

## RMA Conference Programme

15 July

12:00	<b>Registration Welcome and Lunch</b>		
14:00-15:30	Session 1	<p><b>Material culture &amp; instrument makers (051)</b></p> <p>Malcolm Rose, <i>New links to the Lodewijk Claviorgan</i> (39)</p> <p>Benjamin Hebbert, <i>The Material Culture of Elizabethan Music: A broader context for 'My Ladye Nevells Booke'</i> (22)</p> <p>Yael Sela, <i>'My Ladye Nevells Booke' as Material Representation of Elizabethan Culture</i> (41)</p>	<p><b>Systems (MacRobert Lecture Theatre)</b></p> <p>Jon Aveyard, <i>Untitled: binaural recordings</i> (3)</p> <p>James Mooney and David Moore, <i>Resound: A Design-led Approach to the Problem of Live Multi-loudspeaker Sound Spatialisation</i> (32)</p> <p>David Berezan, <i>In Flux - A New Approach to Sound Diffusion Performance Practice for Acousmatic Music</i> (55)</p>
15:30-16:00	Tea		
16:00-17:00	Session 2	<p><b>Haydn's music for voice (051)</b></p> <p>Patricia Debly, <i>Haydn's Operatic Revisions: 'Acide' as Exemplar</i> (13)</p> <p>Mekala Padmanabhan, <i>Haydn and the Late Eighteenth Century Lied: Literary Influences on Lied Aesthetics, Song Styles and Form</i> (36)</p>	<p><b>Sound &amp; Space Composer Studies (028)</b></p> <p>Bruno Bossis, <i>Writing space in Jonathan Harvey's music</i> (7)</p> <p>Marcus Zagorski, <i>Material and technology in the spatial conception of early serialism</i> (54)</p>
19:30	<b>6. CONCERT: Jonty Harrison (MacRobert Lecture Theatre)</b>		

**16 July**

09:00-10:30	Session 3	<p><b>Opera (051)</b></p> <p>Anastasia Belina, <i>Unseen Aeschylus: Clytemnestra's Remorse and the Ghost of Agamemnon in Taneyev's Oresteia</i> (5)</p> <p>Jane Brandon, <i>Storms, Laughter and Madness: Verdian 'Numbers' and Generic Allusions in Benjamin Britten's 'Peter Grimes'</i> (8)</p> <p>David Kidger, <i>Siegfried's Musical Memory: The Recapitulation of the Song of the Wood-Bird</i> (27)</p>	<p><b>Aesthetics and Analysis 1 (028)</b></p> <p>Holger Stuwe, <i>Reflective Resistance: Mahler's First Symphony and the history of the genre</i> (47)</p> <p>Benedict Taylor, <i>Temporality in Russian Music and the notion of 'development'</i> (48)</p>
10:30-11:00	Coffee		
11:00-13:00	Session 4	<p><b>Aspects of MLNB (051)</b></p> <p>Tihomir T Popovic, <i>By an Unknown Hand? Corrections and Alterations in 'My Ladye Nevells Booke'</i> (37)</p> <p>Philippe Cathe, <i>William Byrd's music in the light of the harmonic vectors</i> (9)</p> <p><b>Keyboard music in 18<sup>th</sup> and 19<sup>th</sup> Centuries (051)</b></p> <p>Suzanne Cole, <i>'Those charming pieces of antique quaintness': Byrd's keyboard music in the nineteenth century</i> (11)</p> <p>Andrew Woolley, <i>Robert King's Book of Harpsichord Lessons for Montagu Garrard Drake</i> (51)</p>	<p><b>Performance 1 (MacRobert Lecture Theatre)</b></p> <p>Jan Jacob Hofmann, <i>Sonic Architecture</i> (23)</p> <p>Annie Mahtani, <i>Open Frames</i> (29)</p> <p>James Wyness, <i>Dream Mechanics</i> (53)</p> <p>Joseph Anderson, <i>Mpingo</i> (1)</p>

19/05/2008 09:42

13:00-14:00	Lunch		
14:00-15:00	Session 5	<b>Seventeenth-Century Italy (051)</b> Bettina Varwig, <i>'New Music' in the Early Seventeenth Century</i> (50) Carrie Churnside, <i>Colonna's Cantatas for Florence and Modena: Art and Music Combined</i> (10)	<b>Performance 2 (MacRobert Lecture Theatre)</b> Rajmil Fischman, <i>Te Acuerdas Hijo?</i> (19) Elsa Justel, <i>Débris</i> (25)
15:00-15:30	Tea		
15:30-17:00	Session 6	<b>Roundtable on Sound and Space (MacRobert Lecture Theatre)</b>	
19:00	<b>Chris Banks, <i>An introduction to 'My Ladye Nevells Booke'</i> (Aberdeen City Art Gallery)</b>		
19:30	<b>CONCERT Davitt Moroney performs music from My Ladye Nevells Booke in the presence of the manuscript (Aberdeen City Art Gallery).</b>		

**17 July**

09:00-10:30	Session 7	<b>Aspects of Performance and Meaning (051)</b> George Kennaway, <i>Aisance or playing the cello like a man of the world: aspects of cellists' posture in the nineteenth century</i> (26) Ann Lingas, <i>The seicento Roman violinist and images of sound and hearing</i> (28) John Rego, <i>Skryabin plays Skryabin</i> (57)	<b>Papers on Compositions (028)</b> Nye Parry and Matthew King, <i>King's Wood Symphony - spatial composition in the natural environment</i> (56) Christopher Wilson, talk on <i>Spatial studies on 'My Ladye Nevilles Booke'</i> (2) <b>Electroacoustic and instrumental sound worlds 1</b> Nikos Stavropoulos, <i>Composing Space: Spatial sound organisation as a carrier of musical structure</i> (--)
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10:30-11:00	Coffee		
11:00-13:00	Session 8	<p><b>Byrd's Vocal Music (051)</b></p> <p>Philip Taylor, <i>Music of remembrance: Byrd's elegiac songs in the Paston collection</i> (49)</p> <p>Richard Rastall, <i>Performance issues in William Byrd's settings of psalm-texts</i> (38)</p> <p><b>Peter Philips (051)</b></p> <p>Kerry McCarthy, <i>Philips' 1628 'Paradisus' and the Triumph of the Eucharist</i> (30)</p> <p>David J Smith, <i>The Origins of Peter Philips's 1580 Pavan</i> (43)</p>	<p><b>Electroacoustic and instrumental sound worlds 2 (028)</b></p> <p>John Dack, <i>Space in Music in Space</i> (12)</p> <p>Matthias Strassmueller, <i>The myth of the contrasting sound-worlds: Do electroacoustic and instrumental sound share a common space?</i> (46)</p> <p>Robert J Dow, <i>Acousmatic space: composing with space and for spaces</i> (16)</p> <p>Adrian Moore and Dave Moore, <i>Fracturing the acousmatic: merging traditional sound diffusion techniques with disassembled acousmatic music</i> (34)</p>
13:00-14:00	Lunch		
14:00-15:30	Session 9	<p><b>CONCERT (MacRobert Lecture Theatre)</b></p> <p>Rachelle Taylor Lecture/Recital: <i>Glenn Gould's Renaissance Theatre</i></p> <p>Jo Anderson and Christopher Wilson, <i>MLNB extracted for the acousmatic</i> (2)</p>	
15:30-16:00	Tea		
16:00-17:30	Session 10	<b>Roundtable on MLNB (MacRobert Lecture Theatre)</b>	
18:30	<b>Principal's Reception (Linklater Rooms)</b>		
19:30	<b>Conference Dinner (Elphinstone Hall)</b>		

**18 July**

09:00-10:30	Session 11	<p><b>Mozart (051)</b></p> <p>David Black, <i>Mozart's Late Dance Music and Carnival Culture in Eighteenth-Century Vienna</i> (6)</p> <p>Susan de Ghize, <i>To Be or To Have, That is the Question: Exemplifying Hauptmann's Ideas of Polarity and Dualism through Mozart's Piano Sonatas</i> (14)</p> <p>Danuta Mirka, <i>Double Measures and the Art of Metrical Guises</i> (31)</p>	<p><b>Aesthetics and Analysis 2 (028)</b></p> <p>Paul Fleet, <i>Metatonicity, the Music and Aesthetics of Ferruccio Busoni, and Temporal Intentionality Graphs</i> (20)</p> <p>Daniel Shanahan, <i>Debussy's Monochromatic Landscape: Melodic Process and Fluctuations in Form in 'Pour Les Huit Doigts'</i> (42)</p> <p>Yi-Cheng Wu, <i>Atonal Voice Leading and Harmonic Progression in Webern's 'Die Geheimnisvolle Flöte' op.12 no.2 - Problems with Contemporary Theories</i> (52)</p>
10:30-11:00	Coffee		
11:00-12:30	Session 12	<p><b>Politics and Society (051)</b></p> <p>Rosemary Golding, <i>A 'troublesome matter': Musical Study and Institutional Identity in 1890s London</i> (21)</p> <p>Rachel Moore, <i>'Chaque age a ses plaisirs': Generation Gaps and Nationalist Discourse in Parisian Musical Life during the Great War</i> (35)</p> <p>Ruth Seehaber, <i>The construction of the "Polish school". Self-perception and foreign perception of Polish contemporary music between 1956-1976</i> (40)</p>	<p><b>Performance 3 (MacRobert Lecture Theatre)</b></p> <p>Robert Dow, <i>Precipitation within sight</i> (15)</p> <p>Adrian Moore, <i>3 Pieces: Horn</i> (33)</p> <p>Nikos Stavropoulos, <i>Atropos</i> (45)</p>
12:30-13:00	Close		

Installations: Matthew Barnard, *Closely Observed Trains* (4) and Jon Aveyard, *Untitled: binaural recordings* (3) – both in room **027**