

## CONFERENCE PROGRAMME

**Thursday 3<sup>rd</sup> January**

From 11.30 am	Registration (Turner Sims Concert Hall foyer)		
1–2.30 pm	<b>Parallel Session (1)</b>		
	<b>Early 20<sup>th</sup> Century (1)</b>	<b>Feminist Approaches to Rock &amp; Pop</b>	<b>Analysis of 19<sup>th</sup>-Century Music</b> <i>SMA sponsored session</i>
	Room: 1079 Chair: Dr Florian Scheduling	Room: 1083 Chair: Dr Laurie Stras	Room: 1089 Chair: Dr Kenneth Smith
	<p><i>Amanda Hsieh</i> '... you have always been my light and the centre of my universe: Alma Maria, Voice, and Mahler's Eighth Symphony'</p> <p><i>Roxanne Copping</i> 'In the Shadow of <i>The Rite</i>'</p> <p><i>Kirstie Hewlett</i> 'Reinterpreting Value Judgement: The Assessment of Musical Quality in Heinrich Schenker's Publications and its Relation to his Engagement with Early Viennese Radio'</p>	<p><i>Jessica Winterson</i> 'Understanding Contemporary Feminism in relation to Judith Butler and Patti Smith'</p> <p><i>Kate Lewis</i> 'How She Rocked: An Exploration of the Guitar Style of Sister Rosetta Tharpe'</p> <p><i>Maxwell Williams</i> 'How does Amy Winehouse's 'Stronger than Me', from <i>Frank</i> (2003), illustrate how female subjectivity may be negotiated, projected, and/or sublimated in performances by girl singers?'</p>	<p><i>Gerald Lim</i> 'Understanding Alkan: Allusions and their significance in the music of Charles-Valentin Alkan'</p> <p><i>Nick Hardisty</i> 'Max Bruch, <i>The Scottish Fantasy</i> and his Musical Identity Crisis'</p> <p><i>Sara Ellen Eckerson</i> 'Expressive Markings in Beethoven's Early and Late Works for Piano: A Reflective Study on Op. 2, nos. 1–3 and Op. 106'</p>

2.30–3.30 pm	<b>Workshop: Writing Funding Proposals</b> Dr Eleanor Quince (University of Southampton) Room: 1083		
3.30–4 pm	Tea & Coffee Break (Staff Social Centre)		
4.00–5.30 pm	<b>Parallel Session (2)</b>		
	<b>Medieval Music</b> <i>PMMS sponsored session</i> Room: 1079 Chair: Dr Gregorio Bevilacqua	<b>Aesthetics</b> Room: 1083 Chair: Prof. Susan Wollenberg	<b>The Body &amp; New Music</b> Room: 1089 Chair: Prof. Katharine Ellis
	<i>Eva Maschke</i> 'The dynamics of destruction: Medieval music manuscripts and their after-life'  <i>Sean Dunnahoe</i> 'Reconsidering the Pistoia Choirbooks using the Recently Discovered Fragments of a Twelfth-Century Antiphoner '  <i>James Cook</i> 'Curtailed Kyrie Tropes in the Fifteenth-Century English Mass Cycle'	<i>John Ling</i> 'Nineteenth-century views of the relationship between music and morality'  <i>Nadja Hochlova</i> 'What does birdsong have to do with philosophy? Music, pleasure and madness in Plato's dialogues'  <i>Nadya Markovska</i> 'Variety - An Aesthetic Norm or a Meaningless Eccentricity in Eighteenth- Century Music?'	<i>Shaun Stevens</i> 'Listening with Different Ears: Post- linguually Deafened Cochlear Implant Users and Music'  <i>Alistair Zaldua</i> 'Meta Instruments: issues of interface building, interactivity, and performativity in two recent compositions'  <i>Thomas Butler</i> 'Lies, damned lies, and clarinettists: composing <i>My Life in Ventriloquism</i> '
6–7 pm	<b>Keynote Address: Prof. Kofi Agawu</b> (Princeton University) 'Tonality as a Colonising Force in Africa' Turner Sims Concert Hall		
7–8 pm	Routledge Wine Reception Turner Sims Foyer		

**Friday 4<sup>th</sup> January**

9–11 am	<b>Parallel Session (3)</b>				
<b>Film Music</b> Room: 1079 Chair: Dr Kevin Donnelly	<b>18<sup>th</sup>-Century British Isles</b> Room: 1083 Chair: Dr Tom Irvine	<b>Notation &amp; New Media</b> Room: 1089 Chair: Dr David Bretherton	<b>World War I &amp; Italian Fascism</b> Room: 1085 Chair: Dr Florian Scheduling	<b>Composition Workshops</b> Room: Turner Sims Chair: Prof. Michael Finnissy	
<p><i>Alexander Kolassa</i> 'Music, Pervasive Media and "The Memory Dealer": Approaches to Composing for New Media'</p> <p><i>Alexis Bennett</i> 'Composing the Talkies: Dialogue Underscoring in British Films of the 1930s'</p> <p><i>Matt Lawson</i> 'Scoring the Holocaust'</p>	<p><i>Michael Lee</i> "Then all you Sparks who have to Paris Rid, / And there heard Lullys Musical Armide ...": Dennis &amp; Eccles' <i>Rinaldo and Armida</i> (1698) and the cultural politics of adaptation'</p> <p><i>Rebecca Gribble</i> 'Thomas Linley Junior and <i>The Shakespeare Ode</i>'</p> <p><i>Magdalena Kostka</i> 'In search of the British violin sonata before 1750'</p> <p><i>Joanna Clements</i> 'Concepts of Musical Antiquity in the Scottish Enlightenment'</p>	<p><i>Braxton Sherouse</i> 'Thawing Frozen Parameters in Tenney's <i>Quintext</i>: Constructing a Software Model to Explore Notational Degrees of Freedom'</p> <p><i>Raffaele Viglianti</i> 'Engaging the Scholarly Edition with the Digital Medium'</p> <p><i>Daniel Holden</i> 'Towards a New Model of Motivic Structure'</p>	<p><i>Catherine Hughes</i> 'The Flemish, Belgian, and International Questions: Musical Identity in Belgium after World War I'</p> <p><i>Jane Angell</i> 'Music and charity during the First World War'</p> <p><i>Jacopo Mazzeo</i> 'Alfredo Casella: an Italian nationalist during the Fascist "Ventennio"'</p>	<p><i>Set up &amp; rehearsal</i></p> <p>10 am: Ben Jameson <i>Beatitude</i></p>	

11–11.30 am	Tea & Coffee Break (Staff Social Centre)				
11.30–12.30 pm	<b>Workshop: Getting Published</b> Prof. Jeanice Brooks (University of Southampton) & Loren Diclaudio (Routledge) Room: 1083				
12.30–1.30 pm	Lunch (Staff Social Centre) / <b>C.V. Sessions</b> in the Seminar Room, Building 2 <i>NB: Voting closes for the RMA Student Committee Elections at 1.30 pm</i>				
1.30–3.30 pm	<b>Parallel Session (4)</b>				
	<b>Performing 20<sup>th</sup>-Century Music</b> Room: 1079 Chair: Prof. Jeanice Brooks	<b>Music Since 1945</b> Room: 1083 Chair: Dr Danuta Mirka	<b>Performance Studies: Voice</b> Room: 1089 Chair: Dr Wiebke Thormählen	<b>Video Games &amp; the Internet</b> Room: 1085 Chair: Dr Hettie Malcomson	<b>Composition Workshops</b> Room: Turner Sims Chair: Prof. Michael Finnissy
	<i>Emma Adlard</i> 'The Allure of Ida Rubinstein and the Case of Ravel's <i>Boléro</i> (1928)'  <i>Iwan Llewelyn-Jones</i> 'Defining the Composer's Intentions: Pianistic Sonority, Nuance and Expression in Ravel's <i>Jeux d'eau</i> '  <i>Xin Ying Ch'ng</i> 'Kathleen Ferrier's Voice and Benjamin Britten's <i>The Rape of Lucretia</i> '	<i>Annika Forkert</i> 'Elisabeth Lutyens: a female modernist versus good taste'  <i>Anna Papagiannaki-Divani,</i> 'Tracking, Performing and Understanding the composer Kostas Nikitas (1940-1989): the case of an evolving document'  <i>Settimio Palermo</i> 'I Can't Believe It's Not Music! The Musical Dimension of Hugh Davies's Sound'	<i>Ciaran Kennedy</i> 'The Grand Opera House and the staging of Opera in Belfast, 1945 – 81'  <i>Emma Higgins</i> 'Not flighty, not a gorgon, not a star': the French mezzo-soprano and scholarship'  <i>Sarah Potter</i> 'Bel canto: Myth or legend? Reconsidering voices in historically informed performance'	<i>Joe Snape</i> 'Pipes, Echoes and Pings: Perspectives on Internet Sonification'  <i>Jonathan Herrick</i> 'Listening with Portals: Spatiotemporal Relationships and Diegesis In Videogame Soundtracks'  <i>Keith Hennigan</i> 'Popular Music in Dynamic Video Game Scores'	<i>Yvonne Eccles</i> <i>Four Studies In Interaction</i>  <i>Máté Szigeti</i> <i>...sondern die Nächte</i>  <i>Ronald MacNiven</i> <i>Fjordscape</i>

(cont.)	<i>Clare Brady</i> 'Musical fragments in Berio and Berberian's <i>Recital I (for Cathy)</i> : Questioning an ontology of the musical work in performance and re-creation'	<i>Liam Cagney</i> 'Musique spectrale or l'instrumental?: On the naming of spectral music'	<i>Caroline Vince</i> 'Tradition on Record: Style and Identity in Cathedral Choir Recordings'	<i>Marilou Polymeropoulou</i> 'Chip Music: Creativity and Limitation in an Online Musical Community'	
3.30–4 pm	Tea & Coffee Break (Staff Social Centre)				
4–5.30 pm	<b>Parallel Session (5)</b>				
	<b>Ethnomusicology</b> Room: 1079 Chair: Dr Hettie Malcomson	<b>Historically Informed Performance: Violin</b> Room: 1083 Chair: Dr Wiebke Thormählen	<b>Theoretical Approaches</b> Room: 1089 Chair: Dr Danuta Mirka	<b>Music &amp; Eastern Europe</b> Room: 1085 Chair: Dr Tom Irvine	<b>Composition Workshops</b> Room: Turner Sims Chair: Prof. Michael Finnissy
	<i>Caroline Pearsall</i> 'Tango in Diaspora —An Argentine Abroad: An examination of the Parisian tango music community'  <i>Elise Gayraud</i> 'New approaches in transmitting folk musical culture'  <i>Cecilia Quaintrell</i> 'The End of the Ending? Fading Out Indigenous Musics'	<i>Annika Gray</i> 'Exploring violin performance practice issues in John Lenton's <i>The Gentleman's Diversion</i> (1693)'  <i>Zoltan Paulinyi</i> 'Origins of the "sotto le corde" instruction at the violin technique'  <i>Ronnie Gibson</i> 'Towards a Period Performance of Scottish Fiddle Music?'	<i>Joseph Knowles</i> 'Gesualdo's Madrigal <i>Se la mia morte brami</i> : A Set-Theoretical Analysis'  <i>Andrew Cheetham</i> 'Considering Influence: George Jeffreys, A Case Study'  <i>Christopher Tarrant</i> 'The Schubertian <i>Sinhome</i> : A Lacanian View of Schubert's Sonata Forms'	<i>Miloš Zapletal</i> 'Ideological Janáček? Apotheoses of "new man", sport and army in Janáček's <i>Sinfonietta</i> '  <i>Olga Sologub</i> 'Yuri Kholopov's <i>Modern Traits</i> : A Russian Perspective on Prokofiev's Music'  <i>Daniel Elphick</i> 'Revision, a case study: Mieczysław Weinberg.'	<i>Yuko Ohara</i> <i>The Third Dimension</i>    <i>Andrew Thomas</i> <i>Re-Oscillations</i>

6–6.45 pm	<b>Keynote Address: Prof. Mark Everist</b> (RMA President, University of Southampton) 'Wagner and Paris: the Case of Rienzi (1869)' Turner Sims Concert Hall
7.30 pm	<b>Conference Dinner</b> Pulcinella Restaurant, Bedford Place <i>NB: The outcome of the RMA Student Committee Election will be announced at the conference dinner.</i>

### Saturday 5<sup>th</sup> January

9–9.30 am	Tea & Coffee (Staff Social Centre)			
9.30–11 am	<b>Parallel Session (6)</b>			
	<b>Minimalism &amp; Postmodernism</b> Room: 1079 Chair: Dr Ben Oliver	<b>Early 20<sup>th</sup> Century (2)</b> Room: 1083 Chair: Dr Matthew Pritchard	<b>Performance Practice: Piano</b> Room: 1089 Chair: Prof. William Drabkin	<b>Jazz</b> Room: 1085 Chair: Dr Thomas Seltz
	<i>William G. Parsons</i> 'A bridge from darkness to light: symbolism through structure in the first movement of James MacMillan's Symphony "Vigil"'	<i>Miona Dimitrijevic</i> 'The harmonic analysis of Max Reger's <i>Vier Tondichtungen nach Arnold Böcklin</i> , Op. 128 (1913)'	<i>William Ting</i> 'Towards a method of Performance Analysis and Notational Study of Chopin Piano Sonata in B $\flat$ Minor, Op. 35'	<i>Stephanie Vos</i> 'Sounding out the unheard: listening for the aesthetics of politics in Zim Ngqawana's <i>The Exhibition of Vandalizim</i> '

(cont.)	<p><i>Chris May</i> 'Hearing Pärt Rhetorically: Allusion and Musical Modelling in the <i>Miserere</i> (1989)'</p> <p><i>Jessica Morris</i> 'Postminimalism in Music'</p>	<p><i>Geoff Thomason</i> 'Elgar, Brodsky, Catterall: three men and a string quartet'</p> <p><i>Chien-Jung Li</i> 'Integration through Pivot Notes in Stravinsky's melody'</p>	<p><i>Erica Buurman</i> 'The Integrity of Beethoven's Multi-Movement Works in the Context of Early Performances'</p> <p><i>Sheila Guymer</i> 'Fortepianists' interpretations of topics in Mozart's Sonata K. 333'</p>	<p><i>Martin Guerin</i> 'The ways they listened to jazz: Henry Prunières' reviews in the <i>Revue Musicale</i> (1926-1933)'</p> <p><i>Linley Hamilton</i> 'Develop Vocabulary and Phrasing for a Contemporary Jazz Language'</p>
11-11.30 am	Tea & Coffee Break (Staff Social Centre)			
11.30 am-12.30 pm	<p><b>Jerome Roche Prize Lecture: Dr Benedict Taylor</b> (New College, University of Oxford) 'Constructing Memory and Nostalgia in Schubert's A minor Quartet ('Rosamunde'), D. 804' Turner Sims Concert Hall</p>			
12.30-1 pm	<p><b>The RMA: Postgraduate Activity</b> Kate Guthrie &amp; Amanda Hsieh (RMA Student Representatives); Helen Thomas (RMA Membership Development Officer). Room: 1083</p>			
1-2 pm	Lunch (Staff Social Centre): <b>Society Fair</b>			
2-3 pm	<p><b>Workshop: Post-Doctoral Opportunities: Making Your Musicology More 'Relational'</b> Dr. Matthew Pritchard (University of Cambridge) Room: 1083</p>			
3-5 pm	<b>Parallel Session (7)</b>			
	<p><b>Rock, Pop &amp; Metal</b> Room: 1085 Chair: Dr Thomas Seltz</p>	<p><b>18<sup>th</sup>-Century Music</b> Room: 1083 Chair: Prof. Andrew Pinnock</p>	<p><b>Second Viennese School</b> Room: 1089 Chair: Dr Florian Scheduling</p>	*1085 not in use*
	<p><i>Lewis Kennedy</i> 'The Extreme/Norm Nexus in Contemporary Progressive Metal'</p>	<p><i>Tal Soker</i> 'Dialogic Form in C.P.E. Bach's Berlin Keyboard Concertos'</p>	<p><i>Danielle Hood</i> '<i>Pelleas und Melisande</i>: The Transformation of Theme through Topic'</p>	

(cont.)	<p><i>Merav Meron-Dvoyris</i> 'The English Connection: Israeli progressive rock as a meeting point of art, popular, local and global music identities'</p> <p><i>Robert Upton</i> "Tonally Moving Forms" in Rock Music: Hanslickian Ideology in "Instru-metal"</p> <p><i>Stephen Millar</i> 'Consonance and Dissidents: An Examination of the Contentious Use and Misuse of "Rebel Songs" in Scottish Society'</p>	<p><i>Emily Baines</i> 'Top of the Pops—An eighteenth-century mechanical jukebox?'</p> <p><i>Trevor Mark Rawbone</i> 'The Formation of the Butterfly Schema in the Galant Style'</p> <p><i>Austin Glatthorn</i> 'The Wind Music of the Thurn und Taxis <i>Hofkapelle</i>: Challenging the Definition of <i>Harmoniemusik</i> '</p>	<p><i>Heung Fai Lee</i> 'Schoenberg the Ambivalent: Philosophical Contextualization of "The Emancipation of Dissonance"'</p> <p><i>Sebastian Wedler</i> 'Reconsidering the Problem of Prolongation on the Basis of Webern's Op. 5, no. 1 and no. 4'</p> <p><i>Elisabeth Kappel</i> "Proud of Being Schoenberg's Pupil": Women Composers among Arnold Schoenberg's Students'</p>	
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**Notes:**

1. The Programme Committee reserves the right to make changes to the programme if necessary. The printed programme is correct at the time of going to press.
2. Rooms 1079, 1083, 1089, 1085 and the Seminar Room are all in Building 2. See the campus map on p.116 for further details.
3. The following meetings will take place in the Seminar Room on Saturday 5<sup>th</sup> January:
  - Student Committee: 9.00–10.00
  - Publications Committee: 10.30–12.30
  - RMA Council Meeting: 13.30–15:30