



RMA Officers

Mark Everist

President

m.everist@soton.ac.uk

Jeffrey Dean

Executive Officer

exec@rma.ac.uk

Valerie James

Hon. Treasurer

valerie.james@sas.ac.uk

Simon Keefe

Chair, Publications Committee

Editor, RMA Monographs

s.keefe@sheffield.ac.uk

Thomas Schmidt

Chair, Proceedings Committee

thomas.schmidt@manchester.ac.uk

Jan Smaczny

Chair, Awards Committee

j.smaczny@qub.ac.uk

Prof. Barbara Kelly

Chair, Search Committee

b.l.kelly@keele.ac.uk

Laura Tunbridge

Editor, JRMA

laura.tunbridge@manchester.ac.uk

Paul Watt

Editor, RMA Research Chronicle

paul.watt@monash.edu

Michael Byde

Member Communications Officer

(Newsletter, Website and Social Media)

administrator@rma.ac.uk

Katy Hamilton

Membership Development Officer

membership@rma.ac.uk

Peter Atkinson

Student Representative

pja263@bham.ac.uk

James Taylor

Student Representative

james.taylor@bristol.ac.uk

Susan Bagust

Student Liaison Officer

sjbagust@onetel.com

Marija Duric Speare

Copy Editor, RMA Newsletter

Proofreader, JRMA

marijads111@gmail.com

Newsletter

Volume XIX, Number 1 April 2015

From the President:

One of the most misquoted lines that I've encountered recently is: 'When I hear the word "culture" I reach for my revolver.' I've heard it attributed to Goering, Himmler and even Goebbels. The quotation should, in fact, read: 'Whenever I hear of culture ... I release the safety catch of my Browning!' ('Wenn ich Kultur höre ... entsichere ich meinen Browning!'), and really comes from a play entitled *Schlageter*, by Hanns Johst. Variants abound, and my favourite replaces 'culture' with 'interdisciplinarity'. I own no revolver, and certainly not a Browning M1911 (to which I assume Johst was referring), but I have the same unease (to put it mildly) that Johst's character experienced. I suppose that my concern stems, on the one hand, from the enthusiasm for 'interdisciplinarity' from senior managers who have little to do with research – of any complexion – and, on the other hand, from the fact that the 'interdisciplinarity' which we're so often exhorted to engage in so rarely addresses the disciplines that our own work encompasses: composition, text-based musicology and research-led performance. The tired encouragement to promote research projects that collaborate with others in adjacent buildings sits badly with the types of cross-disciplinary engagements our colleagues really develop, in ad hoc and creative ways.



One way to resist these pressures to work across or between disciplines is to understand better the construction of our own discipline. What percentage of research in music is centred on composition? How much on music psychology, etc., etc.? We have a rare opportunity in the wake of the publication of the REF 2014 data to get a snapshot of the constituent parts of our discipline, and also to compare those results with the same data from the last time we were presented with similar sets of results. The RMA Council has accordingly commissioned a team of colleagues led by Simon McVeigh to evaluate this data with the aim of producing a comprehensive map of research in music. We are expecting to have this available in a usable form well before the end of the academic year. The RMA Council and its committees will find this information useful to inform policy in terms of publications and proceedings, but we recognize it will also be of value to departments and research groups around the country and abroad.

As ever, the Association has been supporting events all over the country: C. P. E. Bach and Eighteenth-Century Keyboard Culture (Oxford); *Musica Britannica* / RMA Critical Music Editing Study Day – Methodology, Sources, Repertoire: 1600–1900 (Leeds); *Operatic Geographies, Urban Identities* (Oxford); *Schoenberg at 140: Legacy and Reminiscence* (Canterbury Christ Church). The Research Students' Conference took place at Bristol in January 2015 and included a distinguished, elegant and witty keynote address by the winner of the Jerome Roche Prize, Bettina Warwig.

Council has been concerned with a number of new initiatives. Pleased to receive an invitation to establish a South East Asian chapter of the Royal Musical Association, Council sends its president to deliver a keynote at the inaugural meeting of the chapter in Singapore in April. This is an important undertaking, and one that we approach with a great deal of caution. There are various sorts of sensibilities that we need to negotiate, not least those of the IMS's East Asian Regional Association,

and there are the risks attendant on a 140-year-old western European organization engaging with South East Asia.

The RMA was also approached (finally, it might seem) by colleagues interested in the establishment of an RMA LG-BTQ (Lesbian, Gay, Bisexual, Transgendered and Queer) Study Group. Council looks forward to developing the work of this group, led by Freya Jarman, Philip Purvis and J. P. E. Harper-Scott. And finally, the work of our composition working group – on which I reported in the last *Newsletter* – proceeds apace with a developed remit now to include all practice-based research. All three of these initiatives reflect an association live to the changing musical and scholarly environment, and energetic in promoting the interests of its membership.

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Small Research Grants 2015

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. We are pleased to announce the recipients of small research grants for 2015 as follows:

The Goldsborough Research Grant has been awarded to **Charlotte Bentley** (Ph.D. student, University of Cambridge) in support of a research trip to archives in Paris.

The Fellowes Research Grant has been awarded to **James Burke** (D.Phil. student, University of Oxford) to support the delivery of a paper at the 2015 Medieval and Renaissance Music Conference to be held in Brussels in July.

The Frank Howes Research Grant has been awarded to **Corrina Connor** (Ph.D. student, Oxford Brookes University) in support of a research trip to archives in Vienna.

The Oldman Research Grant has been awarded to **Rachel Johnson** (Ph.D. student at the Royal Northern College of Music) to support the delivery of a paper at the 2015 Nineteenth Century Studies Association Conference, Boston, MA.

A Thurston Dart Research Grant has been awarded to **Dr Annika Forkert** in support of the delivery of a paper to the Poetry and Collaboration in the Age of Modernism conference to be held at Trinity College Dublin in July.

A Thurston Dart Research Grant has been awarded to **Matthew Lawson** (Ph.D. student, Edge Hill University) in

support of the delivery of a paper to the Music and the Moving Image conference to be held at New York University in May.

A Thurston Dart Research Grant has been awarded to **Dr Katerina Levidou** in support of the delivery of a paper at the RMA Annual Conference 2015, University of Birmingham.

A Thurston Dart Research Grant has been awarded to **Stephen Millar** (Ph.D. student, Queen's University Belfast) in support of the delivery of a paper at the Border Crossings/Boundary Maintenance conference to be held in Paris in July.

A Thurston Dart Research Grant was awarded to **Alfia Nakipbekova** (Ph.D. student, University of Leeds) in support of the delivery of a paper at the Papay Gyro Nights Festival, Hong Kong, March 2015.

A Thurston Dart Research Grant has been awarded to **Marilyn Polymeropoulou** (D.Phil. student, University of Oxford) in support of the delivery of a paper to the Music and Cultural Studies Conference to be held in Istanbul in May.

A Thurston Dart Research Grant has been awarded to **Blanc Wan** (Ph.D. student, King's College London) in support of the delivery of a paper to the Exploring the Romantic Piano Concerto conference to be held at University College Dublin in July.

Nominations Open for Ordinary Members of Council

Nominations for candidacy as Ordinary Members of Council are open. Nominations must be made in writing and communicated to the Chair of Search Committee, Barbara Kelly <b.l.kelly@keele.ac.uk>.

Each nomination must be made by one member of the RMA, seconded by another member and confirmed by the candidate themselves. The candidate must be a member in good standing, with their subscription for 2015 paid up by the time of nomination; in case of doubt please consult the Executive Officer <exec@rma.ac.uk>. Self-nomination is not accepted. Nominations must be received by 1 May 2015.

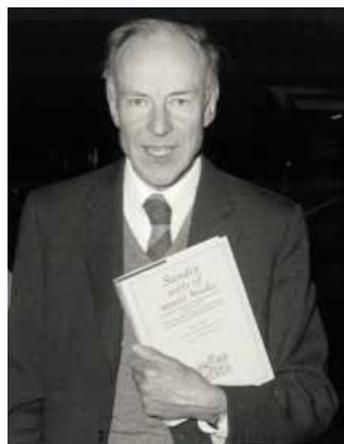
Ordinary Members of Council are expected to take an active part in the governance of the RMA. Their tenure of office will run for three years beginning on 1 January. Council meets three times annually: in early January during the Research Students' Conference; in mid-May; and in September during the Annual Conference (the first and last of these take place wherever the conferences are held, and the May meeting is normally in London). Ordinary Members of Council are also expected to attend the Annual General Meeting during the Annual Conference.

In addition, Ordinary Members of Council are expected to serve on one or more committees. Regular attendance at meetings, especially those of Council, is essential.

Ordinary Members of Council are legally Directors of the Association as a company limited by guarantee, and its Trustees as a charity.

Oliver Wray (Tim) Neighbour

1 April 1923 – 20 January 2015



On receiving his seventieth-birthday essays (photo credit: British Library)

Oliver Wray Neighbour (known as Tim), who has died aged 91, was an outstanding librarian, scholar and collector who played a central role in building and cataloguing the British Library printed music collections as well as publishing a series of penetrating studies on the music of several important composers, notably Schoenberg and Byrd.

Born at Merstham on 1 April 1923 and educated at Eastbourne College, Neighbour joined the British Museum as an assistant cataloguer in the Department of Printed Books just after the war, in 1946, and thereafter spent his entire career there and (later) in the British Library, until his retirement in 1985. Although he joined the museum as a modern linguist, and during his early years there took a degree in French at Birkbeck College, his evident musicality and the high opinions he had earned for his work on the Subject Index of Printed Books led to him being promoted in May 1951 to fill an assistant keeper vacancy created in the Music Room. There he worked closely and harmoniously with the superintendent Alec Hyatt King (president of the RMA 1974–8). In due course he succeeded King as music librarian (1976; and it was the co-author's privilege to succeed him in that post in 1985).

During his time in the Music Room/British Library, Neighbour devoted himself heart and soul to the collection in his care, dividing his time between acquisition and cataloguing. King, in his years as music librarian, was much occupied with the establishment of such international projects as the International Association of Music Libraries and *Répertoire international des sources musicales* (RISM), so it was Neighbour who organized much of the housekeeping of the music collections. In doing this he accumulated a deep knowledge of their growth and also took a keen interest in the development of the museum's collection of music manuscripts, which at the time was in the Department of Manuscripts at the other end of the building and therefore did not fall under his care (the printed and manuscript collections have since then been brought together). It is fortunate for the department that following his retirement he was

persuaded to commit to paper his knowledge about the *Catalogue of Printed Music in the British Library* and the history of the music collections in general, though this has not been published. The catalogue itself was published by K. G. Saur in hard copy, the last of the 62 volumes appearing not long after Neighbour's retirement, just as the onset of computerization brought fundamental change to the cataloguing practices of the library. CPM therefore stands as a *monumentum aere perennius* to his lifetime of work at the British Library.

Neighbour had a strong collector's instinct, which he applied for the benefit of the national music collection (at one point he was described as the best music acquisitions librarian in the world); but he also exercised this instinct to build up a personal collection of music manuscripts whenever his finances could afford it. This is described more fully below. But as with his official collecting, so with his personal collecting: his motive in the latter was to buy manuscripts which he considered were unlikely to be bought officially given the acquisitions policies of the Department of Manuscripts but which would from his wider perspective fill a gap in the national collection. It was his intention to leave this collection to the library in his will, but in fact he quietly handed it over in 2007.

It was a natural development of his ever deepening knowledge of the British Library's music collections and his own consuming musical interests that he became a port of call for information, and in providing it he made friends, not only with many members of the antiquarian music trade but also with a great number of music scholars from all over the world. At the same time he pursued his interests well beyond the confines of his official work.

Neighbour's first published contribution to musical scholarship was as remarkable as the publication that provoked him to make it. In October 1951 a symposium of opinions on Schoenberg's work by several leading musical figures of the day appeared in *Music & Letters*. Its content – or rather the near-absence of any appreciation of the composer's music – today beggars belief. But it required intellectual courage for a fledgling scholar-librarian to challenge it at the time. Neighbour's response, 'In Defence of Schoenberg', appeared in the next issue of the journal; it focused on the master's sheer musicality, emphasizing continuity with the past and elucidating the complexity of issues arising from his 'method of composing with twelve notes'. More articles on Schoenberg's music followed (among them a contribution to the *Proceedings* of the RMA), each succinct and rapier-sharp in focus. But the most important was a comprehensive assessment of the composer, first published in *The New Grove* in 1980, that proved highly influential.

Meanwhile, in the 1960s Neighbour developed a comparable esteem for the music of Byrd and dissatisfaction with what he saw as an unfocused general admiration for the composer's genius. This impelled him to examine afresh the entire repertoire of Byrd's consort and keyboard music and its sources, making some new discoveries on the way, and to complete a full-length study, which

Faber and Faber published in 1978. But his commitment to Byrd did not end at this point. Among his last publications was a substantial introduction to the facsimile of *My Ladye Nevells Booke*, the most authoritative of all Byrd keyboard manuscripts, which appeared in 2012.

His breadth of musical insight was further manifest in short articles on the music of Gibbons, Schumann (whose Third Violin Sonata he was the first to edit and publish in 1956), Brahms and Vaughan Williams, as well as in a large number of reviews in which his knowledge and understanding of many more composers was evident. His work with Alan Tyson over many years led among other things to their invaluable handbook *English Music Publishers' Plate Numbers in the First Half of the Nineteenth Century* (1965). His contribution to scholarship was recognized in 1982 through his election to a fellowship of the British Academy. A further distinction was his appointment as chair of the newly formed *Music & Letters* editorial board in 1988, a position he held for 16 years. But perhaps the most telling tribute was a volume entitled *Sundry Sorts of Music Books*, which was presented to him as a total surprise on his seventieth birthday. It contained an appreciation, a bibliography of his writings, and 27 essays by his peers on materials in the British Library.

A life member of the RMA since at least 1953, when lists of members were first published in the *Proceedings*, Neighbour served two four-year periods as Ordinary Member of Council in the 1970s and 80s, was a member of the *JRMA* editorial board from 1986 to 1992 and was a vice president from 1990. He was also honorary librarian of the Association until it was decided to disperse the library (hitherto housed at Senate House, London) in July 2003. In recognition of his achievements, the RMA awarded him honorary membership in 2004; he was the second British scholar after Winton Dean to receive the recognition. His lifelong commitment to the Association was palpable by his presence at the 2013 Annual Conference in London, during the course of which he was actively engaged in befriending at least one early-career speaker for whom he had an unpublished nugget of information to impart.

That nugget took the form of two unpublished Roberto Gerhard manuscripts in his possession, both destined for bequest to the British Library. They formed part of an astonishing personal collection of mainly autograph music manuscripts, most of which Neighbour had already donated to the library in 2007, and whose extent and significance was known in his lifetime to only a few. The more than 200 items range from an early seventeenth-century music partbook about which he wrote in *Music & Letters* in 2007 to sketches and drafts by (among others) Holst, Vaughan Williams, Debussy, Ravel, Satie, Bartók, Stravinsky, Berg and, of course, Schoenberg. A full annotated list is kept at the British Library.

Neighbour was also a keen observer of birds, with an extensive knowledge not only of their identifying visual features, but also of their characteristic move-

ments (their jizz) and, of course, their songs. In pursuit of that he was a strong walker, and at the age of 77 could boast of traversing some ten miles of rough terrain with the present writer to see puffins and be threatened by bonxies at Hermaness on the Shetland island of Unst. Two years later he climbed his first Scottish Munro with a group of us from the University of Glasgow, delighting in the sight of ptarmigan near the summit. There were many other sightings that gave him pleasure: black grouse on Rannoch Moor, hen harriers and crossbills on Speyside, peregrine falcons on the isle of Lewis, whooper swans on North Uist, golden eagles on Eigg and sea eagles on Canna. The Scottish weather on such trips could dampen neither his enthusiasm nor his wicked wit and childlike sense of fun: on a visit to Coll that turned out to be an almost complete washout, he remarked with glee on his discovery that Wagner had at one time considered calling the first opera of the *Ring* cycle *I'm Singing in the Rhein*.



On the Isle of Harris in August 1994 (photo: Jak Edwards)

Warwick Edwards
Hugh Cobbe

LGBTQ Study Group

The RMA LGBTQ Study Group launched in January 2015. The aims of the study group are:

- To increase awareness in the UK Academy of the relationship between sexuality and music
- To promote contact and dialogue amongst music students & scholars working in LGBTQ studies
- To establish a forum for the presentation and dissemination of LGBTQ musicological research
- To publicise events which investigate music and sexuality in the UK and abroad
- To examine the process of coming out in, and being LGBTQ in, music academia in the UK
- To support and advise on LGBTQ music curricula in UK HE institutions.

You can find out more about the Study Group at the Group's website:

<https://rmailgbtq.wordpress.com/>

THE RMA 51st ANNUAL CONFERENCE

UNIVERSITY OF BIRMINGHAM, 9–11 SEPTEMBER 2015

Twitter hashtag: #rmaconf2015

The Royal Musical Association announces the programme for its 51st Annual Conference, which will take place at the University of Birmingham from Wednesday 9 to Friday 11 September 2015.

The conference is the single event in the UK calendar that seeks to represent something of the entire range of current musical research in progress around the world in all its richness and diversity.

With the inclusion for the first time of an extended session in which six composers present their work with members of the Birmingham Contemporary Music Group, this year's conference celebrates as never before the role of musical creativeness as research activity.

Other highlights for the 2015 conference include:

- More than 80 speakers from 12 different countries
- The Edward J. Dent Medal Presentation and Lecture: Alexander Rehding (Harvard University) speaks on 'Three Music Theory Lessons'
- The Peter Le Huray Lecture: Anahid Kassabian from the University of Liverpool presents 'How Film Music Studies and its Offshoots are Changing Musicology'
- Ten panel discussions by internationally renowned academics on Continental music in early eighteenth-century London; Habsburg 'silver age' operetta and its travels; narratives of Russian music pre- and post-1917; Dukas at 150; Pärt at 80; music and race in 1920s Britain; post-war perspectives on British musical modernism; media archaeology and music; classical music and live digital signal processing; the music industry in the digital age
- Individual papers on topics such as Anglo-Swedish chant, Prokofiev operas, Dolly Parton, medieval motets in Arras, music and dance in the Cocos Islands, sex culture in Japan, Rameau in the hands of Jolivet, children's Beethoven in interwar Britain, how to forge Haydn, primitivism in Horner's *Avatar* and Bruckner and Verdi in Visconti's *Senso*
- Lunchtime lecture-recitals along with an innovative series of 'soundwalks' promoted by Birmingham's SOUNDkitchen
- A round-table discussion on the public face of musical research
- Exhibitions by leading academic publishers of books and other materials
- Drinks receptions sponsored by Routledge and by Ashgate Publishing
- Lots of opportunities for networking and evening socializing

The RMA Annual Conference 2015 takes place at the prestigious new Bramall Music Building, University of Birmingham. The provisional programme is below. For updates and to book a place at the conference please visit the conference website:

www.birmingham.ac.uk/rma2015

Alternatively, if hard copies of information and a booking form are required please contact Charlotte Gill, Events Manager (College of Arts and Law), University of Birmingham B15 2TT, +44 (0)121 414 9136; email RMA2015@contacts.bham.ac.uk. Registration costs as little as £50 for RMA members booking before 31 July (£30 for students, unwaged and retired).

Provisional Programme

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

WEDNESDAY 9 SEPTEMBER

9:30 – 11:00	Registration (lower foyer), refreshments (upper foyer)
10:45 – 10:55	Welcome (upper foyer): Andrew Kirkman (conference director)
11:00 – 12:30	WEDNESDAY LATE MORNING SESSIONS

Session A. Panel: The Reception of 'Silver Age' Operetta in the UK, Germany, Hungary and Poland (The Dome)
75 minutes will be devoted to the papers and 15 minutes for panel and audience discussion

Derek B. Scott (University of Leeds), convenor and chair, "I Am So Cosmopolitan": The Reception of Habsburg Operetta in London'

Lynn M. Hooker (Indiana University), 'Dualistic Csárdáses and Gratuitous Gypsies: Hungarians, Hungarianisms and Habsburg Operetta'

Stefan Frey (University of Munich), "'Mother, the Man with the Coke is Here!'" The Reception of Habsburg Operetta in Berlin'

Anastasia Belina-Johnson (Royal College of Music), "'Diva Then Went to Warsaw": The Reception of Habsburg Operetta in Poland'

Session B. Cultural Transplantation

(Aston Webb building)

Jan Smaczny (Queen's University Belfast), chair

Peter Tregear (Australian National University), 'Milhaud's *Christophe Colomb* and the Judgment of History'

Deborah Mawer (Birmingham Conservatoire), 'Jolivet's Rameau: Temporality and Interplay'

Martin Curda (Cardiff University), 'Neoclassicism as a Subset of Avant-Garde Discourse in France and Czechoslovakia'

Session C. Russian and East European Music Study Group panel: Across the Revolutionary Divide – Narratives of Russian Music Pre- and Post-1917

(Aston Webb building)

Pauline Fairclough (University of Bristol), convenor and chair

Olga Panteleeva (University of California, Berkeley), 'The Unnatural Selection: Positivism and Politics in Early Soviet Musicology' (15 minutes)

James Taylor (University of Bristol), 'The "Decaying" West: Soviet Musicological Attitudes to the West in the 1920s' (15 minutes)

Katerina Levidou (University of Athens), 'Orpheus in Exile: Eurasianist Reframings of Russian Pre-Revolutionary Aesthetics' (15 minutes)

Rebecca Mitchell (Oberlin College), 'Embracing Melancholy: Rachmaninoff, "Russianness" and the Politics of Musical Identity after 1917' (15 minutes)

Plenary discussion (30 minutes)

12:30 – 14:30 Sandwich lunch (upper foyer), registration (lower foyer)

12:30 – 19:00 Exhibition (upper foyer)

12:30 – 14:15 RMA Council meeting (Aston Webb building)

13:30 – 14:15 **WEDNESDAY LUNCHTIME LECTURE-RECITAL** (Elgar Concert Hall)

Agustín Castilla-Ávila (Salzburg), 'Microtonality on the Guitar'

13:30 – 14:15 **SOUNDWALK I** (assemble 13:25 at Bramall main entrance)

Annie Mahtani, project leader

First of three guided walks designed to encourage active listening to the sound environment. Augmented listening stations provide opportunities to experience the locations from different sonic perspectives through the use of live microphones and pre-recorded audio tracks.

14:30 – 16:00 **WEDNESDAY AFTERNOON SESSIONS**

Session D. Panel: When was British Musical Modernism? Post-War Perspectives, 1945–80

(Aston Webb building)

Philip Rupprecht (Duke University), convenor; Edward Venn (University of Leeds), chair

Alison Garnham (King's College London), 'William Glock and the BBC in the 1950s' (20 minutes)

Philip Rupprecht (Duke University), 'Swinging (Modernist) London: The Serial Avant-Garde and the Tune-ful Middlebrow' (20 minutes)

David Beard (Cardiff University), "'Out of the Air": Judith Weir's Emergence in 1970s Britain' (20 minutes)

Heather Wiebe (King's College London), invited respondent (10 minutes)

Questions and discussion (20 minutes)

Session E. Panel: The Music Industry in the Digital Age: Creativity, Labour and Regulation (The Dome)

Ananay Aguilar (University of Cambridge), convenor and chair

Adam Behr (University of Edinburgh), "'Take it Away": Copying, Copyright and Creative Practice in Popular Music' (20 minutes)

Kenny Barr (University of Glasgow), "'Giving it All Away": Music Copyright and Gift in the Digital Music Economy' (20 minutes)

Kariann Goldschmitt (University of Cambridge), 'Branding as Musical Labour in the New Brazilian Independent Record Industry' (20 minutes)

Discussion (30 minutes)

Session F. Song, Dance and Community (Elgar Concert Hall)

Catherine Tackley (Open University), chair

Yuiko Asaba (Royal Holloway, University of London), 'Tango and the Erotic: Music and Sex Culture in Early Twentieth-Century Japan'

Amanda Bayley (Bath Spa University) and Chartwell Dutiro (Mhararano Mbira Academy, Dartington Space), 'New Music for Mbira and String Quartet: A Site of Intercultural Exchange'

Kieran Fenby-Hulse (Bath Spa University), "'In the Good Old Days When Times Were Bad": Entrepreneurial Narratives of Nostalgia in the work of Dolly Parton'

16:00 – 16:30 Refreshments (upper foyer), registration (lower foyer)

16:30 – 17:30 **THE PETER LE HURAY LECTURE** (Elgar Concert Hall)

Anahid Kassabian (University of Liverpool), 'How Film Music Studies and its Offshoots are Changing Musicology' Andrew Kirkman (University of Birmingham), chair

17:30 – 18:30 **Ashgate Publishing Reception** (upper foyer)

18:30 – 19:30 **PUBLIC CONCERT** (Elgar Concert Hall)

Birmingham Contemporary Music Group

THURSDAY 10 SEPTEMBER

9:15 – 9:30 Registration (lower foyer)

9:15 – 19.00 Exhibition (upper foyer)

9:30 – 10:30 THURSDAY MORNING SESSIONS

Session G. Music and/as Process RMA Study Group: Compositional Processes as Research – Part I (Elgar Concert Hall)

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

Composers will offer short introductions to their music,
accompanied by critical programme notes. Their works
will then be heard in full either as live performances or
recordings.

James Saunders (Bath Spa University), *things to do*

Larry Goves (Royal Northern College of Music), *Two
from Dr Suss*

Richard Glover (University of Wolverhampton), *Logi-
cal Harmonies (1) and (2)* (2010) for solo piano

Session H. Genesis (The Dome)

Hugh Macdonald (Washington University in St Louis),
chair

Anna Stoll-Knecht (University of Oxford), “‘A Key that
Unlocked the Symphony’s Opening’”: Reflections on
the Genesis of Mahler’s Seventh Symphony’

Christina Guillaumier (Royal Conservatoire of Scot-
land), ‘A Genealogy of Musical Ideas in the Early
Works of Sergei Prokofiev’

Session J. Theory and Perception (Aston Webb building)

Patrick Valiquet (University of Edinburgh), ‘The Dou-
ble Life of the *Solfège de l’objet sonore*: Recovering the
Cybernetic Exchange at the Root of Acousmatic The-
ory’

Cheong Wai-Ling (Chinese University of Hong Kong),
‘Dionysian Rhythm as Modernity in Twentieth-Century
European Art Music’

10:30 – 11:00 Refreshments (upper foyer),
registration (lower foyer)

11:00 – 12:30 THURSDAY LATE MORNING
SESSIONS

Session K. Music and/as Process Study Group: Compositional Processes as Research – Part II (Elgar Concert Hall)

Cara Stacey (University of Cape Town / SOAS),
Ligwalagwala

Steve Gisby (independent researcher),
fragmented melodies

Fabrice Fitch (Royal Northern College of Music),
Per Serafino Calbarsi III: Antistrophes

Session L. Panel: Continental Music for the British Pub- lic – Exchange and Interaction in Early Eighteenth-Cen- tury London (Aston Webb building)

Helen Coffey and Matthew Gardner, convenors and
chairs

Matthew Gardner (Goethe University Frankfurt), ‘Ex-
periencing Italian Opera in Early Eighteenth-Century
London’ (15 minutes)

Helen Coffey (Open University), “‘By the Best Masters
Now in England’”: Continental Influences on Music
Pedagogy in Early Eighteenth-Century London’ (15
minutes)

Amanda Babington (University of Manchester and
University of Aberdeen), ‘The Question of Influence in
the Dissemination and Reception of Works by Foreign
Composers Published in England in the Early Eight-
eenth Century’ (15 minutes)

Martin V. Clarke (Open University), “‘To spread
through All the Earth Abroad ... ’”: Continental Influ-
ences on Early Methodist Hymnody’ (15 minutes)

Discussion (30 minutes)

Session M. Panel: Paul Dukas at 150 (The Dome)

Helen Julia Minors, convenor and chair

Laura Hamer (Liverpool Hope University), ‘Paul Du-
kas’s Female Composition Students: Elsa Barraine,
Yvonne Desportes and Claude Arrieu’ (15 minutes)

Helen Julia Minors (Kingston University, London),
‘Paul Dukas’s Modern Aesthetic Revealed in Funereal
Mode: *Le tombeau* in *La Revue Musicale*’ (15 minutes)

Christopher Brent Murray (National Fund for Scientif-
ic Research, Belgium / Université Libre de Bruxelles),
‘The Dukas Composition Class at the Paris Conserva-
toire (1927–35)’ (15 minutes)

Laura Watson (Maynooth University), ‘Dukas’s Piano
and Song Commissions, 1909–25: Reflection and Re-
newal’ (15 minutes)

Discussion (30 minutes)

12:30 – 14:30 Sandwich lunch (upper foyer),
registration (lower foyer)

12:30 – 13:30 RMA Annual Conference 2016
(to be held at Guildhall School of Music
and Drama, London)
Programme Committee meeting
(Bramall LG)

13:30 – 14:15 **THURSDAY LUNCHTIME
LECTURE-RECITAL**
(Elgar Concert Hall)

Alfia Nakipbekova (Leeds College of Music / University of Leeds), 'Xenakis: *Nomos Alpha* for Solo Cello'

13:30 – 14:15 **SOUNDWALK II**
(assemble 13:25 at Bramall main entrance)

See Wednesday 13:30 above

14:30 – 16:00 **THURSDAY AFTERNOON SESSIONS**

Session N. Panel: Discrete/Continuous: Media Archaeology and Music (Elgar Concert Hall)

Alex Rehding (Harvard University), convenor and chair

Alex Rehding, introduction (15 minutes)

Gundula Kreuzer (Yale University), 'Kittler's Wagnerian Fantasies' (15 minutes)

Roger Moseley (Cornell University), 'Mechanisms of Spontaneity: The Musical Play of Paper Machines' (15 minutes)

Peter McMurray (Massachusetts Institute of Technology), 'Meta-Aurality: A History of Listening to Listening' (15 minutes)

Discussion (30 minutes)

Session O. Panel: White Light – Arvo Pärt Today
(The Dome)

Robert Sholl, convenor and chair

Andrew Shenton (Boston University), 'Performing Pärt'

Laura Dolp (Montclair State University), 'Consuming Spirit: Arvo Pärt and the White Light Festival'

Robert Sholl (Royal Academy of Music), 'Arvo Pärt and Interiority: Inside the Mirror'

Session P. Sources/Places (Aston Webb building)

Sean Dunnahoe (Royal Holloway, University of London), 'Anglo-Swedish Liturgical Transmission of Universal Feasts, s. XI–XII: A Case Study of Marian Liturgy'

David R. M. Irving (Australian National University), 'Histories of Malay Music and Dance on the Cocos (Keeling) Islands: Evidence from Archival Sources and Fieldwork'

Laudan Nooshin (City University London), '"Happiness is Our People's Right": Happy in Tehran and the Contesting of Social Boundaries'

16:00 – 16:30 Refreshments (upper foyer),
registration (lower foyer)

16:30 – 18:00 **ANNUAL GENERAL MEETING**

The AGM is open to all RMA members without the need to register for the conference. Non-members are welcome at the meeting, but may not vote.

followed by

**THE EDWARD J. DENT MEDAL PRESENTATION
AND LECTURE (Elgar Concert Hall)**

**Alex Rehding (Harvard University),
'Three Music Theory Lessons'**

Mark Everist (University of Southampton), chair

18:00 – 19:00 **Routledge Reception (upper foyer)**

FRIDAY 11 SEPTEMBER

9:15 – 9:30 Registration (lower foyer)

9:15 – 11:30 Exhibition (upper foyer)

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

Session Q. Media and Identity (Elgar Concert Hall)
Ben Winters (Open University), chair

Daniel White (University of Manchester), 'Unheard Peoples: Primitivism and Post-Colonialism in James Horner's *Avatar*'

Michael Baumgartner (Cleveland State University), 'Anton Bruckner versus Giuseppe Verdi: Luchino Visconti's film *Senso* (1954) as a Forum for a Discourse in Nineteenth-Century Music Aesthetics'

Session R. Prokofiev Operas (Aston Webb building)
Arman Schwartz (University of Birmingham), chair

Katya Ermolaev (Royal Conservatoire of Scotland), 'Yet Another Version of "War and Peace"? Reconstructing the Original Version of Prokofiev's Opera'

Harriet Boyd-Bennett (Christ Church, Oxford), 'Prokofiev's *The Fiery Angel* and Symbolist Fantasies, Venice 1955'

Session S. Performing Beethoven (The Dome)
Rachel Cowgill (University of Huddersfield), chair

Erica Buurman (Canterbury Christ Church University), 'The Multi-Movement Cycle in Nineteenth-Century Criticism: Beyond the Beethovenian Model'

Kate Guthrie (University of Southampton), 'Audiences of the Future: Concerts for Children in Interwar Britain'

10:30 – 11:00 Refreshments (upper foyer),
registration (lower foyer)

11:00 – 12:30 FRIDAY LATE MORNING SESSIONS

Session T. Panel: Music and Race in 1920s Britain

(Elgar Concert Hall)

Laura Tunbridge and Alexandra Wilson, convenors;
Andy Fry (King's College London) chair

Alexandra Wilson (Oxford Brookes), 'The "Antipathetic Alien": Opera and Cultural Protectionism in 1920s Britain' (20 minutes)

James Nott (University of St Andrews), 'London's Dance Craze and Racist Stereotyping during the 1920s' (20 minutes)

Laura Tunbridge (University of Oxford), 'Hearing "Sonic Blackness" in the Voice of Roland Hayes' (20 minutes)

Discussion (30 minutes)

Session U. Style (Aston Webb building)

Simon Keefe (University of Sheffield), chair

Robert Torre (University of Wisconsin-Madison), 'Cultural *Translatio* and Arne's *Artaxerxes*'

Lodewijk Muns (independent, The Hague), 'Reviving Rhetoric: Eighteenth-Century Music and Modern Musicology'

Frederick Reece (Harvard University), 'How to Forge a Missing Link: Winfried Michel's "Haydn" and the Style-Historical Imagination'

Session V. Association for the Study of the Art of Record Production panel: Creative Hyper-Production – Experiments in Classical Music and Live Digital Signal Processing (The Dome)

Simon Zagorski-Thomas (London College of Music, University of West London), convenor and chair, Amy Blier-Carruthers (Royal Academy of Music), Andrew Bourbon (LCM, UWL), Mine Doğantan-Dack (University of Oxford), Emilie Capulet (LCM, UWL)

Introduction to the project (10 minutes)

Some video of the pre-production and recording sessions and an explanation of the collaborative process (20 minutes)

Playback of one of the recordings (5 minutes)

Explanation of the RedNet performances (10 minutes)

Some video of the pre-production and rehearsal and an explanation (20 minutes)

A performance of one of the pieces from the piano repertoire involving a surround mix of four pianists (depending on the resources, some of this may be played on digital keyboards) (15 minutes)

Mine Doğantan-Dack discusses future developments (10 minutes)

12:30 – 14:30 Sandwich lunch (upper foyer),
registration (lower foyer)

12:30 – 13:30 RMA Conferences Sub-Group meeting
(Bramall LG)

**13:30 – 14:15 FRIDAY LUNCHTIME
LECTURE-RECITAL (Elgar Concert Hall)**

Rebecca Turner (London), 'Michael Cryne: *Hearing Voices* for solo and modified cellos'

13:30 – 14:15 **SOUNDWALK III**
(assemble 13:25 at Bramall main entrance)

See Wednesday 13:30 above

14:30 – 16:00 FRIDAY AFTERNOON SESSIONS

Session W. Round Table: The Public Face of Musical Research (Elgar Concert Hall)

Simon McVeigh (Goldsmiths, University of London), convenor and chair

Panel to include pianist, composer and broadcaster David Owen Norris (University of Southampton) and ethnomusicologist, music producer and radio presenter Lucy Durán (SOAS, University of London)

Session X. City Soundscapes (Aston Webb building)

Jennifer Sheppard (Royal Holloway, University of London), chair

Gaël Saint-Cricq (Rouen University), 'Artois as a Home for the Thirteenth-Century Motet: The Testimony of the *Noailles* Collection'

Samuel Llano (Durham University), 'Sounding Marginality and Social Disorder: The Battle for Madrid's Soundscape, 1860–1936'

Francesca Vella (University of Cambridge), 'Florentine Meyerbeer'

16:00 – 16:30 Refreshments (lower foyer), depart

RMA Conferences: Diary Dates

Annual Conferences

- 2016: Saturday 3 Sep 16 to Monday 5 Sep at Guildhall School of Music and Drama, London (Helena.Gaunt@gsm.d.ac.uk)
- 2017: Thursday 7 to Saturday 9 September at the University of Liverpool (JarmanF.Jarman@liverpool.ac.uk)

Research Students' Conferences:

- 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).

Conference Reports

The Music of War: 1914–1918

This three-day conference took place 29–31 August 2014 at the British Library, London, allowing music historians and archivists from both the UK and abroad working in the area of First World War studies to come together and build a valuable network. The range of topics was wide, but its French and British focus – over German – was unconventional for musicology: five sessions were dedicated to French music and culture and two to British composers. However, there was also a consensus that study of the First World War in its centenary should be transnational and ready to challenge pre-existing knowledge from specific national perspectives; for instance, many sessions underscored the fluidity in constructs of identity and patriotism. Some sessions also reconsidered the conventional time frame of July 1914 to November 1918 as their studies' temporal confines.

Barbara Kelly (Keele University) presented a fascinating paper ('World War I and the Parisian Avant-Garde') that looked at how avant-garde music networks facilitated and functioned as dialogues and action at a time when Paris was under attack. She aptly drew our attention to the importance of temporal continuity in our historical studies of WWI. Periodisation in musicology has tended to treat the war as an isolated era, and studies of the long nineteenth century often stop in 1914 while investigations into the twentieth century begin in 1918. There are good reasons for drawing periodic boundaries; yet, as Kelly remarked in the conference's closing round table (and as Rachel Cowgill (Cardiff University) demonstrated in her keynote), it would also be valuable to find connections at both ends of 1914 and 1918, because scholarship on WWI should contribute to a wider understanding of music and culture.

The idea of (re)making connections seemed to be at the centre of many of this conference's critical (re-)examinations: for me, relationships between the private and the public and between music and literature were particularly interesting themes. Andrew Frayn (De Montfort University), Rebekah Lockyer (University of Birmingham) and Nathan Waddell's (University of Nottingham) session foregrounded both cultural and disciplinary links between music and literature. Respectively, they discussed fictional representation of sounds of war and unconventional male identity in Fitzroy's *Despised and Rejected* (1918) and Aldington's *Death of a Hero* (1929); Ford's musical influence in his prose in *Parade's End* (1924–8); and a more nuanced reading of Germany's 'enemy' status through Beethoven in J. W. N. Sullivan's and H. G. Wells's lesser-known novels. The keynote speaker Kate McLoughlin (Birkbeck, University of London) gave a haunting and emotive presentation on silence, speech, and trauma in storytelling of war in her address entitled: "'The Rest is Silence': Literary Veterans, the First World War and the Inception of Modernity'. Kate Kennedy (University of Cambridge) shared her experience of working with the BBC on making music documentaries for the company's larger centenary programme, which was telling when considering the coupling of music-literature and private-

public. In her public media presentation of her more private academic research, it has been a journey to observe how, although music's place in war is obvious to music scholars, wartime music has been 'discovered' by the BBC only as a means to present a cultural narrative of war alternative to the more often-heard story of wartime poetry.

Kennedy also shared some of her own questions arisen from her archival work; for instance, what might happen to performances of Brahms's music at the Royal College of Music when divisions of war took place against cultural traditions and currents. Indeed, archival issues became a focus of the conference, with presentations resulting from explorations of compositional sketches (Patricia Hall, University of Michigan), concert programmes (Ann-Marie Hanlon, independent), sheet music covers (Lewis Foreman, Birmingham; and Paul Fraunfelner, Library of Congress, Washington DC), performances in prison camps (Jutta Raab Hansen and Carlo Perucchetti, both independent), Vienna's Phonogrammarchiv (Christian Liebl and Gerda Lechleitner, both Austrian Academy of Sciences, Vienna), London's YMCA (Emma Hanna, University of Greenwich) and America's girl scouts (Katheryn Lawson, McGill University) – and this list is not exhaustive. What was apparent from these papers was that findings across different locations remained fundamentally alike. For example, prisoners in separate camps found similarly creative solutions to keep their enemy's music alive, concert programmers and publishers chose to believe in a longer and larger European tradition over specific national ones, and governments adapted comparable strategies in their propaganda materials. The question then becomes: what can be gained as we continue to uncover more thematic and affective connections between archives?

Perhaps all the various issues that were raised in the conference point to a struggle for cultural meaning and a commitment to make more nuanced pre-existing knowledge of our already multilayered understanding of music. Music acquires meaning during and after the war as personal, compositional, and scholarly reflection (Toby Thacker, Cardiff); as memorial (Esteban Buch, School for Advanced Studies in the Social Sciences, Paris); as therapy (Jillian Rogers, University of California, Los Angeles); and as consolation, through both performing and listening (Erin Brooks, University of Wisconsin-Madison), even though music can also trigger discomfort and pain. Yet questions should be asked continually as to what might really be the relationship between perception of music at the time of war and our analysis of it today (Christopher Scheer, Utah State University; Adèle Commins, Dundalk Institute of Technology), and whether it could always be justified to look for signs of war even when the evidence is not as clear as, for instance, in the military trumpet call in *Wozzeck* (Patricia Hall, Michigan).

Three performance events enriched the conference programme. The 1917 Danish silent film *Pax aeterna* was screened with live accompaniment played by pianist John Sweeney, and Lena Ashwell's YMCA concert parties were recreated by Anna Farthing and Bea Roberts. The lunchtime recital performed on the last day of the conference by the New London Chamber Choir (director Steven Grahl) transformed the library's open foyer as voices

travelled across the BL's special exhibition 'Enduring the War' and up the escalators with songs by Ravel, Parry, and Deborah Pritchard.

In the centenary years of WWI there is a danger of saturation (of activities, commemoration, and nationalist sentiments) and undue complacency, particularly for the countries that won the war. Yet through scholarly explorations and careful consideration of the value that music and culture in general have in discovering WWI, this conference has called on scholarship to anchor itself in something that is larger than scholarship per se.

Amanda Hsieh is a second-year Ph.D. student in Musicology and a Jackman Junior Fellow at the University of Toronto.

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)

Schoenberg at 140: Legacy and Reminiscence

This conference took place on 13 and 14 September 2014 at Canterbury Christ Church University. Marking the 140th anniversary of the composer's birth, the conference brought together scholars investigating Schoenberg's life and works from a broad range of perspectives, including performance, analysis and historical musicology, in an effort to enhance the understanding of the legacy of this renowned composer.

It started with a welcoming address by Matthew Wright, head of research at Canterbury Christ Church University. The opening session exposed the intricacy of tonal structures in Schoenberg's early works (Arthur Kaptainis, Toronto; and Carlos de Lemos Almada, Federal University of Rio de Janeiro). A lively question and answer debate followed the next session (Jun Zubillaga-Pow and Aoife Sadlier, both King's College London), with a number of delegates questioning how Schoenberg viewed his Jewish identity; and there was a look at how film studies approach his oeuvre, also within the context of Jewish identity (Martin Brady, King's College London; and Magnar Breivik, Norwegian University of Science and Technology).

After lunch the delegates deliberated on issues surrounding Schoenberg's philosophy of pedagogy (Gordon Root, State University of New York at Fredonia), his use of metronome markings (Fusako Hamao, independent) and his paintings (Diane Silverthorne, Birkbeck, University of London). The next session introduced live performances from speakers which examined Schoenberg's view of the war through *Pierrot Lunaire* (Mattias Wurz, Bangor University), the relationship of performance and analysis (Hugh

Collins Rice, University of Oxford; and Pina Napolitano, Alban Berg Academy, Pescara) and how the concept of idea informs analysis (Stelios Chatziiosifidis, Canterbury Christ Church). The day was rounded off with a keynote address by Joseph Auner (Tufts University, Medford, MA), who explored Schoenberg's imagination around sound. In the evening the delegates attended a recital by David Knotts (piano) and Anna Huntley (voice), including works by Schoenberg, Schubert, Berg and Zemlinsky.

The next morning Danielle Hood (University of Leeds) delved into the unconscious mind and how it manifests in Schoenberg's Expressionist period. The two invited speakers, Alexander Carpenter (University of Alberta) and Severine Neff (University of North Carolina), discussed how the genre of waltz infiltrates Schoenberg's musical output and how the *Grundgestalt* concept influenced René Leibowitz's performance approach to Stravinsky's *Rite of Spring*. Ethan Haimo (Bar-Ilan University) discussed issues arising from trying to organize Schoenberg's early correspondence and the importance of focusing on this neglected area of research. Sabine Feisst (Arizona State University) untangled the myth of how Schoenberg's early biographers viewed his life in America, and traced his relationship to some key figures during that time.

The afternoon session focused on Schoenberg's interpersonal relations – during his first major life-crisis (Raymond Coffey, University of London) and with his publishers (Beatrix Obal, Mainz Institute for Book Studies) – and his concept of coherence and comprehensibility (Walter Kreyszis, University of Saskatchewan). Vanessa Hawes (Canterbury Christ Church) discussed her experiment on how musicians and students perceive form and structure in Schoenberg's music, Avior Byron (Achva Academic College, Israel) explored Schoenberg's performance practice concept, and Steven Cahn (University of Cincinnati) examined matrix mapping of Schoenberg's music.

The conference concluded with a round-table discussion that touched on a wide range of issues: how to better integrate musicological and interdisciplinary approaches in such varied conferences; the need to incorporate more international scholarship, for example from countries in Asia; the opportunity to start re-evaluating the role of performance in Schoenberg studies; and whether or why Schoenberg's serial music still suffers from a more inclusive representation in the international musical scene.

Stelios Chatziiosifidis is sessional lecturer at Canterbury Christ Church University, where he also teaches the violin and viola. He freelances as an orchestral, chamber and solo violinist.

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. See www.rma.ac.uk/publications/ for full details or contact administrator@rma.ac.uk.

C. P. E. Bach and Eighteenth-Century Keyboard Culture

Anniversaries have a way of stimulating interest in particular composers, and 2014 saw a pair of conferences – one at Cornell University, the other at Oxford – dedicated to C. P. E. Bach. I attended the second of these, held on 29 and 30 November at the Faculty of Music, University of Oxford. Besides the expected focus on Bach's keyboard repertoire, an array of themes emerged during the weekend: the conference had a marked interdisciplinary ethos, as musicological foci on composing and performing practices were combined with broader cultural questions. The influences of poetry, literature, theatre, architecture, philosophy and the visual arts were all explored; as were the eighteenth century's trade in luxury goods between the Dresden court and China. Unexpectedly, the period's medical research into sensory perception was also an important theme.

The conference began with John McKean (University of Cambridge) placing Bach's famous *Versuch* in the context of early eighteenth-century German keyboard treatises. He demonstrated how Bach's book fitted within the period's generic expectations of the keyboard treatise, and discussed how it was 'as much a retrospective culmination of developmental trends long in the making as a forward-looking work of novelty and innovation' (all quotes are from the speakers' abstracts).

Bach composed 75 cadenzas for use in his keyboard concertos, and Joshua Walden (Johns Hopkins Peabody Institute) analysed them with reference to the period's stylistic expectations around composing and performing these (quasi-)improvised 'interpolations'. He argued that Bach's cadenzas are more than 'ephemeral virtuosic embellishment of the final cadence'. As brief and fanciful summaries of each movement's main ideas, Bach's cadenzas provide interpretations that are 'akin to glosses and commentaries' on his concertos. Yonatan Bar-Yoshafat (Cornell University) focused on Bach's Keyboard Concerto in E minor (H. 418), a piece that has received only marginal attention from academics, even though its manuscripts show significant revisions that provide insights into Bach's composing practices. Bar-Yoshafat analysed Bach's ironic inflections of form through the piece's numerous transgressive qualities; and questioned the assumption that such violations of convention occurred first with Haydn and Mozart.

Could Bach's six volumes of keyboard music for 'Könnner und Liebhaber' be considered as sets? At first glance, one might think not; but Susan Wollenberg (University of Oxford) explored various aesthetic, statistical and analytical aspects to uncover connections. She examined how individual pieces interrelate within each volume, and how Bach may have experimented with the concept of a 'set' in compiling each collection. Hans-Günter Ottenberg (Dresden University of Technology) investigated how Bach was influenced by South German and Austrian trends while maintaining his highly individual compositional voice. He argued that perhaps these influences help explain Bach's interest in

experimentation and cutting-edge ideas in his late keyboard compositions. My own paper took an empirical approach. Drawing on an interview I had conducted with Malcolm Bilson (as part of my own Ph.D. studies at the University of Cambridge), I explored how Bilson's interpretative decisions in performing the first movement of Beethoven's op. 109 were influenced by Bach's concepts of composing and performing practices.

Questions about how to represent embodied experience are not unique to our own time, as Michael Head (King's College London) demonstrated through his exploration of period debates 'over the possibility of knowing, representing, and making art out of somatic sensation'. His entertaining keynote address, entitled 'Fantasia "in tormentis" (H. 278): Gout, Sensation and Musical Meaning', was humorously illustrated with a 'swollen footnote' and period cartoons. Since only rich men suffer from gout (apparently), the illness was understood as a sign of both male virility and high social status, and as a dandyish hypochondria. Estelle Joubert (Dalhousie University) continued the medical theme, charting the period's obsession with 'sensory stimulus'; its focus on sensibility and feeling in both medicine and art, and its understanding of pain and pleasure as both affective and physical. In an especially thought-provoking paper, Joubert drew on 27 reviews (dated 1759 to 1791) discussing keyboard music to explore how the reception of Bach's music reflected both aesthetic and medical dimensions of *Empfindsamkeit*.

Another highlight of the conference was Annette Richards's (Cornell) re-examination of what *Empfindsamkeit* might mean for Bach – an especially pertinent question given his 'ubiquitous textbook designation [...] as the architect of the "Empfindsamer Stil" in music'. Richards explored the ways in which Bach's rondos and fantasias for solo keyboard 'complicate humour with satire and pathos with parody' in their exposure of private feeling. She demonstrated how they present a 'complex and disconcerting picture of what it might mean to sympathize, and to feel, musically'; and counterpointed Bach's compositions with Goethe's *Triumph der Empfindsamkeit*, in which 'sensibility, and its refined sisters feeling and sympathy' are exposed as 'a trivial obsession with postures and props'.

Thomas Irvine (University of Southampton) explored the impact of Chinese culture on Bach. His examples included the fashionable decorations on two prestigious harpsichords that Bach was known to have played, the architecture of courtly pleasure gardens, the North German trade in luxury goods from China, and Frederick the Great taking the Chinese emperor as a role model for his own benignly despotic rule. Irvine wove these diverse strands together to reveal how both Bach's compositions and chinoiserie inhabited a liminal area characterized by the 'exotic, feminine, [and] luxurious'. Keith Chapin (Cardiff University) argued convincingly for a more nuanced understanding of neo-classical concepts of the sublime. He contrasted the late eighteenth-century definition of sublimity as an experience of awe-inspiring grandeur

with an earlier definition of simplicity, intimacy and truth ('the pithiness of a phrase and the nobility of an idea'). Understanding this spectrum of meaning across the eighteenth century facilitates more style-sensitive analysis of Bach's musical representations of the sublime.

There is a provisional plan to publish the proceedings from the Oxford and Cornell events, and a lively round-table discussion considered the rich possibilities ripe for further research into Bach's life and music. Several speakers expressed relief to find C. P. E. Bach being discussed on his own stylistic terms, rather than as a historical stepping stone between J. S. Bach and Mozart.

Both the RMA and the Friends of the Bate Collection generously supported the conference. The manager of the Bate Collection, Andrew Lamb, provided a guided tour of this superb collection of instruments, and this was complemented by a fine recital of C. P. E. Bach and Telemann by David Gerrard on clavichord and harpsichord. Gerrard's inclusion of the Rondo in E minor H. 272 (*Abschied von meinem Silbermannischen Claviere*) and the Fantasia in C major H. 284 made serendipitous connections with both Head's and Ottenberg's papers. The conference concluded with a second recital, this time held in the Holywell Music Room. Fortepianist John Irving (Trinity Laban Conservatoire) gave an exquisite performance of four Haydn sonatas – and compliments must go to Simon Neal for a luscious tuning. Congratulations also to the conference's very able organizers, most especially Joe Davies.

Sheila Guymer is a fortepianist researching performer decision-making; her PhD supervisor at Cambridge is Nicholas Cook.

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>.

Musica Britannica / RMA Critical Music Editing Study Day – Methodology, Sources, Repertoire: 1600–1900

On 4 October 2014 the University of Leeds hosted a study day on the critical editing of British Music. It was an opportunity for dialogue between the editorial committee of Musica Britannica and others editing British music. Much of the focus, naturally, was on editing for Musica Britannica, but the methodologies and problems discussed are relevant for those preparing similar editions.

Julian Rushton (Leeds), chair of the Musica Britannica editorial committee, discussed the reasons for Musica Britannica's success, pointing out that the series is sustainable because its volumes are (relatively) inexpensive, they're released according to a strict schedule and they're kept constantly in print. Rushton explained the process by which Musica Britannica commissions new volumes: scholars must contact the general editor if they wish to make a proposal. The process of editing a volume is lengthy owing to the scrutiny involved, with each editor being overseen by a committee-appointed moderator and the committee approving all volumes before publication.

Peter Holman (Leeds) explored the history of editing British music before 1950. He showed that editing began before a canon of great music had been established. Three types of edition were produced: anthologies, single composer collections and single source editions – all of which are now published by Musica Britannica. Holman highlighted some interesting early editorial approaches which tell us about previous attitudes towards 'early music' (he suggested that the often-mocked pianistic continuo realizations found in many early editions may reflect nineteenth-century harpsichord performance practice).

Harry Johnstone (University of Oxford) spoke about editorial methodologies. He showed that many approaches used in early Musica Britannica volumes have changed. This is especially the case for source studies – a point that Nicolas Bell (British Library) drew upon in his session on finding sources.

A round-table session allowed for discussion of repertoire that, firstly, needs critical editing, and, secondly, is desired specifically for inclusion in Musica Britannica. The committee should be praised for their attitude here, as editorial committees of other complete or monumental editions are rarely so willing to work with new editors.

There were parallel sessions in the afternoon focusing on two different time periods (1600–1750; 1750–1900). One session, led by Bryan White (Leeds) and Rebecca Herissone (University of Manchester), was particularly interesting. White's example of a manuscript presenting two conflicting methods of accidental notation ('cancelling' sharps/flats are used alongside natural signs) showed the difficulties of dealing with changing notation practices. Herissone's paper examined background variations found between some sources of liturgical music. In her examples, musically literate copyists made small changes while they worked, leaving the editor with the problem of multiple plausible readings.

The day was useful, and it is to be hoped that something similar will be organized in the near future. More problem-based sessions would be particularly welcomed; indeed, these provide a format in which issues can be explained in detail, in a way that is not possible as part of a typical 20-minute conference talk.

James Hume, currently based at the University of Manchester, is working on English music of the early eighteenth century.

Research Students' Conference 2015

Held at the University of Bristol 8–10 January, this year's conference saw more than 180 musicologists and composers descend upon the city for what was to be a vibrant and stimulating event. It ran smoothly from start to finish and served as a friendly and encouraging space for the exchange of intellectual enthusiasm and ideas.

Behind the imposing Greek-revival exterior of the conference venue, the Victoria Rooms in Clifton, there were a number of more intimate spaces in which to take a break from the busy activities and to network with fellow delegates. Social events included the conference dinner at the award-winning Square Club and a celebratory pub visit on the Saturday night (complete with a musicology quiz written by members of staff and postgraduate students from the university).

All three keynotes by professional scholars raised a number of important questions about ways in which to approach the study of music. Significant attention was given to the concept of the listener in all of them, as well as in many of the postgraduate papers. Katharine Ellis's (University of Bristol) polished and thought-provoking keynote 'Who Cares if you Listen?' introduced the theme beautifully, leaving the questions of when, how and why we listen lingering well after its close. She examined the differing dynamics of audience behaviour in nineteenth-century Paris and the emergence of a standard of 'attentive listening'. Despite having been drafted in at very short notice, Ellis made her lecture marry very well with the other two keynotes. Jerome Roche Prize-winner Bettina Varwig (King's College London) proposed a model for considering religious experience through music, arguing that all musical consumption is religious in nature as the consumer seeks out alternative, modern authenticities. Varwig's paper, 'Hearing is Believing: J. S. Bach in the Twenty-First Century', was an illuminating examination into the relationship between the present-day Bach cult, religion and the sacred. Finally, Rachel Beckles Willson (Royal Holloway, University of London) presented a stimulating lecture entitled 'Ecologies of the Musically Sensorial, Old and New', which illustrated music's affect in the inner recesses of the body and the construction of new spatial realities. The paper was very convincing and eloquently expressed.

The round-table discussion 'Perspectives on Analysing Music and Sound' was similarly thought-provoking. A panel of five professional scholars each responded to the title in differing ways, bringing their own unique angle to the discussion. Among the common themes to emerge was the consideration of music as process and a move away from the objectifying of music towards the view of sound and music as fluid and unknowable.

Among the student papers, too, audience reception and the process of listening were given significant attention. A panel entitled 'Reframing the Listener' saw David Fay (Bristol) advocate a model of musical meaning which places the ordinary, everyday lis-

tener at the centre of musical analysis; and, in the same panel, Richard Powell (University of York) proposed that hearings of different pieces can inform one another in a creative listening act. In addition there were two sessions dedicated to reception studies.

Apart from this recurrent theme, there was a particular focus on popular music this year, with four panels dedicated to the topic. Especially noteworthy was Rachel McCarthy's (Royal Holloway) comparative look at 'Psychoanalytic Constructions of "Woman" in N-Dubz and the Occitanian Troubadours'. She highlighted the similarities between contemporary medieval and popular music studies in what was an exceptionally well-presented paper. In the same panel, Jack Webster (University of Southampton) presented a convincing paper that combined the study of music making in British urban cultures with the study of digital and translocal communication.

More generally, the diversity of topics and approaches covered, with other points of focus including nineteenth-century music and Russian and Soviet music, gave everyone the opportunity to hear papers that were seemingly unrelated to their research.

The conference also offered a number of career development workshops and talks, including a workshop on publishing journal articles, a panel discussion on 'Life Post-Ph.D.' and individual C.V. tutorials. The Thursday session on 'Effective Chairing' was very helpful to the student chairs at the conference. Indeed, the combination of student and staff chairs was a welcome feature of the conference, as it both gave students the opportunity to chair a session and saw staff and students working together, rather than in predefined roles.

The integration of composition into the programme was a standout feature, with three concerts showcasing new compositions, a full day of composition workshops and a panel discussion with composers and performers. The all-female choir Schola Cantorum, directed by Emma Hornby (Bristol), performed four new unaccompanied works particularly well, including *Veni Sancte Spiritu* by Jessica Norton (University of Birmingham) and *The True Sun* by Kostis Tsioulakis (Bristol).

Overall, the impressive range of activities and the welcoming atmosphere of the event made for a stimulating and enjoyable conference; and thanks to the maps provided in the conference programme, no delegates were lost in the labyrinthine basements of the Victoria Rooms.

Lindsay Carter is in the second year of a Ph.D. at the University of Bristol, working on National Socialist and Stalinist film music.

Conference Calendar

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 We list events held in the UK with substantial scholarly content relating to music.

May 2015

RMA Music and Mobilities

15 May 15
University of Oxford

Elgar and Mahler

Different routes to mastery
17 May 15
Austrian Cultural Forum, London

June 2015

RMA Hearing the Voice, Hearing the Soul

5 Jun 15
Warwick University

RMA Music and/as Process Study Group

3rd Annual Conference
6 Jun 15
Goldsmiths, University of London

RMA Arrangements, Performance and the Work Concept 1700-1900

15 Jun 15
Senate House Library, London

RMA Taking British Music(s) Abroad

Soundscapes of the Imperial Message
16 Jun 15
King's College London

The Music of Jewish Prayer

16 Jun 15 - 19 Jun 15
University of Leeds

Sacred Music and Liturgical Reform after Vatican II

20 Jun 15
Liverpool Metropolitan Cathedral

RMA Music and Sound 1670-1850

Sonorous Sublimes
23 Jun 15 - 25 Jun 15
CRASSH, Cambridge

July 2015

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

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

RMA Music in Nineteenth-Century Britain

10th Biennial International Conference
8 Jul 15 - 10 Jul 15
Royal Conservatoire of Scotland

Exploring the Romantic Piano Concerto

15 Jul 15 - 17 Jul 15
University College Dublin

RMA Music and Philosophy Study Group

5th Annual Conference
17 Jul 15 - 18 Jul 15
King's College, London

Audio-Visual Archives

18 Jul 15 - 19 Jul 15
British Library

August 2015

Christian Congregational Music

4 Aug 15 - 7 Aug 15
Ripon College Cuddesdon

Music and the Nordic Breakthrough

Sibelius/Nielsen/Glazunov 2015
31 Aug 15 - 2 Sep 15
University of Oxford

September 2015

RMA RMA 51st Annual Conference

9 Sep 15 - 11 Sep 15
University of Birmingham

RMA Musical Instruments in Science and History

27 Sep 15 - 30 Sep 15
University of Cambridge

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Student Blog

Recent posts include:

- Found in Translation: The ups and downs of research in another language (Ellen Anne Davies)
- Spotlight on Interdisciplinary Research: 'Musicologists Have Nothing to Lose but their Chains.' (James Taylor)
- Public Engagement and the Media (Kirstie Hewlett)
- 15 Minutes with ... the Jerome Roche Prize Winner (interview with Bettina Varwig)

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Scottish Chapter

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