**ANNUAL RESEARCH STUDENTS’ CONFERENCE**

University of Hull, UK

PROGRAMME



Thursday 5 January 2012

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| From 11.00 | Registration [MH Foyer] | | | |
| **12.00-12.30** | **Lunch [Arts Cafe]** | | | |
| **12.30-12.45** | **Welcome Address: Dr Elaine King [MH]** | | | |
| **12.45-13.45** | **Keynote Address, The Peter Le Huray Lecture: Professor Martin Cloonan (University of Glasgow) [MH]**  Researching the Live Music Industry in the UK: Some Findings | | | |
| **14.00-15.30** | **PARALLEL SESSION 1** | | | |
| **1A: Music and Literature**  Chair: Professor Christopher Wilson | | **1B: Sacred Music I**  Chair: TBC | **1C: Performance Practice I**  Chair: Dr Elaine King | **1D: Larkin Composition Workshop I**  Chair: TBC |
| **Roger Hansford:** Anecdotal Evidence: Reading Sir Walter Scott’s *Ivanhoe* (1819) as 19th-Century Music History  **John McGrath:** Sounding Beckett: Musical Approaches to Text  **Carly Rowley**: The Heaventree of Stars: Burgess and *Blooms* | | **Joseph Knowles:** 1603: Witchcraft, Piety and Hypocrisy – A Year in the Life of Don Carlo Gesualdo  **Hilary Nicholls:** A Vector Analysis of Tallis *Spem in Alium*  **Andrew Cheetham:** Progressive Tendencies in English Sacred Music: The Few-Voice Latin Motets of Richard Dering | **Zoltan Paulyini:** The Contemporary Viola Pomposa  **Jessika Rittsteig:** Towards an Elucidation of Eugène Ysaÿes Aesthetic Persona  **Andrew R. Arceci and John A. Hansmann McKean:** Forqueray’s *La* *Portugaise:* Aspects of Composition, Transcription, and Performance | **Louis Johnson:** *This is the First Thing*  **David Cross:** *Subidón de Adrenalina*  **Marcello Messina:** *Separate Place* |
| **15.30-16.00** | **Break** | | | |
| **16.00-17.30** | **PARALLEL SESSION 2** | | | |
| **2A: Popular Music**  Chair: Dr Alexander Binns | | **2B: Sacred Music II**  Chair: Professor Christopher Wilson | **2C: Performance Practice II**  Chair: Dr Elaine King | **2D: Larkin Composition Workshop II**  Chair: Dr Mark Slater |
| **Maria Kouvarou:** *I’m a Poet and I Know It* (Dylan): Song Lyrics, Singing Poetry or Meaningless Noise?  **Aine Mangaoang:** *There Ain’t no Second Chance against the Thing with Forty Eyes:*YouTube, ‘Thriller’ and Digital Panopticonism  **Rowan Oliver:** Groove Performance and Sampling | | **Eleanor Rutherford:** The Uniformity of the Dominican Liturgy: A Comparison of the Chants for Holy Week  **James Hume:** Gostling’s Eighteenth-Century File Copy Partbooks and their use at St Paul’s Cathedral  **Rachel Davies:** *Thou Hast Ordered All Things:* Sacred Number Symbolism and Marian Piety in the Motets of the Montpellier Codex | **Douglas MacMillan:** The Organology of the English Flageolet 1800–1900  **Martyn Shaw:** ‘Vibration’ in Flute Performance Practices in Early 19th-Century England  **David Kirby:** The Extraordinary Life of the *Sonata for Clarinet and Piano* (1962) by Francis Poulenc | **Raymond Yiu**: *The Earth and Every Common Sight*  **Chris Hutchings:** *Ave Maria Gratia*  **Liam Gould:** *Flogging Hope* |
| 17.30-18.00 | Break | | | |
| **18.00-18.30** | **Special Address: Dr Paul Archbold (Director, Institute of Musical Research, London) [MH]**  Postgraduate Opportunities | | | |
| **18.30-19.00** | **Break** | | | |
| **19.00 onwards** | **Conference Dinner**  *Marrakesh Restaurant, Princes Avenue, Hull* | | | |

Friday 6 January 2012

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| **09.00-09.30** | **Late Registration [MH Foyer]** | | | |
| **09.30-11.30** | **PARALLEL SESSION 3** | | | |
| **3A: Media & Game Technology**  Chair: Dr Peter Elsdon | | **3B: British Music**  Chair: Professor Rachel Cowgill | **3C: Compositional Processes**  Chair: Dr Paul Archbold | **3D: Scottish History**  Chair: TBC |
| **Paul Harkins:** Tomorrow’s Music Today: The Fairlight CMI and Early Experiments in Digital Sampling  **James Barnaby:** *Play it Again and Again and Again, Sam*: ‘Looped’ Music and the Cinematic Aesthetic in Videogame Audio  **Michiel Kamp**: Ecology, Diegesis and Music in Video Games  **Thomas Western [*Research Statement]*:** *The Ghost in the Machine?* An Investigation into the Ideology of Field Recording in Britain in the 1950s  **Adam Martin [*Research Statement*]:** Studying Music Producers in 21st -Century Britain | | **Jonathan Clinch**: Herbert Howells’ *Cello Concerto*  **Kate Guthrie:** Walton at War  **Christopher Hutchings:** Questioning Faith through Music: Doubt and Parody in Britten’s *War Requiem*  **Rebecca Thumpston**: Agency in the Elgar *Cello Concerto* | **Ross Whyte:** Perpetual Erosion: Impermanence in Audio-Visual Intermedia  **Martin Vishnik:** Exclusive usage of extended guitar techniques  **Will Baldry:** ctrl-alt-dvs  **Alexander Hunter [*Research Statement*]:** Aesthetics in Composition  **Zoltan Paulyini [*Research Statement*]:** All-Interval Series Applied to Opera Composition | **Jo Clements:** The Past and the Pastoral in 18th-Century Scottish Music History  **Stephen Millar:** Music, Models and Aesthetics: The Legacy of Workers Songs from Joe Hill to Marc Blitzstein  **Kenny Forbes:** Rock, Space, Place: The Influence of Geomusicology and the Rock Genre on the Glasgow Apollo Audience  **Stephen Millar:** *The Sash* – A Constructive Analysis of the Divide Created By Music |
| 11.30-12.00 | Break | | | |
| 12.00-13.00 | **Special Address: Professor Rachel Cowgill (University of Cardiff) [MH]**  Preparing for Publication | | | |
| **13.00-13.45** | **Lunch** | | | |
| **13.45-14.45** | **Lunchtime Concert of new music promoted by The Larkin Society [MH]**  ***Soloists: Sarah Leonard (voice), Jonathan Gooing (piano), Colin Blamey (clarinet)*** | | | |
| **15.00-17.00/30** | **PARALLEL SESSION 4** | | | |
| **4A: Opera**  Chair: Professor Mark Everist | | **4B: Film Music**  Chair: TBC | **4C: Theory & Analysis**  Chair: TBC | **4D: Pedagogy**  Chair: TBC |
| **Alison deSimone:** The ‘Italian Gentlewoman’ and the ‘English Nightingale’: The Politics of Rivalry on the London Stage  **Francesca Vella:** An Imperishable Monument: Verdi’s Don Carlos in Late-1860s Milan  **Carla Measures [*Research Statement*]:** Operatic Rivalry in London: 1733-1737  **Brianna Robertson [*Research Statement*]:** Why has the Age of a Female Opera Singer increased in the Last 300 Years?  **Tamsin Alexander**: Italianising Russian Opera: Glinka’s *A Life for the* *Tsar* at Covent Garden (1887)  **Simon Evans-White [*Research Statement*]:** Placing Opera: Site, Context and Experience | | **Daniela Schwark**: 16th-Century Music Revisited: Issues over Musico-historical Awareness in Film Soundtracks  **Marie Bennett:** Vertigo and the Mozart Myths: Mental Health, Music and Film  **Laura Anderson:** The Monothematic Score of *Les Parents Terribles*: A Solution to the Challenge of Filmed Theatre  **Matt Lawson:** Decontextualizing, Destabilizing, *Detouring* America/Wagner  **Debbie Moss:** How is Jean Cocteau’s Inter-art Aesthetic born out in his Collaborative Practice? | **Fuxiao Gao:** Expectation and Style: A Study on Leonard B. Meyer’s *Aesthetics of Music*  **Kirstie Hewlett:** Hiding the Guilty Pleasure: Heinrich Schenker and the Pedagogical Use of Polemics  **Marc Ernesti:** Death, Discontinuities, and the Discourse: *Prolegomena* to the 18th-Century Reception of Music-theoretical *Topoi*  **Martin Scheuregger:** The 20th-Century Chamber Concerto: Losing the Italics, Finding the Form  **Yun-lun Hsieh [*Research Statement*]**: Kramer’s Theory of Musical Time as an Analytical Foundation to Compositions of Lai Deh-ho and Yang Tsung-hsien  **Wei-Shan Chang [*Research Statement*]:** Aesthetics of Quotation and the D-S-C-H motive in Shostakovich’s *Symphony No.15* | **Catherine Crisp:** The Developing Roles of the Clarinet Teacher and Amateur Clarinettist in Paris, 1760-1810  **Colin Wright:** The Development and Training of Aural Skills: Issues raised in Empirical Data  **Caroline Waddington [*Research Statement*]**: Peak Performance: Empathy and Attunement in Ensemble Playing  **Nasia Therapontos [*Research Statement*]**: Sound-based Learning  **Rachel Poyser [*Research Statement*]:** University Music Students’ Perspectives on Performance and Composition: An Exploration of a Culture of Creativity |
| 17.30-18.00 | Break | | | |
| **18.00-18.15** | **Advisory Talk: Helen Thomas (Membership & Development Officer, RMA) and Kate Guthrie (RMA Student Representative) [MH]**  RMA Matters | | | |
| **18.15-1900** | **Special Address: Professor Mark Everist (President, RMA) [MH]**  Relieving the Taxpayer of his/her Hard-Earned Cash: Funding Opportunities and the Future of Music Research | | | |
| **19.00** | **Wine Reception [Art Gallery] and election of RMA student representatives** | | | |
| **20.30** | **Dinner (informally in small groups), followed by optional pub crawl along the Hull Fish Trail** | | | |

Saturday 7 January 2012

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| **09.00-09.30** | **Registration [MH Foyer]** | | | |
| **09.30-10.30** | **Roundtable: Professor Christopher Wilson (University of Hull), Professor Katharine Ellis (RHUL), Professor John Irving (Christ Church Canterbury), Kate Guthrie (King’s College, London), John McGrath (University of Liverpool) [MH]**  Research Outputs and Impacts: The Value of Our Research | | | |
| **10.30-11.00** | **Break** | | | |
| **11.00-12.00** | **Keynote Address, The Jerome Roche Prize Lecture: Dr David Irving (King’s College, London) [MH]**  The Global Gamut: Encounters of Scale Systems in the Early Modern World | | | |
| **12.00-13.30** | **Lunch**  **[CV and Tutorial Sessions]** | | | |
| **13.30-15.30/45** | **PARALLEL SESSION 5** | | | |
| **5A: Music Philosophy**  Chair: TBC | | **5B: Applied Analysis**  Chair: | **5C: National Identity**  Chair: | **5D: Folk History**  Chair: Dr Alexander Binns |
| **Jonathan Lewis:** Beyond Appearances/Towards Essences: Problems of Musical Meaning  **Sara Clethoro:** Singing and Consciousness: An Existential Perspective and a Study of Max Velmans  **Patrick Hinds:** A Nonconceptual Ontology of Music    **Annika Forkert:** Claiming British Musical Modernism. A Critique | | **Olga Sologub:** Romantic Harmony ‘Prokofievised’ in the Third Movement of *Piano Sonata No. 8*  **Erica Buurman:** Beethoven’s ‘Scherzo Problem’  **Richard Powell [*Research Statement*]:**Music Beyond Boundaries: Developing a Holistic Analytical Approach  **Matthew Pilcher:** *Primo Amore*versus. *Erste Liebe*: A Re-assessment of Beethoven’s attention to Verbal Rhythm  **Balder Neergaard:** Robert Schumann – A Failed Pianist? | **Helen Macfarlane**: ‘Cette enfant de notre sol’?: Italian Composers, French Identity and the French Romance  **Marie-Claire Gervasoni:** Nicola Porpora’s *Cantate*, Op. 1: London’s Love Affair with the Italian Cantata  **Sean McMenamin [*Research Statement*]:** Englishness and Otherness: Kaikhosru Shapurji Sorabji  **Dale Christmas [*Research Statement*]:** National Identity in the Romantic British Symphony  **Alison Eales [*Research Statement*]:** Examination of the Glasgow Jazz Festival from an ‘Arts Worlds’ Perspective | **Louise McInnes:** *That We With Merth Mowe Savely Synge*: The 15th-Century Carol, A Music of the People  **Leena Rana:** Performing Compassion and Acts of Charity: Benevolent Songs in Britain c.1800  **Penelope Cave:** The Broadwood & the Banker’s Daughter |
| 16.00 | Conference End | | | |

Notes:

1. The Programme Committee reserves the right to make changes to the programme if necessary. The programme is correct at the time of going to press.
2. Room abbreviations: Middleton Hall [MH], Lecture Theatre C [LTC], Lecture Theatre D [LTD], Lecture Theatre E [LTE], Recital Room [L201], Seminar Room [L215]. The lecture theatres, recital room and seminar room are in the Larkin Building. Session venues will be confirmed in due course along with Chairs.
3. For parallel sessions, a bell system will operate throughout the conference whereby the end of each 30-minute slot will be signaled by a bell so that delegates can move between sessions at the same time.
4. The following meetings will take place during the conference on Saturday 7th January 2012:

* RMA Publications Committee (L201 or Committee Room, Venn Building): 10.30 to 13.30
* RMA Student Committee (L215): 12.15 to 13.15
* RMA Council (L201 or Council Chamber, Venn Building): 13.30 to 17.00

*We are grateful to the following organizations for sponsorship:*

*The Larkin Society*

*The Royal Musical Association*

*The University of Hull*