

36th Royal Musical Association

Annual Music Research Students' Conference

Royal Holloway, University of London, 7-10 January 2004

DRAFT PROGRAMME

Wednesday 7th January, afternoon

Session 1a (Arts Lecture Theatre 1, 2.00-4.30)

Popular Music

Carys Wyn Jones (University of Wales, Cardiff)

'I wasn't just made for these times': *Pet Sounds* and the Popular Music Canon

Anwar Ibrahim (University of Surrey)

Self, Society and Subject-Position in Christina Aguilera's *Beautiful* (2003)

[Tea/Coffee 3.00-3.30]

Twentieth-Century Church Music

Kieran Crichton (Australian Catholic University)

Platonic Idealism, Anglo-Catholicism and Music in Early Twentieth-Century Melbourne: A.

E. H. Nickson's *Christ in Art*

David B. Waterlow (University of East Anglia)

Churchmanship, the Cambridge Camden Society, the Alcuin Club, Percy Dearmer, and the Creation of a Twentieth-Century Cathedral Music Canon

4.30-5.00 RMA Student Representative hustings (Lecture Theatre 1)

Session 1b (Arts Lecture Theatre 2, 2.00-5.00)

Identities

Nicola Blackwood (University of Cambridge)

Schoenberg as German, Jew and American: a Nationalist Conundrum

Yvonne Charles (University of Central England)

Invisibility: the Music of Samuel Coleridge-Taylor

[Tea/Coffee 3.00-3.30]

Performance Practice

Amanda Babington (University of Manchester)

Idiomacy amongst Handel's Solo Sonatas

Steven Termini (Royal Academy of Music)

The Improvisations that Never Quite Were: Vocalisations during the Creative Process of

Renowned Pianist Keith Jarrett

Avior Byron (Royal Holloway, University of London)

Schoenberg's Performance Philosophy

**5.15-6.15 Keynote 1: Prof. Eric Clarke (University of Sheffield)
(Lecture Theatre 1)**

Good Stories and Uncomfortable Evidence: Empirical Musicology

6.15-7.15 Early Evening Reception (provisional)

7.15-8.45 DINNER (Founder's Dining Hall)

8.45-9.45 Study groups

**Thursday 8th January, morning
Session 2a (Arts Lecture Theatre 1, 9.00-12.00)**

Re-using the Past

Jonathan Tyack (Royal Holloway, University of London)

It's Hard to be HIP over Thirty: The Mid-Life Crisis of Historically Informed Performance

Tim Eggington (Goldsmiths College, University of London)

'Music founded on certain general and universal laws': Benjamin Cooke (1734-1793),
Science and Music in the later Eighteenth Century

Celia Blacklock (University of Oxford)

Hommage à Bach? Schoenberg and a Narrative of Legitimation

[Coffee/Tea 10.30-11.00]

Film & Media

Fiona Ford (University of Nottingham)

Examining the Audiovisual Relationship in Shostakovich's Silent Film Score *The New
Babylon*, Op. 18 (1929)

Jan Butler (University of Nottingham)

Baz Luhrmann's *Moulin Rouge*: a New Film Music?

Luke Roberts (University of Oxford)

John Adams's *El Nino* on DVD

Session 2b (Arts Lecture Theatre 2, 9.00-12.00)

Early Music Studies I

Alexandra Buckle (University of Oxford)

Music, Patronage and Piety at the Collegiate Church of Stoke-by-Clare, Suffolk, from
Foundation to Dissolution

Andrew Robinson (Trinity College, Dublin)

Odious Comparisons: Henry and William Lawes's *Choice Psalmes* of 1648

Peter Bennett (University of Oxford)

'La génie de la musique douce': Antoine Bossuet and the Benedictine Abbey of Montmartre

[Coffee/Tea 10.30-11.00]

Early Music Studies II

Ralph Corrigan (University of Manchester)

When is a Mass not a Mass? The *Missa verbum incarnatum* of Arnold de Lantins

Christopher Randall (University of Newcastle upon Tyne)

From *ratio* to *sensus*: the Acceptance of Polyphony into Medieval Music Practice

Session 2c Lecture recital (Picture Gallery, 11.00-11.45)

Elena Konstantinou (University of Reading)

A Difference in Number? Nikos Skalkottas's Suites Nos. 1 and 2 for the Piano

12.30-2.00 BUFFET LUNCH (Arts Building Foyer)

Thursday 8th January, afternoon

Session 3a (Arts Lecture Theatre 1, 2.00-5.00)

20th-Century France

Patricia Shaw (University of Melbourne)

Ravel, the Machine Age, and the 'Boléro Factory'

Ben Parsons (University of Oxford)

The CIA, a Handbag, and 'les choc dodécaphonistes': Implications of the Premières of Pierre Boulez's *Structures Ia*

Gareth Healey (University of Manchester)

Making Sense of Messiaen's *Traité*

[Tea/Coffee 3.30-4.00]

Postmodernism

Andrew Timms (University of Bristol)

Postmodernism's Secret

Mike Searby (Goldsmiths College, University of London)

Ligeti's *Le grand macabre*: an Experiment in Postmodernism?

Session 3b (Arts Lecture Theatre 2, 2.00-5.00)

Gender & Sexuality

Davinia Caddy (University of Cambridge)

Strip City: Variations of the 'Dance of the Seven Veils'

Claire Walsh (University of Durham)

'Europe was charmed by an Orient that shimmered with possibilities, that promised a sexual space' (Rana Kabbani, 1986)

Bridget Chinouriri (University of Zimbabwe)

Traditional Thought Systems against Women Musicians in Traditional and Contemporary Africa

[Tea/Coffee 3.30-4.00]

Source Studies

Joshua F. Drake (University of Glasgow)

Partbooks of a Florentine Patriot: New Light on Florence Biblioteca Nazionale Centrale Ms. Magl. XIX 164-7

Kate Maxwell (University of Glasgow)

Authoring the Author: Innovation and Enigma in Bibliothèque Nationale MS fr. 146

Session 3c Composition workshop (Picture Gallery, 2.00-5.00) Simon Holt, Alison Cox, Endymion

5.15-6.15 Keynote 2: Prof. Martin Butler (University of Sussex) (Picture Gallery)

What's a composer doing in a university anyway?

6.15-7.45 DINNER (Founder's Dining Hall)

Thursday 8th January, evening Session 4a (Arts Lecture Theatre 1, 7.45-9.15)

Music in Britain

Simon McKerrell (Royal Scottish Academy of Music and Drama)

Competition in Bagpipe Music

Christina Paine (University of Southampton)

Catalani at Covent Garden

Tim Williams (University of Cambridge)

Symphonic Ideals and Ideal Symphonies: Sterndale Bennett's *Ouverture symphonique* (or, What you Will) and the Mid-Victorian Musical Establishment

Session 4b Lecture Recitals (Picture Gallery, 7.45-8.30; 8.45-9.30)

Debra Pring (*et al.*) (Goldsmiths College, University of London)

'In the Italian manner': Reconstructing Pepusch's *Venus & Adonis*

Kris Worsley (University of Manchester)

Beethoven and his Teacher Christian Gottlob Neefe: Variations on Themes by Karl Ditters von Dittersdorf

Friday 9th January, morning
Session 5a (Arts Lecture Theatre 1, 9.00-12.00)

Cognitive Issues I

- Margaret Alexomanolaki (Goldsmiths College, University of London)
 Music and Memory: Towards an Analysis of the Role of Music in Advertising
- Ian Dickson (University of York)
 Two 'epiphanic' Harmonists: Bach and Scelsi
- Robert Percy (City University)
 Personification in Instrumental Music

[Coffee/Tea 10.30-11.00]

Cognitive Issues II

- Paul du Preez (City University)
 Composing Music that Incorporates Ambiguous Percepts: a Different Way of Listening to Gyorgy Ligeti's *Continuum*
- Penelope Walcott (University of York)
 Text/Music/Processing

Session 5b (Arts Lecture Theatre 2, 9.00-12.30)

Late Nineteenth-Century Studies I

- James Kennaway (University of California, Los Angeles)
 Wagner and the Occult Revival: the 'New Age' Music of the *fin de siècle*
- Anna Papaeti (King's College, London)
 Evening out the Paradox: Racism, Hysteria and Illusionary *jouissance* in Wagner's *Parsifal*
- Jack Day (University of Stuttgart)
 Heinrich Reimann's Blueprint for the German Organ Sonata in the Works of Max Reger

[Coffee/Tea 10.30-11.00]

Late Nineteenth-Century Studies II

- Sinéad Dempsey (University of Manchester)
 Composer and Critic: the Mendelssohn-Marx Relationship Reconsidered
- Maria José Artiaga (Royal Holloway, University of London)
 At the Margins: Music in Portugal in the 1870s
- Nicole Grimes (Trinity College, Dublin)
 Revisiting the Conservative/Progressive Dichotomy: the Nineteenth-Century Anticipation of Schoenberg's View of Brahms

Session 5c Lecture recitals (Picture Gallery, 11.00-11.45; 12.00-12.45)

- Peter Maxwell Land (Trinity College of Music)
 'Architecture is frozen music'. The Links between Two Disparate Art Forms: John Adams's *Phrygian Gates* and John Pawson's *Home Residence*
- Tetyana Ursova (Goldsmiths College, University of London)
 Interpreting Polyphonic Piano Cycles of Soviet Composers: Structure and Performance

12.45-1.30 Picture Gallery open for viewing

12.45-2.00 BUFFET LUNCH (Arts Building Foyer)

Friday 9th January, afternoon

Papers session 6a (Arts Lecture Theatre 1, 2.00-5.00)

Music, Dance and the Body I

Barbara Grammeniati (Roehampton, University of Surrey)

The Surviving *balletti* of Filippo d'Aglié

Renate Bräuninger (University of Middlesex)

Peter Tchaikovsky: a Composer of *musique dansante*

Marlisa Ross (University of Manchester)

The Road not Taken: Nikolai Tcherepnin and the Russian Fairy Tale Ballet

[Tea/Coffee 3.30-4.00]

Music, Dance and the Body II

Helen Julia Minors (Lancaster University)

Reassessing Paul Dukas's *La Péri* (1911)

Emily Stamoulis (University of Oxford)

Dreams and Drunkenness: Tension, Release and the Corporeality of Music

Papers session 6b (Arts Lecture Theatre 2, 2.00-5.00)

Music & Education

Diane Tisdall (Royal Welsh College of Music and Drama)

The Importance of the Baillot/Kreutzer/Rode *Méthode*

Joaquim Carmelo Rosa (Royal Holloway, University of London)

A Late Nineteenth-Century Musical Institution in Southern Europe: the Music Musical

Activities of Lisbon's Real Academia de Amadores de Música

Miroslav Hlavacka (Royal Holloway, University of London)

Music Education in the Czech Republic

[Tea/Coffee 3.30-4.00]

Korngold and Populism

Benjamin Goose (Royal Holloway, University of London)

Korngold's *Die tote Stadt*: Modernist Kitsch? (or something)

Ben Winters (University of Oxford)

The Stuff that Dreams are Made of: Korngold, Warner Bros., and the 'unworkable' *Robin Hood*

5.15-6.15 Study groups

6.15-7.45 DINNER (Founder's Dining Hall)

Friday 9th January, evening

**8.00 Chamber concert by the Prince Consort Ensemble
(Picture Gallery)**

Programme to include Brahms Sextet in B flat, Op. 18; Mendelssohn

Octet Op. 20

Saturday 10th January, morning
Session 7a (Arts Lecture Theatre 1, 9.00-12.30)

Analysis of Twentieth-Century Music I

- Eibhlín Griffin (Waterford Institute of Technology)
 Rotational Form and Sibelius
 David M. Key (University of Nottingham)
 Dreams and the Nocturnal in Britten's *Serenade*, Op. 31 and *Nocturne*, Op. 60
 Nathan Truesdale (University of Nottingham)
 Urbanity and Modernity: Musical Metrosapes in Aaron Copland's *Quiet City*

[Coffee/Tea 10.30-11.00]

Analysis of Twentieth-Century Music II

- Francesco Sani (University of Huddersfield)
 Cage: Subject versus Object
 Evaggelia Vagopoulou (University of Bristol)
 Xenakis's *Kassandra* (1987)
 Rika Zayasu (University of York)
 Sea of Tonality, Unity through Tonal Gravity: Toru Takemitsu's *Far calls. Coming far!*

Session 7b (Lecture Theatre 2, 9.00-12.00)

Music & Politics

- Nathan Seinen (University of Cambridge)
 The Hero as Humorist: Shostakovich's Ninth Symphony, Ivan I. Sollertinsky, and the Great Patriotic War
 Nadya Ostroff (City University)
 Wall of Sound: Music Made by the Berlin Wall
 Emma Collins (Royal Welsh College of Music and Drama)
 Elitism versus Accessibility: BBC Proms Commissioning since Glock

[Coffee/Tea 10.30-11.00]

Ethics & Philosophy

- Nanette Nielsen (Royal Holloway, University of London)
 Ethical Perspectives on *Neue Sachlichkeit*
 Naomi Waltham-Smith (Ruprecht-Karls-Universität, Heidelberg)
 Towards a Musicology Beyond Good and Evil: on the Moral Risk of Life-Affirming Cultural Experience

12.30 RMA Student Representatives election results (Arts Lecture Theatre 1)

12.45 BUFFET LUNCH (Arts Building Foyer) and DEPART

The Music Department at Royal Holloway would like to express thanks for generous donations in support of this conference from:

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 The Principal's Office, Royal Holloway