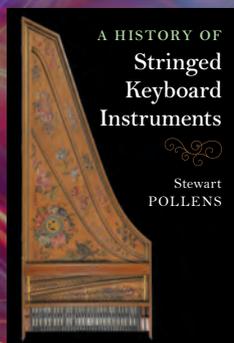
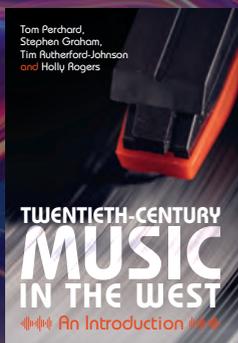
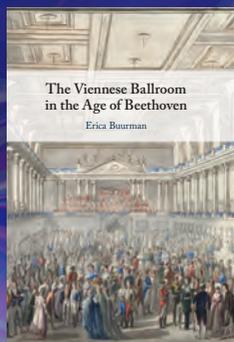
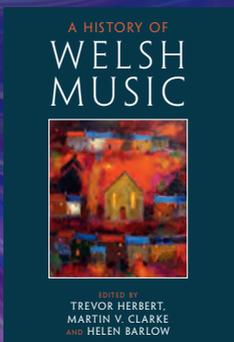
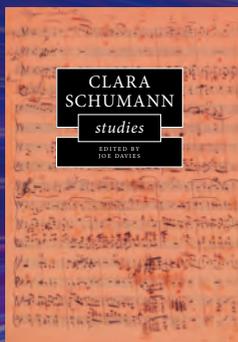
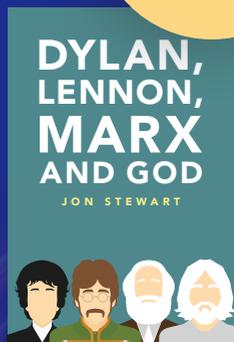
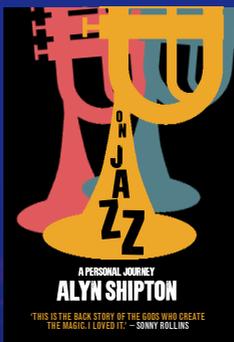
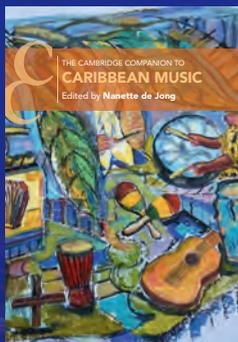


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58th Annual Conference
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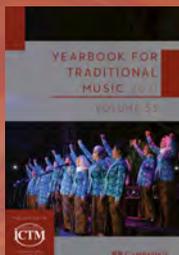
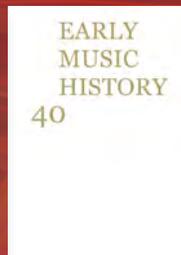
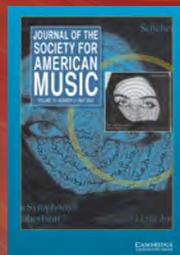


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1. INTRODUCTION

Welcome from the Organisers

On behalf of the Programme Committee, the Music Department and the Faculty of Arts and Humanities at Durham University, it is my great pleasure to welcome you to Durham and to the 58th Annual Conference of the Royal Musical Association. Durham is one of the leading centres for the study of music in the UK. The Music Department is consistently ranked as one of the UK's top 3 departments in all the major league tables. Durham also boasts a uniquely rich extra-curricular musical offering, with more than 80 student-led musical ensembles and societies, including six orchestras, two opera societies and performing groups encompassing brass bands, choral music, new music, jazz, pop and rock, early music, gamelan, and Korean drumming. While you are here, I hope you are also able to find time to explore our fascinating medieval city. The Music Department is situated in a World Heritage Site, which also houses the Cathedral and Castle. The University's attractions include the Palace Green Library, the Oriental Museum and the extensive Botanic Gardens.

We are delighted to be able to return to an in-person format for this year's conference. The programme is extraordinarily varied, both in terms of its content and breadth of participation. I am particularly pleased to welcome our two keynote speakers: Professor George Lewis (Columbia University), who will deliver the Le Huray Lecture, and this year's Dent Medallist, Professor Laura Tunbridge (Oxford University). I wish you a most enjoyable conference and a pleasant stay in Durham.

Professor Julian Horton, Chair, Programme Committee

Welcome from the President

It is my pleasure to welcome you to the 58th Annual Conference as President of the RMA. It has been an important year for attempting to get back to normal after the restrictions of the pandemic. We have learned to appreciate the times we can meet together and never to take them for granted. We have become increasingly expert at making hybrid events work well. We are delighted to be visiting the beautiful city of Durham. I am very grateful to the University of Durham for hosting the conference despite all of the challenges and uncertainties and my thanks go to Julian Horton and his team and to Michelle Assay and RMA colleagues. We have a fantastic programme to enjoy over the next few days. It reflects a vast range of musical subjects, contexts, places, time periods and methodological approaches. It brings together multiple areas within music studies, as well as many interdisciplinary perspectives. It includes contributions from across many genres, including classical, pop and jazz, film and non-Western traditions, and covers several centuries, from early music to the contemporary period. It also addresses issues that are key priorities for our discipline, such as (post) colonialism, EDI within Higher Education, gender representations, music and political regimes and contemporary music (making). I hope you will enjoy the variety of formats, including individual and themed sessions, roundtables, workshops, lecture-recitals concerts. I would particularly like to welcome our keynote speakers: Professor Laura Tunbridge (University of Oxford) will receive the Edward J. Dent Medal and deliver her lecture and Professor George Lewis (Columbia University) will give the Peter Le Huray lecture. I really hope you enjoy the conference, and if you're not already a member of the RMA, do consider joining us by going to our website at <https://www.rma.ac.uk/>.

Professor Barbara Kelly

RMA Mission Statement

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 every aspect of music scholarship, whether expressed in words, notation or sounds. The Association aims to sustain and enhance the culture of music studies at its broadest, to celebrate and promote diversity in musical and scholarly activity, to create an inclusive and interdisciplinary environment, and to recognise outstanding scholarly and creative achievement by individuals worldwide. A key aim is to support the education, training and mentoring of emerging, early career, and independent researchers within music studies. The Association's chief activities in pursuit of these aims are the promotion of conferences, symposia, study days, workshops and other public meetings; the publication and dissemination of books, journals, and other outlets for research of international standing; the sponsorship of awards and prizes; innovation in the adoption of current and evolving media and modes of scholarship; the advocacy of music studies with public and private policy-making bodies, and with

repositories of musical resources; and liaison with other subject organisations across the world. The RMA celebrates the full diversity of music studies, sub- and interdisciplinary approaches and individuals who self-identify as members of groups that are often under-represented in academia.

RMA Equality, Diversity and Inclusion Working Group

In line with its commitment to equality, diversity and inclusion in all aspects of its work, the RMA established an EDI Working Group in the autumn of 2020. The remit of the Working Group is to raise awareness within the organisation and to recommend actions to Council, in order to embed EDI thinking and practices into all RMA committees and activities. The Working Group meets 3 times per year and reports directly to Council.

Current membership:

Genevieve Arkle
Tom Attah
Manuella Blackburn
Lee Cheng
Chris Collins
Rachel Cowgill

Ellen Falconer
Katherine Hambridge
Freya Jarman
Laudan Nooshin (Chair, as VP with responsibility for EDI matters)

Since Autumn 2020, the Working Group has taken action in areas including:

- promoting a more inclusive organisation that attracts and embraces a diverse membership; promoting a more diverse Council membership, both in term of areas of specialism and demographics, and including a co-option mechanism;
- ensuring all RMA committees now have a designated member in relation to EDI issues in order to ensure an ‘EDI-first’ approach;
- promoting EDI awareness training for Council members and Officers;
- reviewing processes for appointment of Officers to ensure best EDI practice;
- surveying the membership on EDI matters, including the organisation’s name and logo;
- working with the President to update the RMA Mission Statement;
- scrutinising of text and images on RMA website to better reflect and encourage the diversity of the organisation;
- creating a section of the website on matters relating to EDI and academic ‘decolonisation’;
- advising RMA committees on EDI-related matters, including public-facing calls, etc.;
- developing protocols in the conference organisers’ handbook to ensure that EDI considerations are embedded;
- providing EDI training for conference chairs;
- encouraging Publications Committee and RMA publications Editors to consider questions of diversity, both in subject matter and formats of publications, and Editorial Board membership.

We are keen to engage in discussion with the wider membership on EDI matters and welcome any suggestions as to issues we should be addressing or specific actions. Please contact the Chair: I.nooshin@city.ac.uk.

Music Education Initiative

As part of the Royal Musical Association’s important strategic aim to promote equality, diversity and inclusion, we are expanding the Association’s work in its support of pre-tertiary music education, so broadening our research and scholarship remit. The RMA has a significant number of members who are active as music teachers (encompassing subdisciplines of musicology, composition, performance, technology and so on) and is keen to develop this strand of activity further. The Music Education Initiative was established by Prof. Deborah Mawer and is now Chaired by Prof. Catherine Tackley (ctackley@liverpool.ac.uk), who welcomes suggestions from RMA members for future, research-related educational activity.

Mentoring Scheme

The RMA Mentoring Scheme aims to support musicologists (especially early-career), music practitioners and independent researchers with a background in music interested in developing their profile towards an academic career (see eligibility criteria below), and to support career development for researchers from diverse backgrounds and with a wide range of research interests in Music.

Mentoring relationships are one year in duration in the first instance, with flexible start throughout the academic year. It is welcomed if mentor-mentee pairings develop beyond this time frame. There are usually 3 one-hour meetings during the scheme (mentor can offer more time at their discretion). The mentee is to request a meeting within a reasonable time frame and supply detailed agenda with goals and questions ahead of each meeting. Meetings are to be held virtually.

Eligibility criteria for mentees:

- Early Career Researcher: will normally have received their final academic degree no more than five years before the beginning of their mentoring (the RMA recognises career interruptions) *and/or*
- No permanent (current or prior) position in Music including research as part of the contract at a UK Higher Education institution
- Mentee not to work at the same institution as mentor (e.g. as hourly paid lecturer)
- Mentees should be, or become, RMA members at the discounted rate

Eligibility criteria for mentors:

- Will normally have more than 5 years' experience in UK academia, (the RMA recognises career interruptions)
- Current or emerita/emeritus holder of a permanent position in Music, of 0.5 FTE or more, at a UK HE Music institution
- High-quality published research in a music-related field, and/or practice-based research activity in musical performance or composition
- Not to work in same institution as mentee
- Ideally experience of interviewing panels and funding applications
- Can have research interests in the same area as mentee

Avoiding conflict of interest:

- Mentor should be transparent about mentoring relationship with the mentee in any future peer reviewing, interview panel work etc.
- Mentoring constitutes a confidential and safe space.

Excluded types of activity:

- Detailed proofreading (as opposed to commenting on CVs, grant applications, or publication plans)
- Sponsorship (the direct promotion of the mentee through sharing of networks or opportunities, personal investment in the mentee's career, or financial support)
- Any responsibility on the part of the mentor for any part of the mentee's career decisions
- References can be offered by the mentor, but should not be an expectation within the standard agreement

The Mentoring Scheme is maintained by Dr Annika Forkert (annika.forkert@rncm.ac.uk): please get in touch if you would like to be mentored, or to become a mentor.

RMA Council

Barbara Kelly, President	Genevieve Arkle, Ordinary Member	Sarah Collins, Ordinary Member
Valerie James, Honorary Treasurer	Tom Attah, Ordinary Member	Nicola Dibben, Ordinary Member
Simon McVeigh, Immediate Past President	Mark Berry, Ordinary Member	Lois Fitch, Ordinary Member
Sarah Hibberd, Vice President	Steven Berryman, Co-opted Member	Katherine Hambridge, Ordinary Member
Elaine Kelly, Vice President	Manuella Blackburn, Ordinary Member	Berta Joncus, Ordinary Member
Clair Rowden, Vice President	Member	Laudan Nooshin, Vice President
Catherine Tackley, Vice President	Lee Cheng, Co-opted Member	Tim Summers, Ordinary Member

Committee Chairs

Chair of Awards Committee: Sarah Hibberd (sarah.hibberd@bristol.ac.uk)

Chair of Events Committee: Clair Rowden (RowdenCS@cardiff.ac.uk)

Chair of External Affairs Committee: Barbara Kelly (Barbara.Kelly@rncm.ac.uk)

Chair of Finance, Membership and Communications Committee: Elaine Kelly (Elaine.Kelly@ed.ac.uk)

Chair of Publications Committee: Rebecca Herissone (Rebecca.Herissone@manchester.ac.uk)

Chair of Search Committee: Catherine Tackley (Catherine.Tackley@liverpool.ac.uk)

Other Leadership Roles

Education: Catherine Tackley (Catherine.Tackley@liverpool.ac.uk)

Equality, Diversity and Inclusion: Laudan Nooshin (l.nooshin@city.ac.uk)

Officers

Amanda Babington, Executive Officer

Michael Byde, Digital Technologies Officer

Ellen Falconer, Communications Officer

Susan Bagust, Student Liaison Officer

Nuria Bonet, Research Training Officer

Michelle Assay, Flagship Conferences Coordinator

Student Representatives

Nyle Bevan-Clark

Barbora Vacková

RMA Chapters

Scottish Chapter

The RMA Scottish Chapter coordinates and publicizes RMA-affiliated events at the Universities of Aberdeen, Edinburgh, St Andrews, and Glasgow, and at the Royal Scottish Academy of Music and Drama. It encourages participants to feel part of a UK-wide musical community and aims to enhance awareness in Scotland of the considerable range of benefits available to RMA members. The Scottish Chapter is convened by Eva Moreda Rodriguez (University of Glasgow).

South-East Asia Chapter

This chapter fulfils the need for a forum bringing together music practitioners in performance, composition, and musicology with music educators in South-East Asia. The South-East Asia Chapter, founded in 2015, was formed to enhance and deepen musical scholarship in the region, and widen the reach of the RMA, by hosting annual events, whether conferences, study days, or other occasions for discussion. The Chapter is convened by Monika Hennemann.

RMA Study Groups

- Popular Music Study Group
- LGBTQI Study Group
- Music and/as Process Study Group
- Music and Mental Health Study Group
- Music and Philosophy Study Group
- Practice Research Study Group
- Shakespeare and Music Study Group
- Technology in Music Performance (TiMP)

If you are interested in finding out more about setting up your own Study Group, our guideline terms of reference will give you an indication of expectations. Study Groups are overseen by the RMA's Events Committee.

Joining the RMA

RMA members receive a wealth of benefits through joining the association. All members receive copies of the biannual Journal of the RMA, along with copies of the RMA Research Chronicle and online access to all previous volumes of both publications. We offer members exclusive discounts with publishers such as Oxford University Press, Cambridge University Press, and Boydell & Brewer, to name a few, and discounted access to JSTOR. All members also receive discounts to all our affiliated events and conferences, and substantial concessions for our two flagship conferences; our Annual Conference, and the Research Students' Conference. Student and non-institutionally affiliated members are also able to apply for our Small Research Grants.

Along with these many tangible benefits, the RMA offers all members a rich and diverse community. We represent members from across the entire spectrum of musical research, practice and interest. We aim to create networks across the discipline for all music researchers and practitioners, and provide a space for debate, activity and celebration of all members' endeavours. Through our various initiatives, affiliated events, and our own conferences and publications, we offer members the chance to engage with communities outside their own research areas. We have invaluable ties with various international associations, including the American Musicology Society, the International Musicological Society, the Société Française de Musicologie, and the Royal Society for Music History of the Netherlands. The RMA aims to sustain and enhance musical culture, recognise outstanding scholarly and creative achievement by individuals, and support the education and training of emerging scholars and practitioners. We offer five categories of individual annual membership alongside the Student Group Membership Scheme. Membership runs for the calendar year. To join the RMA, visit <https://www.rma.ac.uk/join>.

Future RMA Events

RMA Study Day: Library Music in Audiovisual Media, Conference/RMA Study Day (15–16 September 2022)

Library music (also known as 'stock' or 'production' music) occupies a pervasive presence in audiovisual media. Rather than hiring a composer to write a bespoke score, or working with pre-existing commercial tracks, media producers can turn to catalogues of library cues – organised by categories such as mood, genre and instrumentation – to provide sonic content for their productions (see Durand 2020; Fink 2000; Tagg 2006). In the present day, library music is deployed in a wide range of contexts, including television, film, advertising, trailer production, online content, radio and background "muzak" in commercial spaces, whilst its antecedents can be found in the collections of musical cues of the silent film era. Despite this ubiquity, the creators of library music are most often excluded from broadcast credits and thus rendered "invisible" to audiences. In addition, library music is often overlooked in academic writing, or approached with prevailing negative value judgements. However, recent work – especially in relation to television (Donnelly 2005; Fitzgerald 2009; Mandell 2002; Wissner 2015), trailer production (Deaville 2017) and labour practices (Nardi 2012) – has begun to redress this balance. Given the emergence of recent disruptive technologies and practices in the digital era (such as royalty-free licensing models), and the renewed life of 'vintage' library tracks through sampling and related fandom practices, there are ample opportunities to consider library music anew.

We are thrilled to announce that this conference/study day will feature a keynote address from Professor Bethany Klein (School of Media and Communication, University of Leeds), author of *As Heard on TV: Popular Music in Advertising* (2009) and *Selling Out: Culture, Commerce and Popular Music* (2020). The event will also incorporate industry contributions from composers Jessica Dannheisser (*Race for the Vaccine, Secret Safari: Into the Wild*) and Paul Mottram (Audio Network), library music director Jenny Oakes (JW Media Music) and library music historian, consultant and music supervisor David Hollander (author of *Unusual Sounds: The Hidden History of Library Music*). To facilitate participation from scholars and practitioners based across the globe, we are planning for much of the event to be held virtually, with further details communicated in due course. Conference committee: James Deaville (Carleton University), Júlia Durand (CESEM – NOVA University of Lisbon), Toby Huelin (University of Leeds), Melissa Morton (University of Edinburgh).

Music and/as Process: RMA Study Group, 9th Music and/as Process Conference: Music and Interdisciplinary Practice 2022

Keynote Speakers: Emmanuelle Waeckerlé and Iris Garrelfs. On Friday 16th and Saturday 17th of September, 2022, the Music and/as Process RMA Study Group will be holding their ninth annual conference at the University for the Creative Arts, Farnham campus. The conference will address interdisciplinary practices and processes, and will include papers, workshops, discussion, a keynote, and a final event sharing some of the works from the two days. The Study Group invites papers and proposals for installations, audiovisual works, pieces, and works in progress, which involve interdisciplinary practices.

Music and Sonic Art: Sounding Identities, Middlesex University, London, UK, 22–23 September 2022

We are delighted to announce the eleventh international conference on Music and Sonic Art: Sounding Identities (MuSA 2022), an interdisciplinary event supported by the Royal Music Association and to be held at Middlesex University, London. The keynote speaker is Prof Raymond MacDonald (University of Edinburgh). Conference dates: Thursday, 22 September & Friday 23 September 2022. The principal aim of MuSA 2022 is to advance interdisciplinary investigations in and between music and sonic art, by exploring and building on the historical, theoretical and practical connections and continuities between these two areas. Proposals for

individual papers are invited from academics, independent researchers, practitioners and postgraduate students. All proposals will be 'blind' peer reviewed. The conference language will be English. The theme of MuSA 2022 is Sounding Identities. The last couple of decades witnessed a remarkable burgeoning of research on how musical experiences and practices construct social, cultural, national, political, and artistic identities. During the same period, the boundaries between the traditionally distinct ways of engaging with music – i.e., as composer, performer, listener, producer, improviser, music scholar and researcher – have begun to be questioned and challenged as new roles, practices and modes of interaction with music continue to emerge. The broad aim of this conference is to expand the remit of research on identity to all art-making practices that use sound.

César Franck Symposium 2022: César Franck and His Legacy, Royal College of Music, 9–10 December 2022
A two-day symposium of talks, performances, and masterclasses. The goal of this event is to bring together the great minds of French music and inspire future generations of musicians and scholars with a re-invigorated perspective on the music of César Franck.

RMA-BFE Research Students' Conference 2023, Northumbria University, 10–12 January 2023
The conference welcomes all areas of music research, including (although not limited to) historical musicology, ethnomusicology, music theory and analysis, electroacoustic music, composition and performance. We welcome proposals for papers, panels, posters and research-led practice, including lecture-recitals and composition (for string trio and electroacoustic). There will be opportunities to participate in a range of training workshops. The conference theme is 'Borderlands'. Inspired by Northumbria's geographical location and Northumbria Music's interdisciplinary setting within a wider humanities department, we hope to encourage performance, compositions and papers that reflect on physical and conceptual border spaces of time, place, genre, and community in the broadest sense. The theme is intended only as a stimulus: there is no requirement to make research fit into the theme, and all submissions will be treated equally on their merit whether they address it or not. Keynote lectures will be delivered by the winners of the BFE Early Career Prize and the RMA Jerome Roche Prize.

59th Annual Conference, 14–16 September 2023
The 59th Annual Conference of the Royal Musical Association will be held at the University of Nottingham between 14–16 September 2023. The Conference seeks to promote all aspects of music research, whether expressed in words, notation or sounds. Proposals are welcome from across the spectrum of music studies, including approaches that are historical, creative, practice-based, analytical, theoretical, ethnographic and empirical, examining any genre, style, period, geography or medium. We especially encourage submissions that adopt creative approaches to discipline, methodology or thematic configuration. Proposals for presentations are invited in the following formats, or in themed combinations thereof:

- Individual papers (20 minutes)
- Lecture-recitals (30 minutes)
- Practice-based research workshops (90 minutes)
- Composition-based workshops (90 minutes)
- Poster presentations

The committee aims to assemble a programme that represents the full range of current musical scholarship; we therefore welcome proposals from scholars at all career stages. Any individual may submit one proposal; RMA membership is not a prerequisite for submission. The programme committee expects individual papers to address new research; please state if you expect to have presented the same paper on a previous occasion. The committee does not accept proposals that have or will have been presented at the BFE-RMA Research Students Conference. If the committee receives a large number of proposals, preference may be given to submissions from those who did not present papers at the last annual conference.

All proposals should be submitted no later than 1st December 2022. Details of the submission procedure will be released by 31st September 2022. Programme Committee: Prof Lonán Ó Briain (University of Nottingham), Dr Joanne Cormac (University of Nottingham), Dr Harriet Boyd-Bennett (University of Nottingham), Dr Elizabeth Kelly (University of Nottingham), Dr Duncan MacLeod (University of Nottingham), Dr Henry Parkes (University of Nottingham), Dr Hannah Robbins (University of Nottingham), Dr Rebecca Thumpston (University of Nottingham), Dr Michelle Assay (RMA), Ellen Falconer (RMA).

BFE/RMA Conference Code of Conduct

The BFE/RMA are committed to delivering harassment-free conferences for everyone, regardless of sex, gender identity and expression, sexual orientation, disability, physical appearance, race, age, disciplinary affiliation, or religion or belief. We do not tolerate harassment of conference participants in any form. Conference participants violating these rules may be sanctioned or expelled from the conference at the discretion of conference organisers, and in accordance with the relevant policies of the host institution (with additional consequences for BFE/RMA membership at the discretion of the BFE Committee or RMA Council).

Harassment includes offensive verbal comments related to sex, gender identity and expression, sexual orientation, disability, physical appearance, body size, race, age, disciplinary affiliation, or religion or belief. It also includes intimidation, stalking, following, harassing photography or recording, sustained disruption of talks or other events, inappropriate physical contact, and unwelcome sexual attention. Note that what is said online (for example on social media and blogs) is just as real as what is said and done in person at the conference. Note also that we expect participants to follow these rules at all conference venues and conference-related social events. Participants asked to stop any harassing behaviour are expected to comply immediately. If a participant engages in harassing behaviour, conference organisers may take any action they deem appropriate, including warning the offender or asking them to leave.

If you are being harassed, notice that someone else is being harassed, or have other concerns, please contact a conference organiser or a designated assistant (see below), who will be happy to contact university security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

2022 Conference Support

<i>Programme Committee</i>	<i>Conference Assistants</i>	<i>Music Department</i>
Katherine Hambridge	Henry Bashford	Martin Allison
Julian Horton	Amanda Botelho	Nick Collins
Erin Johnson-Williams	Li Chen	Tuomas Eerola
Hector Sequera	Elisabet Dijkstra	Karen Humes
James Weeks	Angus Howie	Laura Kovic
Bennett Zon	Sunbin Kim	Laura Leante
Michelle Assay (RMA)	Giselle Lee	Simone Tarsitani
Ellen Falconer (RMA)	Dominik Mitterer	
Lonán Ó Briain (University of Nottingham)	Darach Sharkey Ruth Thomas	

<i>Event Durham</i>	<i>Technical Support</i>	<i>Collingwood College</i>
Daryl Dowding	Scott Bradburn	Michael Crilly
Elaine Halliday	Jonathan Dye	
Thomas Ludlow		
Judith Williams		

2. ORIENTATION

Welcome to Durham

Welcome to Durham! We are delighted to return to the traditional in-person format for the 58th Annual Royal Musical Association Conference. Over the three days of the conference, our schedule promises an exciting line-up of papers, lecture recitals, composition workshops, and two keynote addresses. We are happy to share our world-class facilities and world-heritage location with you, and trust that you have a wonderful visit. Maps are provided below highlighting our key locations. On site, our team of conference assistants will be ready to assist should you have any questions.

Venues and Facilities

The majority of the conference will take place in the state-of-the-art facilities of the Calman Learning Centre. Registration, keynote lectures, meetings, book displays, poster presentations, catering for lunch, and refreshments will also take place here. The lecture recitals will take place in the Department of Music's Concert Room on Palace Green, and the composition workshops and Peter Manning Memorial Concert will take place in the Collingwood Mark Hillery Arts and Music Centre. The *conference session rooms* can be found at the following locations:

Lower Mountjoy Site, Stockton Road

Calman Learning Centre, Durham University, Stockton Rd, Durham DH1 3LE

- Arnold Wolfenden
- Ken Wade
- Rosemary Cramp
- Kingsley Barratt
- Derman Christopherson

Christopherson Building (Engineering)

- E005

Department of Music, Palace Green, Durham DH1 3RL

- Concert Room

Collingwood College, South Rd, Durham DH1 3LT

- Mark Hillery Arts and Music Centre

Local Attractions

Durham is home to numerous local attractions.

The *Cathedral, Castle and Palace Green Library* are located at the centre of the World Heritage Site on Palace Green, close to the River Wear, alongside which there are [numerous forested walking trails](#).

- The spectacular [Cathedral](#) is open 10am–4pm and for free; guided tours are also available. You can also book a ticket (£5.50) [online](#) to climb the 325 steps to the top of the Cathedral tower for views across the city and countryside. The [Durham Cathedral Museum](#) offers access both to some of the historic monastic spaces (the beautiful monks' kitchen and dormitories) and to the cathedral's rich and ancient collections. Conference delegates can purchase tickets at the museum for the **reduced price of £5.50** by showing proof of conference registration.
- The *Castle* offers guided (£5; £4.50 concessions) or self-guided (£4.50) tours depending on the day: these can be individually booked [online](#).
- Next to the Department of Music on Palace Green is the [Palace Green Library and Exhibition Centre](#) (open 10am–5pm), home to numerous historical archives and exhibitions. This includes the seventeenth-century [Cosin's Library](#), one of the oldest public libraries in the North East of England, which can be visited by [arrangement](#) but free of charge, and the Museum of Archaeology and Durham Light Infantry (DLI) Collections Gallery, which can both be visited free of charge (no need to book). You can search the library collections using our [online](#) database, as well as getting an [overview](#) here; you can book an appointment for access to archival holdings by emailing pg.library@durham.ac.uk.

A 15-minute walk from the Calman Learning Centre, the [Oriental Museum](#) holds Durham University's extensive collections from across North Africa and Asia. There are galleries devoted to ancient Egypt, Korea, Japan, China, South and Southeast Asia as well as cross-cultural displays bringing together works from across the collections. Only a small proportion of the musical collections are displayed at any one time to ensure the preservation of light- and temperature-sensitive materials. The whole collection is catalogued online via our Discover [database](#) and visitors are welcome to pre-book a research visit. Entry to the museum is free. For opening times, access to the online database and information on booking a visit, please visit the [website](#).

Close to Collingwood College, you will also find the beautiful and extensive [University Botanic Gardens](#), which are open 10:00–17:00 every day. Entrance is by ticket purchase at the point of entry (£4; £3 concessions); we have secured a **limited number of free tickets** for our delegates, which will be distributed on a first-come, first-served basis. Please contact Katherine Hambridge (katherine.hambridge@durham.ac.uk) to secure your free ticket.

Travel

Durham is well-connected regionally, nationally and internationally by public transport. If you are using smartphone navigation services, the Calman Learning Centre's postcode is *DH1 3LE*.

By Train

Durham Train Station is on the East Coast Mainline and is just a 25-minute walk from the Calman Learning Centre. There are frequent train services to London (3 hours) and Edinburgh (90 mins) via LNER, and regular direct rail services to other UK cities via CrossCountry, TransPennine Express, and Northern rail services. To plan your visit by train, visit National Rail Enquiries (<https://www.nationalrail.co.uk>), Eurostar (<https://www.eurostar.com/uk-en>) for arrivals from the Continent, or individual rail companies' websites.

By Bus

Durham is accessible by coach from other major UK cities, such as by Megabus (<https://uk.megabus.com>) and National Express (<https://www.nationalexpress.com>).

By Plane

Durham's closest airport is Newcastle Airport, which is around a 35-minute drive or c.40-minute train+metro journey from Durham.

By Car

The Calman Learning Centre is a nine-minute drive from Junction 61 of the A1. There are regular taxi services in Durham, and there is a taxi rank at Durham Train Station.

Food, Drink and Amenities

Lunch, coffee and tea for the conference will be provided in the Derman Christopherson Room.

Cafés near the Calman Centre

Calman Café Starbucks
Calman Learning Centre, Durham
University, Stockton Road,
Durham DH1 3LE
Palatine Restaurant
The Palatine Centre, Durham
University, Stockton Road,
Durham, DH1 3LE
Whitechurch Durham
Church Street Head, 29, Durham,
DH1 3DN

Cafés and restaurants in Durham

Flat White Café
21A Elvet Bridge, Durham, DH1 3AA
Flat White Kitchen
40 Saddler St, Durham DH1 3NU
Capriccio
32 Saddler St, Durham DH1 3NU
Bell's Fish and Chips
11 Market Place, Durham DH1 3NE
Lebaneat
47 North Bailey, Durham DH1 3ET
The Rabbit Hole
17 Hallgarth St, Durham DH1 3AT
Zen
Court Lane, Durham DH1 3JS
The Cellar Door

Other amenities

Boots Pharmacy
2–5 Market Place, Durham
DH1 3NB
Tesco Express
Market Place, 17, Durham
DH1 3NE
Waterstones Bookstore
69 Saddler St, Durham DH1
3NU
University Health Centre
4 Green Ln, Old Elvet,
Durham DH1 3JU

Pubs in Durham

Victoria Inn

86 Hallgarth St, Durham DH1 3AS

The Court Inn

Court Lane, Durham DH1 3AW

The City Rooms

84 New Elvet, Durham DH1 3AQ

The Shakespeare (12th-century)

63 Saddler St, Durham DH1 3NU,

Head of Steam

3 Reform Place North Rd, Durham
DH1 4RZ

Ye Old Elm Tree

12 Crossgate, St Margaret's

Garth, Durham DH1 4PS

The Station House

North Rd, Durham DH1 4SE

41 Saddler St, Durham DH1 3NU

Cafés and restaurants in Durham

(continued)

Zizzi

43–44 Saddler St, Durham DH1 3NU

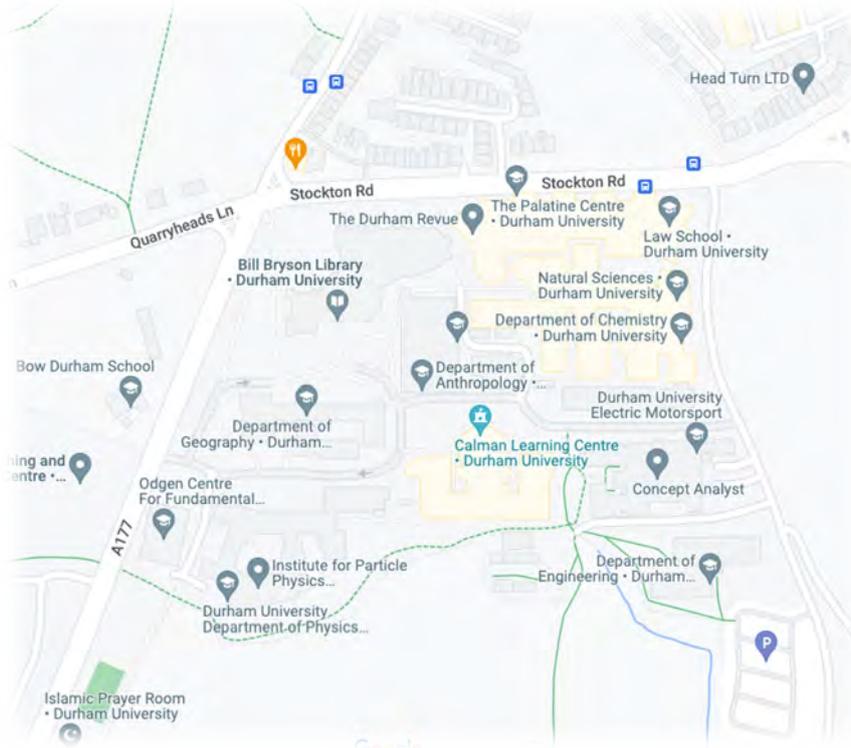
Turkish Kitchen

66 Saddler St, Durham DH1 3NU

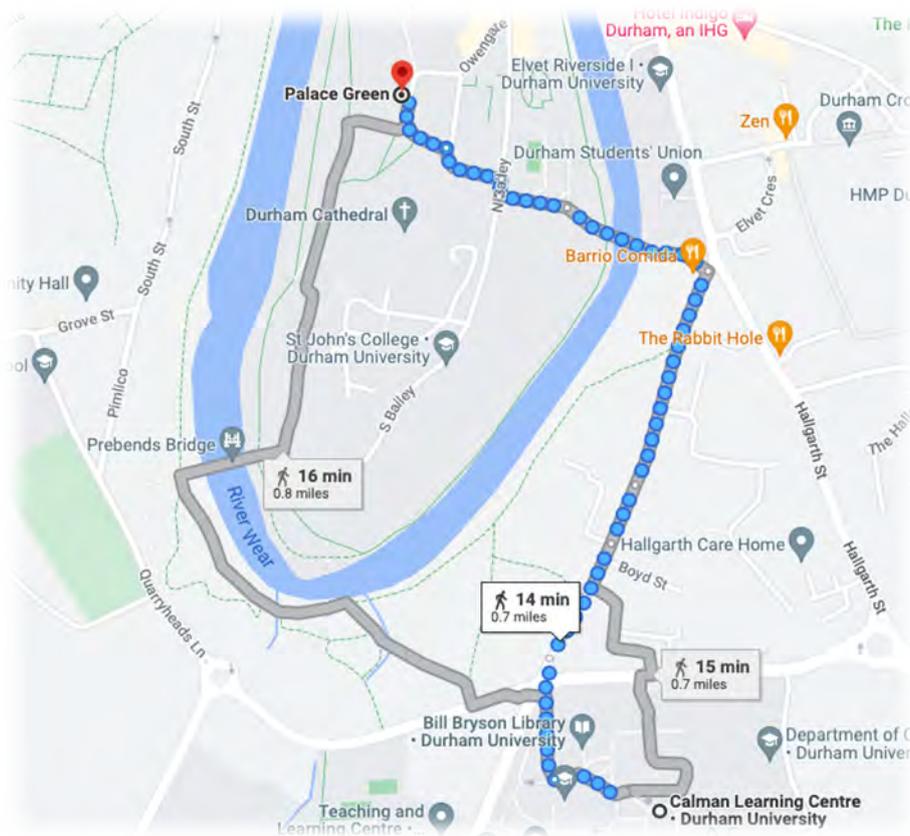
Bean Social (Vegan/Vegetarian café)

53 North Rd, Durham DH1 4SF

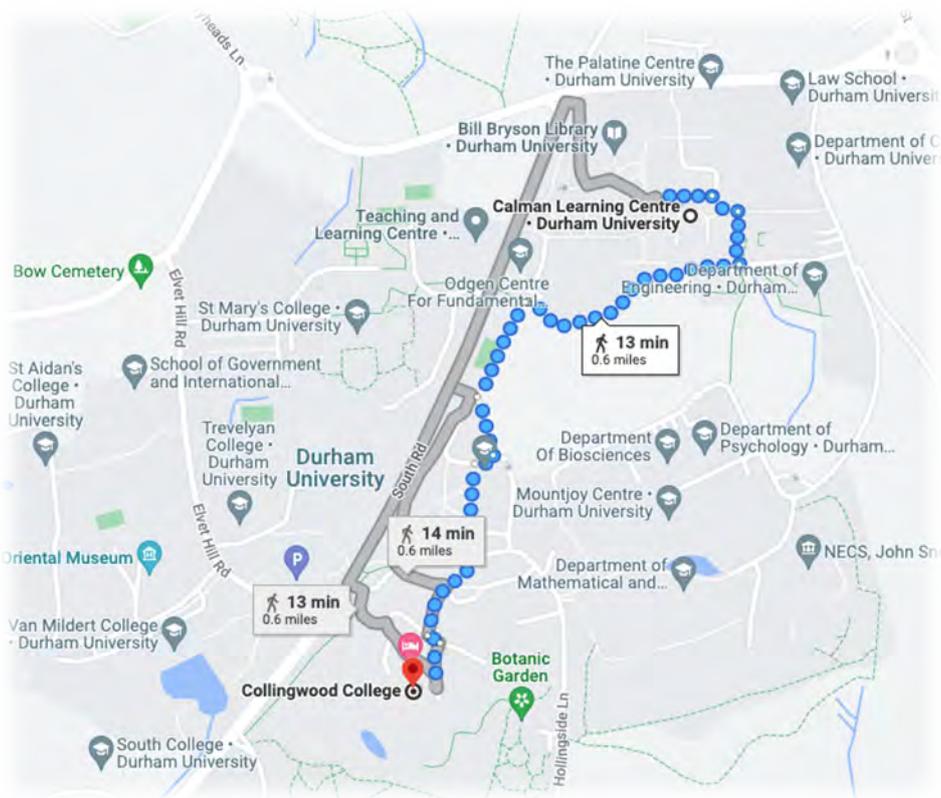
Maps
Lower Mountjoy



Music Department, Divinity House (14-minute walk from the Calman Learning Centre)



Collingwood Arts Centre (14-minute walk from the Calman Learning Centre)



Durham City Centre



3. PROGRAMME

KEYNOTE SPEAKERS

Le Huray Lecture: Professor George E. Lewis

George E. Lewis is the Edwin H. Case Professor of American Music at Columbia University, where he serves as Area Chair in Composition and as Faculty in Historical Musicology. He is a Fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters, a Corresponding Fellow of the British Academy, and a member of the Akademie der Künste Berlin. Other honours include a MacArthur Fellowship (2002), a Guggenheim Fellowship (2015), a Doris Duke Artist Award (2019), a United States Artists' Walker Fellowship (2011), an Alpert Award in the Arts (1999), and fellowships from the National Endowment for the Arts. Professor Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisational forms is documented on more than 150 recordings. He has been performed by the BBC Scottish Symphony Orchestra, the Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, Mivos Quartet, Boston Modern Orchestra Project, the London Sinfonietta, Spektral Quartet, Talea Ensemble, Dinosaur Annex, Ensemble Dal Niente, Ensemble Pamplemousse, Wet Ink, Ensemble Erik Satie, Eco Ensemble, and others, with commissions from American Composers Orchestra, International Contemporary Ensemble, Harvestworks, Ensemble Either/Or, Orkestra Futura, Turning Point Ensemble, Studio Dan, San Francisco Contemporary Music Players, the Glasgow Improvisers Orchestra, and others. Lewis's music is published by Edition Peters. His book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (Chicago, 2008) received the American Book Award and the American Musicological Society's Music in American Culture Award. With Benjamin Piekut, he is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016). He holds honorary doctoral degrees from the University of Edinburgh, the New College of Florida, and Harvard University.

Dent Medal Lecture: Professor Laura Tunbridge

Laura Tunbridge is Professor of Music at Oxford University and Henfrey Fellow and Tutor at St Catherine's College. She has also taught at the University of Manchester (2004–2014) and at the University of Reading (2002–2004). Professor Tunbridge read music at The Queen's College, Oxford, and gained a MA from the University of Nottingham and a PhD from Princeton University with a doctoral dissertation on Robert Schumann's music for Byron's *Manfred* and the *Szenen aus Goethes Faust*. Laura has been a Visiting Scholar at Columbia University and at the History of Listening Emmy Noether Research Group at the Max Planck Institute for the History of Science in Berlin, and the recipient of grants from the Arts and Humanities Research Council, the Leverhulme Trust, and the British Academy. Editor of the *Journal of the Royal Musical Association* from 2013–2018, in 2017 she was elected to the Directorium of the International Musicological Society. From October 2019, Laura is the recipient of a three-year Major Research Fellowship from the Leverhulme Trust for a project entitled 'A Social and Sonic History of the String Quartet'. She is a member of the Academia Europaea (2020) and a Fellow of the British Academy (2021). She was awarded the Dent Medal by the Royal Musical Association in 2021. Professor Tunbridge's research focuses on German Romanticism, with a particular interest in reception through criticism, performance and composition. She is author of *Schumann's Late Style* (Cambridge, 2007), which considers the composer's works from the 1850s, paying close attention to the way in which their interpretation and evaluation has been coloured by his biography, *The Song Cycle* (Cambridge, 2010), which traces a history of the genre from the nineteenth to twenty-first centuries, and *Singing in the Age of Anxiety: Lieder Performance in New York and London between the World Wars* (Chicago, 2018), which investigates vocal recitals in London and New York during the 1920s and 30s. She is also co-editor, with Roe-Min Kok, of *Rethinking Schumann* (Oxford, 2011). In 2020, Viking published *Beethoven: A Life in Nine Pieces*, named by *The Times* as one of the books of the year and awarded 'Best Composer Biography' by Presto Books. Laura is a founder member of the [Oxford Song Network](#) and has been a TORCH Knowledge Exchange Fellow, working with the Oxford Lieder Festival on [Unlocking late Schumann](#). She is also a founder member of the [Women's Song Forum](#).

DAY 1: THURSDAY 8 SEPTEMBER

Poster exhibitions will be on display in Derman Christopherson for the duration of the conference

9.00–16.00	Registration (venue: Derman Christopherson)				
9.15–9.30	Welcome (venue: Derman Christopherson)				
Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005
9.30–11.00	<p>Session 1a: Nineteenth-Century Analysis Chair: Julian Horton</p>	<p>Session 1b: Reception Histories and Biographies Chair: Sarah Hibberd</p>	<p>Session 1c: Themed Session: Contemporary Music and Cultural Hegemony Chair: Laura Tunbridge</p>	<p>Session 1d: The Eastern European Imagination Chair: Pauline Fairclough</p>	<p>Session 1e: Themed Session: Musical Gesture: An Interdisciplinary Exploration of Synchronicities in Music, Dance, Animation Film, Sound and Creative Digital Technologies Chair: Sue Miller</p>
	<p>Malcolm Miller 'Space, Structure and Gesture in Beethoven's Piano Oeuvre' James Sobaskie 'Fauré's First "French" Scherzo' Emma Soldaat, 'Rotation and Recomposition in Mahler's Seventh Symphony'</p>	<p>Christopher Dingle 'The Most Accomplished Man in Europe': Musical Traits of Joseph Bologne, Chevalier de Saint-Georges' Federico Lanzellotti 'Carlo Ambrogio Lonati, "Inventor of Double Stops", and His Reception in Britain (1676–1724)' George Kennaway 'Pierre Baillot, Priest-Violinist in the Temple of Art'</p>	<p>Giles Masters 'Contemporary Music and the "Empire of Cotton"' Elaine Kelly 'Rethinking Contemporary Music Through the Lens of Socialist Internationalism' William Fourie 'Postcolonial Misrepresentation and the ISCM'</p>	<p>Barbora Vackova "I Was Writing Completely Freely": Remembering the Socialist Past of Czechoslovak Music' Ondrej Gima 'Music Samizdat Magazines and their Function in Czechoslovakia (1968–1989)' James Savage-Hanford 'Bacewicz, Late Style, and the Aesthetics of Anxiety'</p>	<p>Sue Miller 'Synchronicity I: Musical Gesture – A Musico-Choreographic Analysis of a Synchronous "Flute and Dance" Performance' Sarah Bowen 'Synchronicity II: Re-Presenting Musical Gesture in Animation' Ashley Dean 'Mark-Making and Music in Experimental Film and Live Performance' Will Barker 'Gestural Control in Electronic Music: An Expressively Enhanced Theremin-esque Singing Machine'</p>
11.00–11.30	Refreshments (Venue: Derman Christopherson)				

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005	Concert Room
11.30–13.00	Session 2a: Domestic Musics Chair: Simon McVeigh	Session 2b: Themed Session: Augmented Sonic Practice: Renegotiating the Role of Technology within Creative Practices of Contemporary Music Chair: Mark Dyer	Session 2c: Hearing the Sacred Chair: Bennett Zon	Session 2d: Themed Session: Gender and Desire in Medieval Vernacular Song Chair: Matthew P. Thomson	Session 2e: Nineteenth-Century Analysis II Chair: James Sobaskie	Session 2f: Lecture-Recital I Chair: Daniel Walden
	Desirée Mayr ‘The Rise of <i>Hausmusik</i> in Rio de Janeiro through Leopoldo Miguéz’s <i>Bluettes</i> ’ Rebecca Long ‘Reminiscences of an Older Style: Connecting Roberto Gerhard’s Harpsichord Concerto and Antonio Soler’s Harpsichord Quintets’ LeeLee Hunter ‘The Operatic Guitar: An Exploration of Narrativity and Dramatic Structure in J.K. Mertz’s <i>Op. 8</i> ’	Zubin Kanga ‘Conducting the Air: The Performer’s Role in the Development of New Works using Gesture-controlled Digital Instruments’ Lia Mice ‘Chaos Bells: A Large-Scale Digital Musical Instrument’ Vicky Clarke ‘Neural Materials: A System for Sound Sculpture I Electronics I Machine Learning’ Mark Dyer ‘Scribe: Working with Neural Networks to Reanimate the Vibrant Transformations of Ancient Music Manuscripts’	Bruce Forman ‘“To Transpose a Sort of Office to the Concert Hall”: What is Liturgical about Messiaen’s <i>Trois Petites Liturgies de la Présence Divine?</i> ’ Bryan White ‘W. T. Freemantle’s Subscription Publication of Spohr’s Twenty-fourth Psalm’ George K. Haggett ‘“Down There, in the Saracen’s Realm”: Singing Love and Crusading in Kaija Saariaho’s <i>L’Amour de loin</i> ’	Anne A. Levitsky ‘Maneater: Learning and the Politics of Bodily Ingestion in Troubadour Lyric Poetry’ Joseph W. Mason ‘Love’s Little Dart: Wounds, Pain, and the Vulnerable Voice of Trouvère Song’ Matthew P. Thomson ‘Music, Dance, and Desire in Thirteenth-Century French Literature and Society’	Emily Shyr ‘A Sublime Winter Journey: <i>Sehnsucht</i> , Imagination, and Reality in Schubert’s <i>Winterreise</i> ’ Jeff Yunek ‘Taneev’s Theory of Unified Modulatory Plans and Their Resonance in the Early Tonal Music of Scriabin’	Deborah Nemko ‘Suppressed and Forgotten Composers of WWII: The Piano Music of Fania Chapiro’
13.00–15.00	Lunch break (venue: Derman Christopherson) Closed meetings					
13.30–14.30	Graduate and Early Career Training Session: Getting Published (venue: Ken Wade) Michael Middeke (Boydell & Brewer); Julian Horton (Durham University); Bennett Zon (Durham University)					

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005	Collingwood Arts Centre
15.00–16.30	Session 3a: American Popular Music and Race Chair: Ross Cole	Session 3b: Embodying, Staging, and Voicing Chair: Sophie Horrocks	Session 3c: Reception and Aesthetics Chair: Kelvin Lee	Session 3d: Sounding WWII Chair: Oskar Cox Jensen	Session 3e: Themed Session: Socialist Realism Across B/orders Chair: Eirini Diamantouli	Session 3f: Lecture Recital II: Chair: Eric Egan
	Clarke Randolph ‘Still We Rise: Racial Discriminatory Resilience and Black American Musicians’ Steven Gamble ‘The Hiphopification of Pop: Hip Hop Aesthetics in Mainstream Popular Music’ Clare Lesser ‘On Jupiter, The Skies are Always Blue ... (Sun Ra): A Derridean Approach to The Intergalactic Journeys of Sun Ra and Karlheinz Stockhausen’	Daniel Boucher ‘Pantomime and modern opera: Kurt Weill’s <i>Der Protagonist</i> (1926)’ Eleonora Di Cintio ‘The Silent Rival: Salvatore Viganò and Rossini’s <i>Serious Operas in Milan (1816-1822)</i> ’ Verica Grmusa ‘Performers’ Reflections on (Re)Creating Art Song in Online Context’	Bradley Hoover ‘One Method to Excel Them All: On the Musical Foundations of François Delsarte’s System of Applied Aesthetics’ Amy Ming Wai Tai ‘Re-Imagining Bach in Hans van Manen’s <i>Fantasia</i> (1993)’ Shawna Weitz ‘Steibelt’s Rumours: Publicity, Celebrity, and the Remnants of Fame’	Tom Perchard ‘Experiencing Pop Music in the Postwar British Home: Private Pleasures and Social Change’ Erin Johnson-Williams and Michelle Meinhart ‘Re-Birthing Britain: Maternal Soundscapes in <i>Call the Midwife</i> ’	Patrick Becker-Naydenov ‘In All the Wrong Places: UNESCO-Sponsored Music Transfer between Bulgaria and the Global South during the Cold War’ Eirini Diamantouli ‘Echoes of Socialist Realism in Greece: Nikos Skalkottas’ “Turn to Tonalism”’ Alexandra Leonzini “‘Music that Speaks to the Struggle of our People’: Socialist Realism and the making of North Korea’s Musical Style’ Ekaterina Pavlova ‘The Musical Leniniana from Socialist Realism to Sots Art’ Pauline Fairclough (respondent)	Linda Jankowska and Katherine Young ‘Co-composition in boundarymind as a Feminist Methodology’
16.30–17.00	Refreshments (venue: Derman Christopherson)					
17.00–18.15	Le Huray Lecture: Professor George Lewis (Columbia University) ‘New Music and the Heterogenous Sound Ideal’, Chair: Julian Horton					
18.15–17.15	Drinks reception (venue: Derman Christopherson)					

DAY 2: FRIDAY 9TH SEPTEMBER

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005
9.00–10.30	<p>Session 4a: Sounding the Avant-Garde Chair: Ariana Philips-Hutton</p>	<p>Session 4b: Opera Local and Global Chair: Harriet Boyd-Bennett</p>	<p>Session 4c: Early Music Theologies Chair: Reinhardt Strohm</p>	<p>Session 4d: Theoretical Rethinkings Chair: Martin Ennis</p>	<p>Session 4e: Performance Practice Chair: Hector Sequera</p>
	<p>Emily Vanchella “Now Let’s Play It Backwards”: <i>Musique Concrète</i> and the Psychedelic as Topical Field in the Beatles’ Mid-1960s Songs Luke Martin ‘Alice Coltrane: The Outside, Annihilation, and Speculative Music’ Sam Riley ‘Free Jazz and the Soviet Critic: Imagining the Mixed Avant-Garde in Leningrad, 1977–1982’</p>	<p>Chen Li ‘Safeguarding Chinese Traditional Local Opera: Government-backed Performances in the Countryside’ Sophie Horrocks ‘Naturalising and Nationalising Opera: Italian Repertoire in French Alsace, 1824-64’ Amanda Hsieh ‘Staging <i>Hänsel und Gretel</i> in Japan’</p>	<p>Henry T. Drummond ‘Aspects of Music in Medieval and Early Modern Pilgrimage Sources: Physical and Imagined Mobility to the Shrine of St James’ John Ahern ‘Beyond Unity: The Paradox of Repetition in Early Fifteenth-Century Mass Cycles’ Vanessa Paloma Elbaz ‘Music, the Senses and Renaissance Jewish Musical Theurgy’</p>	<p>James Shufflebotham ‘Gravitonicity: Deriving “Distance” from Spectral Analysis and Chord Scale Theory’ Jason Jin Hei Lee ‘The Semantic Evolution of Chromatic Mediants: A Baroque Origin’ Leo Charlier ‘Organicism and Henri Dutilleux’s <i>L’Arbre des songes</i>’</p>	<p>Jack Adler-McKean ‘Looking Backwards, Looking Forwards: A Multifaceted Methodological Approach to Tuba Performance Practice’ Dina Gilchrist ‘How Does Vocal Portamento Differ from Glissando? A Practice-led Investigation’ Ya’qub Yonas El-Khaled ‘Playing the Lute – What Different Sources Can Tell Us’</p>
10.30–11.00	Refreshments (venue: Derman Christopherson)				

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005	Collingwood Arts Centre
11.00–12.30	Session 5a: Themed Session: Writing Welsh Music History Chair: Martin Clarke	Session 5b: Notation, Race, Place Chair: Elaine Kelly	Session 5c: Music and Sociocultural Value Chair: Lonán O’Bráin	Session 5d: Music for Screen and Film Chair: Jeff Yunek	Session 5e: Education, Institutions and Impact Chair: Kelly Jakubowski	Session 5f: Composition Workshop I Chair: James Weeks
	Trevor Herbert ‘The Context is the Story: Music and Welsh Society in the Long Nineteenth Century’ Helen Barlow ‘Druids, Bards and the Gwerin: The Contexts of Welsh Traditional Music Collection’ Martin Clarke “‘Canu’r dydd a chanu’r nos” (sing by day and sing by night): The Persistence of Nonconformist Hymnody in Expressions of Welsh Musical Identity’ Nicholas Jones ‘Composing Cymru: Art Music and Welsh Identity’	Clay Downham ‘That Thing: ii-centric Songs’ Giulia Accornero ‘The Work of Mensural Notation. Coordinating a Mediterranean Music History at the Cairo Congress of Arab Music (1932)’ Patrick Nickelson ‘What do Graphic Scores Hold Together?’	Uri Agnon ‘Making Choice Matter: Indeterminate Activist Music’ Dave Camlin ‘Music Making and the Civic Imagination’ Paloma Cuadrado Miranda ‘Music in the Hispanic Diaspora in the Northwest of England: Ordinary Musicians’ Perceptions of Music’s Sociocultural Value in their Everyday Lives’	James Olsen ‘Directional Tonality and Double-Tonic Complexes in Thomas the Tank Engine Video Mashups’ Matt Lawson “‘That sounds just like the film!’ – Intertextuality, Inspiration, and Imitation in Video Game Adaptations of Films’ Sam Gillies ‘The Prisoner: A Missing Link in England’s History of Electronic Music’	Jennie Henley ‘RNCM Engage: Addressing Barriers to Progression in Music and Driving Change through Educational Research-Driven Strategy’ Isabel Benito Gutierrez ‘Towards the Hybrid Concert Hall: A Search for a Contemporary Performance Space’ Roddy Hawkins ‘On the Contemporary Music Event: Performance, Spectacle and the Experience Economy’	Dimitri Papageorgiou <i>Trivalent</i> David Gorton <i>Farnabye’s Maske</i> Lauren Redhead <i>The Spark Which Escapes</i>
12.30–14.30	Lunch break (venue: Derman Christopherson) Closed meetings					
12.45–14.15	Music and Mental Health Guest Lecture (venue: Arnold Wolfenden) John Frazer (University of Leeds) Chair: Michelle Assay					

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005	Collingwood Arts Centre
14.30–16.00	Session 6a: Popular Culture and Subjectivity Chair: Laura Leante	Session 6b: The Operatic Imagination Chair: Katherine Hambridge	Session 6c: Aesthetics and Ideology Chair: tbc	Session 6d: Themed Session: Music in Shakespeare: From Page to Performance Chair: Michelle Assay	Session 6e: Agency, Resistance and Protest Chair: Simon Mills	Session 6f: Composition Workshop II Chair: James Weeks
	Alex de Lacy “‘No Censor’”: Censorship and Racialised Public Morality in Grime and Drill’ Amin Hashemi ‘A History of the Development of the Topos of Rock Music in Iranian Technical Universities: Subjectivity, Sound and Space’ Imran Visram ‘Examining Sociohistorical Diversity in Satpanth Ismaili Lyrics’	Francesca Vella ‘Between Art and Craft: Operatic Staging at the Early Maggio Musicale Fiorentino’ Harriet Boyd-Bennett ‘Opera, Workers and Song: Towards a Turin Cantology, 1918-1922’ Peng Liu ‘The Rise and Fall of Anna Caroline de Belleville’s Opera Fantasies in Victorian Britain’	Dominik Mitterer “‘Virtuosity’ and the Politics of Freedom: Joseph Joachim’s Concerto “In Ungarischer Weise”, Op. 11 in Dialogue with Hegelian Philosophy’ Reinhard Strohm ‘Music in Utopia’ Ross Cole ‘Fluxus and the Democratic Mundane’	Enrico Reggiani “‘Music [...] doth lend redress’? (4.5.140-141): The Contrapuntal Soundscape of Authority and Liberty in <i>Romeo and Juliet</i> ’ Julie Thompson and Eduardo Sola Chagas Lima “‘So speaking as I think, I die, I die’’: Grieving Female Voices in “The Willow Song”” Simon Smith ‘Music in Drama at the Early Modern Inns of Court; or, Listening Again to <i>Twelfth Night</i> ’ Gerald Place ‘Shakespeare’s Singers: The Songs and How They Sounded’	Jerika O’Connor Hayes ‘Transcendent Sounds of Retribution: Tanya Tagaq’s Music as Protest’ Patrick Mitchell ‘Communicating Rage: Multifaceted Resistance as Sonic Protest in <i>Rage Against the Machine’s</i> Self-Titled Album (1992)’ Oskar Cox Jensen ‘The Same Old Tune? Protest Song, Contrafacta, and the Search for an Interdisciplinary Vocabulary, 1600–2021’	Thomas Metcalf Forge, for piano trio and tape Brian Inglis Piano Trio
16.00–16.30	Refreshments (venue: Derman Christopherson)					
16:30–18:00	RMA Annual General Meeting and Dent Medal Presentation and Lecture (venue: Arnold Wolfenden) Professor Laura Tunbridge (Oxford University), ‘Thanksong: The Lives of a String Quartet’, Chair: Barbara Kelly					
18.15–19.15	The Peter Manning Memorial Concert (venue: Collingwood Arts Centre) Concert of electronic and computer music					

DAY 3: SATURDAY 10th SEPTEMBER

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005	Concert Room
9.30–11.00	<p>Session 7a: Race, Reception and Interpretation Chair: tbc</p>	<p>Session 7b: Hybridity and Global Historiography Chair: Daniel Walden</p>	<p>Session 7c: Analysis and the Legacies of the Past Chair: Julian Horton</p>	<p>Session 7d: Themed Session: Towards a National Repository Infrastructure for Practice Research Chair: Scott McLaughlin</p>	<p>Session 7e: Memory, Affect and Narrative Chair: Chris Tarrant</p>	<p>Session 7f: Lecture Recital III Chair: John Snijders</p>
	<p>Imogen Wilson 'Analyzing radical LGBTQIA+ celebration in Lil Nas X's "MONTERO (Call Me By Your Name)" and MUNA feat. Phoebe Bridgers' "Silk Chiffon" Parker Nicholls 'Braindancing Through the Mainstream: Intelligent Dance Music as Popular Music' Adam Rosado 'Irregularity as Form: The Rubber Blues'</p>	<p>Kelvin Lee 'Towards a Historiography of Global Musical Modernism: Bourdieu, Cultural Transfer and the Musical Text' John Lam Chun-Fai "Les japonaises": Shamisen and Franco-Japanese Musical Dynamics in Maurice Ravel's Milieu' Ju-Lee Hong 'The Role of 3-3 in Isang Yun's <i>Hauptton</i> in his Cello Music'</p>	<p>Michael Clarke 'Analysing Texture and Gesture in Classical Music Supported by Interactive Software' Martin Ennis 'Brahms's "zweite Diatonik": The Legacy of Late Sixteenth- and Early Seventeenth-Century Harmonic Practices in Late Motets by Brahms'</p>	<p>Scott McLaughlin Contribution 1 Jenny Evans Contribution 2 James Bulley Contribution 3</p>	<p>Mark Hutchinson 'The Texture of Memory: Quotation, Language and Affect in Caroline Shaw's <i>Gustave Le Gray</i>' Martin Scheuregger 'Drama and Narrative in the Music of George Benjamin' Robert G. Rawson 'The Secularisation of the English Anthem: Form, Style and Performance Contexts for Pepusch and Handel's Music for Cannons Reconsidered'</p>	<p>Maria Stratigou 'The Meaning of <i>dolce</i> in Nineteenth-Century Pianism, as Derived from Farrenc's Piano Études'</p>
11.00–11.30	Refreshments (venue: Derman Christopherson)					

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	Concert Room
11.30–13.00	<p>Session 8a: Imperialism, Coloniality and Constructions of Knowledge Chair: Erin Johnson-Williams</p> <p>Matthew Head ‘Harriet Stewart’s <i>Chorus on Seringapatam</i> (1799) – Linking Colonial and Women’s History’</p> <p>Nina Eidsheim and Daniel Walden “‘Seeds, Husks, and Dried Flowers”’: Shaping Attentive Practices and Settler Colonial Land Ethics Through the Use of Botanical Metaphors in Ethnographies of Native American Song’</p> <p>Wai-Ling Cheong and Tomoko Yasukawa ‘Imperialism vs Musical Modernism in Japan (1930s–1950s)’</p>	<p>Session 8b: Gender Representations I Chair: Vanessa Paloma Elbaz</p> <p>Nicole Grimes ‘Musical Responses to Gendered Reception: The Large-Scale Musical Works of Emilie Mayer’</p> <p>Mollie Carlyle ‘Sally Brown and Sailor Jack: Women and the Shanty Tradition’ Jessica Anne Sommer, ‘Embodying Sexual Abuse in Voice: Babbitt’s <i>Philomel</i>’</p>	<p>Session 8c: Hearing the Musical Archive Chair: Ian Dickson</p> <p>Reuben Philips ‘The Afterlives of Brahms’s Library: From the Viennese Courts to UNESCO’s “Memory of the World”’</p> <p>Angus Howie ‘Programming Symphonic Politics: Brahms, Bruckner, and Mahler in the Repertoires of the Vienna Philharmonic and Vienna Symphonic Orchestras, 1911–1945’</p> <p>Rachel Mann “‘Will your wonders be known in the dark?’: Shedding New light on Roberto Gerhard’s <i>Hymnody</i> (1963)’</p>	<p>Session 8d: Musical Institutions in Ireland and the UK Chair: Michelle Meinhart</p> <p>Helen Doyle ‘An Exploration of Choral Activity in the Dublin Feis Ceoil, 1897–1932’</p> <p>Ruth Thomas ‘Hubert Parry and the English Bach Revival’</p> <p>Eric Coutts ‘Propriety and Property: The Economics of Musical Copyright in Eighteenth-Century London’</p>	<p>Session 8e: Lecture-Recital IV: Chair: Katherine Hambridge</p> <p>Elizabeth French “‘I am sick and tired of moving about”’: The Souvenirs of Francis Edward Bache’</p>
13.00–15.00	Lunch break (venue: Derman Christopherson) Closed meetings				

Venue:	Arnold Wolfenden	Ken Wade	Rosemary Cramp	Kingsley Barratt	E005	Concert Room
15:00–16:30	<p>Session 9a: Themed Session: Shakespeare’s Afterlife in European Music Chair: David Fanning</p>	<p>Session 9b: Gender Representations II Chair: Amanda Hsieh</p>	<p>Session 9c: Nineteenth-Century ‘Sounds’ Chair: Nicole Grimes</p>	<p>Session 9d: Themed Session: Equality, Diversity and Inclusion in UK Higher Education Chair: Erin Johnson-Williams</p>	<p>Session 9e: Themed Session: Towards a Material Cultural History of Early Modern Music Chair: Richard Wistreich</p>	<p>Session 9f: Lecture-Recital V: Chair: John Snijders</p>
	<p>Daniel Attwood ‘Romeo am Kammerfenster: A Window into Diegetic Music in 17th-century German Shakespeare’</p> <p>Anisha Netto ‘Italianising A Comedy of Errors: Lorenzo da Ponte’s Libretto for Storace’s Gli Equivoci (1786)’</p> <p>Chantal Schütz ‘Fragmented Shakespeare on the French Operatic Stage’</p> <p>Cynthia J. Cyrus “‘Those are the Pearls’”: Shakespeare, Gender, and the Commodity Market of Celtic Music’</p>	<p>Laura Biemmi ‘Opera as <i>Sexualwissenschaft</i>: The Trouser Roles of Richard Strauss and Hugo von Hofmannsthal’</p> <p>Vivian Montgomery ‘Did She Cease Her Funning? Unquieting A Georgian Prodigy in the Midlands’</p>	<p>Oana Kariotoglou Popescu ‘Carillon Nocturne and the Bell-like Sound at the Piano Prior to 1916’</p> <p>Tommaso Sabbatini ‘Verdi’s Rapture, Puccini’s Bells: The Legacy of <i>Les Huguenots</i>, Act 4’</p> <p>Ariana Philips-Hutton ‘Bang, Rattle, Pop: The Belliphonic Imaginary of the South African War (1899–1902)’</p>	<p>Tom Perchard, Diljeet Bhachu, Amy Blier-Carruthers Presentation and discussion of the EDIMS network report</p>	<p>Gabriele Rossi Rognoni ‘Music Museums and Musicological Research: An Unstable Relationship’</p> <p>David Irving ‘Materials, Politics, and a Luthier’s Rejection of Industrial Modernity’</p> <p>Richard Wistreich ‘The Materiality of Early Modern Ensemble Music-Making’</p>	<p>Stephanie Lamprea ‘The Embodied Voice, and Search for Meaning: An Analysis and Performance of Kate Soper’s ‘Cipher’ for Soprano and Violin, from IPSA DIXIT’</p>
16:30–17:00	Closing remarks – Julian Horton (venue: Arnold Wolfenden)					

TRAINING SESSIONS AND ADDITIONAL EVENTS

Graduate and Early Career Training Session: Getting Published

Thursday 8th September

13.15–14.15 (venue: Ken Wade)

Michael Middeke (Boydell and Brewer); Julian Horton (Durham University); Bennett Zon (Durham University)

Music and Mental Health: Guest Lecture by Dr John Frazer

Friday 9th September

12.45–14.15 (venue: Arnold Wolfenden)

Chair: Michelle Assay

Dr John Bernard Frazer was a Consultant Psychiatrist with Special Responsibility for Forensic Psychiatry to the Leeds Community Mental Health Trust from 2003–2015. Prior to that he was a general practitioner with an interest in forensic psychiatry between 1986 and 1997 and has been preparing forensic psychiatric reports for the courts in civil and criminal cases since that time. He is currently an Honorary Senior Clinical Lecturer at the University of Leeds. He gives lectures for the Education and training network to psychiatrists and others seeking approval and reapproval to use the Mental Health Act and act as approved clinicians. Since 2015 he has consulted from the Frazer Psychiatric & Psychological Consultancy based at Leigh House in Pudsey, Leeds and gives independent psychiatric opinions in court cases.

CONCERT

The Peter Manning Memorial Concert will take place on Friday 9 September, 18.15–19.15, in the Collingwood Arts Centre. To honour our colleague at Durham, Professor Peter Manning, who died in February of this year, the conference concert will feature electronic and computer music, including Peter's own *In Memoriam CPR* (2001). Peter pioneered the composition and study of electronic music, having joined the university as Experimental Officer in the Department of Music, and taking over as director of the Electronic Studio in 1980. He retired in 2015 after 45 years' service.

PUBLISHERS' DISPLAYS

We are delighted to welcome Cambridge University Press, Boydell & Brewer and Palgrave Macmillan to the conference. Publishers' displays can be found throughout the conference in the Derman Christopherson Room in the Calman Centre.

4. ABSTRACTS

1a: Nineteenth-Century Analysis I

Malcolm Miller, 'Space, Structure and Gesture in Beethoven's Piano Oeuvre'

Whilst analytical musicology has extensively explored Beethoven's oeuvre through theories of form, and primary parameters of tonality, rhythm and melody, less attention has been devoted to the structural significance of register and sonority. My paper aims to highlight some of the ways Beethoven deployed register strategically to generate large-scale structural coherence, narrative drama and expression. My paper considers Beethoven's use of space, and textural height and depth, for structural and expressive purposes. I illustrate Beethoven's strategy through a graphic analytic notation which highlights the highest and lowest octaves, as well as the traversal of normative and middle registers in creating contrast, wide spans and striking registral bridges. I show, in an analysis of selected sonatas, variations and bagatelles from across Beethoven's stylistic evolution, some of the ways boundary registers are used to shape form, how middle registers create contrasting or connective tissues, and how registral sonorities create patterns over a large temporal span producing linear coherence and narrative drama. At the piano those narratives unfold as the playful aspect of keyboard topography, projecting the physicality of an expressively meaningful balletic choreography. At different periods in Beethoven's output those performative aspects give rise to distinct topical meanings, from the virtuoso to the visionary, adding to a fuller appreciation of Beethoven's use of registral space and sonority as primary structural parameters.

Emma Soldaat, 'Rotation and Recomposition in Mahler's Seventh Symphony'

Mahler's music has received increasing analytical interest over the past decade, particularly the symphonies of his middle and late periods. But of all the instrumental symphonies, Mahler's Seventh Symphony (1905) remains a black sheep—rarely acknowledged, and almost never analyzed. Most literature has focused on his Sixth (Monahan 2015, Darcy 2001, Samuels 1995) and Ninth symphonies (Reenan 2020, Micznik 1996); the Seventh has only recently become an object of in-depth study (Day 2019, Stoll Knecht 2019). However, closer inspection of its opening movement reveals a unique and complex dialogue with sonata and rotational techniques, creating a bridge between the formalist Sixth symphony and the modernist late style.

My analysis of the opening movement, incorporating form-functional and rotational analyses, shows that the main components and functions of a typical sonata-form framework are still present in this movement, but are problematized by the radical repetition and recomposition of expositional space. Each of the three apparent expositional rotations seems to attempt an improvement on what came before, but each subordinate-theme character fails to achieve conventional tonal closure, whether through its own structural failings or through the main theme's interference. Instead, each key structural close is achieved only by main theme materials, both acting as an initiating and closing agent within the form and thus manipulating generic expectations of formal functions and sonata structure. The movement maintains a dialogue with nineteenth-century sonata form conventions, but, through recomposition and self-critique, formal and rhetorical non-sequiturs, and problematized techniques of closure, highlights the modernist elements of the work.

James Sobaskie, 'Fauré's First 'French Scherzo'

Gabriel Fauré's first violin sonata (1876) initiated a chamber music renaissance in nineteenth-century France. Its third movement, an *Allegro vivo*, drew upon elements of the Symbolist aesthetic, including the premises of active engagement and listener contribution, the principles of suggestion and implication, plus the pursuits of multitemporality and the manipulation of expectation. Despite its apparently 'classical' character, the *Allegro vivo* embodied a latent and nascent form of Modernism that would evolve. This presentation to the Royal Music Association will demonstrate the composition's innovations and significance.

The *Allegro vivo*'s metric and rhythmic character, which features patterns involving three-bar phrases, hemiola, and syncopation, takes its cue from Symbolist poets' exploration of syllabic structure using elision, liaison, and enjambment to create distinctive and unpredictable effects of flow and emphasis. Prominent anachronisms, including modal cadences, 'lament' tetrachords, and periodic structures, plus tonal and textural features that anchor the music within its own present, contributes to a transcendent effect of nonlinear time – multitemporality. However, what may be most surprising is the extent to which pitch motives serve in capacities similar to symbols and rhymes to unify the *Allegro vivo* while animating a contextual process that confers a comprehensive teleological impression as well as satisfying closure. Echoes of Fauré's first 'French

scherzo' resonate in the *Allegro molto* of his second piano quartet and the *Allegro vivo* of his second piano quintet, as well as within the second movements of Debussy's and Ravel's string quartets, so illumination seems well warranted.

1b: Reception Histories and Biographies

Christopher Dingle, 'The Most Accomplished Man in Europe': Musical Traits of Joseph Bologne, Chevalier de Saint-Georges'

It is hard to think of any composer with a more remarkable life than Joseph Bologne, Chevalier de Saint-Georges (1745–99). Born in Guadeloupe to a black enslaved mother and a plantation owning French father, he came to be regarded not just as the finest fencer and swordsman in Europe, but also peerless as a boxer, marksman, ice-skater, huntsman, swimmer and dancer. He was a gendarme du roi for Louis XV, immersed in the heady world of the Palais Royale, seedbed of the revolution, a prominent abolitionist and commander of the first black regiment in Europe. Amidst all this, Saint-Georges was also at the forefront of French musical life as a leading composer, violinist and conductor. Nonetheless, on the all-too-rare occasions he is discussed by musicians, his story often obscures the music, making it seem almost incidental.

Drawing on the early findings of an AHRC/BBC-funded project on Saint-Georges, this paper outlines and explores key traits of his compositional approach as exemplified by key passages in his Symphonies Concertantes and Violin Concerti. It argues that, while ahead of developments in Vienna in key respects, his musical achievements can only be understood fully in the context of a French cultural world swept away by the revolution. In the process, it challenges Gabriel Banat's assertion that Saint-Georges abandoned instrumental composing after the early 1780s and considers the significant implications for performance practice for a broad range of repertoire arising from the orchestras he conducted.

Federico Lanzellotti, 'Carlo Ambrogio Lonati, "Inventor of Double Stops," and His Reception in Britain (1676–1724)'

In 1676 the Italian violinist, singer and composer Carlo Ambrogio Lonati (c.1645–post 1701), known as *Gobbo* (the 'Hunchback'), reached London with soprano castrato Marco Godia. The anonymous extensor of *A Comparison between the French and Italian musick* (London, 1709) reported a second – questionable – route in 1687. Lonati was not forgotten and in 1724 was mentioned in the auction advertisement of some violins among which one presumed to be his own.

Besides these three laconic records, many of his compositions reached the British Isles where they were copied, perhaps altered, and handed down between the end of the Seventeenth and the beginning of the Eighteenth century. His violin sonatas were printed by Walsh and cribbed in important manuscript miscellanies, such as the 'Finch-Armstrong manuscript', while his trio-sonatas (*simfonie*) had a complex tradition not detectable in Italy. Many works reconnectable to English sources —among which an incomplete violin sonata and a group of twelve trio-sonatas just rediscovered — are single pieces not available elsewhere; others made possible instead a study of authorship which has permitted to ascribe to Lonati a sonata previously attributed to Corelli.

The paper presents the first survey of Lonati's reception and the dissemination of his oeuvre in Britain. An insight in ancient catalogues and accounts will be used to trace the spread and reception of his music, while the possibility to interconnect several sources of his violin solo sonatas, *simfonie* and vocal music, hitherto never considered, offer new perspectives for the study of his influence on English music context.

George Kennaway, 'Pierre Baillot, Priest-Violinist in the Temple of Art'

When the violinist Pierre Baillot died in 1842 aged 71, a remarkable obituary appeared in the *Allgemeine musikalische Zeitung* which has received little scholarly attention. Written by theologian Harry Hoertel, and referring to concepts associated with Aquinas, the subject of his only book-length publication, it far exceeded the conventional (and shorter) French and English obituaries. As well as recounting the biographical facts of his life and career, Hoertel describes Baillot at some length as a priest in the temple of art, playing to a select audience of reverential admirers. In 1841, the *Allgemeine Wiener Musik-Zeitung* had said that cellist Bernhard Romberg's death led to the temples of music being hung with flowers, and in 1848 the *AmZ* predicted that violinist Joseph Leuthner would have entered the *Kunsttempel* if he had not died young. Title pages of musical publications refer to the same trope by including motifs resembling epitaphs, temple entrances, or even entire temples. While in Brahms's circle the 'priest' trope was used quite often (this topic has most recently been explored by Laurie McManus), it seems to appear earlier, or even originate, in Hoertel. There are implications for historically informed performance in this curious document. Current 19th-century performance research

emphasises elements of improvisation, the incompleteness of the text, placing less stress on exact vertical alignment in the ensemble, and exploring different types of individual agency. But a reverential ‘temple of art’ approach focussed on a performer totally subjugated to the work suggests a different concert presentation, one surprisingly aligned with some 20th- or even 21st-century performances recorded on film and in photographs. What are misleadingly called ‘modernist’ performances revisit, in part, nineteenth-century tropes.

1c: Themed Session: Contemporary Music and Cultural Hegemony

In the domain of Western art music, ‘contemporary music’ emerged at the end of the First World War not only as a genre category, but also as a network of artists, institutions and activities. With its emphasis on innovation and new expression, that network was initially conceived as an escape (if not a clean break) from the prevailing conservatism of bourgeois concert culture, and has often been lauded for its apparent refusal of market imperatives and its potential as a site of oppositional critique. However, it has also acted as a force of domination and exclusion: one that has reinforced wider social and political inequities, including those related to race, gender, class and geography, and restricted how we imagine musical achievement, invention and modernity.

Spurred by the centenary of the International Society for Contemporary Music (ISCM), this panel interrogates the hegemonic status of contemporary music, as an ‘art world’ (Becker, 1982). Situating the ISCM in its global contexts, the contributors ask how we might move beyond Manichean views of contemporary music as either heroic rebellion or coercive tyranny by attending more closely to the possibilities and limitations of, first, its institutional structures and, second, its longstanding ethos of internationalism. They thus invite us to reimagine both the history and the future of the contemporary, in ways that speak to urgent debates today about the character and purpose of non-commercial cultural institutions. Three 15-minute position papers will be followed by a 15-minute response and 30 minutes of discussion.

Giles Masters, ‘Contemporary Music and the “Empire of Cotton”’

The historical paradoxes of contemporary music – its marginality and authoritativeness, its precarity and robustness – are nowhere more evident than in the funding of its institutions. During the 1920s and 30s, the era of its greatest influence and prestige, the ISCM relied on an improvised assortment of resources including voluntary labour and the indulgence of the municipality in which its annual peripatetic festival was being held. My paper focuses on another essential pillar of support: the Swiss patron Werner Reinhart, whose donations and hospitality were fundamental to the ISCM’s emergence in a period of economic turmoil as a flagship institution of contemporary music.

Reinhart’s wealth derived from his inherited position in the family firm, Volkart Brothers. Founded in 1851, the company had grown by the early twentieth century to become one of the largest cotton traders in the world, thanks especially to its extensive interests in South Asia. Though generous and enlightened on its own terms, Reinhart’s philanthropy highlights a discrepancy between the sprawling geography of the commercial networks that enabled the institutionalisation of contemporary music – networks that were deeply entangled with, if not entirely reducible to, Western imperialism – and the more limited scope of the ISCM’s Eurocentric internationalism. I ask what implications this discrepancy might have both for our understanding of contemporary music’s putative autonomy from capitalism and for recent efforts to write the global history of modernism.

Elaine Kelly, ‘Rethinking Contemporary Music Through the Lens of Socialist Internationalism’

That grand narratives of post-war contemporary music have prioritised the musical modernism championed by cultural institutions such as the ISCM and Darmstadt is unsurprising. Musical modernism was never more than a minority genre – in a review of the 1955 ISCM festival for *Tempo*, Franz Reizenstein noted that the emphasis on dodecaphonic music ‘gave a somewhat one-sided and highly coloured picture of the music that is being written to-day’. Yet modernism’s claims to political, social and commercial autonomy embodied the dominant ideologies of Cold War Western Europe, and its portrayal as the purest musical form lent it an aura of universality that ensured its cultural hegemony.

The fragility of this hegemonic status is apparent if the scope of the ISCM’s internationalism is interrogated; the ISCM’s membership has never expanded much beyond Europe, Europe’s white colonizing populations and a select group of East Asian countries. Beyond, and indeed within, this geographical sphere, there are, of course, many other histories of contemporary music that can be told. One such example is the musical networks that developed between Soviet Bloc and non-aligned states in the 1960s and 1970s. Many

non-aligned states seeking to forge postcolonial musical cultures shared closer aesthetic affinities with the Soviet Bloc than the west, and drew extensively on socialist states to establish national music systems. In this presentation, I will consider both the international educational networks that developed during this period, and the new musical styles that emerged as a result.

William Fourie, 'Postcolonial Misrepresentation and the ISCM'

I reflect in this position paper on the geopolitics of the ISCM by considering the representation of South African composers at the organisation's World Music Days festival. Through the arts administration organisation, NewMusicSA, South Africa rejoined the ISCM in 1999 and has since regularly submitted works to the festival. Yet often the works selected for the festival offer a poor representation of current practices in the country's new music scene. This misrepresentation is not only a marker of an international society which is profoundly disconnected from its member nations in the Global South. It is also, I argue, the result of a national administrative body that has failed to attract artists who are active in South Africa's diverse and transgressive experimental music scene. I suggest that this double failure is indicative of a form of postcolonial misrepresentation which substantially calls into question experimental Western art music's ability to translocate seamlessly across geopolitical boundaries. I theorise the frictions in this process of translocation to better understand the colonial politics that manifest in the ISCM's globalising mission, but also to discern the conditions of possibility for a type of decolonial experimental exchange which could inform future engagements between the ISCM and its members in the Global South.

1d: The Eastern European Imagination

Barbora Vacková, "I Was Writing Completely Freely": Remembering the Socialist Past of Czechoslovak Music' As Marina Frolova-Walker has pointed out, study of the recent socialist past is often met with aversion among Eastern European musicologists. A similar reluctance to talk about it can be discerned among its protagonists themselves. In the Czech Republic, the almost 42-year-long period of state socialism (1948-1989) is widely regarded as "morally tainted" or "illegitimate" (Houda), prompting musicians to adapt their memory narratives based on the moral and political values of the present day. However, the inclusion of the lived experience and day-to-day existence of contemporary witnesses – whose careers were necessarily, in one way or another, intertwined with and influenced by the running of state-controlled musical institutions – can expand our understanding of the musical culture of late socialism.

In this paper, I wish to comment on challenges encountered while conducting my oral history research on Czechoslovak women composers under socialism (such as the incongruencies between narrated pasts and archival materials), but also its rewards. I argue that oral history can help us challenge myths surrounding lives of musicians under socialism, such as their powerlessness in face of the omnipresent oppressive control of musical production, and the degree to which "the regime" determined their artistic practices. Moreover, using Alexei Yurchak's concept of existing "vnye" (simultaneously inside and outside the system), I draw a multi-faceted image of the creative ways in which women composers in socialist Czechoslovakia were navigating both the opportunities provided by socialist state as well as its limitations to serve their own personal, artistic, or (proto)feminist goals.

Ondrej Gima, 'Music Samizdat Magazines and their Function in Czechoslovakia (1968–1989)'

The Samizdat publications, a form of dissident activity across the socialist Eastern Block, played an important role in the dissemination of prohibited books, periodicals, leaflets and recordings of music and the spoken word (aka magnitizdat) in the totalitarian state of Czechoslovakia. Dissident (forbidden, illegal, underground) publications were sporadically in circulation amongst the population as early as the time of the Protectorate, where the dissemination of banned literature was mostly associated with resistance activities, enhancing patriotism and national identity. Beyond the events of the Communist Coup in 1948, the volume of dissident publications in circulation, periodicity, and both content and aesthetic quality, continued to rise with the upsurge of resistance against the Communist Regime. It was not, however, until the Normalisation period, the period following the Warsaw Pact invasion of Czechoslovakia in August 1968, that the publication and circulation of the ideologically undesirable publications identified as Samizdats reached its peak.

This conference paper will explore Samizdat magazines related to music in particular ("Music Samizdat"), and their role and function in the development of the stylistically, genre diverse Czechoslovakian Music Underground scene between 1968 and 1989. It will seek to offer a historico-biographical discussion of both nationally and locally circulated Music Samizdat magazines, introducing the audience to several highly desirable editions that have influenced many amateur and professional musicians. The paper will then focus

on the classification of the magazines based on their informative value, genre and style, and their geographical delimitation. The paper will conclude with an assessment of the contribution and impact of Music Samizdat magazines on the Underground Music scene in Czechoslovakia, and their transformation into an official music magazine post-1989.

James Savage-Hanford, 'Bacewicz, Late Style, and the Aesthetics of Anxiety'

Grażyna Bacewicz's (1909–1969) stylistic reorientation in roughly the last decade of her life is readily situated as part of an emergent Polish avant-gardism, itself made possible by the political thaw that followed Stalin's death in 1953. The nature of this reorientation saw Bacewicz depart from the neoclassicism of her earlier works, and explore new compositional techniques such as serialism and sonorism. However, a closer inspection of Bacewicz's output from this period reveals a degree of uncertainty, which the composer Tadeusz Baird described in terms of a 'nervousness and anxiety'. While this is evidenced by a tendency in these late works to borrow material (sometimes heavily) from earlier pieces, my primary concern in this paper is to explore how a feeling of anxiety underpins or saturates some of the compositions of this late period, both materially and sonically, and the ways in which an aesthetics of anxiety might be theorised. More broadly, this paper interrogates the extent to which anxiety might be considered a predominant affect of this period in Polish musical history, and of avant-gardism more generally. I am interested in how far a regained freedom to make political statements within artworks instead resulted in political statements being made out of the artwork's increased autonomy, and how anxiety about progress and originality might have been shaped by Eastern-Western musical encounters. My investigation is also set alongside considerations of the gendered institutionalisation of avant-gardism, as well as gendered connotations of nationhood and tradition, and the gendered perception of anxiety itself.

1e: Themed Session: Musical Gesture: An Interdisciplinary Exploration of Synchronicities in Music, Dance, Animation Film, Sound and Creative Digital Technologies

This panel explores synchronicities in music, dance, sound technology, and animation/experimental film. Practitioner-scholars from the fields of music, dance, film, broadcast media and sound here present interdisciplinary collaborative work that has involved both practice research and artistic practice. Insights gained through working across these art forms and fields of scholarship are shared here to illustrate how insights can be gained through collaborative interdisciplinary work. The use of practice research to uncover the embodied meanings in musico-choreographic performance are examined by Speakers 1 and 2 as they describe the same interdisciplinary project they undertook together from the point of view of their own discipline areas (music and animation film respectively). The third speaker explores mark making and music in relation to their animation/projection work for Opera North and other music performance projects (iLiKETRAiNS, Like a Kind of Matador) in order to explore symbiotic audio-visual relationships. The fourth speaker describes their research into the Theremin from an audio engineering perspective, demonstrating how gestural control in the development of digital Theremins has moved the instrument on from its use as a sci-fi sound effect to a more expressive gesture-controlled musical instrument.

Sue Miller, 'Synchronicity I: Musical Gesture - A Musico-Choreographic Analysis of a Synchronous "Flute and Dance" Performance'

Speaker 1 presents their study of one specific televised performance by a mid-twentieth century Cuban dance band (specifically a flute and dance 'duet') in order to reveal several cultural particulars within the context of Cuban vernacular music and dance. Making embodied and tacit knowledge explicit using different modes of investigation, the analysis of these synchronic music and dance elements (and their re-performance and re-representation in the form of new recordings and animations), reveals new knowledge about this eclectic embodied repertoire. Additionally this case study provides a methodological template for examining the histories and performance practices of other forms of vernacular dance music, ones which have their own associated improvisations, compositions, performance aesthetics and transnational relationships. This performance-informed approach, in particular, favours musical forms with strong oral traditions where music and dance gestures are deeply rooted historically and culturally. Through practical interdisciplinary research, the embodied meanings in musico-choreographic performance are demonstrated in detail through the combination of ethnomusicological scholarship and embodied music and dance experience and practice.

Sarah Bowen, 'Synchronicity II: Re-Presenting Musical Gesture in Animation'

Dance and animation are visual interpretive forms that are focused on the time-based abstraction and re-presentation of movement. Both communicate with an audience through movement, syncopation, shape, and rhythm (Brennan and Parker 2014). Music similarly communicates through melodic and rhythmic movement and contour. In this presentation Speaker 2 considers the benefits of "limited" animation that has a frame rate lower than persistence of vision and realist/hyper-realist animation as it relates to musical gesture. There is a perceived disconnect between notation of fine dance movements and dance movement as it is re-presented in "limited" animation (less than 12 frames per second or fps). While realism in animation can be seen as more helpful for dance notation purposes, there is interesting potential in ideas around layers of media (style) in the visual re-presentation of fine dance movement that take us away from realism. Such stylisation may make embodied knowledge more overt through exaggeration for example. It might nevertheless be clearer if we could break down specific dance movements/phrases using realism (traditional cartoon style animation with its 12 principles; exaggeration, squash and stretch etc.). In terms of purpose and application of animation in this context, movement represented in animation form can exaggerate the fine movements and communicate their key elements more clearly. The interesting thing is to see how far these characterisations can go, through the mediations of animation and design, and still maintain and communicate the essence of the dance movement in combination with musical gesture.

Ashley Dean, 'Mark Making and Music in Experimental Film and Live Performance'

There has always been a symbiotic relationship between mark making and music. Multimedia artists such as Michel Gondry have built contraptions to create instantaneous processes and many fine artists like Jackson Pollock respond directly to musical stimulus in their work. Animators have to take a less immediate approach when responding to audio, but artists such as Len Lye have developed expressive and dynamic systems to fuse sound and imagery. Scratch Film or Direct Animation is a process of marking and distressing film stock to create wild and chaotic animations when run through a projector. Canadian Artist Norman McLaren has even explored the reverse process by making soundscapes from drawing marks onto film. As an experimental animator themselves, Speaker 3 presents several artistic collaborations through experimentation with time lapse performance, musical notation visualisation and live scratch film processing where layers of ink and sellotape are melted inside a super 8 projector mechanism, creating a fully symbiotic audio-visual experience. Using live mark making, rapid animation prototyping and VJ software, I demonstrate how they respond to live music and dance in the studio and how they project this response into the space to create a feedback loop of shifting ideas and outcomes.

Will Barker, 'Gestural Control in Electronic Music – An Expressively Enhanced Theremin-esque Singing Machine'

The Theremin appeared in the 1920s as one of the first musical instruments that could synthesize a tone electronically. It differed from other early synthesisers mainly in the method in which the tone was controlled by the musician. Control was achieved without touching the instrument by the musician varying the distance between their hand and an electrical antenna. Two antennae were employed in order to independently control the pitch and volume of the synthesised tone so that, through gestures of the hands, the musician could perform with the aesthetic of a conductor of electrical music. In this presentation Speaker 4 examines this historic instrument in the context of more modern developments in the field of gestural control in electronic music in order to trace the development of this gesture dependent instrument from its original vision to an expressively enhanced, Theremin-esque, singing machine in the digital age. This talk will be accompanied by a technical demonstration of gestural control for the traditional Theremin and a contemporary version of the instrument.

2a. Domestic Musics

Desiree Mayr, 'The Rise of *Hausmusik* in Rio de Janeiro through Leopoldo Miguéz's *Bluettes*'

The late nineteenth-century was a time of political change in Brazil, namely a transition from monarchy to republic in 1889. This change led to a shift in musical aesthetics, away from court music, especially dramatic/buffa Italian opera, and towards instrumental music, thought to represent the "elevation of the intellect," from European cultures seen as "modern." Leopoldo Miguéz (1852-1902) was a pioneering composer who embraced this republican project. The increased interest in piano compositions, solo, chamber and symphonic, brought important modifications. The presence of music in urban life rose significantly, with the rapid proliferation of music clubs, theatres, and concert halls. The number of households with a piano

increased, as the instrument became a symbol of elite status and led to a surge in demand for sheet music. Rio de Janeiro became known as “the city of pianos” (Diniz 1984). In this context, Miguéz wrote his *Bluettes* Op. 31, ten short pieces for piano, modelled on Schumann’s *Album for the Young* in form, harmony, and texture, as well as mood and character, to be used as *Hausmusik*. I will show how Miguéz, modelling a composer he knew from scores, contributed to the aesthetic orientation in Brazilian music that emerged with the new regime. I conclude by showing how Miguéz’s composition embodied the piano repertoire, encouraging contemporary aspiration towards modernization. This study broadens discourses on nineteenth-century small-form piano practices beyond European repertoires, with the goal of diversifying scholarly and pedagogical canons, as a way of broadening narratives about musical style transmission.

Rebecca Long, ‘Reminiscences of an Older Style: Connecting Roberto Gerhard’s Harpsichord Concerto and Antonio Soler’s Harpsichord Quintets’

Previous scholars (notably White 1993, White 2016, and Buide 2012) have discussed the influence on Spanish and Catalan folk music on the Catalan composer Roberto Gerhard (1896–1970), but none have examined the connection between Gerhard’s work and that of fellow-Catalan composer, Antonio Soler (1729–1783). In 1933, Gerhard completed an edition of Antonio Soler’s Six Quintets for String Quartet and Harpsichord (composed circa 1776). About twenty years later, Gerhard wrote his Harpsichord Concerto, a serial composition orchestrated for strings, percussion, and harpsichord—an instrumentation remarkably similar to Soler’s quintets. The similarities between the concerto and the quintets, however, extend beyond this: certain passages in the concerto seemingly mimic the quintets in their harmonic organization, orchestration, and texture. This paper examines similarities between the first movement of Gerhard’s Harpsichord Concerto and various portions of Soler’s quintets, demonstrating how Gerhard’s choice of pitch materials and use of texture and orchestration produce passages reminiscent of those of Soler.

Gerhard uses two hexachords as the primary pitch basis of his piece: [014679] and its Z-related partner, [023679]. The majority of trichord subsets within each hexachord can imply triads and seventh chords. Gerhard uses this property to create a non-functional caricature of tonal harmony at certain points of the movement. Furthermore, Gerhard mimics the orchestration of Soler’s quintets by omitting the percussion and coupling the double bass with the cello, effectively creating a string quartet. The harpsichord part and its interactions with the string parts are also treated in a manner similar to Soler.

LeeLee Hunter, ‘The Operatic Guitar: An Exploration of Narrativity and Dramatic Structure in J.K. Mertz’s *Opfern-Revue*, Op. 8’

Nineteenth-century opera fantasies offer an important avenue of exploration into questions of narrativity in instrumental works. Thus far, however, research on this subject has been dominated by studies of works for piano. This paper examines narrativity and dramatic structure in operatic transcriptions for the guitar through an in-depth analysis of J.K. Mertz’s (1806-56) *Opfern-Revue*, Op. 8, No. 21 “Rigoletto,” as well as comparison with similar pieces by Liszt. This topic has been discussed regarding piano music, but the two instruments did not exist in separate spheres, and it is worthwhile to explore how Mertz selected and set specific themes from an opera to highlight certain elements of the drama and create a unique narrative arc. Liszt transformed opera fantasies from mere vehicles of virtuosity to fully fleshed out reinterpretations of the operas and it is my intention to illustrate that what he did for opera fantasies on the piano, Mertz did for fantasies on the guitar.

Mertz was one of the premier guitarists and composers of the first half of the nineteenth century, yet despite his prolific output, the scholarly literature on his work has dealt primarily with only a handful of compositions and has not contended in detail with his important collection, the *Opfern-Revue*, Op. 8. Exploring these pieces offers another lens through which to view one of the principal musical genres of the mid-nineteenth century and gives the guitar a voice in a discussion that has been primarily focused on the piano.

2b. Themed Session: Augmented Sonic Practice: Renegotiating the Role of Technology within Creative Practices of Contemporary Music

The ubiquitous presence of digital technology within practices of contemporary music cannot be overemphasised. From both hardware to software, including signal processing, programming language and artificial intelligence, varied forms of technology are so enmeshed within contemporary music as to form its very aesthetic backbone as well as the stimulus allowing access to new forms of expression. But in the ‘expanded field’ within which the creative relationship between composer and performer is up for renegotiation (Shlomowitz, 2018), what role does technology, itself a social and multi-layered actant (Latour,

1991), play within collaborative musical practice? Beyond an enabling tool or novel conduit, how does digital technology shape and *affect* the creative process?

This session will present various interdisciplinary interactions between music, arts, and new digital technologies. We seek to explore various collaborative partnerships between composers, performers, industry partners and the technologies themselves, and what bearing such a partnership has on the artistic process, output and transmission of the work. We seek to scrutinise how the entrenchment of technology within contemporary music has amended notions of virtuosity, agency, authorship and hybridity within artist-machine collaborations. Contributors include diverse practitioners participating in the UKRI-funded Cyborg Soloists project. Vicky Clarke and Mark Dyer present varied musical collaborations employing machine learning neural networks, whilst Lia Mice and Zubin Kanga present contrasting approaches to instrument-building and commissioning. These perspectives are linked by notions of gesture and materiality within the context of performative-technology. Each contributor will present a 15-minute position paper, followed by a half-hour discussion.

Zubin Kanga, 'Conducting the Air: The Performer's Role in the Development of New Works using Gesture-controlled Digital Instruments'

This paper explores the collaborative development and performance of three new works extending a solo keyboard performance with gesture-controlled digital instruments. All the works were commissioned by the author, and all use MIMU sensor gloves (which use movement and gesture to control sound). Drawing on the new interdisciplinary virtuosity of performers described by Jennifer Walshe, and the ontology of electronic instruments explored by Thor Magnusson and Atau Tanaka, this article examines how these works require the performer to create tailored choreographic approaches to utilise these gloves as expressive instruments.

Jasmin Kent Rodgman's work uses the gloves to breathe life into a table of everyday objects in an approach inspired by *The Sorcerer's Apprentice*. Amble Skuse uses the gloves to amplify the author's physical idiosyncrasies as well as integrating the unique uses she's found for the gloves as a composer with a physical disability. And the author's own *Steel on Bone* uses the gloves to manipulate percussive sounds using steel tools on the piano's interior, in a work that draws on gestures of swordplay and conducting.

Past collaborations using hand sensors in works by Jon Rose and Patrick Nunn will be discussed before examining the creative development of these new works, using ethnographic documentation, examination of the scores and electronics patches, and interviews with the composers and technology researchers. Together these will show the formation of a performance practice for sensor gloves, and the importance of this specialised knowledge to the development of future works for gesture-controlled digital instruments.

Lia Mice, 'Chaos Bells: A Large-Scale Digital Musical Instrument'

Digital musical instrument interfaces are shrinking in size yet performers and the music they create are diverse. There is a culture of music performance with and repertoire for large acoustic instruments. Why is this not the case for digital musical instruments? In the fields of musicology and human computer interaction there is apparent paucity of research that investigates the impact of instrument size on music composition and live performance.

In this position paper Lia Mice presents *Chaos Bells*, a large-scale digital musical instrument designed for live performance. At 2 metres wide and 2 metres tall, *Chaos Bells* turns the race to miniaturization on its head. Designed in accordance with guidelines developed by Mice in response to research about performers of large acoustic instruments, *Chaos Bells* features musical characteristics favoured by performers of large acoustic instruments, including timbral variation across registers and the ability for micro gestures to influence the overall sound of the instrument ('the micro in the macro').

This presentation will outline the hardware and software construction of *Chaos Bells* and discuss the findings of an explorative longitudinal study in which 10 London-based composers created original performances with the instrument. We found that the performances reflected a balance of large-scale and small-scale interaction and of physical placement versus tonal layout.

Vicky Clarke, 'Neural Materials: A System for Sound Sculpture | Electronics | Machine Learning'

What is the materiality of neural synthesis? How to perform with AI materials using gesture? In this presentation Vicky will share process and insights from her *Cyborg Soloists* R&D project where she is developing a new live performance system for live electronics, AI generated sound sculpture and machine learning. Vicky has been collaborating with industry partner *Augmented Instruments Lab*, experimenting with *Bela* technologies including *Trill* sensors and the *SALT* programmable module to explore potentials for gestural and expressive acoustic interactions with sculpture and neural synthesis. The system consists of:

- Metal Sound Sculpture: These acoustic forms or icons are generated by a StyleGAN trained on the AURA MACHINE training dataset of ancient alchemical symbols, electrical circuit symbols and tech media drawings
- Concrete Music Neural Materials: Audio generated using PRISMSampleRNN and a concrete music dataset
- Electronics: Eurorack compatible electronics for playback/manipulation of neural materials, tonal manipulation and triggers
- Bela Technology: Gestural Sensors and programmable modules

The Cyborg Soloists R&D project builds upon Vicky's 2021 residency with NOVARS, University of Manchester exploring machine learning and musique concrete. Working in collaboration with PRISM, Royal Northern College of Music, Vicky created a Concrete Music training dataset for her first neural synthesis piece AURA MACHINE. The Cyborg Soloists project takes this work into the live realm, extending the performability of AI through sculpture, electronics and human gesture through multi-tonal experimentation with neural and physical materials.

Mark Dyer, 'Scribe: Working with Neural Networks to Reanimate the Vibrant Transformations of Ancient Music Manuscripts'

This project brings together two supposedly disparate entities: the notated polyphony of the Middle Ages and machine learning image processing. Both represent novel technological means to transform graphical information and convey meaning. Both might also be seen as contemporary 'black boxes' – the cryptic ambiguities of antique notation and the obscurity of computer code. As in Jennifer Walshe's *A Late Anthology of Early Music* (2020), how might these distant technologies intertwine and convey new meanings? How might we use one black box to open another?

Working with RNCM PRISM, we have trained a Generative Adversarial Network – a form of image processing machine learning – on digitized copies of the 15th century Old Hall Manuscript and generated new, glitchy versions of the music notation. The new images, realistic in composition, consist of mangled individual symbols including illuminated letters, notes and rhythmic signs. I have collaborated with vocal ensemble EXAUDI to interpret and realise the new music. Working both from transcriptions and directly from the generated image, we scrutinise how the latter might inform performance practice and what affect the uncanny notation has upon the performers. The music is that of the Late Middle Ages, but somehow warped, artificial and dreamlike.

By employing machine learning as 'scribe' to reimagine the digitized manuscript, I aim to circumvent the 'glass-casing' of these objects and continue their histories of vibrant transformation. Despite working digitally, I explore what such a reimagining can reveal about material culture and the agentic qualities of notation, now and then.

2c. Hearing the Sacred

Bruce Forman, "'To Transpose a Sort of Office to the Concert Hall': What is Liturgical about Messiaen's *Trois Petites Liturgies de la Présence Divine*?"

Speaking to Claude Samuel, composer Olivier Messiaen (1908-1992) talked of having aimed to transpose a kind of liturgical act to the concert hall. This notion raises a number of questions about what it means to describe a musical work as a liturgical act. This paper proposes that understanding Messiaen's intention in this respect should begin by understanding the way he produced liturgical music in the more literal sense, in his role as organist of the church of *La Trinité* in Paris.

Liturgical theology and ritual studies as well as surviving recordings of Messiaen's organ improvisations are used to build a case study in his theologically informed liturgical music. This model is then applied to provide an improved understanding of Messiaen's music as it aims to express theology in an extra-ecclesial setting. Relationships between Messiaen's text for *Trois Petites Liturgies de la Présence Divine* and liturgical texts supplement certain correspondences between the music of the same and some of Messiaen's liturgical improvisations. Grounding Messiaen's religious inspiration in the practice of liturgy extends approaches that frame it in terms of more abstract truth claims, affording a novel way of associating his music and his theology. Taken together, these observations provide insight into what it means to describe these 'concert-hall liturgies' as liturgical.

Bryan White, 'W. T. Freemantle's Subscription Publication of Spohr's *Twenty-Fourth Psalm*'

Sometime around 1872 the organist William Thomas Freemantle (1849–1931) purchased a collection of music formerly owned by the composer and organist Charles Hackett (1812–1858) from a second-hand bookstall in Sheffield. Amongst the material were autograph manuscripts by composers including Felix Mendelssohn, which inspired Freemantle to a lifetime vocation as a collector, particularly of Mendelssohniana. His purchase also included an autograph copy of Spohr's unpublished German-language setting of the Twenty-fourth Psalm for four-part chorus and organ. In 1874 Freemantle published the work by subscription with Novello, having engaged S. S. Wesley to edit the music while providing an English translation himself. Through extensive personal correspondence, Freemantle attracted over 325 subscribers, including Richard Wagner and Sir Arthur Sullivan. This paper examines Freemantle's correspondence with Wesley, manuscript and proof copies of the psalm, an annotated copy of Mackeson's *Musical Directory* for 1874 which he used for identifying potential subscribers, the hundreds of letters he received in response to his solicitation for subscriptions, and correspondence with Novello regarding publication costs, subsequent editions, and profit. This material allows for a comprehensive account of Freemantle's subscription and the resulting edition and provides evidence of performances and of the reception of Spohr's work. It also reveals how Freemantle used his newly developed network of correspondents as a platform for further publications, and to cultivate his collecting activities, demonstrating that the subscription, perhaps from the beginning, was designed to serve purposes well beyond the dissemination of Spohr's work.

George K. Haggett, "'Down There, in the Saracen's Realm": Singing Love and Crusading in Kaija Saariaho's *L'Amour de loin*'

This paper traces the afterlife of a medieval song: Jaufré Rudel's 'Lanquan li jorn son lonc en mai'. Composed in the first half of the twelfth century, its text expresses the troubadour's desire to go to the 'Saracen's realm' to meet an idealised 'faraway love', whom he has neither met nor seen. This enigmatic sentiment connects the mythical love-death in Jaufré's fictional biography (in which he dies in the arms of the 'faraway' woman) with the historical likelihood that he fought in the Second Crusade.

In Jaufré's lifetime, Bernard of Clairvaux—influential exponent of affective piety, interpreter of the Song of Songs, and propagandist of the Second Crusade—connected the eroticised love of the body of Christ to the destruction of the bodies of Others. In wake of this cultural framing, Jaufré's melody has since been associated with the thirteenth-century crusading song 'Palästinalied' and a Marian devotional hymn. It has also inspired numerous modern orientalist texts.

Citing the work of Joy H. Calico, Bruce Holsinger, and Elizabeth Freeman, I bring this ambiguous thickness of cultural associations to bear on Kaija Saariaho and Amin Maalouf's opera, *L'Amour de loin* (2000). I explore how Maalouf's historical sensibilities, Saariaho's lush harmonic and textural palette, and operatic singing more generally, converge to eroticise violence in peculiarly medievalist ways.

2d. Themed Session: Gender and Desire in Medieval Vernacular Song

Desire and gender are fundamental concepts for the study of troubadour and trouvère song. The focus of many songs in these repertoires on the praise of a female beloved has led to a proliferation of scholarly approaches, from the socio-historical methodologies common at the beginning of the twentieth century to the psychoanalytic readings that predominated in the 1990s and 2000s. The contributions to this session demonstrate new ways of advancing beyond psychoanalytic approaches, by reading songs as performances of the ideologies of their producing cultures and thereby forging links between medieval musical production and social practice. Anne Levitsky compares sacred and secular occurrences of bodily ingestion, reading troubadour songs that include references to learning as sites of sexual desire and pleasure. Joseph W. Mason argues that in trouvère songs where the poet describes bodily suffering, the purpose of musical performance was to enable poet-singers and listeners to contemplate and draw out the experience of being in pain. Matthew P. Thomson links literary depictions of music and desire with the real-life thirteenth-century changes to the social place of sex by comparing different clerical and vernacular narratives about music for the group dance known as the *carole*.

This session will take the form of three papers of twenty minutes, with half an hour of questions and discussion reserved for the end of the session. A separate chair would be required to introduce members of the panel and to moderate the discussion.

Anne A. Levitsky, 'Maneater: Learning and the Politics of Bodily Ingestion in Troubadour Lyric Poetry'

The ingestion of Christ's body by his medieval worshippers has a long history in medieval studies. Scholars such as Caroline Walker Bynum have explored the ways in which bodily ingestion played a role in the devotional practices of female religious, highlighting the miraculous nature of these practices.

However, this scholarship has largely focused on the sacred realm, and has not necessarily taken into account the appearance of similar phenomena in secular art and literature. The Eaten-Heart story—where a woman is tricked by her evil husband into eating the heart of her lover—features in vernacular poetry and romances, as does the Weasel, described in bestiaries as an animal that conceives through the ear and gives birth through the mouth. A common thread woven through all of these accounts is the fact that the recipient or ingester is female, whereas the ingested is male, but while the sacred accounts depict women as active participants, their secular counterparts are often stripped of their agency through deception.

In this paper, I read these chronicles of bodily ingestion in the context of troubadour tornadas that reference learning, focusing particularly on Peirol's "D'un sonet vau pensar" and Peire Bremon Ricas Novas's "Un sonet nouvel fatz". I argue that these descriptions of learning allude to sexual intercourse and reproduction, underscored by the physical nature of musical education in the Middle Ages, and that these allusions are complicated by the different ways in which secular and sacred sources position the female body as recipient.

Joseph W. Mason, 'Love's Little Dart: Wounds, Pain, and the Vulnerable Voice of Trouvère Song'

In trouvère love songs, the poet frequently describes his experience of unrequited love in terms related to wounding, pain, or death. Structuralist scholars such as Paul Zumthor have viewed such tropes as stylised conventions that existed within a closed system of signification and thus drew no meaning from contemporary social life. This paper argues, instead, that explorations of pain and wounding in trouvère song allowed poet-singers and listeners to contemplate and understand pain within a cultural framework that valorised painful experience and the forbearance of pain.

The thirteenth century falls within a period of what historian Esther Cohen terms 'philopassianism', or the desire to be in a state of pain. Trouvères exhibit philopassianist attitudes in their songs by dwelling at length on the process of being wounded by love and the experience of feeling love's pain. Pain is caused by the rupture that love causes, located at the boundary between the interior (the lover's body) and the exterior (the world): desire for the lady enters the lover through this wound. Simultaneously, sound leaves the poet's body, not from the love wound, but from another opening—his mouth. Such musico-poetic renderings of pain, within a culture of philopassianism, thus enabled listeners to contemplate the experience of being in pain. This paper argues that musical performance does this in a unique way, by temporally stretching out painful experience and by simulating the traversal of love across the body's boundaries, through the liminal spaces of the performer's mouth and the listeners' ears.

Matthew P. Thomson, 'Music, Dance, and Desire in Thirteenth-Century French Literature and Society'

Desire is never far from the surface of thirteenth-century discussions of music for dancing, especially the communal round or line dance known as the *carole*. Previous scholarship has tended to focus on one of two narratives, attending either to clerics, who consistently cautioned their listeners about the danger of *carole* participation leading to sexual sin, or to authors of vernacular romance, for whom *caroles* represented a courtly sexuality that was at times praiseworthy and at others more morally ambivalent.

I argue that the connections between these clerical and vernacular narratives become clear when they are both linked to the discussions of the social role of sex that accompanied marriage reforms of the late twelfth and thirteenth centuries. These discussions presented lay people, through sermons and the newly compulsory sacrament of confession, with complex and contradictory discourses about sex and desire both within and outside marriage.

This paper first demonstrates the connections between discourses about the social place of sexual desire and narratives (clerical and vernacular) about *caroles* and their music. Then, it uses this newly enriched background to re-evaluate the depictions and discussions of *caroles* found in thirteenth-century literary products including *Le Roman de la Rose* by Guillaume de Lorris and Jean de Meun and *Guillaume de Dole* by Jean Renart. In these accounts, I show, authors draw from numerous different discourses about *caroles*, music, and sexual desire to present nuanced and morally complex pictures of the way that communal singing, dancing, and sex could interact in thirteenth-century French culture.

2e. Nineteenth-Century Analysis II

Emily Shyr, 'A Sublime Winter Journey: *Sehnsucht*, Imagination, and Reality in Schubert's *Winterreise*'
In 1827, Franz Schubert performed *Winterreise*, self-described as "terrifying [*schauerliche*] songs," for his friends. They "were utterly dumbfounded" by the work, the complexity of which continues to generate scholarly debate and confound audiences and scholars alike. One significant reason why *Winterreise* resists comprehension lies in its disjunctions between the protagonist's imagination and reality, that is, his experiences and their realm of possible representation.

While musicologists have used psychological and biographical methods to better understand the work, heretofore unexplored is an interpretation of the cycle through the aesthetic of the sublime. Described by Kant as the process by which objects of nature prompt the observer's imagination to strive towards the presentation of ideas that cannot be fully rendered in experience, the Kantian sublime provides a valuable tool for understanding the relationship between nature, imagination, and reality in *Winterreise*. I argue the sublime in *Winterreise* is produced by *Sehnsucht* for requited love and death, both of which are abstract ideas for which the wanderer yearns. His imagination of a *schöne Welt* leads to the sublime in the form of illusory episodes that seem to defy possible experience in the phenomenal world, and are musically realized in contrasts of key, form, and meter. Through the discontinuities and blurring of imagination and reality, Schubert created a new experience within art song that raised the minor genre to newfound esteem previously reserved for "prestigious" large-scale genres.

Jeff Yunek, 'Taneev's Theory of Unified Modulatory Plans and Their Resonance in the Early Tonal Music of Scriabin'

Sergei Taneev's students claim that his theory of unified modulatory plans was more significant than his famous study of counterpoint. Not only is the English study of his theory limited to single summary, but no one has applied Taneev's theory to any of his famous students. This lapse is surprising since multiple Russian sources state that Scriabin repeatedly applied Taneev's theory to his analysis of Beethoven's sonatas. This raises the question of whether Taneev's theory has any resonance with the modulatory structures of Scriabin's early tonal music. This paper expands on the current literature by suggesting that Taneev's theory asserts a teleological modulatory structure where the music must tonicize a key one accidental above and below the main key before the final closure on tonic is fully achieved. This theory is then applied to Scriabin's earliest piano miniatures, which reveals the following: (1) the final perfect authentic cadence in tonic is always the cadence immediately after the required tonicizations have been achieved; (2) the graphing of these modulations mirror Taneev's own modulatory diagrams of Beethoven's works; and (3) the segments of the work that come before or after the main modulatory structure are marked with harmonic abnormalities, such as extended, off-tonic beginnings or extended closing sections that evade perfect authentic cadences, which are further marked by featuring the softest dynamics of the work. Accordingly, this study suggests that Taneev's idiomatic theory gives new insights into the design of the modulatory structure and the harmonic telos of Scriabin's early works.

2f. Lecture-Recital I

Deborah Nemko, 'Suppressed and Forgotten Composers of WWII: The Piano Music of Fania Chapiro'
Dutch Jewish composers because of their religion or their resistance to the Nazi regime were suppressed during WWII, their music was forbidden to be performed or published and many of the composers themselves went into hiding, were sent to concentration camps, or fled the Netherlands as refugees. Since most of the works from this time exist only in manuscript and few recordings have been made, the music is not accessible to musicians and the public both in the Netherlands and in the United States though it is deserving of recognition.

As the result of research performed during my Fulbright, I located largely unknown manuscript scores by Dutch composer Fania Chapiro and others in the Netherlands Music Institute in The Haag. Fania was pressured to become a member of the Kultuurkamer, a regulatory cultural agency installed by the German occupying forces during World War II, she essentially went underground, continuing to study composition with Sem Dresden. Chapiro evacuated Den Haag after the bombing of her home and lost her possessions including most of her compositions. The post-war period reflects Chapiro's struggle to regroup as a musician and rekindle her connection to her country and her compositional voice. In this lecture recital, I will perform and discuss three short works by Chapiro from her three compositional periods of composition: war years, pos-war United States and post-war Netherlands.

3a. American Popular Music and Race

Clarke Raldolph, 'Still We Rise: Racial Discriminatory Resilience and Black American Musicians'

"What does it mean for descendants of enslaved people to create a music embraced by the world and still be treated as second-class citizens, exploited, dehumanised, and subject to premature death?" thus asked author Robin Kelley. According to Chou et al, Black Americans are exposed to more racial discrimination than any other ethno-racial group (Chou et al., 2012). Although racial discrimination plagues the lives of many Black American in the United States, the experiences of resilient Black Americans, especially in the music industry, are very much understudied (Barbarin, 1993). Primary research has linked music performance with an increase in resilience across many clinical and community settings (Fraser, 2015; Schafer et al., 2013). While historical research has proven music to be a major tool in the liberation of Black America and in building community resilience, examinations of the racial experiences of resilient Black American musicians are sparse. Musicologist Sherrie Tucker of the University of Kansas states, "Moments of justice for Black American musicians and their communities are few and far between." This study examines the effects of racial discrimination on Black American musicians. This paper begins to fill the gap in research regarding resilient Black American musicians and provides data for future research in similar areas including, but not limited to, higher education, the music industry, and mental health. Method: Four participants were assessed via semi-structured interviews to determine the impact of racial discrimination on their lives as Black American musicians. Data were analysed using IPA. Results and Conclusion: The impacts of racial discrimination on Black American musicians accounted for four themes including: (1) *compromised cultural inclusive formal education*, (2) *obscured and marginalised cultural identity*, (3) *abbreviated success due to cultural appropriation*, (themes 2 and 3 account for an overarching theme of *racial capitalism*), and (4) *compulsory resilience*.

Steven Gamble, 'The Hiphopification of Pop: Hip Hop Aesthetics in Mainstream Popular Music'

Rap flows and trap beats pervade major pop records like Ariana Grande's *thank u, next* and Taylor Swift's *reputation*. 2019 was the year of 'Old Town Road', the country-rap hit single that launched Lil Nas X to pop stardom. With hip hop sonics spread over the mainstream charts, it is not much of a stretch to accept Kelefa Sanneh's (2021) claim that 'in the 2010s [...] hip hop was popular music, with everything else either a subgenre or variant of it, or a quirky alternative to it'. To what extent has pop become 'hiphopified'? This paper investigates hip hop's hold over the popular music mainstream, applying music analysis alongside audiovisual and cultural readings to address how the multimodal aesthetics of hip hop have influenced recent popular music. I pay particular attention to vocal rhythms, drum samples, and beat production techniques derived from hip hop. The paper critically analyses the performance of hip hop tropes by white artists in terms of the apparent popularity – yet also disposability – of black culture in the contemporary creative economy (Cherid, 2021). Contemporary discourses around cultural appropriation and decolonisation inform conclusions about persisting racial inequities in Western music culture.

Clare Lesser, 'On Jupiter, The Skies are Always Blue... (Sun Ra): A Derridean Approach to The Intergalactic Journeys of Sun Ra and Karlheinz Stockhausen'

In *Glas* (1974), a complex example of the *animadversion* (whereby two or more texts are placed in close proximity to draw attention to certain concepts, perceptions and correspondences), Jacques Derrida (1930-2004) made the following observation 'Let us space. The art of this text is the air it causes to circulate between its screens.' Derrida is suggesting a means of bringing the work of seemingly disparate figures together. The air *circulates*, and the screens (or texts, in this case, musical ones) are connected by this very (interpretative) circulation.

Having both conversed with, claimed to originate from, or channelled the music of, another planet – in works such as 'Friendly Galaxy,' 'We Travel the Space-ways,' and 'Calling Planet Earth' (Sun-Ra, 1914-1993), and *Sirius*, *Tierkreis* and *Sternklang* (Karlheinz Stockhausen, 1928-2007)—both Ra and Stockhausen immersed themselves in an intergalactic 'ethos,' often centring on textual-musical means, such as Ra's 'space chants' and Stockhausen's poetic text scores, to educate an earth bound audience. For Ra, the rich interplay of experimental music making, technology, autodidactic modes of creation and Afro-Futurism found its ideal synthesis in his conception of outer-space music, whereas for Stockhausen, the apparent freedoms offered by his 'intuitive' music could be counterbalanced with the structural and sonic rigour of *Sirius* and *Sternklang*, all of which allowed him to disseminate his belief 'that I have been educated on Sirius, that I come from Sirius...' (Stockhausen, 1989). In this paper I will explore modes of dissemination, authorship, agency and identity problematised by Ra and Stockhausen's *future* music.

3b. Embodying, Staging, and Voicing

Daniel Boucher, 'Pantomime and modern opera: Kurt Weill's *Der Protagonist* (1926)'

When Kurt Weill's *Der Protagonist* premiered at Dresden's Staatsoper in March 1926, it firmly established Weill as one of Germany's leading young composers. Many critics praised the opera's staging of two pantomimes – both plays-within-a-play – with one noting how the whole work had a pantomimic flavour. Crucially, critics remarked how the fusion of pantomime and opera signalled a new kind of theatre. Oskar Bie, an influential opera critic, described the opera as a theatrical experience in a new form, heralding the future of the genre. Considering Germany's supposed opera crisis and Weill's own outspoken views on the matter, the turn to pantomime for *Der Protagonist* was evidently a decisive act towards operatic reform.

In this paper, I explore how Weill used the pantomimes in *Der Protagonist* for experiments in the operatic experience. Building on recent publications by Vollmer (2011) and George (2020), I shall also situate Weill's opera within a broader pantomime renaissance in *fin-de-siècle* Europe. Yet in doing so, I raise larger questions concerning approaches to modernism. When dealing with Weimar culture, the adjective modern has typically been associated with progressive tropes such as technology and mass media, tropes notably absent in *Der Protagonist*. Critics were adamant that pantomime – an old, vernacular tradition – was central to Weill's modern opera. In returning to voices from the time, therefore, I push back against the notion that a reflection of the present was the epitome of modern opera in Weimar culture and reveal a more nuanced picture of Germany's emerging modern opera scene.

Eleonora Di Cintio, 'The Silent Rival: Salvatore Viganò and Rossini's Serious Operas in Milan (1816-1822)'

From the early 1810s and to the 1830s, Gioachino Rossini's operas enjoyed extraordinary success in Italy and elsewhere. However, this unusual case of "operatic hegemony" was not uniform: compared to the comedies, the serious works generally elicited less positive responses away from the places they were born. Milan is a good case in point: first performed in small theatres, Rossini's serious operas entered La Scala only after several years and then typically received a mixed reception. This was, for example, the fate of *Otello*: premiered in Naples in 1816, it was first staged in Milan at the Teatro Re in July 1818, reaching La Scala only in 1823. On both Milanese occasions the reception was somewhat less than enthusiastic.

The Milanese response to *Otello* is particularly interesting because of a further circumstance: the coterminous presence in the city of another *Otello*, the famous dramatic ballet by Salvatore Viganò, first staged at La Scala in February 1818. In this paper I will first reconstruct the shape of Viganò's *Otello* on the basis of the surviving musical and literary sources and then examine why it might have been seen as a more convincing example of musical drama than Rossini's opera. Finally, I will suggest ways in which Viganò's work in general introduced the Milanese to a particular kind of tragic aesthetic: one that, only a few years after the choreographer's death, was significant in paving the way for the extraordinary success in the city of Bellini's early "Romantic" operas.

Verica Grmusa, 'Performers' Reflections on (Re)Creating Art Song in Online Context'

This paper explores the digital streaming of live music events, an increasingly important platform for performers, as a factor impacting the art song performance tradition. It presents a sample of Oxford Lieder Festival 2020 performers' experiences of their live streamed festival performances (online-only setting), captured via an online questionnaire. Adding a longitudinal dimension to the study, it compares these findings with the same sample's experiences of their performances in the hybrid setting of the festival the following year (streamed with live audience present).

The two questionnaires covered issues arising in online performances, ranging from the length of the programme, choice of repertory and languages, use of translations – for singing or as accompanying material, singer/pianist dynamics during the preparation process, performance issues arising from the absence of the audience and camera presence, to approaches to word/music dynamics in both preparation process and performance.

The malleability of the genre and its potential for a varied cultural work notwithstanding, two threads merit particular attention among the findings drawn by relying on thematic analysis. The presence of cameras, both in online-only and hybrid settings, affected the performers' choice of programme and their performance. Reports of increased awareness of stage 'persona' resulting in changes to performance (choice and extent of performance gestures, interaction with the performing partner, change in attention to text) call for discussion in the context of the levels of identity at play in art song performance (in terms of Auslander's person/persona/character). Performers' unanimous reports of 'live performance' experience in online-only

settings, further blurring the boundaries between ‘mediatised’ and ‘live’ art song, force us to reappraise the nature of ‘liveness’ and the concept of stage itself.

3c. Reception and Aesthetics

Bradley Hoover, ‘One Method to Excel Them All: On the Musical Foundations of François Delsarte’s System of Applied Aesthetics’

In one of the last letters he wrote, singer and professor of declamation, François Delsarte (1811-1871), insisted that: “The sciences and the arts are one – however they may be differentiated through specialities. The greatest obstacle to beginning study of the sciences and the arts comes from the fact that, in our moral teaching, the study of one science does not lead to another. They are so full of idioms, they have neither the same alphabet, nor the same syntax... I must seek the method which excels them all.” Delsarte’s letter reveals the scope of his life’s work as something far greater and more ambitious than the so-called “System of Expression” for which he is remembered today. What he had hoped to discover was nothing less than a universal method of training in the arts and sciences – a perfect, unified system of knowledge – now known as consilience. Known as “The Master of Masters,” and “The Newton of Aesthetics,” Delsarte lectured for over thirty years in Paris from 1839-1870 but died without publishing his research. His students include composers Adolphe Adam, Henri Reber, Camille Saint-Saëns, Georges Bizet (his nephew), and, as I will show, Richard Wagner. Using archival sources, my presentation reconstructs the musical and scientific foundations of Delsarte’s aesthetic system – once thought lost – showing not only how he envisioned the unification of the arts and sciences through music, but also how his system is the likely source for Wagner’s early aesthetic writings.

Amy Ming Wai Tai, ‘Re-Imagining Bach in Hans van Manen’s *Fantasia* (1993)’

In analyzing choreographies to existing music, it is tempting to focus on how the dance visualizes the music. However, as recent choreomusicologists (scholars of dance and music) have pointed out, dance not only can reflect the music, but can even inspire novel interpretations of it. This paper explores how this phenomenon is especially interesting in choreographies to pieces in the fantasy genre, which is traditionally described as a succession of seemingly disparate passages unified by some hidden logic. Since the music often resists a single, uncontested interpretation, one cannot say whether the dance simply mirrors the music or not, but it necessarily adds to or inflects the music. A case in point is the second movement of Hans van Manen’s *Fantasia* (1993), choreographed to the Fantasy in A Minor (BWV 922) by J. S. Bach. Van Manen’s choreography brings out the subtle motivic and harmonic connections in the music, which may be less perceptible in the music on its own. The choreography also presents a particular hearing of the musical form where the music itself affords multiple interpretations. This paper is part of a larger project that investigates how ballet and modern dance choreographed to Bach’s music contribute to the reception of the composer’s music in the twentieth and twenty-first centuries.

Shawna Weitz, ‘Steibelt’s Rumours: Publicity, Celebrity, and the Remnants of Fame’

Daniel Steibelt (1765–1823) was one of the most celebrated musicians of the late eighteenth and early nineteenth century. Prussian by birth, he spent the height of his career in London and Paris, and composed music for Marie Antoinette, George III, and Napoleon. While virtually none of his once-great reputation remains, one lingering image of him seems indelible: that of a musical scoundrel. Steibelt was the frequent subject of scandalous rumours — for instance, concerning his alleged thievery, his duplicity, or his boorish personality. Historically, scholars took these stories at face value as anecdotal evidence of Steibelt’s real life, despite the fact that negative stories significantly outmatch positive ones. This discrepancy suggests a kind of paradox about the consequences of historical fame that has yet to be explored.

While more recent scholarship has urged caution regarding the veracity of these rumours, this paper argues that there is more significance to these stories — and others like them — than parsing the real from the fake. Drawing on recent research in media (Soules 2015) and the history of celebrity (van Krieken 2018), this paper looks more seriously at these rumours as a kind of publicity within the expanding media discourse around the turn of the nineteenth century. Looking at the records of Steibelt’s life in this way allows a new perspective on the circulation of oral gossip into printed media, the reasons why rumours like these gain traction in an economy of attention, and the relationship between scandal and celebrity more broadly.

3d. Sounding World War II

Tom Perchard, ‘Experiencing Pop Music in the Postwar British Home: Private Pleasures and Social Change’

In this presentation I will describe some of the early findings from my Leverhulme Trust-funded research on popular music in the British home between 1945–90. By situating musical history in a domestic environment, the study aims to provide a new historical account of British pop. It de-emphasises pop’s mythologised creators, canonical styles, famous recordings and habitual youth-culture focus, to explore instead the ways that home audiences – in all their generational and cultural variety – heard, enjoyed and reflected upon a broad range of musical forms. This history of a changing ‘musical home’ makes much use of source types so-far underexplored in pop histories, including broadcaster and music industry audience research, private diaries, and fan writing. I will use some of these sources to illustrate two contrasting layers of the study. The first comprises a detailed examination of the ways pop became intertwined with everyday life, focusing on the idea of pop as domestic ‘ambiance’. The second is more theoretical, and suggests some new ways of thinking about the ways pop figured in much broader changes in the British experience of class.

Erin Johnson-Williams and Michelle Meinhart, ‘Re-Birthing Britain: Maternal Soundscapes in *Call the Midwife*’
With its blend of social critique, mid-century nostalgia and sentimentality, BBC’s *Call the Midwife* has become a staple of Sunday-night middlebrow television entertainment. This co-written paper explores the role of music and sound in *Call the Midwife* as a way to highlight conflicts between the old and the new, and the past and the present in the early days of the NHS. We argue that not only does *Call the Midwife*’s soundtrack enable a means of processing the trauma of childbirth, but that it also provides a way for Britain to negotiate its own ‘rebirth’ in the aftermath of the Second World War, and as the much of the former British Empire was reconfigured as the Commonwealth. Through the use of sentimental, nostalgic scoring, and diegetic communal singing within feminine spaces, the main characters become idealised ‘mothers of the nation’, whether providing care for the experience of childbirth (renewal), elderly community members (nostalgic continuity with the past), or accepting and assimilating immigrants from the former British Empire (the rebirth of racial integration). Drawing on concepts from film studies, maternity, trauma, and postcolonial theory, we argue that ‘maternity’ in *Call the Midwife* becomes a metaphor for the post-war rebirthing of the nation. In the context of *Call the Midwife*’s ongoing popularity in Brexit Britain, we suggest that the show’s soundtrack pushes ambivalently liberal agendas through ascriptions to sonic conservatism, re-narrating the dominant histories of the war, blurring the boundaries between metaphors of re-birth and regression; social conservatism and liberal progressivism.

3e. Themed Session: Socialist Realism Across B/orders

Almost a century since its inception, Socialist Realism in music remains a highly contested subject among scholars who continue to disagree as to how to identify and define works as “socialist realist.” This is because, as the concept transversed multiple social, cultural, and political boundaries over the course of the 20th century, it assumed a multitude of forms and meanings through its adaptation to local contexts, inspiring creative workers all over the world to grapple with the role and function of their art.

The first of several such events planned by the conveners as part of a new research network dedicated to the study of Socialist Realism globally, this panel seeks to interrogate how Socialist Realism has been understood beyond the immediate context in which it was developed, and highlight how it has resonated – and continues to resonate – musically.

Adopting a global lens, this session will illuminate the legacy of Socialist Realism, including in contexts that have, to date, received little scholarly attention. In so doing, this session will confront the diversity of Socialist Realism’s impact within and outside of the Soviet Bloc to nuance our understandings of this term and its ever-evolving conceptual legacy.

Patrick Becker-Naydenov, ‘In All the Wrong Places: UNESCO-Sponsored Music Transfer between Bulgaria and the Global South during the Cold War’

Scholarly discourses have repeatedly marginalised Bulgarian art music, making this country a suitable for the emerging field of global music historiography. This contribution challenges the established geographies of Socialist Realism by investigating two UNESCO-sponsored instances of music transfer between Bulgaria and the Global South: (1) the 1963 Europe and USA trip of Dimitar Khristov, chief party ideologue of the Composers’ Union’s, who looked for potential Socialist Realist voices abroad, and (2) the less-formal exchanges with countries in Latin America that led to the introduction of new creative elements altering the very fabric of Bulgarian Socialist Realism in music.

Albeit one of the Soviet Union’s most loyal partners, Bulgaria remained on the Cold War’s cultural periphery. However, the post-1956 liberalisation period of Todor Zhivkov’s reign saw increased international

exchanges, mainly fostered by the dictator's daughter and cultural minister, Lyudmila, who hoped to lead her country into a new 'Golden Age' by nurturing creative freedom and popularising Bulgaria's past abroad during the 1970s.

Curiously, cultural functionaries and members of Bulgaria's Composers' Union did not revert to Warsaw Pact channels established in the early post-war era. Instead, they followed their government's general aspiration for international recognition and started to collaborate with UNESCO closely. Furthermore, building on the discourses of socio-cultural belatedness and geographical marginality deeply rooted in Bulgaria since the 19th century, they proactively sought contacts with presumably equal partners in the broader Socialist bloc and Global South.

Eirini Diamantouli, 'Echoes of Socialist Realism in Greece: Nikos Skalkottas' "Turn to Tonalism"'

This paper explores Nikos Skalkottas' engagement with stylistic accessibility after his return to Greece from Germany in 1933. I consider the composer's self-proclaimed efforts to establish a more accessible, tonal musical style in terms of the influence of Russian post-Revolutionary cultural discourses and in particular through the lens of Socialist Realism.

I bring into critical view Skalkottas' stylistic *volte-face* upon returning from Germany to Greece, as characterised by a shift of focus from Schoenbergian modernism to tonal works, many based on Greek folk songs. Notwithstanding the practical and financial motivations for this shift, I argue that the promulgation of Socialist Realism in Greece should be incorporated into our discussions of the various factors that meaningfully affected Greek music and indeed Skalkottas' 'turn to tonalism'. While the impact of Socialist Realism has been scrutinised with regard to other aspects of cultural life in Greece, it remains neglected in considerations of musical life and in the context of Skalkottas scholarship.

Referring directly to Skalkottas' compositions as well as to his published and unpublished writings, my research works to populate the prevalent narratives on Skalkottas with historical and biographical details which suggest new links between his music and writings and the social, cultural and political context in which they were created. By (re)situating Skalkottas' work within the gravitational pull of Socialist Realism, my paper will contribute to a more nuanced understanding of the meaningful and transformative impact of Socialist Realism beyond the Soviet Union and on Greek shores.

Alexandra Leonzini, "Music that Speaks to the Struggle of our People": Socialist Realism and the making of North Korea's Musical Style'

As the dust was settling from the destruction of the Korean War (1950-1953), Kim Il-sung, 1st Premier of North Korea, tasked creative workers of the nascent nation with the building of a new national culture which would reflect the politics and tastes of the North Korean people. Highlighting the cultural products of the Soviet Union as ideal models to emulate, Kim stressed that, "only by learning the Soviet Union's advanced culture and art can we build a brilliant national culture" (*Kim Il-sŏng sŏnjip* 3, 1953; 300).

Informed by debates in North Korean journals of the mid-1940s to early 1960s, including *Chosŏn ŭmak* (Korean Music) and *Chosŏn yesul* (Korean Arts), this paper will briefly discuss the reception of Socialist Realist musical works by North Korean composers, and assess what elements and styles thereof were deemed appropriate to adapt to a North Korean context. Specific attention shall be paid to the form and musical language of key works, including Kim Won-gyun's "Song of General Kim Il-sung" (1946), as well as the development of North Korea's revolutionary opera form in the late 1960s, which was ostensibly intended to stamp out the "flunkeyism and dogmatism" exhibited by the "anti-Party, counter-revolutionary elements" among the North Korean intelligentsia at the time (Kim Jong-il, 1967; 3-4). In doing so, this paper will endeavour to demystify the myths surrounding the "exoticism" of North Korean music while highlighting the agency of North Korean composers who used the limited creative freedoms allowed to develop a distinctly North Korean musical voice.

Ekaterina Pavlova, 'The Musical Leniniana from Socialist Realism to Sots Art'

The figure of Lenin was a ubiquitous symbol in Soviet life, mythologised and treated with almost religious veneration. In the arts, the term 'Leniniana' was used to refer collectively to the substantial body of Socialist Realist works celebrating and extolling Lenin and his achievements. In an entry titled 'Leniniana Muzykal'naya' ('Musical Leniniana'), the Soviet *Encyclopaedic Dictionary of a Young Musician* (1985) highlights that 'the Lenin discourse occupies an absolutely special place', allowing composers 'to depict the revolutionary spirit of our epoch, its great communist ideas'.

This paper will provide an overview of the rise and fall of the musical Leniniana, starting with Socialist Realist works written during and after Lenin's lifetime and concluding with a selection of non-conformist works

created during the USSR's final decade, when faith in the communist utopia was fading. The latter, non-conformist works are frequently understood by Russian scholars and journalists (albeit often retrospectively) as musical examples of Sots Art – a late Soviet art movement which started in the 1970s as a postmodern parody of socialist realism. An ironic amalgam of Socialist Realism and Pop Art, the term 'Sots Art' has not been as commonly applied to music as to the visual arts, from which it originates, or to literature. But, as I will demonstrate, its appearance in this context is symbolic and underscores both the rupture and continuity between the Socialist Realist musical Leniniana and the way in which non-conformist composers and performers revisited critically the Lenin myth during the USSR's final years.

3f. Lecture Recital II

Linda Jankowska and Katherine Young, 'Co-composition in *Boundarymind* as a Feminist Methodology'

Boundarymind is a long-distance collaboration by Linda Jankowska and Katherine Young. The evening-length electroacoustic sound piece and aggregating multi-media installation explores and transgresses the geographical, cultural, psychological, and musical boundaries that impact how we share—and modulate—our past, present, and future selves through collection and interaction with our material world. Every-day objects with sentimental meaning and memory- evoking power have been shared—recorded and remixed, filmed, and animated, collected and woven into a three-dimensional tapestry. When *boundarymind* is installed for in-person experience these objects, sounds, weaving by Molly Roth Scranton and film by Kera MacKenzie, will form an immersive space, and audience members will be invited to contribute their own objects-memories-sounds.

We have actively foregrounded collaborative processes that resulted in co-authorship in *boundarymind* and consider our act of co-composing a feminist methodology. Friendship, 'tender listening' (Tokarczuk, 2019), sharing of intimate stories, distributed creativity and social virtuosity became the bedrock of our compositional thinking. Departing from two seemingly separate areas of music creativity – performance and composition – we worked closely together for over eight years, through email correspondence, Skype calls and crucial meetings in person in Poland, Germany, the UK, and USA. We enmeshed our process until it became impossible to discern who could claim ownership over ideas in *boundarymind*.

The acknowledgement of collaborative methodologies defying Western Art Music's single authorship convention requires introspection, practice of fairness and an ethos of collectivism. Virtually absent from the history of WAM, co-composing and co-authorship can bring much needed change to the composition-performance division upheld in this field. www.boundarymind.com

Le Huray Lecture

Professor George Lewis, 'New Music and the Heterogenous Sound Ideal'

The writings of African American composer Olly Wilson (1937-2018) exercised enormous influence in proposing an African-American musical aesthetic in contemporary classical music. Wilson portrays Afrodiasporic music-making as exhibiting "shared conceptual approaches," which he eventually subsumes under his notion of the "heterogeneous sound ideal...a fundamental bias for heterogeneity of sound rather than similarity of color or homogeneity."

An influential 1991 essay by art historian Robert L. Douglas, while not referencing Wilson's work, proposes something quite similar in the visual arts, with his notion of "multidominant elements," or "the multiple use of colors in intense degrees, or the multiple use of textures, design patterns, or shapes." For Douglas, multidominance is well described with reference to multiple meters in traditional African music, but he uses the concept to contextualize the work of the Africobra artists who began their work in the late 1960s, including Jeff Donaldson, Wadsworth Jarrell, Jae Jarrell, and Barbara Jones-Hogu. Moreover, both Wilson and Douglas may be placed in intersection with art historian Robert Farris Thompson, who saw the black Atlantic visual tradition—for example, Akan *asadua* cloth, woven using narrow, multistrip patterns--as displaying "a propensity for multiple meter."

Wilson presents numerous examples of the heterogeneous sound ideal in a wide range of African and African American musical practices, with the curious exception of contemporary music—his own primary field. His 1970 orchestra work *Voices*, however, exemplifies many of the tendencies he identifies; its swirling, repetitive sonic behaviors and uncanny effects are only one part of the work's overall heterogeneity of sound and color. The main direction in this talk, then, is taken directly from Wilson's piece. Through examples from the work of a diverse (and by no means exhaustive) range of Afrodiasporic contemporary composers, I want to identify aesthetic directions that appear frequently in Afrodiasporic contemporary classical music since 1960, connecting these with larger issues in the creolization of the field as a whole.

4a. Sounding the Avant-Garde

Emily Vanchella, “‘Now Let’s Play It Backwards’”: *Musique Concrète* and the Psychedelic as Topical Field in the Beatles’ Mid-1960s Songs’

‘Psychedelic’ is a common descriptor for several mid-1960s Beatles songs, and from a lyrical perspective the reason is clear. Songs such as “Strawberry Fields Forever” or “Yellow Submarine” describe a reality that has been somehow altered, or is completely separate from the narrator’s everyday reality. However, which *musical* characteristics would provoke the “psychedelic” description, and how? Topic theory may provide some insight into this question, specifically when viewing the psychedelic as a topical field: a general framework determining an entire piece’s character rather than a fleeting reference (Hatten 1994; Monelle 2006; Echard 2017). I argue that the Beatles’ application of *musique concrète*’s compositional techniques forges a meaningful link between those techniques and images of the psychedelic in their music. Through lyrical examination of songs such as “Strawberry Fields Forever” and “Yellow Submarine,” a specific association reveals itself: *musique concrète* signifies altered or alternative states of reality and/or consciousness. The Beatles’ music, in contrast to other 1960s psychedelic rock, sets up both a consistent signifier (*musique concrète*) and a consistent association that the signifier evokes. Both this consistency over time, and their intensification over time, play a key role in supporting the psychedelic as a topical field.

Luke Martin, “‘Alice Coltrane: The Outside, Annihilation, and Speculative Music”

While Alice Coltrane is well known, and rightfully so, for her wide-ranging and virtuosic output as a composer and improviser, she was also an incisive philosopher. For Coltrane, especially since becoming a swami in the 1970s, these two threads were intimately linked. I aim to examine how her musical approach interweaves with her philosophical positions regarding the subject, metaphysics, and nothingness.

Through an analysis of her autobiographical book *Monument Eternal* (1977)—a document of her spiritual life, philosophical positions, and their implicit relation to music—I hope to contextualize her musical work as part of a deep philosophical practice. Additionally, I will historicize Coltrane’s proposals as part of the ‘New Age’ (approx. 1960s–80s). A contradictory bricolage of spiritual striving, emancipatory movements, racial tensions, U.S. imperialism, and artistic experimentation, the New Age was an exciting and dangerous period of speculative and revolutionary energy—and Coltrane’s work represents an important trajectory within it. Specifically, it triangulates a relation between avant-garde music, philosophy, and revolutionary politics—engaging in a practice of what I call ‘speculative music’. This is, namely, a musical practice that accedes to what contemporary philosophers call ‘The Outside’, or explorations of the radically Other and unknown. Coltrane asks: how can we relate to what is absolutely excluded? What is the connection between music, nothingness, and change? I argue these questions have been co-opted and cast out by the subsequent rise of neoliberalism. The writing and music of Alice Coltrane, then, might harbor keys to revivifying this lost revolutionary energy.

Sam Riley, ‘Free Jazz and the Soviet Critic: Imagining the Mixed Avant-Garde in Leningrad, 1977-1982’

Looking to music and samizdat literature in circulation within 1970s and 1980s Leningrad, this paper examines how free jazz and avant-garde musics were conceived in late-Soviet unofficial culture as codes for an ‘Imaginary West’ (Yurchak 2006). I suggest this reception was formative to the emergence of both musical aesthetics and nationalist politics within this artistic milieu. Of primary focus is Efim Barban’s *Black Music, White Freedom* (1977), winner of the 1981 Andrei Belyi Prize, which drew from the materio-discursive echoes of African American music alongside European aesthetic theory. Attending to this reception illustrates a constellation of discourses that produced the Imaginary West in the eyes of Leningrad’s unofficial intelligentsia. Through these discourses — the radical essentialisms of the Black Arts Movement and Leopold Senghor, structuralist philosophy, and information theory — Soviet critics formulated a specific concept of a ‘new jazz,’ an aesthetically thick genre understood to be the new frontier of academic music and the avant-garde.

Through Barban’s association with pianist Sergei Kurekhin, I contend these figures drew from such discourses to construct a deterritorialized zone within Soviet space which promulgated the ‘new jazz’ as its representative style. A close reading of Barban’s criticism alongside Kurekhin’s performances within the Soviet Union suggests this discursive constellation — which foregrounded authenticity through primitivism, binary mediation, and formal abstraction — was productive in the creation of a (purported) ‘uniquely Russian’ musical style, distinct from a Soviet background. Further, I suggest this shift anticipated a wider turn to nationalist politics within the post-soviet artworld of the 1990s.

4b. Opera Local and Global

Chen Li, 'Safeguarding Chinese Traditional Local Opera: Government-backed Performances in the Countryside' There are around 348 types of traditional local opera currently in existence in China, according to a National Opera Survey conducted in 2017. In most cases, the survival and development of the operas and their troupes rely heavily on financial support from the government. This is the case for Maoqiang Opera from Southeast Shandong Province and the Wulian County Maoqiang Opera Troupe that performs it.

Being a government-funded troupe, the Wulian Troupe has the responsibility to fulfil various performance tasks assigned by the government. A particular priority task, assigned and backed by the Cultural and Tourism Bureau, is to give regular performances in the countryside, aiming to bring vitality to the troupe and its performers, while enhancing the local opera market and local culture more generally. Since 2015, the Wulian Troupe has given more than two hundred performances per year in different villages throughout Wulian County. The government pays all travel expenses, the performers' wages and subsidies, and even ensures upkeep of the troupe's mobile stage vehicle. Meanwhile, the villagers can enjoy free opera performances.

In this paper, I address the following two questions: firstly, from the performers' perspectives, to what extent does holding regular performances in the countryside help safeguard Maoqiang culture? And, secondly, does government intervention have any negative effects on the transmission of the art form? My study mainly draws from fieldwork materials gathered during my research trip in Shandong province, between January and October 2020.

Sophie Horrocks, 'Naturalising and Nationalising Opera: Italian repertoire in French Alsace, 1824-64' Italian operatic repertoire played an important role in the theatrical culture of the French provinces during the nineteenth century, where the works of Rossini, Bellini and Donizetti were habitually produced in French adaptations. In the eastern French region of Alsace, though, this repertoire could be heard in both French and German translation in performances by travelling troupes from both sides of the border. In this paper, I will use the thriving multi-lingual operatic context of Alsace to explore how cross-border entertainment sheds light upon people's relationship with the French nation during the mid-nineteenth century. I will focus on the issue of cultural management: German performances were frowned upon by government officials because of their potential impediment to the unifying force of French theatre, meaning that productions in Alsace depended on the work and ideologies of local administrators who needed to legitimise the function of this repertoire. Accordingly, I will argue that, in their organisation of operatic entertainment in the towns of Colmar and Mulhouse, provincial mayors and prefects prioritised local taste and linguistic habits over contemporary government policies regarding theatre. In this way, administrators' championing of German *bel canto* reflected their belief in the importance of matching operatic entertainment to a regional, rather than national, identity during a time of increasing state centralisation.

Amanda Hsieh, 'Staging *Hänsel und Gretel* in Japan'

On 2 February 1913, the then newly built Imperial Theatre of Tokyo staged Engelbert Humperdinck's fairy-tale opera, *Hänsel und Gretel* (1893), for the very first time. The abridged version of the opera would be performed in the Japanese language and enjoy a month-long run. The choice of the post-Wagnerian opera was significant: before Japan had the musical-technical capacity to take on Wagner's monumental works, they were able to give shape to their fervent Wagnerism on a smaller scale.

Fin-de-siècle Japan might appear as merely 'modernity's power child' (Harding, 2018), functioning as a site on which Western powers could observe the replication and apparent validation of their modernizing strategies of industrialization, militarization, and empire-building (Ferguson, 2011). Yet, the shifting flows of power – and culture – were in reality far from one-directional. Unusual between an Asian and a European nation, Japan and Germany held a close (albeit sometimes uneasy) bilateral relationship.

In this paper, I consider Japanese-German relations through examining the Imperial Theatre's staging of *Hänsel und Gretel*. I explore how Japan's post-Wagnerian operatic interests in the Brothers Grimm articulate – with Germany – a shared fantasy of nationalist nostalgia that led to their mutual nationalist, racist pursuits in the 1920s. Ultimately, by investigating an operatic staging intertwined within the Japanese and German empires' parallel emergence onto the world stage, eager to exercise territorial expansion, this paper identifies opera as a site on which the two nations processed their state-making in the global context.

4c. Early Music Theologies

Henry T. Drummond, 'Aspects of Music in Medieval and Early Modern Pilgrimage Sources: Physical and Imagined Mobility to the Shrine of St James'

In this paper, I examine the sung repertory of urban confraternities active in the Low Countries before 1600, with a focus on brotherhoods centred around the cult of St James the Great. These religious organisations were established to provide aid for those travelling to the saint's relics at Santiago de Compostela, in the north-western part of the Iberian Peninsula. While such pilgrimage confraternities typically offered support to travellers through physical protection, lodgings, and hospital care, they also offered spiritual protection. Regular services—held in the confraternity's host chapel—included prayers that were both spoken and sung, and traces of this repertory still survive in a number of manuscripts and printed books. Such services, which both local members and pilgrims on the move might have attended, celebrated St James's life as an apostle and his martyrdom; however, they also forged a link between an Iberian cult and its reception further afield. Such pilgrimage confraternities were spaces where both current and veteran pilgrims relived their experiences for those unable to make the journey themselves. They therefore expand our understanding of pilgrimage beyond mere physical journeys. As two case studies from sources of the Ghent Sint-Jacobskerk show, pilgrimage could also include a virtual, imagined experience. Confraternity members—while attending services where St James's cult was celebrated, and pilgrimage accounts were revisited—transported themselves beyond their urban lives. It is because of the confraternity's communal aspect, where liturgy was sung and celebrated, that these aspects of mobility were made all the more effective.

John Ahern, 'Beyond Unity: The Paradox of Repetition in Early Fifteenth-Century Mass Cycles'

When a composer sets a chant polyphonically, it is quite possible that he or she will run into repeated motives in the chant that will require some care. On the one hand, the composer could simply respond the same way contrapuntally each repetition, but this runs the risk of tedium. On the other hand, the composer could respond in as many different ways as the repeated figures prompt. This option requires some contrapuntal virtuosity. When that chant is as repetitive as the Sarum chant "Venit ad Petrum," one begins to suspect that the composer is either a glutton for punishment or has, perhaps, stumbled upon a way of creating myriad, variegated contrapuntal solutions. Thinking thus about the anonymous fifteenth-century *Missa Caput* inverts the classic picture: the unity brought about by the cantus firmus is not an aesthetic virtue but a problem. It falls to the contrapuntal voices to ludically solve this problem of repetition. In this paper I will look closely at several masses in the *Caput* tradition (*Veterem hominem*, *Pax vobis ego sum*, Domarto's *Spiritus almus*, and Dufay's *Se le face ay pale*) to test this vision of the mass cycle. Whereas traditional analyses have created "vertical alignment" graphs of the cantus firmus, this analysis will align the voices that are *not* the cantus firmus. Manfred Bukofzer's famous celebration of the unity of the mass cycle is thus turned on its head: the question is no longer, "How are these mass movements the same?" but rather, "How do they manage to be different?"

Vanessa Paloma Elbaz, 'Music, the Senses and Renaissance Jewish Musical Theurgy'

Greek, Arabic and Judeo-Arabic philosophical texts were translated into Hebrew and published in 16th century Italy, often referencing the humors, the senses, and their relationship to the seventh science, music. The process of perfecting the soul through the senses, such as explored in Shelomo Ibn Gevriol's *Sefer Tikun HaNefesh* published in Hebrew in (1562) and *Sefer Otiyot shel R. Akiva* (1546) brought post-expulsion Jewish writers in Italy a sense of direction in the use of the body of the individual as a tool to directly impact the world. Other sapiential literature treatises in the vernacular translated for the original Arabic such as *Bocados de Oro* (13th c.) had been circulating in pre-Expulsion Spain and continued forming an important part of the philosophical grounding of post-expulsion Jewish thinkers. The crisis caused by the dispersion of Jews from the Iberian Peninsula and its entanglement with Renaissance thought appears almost immediately through the Hebrew press.

This paper explores the movement from 9th century Arabic music theory appearing in philosophical texts such as *Musrei Hafilosofim*, and *Sefer Tikun HaNefesh* from the 11th - 13th century and their publication in 16th century Italy. These texts with high circulation appear to have impacted the musical writings of Yohanan Alemanno *Sefer Heshek Shelomo* (1510) and Isaac Arama's *Nigun HaOlam* (ca. 1560) which used current Kabbalistic theories in addition to these earlier philosophical ideas. Using the theoretical trends decolonial studies and from sensory ethnomusicology, my paper will describe how this crucial period in 16th century Italy impacted the perception, performance and use of music through the senses for generations of Sephardi Jews throughout the Mediterranean basin.

4d. Theoretical Rethinkings

James Shufflebotham, 'Gravitonicity: Deriving 'Distance' from Spectral Analysis and Chord Scale Theory'

In this paper, I will highlight and demonstrate the main breakthrough of my PhD thesis, 'Gravitonicity: Towards a Model of the 'Gravitation' in Music'. In the literature on the 'gravitational' properties of melody and harmony, two sub-metaphors are apparent: 'distance' and 'motion'. Gravitation and the 'gravitation' are, therefore, fundamentally separate categories. To benefit from the metaphor without equating the experience of the two, the 'gravitation' is designated as 'Gravitonicity'. The model was developed from three questions: 'What is Gravitonicity?'; 'How and to what extent is it possible to derive a model of Gravitonicity from the 'neutral level' (Nattiez, 1990, pp. 12)?' (e.g., music theory); and 'How does the listener construct the meaning (Nattiez's 'esthetic dimension') of Gravitonicity and to what extent can this lead to a subjective experience?'

This paper will focus on the model's music-theoretic explanation of the 'distance'. Whereas the 'motion' has received attention in Steve Larson's *Musical Forces* (2012), music-theoretic explanations of the 'distance' have been historically sporadic and with little consistency in approach. Addressing this lacuna, spectral analysis is undertaken in conjunction with Chord Scale Theory (as taught at Berklee College of Music) to reveal 'Gravi-Tone Series' (GS'): specific mappings of twelve distance ('g') values onto all twelve pitch classes ('gravi-tones'). Several GS' will be demonstrated live with an acoustic guitar. With a unifying perspective on all types of scales, harmony, and functionality, the GS' potentially belong to the general theory of music. They are hoped to benefit practitioners, educators, and analysts from all musical backgrounds.

Jason Jin Hei Lee, 'The Semantic Evolution of Chromatic Mediants: A Baroque Origin'

Nowadays, chromatic mediants (CMs) are effective musical signification of the "uncanny" and the "magical" in film and popular music. Such expressive and narrative usage has been traced back not only to (post-)Romantic chromaticism but also to Italian operas of the early nineteenth century. However, little evidence has been offered as to how pre-Romantic composers established the convention of using such progression for narrative purposes. How the CM sonority gained its extra-musical connotations and became a viable signification by convention in the first place remains obscure.

This paper posits a possible lineage through which CMs acquired their narrative meaning from Baroque music. It argues that the combination of Phrygian-inflected half cadences and the conflation of relative key pairs—both of which were highly conventional compositional practices in the Baroque—provides the musical context that bred the dramatic potential of CMs. The topical combination of these two devices by Baroque composers, especially in vocal music, endowed CM transitions with a connotation of death- to-life transcendence, essentially representing a semantic synthesis of the two devices. Composers' use of such expression within musical conventions of the time hence established a model upon which the semantic range of CMs may be subsequently expanded beyond its original connotation to include other relatable conceptions. The semantic import of such progression then dissociated from the cadential context from which it first emanated, and the CM sonority became an independent musical signifier that appears in the various forms that have been better documented in the current literature.

Leo Charlier, 'Organicism and Henri Dutilleux's *L'Arbre des songes*'

This paper aims to use *L'arbre des songes* as a case study to examine the use of organicism in contemporary music scholarship. Dutilleux reception is replete with metaphors of nature and flora, as well as Darwinism (Joos 1994, Hesketh 2010), which I argue strongly conform to a nineteenth century organic ideals of unity and direction, which emerged coextensively with music analysis. Irwin's (2013) dissertation, in particular, draws heavily on a perceived programmatic reading; however, the idea that the form and conception of the piece can be entirely accounted for by isomorphic relations to the morphology of the tree is reductive at best.

To what extent, then, can organicism be a useful concept? Should it be defined as a rhetorical or gestural effect, or is all music organic? Tarasti (2003) and Watkins (2017) have both argued for a redefinition of the concept; I will draw on their work, and contextualise this within ecomusicological scholarship more broadly. In addition, Deleuze and Guattari's concept of the rhizome offers an alternative model for a type of interconnectedness which seems more apt to a non-linear, proliferating and heterogenous structure, without replacing one static morphology for another (Tarasti 2013), as the concept incorporates the vitality of a system in constant renewal. In particular, I shall argue that the tuning interlude in *L'arbre* affords an immediate and explicit engagement with space and occasion for which current organic theories cannot account.

4e. Performance Practice

Jack Adler-McKean, 'Looking Backwards, Looking Forwards: A Multifaceted Methodological Approach to Tuba Performance Practice'

A field as nascent as artistic research is inevitably subject to ontological self-doubt. When specialising in one of the youngest instrumental families of Western classical music, it is even easier to defer to pre-existent performance practice 'traditions'. Overcoming these long-standing biases requires study that can expand beyond any arbitrary stylistic or geographic distinctions.

The tuba family's complex and largely misunderstood relationship with the concert stage and opera pit can be traced back to late-eighteenth-century employment of the serpent to invoke religious symbolism, and subsequent false equivocations with the bassoon family. Nineteenth-century composers were able to extensively utilise the diverse valved instruments that emerged soon thereafter, but the growth of nationalism and military-industrial complexes by the mid-twentieth century pushed ever larger and louder instruments to the fore. This dramatically affected the balance, articulation, and timbre of the overall ensemble, perpetuating a situation whereby composers to this day do not have full command over the instrument for which they are writing.

Recent publications (notably Campbell, Gilbert and Myers 2021; Zechmeister 2021; Herbert, Myers and Wallace 2019) have successfully deepened perspectives in brass instrument scholarship, but do not address the wide-ranging implications of instrumental and practice developments on both historical repertoire, and composers today seeking new sonic resources. By combining musicological, acoustical and organological research with performance studies, this lecture recital will demonstrate the critically reflective practice method that I have been developing, while also suggesting the potential of implementing such a rigorous analytical approach to analogous areas of artistic research in music.

Dina Gilchrist, 'How Does Vocal Portamento Differ from Glissando? A Practice-led Investigation'

Since the decline of the use of vocal portamento in 20th century classical performance practice, and the introduction of glissando as a vocal effect in 20th century composition, the two terms have often been confused or conflated. This paper examines the differences between portamento and glissando from the perspective of Artistic Practice as Research. We explore the vocal roots of portamento in historical performance practice by examining singing treatises, and the instrumental roots of glissando by examining notated scores. We compare these with current performance practice and pedagogy, considered via the reflective practice of the first author, a professional singer. We then present a Creative Practice-led research project undertaken by the first author in which examples of vocal portamento and vocal glissando were systematically recorded and directly compared. Spectrographic analysis of the recordings reveals that, for the first author (1) vibrato is a key distinguishing feature of portamento that is absent in glissando; (2) spectral intensity is lighter just prior to, and during portamento compared with glissando, indicating a reduction of subglottal pressure that facilitates greater expressive flexibility; and (3) timbre remains more constant during portamento than in glissando where subglottal pressure intensifies and vibrato ceases. These results provide new insight into the features, execution, and function of two key types of unfixed pitch vocal gesture pertaining specifically to vocal expression and technique, but also have wider implications as far afield as digital voice modelling.

Ya'qub Yonas El-Khaled, 'Playing the Lute: What Different Sources Can Tell Us!'

Many works by the great lutenist-composers of the second half of the 16th century exhibit difficult passages that seem to go beyond limits of what can be performed by today's lutenists. This undoubtedly raises the question, whether lutenists of the past have been more accomplished virtuosos of their instruments or whether there are other reasonable explanations for these 'unplayable passages'? To address this question, I investigated the works of the German lutenist Melchior Neusidler (ca. 1530-1591) that contain 'unplayable passages', e.g., some fingerings require more fingers than anatomically available. His works provide a unique possibility to investigate the question of playability, since they have survived in two different media which both can be traced back to the composer: personally monitored prints and autographic manuscripts. A comparative analysis of printed and handwritten versions of the same composition revealed that characteristic differences can be found depending on the medium in which a piece is preserved. 'Unplayable passages' only occur in printed works. Based on these findings, I conclude that printed works had a representational, whereas manuscripts had a practical function serving as playing scores. By considering both printed and handwritten versions as equally important, I established a new approach that acknowledges the actual practicability on the

instrument leading to new insights for interpreters as well as musicologists nowadays. Taken together, I postulate that manuscripts can serve as an interpretation key for printed lutebooks.

5a. Themed Session: Writing Welsh Music History

The notion of Wales as a ‘musical nation’ or ‘the land of song’ is a persistent theme in popular perceptions of Welsh identity and national character. Reflecting on the formation of the forthcoming *Cambridge History of Welsh Music*, the four presenters consider this phenomenon from a variety of historical perspectives and in relation to a diverse range of Welsh musical practice and repertoire. The first two papers consider different aspects of the historical basis for such ideas: the first in relation to broader developments in nineteenth-century Wales and the second in terms of the ways in which attempts were made to document and champion a distinctively Welsh musical past. The third and fourth papers present contrasting case studies of the impact of ideas about Welsh musicality on Welsh musical practice, considering respectively the legacy of nonconformist hymn-singing and the composition of art music. The four papers collectively emphasise the importance of taking account of popular perceptions of music and Welsh identity when constructing Welsh musical history. Such ideas have shaped modern Welsh history and though they have been subject to different motivations, notably political, religious, and cultural, they have influenced ways in which music in Wales has been created, disseminated, and understood.

Trevor Herbert, ‘The Context is the Story: Music and Welsh Society in the Long Nineteenth Century’

Despite the several references to music in early sources of Welsh history, it was in the nineteenth century that conditions coalesced to create the idea that Wales was a ‘musical nation’ and a ‘land of song’. The clichés may be open to question, but it is beyond dispute that music making has been important in the formation of Welsh cultural identity.

Wales was always different from the other British nations. Between 1536 (the first Act of Union) and 1999 (the advent of a devolved administration), Wales had a distinctive cultural identity but lacked administrative autonomy. Before the 1870s there were no major metropolitan settlements, no official national institutions and no centres of cultural production that matched those of London, Dublin and Edinburgh. The void was filled by two agencies that acted at both local and national levels: a new manifestation of the ancient cultural assemblies known as eisteddfodau, and the various versions of religious nonconformity that grew exponentially in the first half of the century. Between them these two networks promoted extraordinary levels of music making, musical literacy, an embryonic music publishing industry and a studious curatorship of the country’s traditional repertoires.

By the 1870s Welsh music had become so distinctive and prominent that it was commodified outside Wales. The paper will detail this story and argue that Wales provides a vivid example of how democratic engagement in music contributes emphatically to national identity.

Helen Barlow, ‘Druids, Bards and the Gwerin: The Contexts of Welsh Traditional Music Collection’

The relationship between Welsh music and history – both in terms of history as the past and history as a scholarly discipline – is an interesting and self-conscious one. During the eighteenth and nineteenth centuries, Welsh musicians and music scholars had a particularly heightened awareness of the weight of history bearing upon their endeavours, especially in relation to the collection and publication of ‘traditional’ Welsh music.

This paper will explain where this heightened sense of history originates, going on to look at the historical contexts and methodological and conceptual shifts that underpinned the scholarship of Welsh traditional music from John Parry’s *Antient British Music* (1742), the first publication to declare itself to be a collection of specifically Welsh music, to the first collections published under the auspices of the Welsh Folk Song Society in the early twentieth century.

Methodologically, this represents a shift from antiquarianism to ethnography. Conceptually, eighteenth-century historical thinking first identified Welsh music with the semi-mythical figure of the druid, but in a period marked by revolutionary politics druidism was easily associated with radicalism, prompting some to shift the identification to the more comfortable figure of the bard. The development of ethnographic methods of collection moved the focus to the culture of the gwerin – the common people – and, as the paper will argue, this shift also mirrored, and indeed contributed to, changing cultural and political currents in Wales.

Martin Clarke, “‘Canu’r dydd a chanu’r nos” (sing by day and sing by night): The Persistence of Nonconformist Hymnody in Expressions of Welsh Musical Identity’

Nonconformist Christianity has exerted a powerful influence on Welsh musical practice and notions of Welsh musicality. The hymns of William Williams, Pantycelyn were a central component of eighteenth-century Methodist revival in Wales, capturing the emotional fervour of the movement in direct and memorable verse. The rapid industrialisation of several Welsh regions in the late nineteenth century saw the proliferation of musical activity associated with chapel life, spawning a considerable repertoire of hymns, while singing occupied a prominent place in the Welsh Revival of 1904–05. However, like the rest of the UK, Wales has since experienced diminishing patterns of religious observance over many decades. The musical infrastructure that chapel life supported and influenced has also declined significantly.

Despite these changes, popular expressions of the Welsh identity have continued to draw heavily on the musical legacy of nonconformity. Hymns from the Welsh religious revivals continue to be sung with energy and passion by supporters at rugby and football internationals, professional and amateur Welsh solo singers and choirs maintain hymns in the core repertoires, and Welsh composers and songwriters working across a wide variety of genres have incorporated reference to this legacy in many different ways. This paper explores the roots of this musical tradition and argues that its continuing influence needs to be understood dynamically as Welsh identity is rearticulated in new contexts. It highlights the importance of a diverse range of factors, including notions of cultural distinctiveness, language, community, and a self-referential narrating of tradition.

Nicholas Jones, ‘Composing Cymru: Art Music and Welsh Identity’

In her 1973 article provocatively titled ‘How Welsh is Welsh Music?’, Grace Williams made the following rather quirky observation: ‘When I am asked for my views on national influences in Welsh music I am reminded of the story of the centipede who, when asked which foot he put down first, got so confused he couldn’t walk at all.’ This paper explores the contested and problematic notion of ‘Welshness’ and the different ways in which this ‘elusive quality’ (to quote William Mathias) can influence the composition of art music. It is argued that the music written by Welsh composers during the period under discussion cannot reasonably be considered without reference to these composers’ relationship to their own cultural identity and environment. Indeed, Wales and its culture, its history, its traditions and legends, its language and literature, its landscapes and sense of place, exerted, and continues to exert, a strong gravitational pull on these composers – even for those who have consciously looked beyond Wales for stylistic inspiration and models on which to base their own compositional technique. Whilst representative examples will be offered to illustrate the issues, discussion will focus primarily on three women composers – Grace Williams, Hilary Tann and Rhian Samuel.

5b. Notation, Race, Place

Clay Downham, ‘That Thing: ii-centric Songs’

Black American Music (#BAM) constitutes the first global popular music. Yet, academic music theorists have overlooked emic perspectives of idiomatic musical techniques. One common technique recontextualizes major or minor diatonic melodies over the ii chord. These ii-centric songs employ familiar diatonic melodic behavior, framed within a lush harmonic landscape and relentless groove. Range, timbre, and texture are key. Typically, the bass centers on ii (re), keyboards flesh out a ii minor-ninth or minor-eleventh chord (re, fa, la, do, mi, sol), and the melody unfolds with the pentatonic elements of the diatonic scale (do, re, mi, sol, la). This technique tends to manifest either as a repeating vamp for the duration of a song (e.g., “Didn’t Cha Know”), or as a central harmonic base, supplemented by other chord changes or sections (e.g., “Yearning For Your Love”).

Understanding this musical phenomenon as ii-centric derives from music-theoretic thinking in many African American churches. “Everything’s major in church.” For songs in minor keys, many musicians think along the lines of la-based minor. Analogously, many performing gospel and R&B musicians hear these songs (Table 1) in a major key, but centered around the ii chord. From this perspective, we can hear how ii-based vamps afford melodic freedom for all seven diatonic pitches (e.g., “Ascension”). George Russell’s theories set a precedent for and help explain this new paradigm of consonance in Black American Music. In this presentation, I demonstrate the ii-centric technique, trace its historical precedents, and place Russell in dialogue with today’s performing musicians.

Giulia Accornero, ‘The Work of Mensural Notation. Coordinating a Mediterranean Music History at the Cairo Congress of Arab Music (1932)’

The correlation between the cultural, mental, and physical characteristics of peoples and their given environments—also known as environmental determinism—has been part of discourse in the Greater

Mediterranean area at least since Antiquity. As colonial efforts began to push the boundaries of the inhabited world into less hospitable regions, environmental determinism started to entangle with technological determinism. As a result, the ability to favorably transform environmental contingences through technical progress became a sign of racial superiority. In this paper, I show how the Enlightenment alliance between environmental determinism and the technology of “writing” shaped not only the formation of nineteenth century disciplines such as musicology and comparative musicology (see Gary Tomlinson 2012), but medieval music historiography as well, determining the narratives that still form the backbone conception of the era today. I take the Cairo Congress of Arab Music (1932) as a case study, and through a close reading of its proceedings (*Kitab Mu'tamar al-Musiqa al-'Arabiyyah* 1933), I show how the negotiations into the historiography of medieval musical sources that took place there, particularly on the topic of “measured music” and “mensural notation,” were coproduced with coeval colonial interests, as well as strategic temporal and geographical frameworks that aimed to organize and coordinate a Mediterranean music history. I call these “historiographic chronotopic strategies”— strategies that locate facts within the value system of timelines (origin, decline) and their attendant spatial frameworks (West, Orient)—and propose an “anarcheology” of media (Zielinski 2006) as a strategy for countering the attraction of teleology.

Patrick Nickelson, ‘What do Graphic Scores Hold Together?’

This paper takes several stabs at answering this question. Focusing my attention on work by First Nations experimental artists in Canada and the United States, I explore how contemporary artists working with graphic, event, and text scores understand their role as holding together dissimilar historical, personal, archival, sonic, and community events. The Alutiiq performance artists Tanya Lukin Linklater, for example, uses text scores as a record and document of her collaborative practice with dancers and filmmakers. Raven Chacon, a Navajo composer and noise musician, uses graphic scores to critique the Euro-American logics of possession at the core of musical authorship. In my work with the Stó:lō scholar Dylan Robinson, we have examined how graphic scores can be pedagogic tools with which to reframe conversations around curricular decolonization in Canadian music schools.

Across each of these answers, I break with the normative music historical perspective on graphic scores, which tends to register them as modernist anomalies or Dadaist pranks on performers. Instead, I argue that graphic scores provide both a space to fundamentally rethink our modes of production in art music scholarship—between performer and composer, composer and work, authorship and property—and a set of perverse texts for recognizing the ongoing reorganization of musical discourses.

5c. Music and Sociocultural Value

Uri Agnon, ‘Making Choice Matter: Indeterminate Activist Music’

Intimidate musical practices are often theorised as embodying moral values such as ‘freedom’ and ‘equality’. Giving players agency over which notes they play is considered ‘liberating’ and music is metaphorically seen as a ‘laboratory’ for political thought. This paper explores how our understanding of musician choice making can move beyond metaphorical politics through two avenues of activist music; the implementation of indeterminacy in music for protests and direct actions, and the politicisation of performer agency in concert hall pieces. The paper focuses on the anti-BP protest-performance *NERO* at the British Museum by activist group BP or Not BP? and on two of my recent works: *What Can I Do*, for accordion and bass clarinet and *NEVER* for orchestra. In these pieces, performers’ participation is tied up with their political choices and what is played is determined by the performers’ political actions, thoughts and feelings, rather than by their aesthetic taste. This redistribution of agency, as well as the audience's awareness of it, shifts the nature of indeterminate music, engaging it with activism.

Dave Camlin, ‘Music Making and the Civic Imagination’

In this paper, I outline a theoretical perspective on music making (musicking) as a form of civic imagination. Recognising the complex and adaptive ways that the many diverse mechanisms which underpin musical affect intra-act, I highlight the ways in which attunement and entrainment in the experience of diffraction - not just of sound waves, but of other neurobiologically attuned phenomena e.g. heartrate variability and other ‘resonance circuitry’ (Siegel, 2011) – lie at the heart of musical experience. I outline how this feature of musicking has been instrumental in shaping political identities – both social and biographic - over human history, up to and including the current political orthodoxy of the ‘sovereignty of the states’ (Latour, 2017).

I consider how this capacity for social bonding – and *imagined* social bonding - has both an honourable and dishonourable tradition in terms of its tendency to form exclusive and excluding ‘rational

communities' (Biesta, 2006) which have caused harm as well as producing social 'goods'. However, I suggest that musicking – as a performative materiality – is a performance of Humanist values of love, reciprocity and justice which are activated during collaborative musical exchange. Intentionality in musicking might therefore be seen as a means of directing these values toward the various dialects of the civic imagination – protest, solidarity and problem-solving (Baiocchi et al., 2015) – as a means of invoking more Terrapolitan identities which transcend the political orthodoxy of the nation-state, and which may extend to invoking a more ethical post-human identity more generally.

Paloma Cuadrado Miranda, 'Music in the Hispanic Diaspora in the Northwest of England: Ordinary Musicians' Perceptions of Music's Sociocultural Value in their Everyday Lives'

This paper examines the music and daily music values of ordinary musicians from a sociological perspective. It is based on my research on Hispanic migrants in the Northwest of England. The arrival of Spanish speaking migrants in the United Kingdom has increased since the 1970s from countries such as Chile, Colombia, Mexico, and Spain, and my work intends to make visible these Hispanic communities, as very little research has emerged on this topic over the last fifty years. Via several interviews and music examples by the participants, I analyse how they maintain and negotiate their identity in their everyday lives through individual or group activities, such as meetings with family and friends, daily home tasks, and during cultural events and projects. This paper provides insights about the socio-cultural value of music in Hispanic people's daily lives in the diaspora, and the connections between their music activities and identity as migrants and Spanish speakers. This study presents an analysis of the way that music in the Hispanic diaspora in the Northwest of England reflects and shapes the identities of its people, and presents a sociomusical analysis of the music composed by some of the participants, which, in most cases, is influenced by musical and cultural characteristics from the different countries they have lived in. Thus, songwriters and composers from the Hispanic diaspora living in the Northwest transform their musical identity via new musical possibilities by merging with other music styles while they reside in the United Kingdom.

5d. Music for Screen and Film

James Olsen, 'Directional Tonality and Double-Tonic Complexes in Thomas the Tank Engine Video Mashups' Mike O'Donnell and Junior Campbell's theme for *Thomas the Tank Engine & Friends* (1984) poses a challenge for music analysis: its progression from C major to A flat major suggests directional tonality or a 'double tonal complex', and yet these and other relevant analytical tools were largely developed in the context of nineteenth-century Western art music and as such are underpinned by notions of unity and coherence which may not necessarily be applicable to television music, and which in any case have been discredited more widely by poststructuralist theories adopted by music theorists over the last thirty years. Concepts of unity and coherence are potentially even more problematic in the context of analysing mashups, as the growing body of scholarship on this genre recognises. So far, this literature has paid little attention to matters of large-scale harmonic relations in the genre, focusing instead on how parameters other than harmony generate musical form (for example, Adams, 2015 and Yunek, Wadsworth and Needle, 2021).

This paper considers a number of online video mashups, posted on YouTube mostly by anonymous creators, of O'Donnell and Campbell's theme, and explores the ways in which the relationship between two tonal areas in the original is reworked to generate meaning. I argue that music analytical tools which were developed in the context of analysing nineteenth-century Western art music can be relevant for understanding the generation of meaning in these mashups, even if assumptions about the videos' coherence, unity and even sincerity are inappropriate.

Matt Lawson, "'That sounds just like the film!" – Intertextuality, Inspiration, and Imitation in Video Game Adaptations of Films'

Video games based on films are not a new phenomenon. As early as the 1980s, video games such as *Alien* (1982), *Raiders of the Lost Ark* (1982), *Star Wars: The Empire Strikes Back* (1982), and the infamously abysmal *ET: the Extra-Terrestrial* (1982) appeared on various burgeoning video game consoles, arcade machines, and home computers. Most of these will have been licensed, and therefore had crude adaptations of their respective film's main theme as their musical score, albeit limited by the technology available in early video game production methods.

This cross-disciplinary paper (between film musicology and ludomusicology) seeks to examine video game adaptations of films or film franchises that do *not* contain the same musical score as their filmic counterpart(s), with a particular emphasis on *Star Wars: Knights of the Old Republic* (2003), *Harry Potter and*

the Prisoner of Azkaban (2004), and *Lord of the Rings Online* (2010). The three film scores by John Williams (Star Wars and Harry Potter) and Howard Shore (Lord of the Rings) were not included in each respective game in favour of original scores by Jeremy Soule (Harry Potter and Star Wars) and Chance Thomas (Lord of the Rings). Through a comparative lens, incorporating intertextuality and adaptation theory, this paper will determine the boundaries between inspiration, imitation, homage, and (sub)conscious plagiarism, and elaborate on the immersive experience for the gamer hearing interactive and reactive scores that “sound just like the film”, but aren’t *quite* the film.

Sam Gillies, ‘The Prisoner: A Missing Link in England’s History of Electronic Music’

Roberto Gerhard’s soundtrack to *The Prisoner* (1954) potentially constitutes the first live performance of music concrète in England on record, predating his controversial electronic score to the Royal Shakespeare Company’s *King Lear* a year later, and composed during a time of institutional disinterest in England to electronic music. Despite its historical importance, *The Prisoner* is rarely discussed in the canon of English electronic music history. No master recording or score has been located and details relating to the soundtrack are sparse. This paper collects and analyses the available information relating to this production, drawing from letters, notebooks, programmes and newspaper articles. It also provides new insights into the possible draft recordings of Gerhard’s soundtrack found in the Roberto Gerhard Tape Archive, as well unearthing a previously unknown and historically significant connection between the production and Pierre Henry and the Groupe de Recherches de Musique Concrète.

5e. Education, Institutions and Impact

Jennie Henley, ‘RNCM Engage: Addressing Barriers to Progression in Music and Driving Change through Educational Research-Driven Strategy’

This paper presents the research underpinning the widening participation agenda at an English conservatoire (RNCM) to show how educational research-driven strategy is driving change. Firstly, the educational vision for the RNCM is stated and contextualised by policy and institutional education strategy. Using Biesta’s (2015) explorations of the ontology, axiology, and praxeology of education, the paradigm shift in conservatoires is considered and the case for educational research-driven strategy is presented. Then, the specific research study that has steered the development of the RNCM Engage strategy is reported. Emerging from empirical research involving n=723 participants and clarified by an evidence base of over 10,000 research participants, the key findings in this research that steer the strategy are *pupil and participation voice and involvement*, *location* as a sub-theme of *diversity and inclusion*, *collaboration*, and *transition points*. The paper concludes with a discussion of how educational research is essential for the educational change needed to both strengthen and sustain the place of music in society.

Isabel Benito Gutierrez, ‘Towards the Hybrid Concert Hall: A Search for a Contemporary Performance Space’

As a composer, my main interest is the creation of multidisciplinary works, often in collaboration with professionals from other disciplines. When organising the performances of some of my pieces, I have found several issues, particularly with those including live painting. The organisers of events in concert halls are very concerned with the idea of having paint on a musical space as this could damage the floor and other premises, this was the initial point for me to realise that perhaps concert halls are not the ideal space for contemporary music. As a member of the audience, I have observed the same problem in events where contemporary pieces from other composers were performed, the challenges of contemporary music performances present a dilemma to the conventions of traditional concert halls. On the other hand, when taking music performances outside the concert halls, the atmosphere and audience behaviour is different, the listeners engage more with the musicians, and the invisible line between the performers and attendees disappears. In this way, the audience connects more with the concert experience, in a freer environment.

In this presentation I will analyse issues, rules, and conventions of concert halls, how they appeared, and the search of other performance spaces adapted to the needs of the music composed nowadays. Some key aspects of this research are the role of the participants and the audience in music performances, the socioeconomic status linked to classical music, artistic education, and the establishment of a creative community.

Roddy Hawkins, ‘On the Contemporary Music Event: Performance, Spectacle and the Experience Economy’

Rooted in the sociology of music, and situated between historiographical critiques of vanguard practice within performance studies (e.g. Harding 2013, Sell 2010) and recent interventions on neoliberalism and the

reproduction of labour in western classical music (e.g. Moore 2016, Robin 2018), this paper takes as its focus the theorisation of the social and political space in which the twenty-first century packaging of ‘experience’ meets the circulation – and performance – of contemporary music. The paper is speculative in nature, designed to provoke conversation in response to what, pace Adorno, we might call the fetish character of performance in recent contemporary musics. More precisely and soberly, though, I am concerned to probe performance in terms of what Bourdieu called ‘doxa’: the self-evident centrality of performance in the recent practice of contemporary musics.

On the face of it, this would seem like an unpromising approach for the study of contemporary music performance, in which experimentation and innovative techniques frequently serve to make orthodoxy the object of critique. However, for the sake of this paper my principle interest is not practice per se, but its spectacle. I am keen, then, to ascertain the extent to which the marketing and presentation of contemporary music as an event – and in particular as an experience – creates its own kind of orthodoxy. With this in mind, I seek to answer the following questions: 1) how have composers, performers and others utilised the discourse of experience in promoting recent performance? 2) In what ways have they sought to challenge or upset modes of presentation through which they create performance? And 3) what do recent examples of practice and, in particular, the critical discourse surrounding it, suggest about the ideologies of contemporary music performance and its relationship to contemporary capitalism?

6a. Popular Culture and Subjectivity

Alex de Lacey, “‘No Censor’”: Censorship and Racialised Public Morality in Grime and Drill

Grime and UK drill music are subject to extensive censorship. The informal policing of live shows (Riley 2017) and the explicit imprisonment of artists, such as Rico Racks, on the basis of their musical content evidences how Black creative practice is litigated against. This presentation examines how institutional bodies outside of the immediacy of the penal system—namely the BBC and the Office of Communications (Ofcom)—impart racialised value judgments on creative practice.

It will present an ethnographic study of the BBC’s flagship rap shows—presented by Sir Spyro, Kenny Allstar, Snoochie Shy—demonstrating, through interviews and analysis, how the broadcasters’ ‘white racial frame’ invokes a panoptic gaze that censors lyrical content live on air, and renders artists as a dangerous ‘other’ (Bonilla-Silva 2014: 15). Lyrical assertions of supremacy—key facets of sound system tradition—are misread as direct threats, reflecting lack of musical understanding and ‘susceptib[ility] to the same racial and class biases from society as a whole’ (Taylor-Camara et al 2020).

The presentation also addresses how racialised public morality is resisted: firstly, through capitalising upon ‘digital clout’ tactics, also prevalent in Chicago Drill; secondly, by developing new coded language. Peckham-based drill collective Zone 2 adopt a ‘shock and awe’ approach that plays censorship against itself to build notoriety (Stuart 2020: 127). This reached its apex with their track “No Censor”’s provocative use of a ‘coin effect’ to signal the death of a rival performer, offering ludic—yet nihilistic—opposition to linguistic policing through intertextual sonic signifying.

Amin Hashemi, ‘A History of the Development of the Topos of Rock Music in Iranian Technical Universities: Subjectivity, Sound and Space’

Looking carefully into the faculties of engineering in top Iranian universities in Tehran illuminates the presence of musical social space. This environment houses lesser-known types of music, such as progressive rock, which have been listened to or even further, produced — individually and in bands. A majority of Iranian rock bands started making music once they got to know each other in these social spaces. This paper is part of the findings of a postdoctoral project investigating the correlation between the constitution of subjectivity and the social space such a constitution is taking place. This paper investigates the dynamics of such correlations in the context of university — as a different social space compared to other public places in Iran — and answer how and why rock music has been mostly developed among the technical university students in Iran. The research is based on ethnographic methodology and interviews with the bands since the 2000s to unfold the complex social relations embedded into the production of rock music in Iran and the specificity of the university space as a site of cultural production — unlike its conventional reading in Iran only as a space of scientific development. The researcher himself has first-hand personal experience in making a rock band in such environments in the late 2000s.

Imran Visram, 'Examining Sociohistorical Diversity in Satpanth Ismaili Lyrics'

The *gināns* are sacred songs authored by poet-saints who were associated with an Indian religious movement, known as the Satpanth, which flourished during the 14th and 15th centuries. Even though these songs are recited by some contemporary Hindu communities, they have been chiefly preserved by Muslims of the Ismaili Shia persuasion. Indian Ismaili Muslims sing *gināns* in both folk and ritual settings—as lullabies to their children and when performing domestic housework, but also liturgically in their day-to-day devotional practice. In this paper, I explore some lyrics from the extant canon of Ismaili *gināns* and examine their sonic characteristics and literary motifs. On the basis of comparative study, I argue that specific *gināns* may have been historically linked to different ethnocultural and caste communities, a recognition no longer easily discernable given their contemporary conceptualization as religious texts of a single genre. I illustrate how, by analyzing the poetic imagery found in the lyrics and acknowledging their diverse melodies, it is possible to provide a lens into the sociohistorical diversity of the Satpanth movement and the intersecting lifeworlds of those who once recited from the corpus it produced. The findings of this paper also consider how the common conceptualization of the *ginānic* corpus in fixed, canonical terms likely only became possible in the mid-19th century, in tandem with the changing conceptions of social and religious identity that occurred in the public sphere under British colonial rule in India.

6b. The Operatic Imagination

Francesca Vella, 'Between Art and Craft: Operatic Staging at the Early Maggio Musicale Fiorentino'

When the Maggio Musicale Fiorentino was established in 1933, its aim was to reawaken Italy's 'dead' operatic tradition by reviving forgotten works and premiering new ones. From its first edition, its board called on prominent artists to conceive the visual aspects of its productions. Giorgio De Chirico, Felice Casorati and Gino Severini, among others, produced innovative set and costume designs for works ranging from Bellini's *I puritani* to Spontini's *La vestale* and Vecchi's *Amfiparnaso*. Most of these painters were exponents of Metaphysical Painting and/or Magic Realism, two movements that sought to reconcile European modernism with the figurative traditions of Quattrocento Italian art. Not only did their contributions bestow remarkable prestige on the festival, but the surrounding debates revealed a polarised understanding of stage design as either a fine art or a craft.

Focusing on the Maggio's 1930s editions, I investigate the role the visual arts played in challenging realistic notions of *messinscena* by prompting renewed attention to Renaissance ideas about the nature and function of the arts. At a time when the earliest experiments in *Regietheater* were reshaping operatic practices in northern Europe, the Maggio's *pittori-scenografi* encouraged key aesthetic and conceptual shifts in opera. Did a directorial conception of *mise en scène*, one that emphasised staging as an art and an interpretative act in its own right, arise in Italy through reckoning with the nation's past? How could the rediscovery of the labour associated with Renaissance arts and crafts breed operatic stagings increasingly geared towards the conceptual and the abstract?

Harriet Boyd-Bennett, 'Opera, Workers and Song: Towards a Turin Cantology, 1918–1922'

In the late 1950s and early 1960s a leftwing group called 'Cantacronache' set about interviewing and recording people involved in proletarian song in Turin in the earlier years of the century. The group identified a corpus of songs they called 'cantate operaie': heterogeneous songs that formed a diverse repertory, but a repertory united in its use of choral forms and commitment to ideals of workers' pride, solidarity and socialism. What struck Cantacronache, however, was the frequent recourse to nineteenth-century opera in the service of this political vision. Operatic melodies were borrowed and set to new words: refrains now conveyed denunciations of factory conditions.

Rather than arguing that such operatic re-use demonstrated a desire for theatrical space and the adoption of a melodramatic sensibility, I want to suggest instead that delving into the history of these workers' songs unleashes further histories and layers of encounter and conflict that radically reshaped class and culture at this point. Such songs can be resituated in political realities, showing up the formative experiences that song and singing had on the lived experience of politics at this time—its hostility, violence, ambivalence and hope. This is also a recuperative story of the ad-hoc collecting of a pre-technologised popular song via the tape recorder. In recuperating these voices under erasure—marginalised in our histories, but central to the lived experience of a new industrial proletariat—I want to put pressure on the standard narratives of working-class culture and socialism in the early decades of the twentieth century.

Peng Liu, 'The Rise and Fall of Anna Caroline de Belleville's Opera Fantasies in Victorian Britain'

Claimed as decidedly one of the most popular composers, Anna Caroline de Belleville (1806-1880) published at least 28 opera fantasies in the 1850s and 1860s out of her approximately 200 piano works. While this repertoire was widely performed during her time by both professional and amateur pianists in England and beyond, English composer Frederick Corder harshly dismissed it as "unmitigated rubbish" a decade after her death. The dissonance between Corder's sharply critical view and the commercial popularity of Belleville's opera fantasies during her time points to changes in the musical scene and taste during the Victorian *fin de siècle*. This paper attempts to understand this underlying tension around the reception of Belleville's opera fantasies. I first offer a musical analysis of several selected opera fantasies by Belleville from the perspectives of thematic selection and arrangement, dramatic implications, and thematic treatment. This stylistic discussion not only highlights Belleville's compositional styles in this genre but also suggests their potential target consumers. Then this paper examines the cultural, social, institutional, and aesthetic forces that contributed to both the popularity and later the decline of Belleville's opera fantasies. As a once vigorous musical genre, opera fantasy not only serves as a significant barometer of changing musical values, tastes, and ideologies in the second half of the nineteenth century, it also documents a rich history of music-making whose marginalization in current scholarship reveals a somewhat similar hierarchy of musical values that we might still hold today.

6c. Aesthetics and Ideology

Dominik Mitterer, "'Virtuosity' and the Politics of Freedom: Joseph Joachim's Concerto 'In Ungarischer Weise', Op. 11 in Dialogue with Hegelian Philosophy'

The reception of Hegel's concept of ›virtuosity‹ gave rise to a discourse that is distinctive in 19th-Century Germany. Hegel construed the virtuoso as an autonomous and practically judging individual, who orientates freely *within* the world, which holds equally for the moral and musical agent. Hegel's formalistic account of music values the liberation from a concrete meaningful content, emphasising the importance of *performances* as »living artworks«. However, after the 1848/9 revolutions, Hegel's idea of the virtuoso performer was interpreted by Left-Hegelians as the individual's subordination to a larger political or aesthetic whole. This led to a pseudo-Hegelian view on work performance, which negates the performers individuality in virtue of expressing the composer's supposed intentions. Accordingly, ›virtuosity‹ as individual autonomy was uncompromisingly juxtaposed with the aesthetic conditions of the work concept as autonomous whole. ›Virtuosity‹ points therefore to a battleground on which underlying ideas of freedom and individuality are negotiated.

I argue that positive accounts of acceptable virtuosity construed Joseph Joachim as a performing artist who substituted his own personality for the supposed intentions of classical composers, detected through intellectual engagement. This pseudo-Hegelian standpoint follows the same pattern as communitarian arguments, viewing the individual's identity as being determined by its larger political surroundings. Firstly, I will sketch Hegel's concept of ›virtuosity‹ as a mode to navigate freely *within* the world and how left-Hegelians reconceptualised Hegel's account according to their political agenda. Secondly, I consider how this view influenced the discourse around Joachim as an uncompromising *Werktreue* performer. Finally, I will offer a reading of Joachim's Violin Concerto, op. 11 "*In Ungarischer Weise*" as an instant of the individual's liberty and its subordination to the larger political whole.

Reinhard Strohm, 'Music in Utopia'

European literary utopias of the 16th to the 20th centuries refer to music remarkably often. This body of musical opinion and knowledge (of over 100 texts accessible to me, about a third mention music) has been neglected in musicological research. Authors such as Thomas More, Francis Bacon, Tommaso Campanella, Cyrano de Bergerac, Jonathan Swift, Voltaire, Ch. M. Wieland, Hector Berlioz, H.G. Wells, Ernst Bloch and Aldous Huxley present music as a characterising element of society in their positive (,eutopian') or negative (,dystopian') imaginations. Influential utopias discuss music as a pillar of social practice, thus expressing mentalities and ideologies of their respective times; but many aesthetic, moral-philosophical and technological ideas about music found here, including visions of inter-planetary musicology, do not easily fit into a historical narrative. In the 'age of discoveries', European utopian writings were primarily ,geographical', reflecting colonial conquest and emerging global world-views. Music is often examined here for its (limited) universality, or it serves the negotiation of otherness. With its relative inclusiveness and proto-socialist projections, music in utopia held an opposed position to the pastoral lore, although sharing its escapist or phantastic tendency. After the 1770s, utopia became predominantly 'time-related', concerning itself with anxieties about the future

and the dark sides of progress. Modern and post-modern utopias capture the fate of music as a companion of humans, either as their 'Principle of Hope' (Bloch) or as their fellow-victim under totalitarian regimes.

Ross Cole, 'Fluxus and the Democratic Mundane'

Established by the Lithuanian émigré George Maciunas during the 1960s, Fluxus staged a series of gags and gimmicks rendering the gallery equivalent with the intimate granularity of everyday life. Highlighting an aspect of Fluxus distinct from avant-garde critique in this paper, I dwell on this obsession with the commonplace. I situate it within broader traditions of play and perceptual renewal that Jacques Rancière has dubbed the "aesthetic regime," alongside Walt Whitman, Charles Baudelaire, slapstick cinema, Luigi Russolo, John Cage, Dada, and Pop art. Fluxus, I argue, is utopian to the extent that it strives to overcome the idea that artist-audience relations are based on a division between activity and passivity, capacities and incapacities. By establishing a radical correspondence between producer and receiver as well as highbrow and lowbrow, it emphasizes that the aesthetic domain is not circumscribed but rather available to all, heralding what we might call "a new landscape of the possible."

6d. Themed Session: Music in Shakespeare: From Page to Performance

The two proposed Shakespeare sessions are designed as a follow-up to the Shakespeare and Music Study Group's inaugural conference in December 2020. They develop the Group's core values, namely its interdisciplinary / cross-disciplinary approach and its dual focus on Shakespeare in Music and Music in Shakespeare, including performance practice and stressing the global impact of Shakespeare as source of musical inspiration, treating appropriation and adaptation of his works in music as an indicator of cultural, aesthetic and even political/ideological tendencies of specific eras and areas. For Session 1, the papers focus on the sources, covering Shakespeare's use of music as well as performance practice of Shakespearean songs and including topics such as contrapuntal soundscapes, Shakespeare's audiences, and vocality in his songs. Issues of gender are prominent in both sessions. Each session will include four 15-to-20-minute papers followed by general discussion. Session 1 will finish with performances by Gerard Place related to his paper. For Session 2, the papers are organised around the topic of Shakespeare in European music (Germany, Austria., France Ireland), extending chronologically from the 17th century to the present day and covering lesser-known as well as canonical composers. Each individual approach reveals the musical potential of Shakespeare's work, located both within the social and historical context of a particular adaptation and within broader intellectual discourse.

Enrico Reggiani, "Music [...] doth lend redress"? (4.5.140-141): The Contrapuntal Soundscape of Authority and Liberty in *Romeo and Juliet*

Romeo and Juliet resonates – both literally and metaphorically – with Shakespeare's habitual, richly textualized *soundscape*, to borrow R. M. Schafer's term, whose 'relevance [...] to literary studies is only just beginning to be recognized': e.g., clocks and bells; masques and dances; sounds of music and sounds of words, whatever their 'tongue' (II. ii. 165); real birds singing and figurative animals crying; human voices of a masked 'foe' close-to-hand, 'covered with an antic face' (I. v. 56), and of a metaphorical falconer calling to his hawk (II. ii. 158); a whole catalogue of multifarious noises: open-air ones of 'mistempered weapons' (I. i. 86) and of 'bloody fray' (III. i. 152), domestic ones of complicity (II. ii. 136) and of 'a lamentable day' (IV. v. 17), sepulchral ones of 'death, contagion, and unnatural sleep' (V. iii. 151-152); and so on. Such a complex textual soundscape, which is based on the coeval 'devout religion' of hearing (symmetrical to and frequently conflicting with that of sight, explicitly mentioned by Romeo to Benvolio with paradoxical intent at 1.2.91), makes a strategic contribution to the play's investigation of the counterpoint between authority and liberty – especially, though not exclusively, through the exploitation of both musical concepts and musical practices like 'ground', 'consent' and 'consort', 'discord' and 'division', only apparently marginal and secondary. My paper intends *firstly* to investigate *Romeo and Juliet*'s sonic phenomena, their remarkable, polyphonic and often discordant variety; *secondly*, to examine their combination in the play's textual soundscape; and *thirdly*, to assess their relevance to the contrapuntal soundscape of authority and liberty which the play builds on the 'true ground[-bass]' (5.3.180) of its relational (i.e. familial/tribal, social, political, institutional) polyphony (in Bakhtin's terms).

Julie Thompson and Eduardo Sola Chagas Lima, "So speaking as I think, I die, I die": Grieving Female Voices in "The Willow Song"

'The Willow Song' in Shakespeare's *Othello* (1603/4) is an intimate emotional moment between mistress and maid. Scholarship highlights the popularity of this and other willow songs in the sixteenth century and their

close association with grief. Shakespeare's inclusion of 'The Willow Song' in the printed Folio edition from 1623 may have been used as a rhetorical symbol of the emotional turmoil voiced by Desdemona. His words for the song differ from other existing manuscripts, most notably the change from male to female pronouns throughout the song. Doubly othered, as both a woman and a Moor—in relation to her husband—Desdemona is unable to control masculine language and her voice is unheeded in 3.4, 4.1, and 4.2. She finally uses the medium of song in 4.3 to warn Emilia of her imminent murder. In 'The Willow Song', Desdemona attempts to transcend patriarchal language. Unfortunately, due to the masculine perception of the original song, the male playwright, and the patriarchal language, Desdemona is unsuccessful in voicing her fears. Shakespeare also reimagines the origin of 'The Willow Song' within the narrative, thus befitting Desdemona's foreshadowing of her murder. In the plot, it is framed as the song of 'poor Barbary', a maid Desdemona's mother kept. It is, therefore, rebranded within the narrative as an inter-generational symbol of female grief and a space for female voices. The dichotomy between masculine language and female voices creates tension in the plot and an opportunity for the audience to empathize with feminine perspectives.

Simon Smith, 'Music in Drama at the Early Modern Inns of Court; or, Listening Again to *Twelfth Night*'
With the publication of Alan Nelson and John Elliott's *Inns of Court* volumes in 2011, the *Records of Early English Drama* project demonstrated that, far from being a one-off arrangement, the performance of *Twelfth Night* at Middle Temple Hall on 2nd February 1602 was part of a pattern – indeed probably a standing arrangement – in which professional playing companies provided theatrical entertainment from their repertory for feast day revels at the Inns each year on All Saints Day (1st November) and Candlemas (2nd February). In light of documentary evidence unearthed by REED, as well as Andrew Ashbee's work on court musicians at the Inns and the wider swell of scholarship on the Inns over the last decade or so epitomised by the 'Mapping Inns' project, this paper will situate *Twelfth Night*'s well-known musical riches in the wider context of a performance culture at Middle Temple and beyond in which both music and professional theatre were prominent and highly prized. It will ask how an audience steeped in this culture might have responded to a play like *Twelfth Night* that puts performance and performativity (musical and otherwise) at its heart, and whether it is significant for our understanding of how Shakespeare and his contemporaries approached their dramaturgy if musically-focused Innsmen were amongst their anticipated audiences, as well as the court and commercial attendees towards whom the bulk of scholarly attention is generally directed.

Gerald Place, 'Shakespeare's Singers: The Songs and How They Sounded'
This talk aims to show what Shakespeare tells us about attitudes to singing, the characters that are allowed to sing and where possible what we can deduce about vocal quality which may inform modern performances of this music. Both boys' voices and adult singers, notably Robert Armin, are considered, with particular attention to the close correlation between speech and song on the Early Modern stage and the rhetoric of speech and sung forms. How these pieces were scored and performed (including self-accompaniment, for example) and the significance of ornamentation will be covered with additional references to plays by Shakespeare's contemporaries. The use of song in earlier dramas and the choirboy plays will also be considered. There is an important distinction between art song and ballad material and examples and context will be given of both, together with demonstrating the extent to which existing songs were adapted by Shakespeare for both dramatic and comic effect. Attitudes of individual characters to music are also a significant element. Further illustrations about singing in the period come from Thomas Campion, Luigi Zenobi, Orlandus Lassus, Thomas Coryate and others. Gerald Place will perform illustrations, accompanying himself on the viola da gamba. Included are some of the surviving song settings from the period, together with some that have been reconstructed using suitable music from various sources. This draws attention to the relatively small amount of surviving musical material and the possibilities of providing appropriate music for the many lyrics which have come down to us with no music.

6e. Agency, Resistance and Protest

Jerika O'Connor Hayes, 'Transcendent Sounds of Retribution: Tanya Tagaq's Music as Protest'
Tanya Tagaq is an Inuk throat-singer known for her distinctive blending of tradition with rock and electronic elements. Throughout her career, her musical triumphs have been paired with moments of protest, activism, and defiance against settler notions of acceptability. While there is scholarship on her political activity and her position as an indigenous woman confronting the music industry, there is a lack of discussion around her musicality or analysis of her improvisational style as an embodiment of her activism. Tagaq challenges the listener/viewer's comfort through performance and musical improvisation, which extends her throat-singing

by incorporating sounds of human experience— ecstasy, grief, rage, contentment—and non-human, pushing the limits of timbre, to claim an authorial voice. To examine her music as protest is to understand the transcendent quality of her activism that is comprised of advanced musical technique and indigenous spirituality, as well as her relationship with the audience and the body. I will interpret her Polaris Prize performance (2014), the music video for 'Retribution' (2016), her 2015 performance at Massey Hall and various interviews through a feminist lens, a musical analysis informed critically by commentary from Tagaq herself, and scholarly writing on indigenous artists and performance. I argue Tagaq's vocal and performance style embodies the historic feminine intimacy of throat singing while re-appropriating the art form to create what I am referring to as a 'transcendent activism.' Specifically, Tagaq's improvised performances of bodily control, ownership of sexuality, and timbral effect to protest against the violence enacted upon indigenous women.

Patrick Mitchell, 'Communicating Rage: Multifaceted Resistance as Sonic Protest in *Rage Against the Machine's* Self-Titled Album (1992)'

Rage Against the Machine (RATM) is an interracial alternative-rock band widely known for their eclectic musical style and polemic protest lyrics. The Los Angeles group released their self-titled album *Rage Against the Machine* (1992), in the months following a revolutionary moment of racial tension and civil unrest during the Rodney King Riots. Political unrest fueled RATM's critique of issues surrounding capital accumulation, systematic racism, and U.S. imperialism. Sociologists Andrew Green (2015), Nick Holm (2007), and Jeffery Hall (2003) have considered RATM's protest in their studies of the band's lyrics—however, have reduced their music to descriptions of "genre-bending." These studies fail to observe the significance of the genres prevalent in RATM's sound (i.e., funk, metal, rap and rock). This begs the question: How did RATM sonically communicate their rage? My study of RATM's album considers both the band's music and vocality to articulate the full depth of their protest. I argue that RATM constructed a sonic protest through means of synthesizing interracial musical genres by revealing the inherent rebellion instilled in the fabrics of funk, metal, rap and rock. Specifically, I identify the band's use of funk riffs (Morant 2010), metal breakdowns (Susino 2019), rap flow (Komaniecki 2019), and timbral distortion. Moreover, I use Kate Heidemann's technique for describing vocal timbres (2016) in my analysis of singer Zack de la Rocha's enraged vocality. My examination of RATM's album demonstrates that their music and vocality not only creates a sonic protest but opens space for multifaceted resistance.

Oskar Cox Jensen, 'The Same Old Tune? Protest Song, Contrafacta, and the Search for an Interdisciplinary Vocabulary, 1600–2021'

Like so many types of mainstream song over the ages, songs of protest have often been written contrafactually, with new words set to existing tunes. Some of these tunes, from God Save the King/Queen, to The Vicar of Bray, to Derry Down, have been sung in anger by new generations across at least three centuries. The practice continues to this day.

In this twenty-minute paper, I try to establish the role of the tunes in this palimpsestic process. I contend with the vagaries of both the historical context, and interdisciplinary scholarship. Contrafactum has been embraced by scholars of history, politics, and literature in recent years, as a means of engaging with the musical dimension of song – though all too often this ends up as a way of taking the music back out again. Perhaps quixotically, I wish to establish, both what a songwriter's choice of tune might and might not bring to the performance of a new lyric, and the potential for a genuinely informed interdisciplinary conversation on the perilous subject of song and musical meaning.

Dent Medal Lecture

Professor Laura Tunbridge 'Thanksong: The Lives of a String Quartet'

My starting point is Calixto Bieito's 2010 production of *Fidelio* in which, after the reunited Florestan and Leonore have declared their 'namenlose Freude', the action is interrupted by a string quartet. Suspended in cages over the stage, the quartet plays the 'Heiliger Dankgesang' from Beethoven's Quartet in A minor, Op. 132. Bieito explained that he wanted 'to express the loneliness that Florestan and Leonore feel after they are reunited'; 'They're not the same people they were two or three years ago. How do they go on with each other?'

Members of a professional string quartet often ask themselves the same question. I am interested in my current research project in the ways in which quartets define themselves sonically and socially, considering their performance practices broadly conceived. I will present a sample of some of the issues with which I'm

concerned through the example of the 'Heiliger Dankgesang' as performed by ensembles stretching from the mid twentieth century through to the present day, ending with Cassandra Miller's reworking of Beethoven's music as *Thanksong* (2020). The relationship of the quartet – as genre, individual work, and ensemble – to history inevitably is constantly renegotiated, shaped by multiple lives and afterlives.

7a. Race, Reception and Interpretation

Imogen Wilson, 'Analyzing radical LGBTQIA+ celebration in Lil Nas X's "MONTERO (Call Me By Your Name)" and MUNA feat. Phoebe Bridgers' "Silk Chiffon"'

Audiovisual representation of LGBTQIA+ desire in the popular music video varies across a wide spectrum of methods and practices. However, Lil Nas X's "MONTERO (Call Me By Your Name)" and MUNA feat. Phoebe Bridgers' "Silk Chiffon" exemplify several important trends that highlight the music video as a crucial site for analysis, one which demands an interdisciplinary methodological approach that draws from film music, music theory and queer theory. Both songs celebrate queer sex and self-discovery, aligned with the progressive visibility of queer artists in the "mainstream" music industry. Yet, they also engage in an incisive critique of the regressive and prevalent homophobic values of Christian conservatism in the USA. Lil Nas X illustrates in a "blasphemous" sexualization of Heaven and Hell in his unabashed, hyper-erotic and masculine portrayal of homosexuality. The surreal setting of "Silk Chiffon" in a conversion therapy camp references dark comedy *But I'm A Cheerleader* (1999), and the soft, weightless fabric is used as a metaphor for lesbian sex. The artists and viewers alike are faced with layers of reparative work in dialogue with their younger selves, triumphing over former barriers to their self-expression. Through these examples, I explore the ways in which music video analysis offers us a more nuanced context of reading queerness in popular songs—demonstrating how a song's meaning can be emphasized or subverted by the use of diegetic sound, camera angles, and or subtle body movements. In presenting this paper I will use powerpoint, and need to play audio and video excerpts.

Parker Nicholls, 'Braindancing Through the Mainstream: Intelligent Dance Music as Popular Music'

Artists associated with the concept of intelligent dance music (IDM) maintain their underground identity while also benefiting from the commercial and celebrity elements inherent in mainstream popular music culture. Rather than using IDM as a genre term, which is common, I believe that IDM is better suited to describe a philosophy of electronic music-making and a way of knowing and being that emphasizes creative individuality and a critical interrogation of the passive consumption of cultural commodities. To explain this difference, I critically analyze the discourses surrounding Warp and Rephlex records in the early to mid- 1990s, as well as more recent artist interviews and fan discussions.

For my project, I draw upon the theory of subcultural capital to critically examine perceived notions of authenticity in IDM artists' identities and associated fandoms by exploring the ideological boundaries that separate the mainstream from the underground. To do so, I have adapted the theory of subcultural capital by replacing the term "conversion" with "translation" to more accurately describe how members of music subcultures work to maintain a fluid relationship with popular culture and keep their 'authentic' subcultural status. By examining algorithmic culture and the ways in which popular music is consumed in the digital age, my project also reveals how underground online music communities can be conceptualized as "disorganized" subcultures where capital is expressed and translated. Topics include mainstream music, online underground spaces, homogeneity and diversity, self-identity, authentic music-making and consumption practices, and what constitutes popular music in this digital age.

Adam Rosado, 'Irregularity as Form: The Rubber Blues'

The 12-bar blues is considered the archetypal blues form. Blues songs in this form have choruses of 12 measures, traditionally with an equal, tripartite AA1B phrase structure and use only the primary harmonies of the key, frequently with all harmonies played as major-minor seventh chords. Other commonly used blues forms are distinguished by either harmonic alterations (e.g., jazz blues or minor blues) or by their use of phrase structures that deviate from the equal tripartite AAB structure of the 12-bar blues (e.g., 8-bar blues and 16-bar blues). Further deviations from these common forms are often written off as "irregular" variations (Charters, 1975), though the prevalence of such metric and formal irregularities found in blues recordings suggests that an expanded taxonomy of blues forms is needed. This paper introduces the term "rubber blues" to academic taxonomies of blues forms. This label refers to pieces, performances, and recordings that use the traditional AAB melodic structure of the blues, whose harmonic structure is closely related to the traditional 12-bar blues, and whose choruses lack strict length. While most rubber blueses can be analyzed as 12-bar blueses that alter their metric structures using similar methods to those found in classical music, doing so decontextualizes these

works from the performance and compositional practices with which they were created. Through the study of blues recordings made between the 1930s-1960s, this paper discusses the pedagogical implications and utility of including the rubber blues in courses on musicology, improvisation, and composition.

7b. Hybridity and Global Historiography

Kelvin Lee, 'Towards a Historiography of Global Musical Modernism: Bourdieu, Cultural Transfer and the Musical Text'

The 'global turn' in musicology has engendered the flourishing of work on the knowledge exchange between musical cultures (Strohm 2018) in an attempt to encompass what was previously excluded in the 'Western' epistemology of music history. Whilst this emphasis on knowledge exchange has pointed to cultural transfer as a key concept underlying global music historiography (Kim 2015), the discourse on global encounters however tends to avoid close engagement with the way in which cultural transfer is manifested in its product, namely the musical text. Such a tendency risks obscuring the interaction and tension between cultural forces inherent in the music, which evinces the composer's negotiation between cultural spaces as a subjective participant in global histories of music.

This paper develops an original approach for modelling cultural transfer in music by appropriating Bourdieu's field theory (1977, 1984, 1990 and 2020) to unpack the interplay between different cultural properties in musical practices. Focusing on the rise of global musical modernism, I argue the musical text, considered via Bourdieu's concepts of habitus, field, capital and doxa, could serve as a meaningful sociocultural object for global historiographical enquiries. This is exemplified by an analysis of Hashimoto Kunihiro's First Symphony (1940), where I demonstrate the convergence and conflict between Japanese and Western idioms, and their relation to Hashimoto as a significant agency in a global account of musical modernism. The result reinstates the importance of the musical text and in turn posits the coalescence of cultural studies and music analysis as a constructive historiographical method.

John Lam Chun-Fai, "'Les japonaises": Shamisen and Franco-Japanese Musical Dynamics in Maurice Ravel's Milieu'

Ethnic musical instruments embody an idiosyncratic combination of elements ranging from timbre, temperament, playing techniques, notational practices to performative and aesthetical traditions. Recontextualisation of instruments in another land inevitably challenges foreign minds and opens up cross-cultural spaces that seek to capture those inherent elements. The present study illuminates Franco-Japanese musical dynamics and shows how the sound of *shamisen* – female *geisha*'s string instrument – was integral to a little-studied network of intellectual-compositional currents in Maurice Ravel's milieu. On the intellectual side, knowledge about *shamisen* was fostered, expanded and at times debated in an array of research writings published by institutions with cultural mission (*École Française d'Extrême-Orient* and *Société Franco-japonaise de Paris*). On the compositional side, allusions to the music of *shamisen* bonded together a French repertoire contributed by music ambassadors to Japan (Charles Leroux and Henri Gil-Marchex). Situated at the intersection of these pursuits, the case of Ravel's circle encapsulates the many facets of French sensibility toward Japanese music in the early twentieth century. Autographs on a Japanese concert booklet belonged to Jirohachi Satsuma (Tokyo-born aristocrat active in Paris) point to an intricate web of musical friendships surrounding Ravel, Gil-Marchex and their informants. A rare document penned by Sakichi Kineya IV (*shamisen* maestro and ambassador to Europe) indicates the group's crucial reception of at least two pieces, *Azuma Hakkei* and *Chō*. All the more intriguingly, the presence of a research article, Leroux's 'La musique classique japonaise' (1910), in Ravel's personal library suggests the group's benefit from sources Ravel once in a letter referred to as 'les japonaises'. In light of such archival evidence, the vibrant sensibilities of Parisian researchers and composers mirrored the vibrating strings of *shamisen*, forging an interactive network with interpretive-creative catalysts for *japonisme* in French musical modernity.

Ju-Lee Hong, 'The Role of 3-3 in Isang Yun's *Hauptton* in his Cello Music'

The Korean-German composer Isang Yun (1917-1995) led a bi-cultural life. As a result, he developed musical characteristics from the East and West. His *Hauptton* originated from the Eastern-based philosophy Taoism, involving the atonal variation of structural notes developed from the late 1950s. Yun often refers to instrumental techniques from Korean traditional music, such as the constant moving tone of embellishment, to signpost his *Hauptton*. Incidentally, *Hauptton* reflects the concept of Western terminology centricity, which refers to any centric element in a musical context without any conditions that need to be satisfied. Therefore,

sharing a common stylistic ground with centrality indicates that Yun's Hauptton could be compared to the techniques of his contemporaries, such as György Ligeti and Luciano Berio.

This paper demonstrates how Joseph Straus' associational model (1987) and pattern completion (1982) are valuable in determining Hauptton in Yun's music from the contemporary Western standpoint. Furthermore, the persistent occurrence of the same set class demonstrates the cruciality of the 3-3 (014) function in Yun's, Hauptton. Yun uses Hauptton in the cello concerto (1975/6) to reflect a political message concerning the trauma suffered during the East Berlin Affair (1967) instigated by the South Korean Intelligence Service. However, his earlier piece *Nore* (1964), has a contrasting political implication. This paper also explores PCS 3-3's role in reflecting a political message.

7c. Analysis and the Legacies of the Past

Michael Clarke, 'Analysing Texture and Gesture in Classical Music Supported by Interactive Software' Texture and gesture along with other 'secondary' parameters are generally given less prominence in music analysis, especially that of Western classical repertoire. Notable exceptions include Wallace Berry's development of a systematic approach to analysing texture in 'Structural Functions in Music' (1976), Janet Levy's (1982) investigation of texture as a sign, and Nathalie Hérold's research as part of her 2011 PhD thesis and subsequent work on timbre and form. Within larger analytical frameworks James Webster's 'multivalent analyses' often incorporate both primary and secondary parameters creating musical structure in counterpoint with one another. Dora Hanninen's theory of music analysis (2012) also allows for a wider range of parameters. Texture also often features in defining musical topoi. In practice, however, it is rare to find detailed and extended examinations of texture and gesture as prominent contributions to analyses.

This paper, drawing on ideas from the earlier research referenced above, investigates how texture and gesture might be given a more prominent role and discusses how they can enrich analysis. The first movement of Beethoven's Piano Sonata Opus 2, No. 2 is taken as a case study comparing results with previous analyses. Can software help facilitate multivalent analysis in which texture and gesture play a significant part? In particular, the potential for interactive software to support such a development along with approaches recently developed by the authors in the very different context of analysing contemporary spectral music (in which texture and gesture often play a pre-eminent role) is examined.

Martin Ennis, 'Brahms's 'zweite Diatonik': The Legacy of Late Sixteenth- and Early Seventeenth-Century Harmonic Practices in Late Motets by Brahms'

In his 1971 study *Wagners Musikdramen*, Carl Dahlhaus talked of a 'zweite Diatonik', suggesting that the forms of diatonic language employed by Wagner in the years after *Tristan und Isolde* were different from those found in earlier works. In short, Wagner's experiences with extreme chromaticism in the 1850s led him to fashion a second type of diatonicism – a phenomenon that, in Dahlhaus's opinion, can be linked to Hegel's concept of 'zweite Natur'. In this paper I argue that a parallel development can be observed in Brahms. In Brahms's case, however, the impetus to reconsider the nature of diatonicism came not from exposure to advanced musical syntax but from increasing familiarity with the music of the late Renaissance and early Baroque – the period during which tonality as we understand it today gradually took shape. Contrary to most narratives, which have tended to view the modality of the high Renaissance and Wagnerian chromaticism as the principal sources of enrichment in Brahms's mature harmonic practice, I argue, using close readings of selected passages from the late motets, that the shadowlands between modality and fully fledged tonality encountered in works from around 1600 provided Brahms with particularly fruitful, little regarded, models for reinventing tonal processes – for creating, in effect, a second type of diatonicism.

7d. Themed Session: Towards a National Repository Infrastructure for Practice Research

In the first half of 2022, two AHRC-funded projects will work together to scope out the possibility of creating a national repository infrastructure for practice research. This panel session will provide an overview (45min) of project outcomes, and host an open discussion (45min) on the specific needs of the UK HE music community.

The concurrent 6-month projects are hosted respectively at the University of Leeds and the University of Westminster, and take two different but complementary approaches to addressing the serious issues with current research repositories that undermine practice research: specifically, in relation to discovery/searchability, storage, dissemination, preservation, and access. These issues have been outlined comprehensively in the Bulley/Şahin report (Research England 2021), but to summarise here, the current

institutional/subject repositories lack capabilities in the management of complex, multipart, interconnected assets, and are especially poor in the case of non-text materials. Equally, the current repository focus on single outputs is a poor fit for the processual and interconnected nature of practice research.

The 45-minute panel presentation includes investigators from both projects (Scott McLaughlin (Leeds), and Jenny Evans (Westminster)), James Bulley (co-author of the Bulley/Şahin report), and a member (Prof Nick Fells - TBC) of the Practice Research Advisory Group (PRAG-UK) that co-commissioned the Bulley/Şahin report with Research England. Both projects will include extensive discussion with stakeholders across the range of practice research disciplines, but this panel session offers the opportunity to open that discussion to a wider selection of viewpoints specific to music (45min open discussion).

Scott McLaughlin, Contribution 1

Scott McLaughlin (convenor of the RMA Practice Research Study Group) is Co-I on the AHRC-funded SPARKLE project ('Sustaining Practice Assets for Research, Knowledge, Learning and Engagement') and will present the project's aims and findings, with a focus on the needs of the music practice research community. SPARKLE is a scoping study for a national infrastructure for the storage, discovery, access, analysis, and preservation of practice research assets: which may include text, but also image/video/audio/software, and other less common mediums. Practice research is a broad community that cuts across disciplines (creative arts, humanities, healthcare, and others) that is not well-served by current text-focussed repositories, needing a more considered approach to a wider range of mediums. Equally, the current repository focus on single outputs is a poor fit for the processual and interconnected nature of practice research. SPARKLE will address these issues and fill in a significant gap in the interconnected trusted repositories landscape, as the current institutional/subject repositories lack capabilities in the management of complex, multipart, interconnected assets. It will provide an integrated technology infrastructure for innovative design and practice research, along with economies of scale through a cloud-based data service, encompassing critical FAIR (Findable, Accessible, Interoperable, and Reusable) principles. As a holistic service to support practice research for now and the future, SPARKLE will include capabilities for analysing quantitative, thick, and big data, and learning resources to support documenting, accessing, and reusing practice assets. This project will produce an initial scoping of the required data infrastructure and community training needs; 'training needs' are included here is built-in to ensure the system is as easy to use as possible for the very broad range of use-cases across the practice research ecosystem.

Jenny Evans, Contribution 2

Jenny Evans (University of Westminster) led a strategic investment between professional services teams and practice researchers as a collaboration with Haplo that resulted in an innovative open-source repository platform for practice research at Westminster. Jenny is now PI of the AHRC-funded Practice Research Voices (PR Voices) project which aims to "investigate the founding of an Open Library of Practice Research (OLPR)", in order "to effectively share and disseminate practice research outputs to both academic and non-academic audiences", as per the key recommendations of the Practice Research Advisory Group UK (PRAG-UK) Report 2. Jenny will discuss the project objectives: Identifying technical specifications for a repository tailored to practice research requirements; review and recommend changes to metadata standards (to enable discoverability); building a practice research community of practice to bring together disconnected discussions between different stakeholder groups such as researchers (including PRAG-UK), librarians, developers, research data managers, repository managers, research managers, archivists, records managers and curators. Open access is also an important consideration, the project will include analysis of associated issues in making this research open access, such as IP, licensing, and copyright'.

James Bulley, Contribution 3

James Bulley is an artist, composer, curator and researcher whose work explores spatial sound, the archive and the natural world. James was co-author of the Bulley/Şahin report (2021) on practice research commissioned by PRAG-UK and Research England, and will present in this panel on the background case for a national infrastructure for practice research as outlined in the Bulley/Şahin report. The report includes interviews, questionnaires, and surveys that capture a diversity of viewpoints from researchers across practice research disciplines, a range of research support professionals, and policymakers from across England; as well as those who navigate industry roles that intersect with academia. The reports are perhaps the first in-depth analysis of the field of practice research in England, and advocates for support and understanding of practice research across and beyond disciplinary frameworks, addressing policymakers, funders, and institutional senior managers. A key part of the report to be discussed in this panel is the proposal to explore the founding

of an Open Library of Practice Research (OLPR). This open library could: harvest and host peer-reviewed practice research; provide specific support for the novel formulations of practice research that will emerge in future; embody principles of Open Access. James will present on ways that the scoping projects meet the needs that an the OLPR proposal suggests.

7e. Memory, Affect and Narrative

Mark Hutchinson, 'The Texture of Memory: Quotation, Language and Affect in Caroline Shaw's *Gustave Le Gray*'

The chamber works of the American composer Caroline Shaw (b. 1982) display a recurrent fascination with musical memory – in particular the kind of habitual, intimate familiarity that builds up as a performer or listener lives with a specific piece over a long period, ruminating on it and internalising its core features. In Shaw's own words, her music focusses on the 'tiny oblique revelations that time's filter can open up in a musical memory', with all the sensory and affective intensity this implies. The raft of visual, architectural and culinary metaphors in her writings, and her recurrent allusions to Barthes, Proust, T. S. Eliot, highlight the layered and intertextual way in which she explores these concerns in her music.

Shaw's solo piano piece *Gustave Le Gray* (2012) exemplifies these interests; conceived as a 'multi-layered portrait' of Chopin's Mazurka op. 17, no. 4 (in homage to the photographic pioneer of the title), it is built as a frame around a complete performance of the earlier work, which itself hinges around a sepia-toned moment of tonal and rhythmic clarity in its central trio. This paper will explore the way in which Shaw expands and amplifies Chopin's exploration of nostalgia by interweaving fragments of his language with her own unabashedly triadic, postminimalist palette, and the way in which musical processes combine with the score's various paratexts to create multimodal evocations of remembrance and loss.

Martin Scheuregger, 'Drama and Narrative in the Music of George Benjamin'

George Benjamin has described, in numerous interviews, his longstanding desire to write opera. He speaks of his early experience at school writing music for theatre productions and tells the story of meeting forty or fifty potential librettists across his career. The turning point for Benjamin was meeting British playwright Martin Crimp in the early 2000s: here was someone with whom Benjamin could collaborate. The chamber opera *Into the Little Hill* (2006) would be the first result of this connection, followed by the internationally successful full opera *Written on Skin* (2012) and the more recent *Lessons in Love and Violence* (2017).

This paper examines Benjamin's operatic turn by placing these overtly dramatic works in the context of earlier works that may be understood as more covertly employing narrative and dramatic tools. Through analysis of musical form and the treatment of musical material, an examination of operatic, vocal and purely instrumental works is given that draws together underlying similarities. Whilst meeting Crimp undoubtedly 'opened up' opera for Benjamin, this paper argues that dramatic and narrative thinking is latent in earlier works and, moreover, the turn to opera was a logical next step more than a change in musical approach. Moments from the operas are discussed alongside works including *At first light* (1982), *Dream of the Song* (2015), and the recent Concerto for Orchestra (2021). Benjamin's well-established orchestral voice is seen to translate to opera in ways that may not be obvious at first glance.

Robert G. Rawson, 'The Secularisation of the English Anthem: Form, Style and Performance Contexts for Pepusch and Handel's Music for Cannons Reconsidered'

Writing in 2017, Nicholas Temperley was scarcely able to muster faint praise in concluding that 'the Georgian period was not the most distinguished in the long history of English cathedral music.' By the early years of the eighteenth-century continental music—and therefore primarily Catholic music—was largely secularised in style and form, often following 'numbers opera' in its organisation (especially Vivaldi), but this did not happen in British music—with the conspicuous exceptions of Handel and Pepusch. The working lives of the two composers, nearly a generation apart, overlapped for several years at Cannons (1717–c.1720) when they were employed by James Brydges (the first Duke of Chandos). During this time, Handel brought the court masque and opera to the private stage and the Catholic genre of sacred oratorio to the concert hall; in this paper I will argue that Pepusch and Handel also transferred the Italianate concertato motet to the English context, but rather than in a simplified, more demure (more Protestant?) version along the lines of Croft or Greene aimed at the conservative aesthetic of the Chapel Royal, they created a small body of works that are direct relations to their flamboyant (and secularised) Italian cousins. With a special focus on the Pepusch sources and his links to the theatre/opera bands of London at the time, it will be argued here that at least some of the Chandos

works by Pepusch and Handel are not all necessarily church music at all, but concert or occasional works with sacred texts, setting the stage for English oratorios like Esther.

7f. Lecture-Recital III

Maria Stratigou, 'The meaning of *dolce* in the nineteenth century pianism, as derived from Farrenc's piano Études'

Louise Farrenc (1804–1875) was a prominent pianist and piano professor at the Paris Conservatoire for 30 years. Her compositions are not limited to piano repertoire but also include orchestral works, chamber music and songs. She was praised for her compositions by Robert Schumann and won the Prix Chartier twice. Eva and Paul Badura-Skoda support that for Mozart's works, *dolce*, *sotto voce*, and *mezza voce* are substitutes for the *piano* dynamic. In the nineteenth century the term *dolce* was most commonly 'used as an alternative indication to play quietly', according to David Fallows, with the piano methods of the era defining the term as 'sweetly' or *doucement*. However, the meaning that Clementi gives to *dolce* has very little to do with dynamics; 'sweet, with taste; now and then swelling some notes' denotes a degree of freedom that depends on the performer and their choices. My doctoral research on Farrenc's Études concluded that her use of the term coincided mostly with Clementi's attributed meaning, but specific performance directions for *dolce* do not exist.

In this lecture-recital, through my performance examples and analysis of the scores, I will demonstrate my different interpretations of *dolce* in Farrenc's Études and her other compositions. How, when, and why did other nineteenth-century composers such as Beethoven, Chopin, and others, employ this term in their works? Based on my findings and on early recordings, I will investigate whether my suggested interpretations can also be applied to other composers of Farrenc's era.

8a. Imperialism, Coloniality and Constructions of Knowledge

Matthew Head, 'Harriet Stewart's *Chorus on Seringapatam* (1799) – Linking Colonial and Women's History'

Harriet Stewart's *Chorus on Seringapatam* (1799) presents an interpretive dilemma. Composed in response to the British Conquest of Mysore, while Stewart (née Wainwright) lived among the community of the East India Company in Calcutta, the *Chorus* arguably belongs among occasional pieces celebrating imperial victory, and the death – or murder -- of Sultan Fateh Ali Sahab Tipu ('Tipu Sultan'). A tipping point in colonial history, the sacking of Tipu's palace at Seringapatam flooded London with representations and with exotic trophies -- most famously the automaton and organ, 'Tipu's Tiger' now in the V&A. If marked by ambivalence for the defeated natives, representations of the Conquest of Mysore were at base jingoistic and celebratory. As such, they exist today more as historical evidence than significant artistic achievements – an unprepossessing context for a piece Stewart regarded as her *chef-d'oeuvre*.

However, according to current disciplinary structures, Stewart's *Chorus* also belongs to the history of women composers, and thus might find its place in a body of scholarship that highlights female rather than imperial oppression. In that framework, the *Chorus* would probably trigger celebration: the fact of an occasional work could be understood as resisting exclusion from matters of national, political import; her large orchestral forces might suggest a refusal of small forms, and her deployment of Handelian traditions of choral writing could be heard as gestures of self-inclusion in a discourse of English music.

Is there a way of bringing together these histories while avoiding collision – or is that an intersectional approach too far? One way forward is to engage closely with Stewart's commentary on her *Chorus* and with the piece itself – both seem to know about the tensions that register today as a disciplinary conundrum. Her autobiographical sketch reveals that her experience of being in Calcutta transformed her identity as a composer – her authorship was burnished and exalted in the crucible of Empire. Even her singing voice, she claimed, was miraculously improved by the climate. Her elevated social network, extending to Governor Wellesley – who accepted the dedication of her *Chorus* – contributed to her newly exalted self-image. However, this authorial imperialism appears phantasmatic and narcissistic, as if acted out in a defensive or corrective fantasy that marks its own impossibility.

Stewart's *Chorus*, on a text by poet William Mason paraphrasing *Isaiah 14*, also registers a complex subject position. The text offers a pointedly religious point of view, one Stewart may have experienced as distinct from national politics and her identity as a British subject. In Calcutta, it seems, her Christian identity, tinged with evangelism, afforded a heightened moral elevation and didacticism, evident not only in the *Chorus* but in a published sermon against calumny. The text of her chorus, by the Yorkshire clergyman William Mason was written before the Conquest of Mysore, and so set contemporary political-military events (invoked by Stewart's title) in an ancient Biblical frame. In this it differs from other musical entertainments performed for

Wellesley in Calcutta to celebrate British victory. There is potential ambiguity of message and sentiment. While reference to the liberation of the Israelites recalls traditions of British identification with the enslaved Hebrews, there is nonetheless potential for the *Chorus* to be heard as less about British victory than a celebration of the end of hostility and oppression themselves.

Nina Eidsheim and Daniel Walden, “‘Seeds, Husks, and Dried Flowers: Shaping Attentive Practices and Settler Colonial Land Ethics Through the Use of Botanical Metaphors in Ethnographies of Native American Song’ Thinkers often reach toward metaphors to describe music and its effect in the world, and in the nineteenth century, Euro-American theorists regularly drew metaphorical linkages between music and botanical models of *fertilization*, *growth*, and *decay* (Thaler 1984, Spitzer 2004, Watkins 2018). In this talk, we focus in on the botanical metaphors that settler colonial anthropologists applied to Native American song, and show how they conditioned attentive practices while simultaneously determining land settlement and agricultural management practices in the present day. Focusing on American ethnographies of Umo^{ho}/Omaha and A:shiwí/Zuni song from the pivotal era between 1880-1910—when Manifest Destiny completed the coast-to-coast expansion of the United States, and Native lands were partitioned into properties for sale—we argue that their metaphors connecting Native song to exotic dessicated flowers waiting for taxonomification (Gilman 1908), or grains with digestible seeds waiting to be separated from their husks (Fillmore 1893), directed attentions towards acoustical features that could eventually support the capitalization of Native culture along with Native lands. More broadly, this paper is part of a larger project that calls for greater examination of and attention to metaphorical usage and their underlying, but often masked values, within music.

Wai-Ling Cheong and Tomoko Yasukawa, ‘Imperialism vs Musical Modernism in Japan (1930s–1950s)’ This study begins with an under-explored question: what might have led the Tokyo School of Music (today’s School of Music at the Tokyo University of the Arts, aka Geidai), the only government funded and a leading institution for musical creativity and research in Japan, to transform from an advocate of German romanticism to that of the “French School” and its associated “New Music” after World War II ended? We argue that Geidai’s 1931 recruitment of Klaus Pringsheim (a student of Mahler and a conductor of the Berlin Philharmonic) to head the newly established department of composition, and the School’s allegiance to Japan’s then right-wing government, which drew increasing close to Nazi Germany in the 1930s and eventually joined the Axis Powers in 1940, had precluded it from advancing musical modernism. We also interrogate the commonly held view that Geidai’s 1947 watershed recruitment of Ikenouchi Tomojirō (among a few Japanese composers to have studied at Paris Conservatoire in the early twentieth century) had brought about a pivotal change in favour of French musical modernism. Drawing on firsthand sources, we examine Geidai’s pedagogical legacies with focuses on Pringsheim and Ikenouchi, who spearheaded the composition department in the prewar and postwar eras. Textual criticism of sources will be undertaken in tandem with analytical readings of music to reveal how the rise and fall of imperialism in Japan had interacted with the swing from German to French style and the advancement of musical modernism.

8b. Gender Representations I

Nicole Grimes, ‘Musical Responses to Gendered Reception: The Large-Scale Musical Works of Emilie Mayer’ Emilie Mayer (1812–1833) found her compositional voice through a decade of musical study in the late 1840s and early 1850s with Karl Loewe in Stettin and A. B. Marx in Berlin. It is little known now that A. B. Marx was well known then for his teaching of female students. The publication of his essay “Instruction in Composition for young Women” in 1857—which outlined his determined view that women, just like their male counterparts, should have no limitations imposed on their instruction in musical composition—stands in stark contrast to the dominant narrative in the eighteenth and nineteenth centuries that men create while women procreate, one notable example being Arthur Schopenhauer’s essay “On Women” published just six years earlier.

The critical reception of Emilie Mayer’s music in her own lifetime—as evidenced in the most prominent German music journals of the day including the *Neue Berliner Musikzeitung*, the *Vossische Zeitung*, and the *Berliner Musik-Zeitung Echo*—breaks down rather crudely along such gender lines. It is undoubtedly the case that Mayer was aware of this gendered reception of her music. Through analytical readings of her large-scale works for symphony orchestra, this paper argues that Mayer challenged, provoked, and defied gender stereotypes in her compositional output through intrinsically musical means. It does so with particular reference to the *Military Symphony* (1850) and its resonance with the political and social contexts of warfare, the *Faust Overture* (1879) as a potential repost to Wagner and Liszt, and the *Piano Concerto* (1850), a genre

that draws together the implicitly gendered musical processes of score-based composition, improvisation, and performance.

Mollie Carlyle, 'Sally Brown and Sailor Jack: Women and the Shanty Tradition'

When one thinks of sea shanties, often the first image that comes to mind is of a rough sailorman belting out the old songs of the sea at the top of his voice- the epitome of the "brutal sea dog" that Captain William Whall describes in his accounts of shanty singing. Where, then, is the woman's place in this undoubtedly male-centric tradition? The lyrics of shanties often refer to the wives and mistresses that the sailors have waiting for them back home (or would *like* to have waiting for them when they reach shore) yet the relationship between women and sea shanties is more complicated than one might think. Laura Alexandrine Smith was one of the earliest collectors of sea shanties and while her work may later have been severely criticised by her male counterparts, Joanna Colcord's work on shanties is still considered to be one of the most authoritative volumes of American shanties from the nineteenth century that is currently available. This paper explores the complex relationship between the female sex and the male-dominated world of the shanty, exploring female shanty groups in the present day and the role of female collectors in preserving and recording the shanties that we still sing today.

Jessica Anne Sommer, 'Embodying Sexual Abuse in Voice: Babbitt's *Philomel*'

The stories of sexual abuse are frequently hidden and disbelieved. It takes a serious amount of soul-work and community to even admit to sexual abuse and face the contempt that surrounds it (Allender 2016). This issue of silence around sexual abuse is embodied and embedded in several musical works (Milius 2021; McClary 1989, 75). In the story of *Philomel*, she is regaining her voice, stolen from her by her rapist, only by transforming into a nightingale, losing her body in the process (Peritz 2021, 249). Her spoken voice is gone, replaced by song. Babbitt's piece based on the story embodies *Philomel*'s recovery from the rape of her brother-in-law, Thereus. The piece displays in words, sounds, and music various aspects of trauma recovery. The combination of the electronic voice and unaltered voice on the first recordings (Bethany Beardslee) shows a rebirth through song that I explore in this project.

Moments within the piece suggest psychological symptoms of past abuse, through words, music, and sound. For example, the recorded and distorted voice is a distinct representation of dissociation, a traumatic response in which a victim psychologically leaves the body. This dissociation is a form of splitting, in which one "separate[s] reality into all good or all bad," (Allender 1990/2018, 65 and 256). The electronic voice, in this case, is the voice of the past, distorted beyond recognition. Her physical trauma is also encapsulated in words: "Is it Thereus I feel?" in the live voice, contrasted with "Not Thereus" in the electronic voice.

8c. Hearing the Musical Archive

Reuben Philips, 'The Afterlives of Brahms's Library: From the Viennese Courts to UNESCO's "Memory of the World"'

Held in the archives of Vienna's Gesellschaft der Musikfreunde, the collection of books, manuscripts and printed music that belonged to the composer Johannes Brahms has a multi-faceted music-historical significance. Numerous scholars have acknowledged that the library offers insights into Brahms's cultural and musical world (Hofmann 1974, Hancock 1983, Brachmann 2009, Grimes 2019). The collection is also important for the documentary heritage of Western art music more generally: to be found here, in addition to Brahms's own works, are nineteenth-century collected editions and historical music treatises, as well as autograph manuscripts by earlier composers in the Austro-German canon. Since 2005 the library has featured as part of the Brahms Collection in UNESCO's 'Memory of the World' register.

Drawing on archival materials, newspaper reports and historical photographs, this paper considers ways in which Brahms's library has been brought into public view over the course of the twentieth century. These include early discussions of the collection as a site of encounter with the recently deceased Brahms; reports on the library in the Viennese press during the lengthy legal battles over the composer's estate; plans for the display of the collection in a Brahms museum in Vienna; and the practice of exhibiting items from the collection for the benefit of a reverential general public. I reflect on continuities between these historical episodes and modern assessments of the library informed by the field of heritage studies, while also considering how such remnants of music's material culture from the nineteenth century are being recontextualized by today's digital environments.

Angus Howie, 'Programming Symphonic Politics: Brahms, Bruckner, and Mahler in the Repertoires of the Vienna Philharmonic and Vienna Symphonic Orchestras, 1911–1945'

Performance and reception form two mutually influential and consistently political facets of late-nineteenth and early twentieth-century Austro-German musical life. The reception of Bruckner's symphonies in this context has received extensive study, especially relating to German cultural politics in 1930s-1940s Berlin; but those composers often held up as his symphonic opposite, namely Mahler (Painter 2007) and Brahms (Notley 2006), have received considerably less attention. Further, the performance histories of these three composers have rarely been investigated comparatively, or in comprehensive detail. The empirical collection of this data remains an essential cornerstone for understanding the reception of this symphonic corpus, and for critiquing the reception narratives previously constructed around these symphonies. This paper presents this performance data analytically to construct a more nuanced narrative of these performance histories than has previously been provided. Where previous scholars have jumped from *fin-de-siècle* Vienna to 1940s Berlin, sometimes losing the distinction between these contexts, I focus exclusively on Vienna across the entire period 1911-1945. By reconstructing the performance histories of the Vienna Philharmonic and Vienna Symphonic Orchestras from their concert archives and those of the major Viennese concert venues, it is possible to provide a detailed picture of these orchestras' repertoires while simultaneously identifying the conductors who championed each of these symphonists and those composers with whom they were most frequently programmed. By understanding these programming practices in greater detail, the doors are opened to re-evaluating the existing scholarly narratives of these politically intricate reception histories.

Rachel Mann, "'Will your wonders be known in the dark?": Shedding New light on Roberto Gerhard's Hymnody (1963)'

In the fall of 2015, I met Welsh composer, Hilary Tann, who—upon discovering we were both Roberto Gerhard scholars—gifted me an old steamer trunk full of her former Gerhard-related research materials. The trunk, which she brought with her from Wales to the U.S. upon beginning her graduate studies at Princeton, contained the usual documents related to any former music research project: musical scores, concert programs, newspaper clippings, and journal articles, recordings (in the form of reel-to-reel tapes), handwritten notes on numerous Second Viennese School composers, charts of serial orderings and calculations, as well as an incomplete, untitled manuscript presumably by Tann and the late English pianist and Gerhard scholar, Susan Bradshaw. The 51-page typewritten manuscript provides brief 1–2-page descriptions of numerous Gerhard pieces, among them, the 1963 work, *Hymnody*. Gerhard's *Hymnody* was a BBC commission composed between February-March 1963 and first performed by the London Virtuoso Ensemble in May of the same year. No published analyses of the work exist, outside of short program notes or brief concert reviews dating from the 1960s. This paper seeks to explore this work in more detail, starting with the manuscript's short introduction and notes found in a few loose pages within the trunk. Using this as archival material, I plan to share these initial findings and then draw from more recent research on Gerhard's serial works by Mann, Russ, Sproston, and White to learn both more about this piece and Gerhard's serial writing during the 1960s.

8d. Musical Institutions in Ireland and the UK

Helen Doyle, 'An Exploration of Choral Activity in the Dublin Feis Ceoil, 1897-1932'

Choral activity in Dublin's music festival, the Feis Ceoil, represented the festival's principal and most well-subscribed mass participation element. Despite choral competitions bringing groups of participants into the Feis Ceoil sphere, connections which bound such groups to the Association were borne out of highly individualised links to the festival with the relationships of choral groups typically being tied to individuals, most frequently their conductors, rather than constituent members of the group in question. This paper seeks to uncover some of those decidedly individualised relationships forged by conductors who involved themselves with the Feis Ceoil; all were dedicated to the pursuit of choral excellence but with distinctly unique underlying circumstances and motivations.

Furthermore, examination of trends of participation in this period reveals peaks and troughs of activity, including vibrant periods for commercial choirs in the first decade of the twentieth century, a paucity of choral entries generally during the 1920s and a veritable explosion of activity from 1928 when the Feis Ceoil Association included competitions for Plainsong for the first time. The degree to which societal trends and issues of identity inextricably linked to Gaelic revivalism and Roman Catholicism in Ireland shaped the Association's competitive platform will be explored along with the experiences of its competitors in an overview of choral activity in the Feis Ceoil in the period 1897– 1932.

Ruth Thomas, 'Hubert Parry and the English Bach Revival'

C. Hubert H. Parry was uniquely situated amongst his generation to carry out the musical and intellectual continuation of the popularization or "revival" of the music of JS Bach in England. Parry's own musical formation occurred at the nexus of intellectual veneration of Bach's keyboard music and contrapuntal aesthetic, especially the production of fugue, and the introduction of Bach's vocal music to English festivals and concert halls. In many ways, Parry was a model student of the Bach "revival." Once Parry came into his full force as a musician and writer, however, his role transitioned from star-student of a Bach-infused musical system overseen by men such as Ouseley, Stainer, and SS Wesley, to his becoming a spokesman for the Bach as a moral and ethical figure. Parry, hailed commonly as "the English Bach," was thus responsible for not only the continued entrenchment of Bach's music into English society, but for the adoption of his musical principles (as defined by Parry) being overlaid on English society writ large. In this paper I will survey Parry's stylistic and intellectual debts and credits to JS Bach, giving case studies from his formative studies and culminating in his 1908 Bach biography. My view is to deepen the argument that the English Bach "Revival" was as much (or more) a socio-racial phenomenon than it was an aesthetic one. This argument has broad relevancy especially in light of composers, from Parry to Elgar to Vaughan Williams, who credit Bach as their aesthetic and intellectual lodestar.

Eric Coutts, 'Propriety and Property: The Economics of Musical Copyright in Eighteenth-Century London' Handel's borrowing was generally accepted within his lifetime. Indeed, it was argued, perhaps with some irony, that his use of the music of other composers served to enhance their reputation rather than damage his own. And yet, less than twenty years after Handel's death, the House of Lords extended copyright protection to musical composition in its decision on J.C. Bach's litigation against publishers James Longman and Charles Lukey. Scholarship presents the change of approach in aesthetic terms: originality and 'its moral antonym plagiarism' (*George J. Buelow*) had become increasingly significant elements of critical appreciation in the mid-eighteenth century and would ultimately lead to the recognition of property in ideas around the turn of the century.

Just as the pragmatism of the British Enlightenment sets it apart from developments on the Continent, I argue that academic focus on the essentially Germanic conception of the musical work attaches insufficient importance to the impact of legal and economic developments in eighteenth-century London. The extension of copyright protection to musical composition is only properly understood against the backdrop of discourse on literary property resulting from the lapse of privileges of members of the Stationers Company and the introduction of the Statute of Anne. Close examination of *Bach v. Longman (1777)* suggests a judgement based neither on Bach's rights as composer, nor on any notion of the originality of a musical work, but rather a decision directed at confining the economic monopoly afforded to music publishers within the time limit imposed by the law of copyright.

8e. Lecture-Recital IV

Elizabeth French, "'I am sick and tired of moving about": The Souvenirs of Francis Edward Bache'

Three months before his death, and a week after returning from a sojourn in Torquay, the English composer-pianist Francis Edward Bache (1833-1858) wrote to a friend that he looked upon his days as numbered. Bache had known since the early 1850s that he had tuberculosis, the disease that eventually killed him. As the disease progressed he travelled south, hoping that sunnier climes would ease his symptoms and prolong his life. In his final three years he spent long periods in Algiers, Rome (via Vienna, where he met Czerny, who wrote approvingly of Bache's E-major piano concerto) and, finally, Torquay. He gave concerts in each destination, and composed piano works reflecting his stays. His seven *Souvenirs of Italy* (1857) and five *Souvenirs of Torquay* (1858) were both published, but the single movement *Souvenir of Algiers* (1856) has, until now, existed only in manuscript form, in the archive of the Royal Academy of Music.

In this lecture recital I will explore Bache's contribution to the *Souvenir* genre. His compositions will be contextualised via *Souvenirs* written by composers such as Julius Schulhoff and Ignaz Moscheles, and parallels with strategies in 19th-century travel literature will be drawn. I will consider the changing pianistic style evident across the compositions, examining the way Bache's compositional voice was evolving throughout the final three years of his life. I will also describe the process of editing the *Souvenir of Algiers* for performance and publication, and present a complete performance of the work from my recently completed edition.

9a. Themed Session: Shakespeare's Afterlife in European Music

Daniel Attwood, 'Romeo am Kammerfenster: A Window into Diegetic Music in 17th-century German Shakespeare'

There is perhaps no more iconic or enduring Shakespearean scene in the popular imagination than that of Romeo's nocturnal proclamations of love at Juliet's window. The arrangement bears all the hallmarks of the traditional European cliché of the serenade, aside from the lack of music; it is thus a logical extension that in the equivalent scene in *Romio und Julieta*, a 17th-century German adaptation of the Shakespeare classic, Romio is accompanied by a servant with a lute, who performs a song written by Romio in Julieta's honor. Utilizing a recent edition by Lukas Erne and Kareen Seidler, I examine this added German-language serenade and place it in dialogue with a broader array of 17th-century English and German musical, theatrical, and literary sources on the serenade topos. This paper draws on Ton Hoenselaar's essays on cultural exchange in the 17th-century reception of Shakespeare's works in continental Europe, investigating performances by English actors and musicians and the spread and adaptation of Shakespeare's works in German-speaking lands. Using Natascha Veldhorst's work on the serenade as a troped diegetic musical scene of 17th-century Dutch theatre as a model, this paper places Romio's serenade in dialogue with other serenade scenes from the period in English and German sources. Finally, I consider how Ross Duffin's approach to 'historically-informed conjecture' with the music of Shakespeare's 16th-century performances might be deployed here to draw out latent musical meaning in the text and illuminate new possibilities for contemporary performance.

Anisha Netto, 'Italianising A Comedy of Errors: Lorenzo da Ponte's Libretto for Storace's *Gli Equivoci* (1786)'

On 27 December 1786, Stephen Storace's second opera for the Italian company at the Burgtheater in Vienna, *Gli Equivoci*, was premiered. After the success of his first opera, *Gli sposi malcontenti* (1785) with Gaetano Brunati, Storace's second opera was a collaboration with the librettist Lorenzo Da Ponte, whose star was on the ascent. In the same year on 01 May 1786, Da Ponte's first opera with Mozart, *Le nozze di Figaro*, was premiered at the Burgtheater with Storace's sister, the star soprano Nancy Storace in the role of Susanna in *Figaro*. For Da Ponte's only collaboration with Storace, the source material was a French translation of *A Comedy of Errors*, rendering the libretto in effect, a retranslation. *Gli equivoci* predates Salieri and Defranceschi's setting of *Falstaff* (1799) by over a decade and is a representative work from the height of the Viennese *opera buffa* style of the 1780s under the patronage of Emperor Joseph II. In this paper, I shall firstly look at the textual fidelity and deviations between Da Ponte's libretto and the original before examining how Da Ponte's libretto reveals the process behind shaping Shakespeare to conform to the conventions of a very distinct Viennese *opera buffa*, including tightening and condensing the five acts to two, amongst other changes. I shall also outline the broader practice of translation and adaptation (or reworking/ *Bearbeitung*) in Italian *opere buffe* and briefly trace the circulation and reception of *Gli Equivoci* in the late eighteenth century.

Chantal Schütz, 'Fragmented Shakespeare on the French Operatic Stage'

Shakespeare, the most frequently performed playwright in France, is almost absent from the French operatic scene. While Ambroise Thomas's *Hamlet* and Gounod's *Roméo et Juliette* have enjoyed recent revivals and were reasonably popular in their time, there are no enduring major works that hold up to Verdi's *Macbeth*, *Otello* and *Falstaff*, or even Rossini's *Otello*. Even the ardently bardolatric Berlioz opted for a "Shakespearean system" when he wrote *Les Troyens*, while his direct adaptation of *Much Ado about Nothing* only focuses on the "merry war" subplot of *Béatrice et Bénédicte* (1858). Can it be that the requirements and constraints of the rigidly formal French operatic tradition could only lead to such selective adaptation? In the end, the most Shakespearean French opera could well be the one that broke with this tradition, Debussy's *Pelléas et Mélisande* (1902). Yet even this work incorporates the Shakespearean legacy, mostly in the form of fragmented allusions and the dissemination of characters or character traits culled from several different tragedies. Pascal Dusapin's *Roméo et Juliette* (1984-1988) takes this dismembering of Shakespearean characters one step further by staging a rehearsal of Shakespeare's play rather than proposing yet another adaptation. It is this dissemination, dismembering and fragmenting of Shakespearean characters in French stage adaptations that constitutes the core analytical angle for this paper, which focuses on three different variations on the 'Shakespearean system': Berlioz, Debussy, Dusapin.

Cynthia J. Cyrus, "'Those are the Pearls': Shakespeare, Gender, and the Commodity Market of Celtic Music"

Although heterogeneity has always been a hallmark of the Celtic music scene, as Martin Stokes and Philip Bohlman observed nearly two decades ago, the marketing juggernaut of Celtic Woman shaped – and in many ways limited – our perception of the human agents behind this popular genre. This study takes Shakespearean

settings as a proxy for classical and classicizing elements in the works of select female Celtic performers: Loreena McKennitt (1991, 1994); Méav (stage-name of Méav Ní Mhaolchatha) (2002); and what was then the ‘six women’ of Ensemble Galilei (2000). It asks how familiar Shakespearean texts and their high cultural status intersect reputationally within each of the performer’s careers. Building on Shakespearean scholar Douglas Lanier’s ideas of a ‘transcoded Shakespeare’, shifted from the world of theatre into the pop-cultural realm, it theorizes the incorporation of Shakespearean lyrics as a form of self-conscious cultural signposting, used by these artist-performers poetically and musically to establish a claim to a common cultural heritage. It then explores the role of this cultural signposting in these women’s attempts to establish a reputation independent of the Celtic movement as a whole, using evidence from liner notes, websites, published interviews and reviews, and fan-generated materials. While the commodification of Celtic women performers *en masse* was a stroke of marketing genius, it required individual women in either solo or ensemble roles to seek ways to de-anonymize themselves if they were ever to be considered as musicians and artists in their own right.

9b. Gender Representations II

Laura Biemmi, ‘Opera as *Sexualwissenschaft*: The Trouser Roles of Richard Strauss and Hugo von Hofmannsthal’

The rise of sexology (or *Sexualwissenschaft*) as a scientific discipline in late nineteenth and early twentieth century Germany had remarkable social and political implications for the newly formed nation, most notably in its influence in the homosexual emancipation movement and women’s movement of Wilhelmine Germany. Key to this political discourse was the emergence of the figure of the ambiguous and flexibly gendered individual. Homosexuals, transvestites, and even emancipated women were commonly theorised as ‘third sex’ or sexual intermediary beings, their orientations and internal realities attributed to their supposed status as ‘sexual intermediaries’ located between the gender binary. However, *fin-de-siècle* overlaps in disciplinary expertise meant that *Sexualwissenschaft* was never a solely scientific domain, and the interplay between the sciences and literature, art, and popular culture rendered *Sexualwissenschaft* a rich and lively form of cultural discourse. In the operas of Richard Strauss and Hugo von Hofmannsthal—specifically, *Der Rosenkavalier* and *Ariadne auf Naxos*—we can observe both the influence of and a contribution towards *Sexualwissenschaft* through the flexibly gendered trouser roles of these operas: Octavian and The Composer, respectively. This paper argues that these trouser roles—male roles traditionally performed by female performers *en travesti*—draw from *Sexualwissenschaft* discourse in a historically-specific manner that sets them apart from trouser roles of previous centuries. Furthermore, this paper argues that these operas contribute to *Sexualwissenschaft* through a specific form of operatic nonchalance regarding gender mutability of Octavian and The Composer, and the way that the voice, body, and gender of each character is constructed and explored. Ultimately, this paper makes the argument for the reciprocal relationship between opera and *Sexualwissenschaft* as demonstrated in the operas of Strauss and Hofmannsthal.

Vivian Montgomery, ‘Did She Cease Her Funning? Unquieting A Georgian Prodigy in the Midlands’

In 1796, the Leicester Journal issued the last known concert review praising of the prodigious Martha Greatorex (1759-1829), then organist for St. Martin Parish, Leicestershire. Four years later, having received a public reprimand for neglecting cleaning and tuning duties for the organist position she had occupied since the age of 13, Miss Greatorex resigned her post and teaching trade, “retiring” to Burton-upon-Trent to live amidst her father and brother, both prominent musicians. Identified from 1808 only as a Staffordshire “gentlewoman” and otherwise traceable only by association with abolitionists and Utopians, little else is heard of her until the sudden publication of a rondo in 1819 and a set of piano variations in 1820, both on “Cease Your Funning,” followed by two other virtuosic variation treatments of popular melodies shortly before her death.

This talk will consider Martha Greatorex’s place among women organists in English churches of her day, as a brilliant keyboard inventor in both public and private spheres, as the showpiece of an ambitious and cash-strapped father, as an unmarried woman tenuously retaining her professional status, and as part of an activist “spinster cluster” in the Midlands. Greatorex’s variations on “favorite” songs cause one to take notice: quirky tunes, extensive preludes, intricate counterpoint, as well as unusual textures and innovative. Through recorded examples of her music, performed by Dr. Montgomery on an 1820 Broadwood piano, her output is heard in detail, and the question of what happened in those 20 years of quiet is considered.

9c. Nineteenth-Century ‘Sounds’

Oana Kariotoglou Popescu, ‘Carillon Nocturne and the Bell-like Sound at the Piano Prior to 1916’

George Enescu’s *Carillon nocturne* Op. 18 (1916) reconstructs the sound of bells on the acoustic piano, but so far there has been little analysis of exactly how he accomplishes this. In fact, *Carillon nocturne* anticipates spectral notation at the piano by a few decades, mimicking the timbre of the bell’s aura of overtones and undertones and how sounds are shaped across time, from the attack to the fading reverberation. Prior scholarship on this work leaves plenty of room to further explore this visionary writing and how it came into being. Discussions have overlooked details about the context in which *Carillon nocturne* was created, the influence of Claude Debussy and Maurice Ravel, and how Enescu’s notation builds upon an idea from Camille Saint-Saëns’s *Fifth Piano Concerto*. Against a background of bells that ring out across the nineteenth and early twentieth century piano repertoire, this study analyses Enescu’s writing as a play with selected overtones of the Pythagorean series and with timing and dynamics borrowed from the rope-activated bell and the wooden sēmantron, two outdoor sound sources specific to the local Orthodox church rite.

Tommaso Sabbatini, ‘Verdi’s Rapture, Puccini’s Bells: The Legacy of Les Huguenots, Act 4’

Despite an increase in productions in recent years, French Romantic *grand opéra* has been conspicuously absent from the cultural practices of educated Westerners for generations and has not fully re-entered yet the mainstream operatic repertoire. As a consequence, detecting its influence is not straightforward, even where it would have been obvious to nineteenth-century listeners.

This paper looks at familiar operas by Giuseppe Verdi and Giacomo Puccini (*Un ballo in maschera*, *La traviata*, and *Tosca*) through the lens of Giacomo Meyerbeer’s *Les Huguenots* (1836), the *grand opéra par excellence*, and specifically of act 4, arguably the dramatic climax of *Les Huguenots*, with its conspiracy scene (the *bénédiction des poignards*) and its memorable love duet. The comparison with act 4 of *Les Huguenots* — a highly canonic moment in a highly canonic opera, which neither Verdi nor Puccini could ignore — can shed new light on formally and dramaturgically original solutions such as the ‘cabaletta-driven’ duet between the protagonists of *Un ballo in maschera*, *La traviata*’s ‘Amami, Alfredo’, as well as the chord progression known as the ‘Scarpia motif’ and the bell ostinato at the end of act 1 of *Tosca*, and can prove a helpful addition to the literature on these works.

Ariana Philips-Hutton, ‘Bang, Rattle, Pop: The Belliphonic Imaginary of the South African War (1899–1902)’

What does war sound like? To a contemporary audience accustomed to filmic representations such as *Apocalypse Now* (1979) or *Saving Private Ryan* (1998), the answer may seem obvious: the growl of engines, the staccato bark of machine gun fire, the low ‘whump-whump’ of a helicopter, the sounds of the wounded. This belliphonic imaginary is fed by countless representations of mechanized warfare on big and small screens alike; yet such soundtracking often serves to muffle, rather than reveal, the sonic character of a war.

Eliciting soundscapes from the historical record is difficult, yet a deeper understanding of the particular roles of sound in communicating the nature of warfare both to its immediate auditors and to audiences further afield can reveal new facets of historical perception and experience. In this presentation, I offer what Ana María Ochoa Gautier (2014: 3) has called ‘an acoustically tuned exploration’ of the war’s written archive, or, more broadly, a listening out from the archive that amplifies those traces of audibility made legible. I examine two scenes drawn from the South African War (1899–1902): in the first, I explore how written earwitness descriptions of that conflict shape the understanding of the historical battlefield. I then consider how these sounds were reimagined into new forms of audiovisual media in early twentieth-century British cinema. Taken together, these position the South African War as an important turning point in the history of the belliphonic imagination.

9d. Themed Session: Equality, Diversity and Inclusion in UK Music Higher Education: A Presentation and Discussion of the Findings of a Report Published by the EDIMS Network

Tom Perchard, Diljeet Bhachu and Amy Blier-Carruthers

This panel presents the findings of a report into equality, diversity and inclusion (EDI) in UK music Higher Education (HE) published by the EDIMS network. EDIMS (Equality, Diversity and Inclusion in Music Studies) is a cross-organisational network which aims to promote, support and share good practice in relation to EDI in Music Higher Education in the UK. The report was jointly funded by EDIMS’ affiliate organisations: Royal

Musical Association, Society for Music Analysis, SEMPRES, IASPM-UK, MusicHE and British Forum for Ethnomusicology.

The research had two main aims. The first was to form an accurate picture of the diversity of staff and student participants in UK music HE. To do this, EDIMS purchased and carried out analysis on Higher Education Statistics Agency Data on staff and students in music HE from 2016-20. The second aim was to document ongoing work around, and challenges in, EDI initiatives in music HE. This was achieved by carrying out a scoping survey across music departments and institutions across the country.

The resultant report describes equality, diversity and inclusion as it currently exists across all levels of music HE, including staffing, curriculum, learning and teaching, admissions and retention. It describes EDI initiatives across the sector, showing both where good practice is occurring and where gaps exist. Interspersed are testimonies about the experience of living as a student or staff member who is part of a marginalised group within a music department or institution in UK HE.

In this panel, two members of the report working group will present the work's main findings. There will then follow responses from two students who currently act as student representatives at Under- and Postgraduate levels. The last part of the session will comprise an open discussion that will aim to establish future directions for EDI initiatives in music.

9e. Themed Session: Towards a Material Cultural History of Early Modern Music

The reconstructionist approach that has dominated the historiography of early modern European art music for at least a century has made some important advances, not least the gradual reordering of the hierarchy established by musicology's pioneers in nineteenth-century Germany that privileged textual manifestations over their (re)sounding: to most people today, 'early music' means performance, rather than dry scholarship. Nevertheless, the apparently symbiotic connection between the scholarly study of 'making music' in the past and bringing it back to sounding life in the present has led to a kind of utilitarian approach to the interpretation of its material evidence (instruments, books, spaces, etc.). For contemporary performers (including those who sport the disclaimer "historically informed") this manifests as a 'flattening out', whereby singular and often fragmentary instantiations of historical practices and materials become generalised, and then normalised. Meanwhile, despite moves to let some fresh air into the 'sacred inner sanctum' of historical musicology – the critical editing of notated texts – in recent material-culturalist interventions by book historians (e.g., Kate van Orden's *Materialities*, 2015), music history typically continues to position early modern performers and their instruments as similarly normalised – and thus, effectively disembodied – 'executants' of texts. We suggest the time is ripe to rethink the ways 'performance practice' historians interpret evidence, through engagement with recent developments elsewhere in material cultural studies. Our three papers are intended to open discussion of a new model for a historiography of early modern musical practice, where its materiality is central and generative, rather than peripheral and anecdotal.

Gabriele Rossi Rognoni, 'Music Museums and Musicological Research: An Unstable Relationship'

The first music museums opened in Europe and the USA in the decades spanning the late nineteenth and early twentieth centuries and were typically found within the newly established conservatoires. Their principal purpose was to represent the history of music from an anthropological perspective, beyond that of its written sources (the preserve of archives and libraries). Since then, the relationship between such collections, musicological research and performance has been in a state of continual transformation, sometimes hampered by the contrasting priorities of musicians, conservators, and scholars, which has tended to lead to an oft-lamented separation between museums, and historical and practice-led research. The recent focus on material culture and intangible heritage in the humanities in general is reviving discussion of the role that objects can have in transforming current narratives about the history and the place of music in society, and in particular, the role of music museums in this movement. However, the lack of a comprehensive historical and conceptual account of these dynamics over time risks repetition of processes that have already been explored and the reinforcement of entrenched patterns of working that have already been surpassed. The paper will offer a brief history of the evolving relationship between museum collections and musicological research, followed by the presentation and discussion of examples of successful interactions; it will conclude by proposing some potential and yet-unexplored directions, inspired by cognate disciplines.

David Irving, 'Materials, Politics, and a Luthier's Rejection of Industrial Modernity'

In the late nineteenth and early twentieth centuries, the first wave of the early music movement was profoundly influenced by the arts and craft movement, as John Butt (*Playing with History*, 2002), Harry Haskell

(*The Early Music Revival: A History*, 1988), and other scholars have shown. As is well known, the revival of musical instruments associated with “art music” cultures of western Europe from before c.1800 involved (at least initially) a rejection of modern industrial techniques, their large scales of production, and various types of sonic and visual aesthetics linked to them. Makers, researchers, and players cultivated direct relationships with museums – in London, Paris, and Brussels, among other cities – and guilds of artisans. Arnold Dolmetsch (1858-1940) is one prominent example of an early music pioneer whose work exemplified these connections. The links between workshops and museums promoted new ways of thinking about the materiality of musical instruments, and how this dimension could be understood in research, making, and performance. Some makers of early instruments also had strong political interests that also motivated their rejection of industrial modernity and their desire to recover past artisanal practices. This paper brings all these dimensions into dialogue to consider the work of an Australian luthier and committed socialist who in the 1980s made the first ensemble of ‘baroque’ instruments on the continent, rejecting almost all modern tools. It examines how his relationship with a museum in Sydney and his acts of public outreach underpinned his craft.

Richard Wistreich, ‘The Materiality of Early Modern Ensemble Music-Making’

At one point in the iconic ‘Artusi-Monteverdi Controversy’ – a ‘dialogue of the deaf’ between music theorist and composer conducted in print around 1600 – Artusi argues that however well performers of a madrigal might nuance ‘illegal’ dissonances “with the greatest discretion and judgement”, they “always are and always will be grating, crude, harsh and insupportable to the ear. And when this song is taken from the hands of these singers, it will inevitably still be insupportable and will remain thus.” Artusi’s throwaway remark about the song being ‘taken from the hands’ of the singers once their performance is finished is an arresting image of a literal separation between the notated ‘material’ and its anonymous executors, who, as it were, leave the part books behind on the table and exit the room. This evokes Roger Chartier’s dictum that “Reading is not uniquely an abstract operation of the intellect: it brings the body into play, it is inscribed in a space and a relationship with oneself and with others”. We might extrapolate and say that performances of notated ensemble music are, in fact, collective ‘readings aloud’ of a particularly spectacular and physiologically dynamic variety, involving what the New Materialist, Jane Bennett, describes as “assemblages ... ad hoc groupings of diverse elements, of vibrant materials of all sorts”, that include both human bodies and inanimate objects. This paper will present a range of evidence of early modern collective music-making, focussed on reconstituting both the physical, and the relational materialities that they bring into play.

9f. Lecture-Recital V

Stephanie Lamprea, ‘The Embodied Voice, and the Search for Meaning: An Analysis and Performance of Kate Soper’s *Cipher* for soprano and violin, from IPSA DIXIT’

The presence of the voice is a dynamic phenomenon – tethered to a body, but represented as an individual, audible but invisible, being. Philosopher Mladen Dolar studies the paradoxical relationship between the voice and body, arguing that “the voice ties language to the body, but... [it] doesn’t belong to either. It is not part of linguistics... but it is not a part of the body either—it detaches itself from the body, it doesn’t fit the body, it floats, it is like a bodily missile which has detached itself from its source, emancipated itself.” I seek to demonstrate the dynamism and capabilities of the voice, as well as the voice’s relation to meaning, through Kate Soper’s *Cipher*, an innovative duo for soprano and violin from her larger chamber theater piece, IPSA DIXIT. Setting texts by Jenny Holzer, Ludwig Wittgenstein, Pietro Bembo, and Sigmund Freud, *Cipher* directly addresses the voice’s multi-faceted connection to music and language, using extended vocal techniques and vocal timbres to dip in and out of coherent language, and even at one point featuring both vocalist and violinist playing the violin together and speaking an interwoven dialogue. Soper writes that “*Cipher* wends its way along the slippery slopes where language and music and meaning collide, exposing the inherent ambiguity of musical temperament, ensemble hierarchy, and lyric comprehension via several centuries of linguistic investigations,” and through this 13-minute philosophical work, we find ourselves at a final, profound lyric from Jenny Holzer: “People can understand you when you say something.”

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