

Royal Musical Association **61st Annual Conference**

10 September – 12 September 2025

Sir James Matthews Building, Guildhall Square, Southampton



The joys of the Country

Dibdin

Handwritten musical score for "The Joys of the Country" by Charles Dibdin. The score is written on aged paper and includes treble and bass staves with lyrics. The lyrics are: "Let Buxes & let bloods to praise London a-gree Oh the joys of the country my Jewel for sweet is the flow'r that the May bush adorns, And how charming to gather it but for the thorns to".

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Image: Jane Austen's copy of the Southampton composer Charles Dibdin's "The Joys of the Country," in a manuscript copybook compiled in the 1790s when Austen was taking lessons with the Winchester organist George Chard.

© Jane Austen's House.



Key

- Venues
- Walk to SeaCity Museum
- Walk to John Hansard Gallery

Orientation

Welcome to Southampton! We are delighted to welcome you to our city centre campus for the 61st Annual Royal Musical Association conference. Over the three days of the conference, our schedule promises an exciting line-up of papers, lecture recitals, think pieces and two keynote addresses. Maps are provided below to help you with our locations; we trust that you will enjoy exploring central Southampton during the long lunch breaks. On site, our team of conference assistants will be ready to assist should you have any questions.

Venues

The majority of the conference will take place in the Sir James Matthews Building in Guildhall Square. The two receptions following the keynote lectures will take place a very short walk away in the John Hansard Gallery (10 September) and the Sea City Museum (11 September).

- **Evening drinks reception at 7pm on Wednesday, 10 September:**
the walk from SJM to the John Hansard Gallery is 1 minute (across the street)!
- **Evening Drinks reception at 7pm on Thursday, 11 September:**
the walk from SJM to the Sea City Museum is c.4 minutes.

Local Attractions

Check out www.visitsouthampton.co.uk for local things to do!

Food, Drink and Amenities

Guildhall Square is in Southampton city centre, which offers a range of eating and drinking establishments. We are also very close to West Quay Watermark, Oxford Street and Ocean Village. There are plenty of suggestions on www.visitsouthampton.co.uk

SJM Facilities

- Toilets** – ground floor and odd-number floor levels
- Faith rooms** (Male & Female) – Level 3
- Water bottle refill stations** – Levels 1 & 6
- Refreshment breaks / meeting space** – 2063/2065, Student Hub and The Junction (all accessed via the main entrance)
- Quiet / recharge room** – Room 1023 (level 1)



Please note that photography will be taking place during the conference for use by the University in printed and online publication – please let the photographer or a member of the team know if you do not wish to appear in photographs.

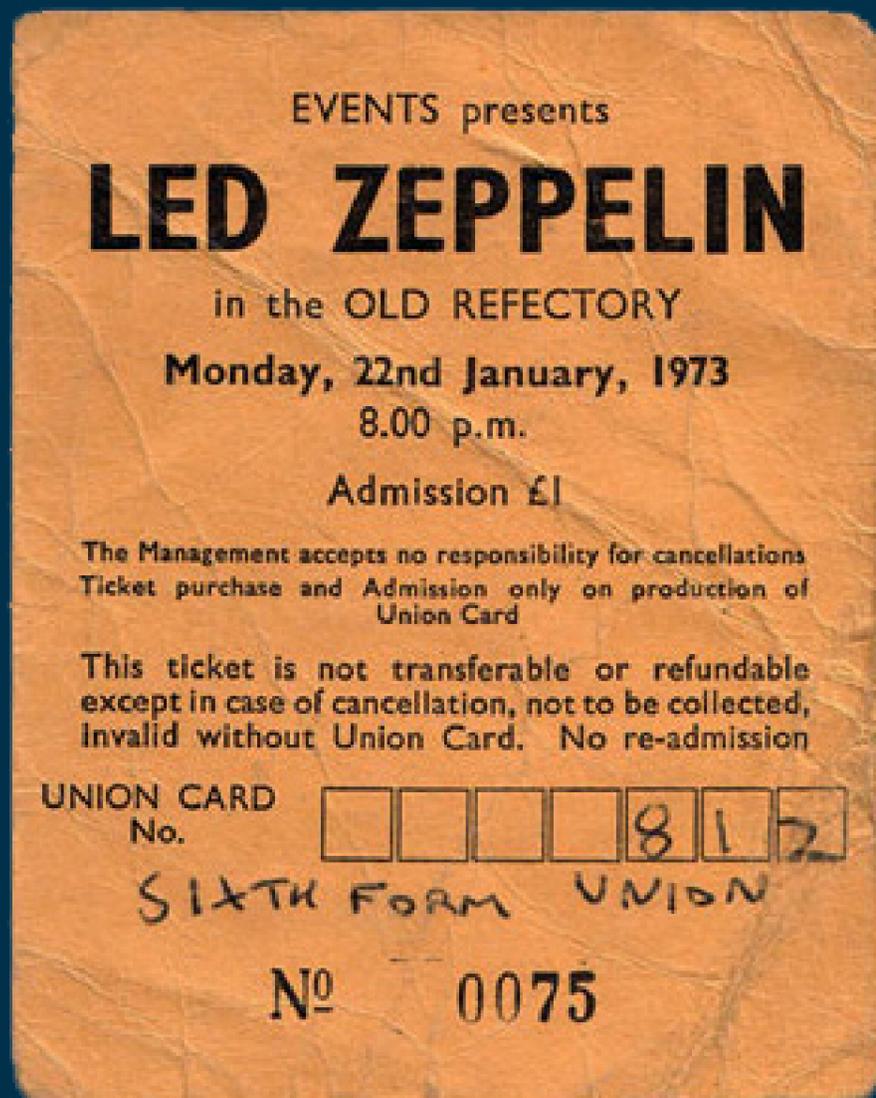
PROGRAMME AT A GLANCE



PRE-CONFERENCE EARLY CAREER SOCIAL

For all early career, or early-career-at-heart conference attendees!

Tuesday 9 September | 7pm | Turtle Bay, 1 Guildhall Sq, Southampton SO14 7FP



Ticket from Led Zeppelin's concert on 22 January 1973 at the Southampton University Student Union Old Refectory. Their set included a 27 minute (!) version of "Whole Lotta Love." Robert Plant dedicated the band's performance of the song to Alan Whitehead, a recent president of the Southampton Student Union. Whitehead went on to represent the Southampton Test constituency in the House of Commons from 1997 to 2024. A full recording is available on Internet Archive.

DAY 1: WEDNESDAY 10 SEPTEMBER

Sir James Matthews Building (SJM)

All conference locations will be in SJM unless specified otherwise

Registration: opens 8:30am

Welcome remarks (Lecture Theatre 1): 9:15am

SESSION 1 | 9:30–11:00am

Room	Event
Room 2007	SESSION 1A: Roundtable: A Space Free of Politics? Orchestras, Orchestral Audiences and Political Oppression, Then and Now
Room 2089	SESSION 1B: Making It: Competition, Gatekeeping and Myths of Meritocracy in U.S. Musical Institutions
Room 4029	SESSION 1C: Systems of Education
Room 4031	SESSION 1D: Race, Sound and Identity
Room 6033	SESSION 1E: Sound, Song and Humour
Room 6027	SESSION 1F: Trajectories of Form and Disjuncture
Room 6031	SESSION 1G: Virtuosity Challenges
Room 4033	SESSION 1H: MUSICAL COMMUNITIES

Coffee break: 11:00–11:30 in rooms 2063/2065 and The Student Hub

SESSION 2 | 11:30–13:00

Room	Event
Room 2007	SESSION 2A: Resistance and Resilience
Room 2089	SESSION 2B: Archival Ecologies
Room 4029	SESSION 2C: Training and Pedagogy for Practice Research, Best-Practices
Room 4031	SESSION 2D: Early Musics
Room 6033	SESSION 2E: From Lullabies to Birthing Playlists: Repertory as a Technology of Maternal Agency
Room 6031	SESSION 2G: Creative Practice
The Junction	SESSION 2J: Histories of Singers and Singing
Room 1017	RMA Council Meeting

Lunch break: 13:00–15:00

SESSION 3 | 15:00–17:00

Room	Event
Room 2007	Session 3A: Performance and Crisis
Room 2089	Session 3B: Musical Theatre and All that Jazz
Room 4029	Session 3C: RMA Composer-Performer Collaboration Study Group Themed Session
Room 4031	Session 3D: Ethics, Politics and Practice
Room 6033	Session 3E: French and Russian Music
Room 6027	Session 3F: Sound Connections
Room 6031	Session 3G: Some Mad Hauntings
The Junction	Session 3J: Creative Practice
Room 1017	RMA Publications Committee Meeting

LE HURAY KEYNOTE LECTURE (SJM Lecture Room 1): 17:30

Drinks Reception: John Hansard Gallery – 19:00

DAY 2: THURSDAY 11 SEPTEMBER

Sir James Matthews Building (SJM)

All conference locations will be in SJM unless specified otherwise

Registration: opens 8:30am

Welcome remarks (Lecture Theatre 1): 9:15am

SESSION 4 | 9:30–11:00

Room	Event
Room 2007	SESSION 4A: Popular Music and Identity
Room 2089	SESSION 4B: 'Some Sober Brow will Bless it and Approve it with a Text': Shakespeare's Afterlife in Music within the Global, Social, and Political Contexts
Room 4029	SESSION 4C: Musical Archives and Memory: Collecting and Preserving Musical Memories
Room 4031	SESSION 4D: Opera and Digital Musicology: Towards a Digital Critical Edition of Bellini's Works and Sketches
Room 6033	SESSION 4E: Race, Place and Musicology c.1900
Room 6027	SESSION 4F: Musical Commemorations
Room 6031	SESSION 4G: Music and Letters
Room 4033	SESSION 4H: Fiction, Narrative and Sound
Room 6029	SESSION 4I: 'Young RMA'

Coffee break: 11:00–11:30 in rooms 2063/2065 and The Student Hub

PLENARY SESSION | 11:30–13:00

Room	Event
Room 2007	EDI PLENARY SESSION

Lunch break: 13:00–15:00

SESSION 5 | 15:00–17:00

Room	Event
Room 2007	SESSION 5A: Sounding, Naming and (Re)Framing Musics
Room 2089	SESSION 5B: Politics and Psyches
Room 4029	SESSION 5C: Place, Identity, Memory
Room 4031	SESSION 5D: Connect the Dots: Increasing Inclusivity through Training Composers
Room 6033	SESSION 5E: Amplification Matters: Sound, Technology and Public Life
Room 6027	SESSION 5F: Music's Contemporary Modernisms
Room 6031	SESSION 5G: Canonical Figures and Stereotypes
Room 6029	SESSION 5I: Sounding (Out) Female Power
The Junction	SESSION 5J: Echoes of Care

DENT MEDAL LECTURE (SJM Lecture Room 1): 17:30

Drinks Reception: Sea City Museum – 19:00

DAY 3: FRIDAY 12 SEPTEMBER

Sir James Matthews Building (SJM)

All conference locations will be in SJM unless specified otherwise

Registration: opens 8:30am

Welcome remarks (Lecture Theatre 1): 9:15am

SESSION 6 | 9:30–11:00

Room	Event
Room 2007	SESSION 6A: Public Policy Southampton Training and Discussion Panel: 'Framing your Research for Policy'
Room 2089	SESSION 6B: Reconfiguring Opera
Room 4029	SESSION 6C: Post-Human and Post-Western Developments
Room 4031	SESSION 6D: Women Musicians, Past and Present
Room 6033	SESSION 6E: RMA Journals Publishing Workshop
Room 6027	SESSION 6F: Music Education's Challenges: Global and Local
Room 6031	SESSION 6G: Annotations, Obituaries, and (Auto)Biographies
Room 4033	SESSION 6H: Musical (Re)Constructions of Identity
Room 1017	RMA Student Committee Meeting

Coffee break: 11:00–11:30 in rooms 2063/2065 and The Student Hub

SESSION 7 | 11:30–13:00

Room	Event
Room 2007	SESSION 7A: The Translocal in English Music of the 18th Century
Room 2089	SESSION 7B: AHRC Hub for Public Engagement with Music Research: Towards New Research Directions in Music and Social Justice
Room 4029	SESSION 7C: Performance on the Move: The Musical World of Fairgrounds in Switzerland, 1850–1950
Room 4031	SESSION 7D: Interdisciplinary Approaches to Opera
Room 6033	SESSION 7E: Music Analysis
Room 6027	SESSION 7F: Music Education and Training
Room 4033	SESSION 7H: Academic Resilience Workshop
The Junction	SESSION 7J: Technology and Sound

Lunch break: 13:00–15:00

SESSION 8 | 15:00–17:00

Room	Event
Room 2007	SESSION 8A: Sound(scape)s of Place
Room 2089	SESSION 8B: Creative Innovations Past and Present
Room 4029	SESSION 8C: Peering through the Cracks: How do we Narrate Forgotten Migrant Stories?
Room 4031	SESSION 8D: (Un)Sound Futures
Room 6033	SESSION 8E: Operatic Contexts
Room 6027	SESSION 8F: Seventeenth and Eighteenth-Century Processes
Room 6031	SESSION 8G: Notated Identities
Room 4033	SESSION 8H: Composing Communities

Thank you and closing remarks: (2007, Lecture Theatre 1) 17:00–17:15

INTRODUCTION

Welcome from the Host Department

It is our pleasure to welcome you to the sixty-first annual conference of the Royal Musical Association. We are particularly pleased to be hosting the conference at the University of Southampton's new City Centre Campus in Southampton's "cultural quarter." We hope you will take some time to explore our city's rich landscape of museums and galleries, many of them just a few steps from the conference venue, the Sir James Matthews Building. The building is named for James Matthews, who, alongside a long political career in the city, made his name as an advocate for access to education for all, first as Secretary of the Southern District of the Worker's Education Association and later as a leading official of the National Institute for Adult Education and a key supporter of both the Open University and the University of Southampton, where he was a member of Council for over 40 years. In one of his first campaigns for local office, in 1932, he stood as a candidate "who will oppose all false economy in education." This is a sentiment we can all share!

In Matthews's spirit, we are proud that our department is home to the [Centre for Music Education and Social Justice](#) and the [AHRC Hub for Public Engagement with Music Research](#). These newer initiatives take their place alongside exciting work across the full spectrum of musical research in composition, musicology, ethnomusicology, music education and music technology. We are delighted so many of you have come here to share your important work with our community and all the conference delegates. We look forward to meeting as many of you as we can during the three days we are together. Please don't miss the two evening receptions, at the University's John Hansard Gallery and the city's Sea City Museum, where will celebrate our city and the rude health, in straightened and challenging times, of our shared disciplines of musical and creative inquiry, critique and expression.



Professor Thomas Irvine
Head of Music, Faculty of Arts and Humanities, University of Southampton



Dr Erin Johnson-Williams
Associate Professor in Music Education and Social Justice, Chair of the Organising Committee

Welcome from the RMA President

As President of the Royal Musical Association, it gives me great pleasure to welcome you to our 61st Annual Conference in Southampton. I remember a wonderful RMA Students' Conference at Southampton in January 2013 – one of my firsts as Editor of the RMA monographs – and am delighted that we are returning to the city again twelve years later. I am extremely grateful to the Programme Committee, including Erin Johnson-Williams (chair), Thomas Irvine, Chiying Lam, Valeria De Lucca, Matthew Shlomowitz, Amy Williamson, Louise Johnson, Michelle Assay and Maya Morris for their tirelessly efficient organizational work on behalf of the RMA.

I hope you will enjoy scholarly contributions on a diverse range of musical subjects in independent sessions, themed panels, roundtables and workshops; there are more than 175 papers in total to choose from. Should you wish to take a break from conference activities, there will also be an Early Career 'Chill Out' space, and a quiet recharge room for you to use on each day. I would especially like to welcome our keynote speakers: Professor Sarah Collins (University of Western Australia), who will receive the RMA's Edward J. Dent Medal and deliver the Dent lecture; and Professor Marianna Ritchey (University of Massachusetts, Amherst) who will give the Peter Le Huray lecture.

If you are not already a member of the RMA, please do consider joining the association by going to our website: www.rma.ac.uk

Enjoy the conference – I look forward to seeing you in Southampton, and to chatting to you there!



Professor Simon Keefe
University of Sheffield
President of the Royal Musical Association

KEYNOTE SPEAKERS



Le Huray Keynote Lecture:

Marianna Ritchey

Associate Professor of Music History,
University of Massachusetts, Amherst

Title: ‘Naturalizing Inequality: A Materialist Critique of American Classical Music Culture’

Abstract: Mainstream liberal discourse in the U.S. insists that problems like climate change, racism, or poverty can be fixed by “reforming” the system that causes these problems, for example by imposing taxes on the rich, or by requiring better training for the police. In this talk, I suggest that despite its stated commitment to facts and data, such liberal reformism is thus fundamentally idealist. Political idealism entails envisioning the ideal society; for liberals that society has already been created, and the only political work that remains is to gently tweak it until it finally fulfills its promise to provide freedom and justice for all.

The problem of liberal idealism manifests across the spectrum of U.S. society, including in discourses concerning art and music. I explore a primary example from my current research, which is the way the growing use of (a highly idealist conception of) “the arts” as a foregrounded aspect of American business culture functions to make profit-driven corporate activities (and all the inequality and harm they generate) seem socially beneficial. After setting up this general situation, I turn to examples from contemporary classical music that help reveal the dark work such an idealist understanding of art, business, and social justice can accomplish. Throughout, I rely on close readings of Eduard Hanslick’s foundational treatise, *On the Musically Beautiful* (1854), which I argue established the historical roots of contemporary music culture’s (and musicology’s) idealism problem.

Drawing on arguments from Marxism, Black and Indigenous studies, and political interventions from outside the academy, I ultimately suggest that participating meaningfully in political struggle will require us to jettison our deeply embedded idealism. Instead, we should work to more radically dismantle the knowledge paradigms that tell us what music is, as well as what it means to do “political” work within that sphere.

Bio: Marianna Ritchey is Associate Professor of Music History at the University of Massachusetts, Amherst. She spent her young adulthood playing and touring in indie rock bands, before going to UCLA for a PhD in musicology. While she began her academic journey as a scholar of European Romanticism (her dissertation was on Berlioz and the “fantastic” ghost stories of post-revolutionary France), her research quickly began developing in more critical-theoretical directions. Ritchey’s first book, *Composing Capital: Classical Music in the Neoliberal Era* (Chicago, 2019) examines some of the ways U.S. classical music culture operates via certain capitalist ideologies concerning individualism, competition, technological innovation and a Weberian commitment to the notion that success equals virtue.

Since publishing her book, she has also written and published several articles investigating music and political imagining: a *Current Musicology* article suggesting that musicologists should reapproach the discredited value of musical autonomy from an explicitly anarchist perspective; an essay in *20th-Century Music* critiquing an operatic hagiography of Steve Jobs; a *Journal of Music History Pedagogy* article on how the use of “difficult” experimental art and music can help develop a more interesting, and perhaps (slightly) more “liberatory” approach to teaching large art appreciation classes to disinterested STEM majors; a *Music and Politics* article performing a materialist critique of elite U.S. classical music institutions’ social justice initiatives; and a forthcoming *Open Access Musicology* article introducing Marxism to music history undergraduates.

Her current book project performs a more focused critique of academia itself, and offers some suggestions for how musicologists might start desiring and working toward the end of the world as we know it. Ritchey’s theoretical ideas have evolved within and alongside her participation in abolitionist and mutual aid projects in her community of Greenfield, Massachusetts.



Dent Medal Keynote Lecture:

Sarah Collins

University of Western Australia

Title: ‘Habits of Realism’

Abstract: A combination of disciplinary shifts and urgent global challenges have intensified musicology’s engagement with social action in recent years. This moral imperative prompts a type of critical self-reflection that has a long history all its own: What assumptions shape our methods? How can our work contribute meaningfully to society? What remains overlooked or unheard? Today, these concerns often align with approaches that foreground materiality, difference, and social referentiality.

The link between a scholarly concern with social change and an aesthetic interest in the socially referential may be viewed as a tendency or ‘habit’ historically linked to forms of realism. Concepts of ‘habit’ and ‘realism’ have undergone significant revision in recent decades, prompted by a drive to understand the mechanisms of social transformation and the meaning of freedom and choice in a media-saturated and increasingly automated environment, where viral repetition and compassion fatigue present challenges to social action. There has been a revival of an earlier understanding of habit as dynamic and generative, and at the same time a reassessment of refractive (rather than simply reflective) modes of realism.

This paper engages with the historical dimension of these ideas, and frames the discussion of habit and realism around bodily gesture and stalled action within opera-adjacent contexts. The paper takes as its prompt a collection of cuttings of the German silhouette animator Lotte Reiniger. It examines her association with Brecht and her interest in the signification of gesture, her engagement with opera and fantasy, and intersections with documentary film and theatre photography during her time in London in the 1930s and 1950s.

Using Reiniger’s cuttings as a lens, the paper explores the vicissitudes of habit and realism with respect to transformative possibilities. It cautions against predetermining what social change looks and feels like, and what will engender it. It considers the operation of uncertainty and contingency in negotiation with the logic of habit, and explores forms of referentiality that appear in unlikely places.

Bio: Sarah Collins has published widely on the relationship between music and literary aesthetics and broader intellectual and political currents in the late-nineteenth and early-twentieth centuries. She is the author of *Lateness and Modernism: Untimely Ideas about Music, Literature and Politics in Interwar Britain* (Cambridge UP, 2019) and *The Aesthetic Life of Cyril Scott* (Boydell, 2013); editor of *Music and Victorian Liberalism: Composing the Liberal Subject* (Cambridge UP, 2019); and co-editor, with Paul Watt and Michael Allis, of *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (Oxford UP, 2020). Her research has appeared in the *Journal of the Royal Musical Association*, *Twentieth-Century Music*, *Music & Letters*, *Musical Quarterly*, *Cambridge Opera Journal*, *Modern Intellectual History*, *Angelaki: Journal of the Theoretical Humanities*, and elsewhere.

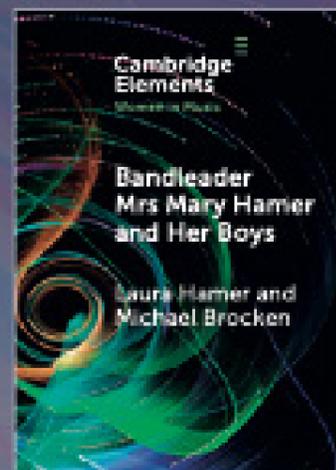
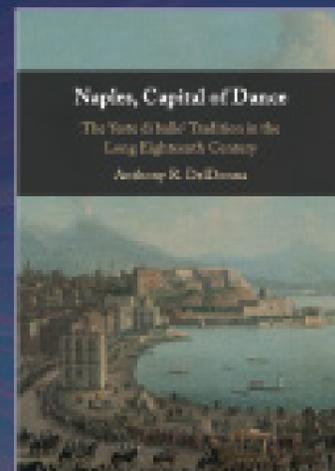
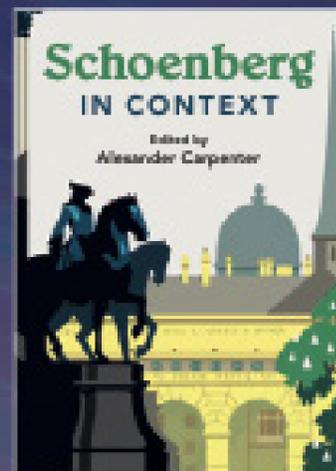
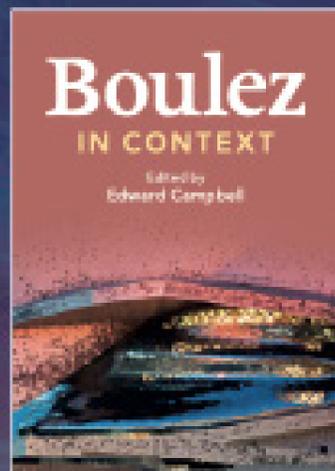
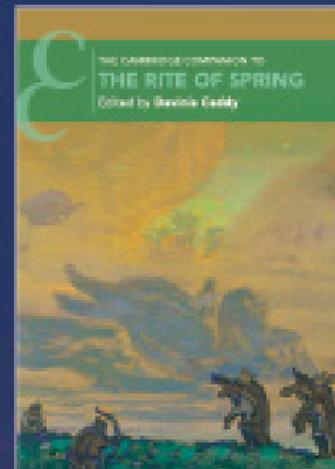
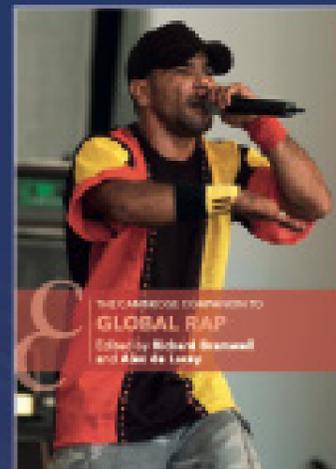
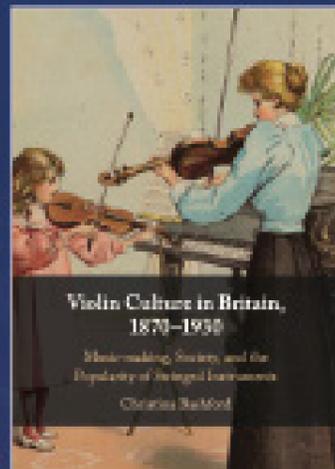
Sarah lectures in musicology at the University of Western Australia. She has held visiting fellowships at Harvard University, the University of Oxford and Durham University, a visiting professorship at L’École des hautes études en sciences sociales, and has received competitive research funding from a range of sources including the British Academy, the Australian Research Council, and the European Commission. She is currently Deputy Dean of the UWA Graduate Research School, and has served as Chair of the UWA Animal Ethics Committee.

In 2019, Sarah received the McCredie Musicological Award from the Australian Academy of the Humanities. In 2020, she was elected Fellow of the Australian Academy of the Humanities, and currently serves of the AAH Council as the inaugural Diversity Lead.

Sarah has served on the RMA Council and is a past-President of the Musicological Society of Australia. She established and hosted the MSA podcast series, “Researching Music”, has been reviews editor for the *Journal of the Royal Musical Association* and the *RMA Research Chronicle*, and is currently a co-editor of *Music & Letters*.

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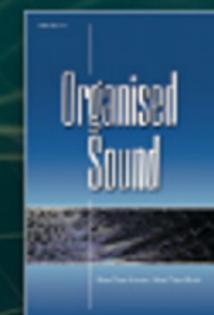
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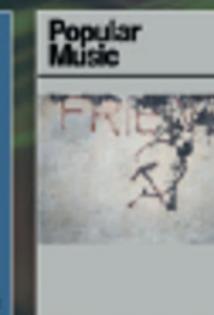
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Image: Titanic Musicians' Memorial (1913/1990), Cumberland Place, Southampton

BFE / RMA 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, who will be happy to contact university/college security or police, to arrange for an escort, or otherwise help participants feel safe for the duration of the event.

RMA 61st Annual Conference Organising Committee

Erin Johnson-Williams Chair
 Thomas Irvine Head of Music
 Chiying Lam
 Valeria De Lucca
 Matthew Shlomowitz
 Amy Williamson

Louise Johnson Faculty Event Manager
 Michelle Assay RMA
 Max Syedtollan Southampton Student Rep
 Ian Mayes Southampton Student Rep
 Maya Morris RMA Student Rep

Additional Event Organisation Support

University of Southampton

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 Josie Lyons-Cleal and the University of Southampton Conference, Events and Hospitality Team

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 Mia Hart
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John Newton
 Leo Pearce
 Agnes Pottage
 Fernanda Munoz Salazar
 Sydney Stocker
 Runyi Yan

With additional thanks to

Samy Potter (Building Manager) for facilitating us within Sir James Matthews Building
 Clare Old (Student Enterprise Manager) and the Student Enterprise Team for use of The Junction
 Jessica Willis and the John Hansard Gallery team
 Clair Ransom and the Sea City Museum team
 Valley Graphics and the Design & Print team
 Nassrin Chamanian (Faculty Web Co-ordinator)
 Charlie Brown (Music Department Technician)
 The Student Hub team

Yamaha Europe is proud to support the 61st Annual Conference of the Royal Musical Association as it inaugurates a new partnership with the University of Southampton, including the supply of 19 pianos to the Department of Music.



FULL CONFERENCE PROGRAMME

Day 1: Wednesday 10 September

All rooms are in the Sir James Matthews building unless otherwise specified.

Open / Drop-in Rooms

9:00–17:00	Room 3025 / Dance studio	Early Career Colleague ‘chill out’ space (available all day; drop in / drop out)
9:00–17:00	Room 3025 / Dance studio	One-to-One CV Workshop/Clinic (facilitated by Katherine Williams) – see sign-up sheet at Registration; this will be in the ECC ‘chill out’ space
9:00–17:00	Room 1023	Quiet / Recharge Room (available all day; drop in / drop out)
9:00–17:00	Room 1073	Warm-up “loud” room (no piano)
9:00–17:00	Student Hub	Publishers’ Displays (open all day)
9:00–17:00	2063/2065 & Student Hub	Social meeting space

Conference Sessions

Registration opens 8:30	Registration Desk: SJM entrance foyer Coffee / refreshment stations: 2063/2065 and The Student Hub
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9:15–9:25	Room 2007 (Lecture Theatre 1)	Welcome Remarks (Erin Johnson-Williams)
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SESSION 1

9:30–11:00	Room 2007 (Lecture Theatre 1) (A)	Session 1A: Roundtable: A Space Free of Politics? Orchestras, Orchestral Audiences and Political Oppression, Then and Now Panellists: Elaine Kelly; Thomas Irvine; Neil Gregor Chair: Wiebke Thormählen
	Room 2089 (Lecture Theatre 2) (B)	Session 1B: Making It: Competition, Gatekeeping and Myths of Meritocracy in U.S. Musical Institutions (themed session) Erin Brooks , ‘Winning Fame and Fortune? Race and Operatic Competitions in Mid-Century America’ Lindsay J. Wright , ‘The Gong and the Wheel of Fortune: Modeling Meritocracy on the Original Amateur Hour’ Jillian C. Rogers , ‘Trauma and the Abuse of “Excellence” in 20th-Century US Musical Training Programs’

		Chair: Michelle Meinhart
Room 4029 (C)		Session 1C: Systems of Education Fiona M. Palmer , ‘Training Conductors in 1920s Britain: Exploring Ideologies, Practicalities, and Professional Status’ Jakob Leitner , ‘From Research to Teaching: How Austrian Music Educators Engage with Women Composers’ João Alexandre Dias , ‘Music Teaching and Didactic Materials at the Real Seminário da Patriarcal of Lisbon (1713–1834): A Case Study on David Perez’s Partimenti and Accompaniment Solfeggios’ Chair: Chiying Lam
Room 4031 (D)		Session 1D: Race, Sound and Identity Lizzie Bowes , ‘[Auto]fiction as Ethnography: New Approaches to Lyrical Analysis in Black-British Grime Music’ Gayle Murchison , ‘Winifred Atwell: A Reappraisal of Britain’s Foremost Black Female Transnational Jazz Pianist’ Tom Edney , ‘“Into your Sussex Quietness I Came”: An Overview of Avril Coleridge-Taylor’s Orchestral Works’ Chair: Hettie Malcomson
Room 6033 (E)		Session 1E: Sound, Song and Humour Larry Zazzo , ‘Qui cade in riso naturale’: Paramusical Expression in Baroque Song’ Chloë-Jade Hill , ‘Silencing the Noise in the Elizabethan Domestic Interior: Depicting Dissonance at Montacute House’ Katherine Butler , ‘Music and Humour in Early Modern England: The Case of Catch-Singing, c.1580–1650’ Chair: Jeanice Brooks
Room 6027 (F)		Session 1F: Trajectories of Form and Disjuncture Jonathan Churchill , ‘“Uncompromising and Unrelenting”: Formal-Expressive Disjunction in Ralph Vaughan Williams’s Fourth Symphony’ Martin Čurda , ‘Musical Topics, Rhetorical Questions, and Narrative Trajectories in Mozart’s Piano Concerto K. 488’ Rafael Echevarria , ‘Deformation and Disability in Sonata Theory’ Chair: David Bretherton
Room 6031 (G)		Session 1G: Virtuoso Challenges Rachel Becker , ‘“Liszt’s Opera Fantasies are the Place to Start”: Challenges in Musicological Discussion of Wind Music’

		<p>Giulia Lorenzi, 'Understanding Musical Virtuosity to Understand the Perception of Music'</p> <p>Jack Adler-McKean, 'Collaborative Creativity through Analysis and Experimentation: Bringing the Serpent into the Twenty-First Century'</p> <p>Chair: Andrew Pinnock</p>
	Room 4033 (H)	<p>Session 1H: Musical Communities</p> <p>Sara McGuinness, '¡Como Mi Ritmo No Hay Dos! Cuban Big Band – a Vibrant Community of Practice'</p> <p>Sue Miller, 'Mainstreaming the Marginal – Cuban Music in 20th Century Paris'</p> <p>Ceyda Çekmeci, 'The Dictator is Singing: Reassessing the History of Arabesk from a Hegemonic Perspective'</p> <p>Chair: Fernanda Munoz Salazar</p>

11:00–11:30	Break Coffee / refreshment stations: 2063/2065 and The Student Hub
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SESSION 2

11:30–13:00	Room 2007 (Lecture Theatre 1) (A)	<p>Session 2A: Resistance and Resilience</p> <p>Marianne Brown, 'Musical Resilience: Transformative Effects of Music Interventions for Families in Women's Refuges'</p> <p>Mieke Struwig, 'Complicities and Contestations: Navigating South African Music Studies During the 1980s'</p> <p>Rosie Middleton, 'Considering Consent in Multi-Disciplinary Music Collaboration'</p> <p>Chair: Chiying Lam</p>
	Room 2089 (Lecture Theatre 2) (B)	<p>Session 2B: Archival Ecologies</p> <p>Stephen Groves, 'Green Music: Georgian Theatre Music and the Glee in the Age of the Picturesque'</p> <p>Alexis Bennett, 'Ecomusicology and the Archive'</p> <p>Emma Kavanagh, 'AixOPÉRA: Cataloguing the Heritage Collections of the Festival d'Aix-en-Provence'</p> <p>Chair: Dikshant Uprety</p>

	Room 4029 (C)	<p>Session 2C: Training and Pedagogy for Practice Research, Best-Practices (themed session)</p> <p>Panellists: Scott McLaughlin; Mira Benjamin; Emily Worthington; Caroline Kennedy</p> <p>Chair: Benjamin Oliver</p>
	Room 4031 (D)	<p>Session 2D: Early Musics</p> <p>Christopher Dingle, 'Insights of Note(s): Editing Joseph Bologne, Chevalier de Saint-Georges'</p> <p>Nicholas Bleisch, 'A Reconsideration of "Interrupted" Author-Organization in Trouvère Songbooks'</p> <p>Michael Winter, 'An Eton Mess: Rivalries and Misunderstandings in Renaissance Musicology'</p> <p>Chair: Laurie Stras</p>
	Room 6033 (E)	<p>Session 2E: From Lullabies to Birthing Playlists: Repertory as a Technology of Maternal Agency (themed session)</p> <p>Karen Leistra-Jones, 'Maternal Fear, Maternal Agency, and the Afterlives of Brahms's Wiegenlied, Op. 49/4'</p> <p>Christina Baade, '"My Son, My Son": Navigating Celebrity and Motherhood in the 1950s Ballad'</p> <p>Michelle Meinhart, 'Sound Curation in the Delivery Room and Soundtracking Matresence'</p> <p>Chair: Liz Gre</p>
	Room 6031 (G)	<p>Session 2G: Creative Practice</p> <p>Desmond Clarke, 'Tegmark Variations: Engendering Improvisation-Like Performance Practices in Fully Notated Music'</p> <p>The Keeling Curve (Rhiannon Bedford and Will Frampton), 'Atoms-on-the-Wall; Composing for Violin and Modular Synthesizer as part of a Site-Specific Multimedia Artwork'</p> <p>Chair: Heather Mease</p>
	The Junction (J)	<p>Session 2J: Histories of Singers and Singing</p> <p>Emmanuela Wroth, 'Vittoria Tesi: the Conception of the Black Diva in Italian Opera, 1715–1775'</p> <p>Rosie Cameron, 'Our English Jenny Lind' – Mendelssohn's "Hear ye, Israel" and the Profile of Clara Novello in the British Marketplace (1851–1860)</p> <p>Francesco Izzo, 'Singing Verdi: Creativity, Tradition, Literality'</p> <p>Chair: Ellan A. Lincoln-Hyde</p>

	Room 1017	RMA Council Meeting – NB 2 hours; 11:30–13:30
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13:00–15:00	Lunch break	
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SESSION 3

15:00–17:00	Room 2007 (Lecture Theatre 1) (A)	<p>Session 3A: Performance and Crisis</p> <p>Mira Benjamin and Tim Parker-Langston, ‘Phenomenotechnics of Music Performance’</p> <p>Kosmo Love, ‘Practicing Orality in the New Dark Age; An “Instrumentalist” Perspective on the Crisis in Music Education, Interpreted through Research and Practice’</p> <p>Isaac Shieh, ‘Playing with Disability: Exploring Georgia Scott’s The Ghost in the Machine for Natural Horn and Electronics’</p> <p>Tenley Martin, ‘Cohesive Harmonies: An Exploration of Community Music as a Mechanism for Active Citizenship’</p> <p>Chair: Drew Crawford</p>
	Room 2089 (Lecture Theatre 2) (B)	<p>Session 3B: Musical Theatre and All that Jazz (themed session)</p> <p>Catherine Tackley, ‘Strike Up the Band: Cross-Genre Mobility of Music and Musicians in New York, 1930’</p> <p>William A. Everett, ‘When Jazz Came to Ruritania’</p> <p>George Burrows and Phoebe Rumsey, ‘Musical Theatre Meets Jazz: Reconciling Forms, Practices and Meanings’</p> <p>Nicholas Gebhardt, ‘Golden Age, Times Past: Jazz and the Historical Imagination in <i>La La Land</i> (2016)’</p> <p>Chair: Katherine Williams</p>
	Room 4029 (C)	<p>Session 3C: RMA Composer-Performer Collaboration Study Group Themed Session</p> <p>Part I: ‘Working from a Distance’</p> <p>Michael Boyle and Carla Rees, ‘Collaboration at a Distance: Time and Flux for Baroque Flutes’</p> <p>Katalin Koltai, ‘Re-Creating Illusion: Collaborating with Hans Abrahamsen on a New Work for Guitar’</p> <p>Chair: Edmund Hunt</p>

		<p>Part II: ‘PhD Projects in the Field of CPC’</p> <p>Yajie Ye, ‘Convergence in Performance: Exploring Collaborative Dynamics within a Mixed Ensemble of Chinese Zheng and Classical Instruments’</p> <p>Luciana Perc, ‘Performing the Algorithm: Open Form Scores Designed as Visual Programming Interfaces to Devise Creative Participation in Performance’</p> <p>Chair: Katalin Koltai</p> <p>Part III: Roundtable</p> <p>Panellists: Michael Boyle; Edmund Hunt; Yajie Ye; Katalin Koltai; Luciana Perc; Carla Rees</p> <p>Chair: Katalin Koltai</p>
	Room 4031 (D)	<p>Session 3D: Ethics, Politics and Practice</p> <p>Juan Gonzalez-Castelao, ‘Towards a Professional Musician’s Code of Ethics’</p> <p>James Saunders, ‘Taskmasters and Box-Tickers: Make-Work as a Compositional Frame’</p> <p>Franklyn Oliver, ‘Political Instrumentation: Using Instruments as an Ideological Parameter in Politically Motivated Composition’</p> <p>Rob Crehan, ‘TEXT, DRUGS, & ROCK ‘N’ ROLL.: Championing Spoken Word as a Tool for Accessibility in Composition’</p> <p>Chair: Benjamin Oliver</p>
	Room 6033 (E)	<p>Session 3E: French and Russian Music</p> <p>Kerry Bunkhall, ‘From Mystery to Mysticism: Silence in Debussy’s <i>Pelléas et Mélisande</i> (1902) and Poulenc’s <i>Dialogues des Carmélites</i> (1957)’</p> <p>Yuebei Xu, ‘Mélisande’s Water Sleeves: Re-inscribing Debussy in Shanghai (2016)’</p> <p>Denise Clarke, ‘Denial, Death, and Distortion in Tchaikovsky’s <i>Romeo and Juliet</i>’</p> <p>John Nelson, ‘A Forerunner of the Revolution – Rimsky-Korsakov the Schemer’</p> <p>Chair: Caroline Rae</p>
	Room 6027 (F)	<p>Session 3F: Sound Connections</p> <p>Andrew Shenton, ‘Creativity and the “Derivative” Classical Covers of Pärt’s <i>Für Alina</i></p>

		<p>George Speck, ‘Establishing “Teletrust” in Networked Jazz Performance’</p> <p>Efrat Urbach, ‘Berlioz: The Fugal-Amen Iconoclast’</p> <p>Chair: Thomas Irvine</p>
Room 6031 (G)	<p>Session 3G: Some Mad Hauntings</p> <p>Freya Jarman, ‘Vexatious Voices: Madness and Other Metaphysical Journeys of Pitch’</p> <p>Carina Venter, ‘On Madness and Eros: Thoughts on an Arrested Present’</p> <p>Henry Wadsworth, ‘Ursula Bogner at the End of History: Sonic Hauntology in German Electronic Music of the 2000s’</p> <p>Chair: Fabio Morabito</p>	
The Junction (J)	<p>Session 3J: Creative Practice</p> <p>Joyce Tang, ‘Danse Macabre: In Duet with the “Ghost” in Piano Rolls’</p> <p>Cheryl Tan, Henri Herz’s Bravura Variations (1825): Variations and the Virtuosity of Postclassical Pianism’</p> <p>Tom Smith, ‘Interdependence: Meaningful Interactions, Wayfaring and System Virtuosity in Interactive Electroinstrumental Improvisation’</p> <p>Chair: David Owen Norris</p>	
Room 1017	RMA Publications Committee Meeting	

Evening sessions

17:30	Room 2007 (Lecture Theatre 1)	<p>LE HURAY KEYNOTE LECTURE</p> <p>Marianna Ritchey (Associate Professor of Music History, University of Massachusetts, Amherst) ‘Naturalizing Inequality: A Materialist Critique of American Classical Music Culture’</p> <p>Chair: Miguel Mera (Dean of Faculty of Arts and Humanities, University of Southampton)</p>
19:00–20:45	John Hansard Gallery	Drinks Reception (External venue – across the road from the Sir James Matthews building)

Day 2: Thursday 11 September

All rooms are in the Sir James Matthews building unless otherwise specified.

For early birds

06:30am	<p>Unofficial conference run!</p> <p>Meet for 5km run leaving from outside the James Matthews Building on the corner of Commercial Road and Above Bar street; speak to Dan Elphick for details</p>
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Open / Drop-in Rooms

9:00–17:00	Room 3025 / Dance studio	Early Career Colleague ‘chill out’ space (available all day; drop in / drop out)
9:00–17:00	Room 3025 / Dance studio	One-to-One CV Workshop/Clinic (facilitated by Katherine Williams) – see sign-up sheet at Registration; this will be in the ECC ‘chill out’ space
9:00–17:00	Room 1023	Quiet / Recharge Room (available all day; drop in / drop out)
9:00–17:00	Room 1073	Warm-up “loud” room (no piano)
9:00–17:00	Student Hub	Publishers’ Displays (open all day)
9:00–17:00	2063/2065 & Student Hub	Social meeting space

Conference Sessions

Registration opens 8:30	Registration Desk: SJM entrance foyer Coffee / refreshment stations: 2063/2065 and The Student Hub	
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9:15–9:25	Room 2007 (Lecture Theatre 1)	Welcome Remarks (Erin Johnson-Williams)
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SESSION 4

9:30–11:00	Room 2007 (Lecture Theatre 1) (A)	<p>Session 4A: Popular Music and Identity</p> <p>Patrick Mitchell, “Boys like You, You Try Too Hard”: Topics of Desire, Fantasy, and Romance in 2000s Emo’</p> <p>Brian Andrew Inglis, ‘Semiotics and Popular Music: Sandi Thom’s “Punk Rocker” and the Britpop Inheritance’</p> <p>James How, ‘Courtney Love’s “America’s Sweetheart”: 1990s-style Guitar Swinging at the Start of the New Millennium’</p> <p>Chair: Nyle Bevan-Clark</p>
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Room 2089 (Lecture Theatre 2) (B)	<p>Session 4B: ‘Some Sober Brow will Bless it and Approve it with a Text’: Shakespeare’s Afterlife in Music within the Global, Social, and Political Contexts (themed session)</p> <p>Julian Rushton, ‘‘It’s All Right if it’s Shakespeare’’: Shakespeare as Validator’</p> <p>Helmut Reichenbacher, ‘The Suppression of Mendelssohn’s A Midsummer Night’s Dream Music during the Third Reich’</p> <p>Michelle Assay, ‘‘Belike you Mean to Make a Puppet of Me’’: Verdi’s Macbeth as Puppet Opera in Iran’</p> <p>Chair: David Fanning</p>
Room 4029 (C)	<p>Session 4C: Musical Archives and Memory: Collecting and Preserving Musical Memories (themed session)</p> <p>Katia Chornik, Jesse Freedman and Núria Bonet, ‘Cantos Cautivos: Ensuring the Long-Term Sustainability of a Musical Archive’</p> <p>Sara Cohen, Lisa Shaw, Richard Smith and Jacqueline Waldock, ‘Musical Archives and Diasporic Memory: Exploring Music’s Role in Cultural Preservation and Transgenerational Communication’</p> <p>Stephen Millar, ‘Songs of the Northern Ireland Conflict (SoNIC) Archive’</p> <p>Chair: Núria Bonet</p>
Room 4031 (D)	<p>Session 4D: Opera and Digital Musicology: Towards a Digital Critical Edition of Bellini’s Works and Sketches (themed session)</p> <p>Panellists: Candida Billie Mantica, Francesco Maccarini, Mark Saccomano and Giovanni Meriani</p> <p>Chair: Francesco Izzo</p>
Room 6033 (E)	<p>Session 4E: Race, Place and Musicology c.1900</p> <p>Philip Keller, ‘Race and the Academy: Jewish Musicologists at the University of Vienna 1880 to 1914’</p> <p>Nicholas Ong, ‘Synagogue on Stage! God, how far Art is from Reality!’: Valentina Serova, Jewry, and Opera in Late Imperial Russia’</p> <p>Sadie Menicanin, ‘The Wienerwald and the Making of Vienna as Musikstadt around 1900’</p> <p>Chair: Thomas Irvine</p>
Room 6027 (F)	<p>Session 4F: Musical Commemorations</p> <p>Katharine Ellis, ‘Processional Soundscapes of French Catholicism during the Long Nineteenth Century’</p> <p>Frederick Reece, ‘Contagion and Commemoration in Fanny Hensel’s Cholera Music’</p>

		<p>Olivia Childe, ‘Reviving Revolution: La Muette de Portici and the Manipulation of Memory on the Paris Opéra Stage’</p> <p>Chair: Jonathan Hicks</p>
Room 6031 (G)		<p>Session 4G: Music and Letters (Themed session)</p> <p>Panellists: Kate Guthrie, Hettie Malcomson, William May, and Freya Jarman</p> <p>Chair: Amanda Hsieh</p>
Room 4033 (H)		<p>Session 4H: Fiction, Narrative and Sound</p> <p>Christian Thomas Leitmeir, ‘Lost Between Autobiography and Fiction: Rediscovering the Composer Julia Kerr (1898–1965)’</p> <p>James Mackay, ‘Encoding Narrative in Jazz Ballads for Solo Guitar: A Phenomenology of Narrative Listening’</p> <p>David Trippett, ‘Thing and Form: Seeing Sound, or What’s in a Pendulum?’</p> <p>Chair: Wiebke Thormählen</p>
Room 6029 (I)		<p>Session 4I: ‘Young RMA’ Session with musical presentations from local Southampton school children</p> <p>Chair: Chiying Lam</p>

11:00–11:30	Break Coffee / refreshment stations: 2063/2065 and The Student Hub
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11:30–13:00	Room 2007 (Lecture Theatre 1)	EDI Plenary Session This session will comprise a panel and general discussion on the challenges facing music scholars in the current climate of gender and sexual identity politics.
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13:00–15:00	Lunch break
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SESSION 5

15:00–17:00	Room 2007 (Lecture Theatre 1) (A)	<p>Session 5A: Sounding, Naming and (Re)Framing Musics</p> <p>Eleanor Ryan, ‘Developing a Decolonial Praxis in Performance Music Education in Trinidad: Sound, Black Sociality and Affect’</p>
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	<p>Dolly Sharma, ‘Nauṭaṅkī as Svāṅg: The Naming of Svāṅg as Nautankī’</p> <p>Ronit Ghosh, “‘Does it Have to be an Exact Copy?’ Gender, Archive, and Indigenous Music Cultures in the Global South’</p> <p>Patrick Nickleson, ‘How Does Music Appear in Museums?: Experimentation, Rematriation, and Decolonization’</p> <p>Chair: Ellan A. Lincoln-Hyde</p>
Room 2089 (Lecture Theatre 2) (B)	<p>Session 5B: Politics and Psyches</p> <p>Madeline Roycroft, ‘Music and Friendship at a Political Crossroads: The Correspondence of Roger Désormière and Nicolas Nabokov’</p> <p>Steven Jeon, ‘Understanding Psychological Depth using The Turn of the Screw (1954) to Examine Britten’s Early Life’</p> <p>Hester Bell Jordan, ‘Beethoven’s Head: Phrenology and Material Culture in Nannette Streicher-Stein’s Musiksaal’</p> <p>Lydia Lee, ‘Narrating Aphasic Trope in Unsuk Chin’s Akrostischon-Wortspiel’</p> <p>Chair: Freya Jarman</p>
Room 4029 (C)	<p>Session 5C: Place, Identity, Memory</p> <p>Jennifer Smith, ‘Localising the Welsh; Accents as the Celtic “Other” in Video Games’</p> <p>Nyle Bevan-Clark, “‘Play Something We Know!’: Covers, Originals, and the Long Shadow of Industry in the South Wales Valleys’</p> <p>Apolline Gouzi, ‘Music Festivals as Time Warps in Post-War France (1946–1955)’</p> <p>Daniel Elphick, ‘Soviet Holocaust Commemoration in Music (and the Lack Thereof)’</p> <p>Chair: Steven Gamble</p>
Room 4031 (D)	<p>Session 5D: Connect the Dots: Increasing Inclusivity through Training Composers (themed session)</p> <p>Panellists: Cass Alabaster, Clare Johnston, Bofan Ma and Natalie Roe</p> <p>Chair: Francesca Le Lohé</p>
Room 6033 (E)	<p>Session 5E: Amplification Matters: Sound, Technology and Public Life (themed session)</p> <p>Steve Waksman, ‘Building Amplification’</p> <p>Gabrielle Kielich, ‘Amplification and Everyday Life’</p> <p>Lawrence Davies, ‘Towards a Historical Ecomusicology of Amplification’</p>

	<p>Rebekah Moore, ‘Amplifying Activism: The Essential Technologies of the Megaphone, Microphone, and Electric Guitar’</p> <p>Frances Morgan, ‘Contact Microphones and the Amplified Mouth’</p> <p>Ivan Mouraviev, ‘Subwoofer Subcultures’</p> <p>Owen Coggins, ‘Amplifier Worship Service’</p> <p>Chair: Steve Waksman</p>
Room 6027 (F)	<p>Session 5F: Music’s Contemporary Modernisms (themed session)</p> <p>Seth Brodsky, ‘Modernism: Undying’</p> <p>Martin Iddon, ‘Musical Modernity and the Aesthetics of Care’</p> <p>Jessie Cox, ‘Blackness Sounds Musics of the Alter-Destiny’</p> <p>Lauren Redhead, ‘Contemporary Music at the Speed of Light’</p> <p>Co-Chairs: Christine Dysers and Samuel J. Wilson</p>
Room 6031 (G)	<p>Session 5G: Canonical Figures and Stereotypes</p> <p>Faith Thompson, ‘Gabriel Pierné as Conductor: Poetry over Precision’</p> <p>Alexander Pott, ‘Occultism in 1890s Paris: The Case of Delius’</p> <p>Miloš Zapletal, ‘How Janáček Became Janáček: Early Reception, Cult, and Canonic Discourses’</p> <p>Vera Wolkowicz, ‘Racial Mockeries? Stereotypes, Foreignness, and National Customs in the Argentine Zarzuela Chin Yonk (1895)’</p> <p>Chair: Lukas Perry</p>
Room 6029 (I)	<p>Session 5I: Sounding (Out) Female Power</p> <p>Amy Zigler, “‘Love Has the Victory’”: Musical Representations of Female Power in Ethel Smyth’s Der Wald’</p> <p>Emma Butterworth, ‘The Unheard Symphony: How Composer Mothers are Fighting to Reshape the Music Industry’</p> <p>Martha Sprigge, ‘The Gendered Labor of Musical Widowhood in Post-War Avant Garde Music Scenes’</p> <p>Rachel McCarthy, “‘We’re not just a Boy Band Made up of Four Joshes’”: Crazy Ex-Girlfriend, Boy Band Parodies and Female Subjectivity’</p> <p>Chair: Amy Williamson</p>
The Junction (J)	<p>Session 5J: Echoes of Care (themed session)</p> <p>Panellists: Liz Gre; Kwame Phillips; Sophie Iddles; Erin Johnson-Williams</p>

		Chair: Stephanie Jones
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Evening sessions

17:30	Room 2007 (Lecture Theatre 1)	RMA AGM and DENT MEDAL Lecture Sarah Collins (University of Western Australia) 'Habits of Realism' Chair: Simon Keefe
19:00–20:45	Sea City Museum	Drinks reception (External venue – behind the O2 Guildhall. See map for details)

Day 3: Friday 12 September

All rooms are in the Sir James Matthews building unless otherwise specified.

Open / Drop-in Rooms

9:00–17:00	Room 3025 / Dance studio	Early Career Colleague 'chill out' space (available all day; drop in / drop out)
9:00–17:00	Room 3025 / Dance studio	One-to-One CV Workshop/Clinic (facilitated by Katherine Williams) – see sign-up sheet at Registration; this will be in the ECC 'chill out' space
9:00–17:00	Room 1023	Quiet / Recharge Room (available all day; drop in / drop out)
9:00–17:00	Room 1073	Warm-up "loud" room (no piano)
9:00–17:00	Student Hub	Publishers' Displays (open all day)
9:00-17:00	2063/2065 & Student Hub	Social meeting space

Conference Sessions

Registration opens 8:30	Registration Desk: SJM entrance foyer Coffee / refreshment stations: 2063/2065 and The Student Hub	
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9:15–9:25	Room 2007 (Lecture Theatre 1)	Welcome Remarks (Erin Johnson-Williams)
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SESSION 6

9:30–11:00	Room 2007 (Lecture Theatre 1) (A)	Session 6A: Public Policy Southampton Training and Discussion Panel: 'Framing your Research for Policy' Panellists: Joseph Owen; Erin Johnson-Williams; Diljeet Bhachu Chair: Lexi Webster
	Room 2089 (Lecture Theatre 2) (B)	Session 6B: Reconfiguring Opera Michelle Assay , 'When Puppets Sing in Tehran': Reconfiguring Iran's National Opera Betty Zhaoyi Yan , 'Cross-Gender Performance in Chinese Opera: Theatricality, Conventionalization, and Codified Aesthetics' Tommaso Sabbatini , 'Recovering Dialogue, Rethinking Genre, Rediscovering Sources: A Digital Humanities Work in Progress on French fin-de-siècle Operetta' Chair: Valeria De Lucca
	Room 4029 (C)	Session 6C: Post-Human and Post-Western Developments

		<p>Federica Nardella, 'Beyond Conflict, Towards a Musicology of Non-Human Agency: Vocality, Listening and Interspecies Harmony in the Man/Golden Eagle Partnerships of Kyrgyz Eagle-Hunting'</p> <p>Dikshant Uprety, 'Social Work, (Under)Development and Musicians in Nepal'</p> <p>Amy Bauer, 'Have we ever been Western? Musical modernism on the Periphery'</p> <p>Chair: Carina Venter</p>
Room 4031 (D)	Session 6D: Women Musicians, Past and Present	<p>Anastasia Zaponidou "[R]eady to Make her 'Cello Speak": Navigating the Suffrage Activism of Cellist May Henrietta Mukle'</p> <p>Ruairidh Pattie, 'When to be a Professional Musician: Understanding the Different ways Members of the Society of Women Musicians Described their Occupations in the 1911, 1921 and 1939 Censuses'</p> <p>Laura Hamer and Helen Julia Minors, 'Women's Musical Leadership in Practice: Sustaining Networking and Mentoring for the Creative Industries'</p> <p>Chair: Michelle Meinhart</p>
Room 6033 (E)	Session 6E: RMA Journals Publishing Workshop	<p>Facilitators: Amanda Hsieh; Deborah Mawer; Hettie Malcomson; Tamsin Alexander</p> <p><i>[please note: this session will start at 10:00]</i></p>
Room 6027 (F)	Session 6F: Music Education's Challenges: Global and Local	<p>Jatin Mohan, 'The Muses Unbound: Systemic and Cultural Challenges in Indian Music Education'</p> <p>Richard Wistreich, 'Instrumentalizing Children's Voices in the Era of Colonisation'</p> <p>Giles Masters, 'For a Semi-Public Musicology (Or, Hindemith in the Playground)'</p> <p>Chair: Jillian C. Rogers</p>
Room 6031 (G)	Session 6G: Annotations, Obituaries, and (Auto)Biographies	<p>Fabio Morabito, 'The Musical Work of Tidying Time'</p> <p>Sarah Kirby, 'Percy Grainger and the 'Celebrity' Obituary: Fashioning a Life Narrative after Death'</p> <p>Matthew Head, 'What Autobiography Does: Reading Harriet Wainwright Stewart's "My Musical Career" (1836)'</p> <p>Chair: Daniel Elphick</p>

	Room 4033 (H)	<p>Session 6H: Musical (Re)Constructions of Identity</p> <p>Mollie Carlyle, "'As I Went a-Walking Down Ratcliffe Highway": Reconstructing London's 19th-Century Sailortown through Shanty Repertoire'</p> <p>Sarah Fuchs, "'Mes disques dormaient au fond de mes tiroirs": Curating Emma Calvé's Personal Record Collection'</p> <p>Chair: Sarah Hibberd</p>
	Room 1017	RMA Student Committee Meeting

11:00–11:30	Break Refreshment stations: 2063/2065 and The Student Hub
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SESSION 7

11:30–13:00	Room 2007 (Lecture Theatre 1) (A)	<p>Session 7A: The Translocal in English Music of the 18th Century (Themed session)</p> <p>Stephen Rose, 'Localism and Tune Names in English Parish Church Music of the Early Modern Era'</p> <p>Caro Lesemann-Elliott, 'Tunes, technology, and Translocality: Musical Production in Regional England During the mid-18th Century'</p> <p>Andrew Frampton, 'Continental Connections: European Music of the Long 18th Century in Regional English Archives'</p> <p>Chair: Rebecca Herissone</p>
	Room 2089 (Lecture Theatre 2) (B)	<p>Session 7B: AHRC Hub for Public Engagement with Music Research: Towards New Research Directions in Music and Social Justice (themed session)</p> <p>Panelists: Erin Johnson-Williams; Benjamin Oliver; Beth Pickard; Sophia Loizou; SJ Cooper-Knock; Surabhi Shukla; Melanie-Marie Haywood</p> <p>Chair: Liz Gre</p>
	Room 4029 (C)	<p>Session 7C: Performance on the Move: The Musical World of Fairgrounds in Switzerland, 1850–1950 (themed session)</p> <p>Anna Stoll Knecht, 'Wagner at the Fairground: Mechanical Music as a Vehicle out of the Concert Hall'</p> <p>Achille Kienholz, 'Objectifying the Orchestra: The Fairground Organ as a Stage in the Institutionalisation Process of Musical Performance'</p>

		<p>Nicholas Rogers, 'Fairground Organ Decoration, Multimedia Performance, and Travelling Cinema, 1896–1914'</p> <p>Chair: Clair Rowden</p>
Room 4031 (D)	<p>Session 7D: Interdisciplinary Approaches to Opera</p> <p>Barbara Gentili, 'Notes Towards an Ethnography of Opera: Case Studies from Milan and Parma'</p> <p>Cormac Newark, "'La solita forma de' poliziotti: Italian Opera in Detective Novels'</p> <p>Adrianna Chmielewska, 'A Cultural Wealth: Adaptation of Literature into Opera Reconsidered'</p> <p>Chair: Valeria De Lucca</p>	
Room 6033 (E)	<p>Session 7E: Music Analysis</p> <p>Rajan Lal, 'The "Individualisation of Harmony" and its Ramifications for Gendered Theories of Musical Structure'</p> <p>Dimitra Ananiadou, 'Misplaced, Missing and Inconsistent Dynamics in Beethoven's Compositions'</p> <p>Edward Klorman, 'Bach's Cello Suites before Pablo Casals: Three Case Studies'</p> <p>Chair: William Drabkin</p>	
Room 6027 (F)	<p>Session 7F: Music Education and Training</p> <p>Heidi Fardell, 'The 1:1 Learning Musical Learning Space – "Chatting and Listening"'</p> <p>Yi Wang, 'Critical Issues in Music Higher Education (HE) Pedagogy and Policy: An Exploration of Music Performance Anxiety (MPA) in HE Vocal Students'</p> <p>Bardia Hafizi, 'Between the Breath and the Heartbeat: Rhythm-Making, Attention Training, and Affective Therapy'</p> <p>Chair: Helen Dromey</p>	
Room 4033 (H)	<p>Session 7H: Academic Resilience Workshop</p> <p>Facilitator: Katherine Williams</p>	
The Junction (J)	<p>Session 7J: Technology and Sound</p> <p>Lee Cheng, 'Making Music with Accessible Digital Musical Instrument (DMI) Augmented Reality (AR) App'</p> <p>Xingyu Ji, 'Shuttling Between Music and Sound: The Manifestation of Phonography in Samson Young's Sound Art Works'</p>	

		<p>Olha Myronenko-Mikheishyna, 'The Poetry of Musical Time and its Perception in Non-Metric Musical Composition: Witold Lutoslawski Studies'</p> <p>Chair: Pablo Galaz</p>
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13:00–15:00	Lunch break
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SESSION 8

15:00–17:00	Room 2007 (Lecture Theatre 1) (A)	<p>Session 8A: Sound(scape)s of Place</p> <p>Tristan Harkcom, 'The Composer of "Rienzi"' and "The Dresden Bloodbath": Lessons in (Auto)biography from Richard Wagner's Participation in the May Uprising of 1849'</p> <p>Lola San Martin Arbide, 'The Musical Life of the Eiffel Tower in Early Twentieth-Century Paris'</p> <p>Valentina Montalvo Villalba, "'If You Don't Like It, Take a Taxi": Non-Place, Transnationalism, and Musical Practices of Venezuelan Immigrants in Bogotá's Public Transportation (TransMilenio)'</p> <p>Jonathan Hicks, 'Peter Handford's Steamscapes'</p> <p>Chair: Erin Johnson-Williams</p>
	Room 2089 (Lecture Theatre 2) (B)	<p>Session 8B: Creative Innovations Past and Present</p> <p>Simon Zagorski-Thomas, 'Creating a Dub Mix of Quimbara'</p> <p>McKenna Sheeley-Jennings, 'Pedal Schemas: An Embodied Approach to Analysis'</p> <p>Elisabeth Pfeiffer, 'Early Ukulele Tone Production and its Contemporary Application'</p> <p>Wai-Ling Cheong, 'Jean-Michel Jarre, Mitterrand and Chinese Electronic Art Music'</p> <p>Chair: Andrew Pinnock</p>
	Room 4029 (C)	<p>Session 8C: Peering through the Cracks: How do we Narrate Forgotten Migrant Stories? (themed session)</p> <p>Laudan Nooshin, 'Polish Musicians in Tehran 1942 to 1945: The Case of Irena Valdi-Gotębiowska'</p> <p>Florian Scheduling, 'Staging Migrant Voices: Refugee Cabaret in Wartime Britain'</p>

		<p>Simón Palominos Mandiola, ‘Music, Memory, and the Making of Futures: The Organisation of New Chilean Song Concerts by Chilean exiles in Bristol in the Early 1980s’</p> <p>Gabrielle Messeder, ‘Brazilian Performers in Lebanon: Precarity, Discrimination and Geopolitics’</p> <p>Chair: Florian Scheduling</p>
Room 4031 (D)	Session 8D: (Un)Sound Futures	<p>Peter Edwards, ‘The Eye of the Storm: Music and the Aesthetics of Overload’</p> <p>Victor Arul, ‘When Systems Fail: Unmasking Modernist Illusions in a Precarious World’</p> <p>Samuel J. Wilson, ‘Music, Self, and Identity in the Twenty-First Century’</p> <p>Christine Dysers, ‘AI Doubles and Hermeneutics of the Self in Post-Digital Music’</p> <p>Chair: TBD</p>
Room 6033 (E)	Session 8E: Operatic Contexts	<p>Feng-Shu Lee, ‘The Ghosts, the Ocean, and <i>Der fliegende Holländer</i>’</p> <p>Amanda Hsieh, ‘The Bandmann Opera Co. in Japan’</p> <p>Riccardo La Spina, ‘A Death Lost to Time – The Last Years of Carlo “Gaetano” Marinelli (1745–1824)’</p> <p>Chair: Austin Glatthorn</p>
Room 6027 (F)	Session 8F: Seventeenth and Eighteenth-Century Processes	<p>Robert Rawson, ‘The “Opus One” Problem in Seventeenth-Century England’</p> <p>Andrew Woolley, ‘Music as Process in the 17th Century? Re-Composition in Keyboard Music Associated with Pedro de Araújo’</p> <p>Ann van Allen-Russell, ‘Music, Manners, and Money: The Bach-Abel Subscription Concerts, 1773–1780’</p> <p>Tegan Sutherland, ‘“The Gross Judgement of an Indelicate Audience”: Virtuosity Expectations in Eighteenth-Century London’</p> <p>Chair: Simon McVeigh</p>
Room 6031 (G)	Session 8G: Notated Identities	<p>Malte Kobel, ‘“Capture in Notation”: Ornette Coleman, Transcription and the Unnotable’</p> <p>Christos Yiallourous, ‘Authorship, Authority and Intention in Un-Notated and Posthumously Notated Composition’</p>

		<p>Mingyue Li, ‘Hearing Naturlaut and the Self-Reflexive Subject in Helmut Lachenmann’s “...zwei Gefühle ...”, – Musik mit Leonardo’</p> <p>Nana Wang, ‘“A Little Flower in the Wild?: The Soundscape and Cultural Politics in Hu-Wei Huang’s Pictures from Bashu’</p> <p>Chair: William Drabkin</p>
Room 4033 (H)	Session 8H: Composing Communities	<p>Charlotte Miller, ‘Composing Connection: Intergenerational Music as Creative Social Justice’</p> <p>Nicholas Jones, ‘Composing Community: Peter Maxwell Davies’s Operas for Children’</p> <p>Marat Ingeldeev, ‘The British School of Emotionalism and Metamodernism: Towards a New Expressive Paradigm in Contemporary Music’</p> <p>Chair: Chiying Lam</p>

17:00–17:15	Room 2007 (Lecture Theatre 1)	Thank you and closing remarks
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Proposal abstracts

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