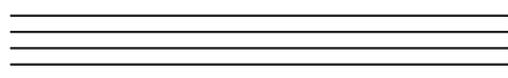


Royal Musical Association 56th Annual Conference

Goldsmiths, University of London
8–10th September 2020



ROYAL MUSICAL ASSOCIATION

Goldsmiths

UNIVERSITY OF LONDON



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CONFERENCE PROGRAMME: OVERVIEW

	TUESDAY 8 SEPTEMBER				WEDNESDAY 9 SEPTEMBER				THURSDAY 10 SEPTEMBER			
10.30	1a: Themed Session	1b	1c		4a: Themed Session	4b	4c		7a: Themed Session	7b	7c	
11.00												
11.30												
12.00	Lunch Break				Lunch Break				Lunch Break LGBTQ+ Study Group Business Meeting			
12.30												
13.00	2a: Themed Session	2b	2c	2d	5a: Lecture Recitals	5b	5c	5d	8a: Practice Research Workshop	8b	8c: Themed Session	8d
13.30												
14.00												
14.30	Break				Break				Break			
15.00	3a: Themed Session	3b	3c	3d: Themed Session	6a: Themed Session	6b	6c		Music Studies in the Round: Three discussion sessions taking a broad view of the discipline			
15.30												
16.00												
16.30	Break				Break				Break			
17.00	Peter Le Huray Lecture: Marie Thompson Tom Perchard (Chair) Eric Drott (Respondent)				Dent Medal Lecture: Gundula Kreuzer Simon McVeigh (Chair)				Social Event Discussion of Equality, Diversity and Inclusion in the Profession			
17.30												
18.00												
18.30	Break				Break				Thank You from the Team and Conference Close			
19.00	Social Event Quiz: The Perfect Score! Hosted by RMA				Social Event Discussion of Early Career Pathways Led by Núria Bonet							
19.30												
20.00	End of Day				End of Day							
Composition Workshop, chaired by Roger Redgate Wednesday 9 September, 11.00–17.00												
Content Available Throughout Conference	Sonic Art Listening List, A/V Playlist and Virtual Listening Wall, curated by SPR											
	Ethnographic and Documentary Films											
	Virtual Bookstand: Meet the Editors											
	Sonic Scope Journal											

CONFERENCE PROGRAMME: DAY VIEW

Tuesday 8 September

TIME	ACTIVITY
10.30–12.00	Themed Session 1a: Source Studies in Russian Music
	Session 1b: Reworkings
	Session 1c: A/V and Experimental Sound
12.00–13.00	Lunch Break
13.00–14.30	Themed Session 2a: Japan and Western Music: Issues at the Interface
	Session 2b: Modernist Audiences
	Session 2c: Feminist Readings
	Session 2d: Music in Built Spaces
14.30–15.00	Break
15.00–16.30	Themed Session 3a: Aural diversity and Musicology
	Session 3b: Listening in Electronic Music Contexts
	Session 3c: Modernism in Context
	Themed Session 3d: Emerging Musical Value(s) in Neoliberal Economies: New Directions for Economic Ethnomusicology
16.30–17.00	Break
17.00–18.30	The Le Huray Lecture: Marie Thompson, 'Music in the Post-Mom Economy' Chaired by Tom Perchard and with a response from Eric Drott
18.30–19.00	Break
19.00–20.00	Social Event: Online Quiz: The Perfect Score, hosted by the Royal Musical Association
20.00	End of Day

CONFERENCE PROGRAMME: DAY VIEW

Wednesday 9 September

TIME	ACTIVITY
10.30–12.00	Themed Session 4a: Sounding Trans-Gibraltar: The Borderland Politics of Music Across the Western Mediterranean
	Session 4b: Analyses of Modernist Works
	Session 4c: Historical Perspectives
12.00–13.00	Lunch Break
13.00–14.30	Session 5a: Lecture Recitals
	Session 5b: Music and the State
	Session 5c: Music and Conflict
	Session 5d: Linguistic and Phonetic Approaches
14.30–15.00	Break
15.00–16.30	Themed Session 6a: Negotiating Identities on the Republican and Imperial Stages of Europe c.1800
	Session 6b: Space and Sound
	Session 6c: Musical Labour and Industry
16.30–17.00	Break
17.00-18.30	The Dent Medal Lecture: Gundula Kreuzer, 'Cancel Culture and the C-Word: Reflections on Opera in the Present Tense' Chaired by Simon McVeigh
18.30–19.00	Break
19.00–20.00	Social Event: Discussion of Early Career Pathways with Núria Bonet (University of Plymouth)
20.00	End of Day

CONFERENCE PROGRAMME: DAY VIEW

Thursday 10 September

TIME	ACTIVITY
10.30–12.00	Themed Session 7a: Music and the Third Wave of Democratisation in Southern Europe and the Global South
	Session 7b: Social and Critical Theory
	Session 7c: Techniques in Historical Research
12.00–13.00	Lunch Break
	LGBTQ+ Study Group Business Meeting Open to all, details on how to join will be sent to delegates in the daily conference email
13.00–14.30	Session 8a: Practice Research Workshop
	Session 8b: Comparative and Qualitative Approaches
	Themed Session 8c: Music, Mind and Brain
	Session 8d: Keyboard Performances
14.30–15.00	Break
15.00–16.30	High Tides: The Changing Currents of Musical Higher Education, chaired by Stephen Graham
	The Location of Musical Knowledge, chaired by Alex de Lacey
	Bent Notes: A Year of Queer Podcasting for Musicology, by the RMA LGBTQ+ Study Group
16.30–17.00	Break
17.00–18.00	Social Event: Discussion of Equality, Diversity and Inclusion in the Profession with representatives from the LGBTQ+ Study Group and the Equality, Diversity and Inclusion in Music Studies Network
18.00	End of Conference

CONFERENCE PROGRAMME: SESSIONS AT A GLANCE

Tuesday 8 September, 10.30–12.00

Themed Session 1a: Source Studies in Russian Music Chair: Daniel Elphick (Royal Holloway, University of London)

1. Tamsin Alexander (Goldsmiths, University of London): In The Dark: Recovering Anton Rubinstein
2. Gavin Dixon (Goldsmiths, University of London): Studying Schnittke's Music from the Goldsmiths Sources
3. Pauline Fairclough (University of Bristol): Rodzinski's *Lady Macbeth of Mtsensk*: What the Cleveland Archives Tell Us

Session 1b: Reworkings

1. Mark Hutchinson (University of York): Dialogues with Diabelli: Style, Memory and Identity in *Zender's 33 Veränderungen über 33 Veränderungen*
2. Jack McNeill (University of York): Dance Edits and the Situationist International: Strategies of Appropriation in Contemporary Club Cultures
3. Tom Armstrong (University of Surrey): Moving Backwards to Move Forwards: Re-working as Compositional Strategy

Session 1c: A/V and Experimental Sound

1. Richard Piatak (University of Huddersfield): "Saint George for England, and [Queer] Edward's Right!": Music, Anachronism, and OutRage! in Derek Jarman's *Edward II* (1991)
2. John McGrath (University of Surrey): Vari-speed and Musical Revisionism in the Soundworld of David Lynch
3. Alexander Kolassa (The Open University): Sonically Augmented Monsters: Scoring Boss Battles in the Soulsborne (Videogame) Series

Tuesday 8 September, 13.00–14.30

Themed Session 2a: Japan and Western Music: Issues at the Interface Chair: Naomi Matsumoto (Goldsmiths, University of London)

1. Naomi Matsumoto (Goldsmiths, University of London): *Madama Butterfly* in Japanese: Problems of Cultural Translation
2. Amane Kasai (Waseda Institute for Advanced Study, Waseda University): The Ambitious Fantasy of a Pan-Asian Music: Relative Musical Values in Wartime Japan
3. Jiesun Kim (University of Tokyo): Japan as the Conduit of Western Music in Occupied Korea
4. Moeko Hayashi (University of Oxford): Re-orientating Sonic Tradition: The Shakuhachi in Frank Denyer's Compositions

Session 2b: Audiences and Modernism

1. Ryan Ross (Mississippi State University): Rethinking an 'Anti-Symphony': Symphonic Politics, Rotational Form, and the First Movement of Malcolm Arnold's Fifth
2. Jason Weir (University of Oxford): *Wienerlieder* 1900: Musical Journalism for the Masses

Session 2c: Feminist Readings

1. Leah Broad (University of Oxford): Expressions of Desire in Rebecca Clarke's 'The Seal Man'
2. Joe Davies (University of Oxford): Lives and Afterlives: Rethinking Clara Schumann
3. Gabrielle Messeder (City, University of London): Performing Samba in Beirut: Citizenship, Precarity and the Lebanese State

Session 2d: Music in Built Spaces

1. Neil Smith (Maastricht Centre for the Innovation of Classical Music): Concert Halls as Public Space
2. Katherine Fry (King's College London): Orchestral Acoustics between London and Bayreuth
3. Ditlev Rindom (King's College London): Antonio Meucci, Opera and Telephonic Listening

Tuesday 8 September, 15.00–16.30

Themed Session 3a: Auraldiversity and Musicology Chair: John Drever (Goldsmiths, University of London)

1. John Drever (Goldsmiths, University of London): Primacy of the Ear – But Whose Ear?: The Case for Auraldiversity in Sound and Music Practice and Discourse
2. Andrew Hugill (University of Leicester): Aural Diversity: Hearing Differences and their Consequences for Music and Musicians
3. Meri Kyotö (University of Eastern Finland): Listening with a Machine: Cochlear Implant as Soundscape Arranger
4. Christopher Cook (Goldsmiths, University of London): Musicking with Mild Cognitive Impairment

Session 3b: Listening in Electronic Music Contexts

1. Edmund Hunt (Royal Birmingham Conservatoire) and James Dooley (The Open University): Reanimating the Silent Voices of Ancient Texts: Developing Live Electronics to Mediate Between Dancer, String Quartet and Poetry
2. David Chesworth (RMIT University, Melbourne): What Listening Knows
3. Alex Yiu (City University of Hong Kong): The Globalisation of "Deconstruction": A Survey into Deconstructed Club Music

Session 3c: Modernism in Context

1. Wai-Ling Cheong (Chinese University of Hong Kong, Shatin), Ding Hong (Shanghai University) and Yi-Ching Tam (Chinese University of Hong Kong, Shatin): Schoenberg in China
2. Joanna Bullivant (University of Oxford): 'His Faith was Never that Strong': Newman, Elgar, and Nineteenth-Century English Catholicism
3. Vicki Stroeher (Marshall University): Narrative Problems and Musical Solutions in Britten's *Canticle IV*, 'The Journey of the Magi'

Themed Session 3d: Emerging Musical Value(s) in Neoliberal Economies: New Directions for Economic Ethnomusicology Chair: Darci Sprengel (University of Oxford)

1. Timothy D. Taylor (University of California, Los Angeles): Toward a Value Theory of (Consumer) Culture
2. Anaar Desai-Stephens (Eastman School of Music): "Face Value", Reality Music TV Shows, and Speculative Logics of Celebrity in Contemporary India
3. Darci Sprengel (University of Oxford): Risk as Affective Value: Making the "Danger" of Egyptian Independent Music Profitable through the Neoliberal Imagination

4. Shannon Garland (University of California, Merced): *Sofar Sounds: Affect, Work, and the Sound of Networked Intimacy Around the Globe*

Tuesday 8 September, 17.00–18.30

The Le Huray Lecture

Chair: Tom Perchard (Goldsmiths, University of London)
Respondent: Eric Drott (University of Texas at Austin)

Marie Thompson (The Open University): *Music in the Post-Mom Economy*

Tuesday 8 September, 19.00–20.00

Social Event

Online Quiz: *The Perfect Score!*

Hosted by the Royal Musical Association via Zoom

Instructions on how to join will be sent to registered delegates in the daily conference email.

Wednesday 9 September, 10.30–12.00

Themed Session 4a: *Sounding Trans-Gibraltar:
The Borderland Politics of Music Across the Western Mediterranean*

Chair: Samuel Llano (University of Manchester)

1. Stephen Wilford (University of Cambridge): *Singing Across the Sea: Music, Memory and Migration in Franco-Algerian Relations*
2. Vanessa Paloma Elbaz (University of Cambridge): *Musical Crossings of the Sephardi Ivri: Borderland Aesthetics and Negotiated Identities*
3. Samuel Llano (University of Manchester): *Music, Brotherhood, and the Making of the Mediterranean Border in “Spanish” Morocco (1912-1956)*
4. Matthew Machin-Autenrieth (University of Aberdeen): *Tan cerca, tan lejos: Sounding the Liminality of the Spanish-Moroccan Border in the Musical Journey of Jallal Chekara*

Session 4b: *Analyses of Modernist Works*

1. Dimitris Exarchos (Goldsmiths, University of London): *Deterministic Randomness and Compositional Balance: Xenakis' Random Sieves*
2. Alastair White (Goldsmiths, University of London): *Impossible Machines: Brian Ferneyhough and the Politics of Time*

Session 4c: *Historical Perspectives*

1. Kaho Inoue (University of Southampton/University of the Arts, Tokyo): *Disagreement between Authors and Scribes in Medieval Musical Treatises: Notational Examples of Ligatures in F-Pn lat. 16663*
2. Robert Rawson (Canterbury Christ Church University): *Music, Politics and Religion—Reframing Restoration Bands of ‘Hoboys’ in the Context of Diplomacy*
3. Sio Pan Leong (University of Edinburgh): *Schubert’s Gothicism and Recurring Nightmares in the First Movement of the ‘Unfinished’ Symphony*

Wednesday 9 September, 13.00–14.30

Themed Session 5a: Lecture Recitals

1. Matteo Gemolo (Cardiff University): Affect is No Crime: New Music for the Traverso
2. Alfia Nakipbekova (University of Leeds): *Parjanya-Vata* for Solo Cello by James Dillon
3. Katharina Uhde (University of Valparaiso) and R. Larry Todd (Duke University): “...*bedenke wie er schon in seinem 16ten Jahr selbstständig in der Kunst dagestanden*”: Exploring the Early Music of Mendelssohn and Joachim

Session 5b: Music and the State

1. Daniel Walden (University of Oxford): Rethinking Cultural Relativism: Understanding Alexander John Ellis and Krishnaji Ballal Deval in the Context of Late Colonial India
2. George Kennaway (Universities of Leeds and Huddersfield): My Harp's in the Highlands: John Gunn's *Historical Inquiry Respecting the Performance on the Harp* (1807) and the Construction of Scottish National Identity
3. Núria Bonet (University of Plymouth): The 2017 Catalan Independence Referendum in Catalan Popular Music

Session 5c: Music and Conflict

1. Madeleine Roycroft (University of Melbourne): ‘Allons au-devant de la vie’: Shostakovich and the *Front Populaire* Campaign in 1930s France
2. Clémence Destribois (Brigham Young University): A Masonic Piece for Benjamin Franklin in the d’Artois Collection: Demignaux's *Hymne à l'amitié*
3. Percy Leung (University of St Andrews): A Comparative Study of German and British Musical Heritages: The Berliner Philharmoniker and the London Symphony Orchestra during the First World War

Session 5d: Linguistic and Phonetic Approaches

1. Nadine Scharfetter (University of Music and Performing Arts, Graz): The Influence of Phonetics on Dieter Schnebel’s Vocal Compositions
2. Nick Braae (Waikato Institute of Technology): Stage Personas and Environmental Languages in Musical Theatre Analysis

Wednesday 9 September, 15.00–16.30

Themed Session 6a: Negotiating Identities on the Republican and Imperial Stages of Europe c.1800 Chair: Alessandra Palidda (Oxford Brookes University)

1. Austin Glatthorn (Durham University): Music for an Imperial Stage
2. Anisha Netto (University of Southampton): Cultural Exchange and Identity Formation: Operas in Translation in Pressburg and Vienna in the Late Eighteenth Century
3. Alessandra Palidda (Oxford Brookes University): Cittadine and Eroine: Women and Female Characters On and Off Stage in Jacobin Milan (1796-1799)
4. Annelies Andries (University of Oxford): Conquering the Départements on Horseback: Equestrian Theatre Troupes in the Napoleonic Empire

Session 6b: Sound and Space

1. Emma Kate Matthews (Bartlett School of Architecture, University College London): Calibrating Spatial Typologies with Musical Ideas in Composition and Performance
2. Angus Tarnawsky (Concordia University): The Hum: An Introduction to Uncommon Sounds in Common Spaces
3. Holly Rogers and Heather Britton (Goldsmiths, University of London): Sonic Elongation: Experimenting with the Theory of Experimental Film

Session 6c: Musical Labour and Industry

1. Kai Arne Hansen (Inland Norway University of Applied Sciences): Saying Something 'Real': Gender, Authenticity, and the Aestheticisation of Musical Labour
2. Alex de Lacey (Goldsmiths, University of London): Pirate Mentality: How Radio has shaped Creative Practice in Grime Music

Wednesday 9 September, 17.00–18.30

The Dent Medal Lecture

Chair: Simon McVeigh (Goldsmiths, University of London)

Gundula Kreuzer (Yale University): Cancel Culture and the C-Word:
Reflections on Opera in the Present Tense

Followed by a discussion with Laura Tunbridge (University of Oxford), Joy Calico (Vanderbilt University)
and Tavia Nyong'o (Yale University)

Wednesday 9 September, 19.00–20.00

Social Event

Discussion of Early Career Pathways with Núria Bonet (University of Plymouth)

This session will be hosted via Jitsi.

Instructions on how to join will be sent to registered delegates in the daily conference email.

Thursday 10 September, 10.30–12.00

Themed Session 7a: Music and the Third Wave of Democratisation in Southern Europe and the Global South

Chair: Robert Adlington (University of Huddersfield)

1. Anna Papaeti (Panteion University, Athens): Singing out Democracy in Post-Dictatorship Greece (1974)
2. Igor Contreras Zubillaga (University of Huddersfield): New Music and the Democratic Imaginary in Post-Francoist Spain
3. Daniel Party (Pontificia Universidad Católica de Chile): Tracking Democratisation through Artistic Performance: Perspectives from Chile
4. Juliana Pistorius (University of Huddersfield): Operatic Empowerment and Deracialised Democracy in Post-Apartheid South Africa

Session 7b: Social and Critical Theory

1. Jacob Hart (University of Huddersfield): The Cartography and Cartology of a Performance
2. Iain Campbell (University of Dundee): Experimenting with Music's Mediations: Deleuze and Guattari with and against Assemblage Theory
3. Ivonne Michele Abondano Florez (University of Leeds): How to Become Ethereal: A Compositional Approach to Mass as a Timbral Dimension

Session 7c: Techniques in Historical Research

1. Ann van Allen Russell (Trinity Laban Conservatoire of Music and Dance): Cultural Economics and Music Business: The Bach-Abel Subscription Concerts, 1773–1775
2. Tim Crawford (Goldsmiths, University of London): Exploring Renaissance Music at Scale with F-TEMPO
3. Reuben Philips (University of Edinburgh): Handling Tovey's Bach

Thursday 10 September, 13.00–14.30

Session 8a: Practice Research Workshop

Chair: Scott McLaughlin

Composing for the Indeterminacy of the Clarinet
with clarinetists Heather Roche and Jonathan Sage

Session 8b: Comparative and Qualitative Approaches

1. Dwight Pile-Gray (London College of Music): West African Dance to Symphonic Movement—The Importance of the Juba Dance in African American Music
2. Mira Benjamin and Pete Furniss (Goldsmiths, University of London): Embodied Research Methodology as a Creative Framework for Performance Pedagogy in Higher Education
3. Maria Perevedentseva (Goldsmiths, University of London): Analysing Electronic Dance Music Discourse on Boomkat.com

Themed Session 8c: Music, Mind and Brain

Chair: Daniel Müllensiefen (Goldsmiths, University of London)

1. Katie Rose Sanfilippo and Lauren Stewart (Goldsmiths, University of London): Maternal Music in The Gambia: Understanding Music's Role in Maternal Mental Health
2. Diana Omigie (Goldsmiths, University of London): Experiencing Musical Beauty
3. Daniel Müllensiefen (Goldsmiths, University of London): The Development of Musicality Across Adolescence
4. Pedro Douglass-Kirk & Lauren Stewart (Goldsmiths, University of London): Motivating Stroke Rehabilitation Through Music

Session 8d: Keyboard Performances

1. Gabriel Jones (University of Leeds): David Tudor and the First Recordings of Stockhausen's *Klavierstücke*
2. Zubin Kanga (Royal Holloway, University of London): The Pianist as Film Critic: Interpreting the Intermedial Dialogues of Nicole Lizée's *Criterion Collection*
3. Jonny Best (University of Huddersfield): The Contribution of Church Organists to Silent Film Accompaniment in the UK, 1912–1929

Thursday 10 September, 15.00–16.30

Music Studies in the Round
Issues for the Discipline

Roundtable:
High Tides: The Changing Currents of Musical Higher Education
Chair: Stephen Graham (Goldsmiths, University of London)

Hilary McQueen (Institute of Education, University College London)
Laudan Nooshin (City, University of London)
Michelle Phillips (Royal Northern College of Music)
Deborah Mawer (Royal Birmingham Conservatoire)

Roundtable:
Location of Musical Knowledge
Chair: Alex de Lacey (Goldsmiths, University of London)

Les Back (Goldsmiths, University of London)
Alya Al-Sultani (Independent Artist, Composer, Producer)
Lemzi (Independent Artist, Mentor, Entrepreneur)
Corey Mwamba (Royal Birmingham Conservatoire)

Presentation:
Bent Notes: A Year of Queer Podcasting for Musicology
Organised by the RMA LGBTQ+ Study Group

George K. Hagget (University of Oxford)
Marie Bennett (University of Winchester)
Jam Orrell (Independent Scholar)

Thursday 10 September, 17.00–18.00

Social Event

Discussion of Equality, Diversity and Inclusion in the Profession with representatives from the LGBTQ+ Study Group and the Equality, Diversity and Inclusion in Music Studies Network

This session will be hosted via Jitsi.
Instructions on how to join will be sent to registered delegates in the daily conference email.

Thursday 10 September, 18.00

Thank You from the Team and Conference Close