

From the President:

Yes, it's been a grim few months that have seen the disappearance of some of the luminaries in our field: Boulez and Bowie, Maxwell Davies and Harnoncourt. Whether they know it or not, everyone owes a great deal to these giants, and many members of the Association will have more personal memories that have been shared on social media and elsewhere (depping for players in the Fires of London, hearing Boulez's *Pelléas et Mélisande* and so on). Such a striking collision of so many deaths has already prompted some to argue that 2015–16 might represent the end of the 'long twentieth century' as much as 1814–15 represented the end of the 'long eighteenth'. However we think the present might be viewed by the future (and one quality that is not – as far as I know – required of the Association's president is the power of prophecy), there's no doubt that this is a moment for reflection: to look back at the past, and to consider the future. And it's sobering to think that for many members of the Association the excitement of *Le marteau sans maître*, *Eight Songs for a Mad King* or *Diamond Dogs* is something to be historicized – to be reinscribed into the musical cultures of the 1950s, 60s and 70s.

Reflection on our current position in history inevitably invites a consideration of our next generation, and the Association has been much occupied with the training of future generations of music scholars both within and outside the academy. In a world where the Ph.D. is now the ubiquitous driving licence for novice scholars, how the Association supports doctoral candidates has largely been a question that it was able to redirect to London's School of Advanced Study and its Institute of Musical Research. However, since that training has now been curtailed, the Association has come under pressure to fill the gap. And it's a complex gap to fill: large institutions with successful master's programmes rightly think that at this level their work is fairly comprehensive, and the AHRC's consortia for graduate training are in theory supposed to provide training across institutions. But however strong individual master's programmes might be, doctoral training even in our biggest and best institutions is generic at best and absent at worst, and reports of AHRC consortia training specifically

in music are patchy in the extreme. The Association is therefore aiming to assemble a programme of nationwide events for the 2016–17 academic year, and will be planning this programme with a view to advertising at the beginning of the summer. We are currently working with the Association’s Student Committee to identify areas that are currently underdeveloped, and are in the process of appointing a director of the programme. Thinking at the moment is directed towards imitating the format of our successful study days, and producing a combined programme of activities.

And, of course, the Association’s activities are many and varied. We have all only recently returned from a very successful Research Students’ Conference in Bangor, which as ever presented events in the vanguard of current thinking in performance, composition and musicology. The formal report of the conference lies elsewhere in this *Newsletter*, but from the point of view of a privileged outsider (which is how I see myself at research students’ events) this was both magnificently organized and stimulating to the point of provocative. We have much for which to thank Chris Collins and his team at Bangor.

The last six months or so have seen, as ever, a sustained and energetic programme of events. Members of the Association have managed and participated in the Pavel Haas Study Day (Cardiff); Revealing Medtner: Emerging Research and Repertoire (British Library, London); Listening to the Listener: Contemporary Perceptions of Classical Music (Sheffield); and Musical Instruments in Science and History (Cambridge).



RMA President, Mark Everist

RMA Small Research Grants 2016

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 2016 as follows:

The Goldsborough Research Grant has been awarded to **Peter Atkinson** (Ph.D. student, University of Birmingham) in support of the delivery of a paper at the Seventh Biennial Conference of the North American British Music Studies Association, Syracuse, New York, August 2016.

The Fellowes Research Grant has been awarded to **Núria Bonet** (Ph.D. student, Plymouth University) in support of the delivery of a paper at the Second International Conference on New Music Concepts, Treviso, March 2016.

The Frank Howes Research Grant has been awarded to **Elizabeth Ford** (Ph.D. graduand, University of Glasgow) in support of a research project concerning the transverse flute in Scotland prior to 1725.

The Oldman Research Grant has been awarded to **Dr Kirstie Hewlett** (independent scholar, London) in support of a trip to Vienna to research the significance of radio during its formative years for musicians in Austria and Germany.

A Thurston Dart Research Grant has been awarded to **Stephanie Jones** (Ph.D. student, University of Leeds) in support of attendance at the International Summer Course for New Music in Darmstadt, July–August 2016.

A Thurston Dart Research Grant has been awarded to **Hyun Joo Kim** (independent scholar, New York) in support of the delivery of a paper at the 52nd Royal Musical Association Annual Conference in London, September 2016.

A Thurston Dart Research Grant has been awarded to **Simone Laghi** (Ph.D. student, Cardiff University) in support of the delivery of a paper at the OCI Conducting Studies Conference 2016, at St Anne's College, Oxford.

A Thurston Dart Research Grant has been awarded to **Yvonne Liao** (Ph.D. student, King's College London) in support of archival research in Shanghai concerning the contentious nature of musical sound in the city in the 1930s and 1940s.

A Thurston Dart Research Grant has been awarded to **Emily MacGregor** (D.Phil. student, University of Oxford) in support of the delivery of a paper at the annual conference of the Society for American Music, Boston, March 2016.

A Thurston Dart Research Grant has been awarded to **Anyssa Neumann** (Ph.D. student, King's College London) in support of the delivery of a paper at the 106th Annual Conference of the Society for the Advancement of Scandinavian Study, New Orleans, April 2016.

A Thurston Dart Research Grant has been awarded to **Andrew Pace** (Ph.D. graduand, University of Manchester) to support the delivery of a paper at the BFE/RMA Research Students' Conference, Bangor University, January 2016.

A Thurston Dart Research Grant has been awarded to **Ditlev Rindom** (Ph.D. student, University of Cambridge) in support of a trip to the state archives in Milan to research the 1906 Milan Exposition.

A Thurston Dart Research Grant has been awarded to **James Taylor** (Ph.D. student, University of Bristol) in support of a trip to the state archives in Moscow to undertake research into early Soviet musical culture.



RMA 52nd Annual Conference

**GUILDHALL SCHOOL OF MUSIC & DRAMA,
LONDON**

3–5 SEPTEMBER, 2016

Twitter hashtag: #rmaconf2016

The Royal Musical Association announces a bumper programme for its 52nd Annual Conference, which will be hosted by the Guildhall School of Music & Drama in London from Saturday 3 to Monday 5 September 2016.

The conference is the single event in the UK calendar that seeks to celebrate the entire range of current musical research in progress around the world in all its richness and diversity. In the words of one musicologist and creative practitioner at last year's conference, 'These conferences are vital for wider academic discussion beyond our own narrow research fields.'

The event comprises a packed schedule of panel sessions and papers, lecture-recitals and lectures, with presentations encompassing a wide variety of music- and performance-related disciplines. With wonderful opportunities for networking and engagement, this three-day conference promises to be diverse, lively and unmissable for anyone interested in the study of music and/or performance.

Highlights include:

- An RMA-sponsored Peter Le Huray Lecture by Graham Vick, CBE
Graham Vick is the artistic director of Birmingham Opera Company and works in the world's major opera houses with the world's leading conductors, including Muti, Levine, Haitink, Gergiev, Runnicles, Ozawa, Mehta.
- Presentation of the RMA's annual Edward J. Dent Award Medal to Professor Marina Frolova-Walker
Marina Frolova-Walker is professor of music history at the University of Cambridge, a Fellow of the British Academy and a leading world authority on Russian music and nationalism.
- A record 135 speakers from 56 different universities and colleges in 12 different countries
- An unprecedented 17 themed panel sessions by internationally renowned speakers on composers from Arne to Boulez, creative performance processes, stringed keyboard instruments, historical topics from Napoleonic theatre to cold war cinema, aspects of ethnomusicology, and social themes such music education, music therapy and music, violence and justice
- A further 41 individual papers on topics ranging from the thirteenth-century *Cantigas de Santa Maria* to 'the comedy of audiovisual musicality' and including just about everything in between
- Four lecture-recitals offering new insight into classical improvisation, what it means to be a singer and a pianist in the twenty-first century, Scarlatti MSS and Clara Schumann

The RMA Annual Conference 2016 takes place at the Guildhall's magnificent Milton Court building in the City of London. For more details, for updates and to book a place at the conference please visit the conference website:

www.gsmd.ac.uk/rma2016

PROVISIONAL PROGRAMME

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

SATURDAY 3 SEPTEMBER

9:30 – 10:30 **Registration, refreshments**

10:45 – 10:55 **Welcome: Cormac Newark (conference director)**

11:00 – 12:30 **SATURDAY MORNING SESSIONS**

Session 1A

Themed session: Critical Pedagogy and Music Education

Jonathan Owen Clark (Trinity Laban Conservatoire of Music and Dance), convenor
Four 15-minute individual papers, followed by a chaired discussion and a Q&A session

Louise H. Jackson (Trinity Laban Conservatoire of Music and Dance)
“Dead Zones” of Music in Higher Education’

Jonathan Owen Clark (Trinity Laban Conservatoire of Music and Dance)
‘What Is a Suitable “Aesthetic Education”?’

Biranda Ford (Guildhall School of Music & Drama)
‘A Conservatoire Education in an Era of Globalization’

Kate Wakeling (Trinity Laban Conservatoire of Music and Dance)
“Affecting Change”: Ethics and Instrumentalism in the Research and Delivery of Participatory Music Education’

Session 1B

Themed session: Heinrich Schenker and Viennese Musical Culture

Kirstie Hewlett (British Library / Universität für Musik und darstellende Kunst Wien), convenor

Ian Bent (Columbia University / University of Cambridge), chair

A 5-minute introductory paper (Bent), four 15-minute papers, a 25-minute discussion

Marko Deisinger (University of Music and Performing Arts, Vienna)
‘Heinrich Schenker, Otto Erich Deutsch and Schubert’s “Prize Song”’

Georg Burgstaller (RILM / City University of New York)
‘Heinrich Schenker and Opera’

Kirstie Hewlett

‘A “Quiet Self-Education at the Radio”: Heinrich Schenker and Radio Culture in Interwar Vienna’

William Drabkin (University of Southampton)

‘The Warden: Heinrich Schenker’s Late Writings’

Session 1C

Themed session:

New Perspectives on Steve Reich via the Study of his Sketch Materials

Keith Potter (Goldsmiths, University of London), convenor

Three 20-minute papers followed by a 30-minute discussion

Keith Potter (Goldsmiths, University of London)

'Tonality and Harmony in Steve Reich's Music for 18 Musicians: What the Composer's Sketchbooks Tell Us'

John Pymm (University of Wolverhampton)

'English is the Only Language Which I Speak: Gottwald, Reich and Linguistic Identity in Mein Name Ist ... (Portrait der Schola Cantorum, 1981)'

Pwyll ap Siôn (Bangor University)

'"From Resulting Patterns to Extended Melodies": Understanding Steve Reich's Octet through his Sketches'

Session 1D

Themed session: Operatic Objects

Alexandra Wilson (OBERTO opera research unit, Oxford Brookes University), convenor

Three 20-minute papers, followed by a 30-minute discussion

Andrew Holden (OBERTO opera research unit, Oxford Brookes University)

'Bringing Hohenstein to Life: Teatro dell'Opera di Roma's New Production of Tosca'

Anna Maria Barry (OBERTO opera research unit, Oxford Brookes University)

'Exhibiting Sir Charles Santley: Research on Display'

Alexandra Wilson (OBERTO opera research unit, Oxford Brookes University)

'Caruso's Books: Opera, Biography and Material Culture'

12:30 – 14:30

Lunch / Registration / RMA Council meeting

13:30 – 14:15

SATURDAY LECTURE-RECITALS

Lecture-recital: 'Current and Future Perspectives on the Revival of Classical Improvisation in Western Art-Music Performance Culture'

David Dolan (Guildhall School of Music & Drama)

Lecture-recital: 'Gary, Can You Bring In Your Wetsuit? Evolution of a New Context for Song'

Iain Burnside (Guildhall School of Music & Drama)

Session 1E**Themed session: Stringed Keyboard Instrument Variety – Pitch, Timbre and the Novel**

Edward Dewhirst (University of Edinburgh), convenor and chair

The session will be split into two 45-minute sections, each with two speakers and an opportunity for questions. The first section will discuss the issue of pitch of stringed keyboard instruments, incorporating a performance, and the second the issue of timbre

Edward Dewhirst (University of Edinburgh)

'The Ignored and "Inferior": Italian Octave Pitch Keyboard Instruments'

David Gerrard (University of Edinburgh)

'A Virginal at "Organ Pitch": Reconstructing Sixteenth-Century Sound'

Eleanor Smith (Orpheus Institute, Ghent)

'No Longer a Novelty: Re-establishing the Importance of Organized Keyboards'

Jenny Nex (University of Edinburgh)

'From the Sublime to the Ridiculous: An Exploration of the More Extreme Adaptations and Modifications to the Piano in Late Eighteenth-Century Britain'

Session 1F**Themed session: Aspects of Ensemble Practice in the 1970s**

Roddy Hawkins (University of Manchester), convenor and chair

Three 20-minute papers, followed by a 10-minute response and a 20-minute discussion

David Chapman (Rose-Hulman Institute of Technology, Terre Haute, IN)

'Minimalism, Incorporated: The Business of Becoming Steve Reich and Musicians and the Philip Glass Ensemble'

Liam Cagney (University College Dublin)

'Ensemble L'Itinéraire's Role in the Establishment of French Spectral Music'

Roddy Hawkins (University of Manchester)

'One Complexity, Two Complexity, More: Exploring the Role of Ensemble Suoraan in the Emergence of "New Complexity" in Britain'

Eric Drott (University of Texas at Austin), respondent

Session 1G**New Audiences**

David Kidger (Oakland University, Rochester, MI)

'The Robert Mayer Concerts for Children: Bringing Orchestral Music to Young People in England in the 1920s and 1930s for the First Time'

Elizabeth Wells (Mount Allison University, Sackville, New Brunswick)

'Bernstein and the Beatles: Intersections of Popular and Classical in 1960s America'

Karen Wise (Guildhall School of Music & Drama)

'Journeys of New Audiences'

Session 1H

Reminiscences of Earlier Musical Models

Reuben Phillips (Princeton University)

'Brahms as "Kreisler der Jüngere": Recapturing a Romantic Aesthetic of Early Music'

Sebastian Wedler (Merton College, University of Oxford)

'Tonal Pairing as a Strategy of Lyrical Time: Anton Webern's "Langsamer Satz" (1905)'

James Sobaskie (Mississippi State University)

'The Role of Reminiscence in Fauré's "Fantaisie pour piano et orchestra"'

16:00 – 16:30

Refreshments / Registration

16:30 – 17:30

THE PETER LE HURAY LECTURE

Graham Vick, CBE

Cormac Newark (Guildhall School of Music & Drama), chair

17:30 – 18:30

Routledge Publishing Reception

SUNDAY 4 SEPTEMBER

9:15 – 9:30

Registration

9:15 – 18:00

Publisher Exhibition

9:30 – 10:30

SUNDAY MORNING SESSIONS

Session 2A

Analysis of Twentieth-Century Hungarian Music

Hei Yeung John Lai (Chinese University of Hong Kong)

'Performing Bartók's Contrasts with Orthographic Insights'

Qianqian Zheng (Chinese University of Hong Kong)

'Notes Hidden from the Score: Overtones in Ligeti's "Touches bloquées"'

Session 2B

Englishness

Rachel Landgren (University of Melbourne)

'Elizabethans through to the Present Day – Constructing a History of English Song'

Matthew Riley (University of Birmingham)

'Diatonicism and English National Music'

Session 2C

Spanish Medieval and Renaissance Sources

Henry T. Drummond (Merton College, University of Oxford)

'Hearing the Sacred Word: The Sonic World of Miracles in the "Cantigas de Santa Maria"'

Sonia Gonzalo Delgado (University of Zaragoza)

'From the Archive to the Concert Hall: Santiago Kastner's Lifetime Antonio de Cabezón Project: A Case Study'

Session 2D

Nationalism and Internationalisation

Barbara Kelly (Royal Northern College of Music, Manchester)

'Full of Foreign Promise: Exclusive Performances of New Music in Post-WWI Paris'

Dorothea Hilzinger (Berlin University of the Arts)

'"Wanted, an English School of Composition": A National Debate and Its Interrelation with the Production of British Symphonies'

10:30 – 11:00

Refreshments / Registration

11:00 – 12:30

SUNDAY LATE MORNING SESSIONS

Session 2E

Themed session: Music, Ideology and Production Conditions in Western and Eastern European Cold War Cinema

Michael Baumgartner (Cleveland State University), convenor and chair

Four 10-minute papers, followed by 50-minute discussion with panellist and audience, moderated by chair

Ewelina Boczkowska (Youngstown State University, OH)

'Music, Ideology and Post-Stalinist Youth in the 1960s Films of Jerzy Skolimowski'

Tobias Pontara (University of Gothenburg)

'Classical Music in the Films of Andrei Tarkovsky'

Guido Heldt (University of Bristol)

'Power Chords: The German Schlagerfilm and the New World Order'

Pwyll ap Siôn (Bangor University)

'Michael Nyman and the Development of an Art House Musical Aesthetic'

Session 2F

The Uses of Musical Objects in their Political Contexts

Hong Ding (Soochow University School of Music) and Cheong Wai-Ling (Chinese University of Hong Kong)

'B. A. Arapov, I. V. Sposobin, and Uchebnik Garmonii: The Legacy of a Soviet Harmony Textbook in China'

Friederike Jurth (University of Music Franz Liszt, Weimar)

'From the Idea to Samba: Practice and Aesthetics of Composition in Composers' Collectives of the Samba-Schools from Rio de Janeiro'

James Gabrillo (University of Cambridge)

'The Sound and Spectacle of Philippine Presidential Elections, 1953–98'

Session 2G

Themed session: Music, Violence, Justice

Anna Papaeti (Berlin), convenor

The session will consist of three 20-minute papers and a 30-minute chaired discussion at the end

Katia Chornik (University of Manchester) and Manuel Guerrero (University of Chile)

'Reciprocal Effects of Research and Human Rights Legislation in Chile'

Morag Josephine Grant (Berlin)

'Music – Justice – Violence: Aspects of a Relationship'

Anna Papaeti

'Music, Sound and Torture in the Detention Centres of the Military Junta in Greece (1967–74)'

Session 2H

The Long Eighteenth Century

Natasha Roule (Harvard University)

'The Rise and Fall of Phaëton: Lyonnais Responses to the Lullian Tragédie at the End of the Seventeenth Century'

Tomas McAuley (University of Cambridge)

'Hearing the Enlightenment: Musical Affects and Mechanist Philosophy in Early Eighteenth-Century England and Scotland'

Austin Glatthorn (University of Southampton)

'Out with the Old, In with the New: Music and the French Occupation of Mainz, 1792'

12:30 – 14:30

Lunch / Registration

12:30 – 13:30

RMA Student Committee

RMA Annual Conference 2017 Programme Committee

13:30 – 14:15

SUNDAY LECTURE-RECITAL

Lecture-recital: ‘Scarlatti MSS in Spain: Biblioteca de Catalunya MS M1964’

Barry Ife (Guildhall School of Music & Drama)

14:30 – 16:00

SUNDAY AFTERNOON SESSIONS

Session 2I

Themed session: Thomas Arne Revisited

Peter Holman (University of Leeds), convenor

Five 15-minute papers, followed by a 15-minute discussion

Simon McVeigh (Goldsmiths, University of London) and Peter Lyman (Musica Britannica Trust)

“One of the most noble compositions that ever stamp fame on a musician”: Arne’s Oratorio “Judith” in Its Wider Musical and Social Contexts’

Olive Baldwin and Thelma Wilson

‘Thomas Arne as a Teacher of Singers’

Suzanne Aspden (University of Oxford)

‘Arne the “Affected Imitator”?’

John Cunningham (Bangor University)

‘New Light on Thomas Arne’s Setting of “The Fairy Prince”’

Peter Holman (University of Leeds)

‘Thomas Arne and Charles Burney’

Session 2J

Themed session: Site and Sound: Practice-Based Explorations of Music and Space

Jan Hendrickse (Guildhall School of Music & Drama), convenor and chair

Four 15-minute presentations, followed by a discussion and questions

Jan Hendrickse

‘Isolations’

Nell Catchpole (Guildhall School of Music & Drama)

‘Interventions: Landscape and Materiality’

Claudia Molitor (City University London)

‘Sonorama’

Matthew Sansom (University of Surrey)

‘In the Making: Insights Gained from Ecological Sound Arts Practice’

Session 2K

The Music Industry

Martin Cloonan (University of Glasgow) and John Williamson (University of Glasgow)
'Protecting Musicians from Themselves? Critical Reflections on 123 Years of the Musicians' Union'

Christopher Charles (University of Bristol)
'Ektoplazm.com – Free Music and the Psytrance Scene'

Mark Thorley (Coventry University)
'Global Patchbay – Connecting Industry Practitioners and Global Learners'

Session 2L

Music and Musicians on Screen

Joanne Cormac (University of Nottingham)
'Composer Biopics: Interfaces between Research and Popular Culture'

Áine Sheil (University of York)
'From Opera to Film: "Die Meistersinger von Nürnberg" on Screen in 1920s Germany'

Miguel Mera (City University London)
'The Comedy of Audiovisual Musicality'

16:00 – 16:30 **Refreshments / Registration**

16:30 – 18:00 **ANNUAL GENERAL MEETING**
THE EDWARD J. DENT MEDAL PRESENTATION AND LECTURE

Dent Lecture: Marina Frolova-Walker (University of Cambridge)

Mark Everist (University of Southampton, President of the RMA), chair

18:00 – 19:00 **Reception**

MONDAY 5 SEPTEMBER

9:15 – 9:30 **Registration**

9:15 – 14:30 **Publisher Exhibition**

9:30 – 10:30

MONDAY MORNING SESSIONS

Session 3A

Music in Terezín/Theresienstadt

Rachel Bergman (George Mason University, Fairfax, VA)

'Shaking Death's Hand: The Influence of Theresienstadt on Selected Lieder of Viktor Ullmann'

Martin Čurda (Cardiff University)

'Grief, Melancholia, Uncanny Reflections and Vicious Circles in Pavel Haas's Four Songs from Terezín'

Session 3B

Music and Visual Art

Michael Hooper (University of New South Wales)

'Red Landscapes, "Australian Music", Painting and Performance'

Lola San Martín-Arbide (University of Oxford)

'From Ambient Music to chansons détournées: Notes for a Situationist Music'

Session 3C

The Cimbalom in Art Music

Samuel Girling (University of Auckland)

'Exotic Tastes: The Appearance of Bohemian Folk Instruments in Late Eighteenth-Century European Courts'

Hyun Joo Kim (New York)

'Between Fidelity and Creativity: Liszt's Renderings of Cimbalom Playing in his Hungarian Rhapsodies'

Session 3D

Themed session: Composers and 'Group Self-Contempt'

Julian Anderson (Guildhall School of Music & Drama), convenor

10:30 – 11:00

Refreshments / Registration

11:00 – 12:30

MONDAY LATE MORNING SESSIONS

Session 3E

Themed session: Music as a Matrix for Action in Healthcare Settings

Rosemary Golding (Open University)

'Out of Mind, Out of Earshot: Music in the Norfolk County Asylum'

Irene Pujol Torras (Guildhall School of Music & Drama)

'The Use of Group Vocal Improvisation as a Music Therapy Technique in a Mental Health Setting'

Stuart Wood (Guildhall School of Music & Drama)

'"Care, The Musical": Exploring Presence and Representation Through Practice-Based Research'

Donald Wetherick (Guildhall School of Music & Drama)

'The Musicianship of the Music Therapist: Exploring Musical Admission Requirements for UK Music Therapy Trainings'

Session 3F

Themed session: Creative Performance Processes as Research

Richard Glover (University of Wolverhampton), convenor and chair

Each presentation will last 20 minutes, with 30 minutes for group discussion with all three performers at the end

Xenia Pestova (University of Nottingham)

'Pocket Pianos: Working with Portable Keyboards'

Ian Pace (City University London)

'Between Academia and Audiences: Some Critical and Methodological Reflections from a Performer-Scholar'

Mira Benjamin (University of Huddersfield)

'Exploring a Systematic Approach to Intonation in John Cage's "Four" for String Quartet'

Session 3G

Themed session: Performing Notations: Relational Approaches to Musical Materials

Emily Payne (University of Leeds) and Floris Schuiling (Utrecht University), co-convenors/chairs)

Four 15-minute papers followed by a 30-minute discussion

Sean Williams (University of Edinburgh)

'Creative Agency in Non-Standard Notation and the Collapse of the Stockhausen Ensemble'

Floris Schuiling (Utrecht University)

'Music Notation as Technology and Material Culture in the Performances of the ICP Orchestra'

Emily Payne (University of Leeds)

'Performing Cage's Concert for Piano and Orchestra: A Creative Conundrum?'

Rachel Stroud (University of Cambridge)

'"Notation as Social Network": Notation and Performance in Beethoven's Late String Quartets'

Session 3H **Singing Practices**

Mhairi Lawson (Guildhall School of Music & Drama)
'The Use of "Portamento" in Late Eighteenth-Century Vocal Chamber Music'

Anna McCready (Royal College of Music, London)
'A Distinct Physiognomy': The Vocal and Performance Talents of Mme Pasta'

Karen Henson (Frost School of Music, University of Miami)
'Of Inventors and Studio-Laboratories: Opera and Sound Recording in the Nineteenth Century'

12:30 – 14:30 **Lunch / Registration**

12:30 – 13:30 **BFE/RMA Conferences Sub-Committee**

13:30 – 14:15 **MONDAY LECTURE-RECITAL**

Lecture-recital: 'Clara Schumann's Romances op. 22'
Laura Roberts (Guildhall School of Music & Drama)

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

Session 3I **Themed session: Beyond Propaganda: Music and Politics in the Napoleonic Theatre**

Katherine Hambridge (Durham University), convenor

Benjamin Walton (University of Cambridge), chair

3 x 20-minute papers, each followed by 10 minutes of discussion

Annelies Andries (Yale University)
'Dreaming of a New "Opera de Luxe": The Paris Opéra Staging of Le Sueur's "Ossian, ou Les bardes"'

Sarah Hibberd (University of Nottingham)
'"L'épique en action": "Fernand Cortez" and the Aesthetic of Spectacle'

Katherine Hambridge (Durham University)
'Genre Consciousness in the Napoleonic Theatre'

Session 3J

British Forum for Ethnomusicology panel: Music in Contested Urban Space

Gavin Williams (University of Cambridge)

'Sound, Colony and the Multinational: The Gramophone in Singapore c.1900'

Yvonne Liao (King's College London)

''Paris of the East, New York of the West''? Multi/Jurisdictional Sounds and a Plural History of Live Music in Shanghai, c.1930–50'

Laudan Nooshin (City University London)

'Sounding the City: Tehran's Contemporary Soundscapes'

Session 3K

Sources for Performance Practice Analysis: Manuscripts and Printed Editions, Audio Recordings, TV

Richard Sutcliffe (Royal Conservatoire of Brussels / University of Birmingham)

'Sources of Early Nineteenth-Century Violin Performance Practice in the Brussels Conservatory'

Stijn Vervliet (LUCA School of Arts, KU Leuven)

'Mapping Performances: Tempo and Rubato in Recordings of Alexander Scriabin's Early Piano Preludes'

Ross Cole (University of Cambridge)

'Transatlantic Blues and the Performance of Alterity'

Session 3L

Themed session: In Memoriam Pierre Boulez

Two conference talks followed by a panel discussion

Arnold Whittall (King's College London)

'Boulezian Themes from the 1970s: Bayreuth to Beaubourg'

Jonathan Goldman (University of Montreal)

'Listening to Doubles in Stereo'

Jonathan Dunsby (Eastman School of Music, University of Rochester), Jonathan Goldman and Arnold Whittall

Panel Discussion: 'Can One Speak of Boulezian Music Theory? The Evidence of the Collège de France Lectures'

16:00 – 16:30

Depart

Conference Reviews

Music in Nineteenth-Century Britain

The biennial Music in Nineteenth-Century Britain (MNCB) international conference has gone from strength to strength since it was inaugurated by Bennett Zon at the University of Hull in 1997. To the astonishment of those who attended in Hull, the conference held at the Royal Conservatoire of Scotland (RCS) from 8 to 10 July 2015 was the tenth, and in addition to celebrating this auspicious event at a wine reception on the first evening, delegates were able to reflect on other aspects of this achievement – the establishment of two major book series on music in Britain, published by Ashgate/Routledge and Boydell & Brewer, and the publication of five edited collections of essays arising directly from previous conferences.

The MNCB conference has, for many years, been a gathering point for scholars from a wide range of disciplines, including musicology, cultural, social and economic history, politics, sociology, cultural geography and literature studies. Enriched by interdisciplinary dialogue and engaged with leading historians and cultural theorists, this conference has contributed significantly to recent developments in musical scholarship and done much to overturn long-standing denigrations of nineteenth-century Britain as a musical wasteland. Additionally, it has long since scotched the notion that musicologists are not interested in the broad and deep contextualization of music and its significance as a cultural practice.

The 2015 conference, as always, celebrated the vitality and diversity of music-making across nineteenth-century Britain in whatever form it took and wherever it was found, exploring its aesthetic dimensions alongside its meaning for contemporaries, its place in the global market and its use in the promotion of political and social agendas. Sessions were arranged under a wide variety of themes: Music, Cultural Identity and the Four Nations (2); Music, Theory and the Body; At the Keyboard; Fin-de-siècle British Musical Culture; Music and Literature; Networks, Entrepreneurship and Empire (2); Bands in Scotland; Culture and Concert Life; Music and Warfare; Transatlantic Cultures at Mid-Century; Music, Universities and Canon-Building; Vocal Critics; Shades of Wagner; New Perspectives on Mendelssohn and Scotland; and Opera and British Humour. What can be learnt by studying a musical dynasty active in Britain for several generations was also demonstrated in a session on the careers of the Loder family, which was given tangible form in February 2016 in a collection edited by Nicholas

Temperley and published by Boydell & Brewer.

Particular highlights of the conference included the three keynotes, all very different in style and content. Kirsteen McCue (Professor of Scottish Literature and Song Culture at the University of Glasgow), in “‘Expositing, Illustrating and Teaching the Ballad Poetry of their Native Land’: Scots Songs and Singers in Early Nineteenth-century Britain’, offered insights from her own work as well as reflecting on the implications for Scottish music and identity of debates around the 2015 general election just a few months earlier. Simon McVeigh (Goldsmiths, University of London) explored the potential of digital musicologies and particularly the mining of big data for analysing trends in nineteenth-century concert culture – something pioneered in his own *Calendar of London Concerts, 1750–1800*, the database on which his monograph *Concert Life in London from Mozart to Haydn* (1993) was largely based – in his presentation ‘Zoom In, Zoom Out: Perspectives on British Musical Culture in the Long Nineteenth Century’. John Wallace, who retired from the principalship of the RCS in 2014 and continues to perform with his ensemble the New Wallace Collection, offered delegates a tour through ‘Brass Idiom in the Long Nineteenth Century – Neglected, Undervalued and Still Too Recent to Be Fully Appreciated?’, richly illustrated by virtuosic performances of his own, as well as those of Anthony George, John Miller and Aaron Schorr, on instruments from the RCS’s Webb collection.

As conference chair, it is difficult to get a well-rounded impression of the scholarship on offer, but particular, personal high points included: a paper from Michelle Meinhart (Martin Methodist College, Pulaski, TN) entitled “‘It’s a Long Way to Tipperary ...” and Tennessee: Edwardian Ladies, Dominion Tommies, and Wartime Spaces of Healing in England, 1914–1918’, which explored transnational and trans-class musical interactions between hospitalized soldiers and the aristocratic female philanthropists who hosted them in their country residences; ‘Musical Education and Ensemble Performance on Industrial Training Ships during the Second Half of the Nineteenth Century’ by Alexander McGrattan (RCS), which focused on juvenile bands and other spheres of amateur music-making in schools designed to supply skilled mariners to the Royal and merchant navies on board ships on the Tyne, Clyde and Tay; a paper by Makiko Hayasaka (University of Bristol) on ‘The Sacred Sounds of Watering Places: Organ Recitals at Victorian Aquariums’; Brian C. Thompson (Chinese University of Hong Kong), Michael V. Pisani (Vassar College, Poughkeepsie, NY) and Katherine K. Preston (College of William and Mary, Williamsburg, VA), on closely related aspects of music and the stage, with a particular emphasis

on cross-Atlantic connections; and papers by Kerry Murphy (Melbourne Conservatorium of Music, University of Melbourne), on the redoubtable English entrepreneur Thomas Quinlan and his 'All-Red' tours of 'Greater Britain', which took in South Africa, New Zealand, Canada, as well as Sydney and Melbourne; and Lorraine Granger-Brown (University of Melbourne), on the extraordinary influx of Australian female musicians into London between 1890 and 1915, which illuminated a number of significant figures, not least the soprano Elsa Stralia, who was born Elsie Mary, the daughter of a tobacconist in Adelaide.

The setting of Glasgow, the 'second city of the Empire' in the period under discussion, was thus reflected in many of the papers and themes addressed throughout the 2015 conference. The Scottish flavour extended to the ceilidh at Sloans, a former eighteenth-century coffee house, which featured a superb band of students from the RCS Scottish Music department, and the conference dinner at Hutchesons, a hospital dating from 1805, elegantly refurbished in 1876 and only recently restored.

The conference was co-chaired by Stephen Broad (RCS) and Rachel Cowgill (University of Huddersfield), and managed brilliantly by Amy-Beth Jordan and her team at the RCS. The 11th conference will be held in 2017 at the University of Birmingham, chaired by Paul Rodmell, and full details of previous and forthcoming conferences can be found on the Music in Nineteenth-Century Britain conference website: <https://mncbconference.wordpress.com/>

MNCB 2015 was affiliated to the RMA, and the programme committee extends its warm thanks to the Association for supporting the event.

Rachel Cowgill is *Professor of Musicology and Head of the Department of Music, Music Technology & Drama at the University of Huddersfield.*

Musical Instruments in Science and History

More than a hundred people descended on the Music Faculty of the University of Cambridge for the biennial Galpin Society Conference, in association with the Institute of Acoustics and the RMA. The conference took place between the 27 and 30 September 2015.

The conference featured tributes to noted clarinet collector Nicholas Shackleton and to musician and musicologist Christopher Hogwood. Daniel Bangham of Cambridge Woodwind Makers ran a tribute concert to Shackleton; and Ingrid Pearson (Royal College of Music, London) gave the opening keynote paper. Similarly, Florilegium performed a concert of Mozart and Haydn in association with Cambridge Early Music as a tribute to Hogwood; and Derek Adlam of Welbeck Abbey gave a keynote paper in his memory. There were papers which both of these eminent gentlemen would have appreciated, with special mention to Edward Dewhirst (University of Edinburgh) for 'English Keyboard Instruments and the Importance of Octave Pitch', which won the Galpin Society Debut Paper Award. Tributes were also given to the work of David Rubio by James Westbrook (University of Cambridge), who gave his paper 'David "Jose" Rubio: Gentleman Luthier and Harpsichord Maker' and ran a tour of the Rubio instruments of Cambridge, featuring keyboard playing by Johan Brouwer.

Controversy was no stranger to the conference. In his keynote address on the final day, Bangham reminded us all that musical instruments are there to make noises – something that caused some consternation among curators and restorers present! Stewart Pollens (formerly of the Metropolitan Museum of Art, New York) challenged scientists who have attempted to unveil the secrets of Stradivari and other legendary instrument makers. His paper, 'When Science Goes Bad', questioned the validity of a number of scientific studies – with several of the scientists concerned present in the room. The resulting question and answer session was notable for its in-depth discussion!

The third day was devoted to musical instrument acoustics, fitting in well with many of the other sessions. Jim Woodhouse (University of Cambridge) gave his keynote talk 'Why Do Lighter Gauge Strings Sound Brighter?', which complemented not only other papers on the day (such as the paper from the University of Edinburgh's Murray Campbell on 'Spectral Enrichment in Brass Instruments as an Approach to Understanding their Evolution and Diversity'), but also papers on other days, particularly Taro Takeuchi's 'Double Frets on Early Plucked Instruments: Re-discovering Historical Practice'. This analytic approach to understanding musical instruments was a real feature of the conference. A particular joy in this regard was the paper by Karen Loomis (University of Edinburgh) on the historic harps of Scotland ('Old Harps, New

Techniques’). She described using modern technology such as CT scanning to look inside the Queen Mary and Lamont harps. Participants were amazed that the resolution was such that even the toolmarks were clearly visible.

One thread that ran through the event was instruments from outside the classical sphere. We heard papers on the *celempung* (an Indonesian bamboo zither), the panpipes and even the *xeremies* (Majorcan bagpipes). The *xeremies* being played at full pelt by Cassandre Balosso-Bardin (School of Oriental and African Studies, London) is not something that will be forgotten in a hurry by those present! A favourite of most of the conference delegates was the fascinating talk on ‘3,000 Years of the Ocarina: An Instrument that Has “No musical Significance Whatever” with a Sound that “Bridges the Mortal and Immortal Worlds by Its Power...”’, given by David and Christa Liggins (Ocarina Workshop, Kettering), whose lives revolve around this most diminutive of instruments. Their demonstration of 2,000-year-old instruments and their descriptions of the different ways in which vessel flutes have been used was fascinating. They also provided an exhibition and trade stall – and I wasn’t the only one who came away from the conference with an extra instrument or two.

The conference was, of course, not only about the papers but also about an opportunity to meet like-minded people. The enthusiasm and interest shown by the delegates, as evidenced by the lively question and answer sessions and the animated conversation during breaks, showed that events like this can lead to very valuable intellectual collaborations. The conference feast was also a fantastic social experience, starting in Selwyn College bar and finishing in the magnificent hall, with fine food and fine company. In addition to those concerts already mentioned, Laurence Lyndon-Jones, assistant master of music at Chelmsford Cathedral, gave a superb organ recital on the tonally unaltered 1892 Binns organ in Queens’ College Chapel, which was another opportunity for conference-goers to spend even more time with each other.

The conference ended with a fascinating paper by David Armitage on the Beaulieu trophies, a superbly detailed set of carvings which may well include the earliest visual representation in the British Isles of a bellows-driven bagpipe. Overall feedback from the conference has been extraordinarily positive and we hope that there will be more events like this in collaboration with the RMA. Our next conference will be in Edinburgh in June 2017.

Owen Woods is an organ builder at Harrison & Harrison Ltd and an amateur organologist with an interest in pipe organs and free reed instruments. He is a member of the committees of both the Galpin Society and the IoA Musical Acoustics Group, and he organized this conference.

Listening to the Listener: Contemporary Perceptions of Classical Music

On Monday 16 November 2015, Lucy Dearn and Sarah Price, students from the Sheffield Performer and Audience Research Centre (SPARC), hosted this RMA study day. It was a chance to consider the current state of classical music, specifically through research on concert audiences. In the face of funding cuts, ageing audiences and the increasing dominance of online listening, audiences for classical concerts seem to be in a state of crisis. The day provided a space to bring together researchers and practitioners who are interested in classical music's relevance and value today.

The programme was structured around four short sessions to allow plenty of time for discussion among delegates, who represented a wide range of backgrounds, including audience researchers, performers, composers, arts administrators and music psychologists, some of whom had travelled from as far away as Germany, Spain and the US.

The keynote speakers, John Sloboda and Karen Wise, introduced a series of research projects taking place at the Guildhall School of Music and Drama. Now in its fifth year, the Understanding Audiences programme works with Guildhall students and arts organizations to increase understanding of their audiences' experience, so as to influence their own practice. Feeding into a recurring theme of the day, the keynotes described their research roles as 'allies and supporters' of practitioners and asked why we should research audiences collaboratively and how that be achieved.

Both Sloboda and Hannah Percival, a Ph.D. student at Texas Tech University (Lubbock, TX), claimed that traditional concerts are in many ways out of touch with younger generations' perceptions of live arts events. Percival explored how EDM (electronic dance music) gigs are valued among millennials for their feelings of togetherness, bonding and socializing and compared this model with classical concerts. Sloboda argued that while today's audiences are attracted to arts events that are new, unpredictable, personal and active, classical music concerts continue to be established, predictable, impersonal and passive.

A team from SPARC presented a panel considering the various tools that researchers have at their disposal; often audience research is based around surveys and focus groups, but the SPARC team showed that there is value in methods such as life-history interviews, ethnography and creative approaches and in combining qualitative with large-scale data analysis.

By exploring new methodology, the importance of audiences discussing their own experience became apparent. Two representatives from the Max Planck Institute for Empirical Aesthetics – Jutta Toelle and Christoph Seibert – described the possibilities for audience research at their newly opened ArtLab. This facility recreates a concert-hall environment for its audience, but enables researchers to conduct experiments such as monitoring physiological responses or watching audience behaviour.

Lucy K. Dearn and Sarah M. Price are both third-year AHRC Collaborative Doctoral Award Students with the Sheffield Performer and Audience Research Centre at the University of Sheffield.

BFE/RMA Research Students' Conference 2016: Disciplines in Dialogue

The first joint research students' conference between the British Forum for Ethnomusicology and the Royal Musical Association was held between 6 and 8 January 2016 at Bangor University in the beautiful and historic main university building. Given the extremely broad scope common to student conferences, any conference title risks being a mere nod to convention rather than a real indicator of theme. However, the title *Disciplines in Dialogue* was in this case pleasingly relevant, and the dialogue in question was a real success. Although the large majority of the papers were from the 'traditional musicology' side of research (with any luck, this will become more equal in following years), approximately half of the sessions included at least one ethnomusicological paper; and within 'musicology', papers on traditional Western art music were well balanced by less easily classified papers on pop music, technology, gender and psychology. Every participant I spoke with over the course of the conference was enthusiastic about the joining of the two associations for the student conference, and most seemed inspired by 'interdisciplinarity'.

The conference began with a brief welcome by the vice chancellor and then by the head of the School of Music, Chris Collins, who remarked that themes of the sessions had been chosen to deliberately cut across musicology and

ethnomusicology, and papers mixed within them for the same reason. The results of this were some extremely broad themes, such as 'media', 'identity', 'gender' and 'definitions', but also some more closely linked sessions such as 'movement and the body' and 'new compositional practices'. Papers on ideas of interdisciplinarity, interconnectedness and internationality abounded, including particularly fascinating presentations on interplay between Italian and Scottish fiddle music in eighteenth-century Edinburgh by Aaron McGregor (University of Glasgow); classical musical analysis of the Beatles' *Lucy in the Sky with Diamonds* by Bláithín Duggan (Trinity College Dublin); the misconceptions about and erasures of Barbara Strozzi's life and compositions by C.N. Lester (University of Huddersfield); issues of identity and artistic register raised in Jay-Z's 2013 installation performance at Pace Gallery, New York, by James Gabrillo (University of Cambridge); and the politics and use of the west Mexican instrument collection held at Bangor University by Christina Homer (Bangor University).

To allow a large number of students to participate, four parallel sessions, each with three papers, ran alongside a composition workshop and a performance masterclass or lecture-recital. While this inevitably led to some competition for an audience, all of the sessions were well attended, and attendees felt free to dip in and out of sessions in order to hear specific papers. Additionally, many senior academics from Bangor and from the RMA and BFE attended and provided helpful questions and suggestions; their genuine interest in student research was gratifying and reassuring. Along with session papers presented by performers and composers who were also participating in the masterclasses or concerts, the lecture-recitals were a particularly interesting addition to this year's programme, though they were heavily weighted towards the Western end of the musicology spectrum.

Apart from six sessions spread over the three days, the conference included two 'careers and methodologies' sessions, each with two parallel panels, led by academics and professionals. There was also an open discussion on graduate training needs, which featured active and helpful participation from the attending graduates. The panels on 'post-Ph.D. careers beyond academia', which cheerfully focused on careers in which a Ph.D. is either necessary or highly beneficial, and on fieldwork seemed most highly praised by attendees. Additionally, a wine reception sponsored by Routledge was particularly well attended. Lunch was provided every day, and the lack of an official conference dinner meant that the conference could host two evening concerts of student compositions, one by Electroacoustic WALES and one by Okeanos, who paired student compositions with traditional Japanese works.

There were two keynote lectures: one given by ethnomusicologist Keith Howard (SOAS, University of London) with the title 'The Future of Our Musical Pasts' and one (the RMA-sponsored Jerome Roche Lecture) given by Nanette Nielsen (University of Oslo) entitled 'The Work of Musicology in the Age of Cultural Reproduction'. In keeping with the conference theme, the two keynotes displayed a significant overlap in sources. One theme of both lectures was a call to re-evaluate, in the words of Nicholas Cook, the sentiment (though not in its original context) that 'we are all musicologists now'. Identity is important, and terminology always a minefield, but the students of both the BFE and the RMA seemed to feel the close ties between our studies and the increased blurring of our fields which were on display during this conference.

The conference could not possibly live up to its lofty ambition to 'represent the entire range of current music research being undertaken by graduate students around the world', yet it did represent a wide range of research and demonstrate the collective desire of graduate students to increase connections and lower barriers between disciplines. The conference was characterized by well-written, interesting papers presented professionally, and by enthusiastic interaction during paper sessions, panels and coffee breaks. I hope that next year's student conference remains a joint effort between the BFE and the RMA.

Rachel Becker *is a second-year Ph.D. student at the University of Cambridge, where she works on nineteenth-century opera fantasias for woodwinds.*

The next Research Students' Conference is scheduled for Thursday 5 to Saturday 7 January 2017 at Canterbury Christ Church University.

For further details contact:

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Revealing Medtner: Emerging Research and Repertoire

On 29 January, as part of the International Medtner Festival, an international study day on the music of the Russian composer and pianist Nikolai Medtner (1880–1951) took place at the British Library’s Foyle Room. The venue was particularly apt since Medtner had settled in London in 1935 after he had realized British audiences were more receptive to his music than those of his previously adopted countries of Germany and France – and the British Library houses one of the most important Medtner archives in the world. This collection was donated by Medtner’s English pupil and musical advocate Edna Iles and includes her extensive notes on Medtner’s piano works, giving an important insight into his thoughts on how the works should be performed.

Participants for the study day flew in from all around the world: the USA, Germany, Japan and Scotland. Presenters included Satoru Takaku (Nihon University, Tokyo), editor of Medtner for Zen-On publishing; and Christoph Flamm (Lübeck Academy of Music), who delivered a keynote speech entitled ‘Researching and Teaching, Playing and Preaching: What Do We Do with Medtner in the Twenty-First Century?’ Other presenters included Nathan Uhl (Arizona State University, Tempe, AZ), Bradley Emerson (University of Texas at Austin), Wendelin Bitzan (University of the Arts Berlin), Francis Pott (University of West London) and Hanna Choi (Royal Conservatoire of Scotland).

Throughout the day an exhibition took place in the Foyle Room. This was organized by staff from the British Library and included some of Medtner’s manuscripts. There were also photographs, as well as some of Medtner’s personal belongings from the Edna Iles collection.

A hallmark of the day was the enthusiastic discussion after each paper and in between sessions. All the presenters were deeply engaged in the study of Medtner’s life and music and the overriding impression at the end of the day was that this was a rare meeting of minds that ought to happen more often.

The day concluded with a screening of the film *The Mystery of Medtner* by Aida Soboleva at the Musica Nova Russian–British Music Academy, just a few minutes’ walk from the British Library. This was just one of a number of other events taking place as part of the first UK-based festival dedicated entirely to the output of Medtner.

Alexander Karpeyev recently graduated from City University London after submitting a thesis on Medtner based on the Edna Iles Medtner Collection at the British Library. **Susan Bagust** is the RMA’s Student Liaison Officer.

Pavel Haas Study Day

On Saturday 30 January 2016, Cardiff University's School of Music hosted this study day – the first international conference focusing on the work of the Czech composer Pavel Haas (1899–1944), who studied with Janáček. This event provided a singular opportunity to re-examine the significance of this composer's work, focusing not only on the context of music in the Nazi concentration camp of Terezín (Theresienstadt), with which Haas is most often associated, but also on other relevant and fascinating issues that have largely been overlooked thus far.

Helena Maňasová Hradská (Masaryk University, Brno) reconstructed in her paper the activities of the avant-garde group Devětsil in Haas's home city of Brno, thus offering a new way of contextualizing his work. Two papers dealt with the music of Haas's contemporaries. Miloš Zapletal (Masaryk University) offered a hermeneutical analysis of the song cycle *Štafeta* (*Relay*) by Vilém Petrželka (1889–1967), taking into account the ideological connotations of sports in interwar Czechoslovakia. Aleš Březina (Bohuslav Martinů Institute, Prague) traced the stylistic development of Martinů's music with respect to Czech and French musical traditions, inviting discussions about contrasts and parallels between Martinů and Haas.

The second session of the day was dedicated to Haas's opera *Šarlatán* (*The Charlatan*) (1934–7). The theatre specialist Pavel Drábek (University of Hull), who has translated the opera into English, started the session with his comparative analysis of Haas's libretto and its literary source. Martin Čurda (Cardiff University) focused on the dark pole of the opera's ambivalent tragicomical genre, addressing the issues of the grotesque, the fantastic and the uncanny. Finally, the opera director and scenographer Pamela Howard (Royal Welsh College of Music and Drama) presented her original conception of *The Charlatan*, which highlights the incongruity of war and fairground entertainment.

Michael Beckerman (New York University) delivered an excellent and inspiring keynote lecture, in which he analysed Haas's male chorus *Al s'fod* (*Do Not Lament*) (Terezín, 1942). The lecture not only brought a substantial piece of original research, but also exposed a number of methodological shortcomings in the existing scholarship, which future research must strive to avoid. Jory Debenham (Lancaster University) followed the keynote with her analytical and hermeneutical interpretation of Haas's *Four Songs on Chinese Poetry* (Terezín, 1944). The film specialist Milan Hain (Palacký University,

Olomouc) concluded the last session with his fascinating discussion of the manifestations of trauma and survival guilt in the post-war films directed by the composer's brother, Hugo Haas.

The study day culminated with a concert of Haas's string quartets, performed brilliantly by the Graffe Quartet from Brno. The performance was accompanied by a commentary, delivered by Čurda, with the aid of audio-visual technology and live musical examples supplied by the quartet. The event also benefited from its association with the semi-independent IMR study day Inter-War Avant-Garde Discourse across National and Disciplinary Borders, which took place in the same venue on the following day. The overlap of interests was readily apparent from the fact that a number of participants opted to take part in both events.

In sum, the Pavel Haas Study Day, which was well attended by a mixed audience of scholars, performers and enthusiasts, contributed to the understanding and appreciation of Haas's music, helped to raise its profile internationally and provided a major stimulus for further endeavours in both research and performance. Expressions of gratitude are due to the generous sponsors, namely the Royal Musical Association, the Music and Letters Trust, the Dvořák Society and Cardiff University's School of Music.

*A graduate of Masaryk University, Brno, **Martin Čurda** is a final-year Ph.D. candidate in musicology at Cardiff University. His current research concerns the music of Czech composer Pavel Haas in the context of interwar avant-garde movements in Czechoslovakia and beyond.*