteenth-century music and their temporal implications.

## The role of reminiscence in Fauré's *Fantaisie pour piano et orchestre*

James Sobaskie (Mississippi State University)

During the summer of 1918, Gabriel Fauré composed his *Fantaisie pour piano et orchestre*, offering an innovative illustration of what would become a dominant trend, Neoclassicism. However, Fauré's imaginative and confident work lacked the implicit irony and burdened belatedness that distinguished later exemplars of that movement, and in anticipating them, has not attracted similar attention. Drawing upon his Symbolist aesthetic, plus his expansive grasp of musical history, the composer addressed a sophisticated Parisian audience familiar with his style and repertoire, exploiting the premise of reminiscence in unique and subtle ways that still intrigue listeners.

Fauré's *Fantaisie pour piano et orchestre* alludes to multiple temporalities via references to features from fugue, concerto grosso and sinfonia concertante. Equally essential, however, are elements derived from the operatic paraphrase, whose improvised origins were formalised within popular works by Liszt and others during the first half of the nineteenth century. For this Fauré used motifs from his recent lyric drama *Pénélope* (1913), adding self-borrowings from his mélodies and instrumental music readily recognised by those familiar with his œuvre. Eliciting reminiscences of these genres and works, his *Fantaisie pour piano et orchestre* evokes the past in engaging ways, bound by a comprehensive contextual process involving competing tonal centres that dramatically resolves near the end of its ternary form. This presentation will reveal the role of allusive reminiscences in Fauré's *Fantaisie pour piano et orchestre* and demonstrate its determined modernity.

## The Peter le Huray Panel

Concert Hall, 4.30pm

Introduction from Cormac Newark (Guildhall School of Music & Drama)

The Le Huray lecture this year takes the form of a panel discussion. Opera has always presented an easy target for a certain kind of journalistic rhetoric, and in the last few years some familiar topics have been back in circulation. The intensity of the recent discussion, however, has been surprising. The proper physique for principal singers (predictably, mainly women) has again been especially hotly debated by critics and performers; English National Opera has rarely been out of the news as it has had to deal with large cuts in funding, resignations and a threatened strike by the chorus; in some ways most remarkable of all, Damiano Michieletto's production of *Guillaume Tell* at the Royal Opera in June–July 2015 made the front page of the London *Evening Standard*. Far from being irrelevant or, as some have argued, moribund, opera in the UK seems to matter as never before. What does this new reception environment mean? To consider this, the RMA and Guildhall School of Music & Drama are pleased to welcome a distinguished panel:

**Charlotte Higgins** writes mainly for *The Guardian*, contributing editorials, book reviews and essays. *This New Noise*, a book based on her nine-part series of reports on the BBC, was published by Guardian-Faber in 2015. She has also written for the *New Yorker*, the *New Statesman* and *Prospect*. She has served as a judge of the Art Fund museums prize, the Contemporary Art Society award, and the Royal Philharmonic

Society awards, and is heard regularly on Radio 3.

The plays of **Mark Ravenhill** include *Shopping and F\*\*\*ing*, which will be revived in October this year at the Lyric, Hammersmith. His libretto for Rolf Wallin's *Elysium* played this year at the Norwegian Opera in a production by David Pountney. He is currently developing an opera with Michael Nyman and is under commission to the Royal Court Theatre, the Royal Shakespeare Company and the Michael Grandage Company.

**Annabel Arden's** distinguished career encompasses opera, theatre and broadcasting as well as acting and devising new work. She has directed operas for the ROH, Glyndebourne Festival, English National Opera, Opera North, Welsh National Opera, Teatro Regio - Torino, Maggio Musicale - Firenze and for the Gran Teatre del Liceu, Barcelona. Annabel was a co-founder of the renowned Théâtre de Complicité in 1983.

**John Deathridge** is Emeritus Professor of Music at King's College London and a past president of the RMA. A lifelong enthusiast and writer and broadcaster about opera, he has published on Wagner in particular, including *Wagner Beyond Good and Evil* (2008) and 'Waiting for Wagner' (in *The Opera Quarterly*, 2014). He is currently preparing a new English translation of *The Ring* for Penguin Classics.

## Sunday 4 September

### 2A Englishness

Concert Hall, 9.30am

Rachel Cowgill (University of Huddersfield), chair

### 'Elizabethans through to the present day': constructing a history of English Song

*Rachel Landgren (University of Melbourne)*

Writing for the Carnegie United Kingdom Trust in 1916, H.C. Colles observed that the challenges facing English composers lay in their ignorance of their musical past. He compared the modern English composer to a 'poet who has read only a few lines of Chaucer and Spenser and only seen a few scenes of Shakespeare'. Musicians and scholars agreed that without a serious understanding of their musical past, English composers would be unable to find a distinct national voice. Song-writing, epitomised by the Elizabethans and considered by Edward Dent as the most important foundation of an English composer's 'whole-art', became a focal point. Composers such as Vaughan Williams, Gustav Holst and Herbert Howells were seen as embracing the spirit of their Tudor predecessors. One critic even suggested that the 'new and powerful appeal' of sixteenth- and seventeenth-century composers allowed them to break the 'shackles of 300 years and regain liberty in the spirit' of early madrigalists.

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Focusing on the genesis, composition and reception of Holst's *Four Songs for Voice and Violin* (1916) and the *12 Humbert Wolfe Songs* (1929), this paper explores the links between English songs of the past and present and reveals how an engagement with the musical past contributed to the construction of a long desired history of English song.

### Diatonicism and English national music

*Matthew Riley (University of Birmingham)*

Central to the experience of standard-repertory British art-music compositions of the early twentieth century is a peculiar complex of diatonic idioms that has never been examined systematically in musicology beyond a preliminary study of my own first proposed some fifteen years ago. This paper further reconstructs the expressive world of the idiom and its subtle deployment in the repertory, focusing on aspects such as heightened diatonic dissonance, characteristic secondary sevenths, diatonic tritones and 'open' sonorities, subdominant relaxation, parallel-sixth textures, 2–5 melodic progressions, and the realisation of these features through characteristic string textures and solos. English diatonicism came 'down' from sacred and ceremonial music, via Handel, the Victorian organists and Parry, but simultaneously 'up' from the drawing room, notably via Quilter. These currents intermingled in manifold ways, contributing to a layered semantic field connoting nobility, serenity, elegy, mysticism and agony. The diatonic complex sustained a remarkable quantity and variety of artistic projects and is still instantly recognised by literate listeners today, finding renewed impetus through file-sharing and social media.

This paper probes the ‘inner world’ of English national music, somewhat in the spirit of Anthony D. Smith’s analyses of cultural nationalism in the visual arts and music. It addresses questions of poetics, aesthetics and reception as these operate within literate producer and listener communities and as they grow and develop over the *longue durée*. In this way it develops an alternative to the constructivism that regulates much current musicological writing on national music.

## 2B Twentieth-Century Hungarian Music

Rehearsal Room 1, 9.30am

Amanda Bayley (Bath Spa University), chair

### Performing Bartók’s *Contrasts* with orthographic insights

*Hei Yeung John Lai (Chinese University of Hong Kong)*

According to Janet Schmalfeldt, ‘the analyst’s interpretation of formal structure in terms of dramatic action ... speaks directly to the performer’s need to find the character of the work within its structure’ (1985). This resonates with Malcolm Gillies’s claim that Bartók’s orthography maximises the capacity of staff notation to convey the teleological and dramatic process of the tonal trajectory (1989). I argue further that a study of tonal structure and hierarchy that takes into consideration factors of orthography benefits the music performance concerned. Orthographic analyses decode the inherent dramatics of staff notation and may provide performers with invaluable information. This paper takes ‘Verbunkos’, the first movement of Bartók’s *Contrasts* as a case study to investigate his specialised orthography and its possible impact on performing interpretation. Bartók’s specific approach to the issue of octatonic orthography singles out one of the four ic3-related pitch classes upon which conventional triadic structures are retrievable (Cheong, 1993). I venture beyond this to examine the orthographic implications of the hexatonic collection, the 9-12 collection, and the aggregate in Bartók’s ‘Verbunkos’ and argue how they may help decode the referential tones in it. The dramatic change of the A-D# tritone is captured at different structural levels. All these add to shed light on Bartók’s tonal thinking as conveyed through his orthography, and lead to an evaluation of the much ignored impact of musical notation on performance.

### Notes hidden from the score: overtones in Ligeti’s *Touchees bloquées*

*Qianqian Zheng (Chinese University of Hong Kong)*

Ligeti’s third piano étude, *Touchees bloquées* (1985), is distinctive among his three books of altogether eighteen piano études for its systematic employment of a special technique referred to as mobile key blocking, which also features prominently in *Selbstportrait*, the second piece of his *Three Pieces for Two Pianos* (1976). In these two compositions, several keys are held after being depressed (either silently or not) by one hand, while the fingers of the other hand run over the sounding and blocked keys evenly and successively, thus resulting in a ‘stuttering’ effect. This technique, according to Ligeti, is developed and illustrated by Henning Siedentopf in his 1973 essay ‘Neue Wege der Klaviertechnik’ published in *Melos*.

Understandably, scholarly attention has largely been drawn to the rhythmic irregularity and complexity resulting from mobile key blocking. However, a closer

study of both Siedentopf's article and Ligeti's compositions reveals that the blocked keys bring about not only new possibilities of rhythmic articulation but also new harmonic phenomena. This paper presents an in-depth study of the piano étude *Touche bloquée*, focusing mainly on the fascinating overtone effects associated with the keys held after being depressed, which have so far been overlooked in the existing literature. Through analysis, I argue that Ligeti was conscious of and even intended these overtone effects, and that his innovation can in fact be traced back to Boulez's *Improvisation II sur Mallarmé* (1957).

## 2C Spanish Medieval and Renaissance Sources

Rehearsal Room 2, 9.30am

Owen Rees (University of Oxford), chair

### Hearing the sacred word: the sonic world of miracles in the Cantigas de Santa María

Henry T. Drummond (University of Oxford)

The Cantigas de Santa María (CSM), made at the court of Alfonso X of Castile in the later years of his reign, present a unique and fascinating instance of miracle narratives set to song. While we have taken substantial steps in analysing the CSM's poetry and music, we have not so extensively assessed their consumption. Who heard these stories, and how did they listen to them? Among the large number of miracle collections circulating throughout Europe, the CSM are unique since they are the only major case to survive with musical notation. This paper suggests that the CSM's poetic and musical structure, highly dependent upon the reiteration of rhyme sound and melody, acted as a mnemonic device to the listener. 'Muito á Santa Maria' (CSM202) is particularly germane to this study of sound, since its own narrative addresses the composition of song. Using CSM202 as a case study, I argue that if repeated melody or rhyme is distinctive or memorable it can function as an aural cue, guiding listeners through a miracle. However, this song also instructs on the ethical values of sound, highlighting the dangers of poorly articulated song, especially when not understood by its auditors. Greater study of miracles' sonic properties, informed by analytical methodologies from musical and literary criticism, can reveal much about the expected roles of both readers and listeners. This invites a reconsideration of how texts were read and listened to, both in the CSM and within other miracle collections.

### From the archive to the concert hall: Santiago Kastner's lifetime Antonio de Cabezón project: a case study

Sonia Gonzalo Delgado (University of Zaragoza)

Macario Santiago Kastner (1908–92) was a renowned British musicologist and performer settled in Lisbon whose lifetime focus was the uncovering of sixteenth- to eighteenth-century Iberian keyboard music. Kastner was a recognised voice in twentieth-century Iberian musicology, so this paper focuses on one particular topic in his career: his lifetime project to lift the veil on the Spanish composer Antonio de Cabezón (1510–66), crowned by Kastner's monumental monograph *Antonio und Hernando de Cabezón: Eine Chronik dargestellt am Leben zweier Generationen von Organisten* (Tutzing, 1977).

Spanning four decades of his career, Kastner's interest in Cabezón started with the programming of Cabezón's best-known pieces, the *Pavana Italiana* and the *Diferencias sobre el Canto del Caballero*, in his recitals during the 1930s, based on editions made by Felipe Pedrell. Kastner later edited many Cabezón pieces, published in Mainz by Schott's Söhne (*Claviermusik*, 1951; *Silva Ibérica vol. 1*, 1954; *Tentos und Fuguen*, 1958 and *Silva Ibérica vol. 2*, 1965) and recorded them on his clavichord for the series Monumentos Históricos de la Música Española (Spain, 1972). The systematic analysis of these sources, in addition to the testimonies of some of his students, complemented by their own recordings, allow us, focusing on the particular case of Antonio de Cabezón, to assert Kastner's authority in the construction of an interpretative tradition of sixteenth-century Iberian keyboard repertoire and his role in including it in international concert programming.

## 2D Nationalism and Internationalisation

Rehearsal Room 3, 9.30am

Caroline Rae (Cardiff University), chair

### Full of foreign promise: exclusive performances of new music in post-World-War-I Paris

Barbara Kelly (Royal Northern College of Music)

This paper examines a number of initiatives immediately after World War I to promote foreign contemporary music in Paris. According to Henry Prunières, Director of the Revue musicale, 'when the killing was finally at an end, there was a general curiosity among the elites for unknown works from other countries'. Conscious of this potential, Prunières, Jean Wiéner and Walther Straram, acted to ensure access to new music, which had been unavailable during the war. Working in partnership with key performers and ensembles, including Marya Freund, Claire Croixa and the Pro Arte Quartet, they changed the soundscape of Parisian concert halls. It was possible to hear the latest Bartók, Szymanowsky, Prokofiev, Hindemith and Schoenberg. These entrepreneurial musicians were working against firmly held chauvinist attitudes; for Charles Tenroc, Louis Vuillermin and Léon Vallas, opening up concert venues to foreign music and jazz presented a real threat to their construction of a national tradition.

Mobilised by a commitment to internationalisation, Prunières, Wiéner and Straram used advertising to entice new audiences with the promise of privileged access to celebrated musicians from all over Europe and beyond. Subscribers to the Revue musicale concerts, for instance, were invited to rub shoulders with celebrity musicians, such as Segovia, at the offices of *La Revue musicale*. Indeed, the most daring could pay extra for 'private concerts for the elite' where programmes would be kept secret until the last moment. Thus self-selecting consumers of avant-garde culture became patrons of contemporary music and essential participants in a deliberate policy of post-conflict internationalisation.

### 'Wanted, an English school of composition': a national debate and its interrelation with the production of British symphonies

Dorothea Hilzinger (Berlin University of the Arts)

Between 1880 and World War I, a lively debate about a British/English school

of composition appeared in British magazines and newspapers, as well as in contemporary music histories. This discussion among critics, composers, and readers emerged out of the broader cultural context of a dynamic artistic environment. Naturally, the arguments for specific composers or works have changed with the passing of time. In tracing these changes, various links to the discourse about British symphonies emerge. The aim of this paper is to examine the way the public debate and the symphonic output interacted and overlapped.

In addition to such well-known composers as Ralph Vaughan Williams or Charles Villiers Stanford, my discussion also considers lesser-known figures, including William Henry Bell and Joseph Holbrooke. I will connect Rutland Boughton's multi-part series about 'Studies in the Young British School' (1899) and 'Studies in Modern British Music' (1906) in *The Musical Standard* with his Symphony No. 1 'Oliver Cromwell: A Character Symphony' (1904), although it was not until 2005 that the work had its concert premiere. This paper will show how the musical characteristics of the 'English school'—such as the question of whether the school ought to produce national music by using English folk songs or should concentrate on a cosmopolitan shape instead—interrelated with symphonic concepts of the period. Categories like 'diatonic healthiness' (contrary to 'ugliness in sound'), 'freshness', novelty of melodic invention, variety of thought vs. imitation, as well as the appraisal of programme music will also be discussed.

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

Concert Hall, 11am

Michael Baumgartner (Cleveland State University), convenor and chair

European film music is an area that requires more scholarly attention. As a point of entry into developing a theoretical model for European film music, this themed session proposes the case study of music, ideology and production conditions in film industries on both sides of the former Iron Curtain.

The four panellists (Ewelina Boczkowska, Tobias Pontara, Guido Heldt, and Pwyll ap Siôn), chaired by Michael Baumgartner (Cleveland State University, Ohio), will each give a ten-minute position paper investigating music's role as the pre-eminent tool to mediate distinct Western or Eastern ideological values, and to convey an understanding of the production conditions under which films in Eastern and Western Europe were created. The four case studies focus on film music in Poland of the 1960s, the Soviet Union of the 1970s, West Germany of the 1950s to the 1970s and Great Britain of the 1970s and 1980s.

Boczkowska examines representations of post-Stalinist youth in the 1960s films of the radical Polish filmmaker Jerzy Skolimowski, whose allegorical soundtracks mediate his coming-of-age protagonists' rebellion against patriotism and religiosity of the World War II generation.

Pontara concentrates on Andrei Tarkovsky's use of Western art music, which works in two radically different ways in the director's later films: it both underscores a recurring

theme of existential alienation and promises redemption and absolute transcendence.

Heldt discusses the German Schlagerfilm of the 1950s and 1960s. These formally unadventurous ‘hit films’ repositioned German culture and music after the war, and displayed an attempt of the two Germanies to find their respective places in a changed world.

Ap Siôn focuses on Michael Nyman’s collaborations with Peter Greenaway during the late 1970s and early 1980s. Nyman and Greenaway’s belief that music and image should remain in coexistence is a key-feature of early minimalist and ambient music. After the position papers, the chair will moderate a discussion that explores how the production conditions for film music differed within the specific context of Eastern and Western European cinema. How did the different ideologies influence the selection of a particular musical style? In what way did filmmakers use music differently in art-house cinema in comparison to mainstream cinema on both side of the Iron Curtain? How is music uniquely situated to participate with cinematic expression of aligning with ideological premises that other cinematic devices don’t have? Such questions are best addressed in a themed session, which initiates a dialogue about theoretical implications of European film music, ideology, and production.

### **Music, ideology and Post-Stalinist youth in the 1960s films of Jerzy Skolimowski**

*Ewelina Boczkowska (Youngstown State University)*

The post-war generation of filmmakers, called Polish Third Cinema (or the ‘Third Wave’), marked a group of directors whose formative years coincided with the October 1956 revolution and the subsequent decade of the so-called ‘mała stabilizacja’, or ‘little stabilisation’, during which the new communist government failed to exert any real socio-political change. These young filmmakers critiqued the status quo and social conformism of their generation during this post-Stalinist era, through their creation of deeply personal, allegorical films and film soundtracks.

My position paper examines representations of post-Stalinist youth in two 1960s films of the radical Polish filmmaker, Jerzy Skolimowski. *The Barrier* features a carefree male protagonist in his mid-twenties who rebels against both his peers and the Second World War generation while simultaneously trying to figure out who he is. *Hands Up!* shows a reunion of friends in their thirties who reminisce about their university mistake of painting Stalin with a double set of eyes.

In both films, the protagonists’ search for material comforts conflicts with the cultural imperatives of inner freedom and patriotic duty, tapping into the complex relationship of the generation of Skolimowski’s peers to the ‘new’ political regime and the ‘old’ traditional values of Catholicism and patriotism. These tensions are intricately woven into the scoring of the films, including war sounds (explosions, screams, dissonant clusters), liturgical references (chant, chimes), nostalgic songs, and music of the youth (jazz). While *The Barrier* navigates the ideological imperatives of post-Stalinist era, *Hands Up!* exposed their limits, in turn ending Skolimowski’s career in Poland.

## Classical music in the films of Andrei Tarkovsky

*Tobias Pontara (University of Gothenburg)*

The practice of using Western classical music in film is curiously persistent throughout the history of cinema. Widespread already during the silent era, it is a phenomenon that can be continuously observed in both Hollywood mainstream film and European art cinema up to the present day. The films of Russian director Andrei Tarkovsky are no exceptions. Of Tarkovsky's seven feature films, the last five all contain classical music. *Solaris* (1972), *Mirror* (1974), *Stalker* (1979), *Nostalghia* (1983) and *The Sacrifice* (1986) feature music by Johann Sebastian Bach, Ludwig van Beethoven, Maurice Ravel, Giovanni Battista Pergolesi, Richard Wagner, and Giuseppe Verdi.

My paper discusses the use of Western classical music in Tarkovsky's cinema. Being at the same time symbolically multi-layered and highly ideologically charged, classical music works in two radically different manners in Tarkovsky's later films. On the one hand, music underscores a recurring theme of human and existential alienation, and, on the other hand, music holds out a promise of redemption and absolute transcendence. This dichotomous appearance of classical music is established, in large part, through the association of the music with central spiritual and ethical concerns permeating Tarkovsky's films. Specifically in *Solaris*, *Stalker* and *Nostalghia*, classical music is interwoven into a complex soundscape and juxtaposed to other kinds of music, such as electronic and folk music.

## Power chords: the German Schlagerfilm and the new world order

*Guido Heldt (University of Bristol)*

The *Schlagerfilm* ('hit film') is hardly the most reputable of genres, criticised for formulaic plots, stock characters, and careless integration of musical numbers. However, between the end of the 1940s and the 1970s, films built around popular singers and with comedic plots centred on love and musical success, were a mainstay of West German film production; even the GDR made a few such films. And, while formally and musically unadventurous, these films were also a way of repositioning German culture after the war, part of the attempts of the two new Germanies to find their places in a changed world.

The FRG negotiated the relationship with the new hegemon, the United States; the GDR negotiated the question of what popular culture was permissible under the requirements of the regime, and which pre-war traditions and Western trends could be part of that. Different forms of filmic and musical imitation, emulation, translation, but also resistance, combined in often ambiguous and complex ways, belie the simple construction of the films. My paper will present short clips from such FRG films as *Hallo Fräulein!* (1949) to the 1970s films of pop-star Heintje, and GDR films with singer Frank Schöbel from the late 1960s. I will compare and contrast how these films use music to negotiate cultural politics in a world in which traditional German constructions of music had become obsolete.

## Michael Nyman and the development of an art-house musical aesthetic

*Pwyll ap Siôn (Bangor University)*

Can one speak of a distinctive musical aesthetic for art-house, Indie films and European cinema, in the same way that authors such as Barbara Wilinsky, Michael

Z. Newman, Aidan O'Donnell and Laurent Jullier have attempted to describe the nature of art-house and Indie films themselves in their writings? If so, what are these elements and how do they differ from soundtracks composed for other, more mainstream films? Do certain styles, such as minimalist, ambient and experimental music, lend themselves better to an art-house approach? What are the musical components and how do they serve to enrich the film's visual and cinematic dimensions?

My presentation will address these questions by looking at the development of British composer Michael Nyman's film output in relation to his collaborations with Peter Greenaway during the late 1970s and early 1980s. The basic premise which lay behind Nyman and Greenaway's audio-visual aesthetic—that music and image should remain in a state of relative coexistence rather than one merely supporting the other—is a particular feature of both early minimalist and ambient music.

Did the art-house aesthetic that formed such an important part of Nyman's earlier musical style come to an end with his Greenaway collaborations in the early 1990s? By drawing on several examples, my paper will attempt to provide a more nuanced understanding of the musical aesthetic that has evolved alongside creative developments and transformations in European film music during the final quarter of the twentieth century.

## **2F British Forum for Ethnomusicology Panel: Music in Contested Urban Space**

Rehearsal Room 1, 11am

Byron Dueck (Open University), chair

### **Sound, colony and the multinational: the gramophone in Singapore c. 1900**

*Gavin Williams (University of Cambridge)*

In 1905 the British Gramophone Company renewed its campaign to convince consumers that their technology was serviceable for music. Not only serviceable: the gramophone would allow music of 'quality' to be transported throughout the world. Newspaper ads prophesied that records cut in London might be mailed 'to some far-away corner of the earth where music never was before, to keep the men who keep watch over the outposts of the Empire entertained' (*The Times*, 1905). Yet the brave new music market envisioned by the Gramophone Company—an early British multinational corporation, much like Dunlop, or Cadbury—was already being lived as a reality by some of the Empire's distant subjects, and was already part of a transnational commercial environment.

My paper examines the 'disconnect' between the gramophone's imperial futures and everyday experiences of recorded sound within British colonial society. I take early twentieth-century Singapore as a case study, and focus in particular on the military band repertoire. These records were enthusiastically received within Singapore's elite society. Yet recorded music interacted with longer-standing networks of live performance within the city's spaces—spaces that embraced a broader social milieu. I consider the outdoor concerts given by the 16th Madras

Infantry Band that took place (weather permitting) in Singapore's botanical gardens on every full moon. These performances interacted in complex ways with the recorded bands heard elsewhere in the city, creating a process of mutual influence that can illuminate early gramophone culture—and its globalizing techniques—as a producer of urban space.

**'Paris of the East, New York of the West'? Multi-jurisdictional sounds and a plural history of live music in Shanghai, c. 1930–50**

*Yvonne Liao (King's College London)*

Studies of western culture in Republican, pre-Communist Shanghai abound. Yet they have by and large focused on the city as a global metropolis. Orientalist undertones notwithstanding, the contemporary epithet 'Paris of the East, New York of the West' continues to capture the historical imagination. This paper embarks on a different trajectory. It seeks to 'hear' the various sound worlds emerging from Shanghai's complex jurisdictional landscapes in the 1930s and 1940s. Never a formal colony, the city witnessed foreign-and-Chinese municipalities, Japanese military occupation, a brief period of Chinese Nationalist sovereignty and the Communist takeover in 1949.

Drawing on multilingual, surviving sources from this 'chequered' past, the paper considers musical sound vis-à-vis jurisdiction and social discourse. Three short case studies follow. The first analyses the 'discordant' sound world of the French Concession, and attends to licensing regulation and musical realities in a noise-conscious district. The second examines the perplexing sound world of 'Little Vienna' in wartime Shanghai, notably how and why quasi-Viennese cafés flourished in a zone in which the Japanese Army confined European Jewish refugees who had fled the Nazis. The third investigates the purportedly distinct sound world of cafés, bars and restaurants in post-war Shanghai, and their assertions on paper to differentiate themselves from commercial dance venues amid harsh Nationalist taxation. The paper then migrates from micro to macro concerns, contemplating how the multi/jurisdictional sounds suggest a plural history of live music—an evidential listening that complements, but also nuances, the potentially sweeping notion of music in a 'global metropolis'.

**Sounding the city: Tehran's contemporary soundscapes**

*Laudan Noosbin (City University London)*

'Standing on a flat rooftop in north Tehran on a summer's evening I am immersed in sound: the strains of the call to prayer echoing from local mosques; a rock beat from a passing car; the call of birds circling the mountains; a distant ringtone; the low-level hum of the city below.'

(Field notes, 2015)

Iran's capital city is a vibrant metropolis, cradled in the foothills of the Alborz mountains, and the country's political and cultural centre for over 200 years. During this time it has experienced exponential growth from a small town to a city of more than 8 million. Particularly significant was the period of Pahlavi rule (1925–79) during which an extensive programme of urban expansion led to the destruction of historic buildings seen as symbolizing the regressive traditionalism of the preceding Qajar monarchs. The Pahlavis envisioned a city that was modern,

Western-facing and secular. Their discourses promoted the idea of modernity as incompatible with tradition and the resulting tensions are still felt in many areas of Iranian life.

Drawing on recent fieldwork in Tehran and on the writings of scholars such as Matt Sakakeeny and Abigail Wood, this paper examines the city's changing soundscapes and explores a number of questions concerning the relationship between sound and the urban environment: how does sound shape, and how is it shaped by, the urban context? How are contesting claims over urban space negotiated through sound? And how does sound acquire meaning in relation to both public and private, live and mediated experiences?

## **2G Heinrich Schenker and Viennese Musical Culture (Panel)**

Rehearsal Room 2, 11am

Kirstie Hewlett (British Library/University of Music and Performing Arts, Vienna), convenor

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

Heinrich Schenker's ground-breaking theoretical ideas gained him the respect of a devoted group of students and an enduring place in the academic curriculum. Yet his work as a theorist was just one aspect of a rich and varied career as a musician. He fulfilled a busy schedule of private teaching, wrote a large body of music criticism and, in his early career, was active as a composer, pianist and conductor. He later published critical editions, which won the admiration of such eminent figures as Wilhelm Furtwängler and Bruno Walter, and made a pioneering contribution to manuscript studies, conceiving and helping to establish the Photogram Archive of Music Manuscripts at the Austrian National Library.

Schenker Documents Online has played a significant role in animating interest in these aspects of Schenker's life. The project was founded in 2004 with the aim to stimulate biographical, historical and socio-cultural study of Schenker and his circle by publishing his correspondence in an online scholarly edition. The site has since grown into an award-winning digital humanities resource, yielding over 1,500 items of correspondence and a full run of diary entries from 1918 until Schenker's death in 1935. It has been generously funded by the AHRC, the Fonds zur Förderung der wissenschaftlichen Forschung and the Leverhulme Trust. The principal project for 2014–17, which focuses on the diaries from 1930 to 1935 and 1912 to 1914, is headed by Prof. Martin Eybl at the Universität für Musik und darstellende Kunst in Vienna. Rather than focusing on Schenker the theorist, the papers in this session each illuminate a different aspect of his participation in Vienna's broader musical life. We learn about his forays into the world of popular culture, tracing his first and only attempt to foster a collaboration with the Austrian Broadcasting Corporation, RAVAG, as well as his own consumption of radio broadcasts. Through the lens of his engagement with opera, we will explore his immersion in concert life as a young man; and we also contemplate how he was mindful not to neglect his work as a musicologist, even when working on the definitive formulation of his theoretical ideas, *Der freie Satz*. The contributions to this session not only shed light on Schenker's life and work but they illuminate the rapidly changing role of

music in society during his lifetime, spanning the burgeoning concert life of fin-de-siècle Vienna to the arrival of broadcasting in the 1920s.

### **Heinrich Schenker, Otto Erich Deutsch and Schubert's 'Prize Song'**

*Marko Deisinger (University of Music and Performing Arts, Vienna)*

The acquaintance between Heinrich Schenker and Schubert scholar Otto Erich Deutsch dates back to 1913. Their correspondence intensified after World War I and contained a lively exchange of knowledge on the subject of music. Yet it was not until the 1920s that they embarked on their first collaboration—a facsimile edition of Beethoven's 'Moonlight' Sonata, which Schenker produced as part of Deutsch's 'Musical Rarities' series.

Their final collaboration took place only months before Schenker's death. On 25 September 1934, the Austrian Broadcasting Corporation, RAVAG, staged a competition at Deutsch's suggestion, in which a suitable poem was sought for a song by Franz Schubert for which the text was missing. The song had long been considered lost before it was discovered by Deutsch in the autograph collection of Edward Speyer. As the manuscript was also missing its closing bars, Deutsch commissioned Schenker to reconstruct the ending.

From around 500 participants, Prisca Maria Mader, a little-known poet and pianist, emerged as the winner. Her award-winning text was printed in *Radio Wien*, the station's magazine, under the pseudonym Mary Mahler; Mader also received 100 schillings and had the pleasure of hearing her text performed on the radio by the singer Josef Hueber. Despite being dissatisfied with the closing bars, as is evident from a letter she personally wrote to Schenker, the song was broadcast by the RAVAG on 28 November 1934, complete with Mader's text and Schenker's ending.

### **Heinrich Schenker and opera**

*Georg Burgstaller (RILM/City University of New York)*

Schenker never stipulated a fixed definition of 'absolute music'. Yet his reactionary advocacy of it resonates with both Wagner's and Hanslick's claims that music can mean anything or nothing, that it can signify the voice of a nation or mutate into an autonomous object to be judged on its own terms. Absolute music was akin to his absolute theory: 'the laws that reside in music itself'.

In his mature theory, Schenker presents the musical text as a stable object of investigation that is not subordinate to any poetic or dramatic narrative other than its own inner logic. His problem with opera is therefore self-evident: the art form's additional dramatic dimension transplants music into a setting that involves a text, the stage and human relationships. Although this has not prevented scholars from applying his theory to operatic music, Schenker himself formally analysed music theatre on only one occasion, in *The Decline of the Art of Composition* (c. 1905–7)—a decade before his 'discovery' of the *Uralinie*. Amongst discussion of other operas, he presented close readings of three numbers from Don Giovanni and critiqued aspects of Wagner's *Ring* cycle.

As a keen participant in turn-of-the-century Viennese cultural life, however, he regularly wrote about opera in a less formal fashion as a journalist and diarist.

In this paper I will investigate these sources to discover under what cultural circumstances Schenker came to shape his views on a genre that he ultimately denied entry into his canon of masterworks.

### **A 'quiet self-education at the radio': Heinrich Schenker and radio culture in interwar Vienna**

*Kirstie Hewlett (British Library/University of Music and Performing Arts)*

Heinrich Schenker bought a radio in October 1924, just days after the inauguration of Austria's first official station, Radio Wien. At a time when his concert-going was steadily declining, radio quickly became an important connection to cultural life. Schenker listened broadly to what was broadcast, critiquing abundant performances of the masterworks as well as bolstering his knowledge of contemporary and lighter repertory. Yet this 'quiet self-education at the radio' was no surrogate for his diminishing concert life: it was a radically new way of consuming music. With the flick of a switch, he could now sample the breadth of musical life, listening to performers and works that he had previously encountered only via scores and reviews.

Schenker remained a regular listener for the rest of his life, commenting in his diary on over 1,000 broadcasts over the next ten years. This rich record of his listening habits and impressions offers remarkable insight into the potential that radio offered for professional musicians, presenting a striking contrast to its ambivalent reception among Vienna's cultural elite, many of whom claimed it devalued music by enmeshing it in the humdrum of everyday life. In his publications, Schenker, too, offered little sign of his immediate and enduring interest in radio. But, as I will show in this paper, this democratising technology became his most dominant exposure to music over the final years of his life.

### **The warden: Heinrich Schenker's late writings**

*William Drabkin (University of Southampton)*

In December 1930 Heinrich Schenker lay ill in bed for about a fortnight. This was the month that saw the publication of the Eroica Symphony monograph, timed to coincide with an important lecture on his theories given at the Ministry of Education in Berlin by his pupil Hans Weisse. There were now only two major projects to be completed, the *Art of Performance* and *Free Composition*, both of which reached back into the 1910s.

When he felt well enough to resume work, other commitments interrupted progress. An article on text-critical problems in Schubert (1929) for *Der Kunstwart*, a long-established German cultural journal, had led to a friendship with its editor, Hermann Rinn. Between 1931 and 1934 Schenker wrote four more articles for Rinn and made extensive notes for a fifth—on Haydn—which he never completed. My paper will explore these little-known writings in the context both of the journal for which they were intended and of Schenker's life and work in his final years. Together they demonstrate that the man whom many contemporaries regarded as the greatest music theorist of his day did not give up his broader remit as a musicologist, and never abandoned his vision of the unity of historical, theoretical and editorial pursuits.

## 2H The Long Eighteenth Century

Rehearsal Room 3, 11am

David Charlton (Royal Holloway, University of London), chair

### **Hearing the Enlightenment: Musical affects and mechanist philosophy in early eighteenth-century England and Scotland**

*Tomas McAuley (University of Cambridge)*

That eighteenth-century musical thought was dominated by theories of musical affect has long been recognised. Scholars have stressed in particular the rhetorical underpinnings of such theories, thus connecting them to a venerable tradition whilst allowing nuanced examination of changes in their relation to that tradition.

Such subtlety is invaluable, but risks overlooking a broader rupture in the intellectual life of this period: the emergence and ascendance of mechanist philosophy. According to this new philosophy, whose dissemination was virtually synonymous with the spread of Enlightenment thought, events are caused not by final purposes, but rather by prior events in time. Weaving together musical, medical, and philosophical histories, this paper argues that mechanist philosophy transformed understandings of music's affective force in the early eighteenth century.

The primary effects of mechanist philosophy were twofold. First, it shifted attention towards the underlying causes of music's affective power, such as the workings of the human nervous system, as opposed to the practical means of achieving such power. Second, justifications for using this power became increasingly focused on specific medical or ethical goals. My examples are from England and Scotland. Specifically, I uncover the significance of Newton's *Principia Mathematica* (1687), especially its laws of motion, for Malcolm's *Treatise of Music* (1721) and Browne's *Medicina Musica* (1729).

This is no story, however, of the absent-minded submission of musical thought to the power of philosophy. Rather, I conclude by using Newton's *Opticks* (1704) to argue that music itself was crucial for the development of mechanist philosophy.

### **Out with the Old, in with the New: Music and Regime Change During the French Occupation of Mainz, 1792–93**

*Austin Glatthorn (Dalbousie University)*

On 21 October 1792 French Republican troops marched into the Residenz city of Mainz. This event signalled the beginning of the end for the musical ensembles that once flourished in this key electorate of the Holy Roman Empire. Indeed, contemporary critics considered the elector's Hofkapelle and Nationaltheater—which staged over 430 performances of sixty-nine different operas between 1788 and 1792—among the best in the Empire. Yet despite their distinction, Mainz's ensembles in the years of revolution remain almost unknown. This paper investigates court music in Mainz during the French occupation of 1792–3 to shed new light on musical life at the crossroads of the Old and New Regimes.

A collection of letters written by Mainz musicians in the autumn of 1792 helps to explain this significant moment in music history. That summer members of the

Mainz Nationaltheater enjoyed the prestige of having performed at the imperial coronation of Franz II. At the height of the company's renown, the tide of war had swung in favour of the French, whose troops advanced into the Rhineland. Mainz's musicians were now faced with the choice to remain or seek employment elsewhere as the enemy approached their city. This paper explores the effects of the French occupation of Mainz on musicians whose livelihood depended on the now-absent court. I reveal how, during this seminal period of transformation in European history, the abrupt installation of a new democratic government led to a musical (e)migration and the collapse of the ensembles that once prospered in Mainz under the Old Regime.

### **Scarlatti MSS in Spain: Biblioteca de Catalunya MS M1964**

*Barry Ife (Guildhall School of Music & Drama)*

The texts of Domenico Scarlatti's keyboard sonatas are dominated by the *Essercizi* published in London in 1738–9 and the two great MS compilations now in Venice and Parma. These sources tower over all others with an authority that is rarely challenged by editors and performers. But a growing number of lesser sources are being identified in Spanish archives and these point to a more complex pattern of textual transmission throughout the peninsula. MS M1964 in the Biblioteca de Catalunya was used by Enrique Granados for the two volumes of piano transcriptions he published c. 1905 and was thought lost until rediscovered by María Ester-Sala in the 1980s. The thirty-nine sonatas in this MS offer significant variants from Venice, Parma and the *Essercizi* and give a glimpse of the kinds of compilations that lie behind and in some cases predate the 'official', royal collections entrusted to Farinelli. This paper will discuss some important methodological issues involved in establishing textual transmission through collections or anthologies, and will illustrate some of the more important variant texts and their implications for performance.

## **21 Site and Sound: Practice-Based Explorations of Music and Space (Panel)**

Concert Hall, 2.30pm

Jan Hendrickse (Guildhall School of Music & Drama), convenor and chair

This session brings together four practice-based researchers who are currently engaged in investigations into the nature of the relationship between sound and its context. They will present their work and discuss its implications for our understanding of music, not simply as a cultural object, but as a process by which to understand the world. The awareness of sound as a spatial, as well as temporal, phenomenon is familiar from a variety of practices from installation art to electroacoustic composition. In this session we will begin to address the philosophical, social, political, acoustic and environmental questions raised by taking music-making and listening outside the concert hall. In the visual arts site-specific practices have been extensively theorised, and recently Georgina Born's excellent compilation of essays *Music, Sound and Space* (2013) has made a major contribution within musicology. Also relevant to this discussion is R. Murray Schaeffer's work in acoustic ecology and Steven Feld's acoustemology, or knowing through sound.

The four projects approach the theme from different perspectives, and the aim of the session is to stimulate questioning and debate. The session includes discussion of the creative and logistical challenges of working in these contexts, as well as considering the ways that audiences receive and understand music in different settings from disused spaces to trains to the natural environment.

### **Isolations**

*Jan Hendrickse (Guildhall School of Music & Drama)*

‘...the challenge to relocate meaning from within the art object to the contingencies of its context; the radical restructuring of the subject from an old Cartesian model to a phenomenological one of lived bodily experience.... All these imperatives came together in art’s new attachment to the actuality of the site.’

(Kwon, 2002, p. 12)

Isolations is a research project, supported by the Guildhall School of Music & Drama, which investigates the creative use of urban space as a component of sound composition and installation practice. In this project four composers/sound artists were each given one of the disused male detention cells in The Old Police Station Deptford as a studio for six days. The brief was to make a work that responded to, or engaged with, the site in some way. There was a public event in the Old Police Station at which the work was shared, followed by a facilitated discussion with artists and audience. This presentation will focus on the nature of these discussions. In particular, I will be considering the new perspectives and questions arising from the creative engagement with the space. These include the role of voluntary isolation in musical practice, as contrasted with the idea of imposed isolation as punishment, and the ways that our perceptions of sound are mediated by its context. Implicit in this subject are the contrasts between officially sanctioned art-spaces, such as conservatoires and concert halls, and informal or improvised spaces for presenting work.

### **Interventions: landscape and materiality**

*Nell Catchpole (Guildhall School of Music & Drama)*

‘Animacy ... is the dynamic, transformative potential of the entire field of relations within which beings of all kinds, more or less person-like or thing-like, continually and reciprocally bring one another into existence.’  
(*Rethinking the Animate, Re-Animating Thought*, Ingold, 2006)

This presentation considers my recent arts practice through which I explore connections between anthropological studies of animic practices and cultures (Ingold, 2006; Kohn, 2013) and recent thinking on performative research paradigms (Barrett and Bolt, 2009, 2012; Haseman, 2006). Both foreground experience as a distinctive kind of knowledge; as a means of countering reductivism on the one hand, and rethinking practice-led research on the other. My research practice explores the perception of the natural environment through sound performance using organic materials in situ and the subsequent re-presentation of these experiences in various forms. I create records of intimate interventions

in the natural environment—feral, ritualised, but ambiguous as to their source and purpose. The physical connection with found organic materials exists as the interface or ‘work space’ for interacting with this place and moment. I am interested in how and if these investigations might cross the peripheries of human/other-than-human sentience and other modes of interconnectivity. The research also explores my uncertainties around the meanings and transformative potential of these sonic ‘re-wilding’ practices and this paper examines the parallel questions concerning their representation in other contexts.

### **Sonorama**

*Claudia Molitor (City University)*

In this short presentation I will introduce some themes relating to space, location and landscape in my compositional practice by considering *Sonorama*, an audio work for the train journey between London St. Pancras and Margate. Sonorama is a challenge to the ‘disconnect’ between the traveller and the space on the train they inhabit, and their journey, i.e. their movement through landscape. It suggests that the train carriage does not necessarily have to be a non-space to be endured in order to reach the desired destination, but that being in this moving space might be a meaningful experience. It could become an opportunity to daydream, to ponder, to ruminate whilst gazing out of the window into the silently passing landscape.

The landscape we see passing by in between our station stops becomes a kind of in-between space to us. Stripped of its sounds as well as its smells and tactile sensations, it no longer touches us like a ‘real’ experienced space, but rather like a filmic space. By proposing a quasi-sonic reading of the passing view the composed episodes of *Sonorama* liberate the outside space (outside the train carriage) from its in-between-ness, suggesting a possible re-establishment of a relationship between the landscape that is travelled through and us as travellers. If the railroad represented a ‘... transformation of landscape into geographical space...’ when it first appeared then perhaps Sonorama, through sound, will transform the traveller’s experience of that geographical space into something approaching a landscape again.

### **In the making: insights gained from ecological sound arts practice**

*Matthew Sansom (The University of Surrey)*

This presentation discusses the arts practice that emerged during the AHRC-funded research project ‘Landscape Quartet: Creative Practice and Philosophical Reflexion in Natural Environments’ (2012–14). The introduction covers the project’s eco-critical basis, practical methodologies developed during it (including the roles of experimentation and improvisation), and the particular epistemological value of practice-led research in this context. A broader theoretical discussion then outlines how non-representational theory and Tim Ingold’s concept of ‘dwelling’ help to expand and clarify the argument for participative environmental arts practice. Attention is given to the multifaceted ontological significance of experiences of ecological arts practice, directly, as an in-situ performer on the one hand, and with subsequent artefacts, performances and installations removed from the original site and as more-than-representational, on the other.

## 2J Thomas Arne Revisited (Panel)

Rehearsal Room 1, 2.30pm

Peter Holman (University of Leeds), convenor and chair

Thomas Arne (1710–78) was the most important English theatre composer in the middle of the eighteenth century, and has retained a special place in our national musical identity, if only for ‘Rule, Britannia!’ and a few Shakespeare settings. Yet many aspects of his life, theatrical career and music are virtually untouched by modern scholarship. This proposed themed session aims to bring together a cross-section of new work on Arne from a variety of perspectives with the aim of stimulating interest in the composer, particularly among younger scholars.

The impetus for the session is the publication of Arne’s oratorio *Judith*, edited by Simon McVeigh and Peter Lynan for *Musica Britannica*. It is vol. 100 in the series (which was started by the RMA in 1951), and will be launched during the Conference. Their paper outlines the complex history of the work, situates it in Arne’s output and the history of the English oratorio, and makes the case for modern performances. John Cunningham’s paper on *The Fairy Prince*, arising out of his work for the Cambridge Ben Jonson edition, throws light on an important late work, drawing attention to a new source that enables more of it to be reconstructed. Arne’s role as an innovative and influential singing teacher is investigated by Olive Baldwin and Thelma Wilson, part of their ground-breaking research into singers in eighteenth-century England. Two papers tackle Arne’s critical reception. Suzanne Aspden explores the ways he created a patriotic musical identity, responding to earlier English composers, while Peter Holman argues that his modern reputation as a man and a composer still suffers from an uncritical acceptance of the writings of Charles Burney, his former apprentice.

### **‘One of the most noble compositions that ever stamp fame on a musician’: Arne’s oratorio *Judith* in its wider musical and social contexts**

*Simon McVeigh (Goldsmiths, University of London) and Peter Lynan (Musica Britannica Trust)*

Arne’s sole surviving oratorio, *Judith* (1761), will be published in the summer of 2016 as vol. 100 of *Musica Britannica*. In this paper the editors will seek to position the oratorio in a broad perspective that draws on new research into the complex musical and textual sources, and on the religious and political background to the libretto by Isaac Bickerstaffe. The choice of this particular story from the Apocrypha was indeed a challenging one in view of the political uncertainty of the very first year of the new king’s reign. In outlining the early performance history of the oratorio, the paper will demonstrate how the oratorio was adapted to a variety of milieus, from playhouse oratorio series to provincial festivals and the 1769 Shakespeare Jubilee; and in so doing it will offer some perspectives on the new musical directions with which Arne sought to energise the Handelian oratorio framework in a highly distinctive way.

Certainly, in seeking to assert himself as a worthy British successor to Handel and to appeal to elite and popular audiences alike, Arne advanced a wide variety of vocal idioms and a rich orchestral palette in this most ambitious work. Exalted by

Charles Dibdin in the eighteenth century and widely praised in modern critical literature, but seldom experienced in performance, the oratorio surely deserves fuller public recognition today.

### Thomas Arne as a teacher of singers

*Olive Baldwin (Independent Scholar) and Thelma Wilson (Independent Scholar)*

When Arne's oratorio *Judith* was performed in 1769 in Stratford-upon-Avon parish church during David Garrick's Shakespeare Jubilee the three female soloists, Sophia Baddeley, Mary Barthelemon (née Young), and the eighteen-year-old Elizabeth Weller were all taught by the composer. Arne was not a singer and it is unlikely that he ever had any singing lessons, but he trained a number of very successful English female singers. His earliest pupil was his sister Susannah, four years his junior, who as Mrs Cibber became renowned for her emotionally moving contralto voice and for her powers as a tragic actress. A very different lower-voiced pupil, Margaret Farrell, became much admired as Macheath in *The Beggar's Opera* and in male roles specially written for her in English operas and afterpieces. The pupil most associated with him was Charlotte Brent, whom he trained to be a spectacular Italianate soprano. She sang the title role in the premiere of *Judith*, at Drury Lane in 1761, and created the taxing role of Mandane in Arne's opera *Artaxerxes*.

This paper will examine the frustratingly limited number of anecdotes about Arne's teaching methods and consider what can be deduced about his relationship with his pupils, both the famous ones and those who were to have shorter or more ordinary careers on the London stage and elsewhere. It will also look at how Arne promoted his pupils, both in his dealings with theatre managers and in the concerts he mounted.

### Arne the 'affected imitator'?

*Suzanne Aspden (University of Oxford)*

Thomas Arne's long career, composing for the London theatres for over four decades from the 1730s to the 1770s, displays much variety, but also some remarkable consistency. From *Rosamond* (1733) to *The Prophetess* (1758), *The Temple of Dullness* (1745) to *Elfrida* (1772), he showed an interest in writing 'national' works—works based on indigenous literature or history, or concerning patriotic themes. Not only did he work on national narratives, however; at times Arne also exploited national musical idioms, consciously appropriating and adapting the musical styles of earlier generations. In this regard, Arne was not unusual for anything other than the longevity of his interest: throughout the eighteenth century, British composers demonstrated an active and critical engagement with the legacy of their musical forebears. That this was not simply part of ongoing musical 'development', but a deliberate historicising strategy is evident from the process by which stylistic variation was framed and effectively narrativised, old entering into a discourse with new.

In this paper, I will explore this phenomenon by examining examples from Arne's output to show that he (like others) employed not just the music but also the idea of canonical figures such as Purcell and Handel as a means of establishing his own place in the compositional canon. In the process, I will also ask how Arne

negotiated the uneasy task of demonstrating his genuinely ‘English’ voice, while avoiding servile imitation of his apparently ‘matchless’ forebears.

### **New light on Thomas Arne’s setting of *The Fairy Prince***

*John Cunningham (Bangor University)*

In the summer of 1771 ten nobles were invested with the order of the Garter, among them King George III’s eldest sons. The spectacular ceremony at Windsor Castle captured the public’s imagination and inspired two theatrical entertainments. At Drury Lane, Garrick’s entertainment was set to music by Charles Dibdin; at Covent Garden Theatre, George Colman conceived a similarly patriotic and elaborate entertainment, enlisting Arne to compose the music. Colman’s libretto is a hotchpotch, mostly based on Ben Jonson’s masque *Oberon* but interspersed with passages from Shakespeare, Dryden and Gilbert West. *The Fairy Prince* ran for thirty-six nights over the season. Although the opera was never revived in full, the music is of a high quality so it is unfortunate that no full score survives. Indeed the loss of such sources has greatly inhibited a full re-evaluation of Arne’s theatre works. A vocal score of *The Fairy Prince* was published in 1771; it includes keyboard arrangements of the overture and thirteen dances, but three choruses and the secco recitatives were omitted. A performing part used by one of the main actors has recently been discovered, which supplies a good deal of the previously unknown recitatives as well as a chorus part; performing parts for actors of this period are rare. This paper will re-examine *The Fairy Prince* in light of this rediscovery, arguing that Arne’s creative powers were as strong as ever in the early 1770s.

### **Thomas Arne and Charles Burney**

*Peter Holman (University of Leeds)*

For more than two centuries Thomas Arne’s reputation as a man and as a composer has been based on an uncritical acceptance of the account of him given in the writings of Charles Burney, his apprentice between 1744 and 1748. In this paper I argue that Burney’s account of Arne and his music cannot be taken at face value. It was coloured by professional rivalry, by murky personal and religious factors, by his own position as a propagandist for modern Italian and German music, and above all by his desire to distance himself from his own humble origins and the professional musical world represented by his teacher. I argue that Burney’s assessment of Arne as a composer, ostensibly impartial, is riddled with double standards and hidden agendas. Thus Burney criticised Arne for adopting the galant style while welcoming it in the music of Italian and German composers, and was clearly blind to Arne’s achievement as a theatrical innovator, particularly in three key works of the early 1760s. *Thomas and Sally* (1760) was the first English all-sung comic opera in the style of Italian intermezzi such as Pergolesi’s *La serva padrona*. *Artaxerxes* (1762) was a bold attempt to Anglicise Metastasio’s opera seria and held the London stage until the 1830s, while *Love in a Village* (1762) was an influential reinvention of the ballad opera, setting the pattern for English comic opera well into the nineteenth century.

## 2K Uses of Musical Objects

Rehearsal Room 2, 2.30pm

Keith Howard (School of Oriental and African Studies), chair

### **B. A. Arapov, I. V. Sposobin, and *Uchebnik garmonii*: the Legacy of a Soviet harmony textbook in China**

*Hong Ding (Soochow University School of Music) and Cheong Wai-Ling (Chinese University of Hong Kong)*

In 1937–38 I. V. Sposobin et al. at the Moscow Conservatory published *Uchebnik garmonii*. This is the first officially approved harmony textbook in the USSR, which came to be adopted as ‘the basic textbook for courses on harmony in the music schools of the Soviet Union’ (Protopopov, 1960). Characterised by its promulgation of the ‘scientifically based functional harmony’, this book was destined to be read by many more musicians in a foreign land. In 1955–56 B. A. Arapov decreed at meetings held at the Central Conservatory of Music in China that the problem posed by the ethnicisation of harmony should be solved by combining musical elements that are considered ethnically distinct with functional harmony. Wu Zuqiang, who studied at Moscow Conservatory in the 1950s before he headed the Central Conservatory in the 1980s, took the lead to publish a chapter from *Uchebnik garmonii* in 1955. The first Chinese translation of the whole book by Zhu Shimin was then published in 1957–58. The book soon attained canonic status in China and has been used, if sometimes only nominally, in virtually all music institutions up till now. It is listed in the entrance examination syllabi of notable conservatories, and reputable music theorists have published model answers to the exercises contained in it. But it remains to be asked what exactly the impacts of *Uchebnik garmonii* are in China, and how far they might have diverted from the sources which had inspired Sposobin et al. to compose it for his fellow-countryman in the first place.

### **From the idea to samba: practice and aesthetics of composition in composers’ collectives of the samba-schools from Rio de Janeiro**

*Friederike Jurth (University of Music Franz Liszt)*

This article discusses the practical process of composition of samba-enredo in the composers’ collectives (so-called ‘*parcerias*’) of Rio de Janeiro’s famous samba-schools. Every year, various groups of composers prepare new sambas to take part in the composers’ competition (from August until October), in which the ‘samba of the year’ is selected. The winning samba becomes the Samba-School’s ‘hymn’ for one season and is presented to an audience of 90 000 people in Rio’s famous carnival parade in the Sapucaí, which has become an international event and is followed in Brazil and all over the world.

Based on my fieldwork in Rio de Janeiro from 2012 to 2016, using especially the results of case-studies on the Samba-School GRES Unidos de Vila Isabel, I will present the practical working techniques of composition in *parcerias* as well as the circumstances and external conditions that influence the way of composition in samba-enredo and balance the composers between their passion for samba and a tension that arises from social and financial developments and from a new kind of professionalisation of the samba-schools and carnival.

The framework of the presentation will consist in central aspects of aesthetics and techniques of composition as well as in questions about surrounding rules and conditions, which form part of and affect the process of creative work in *sambanredo*.

### **The sound and spectacle of Philippine presidential elections, 1953–98**

*James Gabrillo (University of Cambridge)*

Through the analysis of campaign music, as well as the examination of audio-visual recordings and newspaper clippings sourced from online archives, the National Library of the Philippines, and the Republic of the Philippines Presidential Museum and Library, this paper investigates how Philippine presidential candidates have utilised songs in order to send cues to voters about the images they seek to project for themselves. Based on a theoretical and analytical framework invoking the ideas of Richard Dyer, Thomas Turino, Nicholas Cook, and Timothy Taylor, it focuses on four case studies of presidential candidates who went on to win their respective elections with the aid of music. The cases are discussed in chronological order, encompassing four presidential elections held from 1953 to 1998. In granting campaign music agency, the author explores the complex dynamics between candidates and voters, inferring that through repetitive performance and listening, sonic registers shape voter sentiment. Crucially, the author evaluates music's repercussions for the image-formation and brand-building of the presidents, asserting the capability of songs to construct 'star narratives' of politicians, which in turn reconfigure the relationship between statesmen and the society they serve. This leads to the paper's most significant argument: that the tradition of campaign songs in Philippine presidential elections casts politicians not only as public servants, but also as celebrities and entertainers.

## **2L Music and Musicians on Screen**

Rehearsal Room 3, 2.30pm

Carlo Cenciarelli (Cardiff University), chair

### **Composer biopics: interfaces between research and popular culture**

*Joanne Cormac (University of Nottingham)*

Composer biographies have a far-reaching influence and are accessible in many forms: audio, visual and written. Accordingly, they influence popular understandings of composers and their music. Researchers, writers, and producers of popular multimedia biography typically draw on scholarship. However, the types of sources used and the ways in which they are employed are yet to be established. Tibbetts' *Composers in the Movies* provides a useful overview of composer biopics, examining issues such as the construction of genius and censorship, but does not trace the relationship between biopics and scholarship.

This paper assesses the influence of academia on the position of composers in the popular imagination. It does this by analysing the relationship between scholarship and the filmic treatment of two composers who frequently appear in biopics: Chopin and Liszt. Drawing on archival material from the USC Cinema and TV library, the Margaret Herrick Library in LA, and the BFI archives, this paper examines a range of films about Chopin and Liszt, including Charles Vidor's

*A Song to Remember* (1945), Charles Vidor and George Cukor's *Song without End* (1960), Ken Russell's *Lisztomania* (1975) and James Lapine's *Impromptu* (1991). The paper identifies the types of scholarly sources used by producers of composer biopics, and the relationship between scholarship and media or narrative exigencies, examining tensions between academic input and directorial vision. It highlights potential routes for public engagement with scholarship by exposing points of contact between academia and popular culture, informed by their mutual engagement with biography.

### **From opera to film: *Die Meistersinger von Nürnberg* on screen in 1920s Germany**

*Aine Sheil (University of York)*

On 5 September 1927, a silent film with orchestral accompaniment opened in the Capitol Cinema in Berlin; directed by Ludwig Berger (1892–1969), *Der Meister von Nürnberg* was a recognisable, but freely adapted, version of Wagner's *Die Meistersinger von Nürnberg*. The storm of protest it provoked revealed significant hostility on the part of numerous Weimar commentators towards the filming of opera. *Der Meister von Nürnberg* followed in the wake of a 1926 film version of *Der Rosenkavalier*, on which Richard Strauss and Hugo von Hofmannsthal collaborated, to the consternation of those who regarded it as a vulgarisation of high art. Taken together, these two films illustrate the uneasy relationship between silent-era Weimar cinema and opera. Focusing on the largely unknown *Meistersinger* film as a particularly complex case of politicised opera adaptation and reception, this paper explores the various contradictions of modernity inherent in this type of 1920s cinema project.

### **The comedy of audio-visual musicality**

*Miguel Mera (City University London)*

The secret to comedy is timing, or so the adage goes. Yet curiously, the role of music in generating, supporting or even contradicting comic timing has rarely been discussed within the literature. In this presentation I will explore some recent examples from film, television, and YouTube which highlight several aspects of audio-visual interaction and synchronisation that move beyond a basic understanding of what has traditionally been called mickey-mousing. I will explore some of the ways in which the musical control of rhythm, gesture, punctuation, and phrasing can have a strong impact on comedic effect. In particular, the musical structure and timing of the 'punchline' will be examined. Recent theoretical perspectives, such as Kevin Donnelly's notion of the 'occult aesthetics' of audio-visual synchronisation (which can dissipate in the face of an awareness of its existence) and Danijela Kulezic-Wilson's discussion of the 'musicality' of film, particularly the disruption of linear temporality, provide a useful starting point for an examination of audio-visual interactions that generate humour. Examples may include *Paddington* (2014), *Cucumber* (2015), *Masterchef* (2015), *W1A* (2015), and *Cameron's Conference Rap* (2014).

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## The Edward J. Dent Medal Presentation and Lecture

Concert Hall, 4.30pm

Marina Frolova-Walker (University of Cambridge)

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

### An Inclusive History for a Divided World

*Marina Frolova-Walker (University of Cambridge)*

This paper will assess recent scholarly efforts to revise the dominant modernist narrative of 20th-century music by rehabilitating and including a range of marginalized trends, beginning with Socialist Realism and other socially-committed populist music, and spreading out to a broad range of more 'conservative' styles. We shall look at various models that have emerged both in the West and in post-Soviet Russia, and the resistance these have encountered from modernist and isolationist mindsets respectively.

We will also discuss a paradoxical situation: as scholars in the humanities continue to rejoice in sweeping away the final remnants of Cold-War prejudices, the media is full of the rhetoric of Cold War II. How do we maintain the desire to build an inclusive and fair picture of 20th- and 21st-century culture in a world that is once again divided?

**Marina Frolova-Walker** FBA is Professor of Music at the Faculty of Music, University of Cambridge, and Fellow of Clare College. She is the author of *Russian Music and Nationalism from Glinka to Stalin* (Yale, 2007), co-author (with Jonathan Walker) of *Music and Soviet Power, 1917-32* (Boydell, 2012), and author of *Stalin's Music Prize: Soviet Culture and Politics* (Yale, 2016).



**3A Composers and 'Group Self-Contempt'**

Concert Hall, 9.30am

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

Mieko Kanno (Sibelius Academy, University of the Arts Helsinki), chair

Arnold Whittall (Kings College London), respondent

Gillian Moore MBE (Director of Music, Southbank Centre), respondent

**Selling Ourselves Short: Inturned aggression and group self-contempt in the modern music sector since 1973***Julian Anderson (Guildhall School of Music & Drama)*

This paper will explore the problem of professionals involved in modern music denigrating and otherwise attempting to devalue the music they are supposed to support. Drawing on the phenomenon of 'group self-contempt' observed by psychologists Margaret Phillips and Hans Keller in the 1940s amongst social groups in UK society (including Jews, social workers, Auxiliary Fire Brigade workers, prostitutes and others – a concept adapted from psychologist J C Flugel's observations of 'nemestic displacement'), this paper will illustrate similar behaviour amongst composers, performers and promoters of modern music, dating from the time of the 1973 Oil Crisis onwards. (The term 'modern music' is employed here to denote art music from the past 80 years up to and including the present day.) The dramatic consequences of this behaviour in public perceptions of modern music, and long-term policies of bodies charged with promoting this music, will be demonstrated. These will be shown to extend into the present, affecting music today both in its composition and reception. Having demonstrated self-contempt and illustrated the seriousness of its consequences, the paper will trace its sources in socio-economic phenomena and conclude with concrete proposals for remedying this compulsive self-denigration in the field of modern music internationally. Beyond controversial facts presented earlier in the paper, the concluding section will focus on possible reforms in the modern music sector to make such self-contempt less likely to prevail in future.

**3B The Cimbalom in Art Music**

Rehearsal Room 1, 9.30am

Shay Loya (City University London), chair

**Exotic tastes: the appearance of Bohemian folk instruments in late eighteenth-century European courts***Sam Girling (University of Auckland)*

The late eighteenth century saw an increased interest in the use of percussion instruments in orchestral music and opera. Among the best-known works that exhibit Janissary influences are Haydn's *L'incontro Improvviso* (1775) and Mozart's Singspiel *Die Entführung aus dem Serail* (1782). Whilst the significance of Turkishness in eighteenth-century music has been well-documented by scholars such as Mary Hunter and Nasser al-Tae, contemporary music histories by and large ignore another phenomenon that existed in several royal courts around the same time, namely the use of folk instruments.

My recent research suggests that a taste for incorporating folk instruments was not uncommon in Austria, Bohemia and Hungary in the late eighteenth century and this paper considers two case studies in order to demonstrate this. During his employment at the court of Cardinal Batthyány in Rechnitz, Georg Druschetzky wrote several orchestral works that also include parts for the cimbalom (a popular instrument amongst Bohemian aristocrats) and Hungarian folk wind instruments such as the tromba marina, trombe a Tiroli and the tudlsak. The use of folk instruments even extended to the imperial court in Vienna, where the peasant xylophone (known as the ‘Hölzernes Gelächter’) was frequently composed for. Although clearly regarded as novelty instruments, these instruments were also incorporated by some composers into extended works, among them Ignza Schweigl (c. 1735–1803), whose Pastorale *Duetto Concerto for violin and xylophone* was dedicated to the Emperor and Empress.

This paper considers whether these works acted as mere curiosities, composed in order to indulge the unusual musical tastes of their patrons, or whether they in fact represent a turning point away from Turkish exoticism to the increasing interest in folk tunes that begins to permeate a great deal of music in the nineteenth century.

### **Interpretive fidelity to gypsy creativity: Liszt’s representations of Hungarian-gypsy cimbalom playing**

*Hyun Joo Kim (Independent Scholar, New York)*

Liszt’s *Hungarian Rhapsodies* I–XV (1846–53) draw our attention immediately to the pianist-composer’s indulging in showmanship through the predominant display of technical brilliance. At the other end of the spectrum of his *Rhapsodies*, nevertheless, Liszt faithfully emulates the elements of Hungarian popular gypsy bands. Then what is the meaning of his fidelity to gypsy-band music in the midst of these highly brilliant piano pieces? Throughout his *Rhapsodies*, Liszt effectively captures the distinctive sounds and effects of cimbalom playing in his creative pianistic renderings. Liszt’s own remarks on the cimbalom in his *Des bohémiens* (1859) and his continuous relationships with cimbalom players, makers, and pedagogues provide context for his connections to the instrument. The contemporary articles about the cimbalom evocations, ‘Die Musik der Ungarn’ from *Neue Zeitschrift für Musik* (1852), as well as the method book *Cimbalom iskola* [*Cimbalom School*] (1889) by Géza Allaga provide useful examples to explore several essential techniques of the cimbalom in a systematic manner. Liszt’s renderings evoke five salient features associated with the instrument’s timbres and techniques: (1) visually stunning cimbalom trills, (2) rebounding hammers on the cimbalom, (3) the unique texture of the cimbalom when it interacts with the violinist, and (4) cimbalom improvisation. All of his cimbalom evocations illuminate how meticulously Liszt expresses each technique and effect with a particular type of notation and how convincingly his reworking methods approximate the instrument’s distinctive sounds and techniques. The result of his reworkings is a skilful coalescence of his sensitive attention to the integrity of the instrument and his inventive pianistic solutions.

### 3C Music in Terezín

Rehearsal Room 3, 9.30am

Stephen Muir (University of Leeds), chair

#### **(Re)visiting the Archive of Gideon Klein - Terezín, 1941-1944'**

*David Fligg (University of Leeds)*

Moravian-born composer and pianist Gideon Klein was just 22 when he was deported from Prague to the Terezín (Theresienstadt) ghetto. Working alongside fellow-internees, some of them Czechoslovakia's finest musicians, Klein has been almost totally referenced by his imprisonment. Though understandable given the circumstances, this view is nonetheless somewhat simplistic and problematic when evaluating the complex circumstances of what took place in Terezín. This paper will explore recent research surrounding Klein's final work, the String Trio, and how it might be referenced to Klein's Jewish background. It will also raise the issue of how we might define Klein's music beyond the discourse of creativity under adversity.

#### **'Grief, melancholia, uncanny reflections and vicious circles in Pavel Haas's *Four Songs from Terezín*'**

*Martin Čurda (Cardiff University)*

The traumatic context of the Holocaust poses significant challenges to hermeneutical study of the music composed in the concentration camp of Terezín (Theresienstadt). Since much of the existing scholarship lacks sufficient hermeneutical and analytical methodological background, works from Terezín are often interpreted on the basis of historiographical evidence about the camp, coupled with pre-conceived ideas such as 'spiritual resistance' (criticised by Shirli Gilbert). I argue that a satisfactory interpretation of each particular work (without disregarding the historical context) must start with the musical and/or literary text and consider its affinity to styles, genres, topics, and techniques relevant to the author's previous oeuvre, as well as to the broader intertextual universe of Western music, arts, and culture.

My analysis of Pavel Haas's *Four Songs on Chinese Poetry* (Terezín, 1944) questions not only what the work signifies but also how this meaning is conveyed. In my quasi-Symbolist reading, I will point out correspondences between images of landscape, the protagonist's subjective mood, and specific musical features. I will discuss the symbolic significance of uncanny imagery in both lyrics and music (symmetrical 'mirrors', parallel 'shadows', enharmonic 'doubles') with reference to Haas's 1938 opera *Charlatan*. I will compare Haas's ambiguous portrayal of the protagonist's subjectivity (especially by juxtaposition of oppositional moods) to similar features in Mahler's *The Song of the Earth*. Finally, following Naomi Cumming's method, I will analyse patterns of musical declamation, gesture, and agency (with particular focus on circular motion and stasis), in terms of Julia Kristeva's thoughts on trauma, grief and melancholia.

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### **3E RMA Music and/as Process Study Group Panel: Creative Performance Processes as Research (Panel)**

Concert Hall, 11am

Richard Glover (University of Wolverhampton), convenor and chair

This session is hosted by the RMA Music and/as Process Study Group, and incorporates two of its major areas of interest: the creative processes involved in the interpretation of scores, and practice-led or practice-as research.

Music and its creative processes represent a wide range of current research approaches in contemporary music-making. As a result, the treatment of performance as a series of structured processes arising from research imperatives represents an important line of enquiry for performer-researchers. Performers' perspectives are often under-represented at academic conferences, and this session aims to promote their inclusion within the wider musical research environment. It attempts to bridge the gap between research presentations and practice presentations in a lecture-recital style structure which will be part way between a concert and a conference session.

#### **Pocket Pianos: working with portable keyboards**

*Xenia Pestova (University of Nottingham)*

In this paper, I will discuss performance practice on portable keyboard instruments in context with historical gendering of keyboard instruments. Traditionally largely non-portable, keyboards have been associated with the home and the feminine. I will examine recent ideas in instrument development and instrumental writing, discussing historical and traditional repertoire for the toy piano, portable harmonium and digital instruments. Discussion will be supplemented by musical examples, demonstrating the changing role and perception of keyboard instruments and keyboard performers through contemporary composition.

#### **Between academia and audiences: some critical and methodological reflections from a performer-scholar**

*Ian Pace (City University London)*

Working in roughly equal measure as a concert pianist and a musicologist—some of whose written work is not directly related to performance—I have over an extended period attempted to find some possibilities for dialectical unity between these two worlds without subsuming either within the other. In this talk, I speak briefly about my engagements with historically-informed and performance and performance studies, the difficulties of maintaining a close working relationship with composers and being able to write about them with some critical distance, and argue for musical interpretation most fundamentally being a form of sophisticated research (mentioning my recently documented work on the Dukas Piano Sonata in this respect), independently of whether unusual techniques, instruments or electronics are involved.

#### **Exploring a systematic approach to intonation in John Cage's *Four for string quartet***

*Mira Benjamin (University of Huddersfield)*

Common Practice pitch notation, in which twelve chromatically spaced pitches are placed on a conventional five-line staff, might easily be assumed to represent

twelve-tone equal temperament. However, for strings and other instruments of flexible pitch, the practice of intonation reveals a spectrum of microtonal nuance that, while left unspecified by CP pitch notation, is understood implicitly by players. A string player develops a practice of intonation through understanding pitch relationships within a surrounding musical context. In the case of conventionally notated scores, intonational hierarchies are often established among instrumental voices, creating a sense of harmonic consistency across a performance. In open score environments, where such hierarchies are either modular or absent, a player may encounter additional challenges.

John Cage's *Four* for string quartet (1989) projects CP pitch notation in combination with durational time brackets, creating a unique kind of intonational challenge to performers. Without appropriate preparation, a string quartet's natural tendency toward relational tunings may cause the ensemble to modulate microtonally throughout a performance, to such an extent that disparities arise between the players' intentions and the imperatives of their instruments.

This paper will explore how a Just Intonation-based analysis of the pitch material in *Four* can expose structural patterns that may lead a player to privilege one tuning over another. It will explore the benefits of a systematised approach to intonation in performing open score works for strings, and describe how a microtonally-based understanding of intonation can inform and enrich performative decisions across various approaches to notation.

### **3F Music as a Matrix for Action in Healthcare Settings (Panel)**

Rehearsal Room 1, 11am

Hilary Bracefield (University of Ulster), chair

This session explores aspects of how music gives us a means of performing health. Seeking to look beyond what DeNora (2013) calls 'the "power of music" trope', participants will present music as a site for change, rather than solely as a stimulus for response. The session covers music as a mode of interaction, a basis for approaches to health and wellbeing, a cultural critique of health institutions and a mode of presentation through musical dramatisation.

Approaching notions of music and health from an ecological perspective, the round table offers perspectives on music as 'an endlessly "multiple" environment in which to perceive and act' (Clarke, 2011, p. 205). This opens up discussion not only about the effectiveness of music in health settings but also about the ontology of music 'itself'. What does it mean to be musical? What does it mean to be well? And are they synonymous?

### **Out of mind, out of earshot: music in the Norfolk County Asylum**

Rosemary Golding (*Open University*)

The Victorian lunatic asylum has a justly-deserved reputation for unpleasantness. Large, publicly-funded institutions founded in the first half of the nineteenth century were intended to combat the unregulated assortment of private arrangements, and the problems of keeping lunatics in poorhouses. As with all

large institutions of the time, asylums were characterised by poor safety and hygiene, together with patient care implemented on a mass scale. Yet at the same time attitudes towards the insane were changing, and from the late eighteenth century the treatment of insanity began to be considered from a moral and medical standpoint. Patients were a problem that might be solved, rather than just removed, and the occupation and entertainment of lunatics began to form an important part of this treatment. In this paper I will consider the role of music in one large public asylum, the County Pauper Lunatic Asylum at Thorpe, near Norwich, investigating the different locations and forms in which music was encountered by patients and staff. While rarely considered a deliberate part of therapy in the modern sense, music nevertheless took on important roles in the structure of asylum life. Together with evidence from the nearby City Asylum, I will address the meaning of music within the asylum and its role in the development of moral treatment for insanity.

### **The use of group vocal improvisation as a music therapy technique in a mental health setting**

*Irene Pujol Torras (Guildhall School of Music & Drama)*

This study addresses group music therapy clinical practice, which is a well-established format within the profession. Group work offers benefits such as cost-efficiency and is also a platform to explore interpersonal struggles or difficulties that might be very relevant for the everyday functioning of people suffering from a mental health illness.

The standard use of group music therapy in mental health settings consists mainly in improvising with a range of available instruments. In the last decade there has been an increasing interest to address the voice as an important element in music therapy, especially in community choirs. However, the combination of improvisation and voicework in a group setting does not appear significantly in the literature.

This study addresses this area of interest from the perspective that group vocal improvisation might provide different therapeutic processes and dynamics which might be beneficial for the service users. It has been suggested in the literature that the use of voice might offer a different potential than instruments to the therapy. The aims of this research are to provide a benefit for the participants whilst contributing insight and new methods to the growing field of research in the Music Therapy discipline. This project will also attempt to build some bridges between the rich and prolific world of improvised singing and the world of therapy.

### **'Care, The Musical': exploring presence and representation through practice-based research**

*Stuart Wood (Guildhall School of Music & Drama)*

This paper explores presence and representation (Nancy, 2008; Ross, 2007) as illuminated by "Care", a Practice-based Research project. Using a documented account of the development of a new musical on the subject of care, it seeks to develop the role of aesthetic theory within arts & health practices. The paper will spotlight music therapy as an emergent site both of aesthetic theory (Aigen, 2008)

and of innovative performance (Stige et al, 2010). Underlying themes of becoming, translation and performativity inform the discussion, illustrated by extracts from rehearsal, workshop and performance stages of the project.

### **The musicianship of the music therapist: exploring musical admission requirements for UK music therapy trainings**

*Donald Wetherick (Guildhall School of Music & Drama)*

Music therapy has been a professional discipline in the UK for over forty years. Practitioners are normally already trained musicians who undertake further specialist training. Admissions criteria for training emphasise conventional musical skills as well as skills specifically related to music therapy practice (e.g. improvisation). These skills are also further developed during training. There has as yet been little critical investigation of the significance attributed to practitioners' musical skills, or 'musicianship' generally, in relation to music therapy training and practice. As part of investigating how music therapy trainings facilitate the process of musical/therapeutic development, this paper investigates the musical admission requirements for training as one way of identifying aspects of musicianship considered important in music therapy.

The musical audition requirements of seven Masters-level music therapy training programmes in the UK are compared, using the publicly available information about entry requirements and training orientations. The study sets out to identify the kind(s) of musicianship expected of trainees at admission as a way to explore critically how the concept of 'musicianship' is understood in music therapy training and practice. This is related to literature about music therapy training from the perspective of both trainers and trainees to identify themes relating to the musical content of trainings. Potential lines of research are suggested regarding musical skill development processes in music therapy training. This forms part of the author's Ph.D. research into musical training in music therapy, which provisionally is concerned with how the musical content of music therapy training impacts on music therapists' formation.

### **3G Beyond Propaganda: Music and Politics in the Napoleonic Theatre (Panel)**

Rehearsal Room 2, 11am

Katherine Hambridge (Durham University), convenor

Benjamin Walton (University of Cambridge), chair

In 1804 Consul Bonaparte became Emperor Napoleon. The moment would have important consequences for music history, featuring endlessly in accounts of Beethoven's 'Eroica' Symphony. Yet musicologists have been less ready to write about French music composed during the First Empire (1804–14): works from this period—in particular state-censored theatrical ones—have often been dismissed as propaganda spectacle, peripheral to mainstream nineteenth-century aesthetic developments. However, recent studies of music under authoritarian regimes have productively exploited the multiple tensions between governmental control and artistic creativity, thus finding new meanings in 'official' artistic objects.

This panel explores the demands and limits of governmental control by looking at responses from creative agents and audiences to Napoleon's cultural politics. The Opéra—as Paris's most prestigious theatre—was central to the regime's theatrical propaganda, and spectacular events there have often been interpreted as mere political display. Yet, as the first paper will show, they owe as much to an aesthetic commitment to the unification of the different arts—as in the dream scene of Le Sueur's *Ossian*, a forerunner of Wagner's music dramas—which originated in the new practices installed under the revolution. The second paper extends this exploration of aesthetic continuities, focusing on the evolving dynamic between audience and spectacle. The innovative musical and scenic effects created in Spontini's *Fernand Cortez* built on achievements of the previous decade but to quite different effect, reinforcing rather than collapsing the distinction between audience and drama. The legacy of the revolution can also be seen in reactions to Napoleon's reorganisation of the theatres in 1806–7. After the freedom of the revolutionary period, this top-down regulation of genres and institutions did not go unchallenged; the third paper considers the phenomenon of 'genre-consciousness' in the production and reception of musico-theatrical works from these years, including a spate of pieces in which genres were personified on stage.

The panel thus reinserts Napoleonic theatre into music history, both by pursuing continuities with revolutionary practices and ideals, and by revealing it to be a site of experimentation and meta-theatrical reflection. By showing the way in which Napoleon's cultural prescriptions were obeyed, negotiated, and at times ignored, the panel also contributes to broader considerations of the relationship between creative practice and political power.

### **Dreaming 'Opéra de Luxe': spectacle in Le Sueur's *Ossian ou les Bardes***

*Annelies Andries, (Yale University)*

On 10 July 1804 an enormous aerial palace appeared on the Opéra's stage, and, accompanied by eight harps, 111 singers and dancers lamented Ossian's fate. Critics raved about the dream scene in Le Sueur's *Ossian ou les bardes*, calling it the most astounding spectacle ever staged at the Opéra. *Ossian's* reliance on the combined effect of music, dance, costumes and stage sets has traditionally been linked to Napoleonic propaganda, and Le Sueur's operatic aesthetics have often been treated as a precursor to Wagner's Gesamtkunstwerk.

In contrast, this paper discusses the 'total spectacle' in *Ossian* as a product of the Opéra's artistic agenda. Staging the rich visual and musical world of Macpherson's Ossianic poems (1760–5)—the principal source of *Ossian*—provided the ideal opportunity to reassert the Opéra's prestige and artistic prowess, which had been in decline since 1789. Consecutive revisions of *Ossian*, especially the dream scene, capitalised on the institution's former reputation for unparalleled musical and visual luxury and its ambition to be a centre for reuniting the fine arts (an ambition reflected in reorganisations around 1800 that encouraged closer collaboration between the Opéra's various creators). The dream scene's innovative reunion of the institution's vast resources created a competition for scenes with ever more impressive effects, perhaps leading directly to the extravagant tableaux of grand

opéra. By examining the artistic and institutional prompts behind such scenes, my paper seeks to unearth the role of these operatic productions in larger aesthetic developments rather than perceive them as mere propaganda spectacle.

### **‘L’épique en action’: Fernand Cortez and the aesthetic of spectacle**

*Sarah Hibberd (University of Nottingham)*

On the operatic stage of the 1790s, tableaux of erupting volcanoes and burning buildings seem to have captured something of the overwhelming experience of revolution. An immersive aesthetic meshed with the discourse of shared experience that political oratory promoted in the first half of the decade, and that the fall of Robespierre had prompted thereafter.

Spectacular tableaux enjoyed continuing popularity during the Empire, but the dynamic between audience and spectacle was shifting. This paper examines Spontini’s *Fernand Cortez*, commissioned for the Opéra by Napoleon in 1809 at the height of the Peninsular War, in this light. It was essentially an extended battle piece celebrating heroism and sacrifice, and famously featuring seventeen live horses among its multitudinous cast. The spatial expansion achieved by the music and staging (including sheer numbers and noise of personnel, innovative *da lontano* and perspectival effects) contributed to a distancing effect on audiences, designed to focus attention on Cortez/Napoleon rather than the people. The opera’s critical reception suggests, however, that overwhelming spectacle—so admired in the previous decade—was now badly executed and too pervasive, and that the intended effect was lost on audiences. It was withdrawn after just thirteen performances.

Rather than understanding the opera as an empty example of propaganda, this paper seeks to situate it—and Empire opera more broadly—in the continuity of aesthetic development that was rooted in the 1790s, and that found wider critical recognition in the grand operas of the Restoration and July Monarchy.

### **Genre Consciousness in the Napoleonic Theatre**

*Katherine Hambridge (Durham University)*

In Martainville’s *Le Mariage du mélodrame et de la gaité* (1808), a personification of the institution of the Théâtre de la Gaité uses vaudeville techniques and melodies from opéras-comiques to debate the qualities of her competing generic suitors ‘le petit vaudeville’ and ‘le mélodrame’, along with the admission of dance, song, pantomime, mute characters, laughter and battle scenes to her court. This knowing, meta-theatrical production was one of several staged responses to recent changes to the theatrical economy: in 1806–7, after fifteen years of proliferating institutions and genres post-Revolution, Napoleon re-introduced strict regulations assigning particular genres to particular theatres. Genre divisions were again asserted on the basis of subject matter and the role and proportion of spoken word, music and dance.

Using surviving administrative documents, my paper begins by reconstructing the political and financial motivations for the 1806 retrenchment, and the bureaucratic process of defining genre characteristics. I then explore how, and to what extent, categories of genre shaped the use and reception of music as a dramatic

medium. *Le mariage*, for example, reveals an awareness both of the artificiality of generic and institutional boundaries, and of the generic associations attached to certain musical vocabularies, forms or effects. Such an examination of genre consciousness among institutional committees, creative agents and audiences opens up new ways of engaging with established narratives of nineteenth-century generic experimentation, and top-down, Napoleonic cultural policy.

### 3H Singing Practices

Rehearsal Room 3, 11 am

Robin Bowman (Birmingham Conservatoire), chair

#### 'A distinct physiognomy': Mme Pasta and the Rossini *bel canto* style

*Anna McCready (Royal College of Music)*

In his *Vie de Rossini* (1824) Stendhal expressed his hope that a way might be found to 'describe with exactness' the talents of Mme Pasta, and that 'in one hundred years' time [her] sublime talents will have a distinct physiognomy in the memory of men' (p. 248). Stendhal's wish came true to some extent; before the end of the century, the recording industry was beginning to capture the singers of the operatic works of the early nineteenth century. We are left, frustratingly, with sparse and disparate evidence of the voice types and performance styles of singers that pre-dated recording.

Current research into vocal-performance history examines issues such as the use of coloratura, portamento, chiaroscuro, and vibrato. Writers in these areas, including Austin Caswell, William Crutchfield, Roger Freitas, John Potter, and James Stark, tend to isolate vocal techniques and identify broad stylistic currents, rather than describing the individual voice types and charisma of singers. Building on the work of these writers, this paper will present material from treatises, reviews, and memoirs in order to create a vocal biography of Mme Pasta. It will, therefore, take us closer to a 'distinct physiognomy' of one of the most celebrated *bel canto* heroines of Rossini's day. This study has ramifications for singers born into the current axiom of Rossini performance. It opens a window onto a very different, 'authentic' performance of Rossini's vocal music.

#### Of inventors and studio-laboratories: opera and sound recording in the nineteenth century

*Karen Henson (Frost School of Music, University of Miami)*

Scholars of opera are becoming interested in the fact that we have for a large part of the twentieth and twenty-first centuries engaged with opera more in the form of sound and audio-visual recordings than that of live, in-the-theatre performance, from the records of Enrico Caruso in the 1900s to today's YouTube clips and mp3s. What has so far attracted less attention is that sound recording was originally a phenomenon of the nineteenth century and that, in the nineteenth century, opera and sound recording had a relationship too.

In this paper I will offer the first sustained account of opera and sound recording's nineteenth-century history. The first part of the paper will focus on the 1870s and '80s, when there were few practical attempts to record opera, but when a discourse

emerged about the potential that the new technology had for the art form. I will explore this discourse, including contributions by two of the most important technical innovators of the period, Thomas Edison and Emile Berliner. The second part of the paper will focus on the first attempts to record opera, which were made in the 1880s and '90s by amateur technicians, though amateur technicians associated with such distinguished operatic milieux as New York's Metropolitan Opera. Although clearly very different, these early written and practical efforts share an approach to sound recording, one that, I will conclude by arguing, was more imaginative and multi-faceted than the one that would dominate opera and sound recording's later history.

### **Lecture-Recital: Clara Schumann's *Romances* Op.22**

Concert Hall, 1.30pm

David Milsom (University of Huddersfield), chair

Laura Roberts (Guildhall School of Music & Drama)

Amarins Wierdsma, violin

The *Romances* op. 22 for violin and piano were written during a creatively productive period in the summer of 1853 when Clara Schumann composed three of her finest works within the space of two months. This sudden burst of activity after a gap of several years came not, as might seem more likely, in response to her first meeting with Brahms, when Robert and Clara Schumann were famously overwhelmed with admiration, but was inspired several months earlier by the arrival of Joseph Joachim. This lecture-recital explores the collaborative partnership between the two performer-composers, Clara Schumann and Joseph Joachim, asking whether the significance of this relationship to the development of Clara Schumann's career after 1854 has been given sufficient recognition. It also focuses on the contribution Clara Schumann made as a chamber musician, looking at her role within her musical circle, her foundation of a chamber concert series in Dresden, and assessing the importance of such a highly gifted performer in facilitating the development and revision of works by Schumann, Mendelssohn and others. Clara Schumann's two chamber works, the Piano Trio op. 17 and the *Romances* op. 22 show her fine understanding of the genre; it is fascinating to consider what the *Romances* might also tell us about the qualities she admired in Joachim's playing. There are problems of inaccuracy in both scores, even today, that require the interpreter to undertake research. There will be a complete performance of the *Romances* (9 mins.) and short illustrative extracts from other works.

### **31 Performing Notations: Relational Approaches to Musical Materials (Panel)**

Concert Hall, 2.30pm

Emily Payne (University of Leeds) and Floris Schuiling (Utrecht University),  
co-convenors/chairs)

This session investigates the role of music notation as a source of creative knowledge and a resource for action in a variety of historical periods and musical traditions, including electronic music, improvised music, indeterminate music,

and historically informed performance. The ‘performative turn’ in musicology has entailed more than just a change of subject, but has involved a rethinking of some fundamental assumptions of the discipline. This development is often phrased in terms of text versus act, product versus process, or music as noun versus music as verb. In this session we wish to soften such oppositions by investigating how musical practitioners engage with notation in a variety of real-world settings. Though the deconstruction of the musical ‘work’ and the critique of the centrality of notation in musicology have been crucial, could it be the case that this opposition to musical notation is inhibiting a complete view on the creative process? In its opposition, does it too readily accept the characterisation of scores as ‘determining’ performance? Presentations will draw on the speakers’ respective areas of research, and will address the following questions:

- How might notation be understood, not primarily as a formal model but as one of the materials with which musicians work?
- How do particular forms of notation trigger performers’ musical imaginations?
- What role do notations play in the socio-musical interactions that characterise performance?
- How do notations mediate performers’ relationships to their instruments?

The session will explore the positive functions of notation within the creative process, as opposed to the predominant view that understands notation as a site of negation of agency, in order to move beyond a paradigm that opposes notated permanence to performed and/or improvised transience. Is it possible to describe how notation can function as a source of creative knowledge for performers, while avoiding the discourse of ‘reproduction’ and its associated ‘idea that performance means bringing out something that is already there in the score, composed into it and just waiting to be released by the performer’ (Cook, 2013, p. 338)?

The performative contexts that the case studies explore exemplify the diversity of notational styles and their associated practices. In different ways, they show how notation can be an object of antagonism and disagreement as well as collaboration; how issues of authorship and authority are negotiated in such interactions; and how the dynamics of such negotiations complicate notions of creative liberty, constraint, and discipline.

### **Creative agency in non-standard notation and the collapse of the Stockhausen Ensemble**

*Sean Williams (Independent Scholar)*

The 1970 World’s Fair in Osaka featured daily performances in the spherical auditorium of the West German pavilion by many musicians of the compositions of Karlheinz Stockhausen. As well as traditionally notated piano pieces, there were several text pieces, and others that used predominantly +, -, and = signs with some accompanying text instructions. In the middle of the Expo three key members reached a crisis point and left the ensemble with immediate effect, staying on only to fulfil obligations until the end of the Expo.

Through interviews with surviving members, and archival research on original

correspondence, the reasons behind the break-up of the ensemble are traced back in part to the musicians' different relationships with these kinds of scores. Key points of discussion were problems of creative ownership, and the kinds of practices that were required to play these scores. Different musicians had different conceptions of what it meant to interpret this notation, and tellingly, the musicians who self-identified more as being composers rather than performers were the ones for whom these questions became irreconcilable. Intriguingly, performers using more electronic instruments did not leave the ensemble.

My own experience of having played a number of these pieces, albeit in very different circumstances, provides an additional perspective that is essential for a balanced assessment of the archival and ethnographic material. In addition to the social elements described above, the ontology of pieces using such non-standard notation is also examined, as is the impact of technology.

### **Music notation as technology and material culture in the performances of the ICP Orchestra**

*Floris Schuiling (Utrecht University)*

This paper presents results of an ethnographic study of Amsterdam-based improvising collective the Instant Composers Pool Orchestra. The ICP, founded in 1967 by Misha Mengelberg, Han Bennink and Willem Breuker and still performing, is one of the longest consistently performing groups in improvised music. Influenced by free jazz, experimental music, and performance art, founding member Mengelberg composed a diverse repertoire of pieces that construct different possibilities for improvisation and creative interaction in performance.

This repertoire has been the primary subject of my research. It constitutes a material culture for the group, as it is central to the ICP's identity and it is the object of much of the musicians' interaction with each other. In addition, these pieces mediate the social and creative agency of the musicians in performance. Due to the particular performance practice of the ICP, these pieces do not determine the music in advance, but may be used precisely to subvert the musical situation. Rather than homogenise their performances, the pieces contribute to the heterogeneity of creative possibilities, and become participants in the improvisatory creation of musical structure.

The growth in research into musical performance and improvisation has often been phrased in terms of orality versus literacy. The practice of the ICP requires us to reconsider this binary. Drawing on the anthropology of material culture, media and technology as much as on music scholarship, I describe the pieces in the ICP repertoire as technologies (Gell, 1998; Suchman, 2007) that form part of a wider ecology of creative behaviour.

### **Performing Cage's *Concert for Piano and Orchestra*: a creative conundrum?**

*Emily Payne (University of Leeds)*

The graphic notations of John Cage's *Concert for Piano and Orchestra* (1957–58), described by Cage as 'a work indeterminate of its performance', are among the most complex and abstract that he ever wrote; and the piece's formal instructions (that the thirteen instrumental parts can be played in any combination, including

with other pieces) offer seemingly endless performance possibilities. The notations do not necessarily prescribe their sounding result nor their method of realisation, sometimes deliberately subverting conventional means of performance.

Despite the apparent performative liberties suggested by the *Concert*, some of the notations' complexities conceal 'a comparatively straightforward method of realization' (Thomas, 2013, p. 102), necessitating a rigorous and ocularcentric response from the performer. Moreover, Cage's indeterminate works were accompanied by a tightly defined performance aesthetic of 1950s experimentalism (Lochhead, 1994, 2001), influenced in part by David Tudor, whose practices have shaped understandings of Cage's music almost as much as the composer himself. Given these contextual circumstances and the apparent adherence required from the performer, the *Concert* poses something of a conundrum.

This paper untangles some of these problems and contradictions, exploring the creative negotiations that the notations afford, and thus drawing out the tacit assumptions of freedom and constraint in indeterminate performance. I consider whether the *Concert* offers an example of where notational 'discipline' is a crucial aspect of the creative process. My discussion draws on outline findings of the AHRC project, 'John Cage and the *Concert for Piano and Orchestra*', including analysis of notations, performer realisations, and recordings.

### **'Notation as social network': notation and performance in Beethoven's late string quartets**

*Rachel Stroud (University of Cambridge)*

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Beethoven's late string quartets are amongst his most extraordinary and elusive works, and have been a source of fascination (and difficulty) to performers, audiences and critics alike. One source of difficulty lies in his eccentric use of notation in the quartets. Lewis Lockwood observes that such idiosyncrasies could be described as 'a graphic representation of the way he heard musically' (1992, p. 226). However, this observation highlights a tendency to locate notational meaning in the mind of the composer rather than in the body of the performer. This paper will challenge tendencies to treat Beethoven's markings as authoritatively prescriptive by conceiving of the notation as a social artefact. Notation as a medium prompts, and even depends upon, social interaction, enabling meanings to be located within an emergent network of social relationships rather than in a definitive source.

Drawing on Roland Barthes' distinction between 'Text and Work' and Peircean semiotic theory, I will highlight the intrinsically social nature of Beethoven's notation, and its dependence upon the kinaesthetic and embodied aspects of instrumental playing. This will be informed by my own experience of playing the repertoire as a professional period instrumentalist, and complemented by a body of historical data exploring Beethoven's relationship with the first players of the quartets. In particular I will contextualise his own idiosyncratic use of notation alongside broader issues of early nineteenth-century performance practice, changing instrumental technology, and a shift in his compositional career away from a more performer-orientated notational apparatus to greater levels of expressive prescription.

### 3J The Music Industry then and now

Rehearsal Room 1, 2.30pm

Richard Witts (Edge Hill University), chair

#### Protecting Musicians From Themselves? Critical Reflections on 123 years of the Musicians' Union

*Martin Cloonan (University of Glasgow) and John Williamson (University of Glasgow)*

In 1893 a twenty one year old clarinettist in Manchester, Joe Williams, proposed the formation of a musicians' trade union to protect its members from 'amateurs, unscrupulous employers and ourselves'. One hundred and twenty-three years later the Union Williams forged, the Musicians' Union, is still attempting to fulfil his vision.

Based on a four-year research project ([www.muhistory.com](http://www.muhistory.com)), this paper outlines the key issues which the Union has faced during its history, including changing technology, competition, relations with the music industries and equalities issues. We argue that in each case understanding musicians as particular sorts of worker provides key insights in to the issues which the MU has faced and continues to face. The varied nature of the musical workforce can explain both the MU's successes and its failures. We provide examples of key battles, showing the limitations of previous accounts and arguing that foregrounding musicians as workers provides the best way of understanding musicians' lives from 1893 to the present day.

The paper serves as precursor to the book *Workers' Play Time: A History of the British Musicians' History* (Manchester University Press), which will be launched at the conference.

#### Ektoplazm.com - Free Music and the Psytrance Scene

*Christopher Charles (University of Bristol)*

Tim Anderson (2014) has given a concise account of the trials of the music industry at the dawn of the internet era, finding that '[f]ree is arguably the dominant concern for new music business models in the 21st century'. Indeed, as reproduction and distribution costs approach zero, free music has become a tantalising possibility within the digital music economy. Whilst streaming services such as Spotify and Pandora have experimented with freemium and ad-generated revenue, a quiet revolution has been taking place within musical networks far from the mainstream. Operating within the esoteric global psychedelic trance scene, DJ Basilisk has created a radical distribution service for producers, labels, DJs and fans of psytrance. His vast curated collection of free music for download, representing psychedelic artists and labels around the world, is aimed squarely at scene participants. Founded in 2001 as a personal blog, Ektoplazm has gone on to become 'the world's largest distributor of free (and legal) psytrance music' with over 50 million downloads to date.

This paper will examine Ektoplazm's free music distribution model and the motivations of its curator-webmaster. What draws musicians to this way of getting their music 'out there'? What makes the psytrance scene so well adapted to this way of doing business? It will draw on my own ethnographic study of psytrance musicians in Bristol—users of Ektoplazm—as well as the writings of Tim Anderson, Jason Toynbee, Simon Frith, and authors writing from the music 'scenes' perspective.

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## Hearing Music and Listening to Sound: Extended Audiovisuality in Documentary Film

*Holly Rogers (Goldsmiths, University of London)*

While many nonfiction film directors strive for an unmediated representation of what lies in front of the camera, others believe that the difficulties of presenting a truly unguarded view pave the way for imaginative responses to reality. Such responses begin to close the gap between the aesthetics of observation and those of interpretation. When a documentary includes creative sound design or music, the distinguishing parameters of documentary become more porous still. This article investigates moments when real-world sound captured from the location shoot has been treated more creatively than the captured image; in particular, instances when real-world noises pass freely between sound and musical composition. For many directors, dramatic music has no place in the ‘reality’ of the documentary world. Sonic elongation from sound to music, however, allows the soundtrack to keep one foot in the image, thus allowing the film to retain a loose grip on the traditional nonfiction aesthetic. With reference to several recent documentary feature films, I argue that such moments rely on a confusion of real-world sounds and music; and between hearing and listening. In this way, sonically-elongated documentary film embraces the very nature of its own form as something caught on the hoof, without completely abandoning the narrative shape we’ve become familiar with in our fiction film going.

This simultaneity gives rise to a transfigured impression of the original material. When the creative flow of sound outstrips that of the image, documentary moves away from the representation of unmediated ‘reality’: rather, as natural sound becomes hyper sensitive and heightened, it permeates and enlarges it. Here, I explore the ways in which attentive listening to this elongated reality opens up a coherent space for audio-viewers to navigate the tensions between the recorded and the presented, real-world sound and music, objective and subjective representation and, perhaps most significantly, the documented and the document.

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### 3K Sources for Performance Practice Studies

Rehearsal Room 2, 2.30pm

Andy Fry (King’s College London), chair

### Sources of Early Nineteenth-century Violin Performance Practice in the Brussels Conservatory

*Richard Sutcliffe (Royal Conservatoire of Brussels/ University of Birmingham)*

The Brussels conservatory was a hotbed of violin activity throughout the nineteenth century. Well-known teachers such as Charles-Auguste de Bériot, Henri Vieuxtemps, Henryk Wieniawski and Eugène Ysaÿe attracted students worldwide, who in turn spread their teachings to further generations of violinists. In this paper I will present the unique violin sources that the conservatory’s library holds focusing on those from the early nineteenth century, including manuscripts from the personal collections of former teachers such as André Robberechts and Hubert Léonard. These sources provide a glimpse into performance techniques and adaptation, not only for the composers’ own works but also those of their teachers

and mentors including Viotti and Mendelssohn. The conservatory's collection also offers a glimpse into the technique and repertoire taught by the teachers of the nineteenth century in its extensive collection of nineteenth-century methods and études as well as the exam pieces performed by the students of the time. This thriving violin culture was frequently commented on in the press of the period and memoirs published by teachers, former students and amateurs who followed it closely. These sources present a vibrant picture of a flourishing school of virtuosity in a country which had only recently been founded.

### **Mapping Performances: Tempo and Rubato in Recordings of Alexander Scriabin's Early Piano Preludes**

*Stijn Vervoliet (LUCA Schools of Arts, KU Leuven)*

When it comes to the act of creation, performing musicians seem to claim a rather specific role and position compared to other artists (e.g. composers, film makers, photographers). Do they 're-create' or 'co-create' the composer's musical ideas? Despite its level of detail, the musical score only provides a very incomplete representation of the music itself. Incomplete information introduces uncertainties and even ambiguities, requiring a creative artistic decision-making process in order to result in a performance: the performer's creative space.

My doctoral research examines tempo and rubato in recordings of Alexander Scriabin's early piano preludes between 1910 and 2010. A comparative analysis of the recordings using a combination of aural analysis methods, software tools and data analyses, results in a mapping of the differences and similarities in the pianists' artistic decisions and provides insight in a century of performance history. Based on the analyses, the researcher formulated hypotheses concerning tendencies and singularities in the performance history of the preludes. Certain ways of expressive playing, such as specific types of rubato playing or 'micro timing', seem to have been gradually falling into disuse over time.

For today's pianists this knowledge opens up opportunities to 'relearn', assimilate and incorporate these playing techniques and enrich their personal playing style. On the other hand, insights into the performance history enable them to make interpretative choices more consciously and deliberately, fully aware of and in relation to those of others, and, therefore enable them to take a well-informed and more grounded position within this spectrum of interpretations and performance traditions.

### **Transatlantic Blues and the Performance of Alterity**

*Ross Cole (University of Cambridge)*

This paper will use two broadcasts staged by Granada Television between 1963 and 1964 to trace transatlantic attitudes toward black music and to explore the performative aspects of racialised spectatorship.

Strategically inverting Fanon's notion of 'white masks', I argue that blues revivalism coerced African American musicians into assuming black masks—an active personification of difference driven by a lucrative fantasy on the terms of white demand. I ask why these particular images found such zealous adherents

among post-war youth, situating their privileged position within longer patterns of colonialist display choreographing exoticised bodies for European consumption. Subaltern musicians caught within this regime were nonetheless able to 'speak' via sung performances that obliquely signified on the coordinates of their own marginalisation. The challenge for musicology is thus to heed the relational syncretism of intercultural contact while acknowledging the lived experience of African American artists unable to fully evade the preordained mask of alterity.

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

Rehearsal Room 3, 2.30pm

Keith Potter (Goldsmiths, University of London), convenor

Ross Cole (University of Cambridge), chair

The study of Steve Reich's music has been advanced in a number of ways by the acquisition of the composer's sketchbooks and other materials by the Paul Sacher Stiftung in Basel, Switzerland in 2009. This session aims to demonstrate something of the range and scope of research now being done there, via three papers based on works by Reich written between 1974 and 1981, presented by British scholars who have now gained substantial experience of working with this archive.

Given in chronological order with respect to the compositions on which they focus, the first paper examines the evidence concerning how Reich planned a large-scale work such as *Music for 18 Musicians* (1974–6), especially in terms of tonal and harmonic organisation. The second paper addresses the nature and extent of the influence of Hebrew cantillation, which the composer studied in the mid 1970s, on the work originally known as *Octet*, composed in 1979. The third paper explores the less well-known work, *Mein Name Ist* (1981), to provide a geographical repositioning of Reich's music, and casts new light on the composer's use of speech material in creating identity.

Taken together, these three papers present new research in which a range of methodologies—including source studies, music analysis and cultural history—are deployed on aspects of this now seminal composer's output to offer fresh perspectives on his music and the contexts of its creation.

### **Tonality and harmony in Steve Reich's *Music for 18 Musicians*: what the composer's sketchbooks tell us**

*Keith Potter (Goldsmiths, University of London)*

What Ronald Woodley has called Steve Reich's 'gradual realignment with certain branches of "mainstream" European music, a realignment achieved, however, through radicalisation rather than compliant re-absorption' took its point of departure in the mid-1960s from the purging power of rhythmic repetition on pitch materials themselves so reduced that little remained left in them of their possible Western classical associations. Yet what of the approach to pitch organisation to be found ten years later, in *Music for 18 Musicians* (1974–6)? Reich's own assertion that 'harmonic movement plays a more important role here than in any of my earlier pieces' has frequently been taken as a signal that the 'cycle of 11 chords' heard at its beginning and end is responsible for a significantly new approach to

harmony that is also applied in the forty-five minutes of music ‘bookended’ by these slow chordal statements.

This paper will draw on the sketch materials for this work to make some fresh observations on the composer’s approach to tonality and harmony in this work. Questions to be addressed include:

- what role, exactly, did this ‘cycle of 11 chords’ play in the compositional process behind *Music for 18 Musicians*?
- what new evidence is revealed by these sketchbooks regarding Reich’s approach to the organisation of pitch materials in this work?
- what assistance do these sketch materials provide the analyst seeking the most illuminating methodologies to interrogate this music’s ‘new harmony’?

### **English is the only language which I speak: Gottwald, Reich and linguistic identity in *Mein Name Ist ...* (Portrait der Schola Cantorum, 1981)**

*John Pymm (University of Wolverhampton)*

Clytus Gottwald’s polemical views of Reich’s music generated public correspondence with the composer in 1975. Although Gottwald’s observations of Reich’s music relate specifically to *Drumming* (1970–1)—which he compared to the effect of working on an industrial production line—his criticisms immediately triggered a wide-ranging debate with the composer. The correspondence was published entirely in German in the pages of *Melos/Neue Zeitschrift für Musik*, with Reich’s contribution being translated.

Despite this unpromising start, Reich later produced a work for the ensemble founded by Gottwald in 1960, the Stuttgart Schola Cantorum. The resulting piece, *Mein Name Ist ...* (Portrait der Schola Cantorum, 1981), derives from a 1967 composition, *My Name Is*. Yet the Bayer Records recording of *Mein Name Ist*, released in 1993, was subsequently deleted, and Reich’s later correspondence with Georg Sasse—‘Forget this piece, I have’—appears to forbid further scholarly investigation. Reich’s stated reasons centre on matters of linguistic identity: ‘Since English is the only language which I speak, and understand fluently, I have decided that in all my compositions in which I use recordings of speech, I will use American English’.

The matter of language and identity cannot be quite so easily dismissed, however. As well as establishing the principle that speech material can generate the harmonic structure of a composition as well as its melodic lines, this German trope of *My Name Is* fashions a new linguistic identity for Reich’s music, which has not been considered thus far by musicologists writing in English. Such consideration is the aim of the present paper.

### **‘From resulting patterns to extended melodies’: understanding Steve Reich’s *Octet* through his sketches**

*Pwyll ap Siôn (Bangor University)*

Premiered in Frankfurt in June 1979, *Octet* (now better known in the title of its 1983 revision as *Eight Lines*) has remained one of Reich’s most important middle-

period works and one that the composer himself considers among his most successful.

Whereas Reich's music arguably falls into one of two categories—consolidatory or innovative—*Octet* partakes of both elements. Its use of two simultaneously unfolding canonic processes consolidates methods used in *Music for Mallet Instruments, Voices, and Organ* (1973), but its innovative pattern construction, use of tonal regions and extended melodic lines look ahead to the post-minimalist works of the 1980s.

The melodic element of *Octet*, in particular, has received attention, not least from Reich himself, who stated that '[this] interest in somewhat longer melodic lines, composed of shorter patterns strung together, has its roots in ... my studies in 1976–77 of the cantillation ... of the Hebrew Scriptures' (*Writings on Music*, p. 99). However, evidence provided by the study of earlier drafts of the work reveals that these extended melodies most likely emerged from a) Reich's own refinement of his technique of generating resulting patterns from the combination of canonic lines, and b) a conception of the music's macro-structure in terms of harmonic regions. If this is indeed the case, then where actually might the influence of Hebrew cantillation be found in *Octet*? This paper addresses this question in the context of an analytical study of the work informed by archival research.

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## Posters

All posters will be displayed on Level 1. Poster presenters will be present for discussion during refreshment periods.

- Samuel Wilson (Guildhall School of Music & Drama), 'New Music, New Materialisms: Musical Material and Materiality after Adorno and during the New Materialisms'
- Desirée Johanna Mesquita Mayr & Carlos de Lemos Almada (Universidade Federal do Rio de Janeiro), 'Use of Linkage Technique in Brahms' Op.78 and Miguez's Op.14 Violin Sonatas'
- Donald Wetherick (Guildhall School of Music & Drama), 'The Musical Audition Requirements of UK Music Therapy Trainings'
- Christos Chatzisprou (Guildhall School of Music & Drama), 'Signal Processing for the jazz electric guitar in developing sonic qualities and improvisation techniques inspired by the jazz wind instruments'
- Georgina Murphy Clifford (Guildhall School of Music & Drama)
- Matteo Dalle Fratte (Guildhall School of Music & Drama)

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## About the Royal Musical Association

The Royal Musical Association was founded in 1874 'for the investigation and discussion of subjects connected with the art and science of music', and its activities have evolved to embrace all aspects of the study of any kind of music, from history, analysis, and ethnomusicology to studies of perception, reception, and practice-based research. It aims to sustain and enhance British musical culture, while fostering international links and recognizing outstanding scholarly and creative achievement by individuals worldwide, and to support the education and training of emerging scholars.

The Association's chief activities in pursuit of these aims are the publication and dissemination of books, journals, and similar outlets for research of international standing; the promotion of conferences, symposia, study days, and other public meetings; the sponsorship of awards and prizes; the advocacy of musical studies with public and private policy-making bodies, and with repositories of musical resources; and engagement with the student body in the United Kingdom.

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Byron Dueck (Open University)

Warwick Edwards, Chair

Katy Hamilton

Michael Spitzer (University of Liverpool)

Thomas Schmidt (University of Manchester)

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## **Future RMA Annual Conferences**

University of Liverpool, Thu 7 – Sat 9 September 2017

The Edward Dent lecture will be given by Mark Katz (University of North Carolina at Chapel Hill) and the Peter Le Huray lecture by Andrea Lindmayr-Brandl (Universität Salzburg).

**Call for Proposals Deadline:** 17.00 (GMT), Friday 25 November 2016.

The programme committee invites proposals for themed sessions (90 minutes), individual papers (20 minutes), lecture-recitals (30 minutes) and posters (A1 display sheet). For themed sessions, any format – including sound installations, performance-based presentations, composition workshops, and so on – may be proposed, as long as it fits into a 90-minute slot. The committee welcomes proposals from leading scholars and practitioners as well as early-career researchers. It also encourages poster displays, with or without scheduled question-and-answer sessions, on current projects of all kinds. The aim is to represent the entire scope of current scholarly and creative musical research.

**Programme committee:** Warwick Edwards (RMA / University of Glasgow), Katy Hamilton (RMA), Guido Heldt (University of Bristol), Freya Jarman (University of Liverpool), Marion Leonard (Liverpool), Lauren Redhead (Canterbury Christ Church University), Holly Rogers (Goldsmiths, University of London), Kenneth Smith (Liverpool, chair), Hae-Kyung Um (Liverpool).

**Website:** <https://www.liverpool.ac.uk/music/RMA2017>

**Contact:** [Kenneth.Smith@liverpool.ac.uk](mailto:Kenneth.Smith@liverpool.ac.uk)

University of Bristol, Thu 13 – Sat 15 September 2018

**Contact:** Guido.Heldt@bristol.ac.uk

Royal Northern College of Music / University of Manchester, provisionally Wed 4 to Fri 6 September 2019

**Contacts:** Barbara.Kelly@rncm.ac.uk, thomas.schmidt@manchester.ac.uk

### **Future British Forum for Ethnomusicology / Royal Musical Association Research Students Conferences**

'Exploring Musical Practice': A multidisciplinary conference for students involved in music study, Canterbury Christ Church University, Thu 5 – Sat 7 January 2017

The organisers welcome all postgraduates studying in the UK or abroad to present research in musicology, ethnomusicology, composition, performance, sonic art, sound studies, popular music study, and any areas related to music, in a friendly and supportive atmosphere. The conference will also include a number of performances, workshops, research training, career development sessions, and opportunities to meet and connect with scholars in your area and beyond. Invited speakers include: **Dr Kate Guthrie** (University of Southampton), 2015 recipient of the RMA's Jerome Roche Prize; **Anna Morcom** (Royal Holloway, University of London).

**Call for Contributions Deadline:** 30 September 2016. Submissions are invited in the following categories:

1. Innovative presentation formats (please contact the Conference Chair by 1 September about any extra information required)
2. Academic papers (10 or 20 minutes, please indicate which) (a) Research (b) Composition/performance work in progress
3. Compositions
4. Themed panel sessions and symposia
5. Posters

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**Programme Committee:** Liam Barnard (BFE / University of Kent), Erica Buurman (CCCU), Byron Dueck (BFE / Open University), Vanessa Hawes (CCCU, chair), Catherine Haworth (Director BFE/RMA Research Students Conference, University of Huddersfield 2017), Robert Rawson (CCCU), Lauren Redhead (CCCU), James Taylor (RMA / University of Bristol), Maria Varvarigou (CCCU), Matt Wright (CCCU). Website: <http://www.canterbury.ac.uk/rsc2017>.

**Contact:** [rsc2017@canterbury.ac.uk](mailto:rsc2017@canterbury.ac.uk)

**Twitter** <https://twitter.com/rsc2017>

University of Huddersfield Thu 4 – Sat 6 January 2018

**Contact:** Catherine Haworth, [C.M.Haworth@hud.ac.uk](mailto:C.M.Haworth@hud.ac.uk)

### **RMA Website**

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

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## Notes

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## Milton Court Floor Outline

Level 4	Rehearsal Room 3 Meeting Rooms for RMA meetings Toilets
Level 3	Toilets
Level 2	Toilets
Level 1	Milton Court Concert Hall Publisher Exhibition & Posters Refreshments Drinks Reception
Level 0	Entrance / Registration
Level -1	Cloakroom
Level -2	Rehearsal Room 1 Rehearsal Room 2 Toilets

		Saturday 3 September			Sunday 4 September			Monday 5 September					
9:15		Registration, refreshments			Registration			Registration					
9:30		1A	1B	1C	1D	1E	2A	2B	2C	2D	3A	3B	3C
		Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall
		Critical Pedagogy and Music Education	Music, Justice	In memoriam Pierre Boulez	Operatic Objects	Music in contested urban space	Englishness	Hungarian music	Spanish medieval and renaissance sources	Nationalism and internationalisation	Composers & Group Self-contempt'	The cimbalom in art music	Music in Terezin
10:30		10:45 Welcome (RMA President & Conference Director)			Refreshments / Exhibition / Registration			Refreshments / Exhibition / Registration			Refreshments / Exhibition / Registration		
11:00		1A	1B	1C	1D	1E	2A	2B	2C	2D	3A	3B	3C
		Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall
		Music and Education	Music, Justice	In memoriam Pierre Boulez	Operatic Objects	Music in contested urban space	Englishness	Hungarian music	Spanish medieval and renaissance sources	Nationalism and internationalisation	Composers & Group Self-contempt'	The cimbalom in art music	Music in Terezin
12:30		Exhibition, posters, registration, RMA meetings			Exhibition, posters, registration, RMA meetings			Exhibition, posters, RMA meetings			Exhibition, posters, RMA meetings		
13:30		Concert Hall			Rehearsal Room			Concert Hall			Concert Hall		
		Current and Future Perspectives on the Revival of Classical Improvisation in Western Art-Music Performance Culture			Gary, can you bring in your wessuit? Evolution of a new context for song			Concert Hall			Concert Hall		
14:15		1E	1F	1G	1H	1I	2I	2J	2K	2L	3I	3J	3K
		Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall	Concert Hall
		New audiences	Aspects of Ensemble Practice in the 1970s	Stringed Keyboard Instrument Variety	Composer Reminiscences	Site and sound: Practice-Based explorations of music and space	Thomas Arne Revisited	Uses of musical objects	Music & Musicians on screen	Performing notations	The music industry, then and now	Sources for performance practice studies	New perspectives on Steve Reich
16:00		Refreshments, exhibition, posters, registration			Refreshments, exhibition, posters, registration			Refreshments, exhibition, posters, registration			Depart		
16:30		Peter Le Huray Panel:			AGM / Edward J. Dent Award			AGM / Edward J. Dent Award			AGM / Edward J. Dent Award		
17:00		Recent developments in opera production and reception			Recent developments in opera production and reception			Recent developments in opera production and reception			Recent developments in opera production and reception		
17:30		Reception sponsored by Routledge Publishing			Reception sponsored by Routledge Publishing			Reception sponsored by Musica Britannica Trust			Reception sponsored by Musica Britannica Trust		
18:00		Reception sponsored by Musica Britannica Trust			Reception sponsored by Musica Britannica Trust			Reception sponsored by Musica Britannica Trust			Reception sponsored by Musica Britannica Trust		
Exhibitions Level 1													