



UNIVERSITY OF  
LIVERPOOL

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## RMA 53rd ANNUAL CONFERENCE

UNIVERSITY OF LIVERPOOL, 7 –9 SEPTEMBER 2017

Twitter hashtag: #RMAConf2017

The Royal Musical Association announces its biggest programme yet for its 53rd Annual Conference, which will be hosted by the University of Liverpool from Thursday 7 to Saturday 9 September 2017.

The conference is the single event in the UK calendar that seeks to celebrate the entire range of current musical research in progress around the world in all its richness and diversity. Some quotes from 2016 participants: ‘RMA Annual Conferences are going well. I think the “buzz” has returned.’ ‘Lovely conference, with a great atmosphere.’

The event comprises a packed schedule of panel sessions and papers, lecture-recitals and lectures, with presentations encompassing a wide variety of music- and performance-related disciplines. With wonderful opportunities for networking and engagement, this three-day conference promises to be diverse, lively and unmissable for anyone interested in the study of music and/or its performance.

Highlights include:

- RMA-sponsored Peter Le Huray lecture by Andrea Lindmayr-Brandl  
*Andrea Lindmayr-Brandl is professor of music at the University of Salzburg, a member of the International Musicological Society directorium and an authority on early Austrian music and music printing, on Schubert and much more besides.*
- Presentation of the RMA’s annual Edward J. Dent Award Medal to Mark Katz, who will deliver the Dent lecture  
*Mark Katz is professor in music history at the University of North Carolina at Chapel Hill and author of acclaimed books on how technology has changed music, on violin research and on the art and culture of the hip-hop DJ.*

- A record 220 speakers and musicians from countless universities and colleges in 18 different countries
- Sixteen themed panel sessions, ninety-six individual presentations and nine lecture-recitals on topics spanning an 800-year period and ranging over a great many corners of the globe

The RMA Annual Conference 2017 takes place at the University of Liverpool. Social events, based around the conference schedule, will celebrate partnerships with the city's cultural institutions such as the Royal Liverpool Philharmonic, Tate Liverpool and the Beatles Story. For more details, conference programme, for updates and to book a place at the conference please visit the conference website:

[www.liverpool.ac.uk/music/rma2017](http://www.liverpool.ac.uk/music/rma2017)

*Unless otherwise indicated, individual presentations within sessions each last 30 minutes, including discussion time.*

## THURSDAY 7 SEPTEMBER

**09:00 – 09:30**      **Registration, refreshments**  
**09:30 – 09:45**      **Welcome: Kenneth Smith (conference director)**

**09:45 – 11:15**      **THURSDAY MORNING SESSIONS**

### **Session 1A. Biographical and Archival Methods 1**

Michael Talbot (University of Liverpool), chair

Charles Wiffen (Bath Spa University), 'Festival Morphologies, Diagnoses and Prognoses: Bath and Salzburg'

Tal Soker (Tel Aviv University, Israel), 'The Marpurg-Agricola Controversy: Music Criticism and Social Politics in Eighteenth-Century Berlin'

### **Session 1B. French Music and Culture**

Barbara Kelly (Royal Northern College of Music, Manchester), chair

François de Médicis (University of Montreal), 'Pelléas and Power revisited: Debussy and the Politics of French Opera Aesthetics (1897–1902)'

Caroline Potter (Kingston University, London), 'Pierre Boulez, Surrealist'

Lars Henrik Johansen (Norwegian University of Science and Technology), '*Vive voix* and *discours écrit*: The Relationship between Notation and Performance in Charpentier'

### **Session 1C. Ethnomusicology**

Cassandra Balosso-Bardin (University of Lincoln), chair

Haekyung Um (University of Liverpool), '"We Believe True Art Music Can Build a Refined Society": The Question of Taste, Social Class and the Business of Western Classical Music Connoisseurship in South Korea'

Gui Hwan Lee (College-Conservatory of Music, University of Cincinnati), 'Western

Rock-Music Theory Meets Japanese Techno-Pop'  
Cecilia Quaintrell (University of Bristol), 'Testing the Boundaries of  
Ethnomusicological Comparison'

### **Session 1D. Radio and Sci-Fi**

Pauline Fairclough (University of Bristol), chair

Andrew Markham (University of Liverpool), 'Music of Science Fiction and  
Composing for the Evolving Audience'

Freya Jarman and Emily Baker (University of Liverpool), 'Soundtrack to a Stabbing:  
Underscoring Abuse in *The Archers*'

Elsa Marshall (University of Ottawa), 'The Musical Soundscape of Alien Invasion in  
Jeff Wayne's 'The Eve of the War''

### **Session 1E. Panel: Critical Research on Music in Detention**

Áine Mangaoang (University of Oslo), convenor; Katia Chornik (University of  
Manchester), chair

Jennie Henley (Royal College of Music, London), James Butterworth (University of Oxford),  
Áine Mangaoang (University of Oslo)

**11.15 – 11.45 Refreshments**

**11:45 – 13:15 THURSDAY LATE MORNING SESSIONS**

### **Session 2A. Biographical and Archival Methods 2**

Chair tbc

Ariana Phillips-Hutton (University of Cambridge), 'Not Who You Thought You  
Were: Identity and Reconciliation in Music'

Christopher Dingle (Birmingham Conservatoire), 'Revelations in "Paradis": First  
Insights from the Messiaen Archive'

Laura Watson (Maynooth University), 'The Gender Politics of the Rock Memoir'

### **Session 2B. Music Psychology and Perception**

Eduardo Coutinho (University of Liverpool), chair

Luca Danieli (University of Birmingham), 'Can We Provide Space with Spatial  
Cadences?'

Jacob Bird (University of Oxford), 'Lip-Sync: A Voice from the Silence'

### **Session 2C. Twentieth-Century Music**

Helen Julia Minors (Kingston University), chair

Sebastian Wedler (University of Oxford), 'Anton Webern's Tonally Moving Moods'

Upa Mesbahian (King's College London), 'Let us Talk: The Vocal Paradox of *Eight  
Songs for a Mad King*'

### **Session 2D. New Technologies**

James Mooney (University of Leeds), chair

Tom Attah (Leeds College of Art), 'Halls without Walls: Examining the  
Development, Dissemination and Perpetuation of Blues Music and Blues Culture'

in the Digital Age’

James Millea (University of Liverpool), ‘Black Noise: The Haptic Soundtracks of New Black Realism’

Katherine Mancey (University of Liverpool), ‘Warping Diegesis: The Evolving Role of the Soundtrack in Virtual Reality Gaming’

### **Session 2E. Panel: Epistemologies of Sound in the Nineteenth Century**

David Trippett (University of Cambridge), convenor and chair

Melle Kromhout (University of Cambridge), ‘Tones that Have Lasted for Eternities: The Ideal Sine Wave between Symbol and Signal’

Edward Gillin (University of Cambridge), ‘Sound Philosophy: Acoustics and Experiment in London, 1815–35’

Melissa Van Drie (University of Cambridge), ‘Sensing Sounding Matter: Extreme Listening in Nineteenth-Century Theatres’

**13:15 – 14:45**      **Sandwich lunch**  
**Registration**  
**RMA Council meeting**

**12:00 – 18:00**      **Publisher Exhibition, Posters**

### **14:45 – 16:15**      **THURSDAY LATE AFTERNOON SESSIONS**

#### **Session 3A. Panel: Expanded Musicologies: Fields and Frames**

John Fallas (University of Leeds), convenor; Björn Heile (University of Glasgow), respondent and chair

*A 5-minute convenor’s introduction, three 20-minute papers, a 10-minute response, 15 minutes for questions*

John Fallas, ‘String Quartet in the Expanded Field: Genre and Christopher Fox’s *The Wedding at Cana*’

Tenley Martin (Leeds Beckett University), ‘Cosmopolitan Hubs: Individuality and Agency in the Expanded Ethnomusicological Field’

Tim Rutherford-Johnson (independent scholar, London), ‘The Limits of “Composition”’: On Frames for Music and Frames for Music History’

#### **Session 3B. Panel: Historiography and Popular Music**

Sarah Hill (Cardiff University), convenor and chair

Matt Brennan (University of Edinburgh), ‘Pop History and its Others’

Stephen Graham (Goldsmiths, University of London), ‘Popular Music History at the Fringe’

Sarah Hill (Cardiff University), ‘A Historiography of Pop Historiography’

Tom Perchard (Goldsmiths, University of London), ‘Writing Pop History: A Note on Methods’

Toby Young (University of Oxford), ‘Pop History and Mythology’

**Session 3C. Panel: Lives and Afterlives of Medieval and Early Modern Music Manuscripts**

James Burke (University of Oxford), convenor; Warwick Edwards (University of Glasgow), chair

Helen Deeming (Royal Holloway, University of London), ‘The Lives and Afterlives of a Medieval Song Manuscript’

Katherine Butler (University of Oxford), ‘The Life Cycle of a Set of Tudor Partbooks (British Library Add. MSS 30480–4)’

James Burke, ‘The Afterlife of the Willmott and Braikenridge Manuscripts: Some New (Old) Owners’

**Session 3D. Society for Music Analysis Panel: Musicology and Music Analysis**

Julian Horton (Durham University), convenor and chair

Julian Horton, ‘On the Musicological Necessity of Analysis’

Michael Spitzer (University of Liverpool), ‘Music and Emotion’

Shay Loya (City, University of London), ‘Analysis and “Postcolonial” Musicology’

Anne M. Hyland (University of Manchester), ‘Analysis and Musicological Canon(s)’

David Bretherton (University of Southampton), ‘Queer Music Analysis?’

Kirstie Hewlett (King’s College London), ‘Music Theory and the Archaeology of Listening’

**Session 3E. Panel: Through the Looking Glass**

Monica Esslin-Peard (University of Liverpool), Anthony Shorrocks (University of Liverpool) and Mark Carney (University of Leeds), co-convenors; Monica Esslin-Peard, chair.

The role of reflective practice in learning ab initio: Chinese MMus students explain through rehearsing how reflection helps accelerate their musical learning.

**16:15 – 16:45 Refreshments**

**16:45 – 17:45 THE PETER LE HURAY LECTURE**

**Andrea Lindmayr-Brandl (University of Salzburg)**

Kenneth Smith (University of Liverpool), chair

‘Schubert the Successful’

**17:45 – 18:50 Routledge Publishing Wine Reception @ RLPO**

During the reception, held in the Royal Liverpool Philharmonic ‘Music Room’ bar, the ensemble Klezmer-ish will play between 18:00 and 18:45.

Afterwards, at 19:30, a performance of *All or Nothing: The Mod Musical* will take place in the Liverpool Philharmonic Hall (tickets available from the RLPO booking office).

## FRIDAY 8 SEPTEMBER

**9:00 – 12:00**            **Registration**  
**9:00 – 18:00**            **Publisher Exhibition, Posters**

**9:00 – 10:30**            **FRIDAY MORNING SESSIONS**

### **Session 4A. Music and Nations 1**

Rachel Cowgill (University of Huddersfield), chair

Anne Briggs (University of Minnesota), ‘Coming of Age: Neo-Fado, Nostalgia and Identity’

Nevin Şahin (Ankara Yildirim Beyazit University) and İsmet Karadeniz (Hacettepe University), ‘Composing for the Modern Nation: A Comparative Analysis of the Works of Chávez and Saygun’

John Chun-Fai Lam (Chinese University of Hong Kong), ‘New Light on Parisian Modernism: Stravinsky’s *Leit-Harmonie* and Musical Impacts from China’

### **Session 4B. Audio-Visual Music and Ludomusicology**

Paul Turowski (University of Liverpool), chair

Renate Braeuninger (University of Northampton), ‘Minimalism Re-Created in Movement’

Holly Rogers (Goldsmiths, University of London), ‘Audio-Visual Collisions: Moving Image Technology and the Laterna Magika Aesthetic in New Music Theatre’

Elizabeth Hunt (University of Liverpool), ‘Video Game Music in the Concert Hall: Nostalgia, Canon and Interactivity’

### **Session 4C. Popular Music Studies 1**

Sara Cohen (University of Liverpool), chair

John McGrath (Institute of Contemporary Music Performance, London), ‘Conservative Purism and the Aesthetics of Popular Music in Folk Horror’

Liam Maloney (University of York), ‘House Music: Reconstructing a Secular Christianity for the Gay Diaspora’

Richard Worth (University of Liverpool), ‘A Parliafunkadelicament Thang: Can “good old funky music”, Afrofuturism and Awesome Chops Make for a Passport to Progrock Recognition?’

### **Session 4D. British Musical Life 1**

Bryan White (University of Leeds), chair

Fiona M. Palmer (Maynooth University), ““Every musician (or rather soi-disant musician) ... thinks he can conduct”: Reinterpreting Ideologies of Orchestral Conducting in 1870s Britain’

Ina Knoth (University of Hamburg), ‘The Spiritual Practice of Music Listening in the Concert Hall: Cavendish Weedon’s Divine Musick’

### **Lecture-Recitals 1–3 (NB: 09:00–11:00)**

Simon McVeigh (Goldsmiths, University of London), chair

Nana Wang (University of Southampton), ‘Changing Images of the “Ballet of the

Nuns” in its Keyboard Arrangements’  
 Panu Heimonen (University of Helsinki), ‘Conversation in Mozart’s Piano Concertos K451, K456, K482’  
 Susanne Froehlich (Kunstuniversität in Graz), ‘The Recorder in the 21st Century: The Helder Tenor at the Intersection of Research and Practice’

**10:30 – 11:00**      **Refreshments**  
                                  **Registration**

**11:00 – 12:30**      **FRIDAY LATE MORNING SESSIONS**

**Session 5A. Music and Nations 2**

Rachel Cowgill (University of Huddersfield), chair

Amanda Hsieh (University of Toronto), ‘*Sprechgesang*, *Wozzeck* and German Nationalism’

Jacob Olley (King’s College London / University of Münster), ‘The Prince and the Dervish: A Musical Morality Tale’

Eric Suh (independent scholar), ‘The Role of Islam and Nationalism in the Music of Albéniz’

**Session 5B. Popular Music Studies 2**

Sara Cohen (University of Liverpool), chair

Justin Williams (University of Bristol), ‘Immigrant Discourse, Humour and Postcolonial Melancholia in UK Hip-hop’

Stephen Overy (Newcastle University), ‘Difference, Repetition and the Wrens’

Catherine Tackley (University of Liverpool), ‘Jazz as (Un)popular Music’

**Session 5C. British Musical Life 2**

Bryan White (University of Leeds), chair

Ian Maxwell (University of Cambridge), ‘Thou that Hast Been in England Many a Year: A Consideration of Joachim’s Influence on Music in Britain 1870–1907’

Jonathan Hicks (Newcastle University), ‘Ubiquity Organised: A Musical Geography of Early-Victorian London’

Luca Vona (Sapienza University of Rome / Catholic University of Leuven / Pontifical Institute of Liturgy, Rome), ‘Music and Liturgy during the Reign of Edward VI: Medieval Legacy and Continental Influences’

**Session 5D. Music and Trauma**

Caroline Rae (Cardiff University), chair

Nicholas Reyland (Keele University), “‘This Song of Sorrow Will Never Sleep’”: Lutosławski and Trauma’

Michael Spitzer (University of Liverpool), ‘Postmemory and Late Style in Popular Culture: Neutral Milk Hotel’s in the Aeroplane over the Sea’

Matt Lawson (Oxford Brookes), ‘Scoring the Holocaust: Film Music and the Ethics of Sentimentality’

**Lecture-Recitals 4–5 (NB: 11:00–13:00)**

Piers Hellawell (Queen’s University Belfast), chair

Izabella Goldstein (University of Manchester), ‘Performing Songs of the Jewish Thieves and Prostitutes in Today’s Poland: Second Take on Telling the His/Herstory of the Marginalised’

Agata Kubiak and Bartosz Szafranski (London College of Music, University of West London), ‘Six Spiders and its Unique Dual Part: Advantages, Difficulties and Consequences of Engaging One Performer in Simultaneous Vocal and Instrumental Expression’

**12:30 – 14:00**

**Sandwich lunch**

**Registration**

**Poster Session**

**RMA Student Committee**

**RMA Flagship Conferences Sub-Committee**

**13:00 – 13:45**

**Lunchtime concert** (Leggate Lecture Theatre)

Ian Buckle, piano; Ben Hackbarth, live electronics; Thelma Handy, violin:

Franz Schubert (transcribed Ian Buckle), *Auf dem Flusse*, for violin and piano

Franz Schubert, Sonatina in G minor, D408 for violin and piano

Mario Davidovsky, *Synchronisms* No 6, for piano and electronic sounds

Ben Hackbarth, *Liquid Study* No 2, for piano and computer sound

Beat Furrer, *Lied*, for violin and piano

**14:00 – 15:30**

**FRIDAY EARLY AFTERNOON SESSIONS**

**Session 6A. Russian and Soviet Music**

Anastasia Belina-Johnson (Royal College of Music, London), chair

Thornton Miller (University of Illinois at Urbana-Champaign), ‘“In Lieu of Payment”: Alternative Forms of Compensation for the Soviet Publication of Benjamin Britten’s Music’

Viktoria Zora (Goldsmiths, University of London), ‘Approaching Violin Music of the Twentieth Century: East-West Historical Performance Traditions to Sergei Prokofiev’s Music’

**Session 6B. Studies in Collaboration**

Amanda Bayley (Bath Spa University), chair

Gareth Smith (Institute of Contemporary Music Performance, London), ‘“This feels like the future”: Real-Time, Multi-Located Musical Collaboration Using Low-Latency Internet Technology’

Annika Forkert (University of Bristol), ‘Beyond Genius and Muse: The Case of Elisabeth Lutyens and Edward Clark’

James Edward Armstrong (University of Surrey, Guildford), ‘From Studio to Recording Workplace: A Qualitative Investigation of the Person-Environment Relationship in Music-Making’

**Session 6C. Society for Music Analysis Panel: Music Analysis as a Strategy for Stimulating Inclusion of Music by Women Composers – Practical and**



### **Philosophical Considerations**

Lisa Colton (University of Huddersfield), chair

Brenda Ravenscroft (McGill University, Montreal) and Laurel Parsons (University of British Columbia)

### **Session 6D. Wagner Studies**

Nick Baragwanath (Nottingham University), chair

Feng-Shu Lee (Tunghai University, Taichung, Taiwan), 'Transforming Vision into Music: *Der junge Siegfried* and Wagner's Creative Process'

Kathy Fry (King's College London), 'Mediating Aestheticism: Wagnerism and the Piano in Victorian Culture'

**15:30 – 16:00**      **Refreshments  
Registration**

**16:00 – 17:30**      **ANNUAL GENERAL MEETING  
THE EDWARD J. DENT MEDAL PRESENTATION AND  
LECTURE**

**Mark Katz (University of North Carolina at Chapel Hill)**

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

'The Power of Musical Diplomacy in a Divided World'

**17:30 – 19:00**      **City Walking Tour, leading to the Tate Liverpool**  
**19:00 – 20:00**      **Reception and Exhibition (Tate Liverpool)**  
**20:00 –**              **Conference Dinner (Tate Liverpool)**

## SATURDAY 9 SEPTEMBER

**9:00 – 10:00**            **Registration**  
**9:00 – 16:00**            **Publisher Exhibition, Posters**

**9:00 – 10:30**            **SATURDAY MORNING SESSIONS**

### **Session 7A. Opera Studies 1**

Anne Briggs (University of Minnesota), chair

Jennifer Sheppard (University of Manchester), ‘Beyond the Director: Theorizing Singers’ Interpretations of Opera’

Catrina Flint (Vanier College, Montreal), ‘From the Comédie-Française to the Opéra Comique: Grisélidis’

Cecilia Livingston (King’s College London), “‘salt strange and sweet’”: Musical and Dramatic Tensions in *Written on Skin*’

### **Session 7B. Music Analysis 1**

Ross Edwards (University of Liverpool), chair

Kenneth Smith (University of Liverpool), ‘Accelerationism and Musical Cyclicality: Skryabin’s Last Piano Sonata’

Vasilis Kallis (University of Nicosia), ‘Modal “Colour” as Formal Determinant in Scriabin’s Tenth Sonata’

Ivana Medic (Serbian Academy of Sciences and Arts), ‘Quantum Music’

### **Session 7C. Performance and Pedagogy 1**

Monic Esslin-Peard (University of Liverpool), Chair

Russell Stinson (Lyon College, Batesville, AR), ‘Robert Schumann, Eduard Krueger and the Reception of Bach’s Organ Chorales in Nineteenth-Century Germany’

Frederick Reece (Harvard University, Cambridge, MA), “‘Merely the Exploitation of Formulae’”? Kreisler, Casadesu, and the Art of Forgery’

Alok Nayak (University of Liverpool), ‘Finding the New Authentic in Indian Classical Music: An Analysis of the Album ‘Undone’ by Tarang’.

### **Session 7D. Music and Conflict 1**

Áine Mangaoang (University of Oslo), chair

Abaigh McKee (University of Southampton), ‘Ballet music in Paris during the Nazi Occupation, 1940–4: Collaboration and Resistance at the Paris Opéra’

Martha Sprigge (University of California, Santa Barbara), ‘Communist Intimacies: Luigi Nono and Paul Dessau in the German Democratic Republic’

Robert Rawson (Canterbury Christ Church University), ‘*Opera de rebellione boëmica rusticorum* (1777)—subjugation and political conflict on the Bohemian stage in the age of Enlightenment’

### **Session 7E. RMA South East Asia Chapter Panel: The Role of Traditional Musics in Modern Asia**

Monika Hennemann (Cardiff University), convenor and chair; Andrew Killick (University of Sheffield), respondent

Suzanne Scherr (Zhengzhou University, Xinzheng), 'Influences of Traditional Chinese Theatre, Politics and Modern Media on Current Vocal Performance Practices in China'

Jibrilla Oktaviela Islamey Herwan (Citra Research Center, Yogyakarta, Indonesia), 'Ondel-Ondel: From Rituals to Street Performance'

Citra Aryandari (Indonesian Institute of the Arts, Institut Seni Indonesia Yogyakarta), 'Dangdut Karawang: Exploring of Female's Body between Rites and Fiesta'

Anothai NitibhonNibithon (Princess Galyani Vadhana Institute of Music, Bangkok), 'He(a)r(e) & The(i)r(e)'

Shahanum Mohamad Shah (MARA University of Teknologi MARA, Selangor Darul Ehsan, Malaysia), 'Islamic Influences in Music in Modern Day Malaysia'

**10:30 – 11:00**      **Refreshments**  
**Registration**

**11:00 – 12:30**      **SATURDAY LATE MORNING SESSIONS**

**Session 8A. Opera Studies 2**

Helen Minors (Kingston University), Chair

Charlotte Bentley (University of Cambridge), 'Opera in the Literary Imagination: Writing about Nineteenth-Century New Orleans'

Momoko Uchisaka (University of Sheffield), 'Singing in Madness: *La pazzia d'Isabella* at the Medici Wedding in 1589'

Edward Venn (University of Leeds), 'The Critique of Bourgeois Rites in Thomas Adès's *The Exterminating Angel*'

**Session 8B. Music Analysis 2**

Anne Hyland (University of Manchester), chair

Benedict Taylor (University of Edinburgh), 'Form in Mendelssohn's Late Chamber Music: Thematic, Textural and Timbral Saliency in the Quartet op. 80 and Quintet op. 87'

Yi Eun Chung (University of Hong Kong), 'Suspended Time: Cyclicity of Schubert's Expanded Secondary Theme Area'

Catello Gallotti (G. Martucci Conservatoire, Salerno), 'The Interaction of Structure and Design in Interruption-Based Forms'

**Session 8C. Performance and Pedagogy 2**

Monic Esslin-Peard (University of Liverpool), Chair

João Cristiano Rodrigues Cunha (University of Aveiro, Portugal), 'Flow in Music Education: Orff-Schulwerk Approach and Optimal Experiences'

Helen Julia Minors (Kingston University), 'Improvisation and an Inclusive HE Music Curriculum: "Taking Race Live"'

Jing Ouyang (Royal Northern College of Music, Manchester), 'Performing Cramer Piano Sonatas with Variety of Articulation'

**Session 8D. Music and Conflict 2**

Áine Mangaoang (University of Oslo), chair

Michelle Meinhart (Trinity Laban Conservatoire of Music and Dance), 'Hospital

- Magazines, Transnational Communities and Music Therapy on the British Home Front during the First World War’  
 Gascia Ouzounian (University of Oxford), ‘Powers of Hearing: Acoustic Defence during the First World War’  
 Monika Hennemann (Cardiff University), ‘The Great War and Anti-German Propaganda in Music’

**Session 8E. Panel: Sound Substance(s) – Practice-Based Understandings of Compositional Making**

Matthew Sergeant (Bath Spa University), co-convenor and chair; Scott McLaughlin (University of Leeds), co-convenor; Laura Tunbridge (University of Oxford), respondent and chair of round-table discussion

*Six 5-minute position papers (30 minutes), a formal response (15 minutes), round-table discussion (45 minutes)*

Scott McLaughlin (University of Leeds)  
 Patricia Alessandrini (Goldsmiths, University of London)  
 Richard Glover (University of Wolverhampton)  
 Larry Goves (Royal Northern College of Music, Manchester)  
 Matthew Sergeant (Bath Spa University)  
 Nina Whiteman (Royal Northern College of Music, Manchester)

**12:30 – 14:00**      **Sandwich lunch**  
                          **Registration**  
                          **Poster Competition**  
                          **RMA Annual Conference 2018 Programme Committee**

**14:00 – 15:30**      **SATURDAY EARLY AFTERNOON SESSIONS**

**Session 9A. RMA Music and/as Process Study Group Panel: Performing Temporal Processes**

Lauren Redhead (Canterbury Christ Church University), convenor and chair

*Musical performances (60 minutes), round-table discussion (30 minutes)*

Steve Gisby (independent scholar, London), *Iterative Music* (2014–16)  
 Alistair Zaldua (Canterbury Christ Church University), *Foreign Languages* (2013–16)  
 Mathias Spahlinger (independent composer, Germany), ‘Eigenzeit’ from *Vorschläge* (1992–3)  
 Sophie Stone (Canterbury Christ Church University), *As Sure as Time* (2016)

**Session 9B. Music Analysis 3**

William Drabkin (University of Southampton), chair

Shay Loya (City University London), ‘Virtuosity in Liszt’s Late Works’  
 Mikhail Lopatin (St Hugh’s College, University of Oxford), “‘Non spero d’aver posa”’: Musical Rests, Poetic Repose and Metrical Cesurae in the Trecento Song’

**Session 9C. Performance and Pedagogy 3**

Nick Baragwanath (Nottingham University), chair

Monica Esslin-Peard (University of Liverpool), 'Using Reflection to Develop Insights into Musical Practice and Performance: A Pilot Study with Chinese MMus Students'

Ikuko Inoguchi (City, University of London), 'What Is Good Timing?: Performing Tōru Takemitsu's *Orion* for Cello and Piano with the Japanese Concept of *ma*'

Chi-Fang Cheng (University of Manchester), 'The Relationship between the Music, Text and Pedal Application'

### **Session 9E. Edge Hill University Panel: The Annual Eurovision Song Contest**

Richard Witts (Edge Hill University, Ormskirk), convenor and chair

*Five short papers, followed by a round-table discussion on the issues raised*

Panel:

Jon Ola Sand (executive supervisor, Eurovision Song Contest), Catherine Baker (University of Hull), Marie Bennett (University of Winchester), Phil Jackson (Edge Hill University), Brian Singleton (Trinity College, Dublin) and Derek Scott (Leeds University)

**15:30 – 16:00**      **Refreshments**  
**Registration**

**16:00 – 17:30**      **SATURDAY LATE AFTERNOON SESSIONS**

### **Session 10A. Panel: Vocality/Instrumentality – Perspectives on Voice in Instrumental Performance**

Kristine Healy (University of Huddersfield), convenor; George Kennaway (University of Leeds), chair

David Milsom (University of Huddersfield), 'Violin and Voice: Nineteenth-Century Perspectives'

Kristine Healy, 'Imagined Vocalities: Exploring Voice in the Practice of Instrumental Music Performance'

Rebecca Thumpston (Royal Northern College of Music, Manchester), 'Redefining the Cello's Voice: Vocality, Agency and the Contemporary Cello'

### **Session 10B. Music Analysis 4**

William Drabkin (University of Southampton), chair

Benjamin Levy (University of California, Santa Barbara), 'Ligeti and Spectralism: Distant Resonances'

Martin Čurda (University of Ostrava), 'Religious Patriotism and Grotesque Ridicule: Responses to Nazi Oppression in Pavel Haas's Unfinished War-Time Symphony'

Christopher Thorpe (University of Kent), 'Synthesising Folk and Punk Cultures: A Case of Billy Bragg's *Between the Wars*'

### **Session 10C. Panel: Rereading Medieval Music – Analytical and Hermeneutic Approaches to Thirteenth-Century Song**

Meghan Quinlan (Merton College, Oxford), convenor; Fabrice Fitch (Royal Northern College of Music, Manchester), chair

*Three 20-minute papers, each with 10 minutes for questions*

Henry T. Drummond (Merton College, Oxford), ‘An Unexpected Liaison: Music, Poetry and Narrative in the *Cantigas de Santa María*’

Joseph Mason (Lincoln College, Oxford), ‘Melodic Jousting: Musico-Poetic Competition in the jeu-parti’

Meghan Quinlan, ‘Using the Domna to Dominate: Political Contrafacture in Thirteenth-Century France’

### **Session 10D. Panel: Sound Cultures in Spain**

Samuel Llano (University of Manchester), convenor

Eva Moreda Rodriguez (University of Glasgow), ‘Travelling Phonographs in *fin de siècle* Spain: Recording Technologies and National Regeneration in Ruperto Chapi’s *El fonógrafo ambulante*’

Samuel Llano, ‘Socialism, Sound and Spaces of Resistance in Madrid: The *Orfeón Socialista*, 1900–36’

Tom Whittaker (University of Liverpool), ‘*Bakalao*, Sound and Affect’

### **Session 10E. RMA LGBTQ+ Music Study Group Panel – Music and Musical Expression in LGBTQ+ Activism**

Danielle Sofer (Maynooth University), convenor and chair

*Five 10-minute position papers followed by general discussion among the panel’s participants and members of the audience*

LGBTQ+ Music Study Group board members, Danielle Sofer (Maynooth University) and Alexander Harden (University of Surrey, Guildford), Shzr Ee Tan (Royal Holloway, University of London), Richard Witts (Edge Hill University, Ormskirk)

### **17:30 – 18:00 Refreshments, Depart**

**Poster displays** are on view throughout the conference by:

Upa Mesbahian, Liam Maloney, Katherine Mancey, Amanda Hsieh, Matt Lawson, Ikuko Inoguchi, Alok Nayak, Nuria Bonet, Koichi Kato, Kristine Healy, Elsa Marshall, Nico de Villiers.

All delegates are invited to cast their vote for the poster competition (sponsored by Boydell) during the extended lunch on Friday.



## Royal Musical Association: 54<sup>th</sup> Annual Conference (2018)

### Call for Proposals

**Deadline: 17:00 (GMT), Friday, 24<sup>th</sup> November 2017**

The 54<sup>th</sup> Annual Conference of the Royal Musical Association will be hosted by the Department of Music at the University of Bristol. The dates are Thursday 13<sup>th</sup> to Saturday 15<sup>th</sup> September 2018. The Edward Dent lecture will be given by Alejandro L. Madrid (Cornell University, Ithaca/NY; more at <http://music.cornell.edu/alejandro-l-madrid>), and the Peter Le Huray lecture by Robert Adlington (University of Huddersfield; more at <https://research.hud.ac.uk/ourstaff/profile/index.php?staffid=1591>).

The integration of performance, composition and musicology is a principle of the Bristol Music Department, and the Call for Proposals includes calls for acoustic and electroacoustic compositions. The programme committee invites proposals for the following:

- **Themed sessions** (90 minutes)
- **Individual papers** (20 minutes)
- **Lecture-recitals** (30 minutes)
- **Display posters** (A1 display sheet)
- **Compositions (acoustic):** We invite the submission of works for flute, clarinet, French horn and string quartet (or any combination of instruments from that list). Works of no more than 10 minutes will be strongly preferred. We expect four or five compositions to be workshopped and performed by members of the Bristol Ensemble ([www.bristolensemble.com](http://www.bristolensemble.com)), lead either by Prof John Pickard or Dr Neal Farwell from the Bristol Music Department. Selection will be by an invited panel to be chaired by John Pickard.
- **Compositions (electroacoustic):** We invite the submission of electroacoustic compositions to be presented by the Bristol University Loudspeaker Orchestra (BULO; more at [www.bristol.ac.uk/music/facilities/studios/bulo/](http://www.bristol.ac.uk/music/facilities/studios/bulo/)). We anticipate that for this event, BULO will be a system of approximately twenty channels, able to accommodate: stereo for live diffusion; 5.1, 7.1, or octaphonic (orientated as LR pairs); live coding, laptop ensemble or new performance interfaces, with delegate(s) bringing their own 'instrument'; hybrids of the above; optional video projection. Works of no more than 10 minutes will be strongly preferred. Selection of works for a curated concert will be by an invited panel, to be chaired by Dr Neal Farwell, Director of BULO.

The programme committee welcomes proposals from leading scholars and practitioners as well as early-career researchers. The aim of the conference is to represent the entire scope of current scholarly and creative musical research.

All rooms used for conference sessions are equipped with data projectors, CD & DVD players, computers and pianos (in most rooms grand or baby grand pianos). In the case of more complex technical needs, we would ask proposers to get in touch with the conference organisers (email address: [rma2018@bristol.ac.uk](mailto:rma2018@bristol.ac.uk)) to discuss requirements and options.

### **Submission and selection process**

Proposals for themed sessions will, as all other proposals, be selected by the programme committee on the basis of the quality of the proposal, but especially welcome are sessions that:

- are linked thematically to keynote speakers' areas of expertise;
- represent the range and diversity of current musical research;
- are promoted by the RMA's study groups (more at <https://www.rma.ac.uk/studygroups>) and sibling organisations concerned with research in music and related areas. Note: in order to secure a range of speakers with varying academic and professional experience, and especially to encourage the participation of researchers from the conservatoire sector, the programme committee may actively solicit proposals for themed sessions.

Proposals for individual presentations will be selected on the basis of the quality of the proposal (clarity, sense of purpose, methodology, and significance of research findings) and their capacity to fit with other selected individual proposals into thematically coherent conference sessions. If the number of proposals fulfilling all these criteria proves to be very high, the programme committee may favour submissions from those who did not present at the last annual conference.

Proposals for individual papers, display posters and lecture-recitals will be judged anonymously by the programme committee. Acoustic and electroacoustic compositions will be judged anonymously by two separate panels, details of which will be announced at [www.bristol.ac.uk/arts/events/2018/september/royal-musical-association-annual-conference-2018.html](http://www.bristol.ac.uk/arts/events/2018/september/royal-musical-association-annual-conference-2018.html) in due course.

### Submission procedures:

- Proposals for **themed sessions, individual papers, lecture-recitals and display posters** have to be submitted via the online proposal submission form (to be found at [www.bristol.ac.uk/arts/events/2018/september/royal-musical-association-annual-conference-2018.html](http://www.bristol.ac.uk/arts/events/2018/september/royal-musical-association-annual-conference-2018.html)), by **Friday 24<sup>th</sup> November 2017 (17:00 GMT)**. Proposals for individual papers, lecture-recitals and display posters should be no longer than 200 words. Proposals for themed sessions should contain an outline of the content of the overall session and its parts, and details of the session format, and should be no longer than 600 words.
- **Acoustic compositions:** A score and parts of the work and a programme note (max. 200 words) and any necessary performance information should be e-mailed as PDF files to [rma2018@bristol.ac.uk](mailto:rma2018@bristol.ac.uk) by **Friday 24<sup>th</sup> November 2017 (17:00 GMT)**. In



order to allow anonymous assessment of works, none of the material submitted should bear the name of the composer.

- **Electroacoustic compositions:** For fixed media works, please supply a link to a full-resolution stereo sound file (or stereo reduction). For works including live performance, please link to a representative recording in (stereo) sound or video. Linked materials must be downloadable, not streaming-only. Please provide a programme note (max. 200 words) and any technical information necessary for the performance, combined into a PDF file. The PDF and links should be e-mailed to rma2018@bristol.ac.uk by **Friday, 24th November 2017 (17:00 GMT)**. In order to allow for anonymous assessment of the works, none of the materials submitted should bear the name of or otherwise identify the composer (N.B. especially for video materials.)

The committee aims to notify proposal authors and submitters of compositions of its decision by Friday, 26<sup>th</sup> January 2018. Those selected will be asked to confirm their acceptance and may make revisions to their abstract at this stage. The full programme will be announced, and booking will open on 21<sup>st</sup> March 2018. Abstracts will be published on the conference website in May 2018.

Programme Committee: Christopher Charles (University of Bristol), Warwick Edwards (University of Glasgow & RMA Conferences Coordinator), Will Finch (University of Bristol), Annika Forkert (University of Bristol), Katy Hamilton (representing the RMA), Guido Heldt (University of Bristol, committee chair), Barbara Kelly (Royal Northern College of Music, Manchester).

### **Additional information regarding conference registration**

All participants (save Dent and Le Huray guests and designated conference organisers) are required to register and pay the applicable conference fee. Fees are expected to be £65 for RMA members and £80 for non-members (with concessions available), and with an early-bird discount for RMA members.

You do not have to be an RMA member to propose a session or a paper, or to attend the conference. However, you may find it well worth joining at [www.rma.ac.uk](http://www.rma.ac.uk). Membership will entitle you to a discount on the conference registration fee, free hard-copy and online access to the *Journal of the Royal Musical Association* and the *RMA Research Chronicle*, exclusive discounts on a wide range of publishers' books, professional news and views in the monthly e-bulletin and twice-yearly printed newsletter, and much more besides.

Enquiries are welcome at any time regarding exhibition space, leafleting or advertising in the conference programme book, and facilities for closed meetings during the conference. Please e-mail us at [rma2018@bristol.ac.uk](mailto:rma2018@bristol.ac.uk).