



ROYAL MUSICAL ASSOCIATION

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# Newsletter

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## From the President:

Every now and then, I pull off the virtual bookshelf those documents that relate to the original purpose of the Royal Musical Association, just to calibrate our current work against the organization's founding principles. There's an interesting tension between the letter from mathematician and physicist William Spottiswoode (8 April 1874) announcing interest in the Association and what emerged from the Association's first meeting in August the same year. The letter suggested that the Association's 'periodical meetings might be devoted partly to the reading of Papers upon the history, the principles, and the criticism of Music; partly to the illustration of such Papers by actual performance', whereas out of the meeting came the name of the new association: 'MUSICAL ASSOCIATION, FOR THE INVESTIGATION AND DISCUSSION OF SUBJECTS CONNECTED WITH THE ART AND SCIENCE OF MUSIC'.

I've always been intrigued by the position held by what we today call performance, musicology and composition in these two overlapping descriptors. Spottiswoode's formulation might be read as consigning musical performance to a merely illustrative role, whereas the formal titling of the association not only included a reference to the 'science' of music but placed its 'art' first. This was, however, in the context of 'discussion of subjects connected' to the art and science of music. Clearly performance is included, one way or another, in both definitions here, but the role of composition is not so clearly delineated. But as the RMA begins to ask questions about the ways in which it ought to engage with composition (I'm refraining from qualifying it with any of the terms 'art', 'science' or 'practice'), the tension between these two statements might prove productive. Exactly how we view the involvement of composers with the birth of the Association is unclear: composers in the United Kingdom engaged more effortlessly with scholarship in the 1870s than perhaps today, and there is little evidence in the early years of the Association of engagement with contemporary musical composition.

Be that as it may, the RMA has during the last six months held various conversations – some formal, some less so – about how it might support composition, and I'm very grateful to Piers Hellawell, Lauren Redhead and Michael Clarke for giving up time and expertise to take this forward. We agree that there is a role to be played by a participatory organization in supporting composers, and in a meeting early this summer we made quite some progress in terms of looking at composition events that the RMA might either promote, support or co-ordinate. We are very aware of the wide range and large number of existing composition events and are determined not to duplicate except where there are clearly issues of volume where the Association might be able to help.

Members of the RMA work in academic departments alongside composers of all stripes who are not yet members of the Association. I would like to initiate discussions within departments of how the RMA might be able to help our composition colleagues; accordingly, I would very much like to hear both



from existing members who have views *and* from composers who have an opinion. One of the ways in which the RMA has decided to proceed immediately is to take a lead from the Research Students' Conference – where there has been a fully developed composition strand for many years – and invite composers of all types, styles and ideologies to participate in the next Annual Conference. The call for papers is elsewhere in this *Newsletter*.

Of course, we have only just finished our 2014 Annual Conference, which took place at the University of Leeds, and the Association owes a debt of gratitude to Derek Scott, Anastasia Belina-Johnson and their team for supervising an exciting and important programme. As is now traditional, the conference included the Peter Le Huray lecture (given this year by Alexander Rehding, Harvard University) and the presentation of the Dent Medal (awarded for 2013 to Elizabeth Eva Leach from the University of Oxford – who also delivered the Dent Medal lecture). Both these impressive plenary events were well received, as were all the other sessions that drove forward scholarship and research in various parts of our discipline with vigour and energy. The invitation to contribute to the next RMA Annual Conference is not of course restricted to composers, and we look forward to proposals for both individual papers and complete sessions for 2015.

The list of RMA events – postgraduate study days, RMA-supported conferences, training days – that have taken place since the appearance of the last *Newsletter* as usual shows the range of work that the RMA supports: The Music of War: 1914–1918 (British Library); Hollywood's Musical Contemporaries and Competitors in the Early Sound Film Era (University of Surrey); Music Literature, Historiography and Aesthetics (Institute for Musical Research, University of London); Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century (University of Leeds); Medieval and Renaissance Music Conference (University

of Birmingham); Fourth Annual Conference of the RMA Music and Philosophy Study Group (King's College London); Music and Screen Media Conference (University of Liverpool); Amateur Music-Making in the British Provinces (University of Leeds); Music, Emotions and Well-being: Historical and Scientific Perspectives (Queen Mary, University of London); Music and/as Process Study Group (Canterbury Christ Church University); Translation in Music (Cardiff University); Restaging the Song (University of Sheffield); Music and Mathematics (University of Leeds); Music, Circulation and the Public Sphere (University of Manchester); Montpellier 8 (University of Oxford). This is a list of 15 events over a six-month period. I've noted before that barely a month goes by without some sort of event supported or promoted by the RMA – and I massively underestimated. To judge by these figures, we support or promote an event every 11 days. And that is a statistic of which, I think, we can be very proud.

In 2014, the RMA has been a royal organization for as long as it's been a non-royal one. And these 140 years, curiously but equally divided in the early summer of 1944, were celebrated at the Annual Conference with the obligatory cake. I'm pleased to report that photographs of the President of the Royal Musical Association brandishing a large cake-knife in a fashion that would have provoked the ire of every health and safety officer in the land have only made a tangential appearance on social media and are now happily buried.

### Connect



[www.rma.ac.uk](http://www.rma.ac.uk)



[facebook.com/RoyalMusicalAssociation](https://www.facebook.com/RoyalMusicalAssociation)



[@RoyalMusical](https://twitter.com/RoyalMusical)

## The Newsletter is changing

The RMA is always looking for ways to use your membership fees effectively. With this in mind, **the Newsletter will be provided electronically in future**. However, it is possible to opt in to receiving a hard copy in the post. If you would like to opt in, you can use the 'Communication Preferences' page in the Members section of the website; email [exec@rma.ac.uk](mailto:exec@rma.ac.uk); or write to Dr Jeffrey Dean, 4 Chandos Road, Chorlton-cum-Hardy, Manchester M21 0ST, United Kingdom.

## Small Research Grants

Research grants of up to £250 each are available annually for student members of the RMA (or members of RMA student groups) and member scholars with no access to institutional support.

Typical expenses might include microfilm and photocopying costs, travel, and accommodation expenses for research away from home or for giving papers at conferences.

For the 2015 competition, applications and supporting letters should be received by 31 January 2015. See <http://www.rma.ac.uk/awards/> for further information.

## The Jerome Roche Prize

The Jerome Roche Prize, in memory of the British scholar, is awarded annually by the RMA for a distinguished article by a scholar in the early stages of his or her career. Articles published in 2014 in English can be considered for the 2015 prize. Articles may be considered from journals, edited volumes, or books of conference proceedings.

Nominations can be made by any member and self-nominations are encouraged. Nominations and supporting documents should be received by 1 March 2015. See [www.rma.ac.uk/awards/](http://www.rma.ac.uk/awards/) for the nomination procedure.

## The Dent Medal for 2015

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The Dent Medal, struck in memory of the distinguished scholar and musician Edward J. Dent (1876–1957), has been awarded by the Royal Musical Association annually (with the exception of 1976) since 1961 to recipients selected for their outstanding contribution to musicology. Candidates are chosen on the basis of published scholarship, and the outstanding contribution to musicology may consist of either a single large-scale study or a body of work.

For 2015, the RMA Awards Committee is delighted to announce that the Dent Medal has been awarded to Professor Alexander Rehding, Fanny Peabody Professor of Music and Chair of Theory at Harvard University.

His two monographs *Hugo Riemann and the Birth of Modern Musical Thought* (Cambridge University Press, 2003) and *Music and Monumentality* (Oxford University Press, 2009) along with the edited volumes *Music Theory and Natural Order from the Renaissance to the*

*Early Twentieth Century* (with Suzannah Clark; CUP, 2001) and *The Oxford Handbook of Neo-Riemannian Music Theory* (with Edward Gollin; OUP, 2011) have established Professor Rehding as a leading force in the aesthetics, philosophy and theory of music. His work has broadened almost immeasurably our understanding of how music was perceived in various eras and particularly in the nineteenth century. He has led a number of imaginative projects including the exhibition 'Sounding China in Enlightenment Europe' (2010) and has written many distinguished articles on subjects ranging from ancient Egyptian music to enharmonicism in Rameau and Rousseau. His work has been recognized by numerous awards including a John Simon Guggenheim Memorial Foundation Fellowship in 2009; he was the first recipient (in 2001) of the Jerome Roche Prize.

## Increase your scholarly visibility with RILM

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There is much professional discourse about the importance of the interface between academics and librarians, and librarians in academia make strenuous efforts to reach out to and engage with their scholarly colleagues by helping to source research materials; promoting stock and services; and generally supporting teaching and learning. In the world of musicology, there can be no better example of this than the services offered by RILM and RISM, respectively facilitating access to musical literature and the sources themselves. The IAML (International Association of Music Libraries, Archives and Documentation Centres) is one of the sponsors of both enterprises.

In my dual role as music librarian and postdoctoral researcher I recently had the privilege of attending the IAML annual conference in Antwerp, where I heard the RILM update session with great interest. Barbara Dobbs Mackenzie, RILM editor-in-chief, presented a lively progress report, followed by presentations by speakers from Berlin and Amsterdam. It was impossible not to be impressed by the sheer scale of the global RILM abstracting and indexing enterprise; nor to realize, quite quickly, the important role of committees and indeed individual researchers on the ground in individual nations.

Take the UK, for example. The UK committee no longer has any funding, so there is no longer a dedicated person in the UK abstracting materials for RILM. What this means is that the international body instead undertakes to index 18 core music journals (see the RILM website), and also captures details of books published by Ashgate, Cambridge University Press and Oxford University Press; however, coverage of secondary music journals and any others not on the list, not to mention conference proceedings and *Festschriften*, is likely to be patchy.

However, scholars may be unaware that the remedy is, quite literally, in their own hands. It is very easy to check which of one's own publications are already indexed, and to upload details and abstracts of any publications not yet there. There are straightforward guidelines on the whole process on the RILM submission website ([www.rilm.org/submissions/index.php](http://www.rilm.org/submissions/index.php)). Entries are checked, edited and subject-indexed by the international editors; and the time-delay between submission and appearance in the database is between one and two months. In my own case – and I am by no means a prolific author – I was able to add another nine entries in a single session.

One can also check and submit corrections, augment or even replace abstracts that appear insufficiently informative.

In a climate in which it is not enough to *do* the research, but it must also be published, publicized and promoted, seizing the opportunity to index one's own output is surely a no-brainer! I would venture so far as to suggest that, compared with the massive effort that generally goes into a scholarly paper being prepared for publication, a few minutes spent uploading index and abstract details *after* publication is time more than well spent.

And all this fame (if not fortune) can be yours by visiting: [www.rilm.org/submissions/index.php](http://www.rilm.org/submissions/index.php).

What's holding you back?!

**Karen E. McAulay** is Music & Academic Services Librarian and postdoctoral researcher at the Royal Conservatoire of Scotland.



Elizabeth Eva Leach, winner of the Dent medal 2014



Alexander Rehding, who gave this year's Peter le Huray lecture.



The famous birthday cake!

**Music, Intertextuality, and Inter-Art Forms in  
Third Republic France:  
Remembering Paul Dukas at 150**

Friday, July 3, 2015 to Sunday, July 5, 2015

Maynooth University

Keynote speaker: Professor Daniel Albright, Harvard University; Contact: Dr Laura Watson (frenchmusicmaynooth@gmail.com)

**CALL FOR PAPERS**

2015 marks the 150th anniversary of the birth of Paul Dukas: a leading composer, critic, educator, and editor of the fin-de-siècle and early twentieth century, he was active during the Third Republic (1870–1940), a vibrant period in French history when music interacted with myriad cultural, social, and political forces to produce ground-breaking new works. Some of the most innovative music was written for multifaceted art forms such as opera, ballet, and, later, film. Other composers and publishers disseminated scores through daily newspapers and niche arts journals, media which by their very nature prompted intertextual encounters with the printed music. Building on recent developments in studies of French modernism and word-music relations, this conference aims to consider issues such as:

- how composers engaged intertextually with music of the past and present
- pedagogical contexts: composers, their students, and intergenerational legacies
- challenges to established norms of musical text presentation and/or performance
- the development of new interrelationships between music and other media
- critical contexts: reception histories; dissemination of music through the press

The conference seeks also to focus on Dukas's contributions to these areas, such as:

- his theatrical projects; programme music; related general literary interests
- his contributions to *Revue musicale* tombeau issues
- his prolific music criticism
- his editorial output.

The committee welcomes proposals for presentations on the above and related themes. We invite abstracts of c250 words to frenchmusicmaynooth@gmail.com by 20 November 2014. The committee encourages prospective participants to consider a range of formats for delivering their research: traditional individual papers / lecture-recitals; themed sessions of up to four individual or collaborative papers; roundtables featuring four to six speakers; exploratory sessions on interdisciplinary issues, featuring six to eight speakers; or performance-based or workshop sessions.

**THE STATE WE'RE IN: DIRECTIONS IN  
RESEARCHING POST-1900 BRITISH MUSIC**

Thursday 16 April 2015 to Friday 17 April 2015

School of Arts University of Surrey

Convenors: Dr Joanna Bullivant (University of Nottingham), Dr Christopher Mark (University of Surrey)

**CALL FOR PAPERS**

The last thirty years have witnessed a surge of interest in the study of British music since 1900 and a number of landmark publications.

Among a diverse body of work, the concept of 'British modernism'; the role of theory and analysis versus cultural and reception history; the question of the cultural value of indigenous music; and issues of national musical identities in the face of radical change internationally, a declining Empire, an increasingly multicultural society, and strengthening nationalisms within the constituent British nations, have proved to be major – and contested – themes.

In recognition both of the diversity of work already embarked upon, and the topicality of issues of national identity and cultural value in Britain today, we believe the time is ripe for a dedicated forum to enable the exchange and development of new ideas. This initial, exploratory conference is intended as the first step in the establishment of a new research network. It will incorporate several keynote 'perspectives' on the state of research from within academia and the music profession, and conclude with an open meeting concerning the goals of the proposed network. We warmly encourage papers on any aspect of music in Britain since 1900, and particularly welcome submissions from research students as well as more established scholars. Possible themes include, but are not limited to:

- British modernism(s)
- The role of institutions and media in modern British music, both historical and current
- Theory and analysis
- Historiography
- Nationalism(s) and identity
- Music and Empire
- Folk and popular music
- National and regional musics within the UK
- Gender and sexuality
- Reception history
- Technology/film music

Proposals for 20-minute papers should be sent as abstracts of not more than 300 words to c.mark@surrey.ac.uk by 5.00pm on Friday 5 December.

Enquiries should be directed to Chris Mark  
c.mark@surrey.ac.uk

# RMA Annual Conference, Birmingham, September 2015

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## Call for proposals

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**Deadline: 5:00pm (GMT), Friday 28 November 2014**

The Royal Musical Association will assemble for its 51st Annual Conference at the University of Birmingham between 9 and 11 September 2015. The Edward Dent lecture will be given by Alexander Rehding (Harvard University) and the Peter Le Huray lecture by Anahid Kassabian (University of Liverpool).

The Programme Committee invites proposals for themed sessions (90 minutes); individual papers, lecture-recitals, etc. (20 minutes); and posters (A1 display sheet). For themed sessions, any format – including sound installations, performance-based presentations, composition workshops – may be proposed, as long as it fits into a 90-minute slot. The committee welcomes proposals from leading scholars and practitioners as well as early-career researchers. It also encourages poster displays, with scheduled question-answer sessions, on current projects of all kinds. The aim is to represent the entire scope of current musical scholarship.

Submission of proposals and abstracts should conform to the following rules:

- *Themed sessions*: Two copies of an abstract of no more than 250 words to be sent for each contribution to the session. One copy should be attributed and one anonymous to enable anonymous review. In addition, a 400-word rationale that makes clear the purpose of the session, its theme and the ways in which the individual contributions relate, both thematically and in terms of organization and timing (for example, four 15-minute position papers followed by a half-hour discussion). Please include full contact details of the convenor and indicate whether an independent chair will be required and what equipment is needed.
- *Individual papers, lecture-recitals, etc.*: Two copies of an abstract of no more than 250 words to be sent, one attributed and one anonymous. An indication should be given of equipment required.
- *Posters*: A single copy of a statement indicating the title of the project and who will be representing it at the conference, together with a sentence or two about the project and its backers.

The Programme Committee comprises Eliot Bates, Ben Earle (both University of Birmingham), Warwick Edwards (University of Glasgow, RMA Conferences Coordinator), Andrew Kirkman (University of Birmingham, chair), Deborah Mawer (Birmingham Conservatoire), Laura Tunbridge (University of Oxford, representing RMA), Scott Wilson (University of Birmingham).

**Themed-session proposals** submitted by the advertised cut-off date will be selected on the basis of the quality of the proposal, with sessions especially welcome which:

- involve the participation of leading scholars, performers and composers
- are linked thematically to keynote speakers' areas of expertise and to public events associated with the conference
- address issues of current strategic interest and burning topical concern
- are promoted by the RMA's study groups and sibling organizations concerned with research in music (e.g. the Music Research Consortium UK)
- present practice-led research.

*Note*: In order to secure a range of speakers with varying academic and professional experience the Programme Committee may actively solicit some proposals for themed sessions, particularly from sibling learned societies and its own study groups, and in significant fields of study it considers under-represented at recent annual conferences.

**Proposals for individual presentations** will be selected on the basis of the quality of the proposal (clarity, sense of purpose, methodology, significance of research findings) and its capacity to fit with other selected individual proposals into a thematically coherent conference session.

If the number of proposals fulfilling all the above criteria proves to be very high, the Programme Committee may favour submissions from those who did not present at the previous year's annual conference.

All proposals should be sent to: [RMA2015@contacts.bham.ac.uk](mailto:RMA2015@contacts.bham.ac.uk)

They must arrive no later than 5.00pm (GMT) on Friday 28 November 2014. The committee aims to notify proposal authors of its decision by early February 2015. Those selected will be asked to confirm their acceptance and may make revisions to their abstract and (where applicable) timings. The full programme will be announced and booking will open in April. Abstracts will be published on the conference website in July.

*Note:* All participants (except Dent and Le Huray guests and designated conference organizers) are required to register and pay the applicable fee. Registration fees cannot be confirmed at this stage, but are expected to be no more than £65 for RMA members and £80 for non-members, with concessions available at half price and a discount offered for early-bird registration.

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

Enquiries about exhibition space, leafleting and advertising in the conference programme book are welcome at any time.

Enquiries are also welcome regarding closed meeting-room facilities for members of the Music Research Consortium UK. A small charge may be payable.

## Call for Papers: Authorship in Music

### An RMA Study Day - 6 Mar 15, University of Oxford

The question of authorship has been a central concern in poetics and literary theory for a long time and there is a large literature on this topic representing various critical perspectives. However, this sustained and systematic treatment of authorship has yet to be reflected in musicological discourse concerned with the particular conditions of musical practices.

Including an invited paper ('I tell you what to do: autonomy, control and play in game compositions') by Professor James Saunders (Head of Centre for Musical Research, Bath Spa University) and musical performances, this study day seeks to address and explore issues surrounding the notion of 'authorship' in relation to different kinds of engagement with music across cultures and genres and from a range of interdisciplinary perspectives including musicology, psychology, sociology, philosophy, ethnomusicology, and anthropology,

- Methods in researching and documenting authorship
- Philosophical perspectives on authorship in music
- Economic, legal and political perspectives on authorship and ownership
- Authorship and embodiment
- The concept of co-authorship in musical practices
- Authorship in recording practices
- Technology and authorship in music
- Authorship and creativity

Proposals for individual papers (20 minutes + 10 minutes) are invited on the following, and other related topics.

- Authorship and the 'work' concept
- Historical perspectives on authorship in music

Please submit a 200-word abstracts an email attachment to [authorshipinmusic@gmail.com](mailto:authorshipinmusic@gmail.com), and include the following information: Name, institution, email address and AV requirements. Deadline for the receipt of abstracts is Friday, 21 November 2014.

## Conference Reviews

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### RMA 50th Annual Conference

*The Association's Annual Conference took place this year at the University of Leeds. This was a special event for a number of reasons: not only was it the RMA's 50th Annual Conference, but it also marked the 140th anniversary of the association's foundation and the 70th anniversary of its designation 'Royal'.*

From 4 to 6 September 2014, the University of Leeds hosted the Royal Musical Association's 50th Annual Conference. The occasion attracted more than a hundred national and international delegates and the School of Music was bustling with activity and enthusiasm. Organized by Derek Scott (University of Leeds) and Anastasia Belina-Johnson (Royal College of Music), the event was packed with a breadth of material from medieval music studies to ethnographic and pop music papers to 'hot-off-the-press' music presented by composers.

Speakers demonstrated various methodologies in the form of presentations, live demonstrations and performance. Delegates were offered sessions on music history, analytical and compositional approaches, musical instruments and modern technology, performance practices, and issues concerning the publication of music and research. The diversity of subject areas did not prevent the presentations from complementing one another, and this was apparent in the question and answer sessions in which delegates and presenters embellished each other's research with reference to points that had been made in preceding talks.

The conference started with a series of parallel sessions that tackled the sociocultural aspects of composition and performance. In one of these sessions, David Hunter (University of Texas at Austin) presented evidence that suggested that profits from the slave trade supported, through sponsorship, the music of George Frideric Handel. This sobering notion persuaded delegates to consider the potential role that slavery played in the wider musical tradition that guides today's research and practice. A discussion followed in which delegates explored how Hunter's findings might fuel further musicological research. This presentation proved to be an enlightening context for the following session: 'New Perspectives on Jazz in Britain c.1919–1945'. Here, speakers presented current research on jazz, a musical tradition which often embodies the complexities of identity as well as transcending the boundaries of nationality and stereotype.

The first day ended with a captivating Peter Le Huray lecture from keynote speaker Alexander Rehding (Harvard University) which had two equally applicable titles: 'Pythagoras Plays the Monochord' and 'The Instruments of Music Theory'. In his talk, Rehding explained how musical instruments, typically associated with making music, are actually the source of music theory. By acknowledging the development of musical instruments and, in particular, the work carried out by Pythagoras, Rehding provided an overview of the construction of music theory that is more encompassing than that offered by the somewhat limited treatises which are commonly used to research this area.

On the second day of the conference, a session titled 'Time and Space in the Music of the Twentieth Century and Beyond' was thought-provoking. It began with a fascinating video presentation from Joshua B. Mailman (Columbia University) entitled 'Time's Duality and the Androgyny of Musical Flow'. Despite the physical absence of Mailman, the video presentation was engaging, and a clear conclusion facilitated comprehension of the salient points. In summary, by using 'vessel' as a metaphor and its analogous equivalent the verbal Necker cube, Mailman convincingly argued that the process of experiencing musical time can be conceptualized in two interrelated ways: something through which the listener moves and something which moves through the listener. The presentation served as a helpful context for the topics that followed: Gascia Ouzounian (Queen's University Belfast) explained how the act of listening to music is a spatial event, and discussed how 'binaural audition' has influenced twentieth-century music by developing through technological media. Bryn Harrison (University of Huddersfield) discussed the role of musical time and memory in his own compositional practice. Among other things, Harrison discussed his piano work *Vessels*, which employs repetition and patterned variation. He also explained how his piano set of six miniatures is essentially six repetitions of the first page and that, interestingly, the typical listener does not notice this.

This session was followed by the conference's Dent Medal lecture by keynote speaker Elizabeth Eva Leach (University of Oxford): 'Sonic Tears: Machaut and Consolation'. In her perceptive presentation, Leach employed a psychoanalytical approach to explain how the work of Guillaume de Machaut was an appropriate form of consolation for its time.

The final day of the conference began with a superlative performative presentation by Sarah Potter (University of Leeds), who demonstrated a nineteenth-century vocal technique pioneered by voice scientist Manuel García II. A variety of stylistic devices focusing primarily on timbre and ornamentation were effortlessly brought to life by Potter's versatile singing. Delegates were left persuaded that García's techniques encourage a more convincing portrayal of an aria's subject matter than some more popular operatic techniques of today.

This was followed by a comprehensive session on issues concerning the relationship between copyright, open access and Creative Commons. Presenters in this area provided an erudite and exhaustive overview of publishing and licensing issues. Discussions that followed the presentations highlighted the complexity of this topic, and debate ensued between delegates and speakers as to whether authors or publishing companies have more authority over a published work – with no consensus being reached!

The conference ended with a number of parallel sessions, one of which can be summarized by its title: '(De)Constructing Histories of Electronic Music'. James Mooney, Dorien Schampaert (both University of Leeds) and Simon Emmerson (De Montfort University) explored the construction of electronic music history with reference to relevant literary, technological and social influences.



Mooney's thorough overview of Hugh Davies's *International Electronic Music Catalogue* was followed by Schampaert's exploration of the ondes martenot from several perspectives. Finally, Emmerson discussed the influence of freelance sound art scenes – which existed alongside the development of major music studios – on electronic music's development during the 1970s and 80s. A superbly engaging and knowledgeable speaker, he talked about the formation of the Electroacoustic Music Association of Great Britain in relation to independent creative practice at the time. Emmerson's insightful presentation explained how such a practice-led organization grew through conscientious networking in a time before the internet.

The RMA's 50th Annual Conference demonstrated that music is a multifaceted and diverse research area. By inviting a range of musicologists, practitioners, analysts, aestheticians and publishers to the University of Leeds, the organizers enabled speakers and delegates to expand each other's knowledge with their own perspectives on academia and a multitude of musical genres. With the success of this event, we can look forward to further development in these areas at the 51st conference, to be held in Birmingham in 2015.

**Alannah Halay** is an AHRC-funded student reading for a Ph.D. in composition at the University of Leeds.

**Conference reports:** Conference organizers are invited to submit reports for the *Newsletter*. The Association encourages organizers to nominate research students to write reports. Guidelines are available on the website.

**Leaflet mailings:** We also provide a service by which leaflets may be mailed with the *Newsletter*. There is a fee of £80.

See [www.rma.ac.uk/publications/](http://www.rma.ac.uk/publications/) for full details or contact [administrator@rma.ac.uk](mailto:administrator@rma.ac.uk).

## Envisioning Modernity

It was with a certain amount of trepidation that my colleague James Winkley and I disseminated a list of topics late last year calling for papers for the Envisioning Modernity conference, which took place on 11 March 2014 at Durham University. The subject of modernism in music touches on virtually every mode and manner of Western music of the past century, so we had little idea what to expect. In the end, though, we were extremely pleased with the response. Enough speakers expressed an interest for us to be able to run a parallel session in the middle of the day, and the papers neatly fell into four discrete sessions on musical modernism.

The first of these sessions, 'Re-envisioning British Musical Modernism', grappled with the somewhat idiosyncratic British reaction to Continental modernism in the twentieth century, and sought to examine to what extent the music of composers such as Howells, Vaughan Williams and Walton could be considered modernist in its own right; of particular note was Annika Forkert's

(Royal Holloway, University of London) technicolour examination of the traditional aesthetic confines of modernism and argument for the consideration of other less overtly modernist (particularly tonal) works by virtue of their 'valid reaction' to 'revolutionary' modernism.

In our second and third sessions, which were run in parallel, we considered the themes of 'Alternative Modernities', with papers on Russian, French and Spanish composers; and 'The Origins and Death of Modernism; Romanticism and Modernism'. This latter session was particularly noteworthy for showcasing the breadth of the topic, with papers on Berio and Glenn Gould at one end and the very intellectual origins of modernist ideals in the eighteenth century at the other.

After lunch we were treated to a virtuosic keynote lecture by Professor Lydia Goehr (Columbia University) – a survey of the historical debates concerning which of the arts should be regarded as supreme, from antiquity up to the claims of composers and commentators of the early modern period. The sheer mastery of such an overwhelmingly broad subject left a deep impression on us all; if a lecture could be described as a tour de force, this surely was it.

Our final session considered themes based around those prototypical musical modernists the Second Viennese School. My own paper examined Schoenberg's projection of his own image as modernist artist in his opera *Die glückliche Hand*, and was complemented by an examination and criticism of scholarly attitudes towards Webern's emergence as an atonal composer. Two of my colleagues from Durham closed the day by offering viewpoints on Adornian aesthetic theory with recourse to ideas from Gianmario Borio and Hans Eisler.

Overall, the day was an immensely stimulating experience. We are very grateful to the RMA for their support and promotion of the event, and especially to our participants for the consistently high quality of their papers.

**Daniel Tooke** is a research MA student at Durham University, writing on Schoenberg's self-conception as a modernist artist.

## MUSICA BRITANNICA LOUISE DYER AWARDS 2015

The trustees of the Musica Britannica Trust invite applications for the Louise Dyer awards, the purpose of which is to assist postgraduate students researching British music. Applicants must be full-time or part-time students of a British university or equivalent institution of higher education, registered for a higher degree by research.

Awards may be made for necessary research expenditure for which the applicant has no alternative source of funds, such as the purchase of books, music or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance or conference expenses. The closing date for applications is 13 December 2014. The application form and full details are found at [www.musicabritannica.org.uk/LDawards.html](http://www.musicabritannica.org.uk/LDawards.html)

## Music, Circulation and the Public Sphere

On 11 April 2014, members of the Royal Musical Association and the British Forum for Ethnomusicology held a joint study day at the University of Manchester inspired by the writings of German sociologist and philosopher Jürgen Habermas. Institutions represented ranged from Brown University, Providence, to the University of Bergen, with one speaker flying in from Barcelona early that morning.

A recurring question throughout the study day was the troublesome one of what exactly a public sphere is. The theory as set out by Habermas and as extended by subsequent writers is open to a diversity of readings and interpretations, reflected in the multiplicity of arguments presented here.

The political thrust of Habermas's argument was identified and developed by several speakers, in particular Torgeir Uberg Nærland (University of Bergen), who outlined the process by which Norwegian hip-hop band Karpe Diem and their music came to be regarded as politically significant in the wake of the Utøya massacre. Jacob Olley (King's College London) considered the political purpose of musical events in the late Ottoman Empire, while Laudan Nooshin (City University London) explored the sharing of prohibited music in Iranian cyberspace as an alternative public sphere. My own paper investigated the role of music in the creation of a unified public sphere in newly industrialized Manchester.

Several papers explored the means by which music itself, rather than discourse about music, could achieve agency. The first keynote by Estelle Joubert (Dalhousie University, Nova Scotia/University of Oxford) combined analytical discussion of Schweitzer and Wieland's *Singspiel Alceste*, primary sources detailing the effect of *Alceste* on audiences, and the history of human rights to discuss the effect of musical affect on people and its consequent potential to transform moral standards and political statutes. Benjamin K. Davies (Conservatori Superior del Liceu, Barcelona) presented an analysis of Beethoven's op. 69 sonata for cello and piano through the lens of Habermas's theory of communicative action, explaining the composition as a musical negotiation to achieve a genre shift from accompanied cello sonata to a piece with equality between the instruments.

The question of definition was appropriately and entertainingly explored in a closing keynote by Byron Dueck (Open University) entitled 'What Is a Musical Public?' His answer was built around three case studies: jazz jam sessions in the pub, competitive music festivals among the Russian Mennonite community in Manitoba, and North American pow-wow singing. Dueck illuminated the role of intimate and imagined relationships in forming the foundations of musical publicness, highlighting its essence as relationality.

Relationality is a useful term to sum up the day – relationality between the many possible permutations of Habermas and the public sphere, between music and the public sphere, and indeed between the RMA and the BFE. I hope that many future collaborations will follow.

**Rachel Johnson** is a Ph.D. candidate at the Royal Northern College of Music researching musical networks in early Victorian Manchester, supported by an AHRC studentship.

## Translation in Music

On 25 and 26 May 2014, scholars and practitioners in translation studies and music came together at the music department of Cardiff University for this International Interdisciplinary Symposium. The conference was organized by Clair Rowden, Cristina Marinetti and Monika Hennemann (all Cardiff University) and sponsored by the Arts Council of Wales, the Learned Society of Wales, the RMA, *Music & Letters* (OUP), and Cardiff University's School of European Languages, Translation and Politics, School of Music, pathways to degrees in modern languages and translation and Centre for Lifelong Learning. It was a merging of theory and practice. Fascinating papers were given in two parallel sessions throughout each day by scholars from the fields of translation studies, language (Welsh, German, French, Italian, Spanish and English), musicology and practical applications (subtitling and surtitling). There were two keynote lectures, two round-table/round-up sessions and two multimedia performances reflecting some of the issues raised (all timed so that everyone could attend). In addition, the organization of all the (excellent) meals and breaks allowed time for further discussion on the previous sessions, introductions and a lively exchange of ideas.

The relationship between music and words within opera, song and poetry is a marital one: the two are bound; the expression of the music is wedded to the linguistic expression of the text. Translation of one, then, must have implications for the other. Indeed, the discussions on historical translation practices as well as current challenges in intercultural musical communication exposed and explored many elements of the complex relationship between music and words, with day one focusing on 'Opera in Translation' and day two focusing on 'Song in Translation'. David Johnston (Queen's University Belfast), researcher of translation and/in performance, gave the first of the two keynote lectures, entitled 'The Tools of the Translator's Imagination', in which he argued that translation is an 'in-between', neither here nor there, and an attempt to reach something 'beyond', similar to the 'phantom note' in music. On day two, Susan Youens (University of Notre Dame) gave her passionate keynote, ©Pierre-François Wartel and a French Edition of Schubert's *Winterreise* in Vienna', holding her audience spellbound as she showed how the original cycle was transformed into a French rhyming translation which was published in Vienna in the 1840s.

Engaging and interesting papers were given throughout the conference by postgraduate students, practising opera directors and translators, as well as many established academics (the full list of participants may be viewed at [www.cardiff.ac.uk/music/resources/TranslationinMusic-ProgrammeFINAL.pdf](http://www.cardiff.ac.uk/music/resources/TranslationinMusic-ProgrammeFINAL.pdf)). Topics explored included the problems of surtitling and the translation and adaptation of opera (German, French, Italian), translation of song lyrics (folk and pop), Welsh contexts and world hymnody. Cultural contexts for these papers spanned the globe, music being cited and played from China, Mongolia, South Africa, Turkey, Greece, Poland, France, Germany, Italy and Wales. The 'international interdisciplinary' symposium, to its credit, was certainly both these things, and created the ideal forum for the effective and always enlightening exploration of the conference subject.

The conference 'round-up' on day two allowed for discussion on topics including the current role of surtitles and the surtiller; the translator as artist: ethics and responsibilities and the role of the urtext, which argues against creative translation; accessibility, especially of opera, with reference to the growing diversity of audiences and the part to be played by modern technology; popular music and the need for an interdisciplinary framework to cover translation in all areas of this genre, including the historical. After enriching contributions, the event concluded with the general agreement that the relationship between translation and music has much scope for further exploration. The fields of translation studies and musicology are both expanding academic domains in their own rights; this conference, however, has contributed to bridging the gap which has long been *between* the two disciplines, bringing them together in a lively and enthusiastic dialogue and surely making the prospect of another such conference an event to be anticipated in the future.

*An independent scholar, having done her Ph.D. on the concert overtures of Hector Berlioz, Diana Bickley was the editor of volume 20 of the New Berlioz Edition and continues to take an interest in Berlioz and other matters musicological, alongside giving piano duet concerts and conducting her choir, the Corisande Singers. Esther Liu is a Ph.D. student at Cardiff University studying colonial French missionary translations under the supervision of Dr Rachael Langford and Dr Kate Griffiths.*

## Medieval and Renaissance Music

Just as Mark Everist observed that the 2013 RMA Annual Conference allowed abstract engagement instigated by the diverse number of presentations on offer, the same could be said of the 2014 Med-Ren conference. Hosted by the University of Birmingham and run by Andrew Kirkman (Birmingham) and James Cook (University of Nottingham), the Medieval and Renaissance Music Conference ran from 3 to 6 July 2014. The many simultaneous sessions this year allowed for a large number of participants, with a programme that addressed various subject areas and interests, including old Hispanic chant, the printing of German music treatises, analysis of *musica ficta*, paintings of notation and musical instruments, and current developments in computer-aided music analysis. We even experienced a group of musicologists providing sung examples –brought together by Stephen Rice during a session on Mouton.

This conference was a platform that brought together music historians, performers, analysts and a plethora of interdisciplinarians – an ideal occasion to share diverse approaches to scholarship. The university's Bramall Music Building offered ample venues for the simultaneous sessions, as well as comfortable areas to encourage informal conversations and renewed friendships. One day of the conference was held in Coventry, mainly at St Mary's Guildhall. This excursion was a particular

highlight, allowing inspection of the 'Caput fragment', sections of which were played, alongside other music, in a concert given at the end of the day by the Binchois Consort in the Guildhall's suitably ornate Great Hall.

The keynote speakers for this year's conference included Ardis Butterfield (Yale University), who provided new interdisciplinary research on the shape and sound of lyric on the page and its role within medieval song, and Anna Maria Busse Berger (University of California, Davis), who contributed a reappraisal of the composition process in the Middle Ages, namely the co-existence of orality and literacy. The latter was a particularly insightful presentation, challenging our notion of how musical texts were created. Leading academics were featured in all of the main panels, commencing with John Milsom (Liverpool Hope University), who offered a path-breaking discussion on the notation of accidentals, setting a very high standard of scholarship from the outset.

A panel session focusing on Josquin, Brummel and Compère brought to light important new biographical information about Brummel as well as new perspectives on these composers' social and intellectual context. Friday afternoon's double panel on cyclic concepts in compositions by Ludwig Senfl was another highlight, combining as yet never-examined imagery with new analysis and chant-riddle conclusions proffered by Birgit Lodes (University of Vienna).

Panels on music printing in the sixteenth century explored publication in Europe, and specific regions were the focus for scholars such as Tess Knighton (Institución Milá y Fontanals), Magnus Williamson (Newcastle University) and the Old Hispanic Office Project led by Emma Hornby (University of Bristol). Fourteenth-century studies also flourished, including Karen Desmond's (University College Cork) dating of an anonymous treatise, and Anna Zayaruznaya's (Yale University) possible attribution of an Aachen fragment to Vitry. Christian Leitmeir (Bangor University) demonstrated the lack of evidence for earlier misconceptions surrounding the use of polyphony by Dominicans in the thirteenth and fourteenth centuries; and Andreas Janke (Hochschule für Musik Carl Maria von Weber, Dresden) explained recent results of computer-aided recovery of music from the San Lorenzo 2211 palimpsest, an example of the current development of multi-spectral imaging to recover notated songs across the ages.

Coherently themed sessions underpinned the success of the Medieval and Renaissance Music Conference for 2014, allowing each panel session to give a useful overview of its topic while allowing space for detail and new scholarship within each paper. As conversations and ideas still percolate in our minds, I find mine wandering already to what Med-Ren 2015 in Belgium might have in store.

*Louisa Hunter-Bradley is a Ph.D. candidate in music at Royal Holloway, University of London, studying with Dr Stephen Rose. Her research focuses on sixteenth-century music printing and sales in the Low Countries, with particular emphasis on Christopher Plantin and the Officina Plantiniana.*

## Music Literature, Historiography and Aesthetics

On the 17 and 18 July 2014, more than 50 delegates from across the globe attended this conference at the Institute of Musical Research (University of London). The event was supported by the Australian Research Council, the Institute of Musical Research, Monash University, the Royal Musical Association, the University of Leeds and the University of New South Wales. It was convened by Paul Watt, Sarah Collins (both Monash University) and Michael Allis (University of Leeds), and the seamless organization and rigorous discourse aided the mission of exploring the relationships between words and music. In addition, the breadth of collaboration served to make this interdisciplinary conference both inspiring and effectual.

Although interdisciplinary studies have become more commonplace in recent years in university classrooms and scholarly journals and at international conferences, seldom does one find a line of inquiry that explores convergences and divergences between methodological approaches with equal standing. This recent conference, however, proved successful in its task precisely for this reason. While the themes of the papers presented were vast and spanned more than 400 years of aesthetic discourse, the overriding and consequential leitmotif remained: we have as much to learn from the gaps between methodologies as we do from their intersecting correspondences.

As evidence of this supposition, the forum began with a session on 'Operatic Voices and Novel Figurations'. Chaired by Jason D'Aoust (Utrecht University), the panel brought to the surface many important questions surrounding methodology. For instance, Pamela Feo (Boston University) convincingly argued that the novelist Frances Burney served an equally important function as music critic owing to her ability to encapsulate circulated polemics of aesthetics in her writings. This thesis seems benign in its simplicity, but is profound in its implications. In a similar way, Adrian Paterson (National University of Ireland) argued for a broadening of the definition of 'music critic' in his study of music and sexuality in James Joyce's *Giacomo Joyce*. Paterson traced important connections between the written word and the sounded note in his study of music and sexuality in sources from the seventeenth century to the nineteenth. This session left the observers asking many important questions: what sources should we allow into the scholarly discourse? What elements provide for an accurate contextualization of the historical record? To what end can literature provide insights into aesthetic debates in the musical domain?

These same questions resonated in the keynote lecture by the celebrated literary scholar Delia da Sousa Correa (Open University). Her paper was entitled 'Stories about Music: from George Eliot to Janet Frame', and it focused more on the latter figure. Correa's analysis transported the genre of fiction from one on the periphery of musicological discourse to one central to its objectives. What can the musings of a twentieth-century writer from New Zealand offer the world of musicology – a discipline that relies on an accepted canon for its own subsistence? A lot more than commonly acknowledged, maintained Correa in a keynote that illustrated the complexity of our

understanding of existence, especially with regard to topics of madness, consciousness and cognition. Thus, 'words about music' become 'words about the self' and thereby merit intellectual scrutiny of the highest order.

From the inner mind to the outer world, many other papers sought to explore the boundaries between music and literature by focusing on the spiritual sinew that connects mankind to his environment. Among the most intriguing papers offered in this pursuit was the provocative study by Bennett Zon (Durham University) entitled 'Romantic Ornithology and the Meaning of Birdsong'. Through his elegant exploration of the double meaning of simplicity across differing approaches towards birdsong, he illustrated that the gaps between domains as disparate as composition, aesthetics, philosophy, literature, poetry folklore and evolutionary science reveal more in their collective resonance than in their singular reverberations. This theme was echoed in many other studies, including a paper by Christopher Wiley (University of Surrey) which surveyed the elements of Victorian ideology according to the influences intrinsic to working-class audiences.

Many other perceived gaps in methodology were scrutinized by Alyssa Wells (University of Massachusetts Amherst), who sought to unravel the connections between concepts of musical form and tonality in works by Schoenberg and Kafka's contemporaneous exploration of plot and agency. Can we link these two aesthetic experiences together? While this paper did not conclusively make the case for a definitive correspondence, it did raise many important questions regarding the utility of literature in explaining the personal experience of music (and vice versa). Perhaps even more efficacious in this pursuit was the work of Hazel Smith (University of Western Sydney), who revealed that the multivalent spheres of 'new media writing' are bringing words and sound into new proximities for twenty-first-century audiences.

Although the marriage of music and words is seemingly as old as the disciplines themselves, their reflexive relationship shares an equally longstanding strain of mystery for those who endeavour to understand what makes this nexus relevant to the human condition. This conference thereby substantiated the utility of asking similar questions across, between and within disciplinary boundaries. And, while disciplinarity grounds us as scholars, the in-betweenness of our investigations can be an equally fruitful point of departure for critiquing and developing respective methodologies. The organizers remain hopeful that future research, and an anticipated publication based upon the papers presented at this conference, will continue to open doors to understanding the connections between music literature, historiography and aesthetics.

**Dr Ryan Weber** is assistant professor of fine arts at Misericordia University, Dallas, Pennsylvania, where he is the facilitator of an interdisciplinary programme in Music and Culture.

## Fourth Annual Conference of the Royal Musical Association Music and Philosophy Study Group

On the 27 and 28 June 2014, King's College London played host to around 150 delegates of the RMA's Music and Philosophy Study Group, who came together for yet another stimulating weekend of research and debate. This year, no theme was set for the conference, which allowed for a snapshot of the prevailing research directions in the area of music and philosophy.

The breadth of this area was reflected in the four keynote speeches. Dmitri Tymoczko (Princeton University) kicked off the conference by outlining a theoretical system for the analysis of rock harmony. Both his plea for the recognition of 'implicit knowledge' (that a musical logic can be developed within an idiom without explicit verbal theorization) and the situation of his methodology between what he sees as the two extremes of contemporary musicological research ('extreme historicism' and 'extreme aestheticism') were equally compelling.

The next keynote speaker, Kathleen Higgins (University of Texas at Austin), outlined the possibilities for consuming hybrid music ethically. With brutal honesty about her own listening processes, she demonstrated the ways in which the flattening, exploitative side effects of, for example, 'world music' can be resisted through a self-aware attempt to engage meaningfully with the 'other' culture, rather than wallowing in the exoticism of its 'otherness'. The respondent, Jason Stanyek (University of Oxford), unpacked this process, revealing the ways in which even well-intentioned approaches to hybridity rely on notions of prior purity and, ultimately, difference.

The third keynote speech was given by Philip Kitcher (Columbia University), who bravely interrogated one of the foundations of the conference itself, asking, 'Can there be such a thing as "Philosophical Music"?', and – to demonstrate the possibility of an affirmative answer – providing a reading of Mahler's *Das Lied von der Erde*. Inevitably, responses were varied and the subsequent discussion was passionate, but we are all grateful to the Music and Philosophy Study Group for providing a space for honest, unfettered debate.

The final keynote speaker, Carolyn Abbate (Harvard University), rounded off the conference with a fascinating meditation on sound and the senses' interaction with technology via a brief history of the microphone – something that (seemingly dull written down here) in Abbate's hands was utterly mesmerizing. The response from Murray Smith (University of Kent) was equally enlightening.

The parallel sessions were equally rich in depth and variety. Much was offered in the way of musical ontology, from a consideration of mash-ups from Christopher Bartel (Appalachian State University) to Kevin O'Regan's (City College, Norwich) complex unpacking of the relationships between music, narrative, aesthetics, autonomy and immanence. A careful systematization of Roger Scruton's theories of musical 'motion' by James Matharu (University of Oxford) was made even more stimulating by the fact that the session's chair was Professor Scruton (University of St Andrews/University of Oxford) himself, prompting

lively (if perhaps overly cautious) discussion afterwards. A particular highlight, for me, came from Robert Samuels (Open University): his probing re-evaluation of the debate around programme music and narrativity in the writings and compositions of Schumann managed to combine hefty theory with fresh historical insight (I'm sure I wasn't the only one suddenly keen to re-read Schumann's diaries, letters and reviews), all culminating in an attractive analytical application to the Piano Quintet op. 44.

A handful of contributors dealt with specific repertoire, among them Amy Bauer (University of California, Irvine), who read Ligeti's *Le Grand Macabre* with reference to its critique of language and representation, and Benjamin K. Davies (Conservatori Superior del Liceu, Barcelona), who presented a Habermasian analysis of Beethoven's Cello Sonata op. 69.

For better and for worse, there were several differences from previous years' conferences. It was noted by some delegates that, on the whole, there was less 'radical' or 'applied' work. The scarce engagement with female composers or philosophers – a by-product of the continued supremacy of the Enlightenment and Romantic canon, perhaps – was also noticed by many, in uncomfortable contradiction to the large proportion of women delegates (and, indeed, women keynote speakers, which was exactly half).

There was a clear effort on the part of the conference committee to provide a variety of themes, approaches and genres: several exceptions to the 'canonic' approach have already been noted, and one should also credit Anna Morcom (Royal Holloway, University of London), Michael Gallope (University of Minnesota) and Huw Hallam (King's College London), who led a discussion panel on music and capitalism. Nevertheless, it seems that such approaches remain 'special interest' – in danger of being ghettoized. Things are changing, but slowly; it would only be a good thing if by next year we had begun to absorb such destabilizing voices into the core of our work, rather than restricting them to a notional 'outside'.

The much-expanded discussion time after papers (20 minutes for parallel sessions, and a full 40 minutes for keynote speeches), first introduced at the 2013 conference, has been a wonderful development. In nearly every case this year, the Q&A provided as much enlightenment as the addresses, and in several instances one had the sense of progress being made right there in the room.

Overall, this was a very successful conference. I would suggest that problems of discourse and ideology critique are once again at the forefront of the academy's thoughts: the question 'what are we *really* claiming when we claim what we claim?' lay behind many of the papers. Most of these, consciously or not, traced theoretical family trees back to foundational binaries: historicism v. aestheticism, immanence v. performativity, real v. imaginary. It speaks of the theoretical bent of the weekend that few solutions to these antinomies were proposed – all the more reason to look forward to the next conference, and wonder what, with another year's passing, it may bring.

**Nathan Mercieca** is an AHRC-funded Ph.D. student at Royal Holloway, University of London, researching the intersection of music, writing and ethics, supervised by J. P. E. Harper-Scott.

## Music, Emotions and Well-Being: Historical and Scientific Perspectives

In the wake of the recent distribution of Arts Council funds and with the REF assessments in full swing, the question of music's benefits is topical. Indeed, the phenomenon of music's emotional effects, its benefits for health and well-being and its resultant myriad uses is a research topic shared by many disciplines, each approaching it from a different angle. However, whether these approaches focus on music's physiological effects, or on how these effects are created, or on how origins and effects interact with individual personality and cultural background or a group's particular purpose, or to what degree there may be musical categories that transcend cultural conditions, these research questions share the common goal of attempting to formalize and credit in demonstrable and measurable ways music's powers over the emotions.

In order to bring the different approaches into dialogue, the Centre for the History of the Emotions at Queen Mary, University of London, hosted a one-day symposium on 20 June 2014 generously funded by the Wellcome Trust, the Royal Musical Association, the Society for the Social History of Medicine, the Music and Letters Trust, and the University of Warwick's Centre for the Study of the Renaissance and its Institute of Advanced Study. The event was convened by a team of historians and musicologists: Penelope Gouk (University of Manchester), James Kennaway (Newcastle University), Jacomien Prins (University of Warwick) and Wiebke Thormählen (Royal College of Music). The symposium explored how scholars across the different disciplines of psychology, neurology, philosophy, sociology, history, musicology and computer science can engage with each other's research into music's emotional impact and into its role in enhancing well-being for individuals and groups. The event was organized into four sessions of four speakers each, plus a round-table discussion, and scholars had been invited to share the perspectives of their individual disciplines. The sessions were arranged to follow a dialectic from 'rival approaches' to a synthesis in 'ways forward' (combining the different approaches, letting them impact on each other or, perhaps, letting them speak in tandem).

The day opened with philosopher Roger Scruton (University of St Andrews/University of Oxford) posing an extreme viewpoint of the values of different musics, ascribing high value to a rather small canon of Western classical art music and to a particular kind of listening, thereby asking what scientific research focusing on music's physiological effects can ever tell us about its meaning. The paper was immediately countered by a contribution from music psychologist Alexandra Lamont (Keele University), who argued that music's impact lies in the communal engagement with music, not in anything inherent in the actual music itself. She highlighted music's ability to bring large groups together in a joint activity in which emotion and the sense of well-being is sparked by the group euphoria perhaps more than by the actual object of engagement. As such, the musical object becomes purely a facilitator. This viewpoint was taken up by the music therapists Gary Ansdell (Nordoff Robbins Centre) and Susanne Metzner (University of Magdeburg-Stendal)

in the afternoon sessions. Whereas Ansdell ascribed music's healing use to a non-verbal communication that can lead an individual to a different state of mind, Metzner described a novel way of using sound as a cognitive tool that can relieve pain by association. In both these contributions, the individual's cultural association was taken into account as the individual determines the path of the musical engagement – a model that works for individual engagement and healing, yet not for group settings.

The use of music as motivator was described in other projects, both current and historical. Daisy Fancourt (Royal College of Music) described a musical mapping of a hospital designed to inspire physiotherapy patients to move more, providing a good model for the effective use of music's physiological inspiration through rhythm and cognitive stimulation. This hooked neatly on to presentations that focused not on music's practical use but on explanations for its effects, particularly the stimulation by rhythm of the brain's motor-sensorium. Maria Witek (Aarhus University) provided a great overview of studies in this field, while historical papers, particularly James Kennaway's, demonstrated that this phenomenon has been framed in a variety of medical ways at least since the eighteenth century. His contribution – in tandem with the other historical papers – also demonstrated, however, that music's rhythmic stimulation has historically been framed as dangerous and has been tied to changing musical repertoires, moves which are always indicative of national or social biases and therefore highly political acts.

After a rich profusion of approaches, Peregrine Horden (Royal Holloway, University of London) opened up the round-table discussion to a critical review of the benefits and failures of the interdisciplinarity that the symposium itself might stimulate, an issue with which scholars across the disciplines are currently grappling. Rather than promoting interdisciplinarity in one scholar's approach, however, the symposium opened up dialogues between scholars and their fields. The solution, then, may lie in understanding different approaches so as to unify our research into common goals. Ultimately, each one of us uses our own methods of crediting and investigating to promote musical listening and music-making for better health and well-being and, perhaps, to counter the constant economic threats to the arts that undervalue their fundamental role in creating well-being and improving the economic efficiency of a society at large as well as its individual members.

**Wiebke Thormählen** is Area Leader in History at the Royal College of Music. Her research focuses on the social history of music-making in the long eighteenth century, with a particular focus on the history of the emotions.

## Music and Screen Media Conference

From musical Easter eggs in Pixar films to selling abjection in horror trailers, the first Music and Screen Media Conference held at the University of Liverpool on 25 and 26 June 2014 showcased a wide range of innovative research from the field of audio-visual media. The conference, hosted by the new Research Centre for audio-visual media within the university's School of Music, attracted around 100 delegates from all over the world, including places as far away as Canada and Taiwan. There was a friendly atmosphere welcoming the attendants to Liverpool, with a team of student helpers and staff members from the department making sure that everything was taken care of. The evening wine reception and dinner offered scholars and students the chance to engage in both relaxed and thought-provoking conversation in a festival-like atmosphere.

Intertextuality was a key theme during the conference, with papers exploring the link between original text and its use in film. Martin Ledvinka (Charles University, Prague) used Lacanian psychoanalysis to look at the ways in which Mahler's Piano Quartet influenced the narrative of *Shutter Island*, and Joshua Neumann (University of Florida) explored the ways in which the plot of Puccini's *Turandot* influences the audience's reading of *The Life Of David Gale*. Hannah Bayley (Keele University) analysed the music and sound design in *The Grudge*, looking at the transnational adaptive nature of the remake of the original Japanese film *Ju-on*. An entertaining paper by Jonathan Godsall (University of Bristol) gave a fascinating look into the use of self-referencing by composer Michael Giacchino in his music for Pixar films – one of the high points of the conference.

Papers from James Deaville (Carleton University, Ottawa) and Annette Davison (University of Edinburgh) investigated the ways in which music is used in paratexts of both film and television. The former spoke about female vocalities in horror trailers; the latter about the use of pre-recorded music in end credit sequences, with case studies of *The Sopranos* and *Mad Men* taking centre stage. Both papers inspired thoughtful discussion and reflection from within the audience.

Although there were many papers looking at cinematic and televisual audio, there was also a strong presence of topics discussing new media forms. Highlights from this area included Áine Mangaoang's (University of Liverpool) paper on nostalgia in YouTube; papers from Rodrigo Gil Berna (Pompeu Fabra University, Barcelona) and James Barnaby (University of Liverpool) on the use of loop and repetitive audio in video games; Lola San Martín's (University of Salamanca) paper on Brian Eno's contribution to interactive portable screens; and a talk by Alicia Stark (Cardiff University) on vocaloids and the virtual pop star. In an inspiring paper, Elena Boschi (Liverpool Hope University) explored the implications of new media forms on our cinematic viewing experience.

The plenary round table on 'Music and Digital Cultures' contributed critically to this forward-thinking theme of music and new media, beginning with contributions by John Richardson (University of Turku), Anahid Kassa-

bian (University of Liverpool) and Áine Mangaoang. Professor Richardson kicked off the session with a discussion of virtual bands and asked whether (and if so, how) music is produced and consumed differently as a result of digital culture. Professor Kassabian followed by addressing the question of applicability of film sound and music theory to a variety of new digital forms, including viral videos and video games, the temporal effect of music in such forms, and the possibility of theorizing something as it is happening. Mangaoang then spoke on her current research into YouTube and the amateur nature of the medium, discussing the ways in which music is integral to many viral videos and how the viral video is a new form capable of providing art without a budget. These three diverse, yet related, approaches to music and digital culture sparked off an interesting discussion about where music sits within the ever-changing world of digital media; the effect that digital culture could have on research; authorship and participation in relation to YouTube videos; and phenomena such as 'Slow TV' and the Fine Brothers' 'Kids react to...'. As a whole, the discussion provoked by the panel was innovative and an insight into the many directions that the field could take in future research.

On the second day, John Richardson provided the keynote lecture on the value of closer reading and cultural interpretation and framing. His talk focused on the ways in which ecological and ecocritical concerns find expression in audio-visual media and how they can help create not only a cultural identity, but also a sense of environmental responsibility. As case studies, Richardson offered insights into Woody Guthrie and the Columbia River project, the Three Gorges Dam in China and the Icelandic band Sigur Rós. The last included an interpretation of Sigur Rós's use of live performances filmed in outdoor locations as ecological framing, able to create an idealization of a rural utopia and inspire ecotourism. The talk offered a new take on space, location and music and the difference between what we know about music and how people experience it.

The broad range of themes discussed by scholars and students from varied backgrounds made the conference an interdisciplinary success, generating positive feedback and kick-starting a biannual event to promote similar networking and cutting-edge research opportunities in the future.

The conference was made possible by generous support from several institutions. The sponsorship of Patrick Russ, Richard Kaufman and the Film Music Foundation enabled the committee to award ten bursaries to student presenters from all over the world, keep the conference fees extraordinarily low and offer free lunches to the delegates. Liverpool University Press and the International Association for the Study of Popular Music kindly sponsored the wine reception; and the Royal Musical Association helped to promote the conference.

**Shannon Kennedy** is an undergraduate student interested in music in new media and digital culture, with a particular focus on video game audio. **Ida Ottesen** is also an undergraduate student, with an interest in gender and sexuality in music and media. Both are in their final year at the University of Liverpool, with hopes of future academic careers.

## Amateur Music-Making in the British Provinces

On 18 June 2014, the University of Leeds played host to this RMA/Leeds University Centre for English Music study day. The event combined papers from emerging academics and postgraduates with presentations from more established researchers, and served as a precursor to the second LUCEM conference, Music in the British Provinces, scheduled for 18–20 September 2015.

Perhaps unsurprisingly for a day focusing on amateur music-making, a distinct thread exploring social and musical identity was prevalent. Researchers from the University of Southampton discussed issues of identity and repertoire in eighteenth- and nineteenth-century English country houses. Leena Rana presented a notably assured and thorough study on the complexities of balancing masculinity and music-making; and Katrina Faulds and Penelope Cave's entertaining paper on piano duet repertoire in early nineteenth-century England not only shed light on repertoire, but also examined the corresponding issues in performing works that demanded great technical skill while conforming to ideals of 'feminine' behaviour. Their accomplished demonstration of the material was particularly illuminating.

Valuable explorations surrounding constructions of cultural identity came from Rachele Barlow (Cardiff University), who gave a talk on the South Wales Choral Union; Trevor Herbert (Open University), who examined the impact of military bands upon amateur musical communities during the late eighteenth and early nineteenth centuries; and Rachel Johnson (Royal Northern College of Music) and Triona O'Hanlon (Dublin Institute of Technology), who focused on amateur musical networks. Although discussion following papers occasionally stalled, momentum was restored by some explorative questions from chairs, particularly Bryan White (University of Leeds), who instigated much of the dialogue in the second session.

The day attracted two keynote speakers who were engaging and articulate, yet affable and understated enough to prompt discussion among students and professionals alike. Peter Holman (University of Leeds) traced the changing methods of large-ensemble direction, and provided a compelling account of approaches to the practical challenges of oratorio performance, including an ingenious device connecting the director's harpsichord to a distant organ.

John Bryan (University of Huddersfield) examined the intertwined roles of teaching and composition in Tudor England, highlighting how several sources emphatically valued music as a fundamental part of education and culture — a message that feels as relevant today, in a time of widespread arts cuts, as it did in the sixteenth century. The talk culminated in a demonstration of some of the compositions referenced, for which John Bryan was joined by Susanna Pell, who also concluded the day with a viola da gamba recital of music from the Philip Falle collection in Durham Cathedral Library.

*Bella Clifford* is currently reading for a Ph.D. in musicology at the University of York, and her research — which is supported by the Sir Jack Lyons Scholarship — investigates the role of women string players during the introduction of the violin in England, and the subsequent informal prohibition of female violin playing.

## Music and Mathematics

On 12 April 2014, 44 delegates from the UK and Europe gathered at the University of Leeds for a study day on music and mathematics. The conference presented a snapshot of the various ways in which mathematics intersects with current musical research and practice, and brought into dialogue those whose work involves mathematics but has a tendency to fall into discrete disciplinary pigeonholes (such as music theory, computation, empirical musicology, music psychology, historical musicology and composition). From the quality and variety of papers and posters, the level of interest and positive feedback on the day, and the fecundity of discussion (continuing in the pub afterwards), it seems that the opportunity to open this dialogue was much appreciated by all who attended.

The two morning paper sessions were themed around mathematics in music theory and analysis. As well as new extensions to mathematical theories of voice-leading and twelve-tone structure from Thomas Noll (Escola Superior de Música de Catalunya, Barcelona), Susannah Wixey (University of Leeds) and Brian Bemman (Aalborg University), René Mogensen (Birmingham Conservatoire) outlined a mathematically inspired approach to the analysis of electroacoustic music, and Matthew Sallis (Liverpool Hope University) demonstrated the compositional consequences of his method for encoding and 'mutating' pieces of music. A personal highlight was a paper on musical metre by Mark Gotham (University of Cambridge): its implications included methods for determining a metre's 'default' tempo, and for estimating the likelihood of a syncopation being 'corrected' by listeners.

After lunch, during which six varied posters outlining mathematically influenced compositional techniques and computational models were engagingly presented, the final paper session was themed around 'Mathematics in Wider Contexts'. Marc Brooks (King's College London) spoke on the parallels between Schoenberg's music and Edwin Abbott's 1884 work of popular-mathematics-cum-satire, *Flatland*, Michelle Phillips (Royal Northern College of Music) discussed the enduring myth of the golden section in music, and Andrew Gustar (Open University) gave selected highlights of his thesis on the use of statistics in historical musicology. Among other fascinating insights from the third of these papers, we learnt that the dates of around 40 per cent of the British Library's collection of music from 1650–1920 are likely to be estimated (as they end in 0 or 5), and that famous piano works are in sharper keys — by around 1.5 sharps — than we think.

The day was rounded off by a stimulating keynote from Alan Marsden (Lancaster University) which called for mathematicians to tease out the musically relevant from the mathematically interesting and for musicologists to support empirical claims with empirical data. His examples — from mini-compositions and a new theorem (complete with proof) to sketches of entire theories — perfectly demonstrated the diverse pleasures and pitfalls that await anyone with an interest in this field.

*Daniel Holden* is a Ph.D. candidate in the School of Music at the University of Leeds whose research centres on the use of mathematics in music analysis with a particular focus on motivic process in Mahler's symphonies.



## Montpellier 8

In the leafy surroundings of St Hugh's College, Oxford, 37 delegates from seven countries came together on the 20 and 21 March 2014 to discuss the eighth fascicle of the Montpellier Codex: the famous manuscript of motets, conducti and organa found under the shelfmark H196 in the *Section Médecine* of the *Bibliothèque Inter-Universitaire* in Montpellier. This final section of one of the most significant sources of thirteenth-century polyphony has long been contentious. Over the two days of intense scholarly exchange and discussion, new perspectives were aired on issues ranging from dating to notation, provenance to intertextuality. Owing in no small part to the generous support of the RMA, the Society for the Study of Medieval Languages and Literature, the Plainsong and Medieval Music Society, the University of Oxford John Fell Fund and the University of Southampton, the conference offered a wonderful opportunity for engaging exchanges of views in both formal and informal settings.

As Professor Mark Everist (University of Southampton) outlined in his keynote address, the motets of the eighth fascicle are unusual within the larger context of the Montpellier Codex for many reasons, but principally because of the absence of concordances in other manuscripts. Unlike many of the motets in the preceding seven sections of the manuscript, 31 of the 42 fascicle eight motets are not found in any other extant source. Within this unusual context, Everist outlined many of the critical issues affecting the fascicle eight motets. After commenting on the likely dating of the fascicle, he identified and explored thematic groups within the collection, analysed the category of the Petronian motet, discussed the likelihood of English provenance for some of the motets, and showed the prominence of motets based on vernacular song melodies rather than the plainchant-derived tenors characteristic of the rest of the source.

Many of these themes were picked up elsewhere during the conference. The opening session offered two wide-ranging art-historical papers on the eighth fascicle's decoration, illumination and iconography. Although neither Rebecca Baltzer (University of Texas at Austin) nor Alison Stones (University of Pittsburgh) presented a candidate for an exact match of the artist of fascicle eight's single historiated initial, they both exhibited a large number of comparisons with other manuscripts, allowing them both to date the copying of the fascicle to the second decade of the fourteenth century, and most probably early in that decade, a dating with which Everist agreed.

The Petronian motet, – named after Petrus de Cruce, identified in four fourteenth-century theoretical treatises as a notational innovator – formed the basis of three papers. Karen Desmond (University College Cork) proposed a taxonomy for succinctly describing the speed of movement in voice parts via a scale of 1–5. From this she showed that rhythmic patterns often behave similarly in motets that have the same distribution of speed in their various parts. The category with the clearest rhythmic stratification, the so-called Petronian motet, is characterized in its uppermost part by groups of four or more semibreves. It was these semibreve groups that were ad-

ressed in detail in papers by David Maw (University of Oxford) and Solomon Guhl-Miller (Rutgers University). Maw presented a catalogue of the different types of melodic patterns found in these different semibreve groups, arguing that they were groups of standard figures, analogous to those found in organa. He presented the patterns outlined in the Vatican organum treatise as a kind of analogue of these practices, where stock figures are inserted in appropriate situations. Guhl-Miller's paper saw such instances as moments of improvisation within 'responsible' guidelines, drawing on concepts developed by Oscar Mascareñas for plainchant. Both of these papers prompted lively discussion, which focused largely on the (perhaps surprisingly) syllabic text that is set to these semibreve groups, prompting further reflections on how such 'improvisatory' practices might have functioned.

The conference had other broad themes, chiefly intertextuality and the eighth fascicle's relation to other contemporary music sources. Within this, layout was one major theme. Oliver Huck (University of Hamburg) discussed the numerous ways in which a motet could be laid out on the page, and described a layout specific to the eighth fascicle that is only to be found elsewhere in later sources such as the Fauvel manuscript and the Brussels rotulus; and Eva Maschke (University of Hamburg) explored the qualities of pieces that open manuscripts. Shared refrain citations was another theme, as discussed by Anne Ibos-Augé (Paris-Sorbonne University) and Geert Jan Kroon (Utrecht University). Edward Breen (King's College London) provided a historiographical perspective, presenting the different recording aesthetics that have governed the performance of the motets in the eighth fascicle. Rachel Davies (University of Huddersfield) presented the Marian theology found within these motets, while Margaret Dobby (University of Poitiers) explored ways of thinking about the relationship between text and music in Montpellier motets based on the SOLEM tenor.

This conference threw up many questions, some of which were provided with answers of varying degrees of tentativeness, while others remained tantalisingly open for future investigation. It is surely the impetus to further research that was the biggest and most important theme of this closely focused conference. The fields of scholarship on both the *Ars Antiqua* and the *Ars Nova* are growing rapidly, and the intended volume of proceedings from 'Montpellier 8' will surely mark an important point in the understanding of a puzzling and controversial fascicle that is central to scholarly understanding of the relationship between thirteenth- and fourteenth-century musical styles.

**Matthew Thomson** is a doctoral student at the University of Oxford whose research focuses on the interface between *trouvé* song and motets in the thirteenth century.

## 2nd Annual Conference of the Music and/as Process Study Group

This event was held at Canterbury Christ Church University on Saturday 31 May and Sunday 1 June 2014. The study group addressed process in music, from performance, compositional and musicological perspectives, as well as examining the different ways that processes can be observed. The idea of collaboration and interaction emerged as a key theme at the conference, including (but not limited to) performer-performer collaboration (James Williams, University of Wolverhampton), composer-performer collaboration using visual art as a stimulus (Simon Desbruslais and Deborah Pritchard, University of Oxford) and co-composer collaboration (Lauren Redhead, Canterbury Christ Church University, and Adam Strickson, University of Leeds).

The sessions offered papers, lecture-recitals and concerts in a variety of venues, including St Gregory's Centre for Music (a recently refurbished church) and the new Anselm Studios, and lunch under the sun in the colourful garden of Coleridge House. The first day of the conference concluded with a meal at the local Veg Box Cafe, accompanied by a performance from improvisation trio Slapdash: Tom Johnson (clarinet), David Leahy (double bass and dance) and Tina Krasevec (dance). There was also an invitation to tweet about events at the conference, with information shared with the nief-norf Music and/as Process Research Summit, which was taking place at the same time at Furman University, Greenville, South Carolina.

Vanessa Hawes (Canterbury Christ Church University) opened the conference with a paper on structure as process. She discussed her empirical study of a singer's learning processes and gradual familiarization with Schoenberg's *Das Buch der hängenden Gärten*, addressing process from the perspective of ecological perception, or environmentally influenced human activity. This research on performer-score collaboration was followed by James Williams's paper on 'rehearsal conversation', in which he examined rehearsal footage between acoustic composer Jeremy Peyton Jones (Goldsmiths, University of London) and electronic and architectural composer Kaffe Matthews.

The first keynote of the conference was from Nicholas McKay (Canterbury Christ Church University). His paper considered Stravinsky's music as a dialogical process between subjective and objective hermeneutic windows. He drew on a wide range of dichotomous ways of understanding Stravinsky's music and considered *The Rite of Spring* in particular, examining which of the anecdotic and architectonic conceptions of the work's creation are preferable.

Minimalist composer Tom Johnson delivered the second keynote. He addressed the idea of process and its presence in much human activity, including excerpts from his book *Self-Similar Melodies* (1996), supported with live and recorded performance examples as well as an invitation for audience participation. This talk was followed by a keynote concert including the world premiere of Johnson's *Intervals* (2014), performed by Michael Bonaventure (piano) and Steve Gisby (bass guitar). Clearly demonstrating Johnson's approach, the piece is an effective exposi-

tion of all 48 permutations of a particular pair of chords. It joins Johnson's other works, such as his *Four-Note Opera* (1972) and *Chord Catalogue* (1986), which both exploit their respective minimal material to maximum potential.

Jane Alden (Wesleyan University) gave the third keynote, entitled 'Form as Possibility'. Her paper examined some earlier examples of music whose form is embodied by process; mensuration and circular canons were particular examples given of the ways in which the idea of process music has been explored historically. Alden continued by exploring the relationship between the composer and their work, considering how the definition of the composer's role has changed over time. She located process techniques, alongside indeterminacy and chance operations, as ways in which this role was challenged in the twentieth century. Following her paper was a keynote concert given by the Vocal Constructivists, which featured a number of premières, including Charles Hutchins's *Immrama* (2014). Several audience members accepted the offer to participate in Pauline Oliveros's *Lullaby for Daisy Pauline* (1985). The concert finished with an impressive extract from Cardew's *Treatise* (1963-7), accompanied by a projection of the graphic score – making the performance particularly compelling.

The ideas shared at the conference came from a great many backgrounds and perspectives, from those of academic musicologists to those of practice-led researchers and independent practitioners. This encouragement of cross-disciplinarity looks to shape the way that music and/as process is thought about in the future; strides have been taken since last year, when devising was recognized as a key theme, which was then carried through to this year's conference. Furthermore, the committee expanded on the topic with the inclusion of seventeenth-century (Robert Rawson, Canterbury Christ Church University) and non-Western music (Hannah Marie Bates, SOAS, London). New themes have arisen from process in music, such as interaction and collaboration, which demonstrates that this field of research is growing.

A number of the keynote presentations and performances are available to download from:  
<http://musicandasprocess.org/>.

**Kelly Butler** recently completed her B.Mus. at Canterbury Christ Church University and is continuing her studies with a research M.Mus. **Adam Byard** recently completed his B.Mus. at Canterbury Christ Church University and is now doing an M.Mus. in performance.

### Do you have an idea for a study day?

The RMA's regular study days are normally (though not exclusively) convened by postgraduate students, with the RMA providing advice and assistance, and financial support. We welcome proposals for study days from all members of the Association. If you have an idea for a study day, get in touch with the Student Liaison Officer:

- Susan Bagust (sjbagust@onetel.com)

## Hollywood's Musical Contemporaries and Competitors in the Early Sound Film Era

This conference, organized by Jeremy Barham, took place at the University of Surrey from 26 to 28 July 2014. I shared my expertise on film sound and transmediality in 1920s–1940s Chinese cinema with other conference attendees, and learnt an enormous amount from other presenters' talks and from our illuminating conversations and discussions. The high quality and great diversity of the panels and paper topics presented at the conference were impressive, as were the professional efficiency and hospitality of the organizers. Overall, the conference was eye- and ear-opening (since we were talking about 'sound' and acoustic experience in film), and provided an intellectually stimulating atmosphere.

Although this conference did not include 'international' in its title, it was truly international in scope. The panel and paper topics had a global perspective and encompassed film-sound practice not only from Hollywood and European cinema (France, Germany, Italy, Spain, Britain, Sweden and so forth), but also from cinemas that are under-studied in Anglo-American scholarship, for instance Chinese, Japanese, Indian, Brazilian, Argentinian, Russian, Greek, Egyptian and Lithuanian film in the transitional period from silence to sound. The comparative research and argument provided by the wide range of presentations enriched the knowledge and understanding of world film history and 1930s global film-sound practice and aesthetics. The presenters invited also came from across the world – from different parts of Europe, the USA, South America, and Asia. They brought diverse materials and insights, helping to develop transnational and transcultural academic exchange, and a sense of international scholarly community in film-sound studies.

The conference also encouraged interdisciplinary dialogue. The specialists came from different disciplinary backgrounds, for instance musicology, film studies and ethnographic studies. In discussing issues related to film scores, composition, sound effects and voices in cinema, scholars could benefit one another with their own academic expertise in terms of theoretical terminologies and methodologies. For instance, I am from a film studies background and strive to learn more about the perspective of musicology. I was able to have thought-provoking discussions with musicologists from Brazil, Spain and Italy, which nourished my understanding of film music, and in general will enhance my future research projects.

Through discussing film sound, the significant topics and issues touched upon in the conference traversed national, geographical and historical boundaries, providing insightful arguments about different national film traditions from diverse historical periods, especially from the 1920s to the 40s, the transitional period from silent to sound cinema. The sound-related papers not only explored various film modes (fiction or documentary films, as well as animation) and genres (such as city symphony, musical, comedy, operetta), but also extended to the sociocultural relationship between music and intermediality (the involvement of other aural art forms and sound media such as opera, popular mu-

sic and the record industry), gender and nationalism.

The conference organizer managed to incorporate two film screenings and audio-visual performances into the programme, which was an excellent idea. The two films shown (*Das blaue Licht* and *Vampyr*) were examined or referred to in panel sessions, and the experimental performances inspired more thoughts on audio-visual relationships in cinema and other audio-visual art forms. The juxtaposition of panels and film screenings generated more enlightening dialogues among conference participants. Carl Theodor Dreyer's *Vampyr* (1932) was shown with live musical accompaniment at an old film theatre in town, off the University of Surrey campus, as part of a local film festival. The flourishing local film culture also impressed me. As a film scholar originally from China and studying in the United States, I liked the way the conference connected the international with the local.

The conference was relatively small-scale, with about 40 scholars presenting their works. As there were no parallel sessions, each participant could listen to every presentation, which allowed delegates to understand other presenters' work better and to participate more fully in the discussion, creating an intimate and inspiring atmosphere, and a sense of academic community. These qualities are usually absent at enormous annual conferences, and should be valued.

The conference was undoubtedly a great success, with its rich diversity of papers and intellectually stimulating discussions. The credit not only goes to the conference organizer for his efforts, intelligence, patience and persistence, but also to the conference assistants and student coordinators, who took charge brilliantly of the technical and logistical aspects. To sum up, attending the conference was a great experience for me, both in terms of academic inspiration and achievement, and scholarly friendship and connection. The conference united many scholars doing research on film sound from all over the world, and built up a powerful international academic community. I am certain that the conference will greatly contribute to the area of film sound/music studies; an indication of this is Dr Barham's intention to edit a new anthology on film sound/music, based on the papers presented at the conference.

**Ling Zhang** is a Ph.D. candidate at the Department of Cinema and Media Studies, University of Chicago.

### Affiliation of Conferences

The RMA welcomes proposals from conference organizers for the affiliation of their events to the Association.

Benefits of affiliation include free advertising of the event through the RMA website, *Newsletter*, and social media; free, or reduced cost circulation of information through RMA mailings to members; and access to advice and support from RMA Officers and members of the Proceedings Committee. For more information, visit <http://www.rma.ac.uk/conferences/affiliation.htm>.

## Continuities and Ruptures: Artistic Responses to Jewish Migration, Internment and Exile in the Long Twentieth Century

Delegates from many different disciplines and from all corners of the globe descended on the University of Leeds to attend this conference, 6-8 July 2014. The event was part of the University of Leeds-based project Music, Memory and Migration in the Post-Holocaust Jewish Experience ([www.mmm.leeds.ac.uk](http://www.mmm.leeds.ac.uk)), and funding and support from the Royal Musical Association, the Music and Letters Trust, and the World-wide Universities Network is duly acknowledged.

With no parallel sessions, the conference was an intimate affair embracing a programme that consisted of eight sessions delivered by 25 speakers, two keynote lectures, two interactive performance workshops and choral and chamber concerts that involved members from both the University of Leeds School of Music and the larger academic community. The scholarly scope of the conference was fascinatingly diverse, with contributions coming from areas such as archive research, musicology, theatrical research and practice, literary analysis, historical research, curatorial research, musical performance and composition.

Many, if not all, of these diverse research areas were beautifully incorporated into the lectures of the two keynote speakers. The first keynote speaker, Lydia Goehr (Columbia University), cited from biblical stories, Puccini's opera *La bohème*, Henri Murger's novel *La vie de bohème* and various films to draw a sophisticated correlation between exiles, Jews and Egyptians.

The second keynote lecture from world-renowned Holocaust literature scholar Alan Rosen (International School for Holocaust Studies, Jerusalem) displayed a detective-like mastery in its magnification of detail. Using a Jewish calendar recovered from the Terezín (Theresienstadt) Ghetto (sometimes labelled a concentration camp), Rosen analysed patterns that formed within this calendar, showing that time was transformative, with fast days turning into festivals that held the promise of redemption – an element much sought after in the despairing environment of a concentration camp. Homing in on the fact that one particular date within this calendar lacked a designated event (present for each of the other dates), Rosen asked what exile means to the Jewish calendar. His conclusion was profound: the Jewish calendar is a medium of exilic time; it is a literary agent of change and transformation.

The first performance workshop involved the collaboration of Lisa Peschel (University of York) and Andrea Moon (University of Northern Colorado), with Moon theatrically realizing Peschel's translation of Georg Kafka's play *The Death of Orpheus*. Kafka's text was beautifully metaphoric, deepened further by a dialogue between Orpheus and his mother. The performance involved drama students from Allerton High School, Leeds, and this inclusion of the community greatly stimulated the audience, especially as these students shared their understanding of the script in a very frank manner.

Michael Beckerman (New York University), in collaboration with historian Naomi Tadmor (Lancaster University), presented the second workshop. Oscillating between observations of a historical nature and those of a musical nature, both Beckerman and Tadmor, through their astute attention to detail, highlighted subtle transformations that occurred in the Hebrew lullaby 'Lie down, my son' as it migrated from Ukraine to composer Gideon Klein in Terezín. With the soprano Nicki Sapiro performing Beckerman's insights, the presentation showed how the migration of the lullaby served as a potent metaphor for the condition of the Jews in the twentieth century.

The scope of topics presented at this conference was impressively varied. In the initial sessions, rather than having the regular Q&A to round off each paper, the contrasting methodological approaches of numerous speakers resulted in one animated discussion on the reliability of witness. Although most papers in these sessions dealt with music as an act of defiance, relatively little music was actually presented or looked at thoroughly. This certainly was not the case for the papers of Jory Debenham (Lancaster University), Nirmali Fenn (New York University) and, especially, Joseph Toltz (Sydney Conservatorium, University of Sydney), in which recordings were a way of examining memory. The paper given by Dennis Darling (University of Texas at Austin) introduced a wonderful selection of photographs that acted as motifs of survival. For Stefanie Halpern (Jewish Theological Seminary, New York), the theatre was a site of Jewish identity. Her excellent paper looked at the play *Dos pintele yid*, concluding that the Yiddish stage served as a sacred space where the religious and secular were bound. Elena Dubinets (Seattle Symphony) gave a quite extraordinary paper showing how composers used their Jewishness and ethnicity to influence their artistic agenda. This paper was a nice contrast to a few sentimental papers that appeared to contain few obvious conclusions, in spite of their profound subject matter.

The combination of unique performances such as *The Death of Orpheus* and the premières of specially commissioned works by composition students at the University of Leeds, Leeds College of Music and the Royal Northern College of Music (composed for a Klezmer-like ensemble), along with the overall outstanding level of the papers, made this conference a very fulfilling experience. Having no parallel sessions resulted in more intimate and topically tight discussions between sessions. Members from the community also attended; a local judge, for example, whose heritage was Jewish, was most stimulated by the proceedings. The committee should be congratulated for encouraging multidisciplinary presence at the conference and for fostering opportunities for further collaborations. The differing perspectives at this conference from the areas of music, literature, theatre, dance and photography gave an opportunity for preserving, performing and bringing new life to Jewish music from the long twentieth century.

**Nirmali Fenn** is an Australian composer who is currently visiting scholar at New York University.

## Operatic Geographies, Urban Identities

This conference, held at the University of Oxford Faculty of Music on 18 and 19 September 2014, aimed to apply ideas from the burgeoning discipline of cultural geography to the history of opera, particularly considering the genre's relationship to its (predominantly) urban environment. Speakers, who came from the US and Italy, as well as from across the UK, pre-circulated essays, and then gave brief papers introducing their principal themes. Topics of the 17 papers ranged from the place of the opera house in eighteenth-, nineteenth- and twentieth-century urban design in Paris (Jérôme Brillaud, University of Manchester), London (Michael Burden, University of Oxford), New York and Dallas (Klaus van den Berg, University of Tennessee), to opera tours in Calcutta (Benjamin Walton, University of Cambridge) and Australia (Kerry Murphy, University of Melbourne), to a site-specific, made-for-TV production of *La bohème* in a twenty-first-century Swiss housing estate (Christopher Morris, National University of Ireland, Maynooth).

Critical and literary reflections on opera's role in the urban environment were considered via the French novel (Downing A. Thomas, University of Iowa) and Milanese journalism (Emanuele Senici, Sapienza University of Rome). Operas by Rossini (Benjamin Walton), Auber (Sarah Hibberd, University of Nottingham), Verdi (Gavin Williams, Cambridge; Susan Rutherford, Manchester), Puccini (Arman Schwartz, University of Birmingham) and Schrecker (Peter Franklin, Oxford) were seen in new light by being situated within a broader urban landscape, whether that associated with their première or with one of the many revivals and re-stagings elsewhere in Europe and beyond. Equally, opera's relationship to other forms of entertainment was considered in examinations of eighteenth-century Turin's carnival (Margaret Butler, University of Florida) and notions of libertine mobility in 1820s London (Jonathan Hicks, King's College London). The rejection of the urban was also examined through French *fin de siècle* provincial operatic ventures in open-air amphitheatres (Katharine Ellis, University of Bristol) and the phenomenon of the country-house opera in Britain (Suzanne Aspden, Oxford).

The range of papers demonstrated the diversity and potential of the topic. Fruitful lines of enquiry opened up during time for discussion, via the many intersections between papers. (As is so often the case, while the sessional divisions made sense, the conference could as easily have been divided on other, equally stimulating, lines.) It is hoped that the discussion stimulated by the conference will feed back into revisions to the papers, which will probably be published as a collection of essays. Another conference concerning the cultural geography of opera is planned for early next year, in London, where the focus will be on the early nineteenth century.

**Suzanne Aspden** is an associate professor in the Faculty of Music at the University of Oxford.

## Exploring the Romantic Piano Concerto

### Call for Papers

The programme committee welcomes proposals from scholars working in a wide variety of fields, including historical musicology, theory and analysis, aesthetics, performance studies, cultural history and the sociology of music. Themes of inquiry include, but are not limited to:

- questions of canon formation;
- the piano concerto and commercial life;
- issues of musical form;
- genre and virtuosity;
- archival studies;
- gender studies;
- musical centres and peripheries;
- the piano concerto and the history of the piano.

Keynote Speaker: Professor Claudia Macdonald (Oberlin College & Conservatory)

Deadline for submissions: 31st January 2015

Please submit title and abstract in one document.

A biography, including the title of your paper, should be attached as a separate document with each abstract. Individual paper abstracts should be no longer than 300 words.

Themed session proposals should include a 300-word rationale for the session as a whole, and a 300-word abstract for each paper. (Themed sessions should have a maximum of four papers.)

All abstracts and proposals should be submitted as a Microsoft Word document or as a PDF.

Papers will be twenty minutes in duration followed by ten minutes for questions and discussion.

Proposals should be sent to the programme committee at: [concerto2015@ucd.ie](mailto:concerto2015@ucd.ie).

Programme committee: Majella Boland, Chair (University College Dublin), Nicole Grimes (Royal Holloway, University London), Paul Higgins (University College Dublin), Julian Horton (Durham University), Fionnuala Moynihan (Maynooth University), Benedict Taylor (University of Edinburgh).



More photographs from this year's Annual Conference (Photographs: Llord Sturdy)



# Conference Calendar

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[www.rma.ac.uk/events](http://www.rma.ac.uk/events)

Full details for events listed here can be found on the RMA website. To list your event please send details to [administrator@rma.ac.uk](mailto:administrator@rma.ac.uk) We list events held in the UK with substantial scholarly content relating to music.

## November 2014

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### Musicians in the Community

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Musicianship in Action  
11 Nov 14  
Institute of Education

### The Wizard of Oz and the Western Cultural Imagination

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21 Nov 14 - 22 Nov 14  
University of Brighton

### Charles Dibdin and his World

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28 Nov 14 - 29 Nov 14  
Fischer Hall, London

### Music in Eighteenth-century Britain

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28 Nov 14  
The Foundling Museum

### **RMA** C.P.E. Bach and Eighteenth-Century Keyboard Culture

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29 Nov 14 - 30 Nov 14  
University of Oxford

## January 2015

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### **RMA** RMA Research Students' Conference 2015

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8 Jan 15 - 10 Jan 15  
University of Bristol

## February

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### Dreams of Germany

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Music and (Trans)National Imaginaries in the Modern Era  
5 Feb 15 - 7 Feb 15  
German Historical Institute, London

### London International Piano Symposium

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13 Feb 15 - 15 Feb 15  
Royal College of Music

### Compositional Aesthetics and the Political

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20 Feb 15 - 22 Feb 15  
Goldsmiths, University of London

## March

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### **RMA** Authorship in Music

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An RMA Study Day  
6 Mar 15  
University of Oxford

### Musical Instruments and Material Culture

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26 Mar 15  
The Horniman Museum

## April

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### Music and Consciousness

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2nd International Conference  
14 Apr 15 - 17 Apr 15  
University of Oxford

### **RMA** Directions in Researching Post-1900 British Music

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The State We're In  
16 Apr 15 - 17 Apr 15  
University of Surrey

### Sonorities Festival Belfast

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22 Apr 15 - 26 Apr 15  
Queen's University Belfast

## July

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### Music, Intertextuality, and Inter-Art Forms in Third Republic France

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Remembering Paul Dukas at 150  
3 Jul 15 - 5 Jul 15  
Maynooth University

### Exploring the Romantic Piano Concerto

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15 Jul 15 - 17 Jul 15  
University College Dublin

## August

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### Christian Congregational Music

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4 Aug 15 - 7 Aug 15  
Ripon College Cuddesdon

## JPASS: RMA member access to JSTOR

In collaboration with JSTOR, the RMA is pleased to offer you a special, discounted fee for JPASS, a JSTOR access plan for individuals.

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### Student Blog

#### Recent posts include:

- 15 Minutes with...the Dent Medallist (interview with Professor Elizabeth Eva Leach)
- Adventures in DC: Tales from the AHRC Library of Congress Scheme (Adam Harper)
- Life Post-PhD: An Alternative Career in Higher Education (Michael Byde)
- The PhD Viva: A Survivor's Story (Harriet Boyd-Bennett)

[www.rma.ac.uk/students](http://www.rma.ac.uk/students)

## RMA Conferences: Diary Dates

### Research Students' Conferences:

- 2015: Thursday 8 to Saturday 10 January at the University of Bristol. Contact (Justin.williams@bristol.ac.uk)
- 2016: Wednesday 6 to Friday 8 January at the University of Bangor (c.collins@bangor.ac.uk)
- 2017: Thursday 5 to Saturday 7 January at Christ Church Canterbury University (vanessa.hawes@canterbury.ac.uk).

### Annual Conferences

- 2015: Wednesday 9 to Friday 11 September at the University of Birmingham (b.n.earle@bham.ac.uk).
- 2016: September, in London (exact dates and venue tbc).
- 2017: Thursday 7 to Saturday 9 September at the University of Liverpool (JarmanF.Jarman@liverpool.ac.uk)

For further information on discounts or for questions about membership please contact the Executive Officer, Dr Jeffrey Dean, 4 Chandos Road, Chorlton-cum-Hardy, Manchester M21 0ST, England; fax: +44 (0)161 861 7543; e-mail: <exec@rma.ac.uk>.

## Scottish Chapter

The RMA Scottish Chapter coordinates and publicizes RMA-affiliated events at the Universities of Aberdeen, Edinburgh and Glasgow, and at the Royal Conservatoire of Scotland. For more information contact Warwick Edwards (Warwick.Edwards@glasgow.ac.uk) or click the 'Scottish Chapter' link on the RMA website.

## RMA Member Benefits

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**Ashgate**, the publishers of the RMA Monographs series, offer RMA members a discount of 20 per cent on any Ashgate book. To order books and claim your discount, visit [www.ashgate.com](http://www.ashgate.com), select the books you wish to purchase, and add them to your shopping basket. As you go through the checkout process, enter the code [redacted] into the field marked 'Promotional Code'.

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**Wiley** offer members a discount of 20 per cent on most titles (excluding German-language books and some major reference works). Use membership code [redacted] in the promotion field in the Wiley.com shopping cart.

**Musica Britannica** offers members a discount of 20 per cent on volumes of the series. To order volumes, contact Stainer & Bell, stating that you are a member of the RMA. Prices are in the online and printed catalogues. [www.stainer.co.uk/acatalog/musica.html](http://www.stainer.co.uk/acatalog/musica.html) will take you directly to the Musica Britannica page in the Collected Editions section of the online shop. State your membership in the 'messages box'. 20 per cent will be taken off at the time of processing; the discounted price will not be shown on the website.

**University of California Press** offer RMA members a discount of 20 per cent on all their music titles. To order books, visit [www.ucpress.edu/go/music](http://www.ucpress.edu/go/music); at checkout, enter the code [redacted] into the field marked 'Source Code', click 'Update', and your savings will be calculated.