



**54<sup>th</sup> Annual Conference of the Royal Musical Association  
University of Bristol, Department of Music  
– Programme overview without abstracts –**

**Thursday, 13<sup>th</sup> September 2018**

**8:30 am – 5:00 pm: Registration (Foyer)**

**8:30 am – 10:00 am: Refreshments (Theatre Bar & Foyer)**

**9:00 am – 6:30 pm: Publisher exhibition (Octagon)**

**9:30 am – 10:00 am: Welcome (Auditorium)**

**10:00 am – 1:00 pm: Electroacoustic workshop (Auditorium)**

**10:00 – 11:00 am: Sessions 1a-d**

**Session 1a: East-Asian perspectives** (chair: Ruard Absaroka) – Albert's Bar

- Frances Kenyon Watson (University of Oxford): A Japanese composer dreams beyond Bayreuth: tension in pursuit of artistic unity
- Na Li (University of Birmingham): Representing masculinity through the Chinese style: the soft and hard powers of the nation

**Session 1b: Early music** (chair: Andrew Kirkman) – Victoria's Room

- Jeffrey Dean (Royal Birmingham Conservatoire): Tinctoris's *L'Homme armé* mass restored: coherence and varietas
- Tim Carter (University of North Carolina at Chapel Hill): Who sang Monteverdi's (Mantuan) madrigals?

**Session 1c: How to sing opera** (chair: Sarah Hibberd) – Recital Room

- Diane Tisdall (University of Warwick): Contesting voices: training opera singers at the Paris conservatoire
- Barbara Gentili (Royal College of Music): The 'modern' soprano: a strong model of femininity

**Session 1d: Analysing twentieth-century music** (chair: Michael Ellison) – Room G12

- Kelvin H.F. Lee (Durham University): Towards an Adornian reading of post-romantic form: Augenblick and sonata dialectics in Mahler's late symphonies
- Yvonne Teo (Durham University): Towards a hybrid analytical method: a synthesis of Schenkerian, neo-Riemannian and set-theoretical approaches for the analysis of neo-classical music

**11:00 – 11:30 am: Refreshments (Theatre Bar & Foyer)****11:30 am – 1:00 pm: Sessions 2a-e****Session 2a: Themed session (convenor Justin Williams): Grime and hip-hop studies in the UK: artistry, scholarship, and Brexit-era cultural critique – Room G12**

- Speakers: Justin Williams (University of Bristol); James Butterworth (University of Oxford); J. Griffith Rollefson (University College Cork). No timings are given for this session, which is conceived as a conversation on an emerging field of research.

**Session 2b: The seventeenth century (chair: Cheryl Duncan) – Recital Room**

- Isobel Clarke (Royal College of Music): Samuel Pepys: the sociality of music-making in seventeenth-century London
- Luca Ambrosio (Pavia University): The adaptation of Venetian operas for Rome (1668-1689)

**Session 2c: Analysing songs (chair: Barbara Kelly) – Harley Room**

- Clare Wilson (Ulster University): The Great War and beyond: André Caplet's musical trajectory
- Adam Rosado (Louisiana State University): Harmonic relationships in Hermeto Pascoal's *Calendário do Som*

**Session 2d: Old Hispanic chant (chair tbc) – Victoria's Room**

- Emma Hornby (University of Bristol): The melodic language of Old Hispanic processions
- David Andrés Fernández (Universidad de Castilla-La Mancha): Old Hispanic processional chant on Palm Sunday

**Session 2e: Music and politics after 1945 (chair: Michelle Assay) – Albert's Bar**

- Anna Papaeti (Panteion University, Athens): Soundscapes of detention: music in prison camps during the (post-)civil-war era in Greece (1947–1957)
- Evgeniya Kondrashina (Goldsmiths, University of London): Cold War recordings: shaping Shostakovich's identity in the eyes and ears of the British listeners
- James Davis (University of Birmingham): 'Come and see the blood in the streets': Luciano Berio, Pablo Neruda, *Coro* (1976) and Italian radicalism

**1:00 – 3:00 pm: Lunch break**

There are numerous lunch options in the vicinity of the Victoria Rooms. You can find a selection at <http://www.bris.ac.uk/music/events/conferences/rma-annual-conference/refreshments/>; the conference assistants are also happy to direct you.

**3:00 – 4:45 pm: Electroacoustic workshop (Auditorium)****3:00 – 4:30 pm: Sessions 3a-e****Session 3a: Themed session (convenor Scott McLaughlin): Sonic makers' forum: doing, knowing, meeting – Room G12**

The session will feature four speakers, who will draw on the specific knowledge the participants have derived through their own making-practices. After a brief introduction, each speaker will provide a 5-minute response to each of the three conceptual threads of the session's title (doing, knowing and meeting). The speakers are

Scott McLaughlin (University of Leeds), Richard Glover (University of Wolverhampton), Lauren Redhead (Canterbury Christ Church University) and Matthew Sergeant (Bath Spa University).

**Session 3b: Themed session (convenor Pauline Fairclough): Musical identities of the Cold War –**  
Recital Room

This panel represents the Study Group ‘Shostakovich and his Epoch’ of the International Musicological Society (IMS). Each of the three speakers will present a 20-minute paper, followed by questions.

- 3:00 pm: Olga Panteleeva (Princeton University): ‘The triumph of Soviet art’: Domestic echoes of Soviet musical diplomacy
- 3:30 pm: Olga Manulkina (St Petersburg State University): The extraordinary adventures of Mr. Porgy and Ms. Bess in the land of the Bolsheviks
- 4:00 pm: Pauline Fairclough (University of Bristol): Exciting Russians, boring English: Tchaikovsky in England, Elgar in Russia

**Session 3c: Themes in British nineteenth- and twentieth-century music (chair: Rachel Cowgill) –**  
Victoria’s Room

- Wiebke Thormählen (Royal College of Music) & Thomas Irvine (University of Southampton): Performing the music history of the future: Hubert Parry’s music history pedagogy at the Royal College of Music, 1882-1918
- Susan Elliott: Women composers and the Proms: the first 100 years
- Kate Guthrie (University of Bristol): Victorians on radio

**Session 3d: Researching performance practice (chair: Simon Keefe) –** Harley Room

- Beth P. Chen: A slip of the pen or intended inconsistent articulation – What do Mozart’s slurring discrepancies tell us about performance practice?
- Christopher Stanbury: Playing the changes: rediscovering performance practice, style and authorship in electronic organ music
- Ian Sapiro (University of Leeds): Using archival sources to inform contemporary performance

**Session 3e: Film music and national traditions (chair: Guido Heldt) –** Albert’s Bar

- John O’Flynn (Dublin City University): Being Irish, staging Irish: musical reconstructions in *My Wild Irish Rose* (Butler, 1947)
- Laura Anderson (Maynooth University): Musique concrète for a New Wave mystery: the disruptive sound design of *Paris nous appartient*

**4:30 – 5:00 pm: Refreshments (Theatre Bar & Foyer)**

**5:00 – 6:30 pm: Le Huray lecture: Robert Adlington (University of Huddersfield): Democracy in action? Audience participation as community organising (chair: Guido Heldt)**

**6:30-7:30: BULO (Bristol University Loudspeaker Orchestra), led by Neal Farwell: Concert with selected submissions to the call for electroacoustic compositions**

- Anna Terzaroli: *Dark Path*
- Ruari Paterson-Achenbach: *Encompass*
- Brice Catherin: *The Future of an Illusion*
- Roberto Begini: *Kymbalon*
- Sarah Ouazzani: *Moutons*
- Joel Rust: *The Breach*
- Emma Margetson: *Cimbaal*

**7:30 – 8:30 pm: Reception, sponsored by Routledge (Taylor & Francis) (Theatre Bar)**

## Friday, 14<sup>th</sup> September 2018

**9:00 am – 5:00 pm: Registration (Foyer)**

**9:00 am – 6:30 pm: Publisher exhibition (Octagon)**

**9:30 am – 1:00 pm: Acoustic workshop (Auditorium)**

**9:30-11:00 am: Sessions 4a-e**

**Session 4a: Themed session (convenor Bruno Faria): Soundpainting: the education of professional musicians** – Room G12

The panel will start with an introduction by the presenters (5 minutes), followed by the communication of three 20-minute papers and a joint conclusion (10 minutes), providing 15 minutes for open discussions.

- Helen Julia Minors: Soundpainting used to train aural skills, analysis and improvisation within UK higher music education
- Bruno Faria: Raising awareness through soundpainting towards the construction of expression
- Anders Ljungar-Chapelon: On soundpainting

**Session 4b: Themed session (convenor Chloë Alaghband-Zadeh): Decolonising analysis** – Recital Room

To promote discussion and interdisciplinary exchange, the session will take the form of a roundtable. The speakers will each present a ten-minute position paper, and then there will be a discussion with the audience. The speakers are Freya Jarman, Byron Dueck, Chloë Alaghband-Zadeh, Ruard Absaroka and Laudan Nooshin.

**Session 4c: Theoretical perspectives** (chair: Lois Fitch) – Harley Room

- Andrew J. Chung (Yale University): What is musical meaning? Towards a foundational theory of music as performative utterance
- Hayley Fenn (Harvard University): The puppet and the polyphon: towards a theory of puppetry and music

**Session 4d: Music, modernity and politics** (chair: Florian Scheduling) – Albert's Bar

- William Fourie (Royal Holloway, University of London): Biko, Stockhausen and the emancipatory potential of musical modernism in post-apartheid South Africa
- Ariana Phillips-Hutton (University of Cambridge): A democratic memory? The politics of contemporary commemoration

**Session 4e: British composers after 1950** (chair: Alastair Williams) – Victoria's Room

- Moeko Hayashi (University of Oxford): No(h) strings attached: Britten's *Curlew River* and Goehr's *Kantan* and *Damask Drum*
- Martin Scheuregger (University of Lincoln): Spectral temporality in the music of George Benjamin
- Nicholas Jones (Cardiff University): 'Death's dark door stands open': Peter Maxwell Davies's Tenth Symphony

**11:00 – 11:30 am: Refreshments (Theatre Bar & Foyer)**

### **11:30 am – 1:00 pm: Sessions 5a-e**

#### **Session 5a: Themed session (convenor Lauren Redhead): New manifestos for process in music – Room G12**

The session is the result of an open call for new manifestos addressing the topic of process in music, and the structure of the session is as follows (timings are only approximations):

- 11.30: Introduction (Lauren Redhead, Goldsmiths, University of London)
- 11.40: Dr Richard Glover (Wolverhampton University): *How to communicate music as a gradual process*
- 11.45: Sophie Stone (Canterbury Christ Church University): *Extended duration experimental music*
- 11.50 Dr Cara Stacey (independent composer): *Reflections on composition and ethnomusicology from a Southern African perspective* [video]
- 11.55 Keren Levi (independent choreographer) and Tom Parkinson (Royal Holloway, University of London): *Footnotes for Crippled Symmetry: Making new work after Morton Feldman's Crippled Symmetry in 2018 – a manifesto* [video]
- 12.00 Dr Alistair Zaldua (Canterbury Christ Church University): *The processes of translation*
- 12.05 Dr Lisa Busby (Goldsmiths, University of London): *Protocols, policies, and proposals performed* [video]
- 12.15: Response: Matthew Sergeant (Bath Spa University)
- 12.30: Discussion with speakers, respondents and audience

#### **Session 5b: Themed session (convenor Elizabeth Wells): Leonard Bernstein Centenary – Recital Room**

- 11:30 am: Elizabeth Wells: Leonard Bernstein, a century on
- 12:00 pm: Alicia Kopfstein-Penk: Bernstein as cultural ambassador
- 12:30 pm: Katherine Baber: 'Religiosity but not religion': revelation as topic in Bernstein's music

#### **Session 5c: Contemporary Iran (chair: Chloë Alaghband-Zadeh) – Harley Room**

- Amin Hashemi (SOAS, University of London): Rethinking the puzzled relationship between music and Islam: the case of contemporary Iran
- Laudan Nooshin (City, University of London): A window onto other worlds: musical exoticism in Iranian cinema – the case of *The Lor Girl*

#### **Session 5d: Prokofiev and Shostakovich (chair: David Fanning) – Albert's Bar**

- Ondrej Gima (Goldsmiths, University of London): *The Fiery Angel* (original versus revised)
- Gabrielle Cornish (Eastman School of Music, University of Rochester): Shostakovich builds a home

#### **Session 5e: Contemporary popular genres (chair: Justin Williams) – Victoria's Room**

- Lewis Kennedy: Processes and consequences of generic codification in metal/hardcore music
- Ken McLeod (University of Toronto): Alternative facts and fake sounds: vaporwave and the influence of advertising on the content of popular music
- Scott Bannister (Durham University): Emotional chills with music: exploring common features across a chills music corpus

**1:00 – 3:00 pm: Lunch break**

There are numerous lunch options in the vicinity of the Victoria Rooms. You can find a selection <http://www.bris.ac.uk/music/events/conferences/rma-annual-conference/refreshments/>; the conference assistants are also happy to direct you.

**During the lunch break, 2:00 – 2:40 pm:** REF consultation meeting with Robert Adlington (deputy chair of REF sub-panel 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies) – open meeting for all conference delegates (Recital Room)

**3:00 – 4:45 pm: Acoustic workshop (Auditorium)****3:00 – 4:30 pm: Sessions 6a-e**

**Session 6a: Themed session (convenors Peter Asimov, Frankie Perry and William Drummond): Reimagining musical reimaginings: a roundtable on the study of transcriptions and arrangements** – Room G12

Our session will take the form of a roundtable, co-chaired by two of the speakers; introductory remarks will be followed by five ten-minute contributions from the disciplines of musicology and literature, leaving ample time for audience responses and questions. Speakers are William Drummond (University of Oxford), Pierre Riley (University of Cambridge), Susie Hill (University of Cambridge), Frankie Perry (Royal Holloway) and Peter Asimov (University of Cambridge).

**Session 6b: Themed session (convenor Matthew Sergeant): Music and materialisms: between affect, attitudes, and affordances** – Recital Room

- 3:00 pm: Matthew Sergeant (Bath Spa University): Composing nonhuman affordances: gifting to a non-sentient domain
- 3:30 pm: Samuel Wilson (Guildhall School of Music and Drama): Musical encounters with the object in twentieth-century compositional thought
- 4:00 pm: Isabella van Elferen (Kingston University): Rethinking affect: the vibrant matter of baroque rhetoric

**Session 6c: The eighteenth century** (chair: Warwick Edwards) – Harley Room

- Federico Furnari (University of Sheffield): Giovanni Battista Serini: life and catalogue
- Karen E. McAulay (Royal Conservatoire of Scotland): Overlapping patterns: the extant late Georgian copyright music explored by modern research networking
- James Burke (University of Cambridge): Richard Heber (1733–1833): the greatest collector of early modern English music?

**Session 6d: Composers and their political uses** (chair: Florian Scheduling) – Albert's Bar

- Nicolò Palazzetti (University of Birmingham): The Bartók myth. Fascism, morality and resistance in Italian musical culture
- Natasha Loges (Royal College of Music): Friend or foe? Performing Brahms's *German Requiem* in wartime Britain
- Beth Snyder (University of Surrey): Verdammt und verbannt: The 1959 Festwoche and the rehabilitation of Felix Mendelssohn-Bartholdy in the GDR

**Session 6e: Analysing acoustic and popular music** (chair: Ben Curry) – Victoria’s Room

- Nick Braae (Waikato Institute of Technology, Hamilton/NZ): Structural and rhetorical closure in popular songs
- Steven Gamble (Kingston University): Interpreting flow in early 2010s rap music listening
- Michael Clarke & Frédéric Dufeu (University of Huddersfield): Applying interactive aural analysis to acoustic repertoire: from TaCEM to the IRiMaS project

**4:30 – 5:00 pm: Refreshments (Theatre Bar & Foyer)**

**5:00-6:30: Annual General Meeting of the RMA, directly followed by the Dent Medal lecture: Alejandro L. Madrid (Cornell University): The importance of being from ‘the other side’: music and border studies in the 21<sup>st</sup> century** (chair: Simon McVeigh) – Auditorium

**6:30-7:30: The Bristol Ensemble, conducted by John Pickard: Concert with selected submissions to the call for acoustic compositions**

- Kerensa Briggs: *Alma Redemptoris Mater*
- Phil Dixon: *Dark Clouds Passed Overhead*
- Zvonimir Nagy: *Fall, Leaves, Fall*
- Daniel Arnaldo Garrigues Herrera: *Three March in Three*
- Javier Subatin: *Pensando Vientos*
- Peter Relph: *The Man Is Blest*

**7:30 – 8:30 pm: Reception (Theatre Bar)**



## Saturday, 15<sup>th</sup> September 2018

**8:30 am – 1:00 pm: Registration (Foyer)**

**9:00 am – 6:00 pm: Publisher exhibition (Octagon)**

### 9:30 – 11:00 am: Sessions 7a-e

#### **Session 7a: Themed session (convenor Rachel Cowgill): Dance-musics and transnationalism in the early twentieth century – Room G12**

- 9:30 am: Susan C. Cook (University of Wisconsin-Madison): Cross-cultural erasures: John Philip Sousa and the cakewalk
- 9:45 am: Rachel Cowgill (University of Huddersfield): '[P]ushed against us from the Floridas, TO MAKE US MILD' (Lewis, BLAST, 1914): British Identity and Internationalism in Music and Dancing at The Cave of the Golden Calf (London, 1912–14)
- 10:00 am: Gayle Murchison (College of William & Mary, Williamsburg): Shall we dance? Ethel Waters' Black Swan recordings and William Grant Still learning to dance the blues
- 10:15 am: Yuiko Asaba (Royal Holloway, University of London): 'The talented versus the ordinary': The 'French and British Tango battle' among the Japanese aristocracy, 1920s–1930s
- 10:30 am: Discussion

#### **Session 7b: Themed session (convenor Annika Forkert): Women working in music: states of research – Recital Room**

- 9:30 am: Andrew Gustar (Open University): Statistics as a tool in researching women composer populations
- 9:45 am: Rhiannon Mathias (Bangor University): The struggle for canonicity: western art music
- 10:00 am: Christina Homer (Bangor University): Alternative spaces: ethnomusicology
- 10:15 am: Katherine Williams (Plymouth University): Female glamour vs. riot girls: pop and jazz
- 10:30 am: Concluding remarks by the convenor
- 10:35: Discussion

#### **Session 7c: Questions of gender (chair: Emma Hornby) – Victoria's Room**

- Emese Lengyel (University of Debrecen): The role of women in twentieth-century Hungarian operettas
- James Gabrillo (University of Cambridge): Punk as soundtrack to gay beauty pageants in the Philippines
- Janet Bourne (University of California, Santa Barbara): Hidden topics: analysing gender, race, and genius in the 2016 Film *Hidden Figures*

#### **Session 7d: The American experience (chair: Caroline Rae) – Albert's Bar**

- Christopher Chowrimootoo (University of Notre Dame): Middlebrow modernism: Aaron Copland, music appreciation and the styling of new music
- Emily MacGregor (Harvard University): A train ride through Weill's American imaginary: technological spectacle, nation-building, and émigré experience at the 1939-40 World's Fair
- Joel Rust (New York University): From *Espace* to *Déserts*: Varèse and the sounds of the city

#### **Session 7e: The politics of song (chair: Robert Adlington) – Harley Room**

- Harriet Boyd-Bennett (University of Nottingham): Migratory song: workers' culture in interwar Italy

- Jelena Schiff (Portland State University): Recordings of Allies and Central Powers patriotic songs in the United States during the Great War (repertories before and after April 1917)
- Nuria Bonet (University of Plymouth): Humour as resistance: the songs and chants of the Catalan independence referendum

**11:00 – 11:30 am: Refreshments (Theatre Bar & Foyer)**

**11:30 am – 1:00 pm: Lecture recital 1 and sessions 8a-d**

**Lecture recital 1** (chair: Mieko Kanno) – Auditorium

- **R. Larry Todd (piano) (Duke University) and Katharina Uhde (violin) (University of Valparaiso): Imagining Scotland through Mendelssohn and Joachim**

**Session 8a: Themed session (convened by the RMA LGBTQ Study Group, chair Danielle Sofer): LGBTQ+ mental health in university music departments** – Room G12

- 11:30 am: Danielle Sofer (Maynooth University, Chair RMA LGBTQ SG): Welcome and introductions
- 11:40 am: David Bretherton (Southampton University)
- 12:00: Laurie Stras (Southampton University)
- 12:10: Paul Attinello (Newcastle University)
- 12:20: Amelia Pereira (University of Bristol, Staff LGBT+ Committee)
- 12:30: Núria Bonet Filella (University of Plymouth): Workshop and discussion

**Session 8b: Music theatre in the eighteenth and nineteenth centuries** (chair: Sarah Hibberd) – Recital Room

- Anne Desler (University of Edinburgh): ‘Actio, inquam, in dicendo una dominatur’: rhetoric, composition and performance in the 18<sup>th</sup>-century drama per musica
- Austin Glatthorn (Dalhousie University): *Ariadne’s* legacy and the melodramatic sublime
- Rachel Becker (University of Cambridge): The opera fantasia: literary ecphrasis in music

**Session 8c: Problems of music historiography** (chair: Simon McVeigh) – Victoria’s Room

- Joanne Cormac (University of Nottingham): The symphony post-Beethoven: a biographical approach
- Tom Attah (Leeds Arts University): Stories we could tell: putting words to American popular music
- Max Erwin (University of Leeds): Rows by any other name: serialism and the emplotment of an avant-garde

**Session 8d: Music and nature in the twentieth century** (chair: Christopher Charles) – Albert’s Bar

- Christopher Tarrant (Anglia Ruskin University): Vitalism contra degeneration: the case of Carl Nielsen
- James Savage-Hanford (Royal Holloway, University of London): Re-singing the past: strategies of (re)enchantment in Enescu’s *Impressions d’enfance*
- Mingyue Li (University of Oxford): Signification Strategy and Music Subjectivity of Sciarrino’s Sound Ecology: The Case of *Lohengrin, azione invisibile*

**1:00 – 3:00 pm: Lunch break**

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**3:00 – 4:30 pm: Lecture recitals 3 & 4 and sessions 9a-d****Lecture recitals 2 & 3** (chair: Katherine Williams) – Auditorium

- Verica Grmusa (Goldsmiths, University of London): The ‘national’ song as a performance of femininity
- Jan McMillan: Developing partnerships through composition: an autoethnographic account

**Session 9a: Themed session (convenor Nicole Grimes): A post-Brahmsian musical future: echoes, resonances, and spectres** – Recital Room

- 3:00 pm: Nicole Grimes: Brahms as a vanishing Point in the music of Wolfgang Rihm: Reflections on *Klavierstück Nr. 6*
- 3:15 pm: Frankie Perry: Orchestrating and re-orientating Brahms: Orchestral agency in Glanert’s four serious preludes to the *Serious Songs*
- 3:30 pm: William Drummond: *Nebenstück*, nostalgia, and noise: Rethinking metaphors of depth in musical arrangements
- 3:45 pm: Edward Venn: Arrangements and ‘derangements’: Michael Finnissy’s *In stiller Nacht*
- 4:00 pm: Discussion

**Session 9b: Schubert and Mendelssohn** (chair: David Bretherton) – Room G12

- Joe Davies (University of Oxford): Schubert’s gothic music
- Julian Horton (Durham University): Rethinking sonata failure: the first movement of Mendelssohn’s Piano Concerto in G minor, op. 25
- Hazel Rowland (Durham University): Against ‘religious kitsch’: Mendelssohn’s Piano Trio in C minor, Op. 66

**Session 9c: Musicals and film comedies in the 1930s and 1940s** (chair: Guido Heldt) – Victoria’s Room

- Lindsay Carter (University of Bristol): Sight and sound gags in the musical comedy films of Grigoriy Aleksandrov
- Stefanie Arend (University of Oxford): Operation “operetta”: the Berlin sound movie operetta under the swastika

**Session 9d: American experimentalists** (chair: John Pickard) – Albert’s Bar

- Anthony Gritten (Royal Academy of Music): Duchampian listening in Cage’s development in the 1960s
- Helena Bugallo (Paul Sacher Foundation, Basel): Perforated rolls, air, sounds, and the creative process: new perspectives on the player piano music of Conlon Nancarrow
- Brandon Derfler (Westminster College, Salt Lake City): Ratio scaling in Ben Johnston’s String Quartet no. 9

**4:30 – 5:00 pm: Refreshments (Theatre Bar & Foyer)****5:00 – 6:00 pm: Sessions 10a-e****Session 10a: Music and communities** (chair: Pam Burnard) – Room G12

- Igor Contreras Zubillaga (Centre de recherches sur les arts et le langage, Paris): ‘Equal conditions for all’: new musical organisations and democracy in post-Francoist Spain
- Arnar Eggert Thoroddsen (University of Edinburgh/University of Iceland): Music-making in a Northern Isle: Iceland and the ‘village’ factor

**Session 10b: Music and silent cinema** (chair: Julie Brown) – Recital Room

- Jonathan Best (University of Huddersfield): The improvisational practices of early twentieth-century silent film piano accompanists
- Marco Ladd (Yale University): Dolores, across the waves: Italian music for Hollywood cinema, c.1928

**Session 10c: Music and the Soviet sphere** (chair: Olga Panteleeva) – Victoria's Room

- James Taylor (University of Bristol): Making the musical self 'Soviet': purge, rationality and Bolshevik intuition after 1917
- Daniel Elphick (Royal Holloway, University of London): Polish-Soviet musical exchange: composers' delegations in the 1960s

**Session 10d: Music and politics in the interwar years** (chair: Lindsay Carter) – Harley Room

- Viktoria Zora (Goldsmiths, University of London): Political migration in the late 1930s and its impact on music publishing

**Session 10e: Questions of opera** (chair Thomas Hyde) – Albert's Bar

- Torbjorn Skinnemoen Ottersen (Van Leer Jerusalem Institute): *The Death of Klinghoffer*: opera and/as documentary
- Michael Graham: 'How many men eat Timon': economics and sexuality in Stephen Oliver's *Timon of Athens*