

**Royal Musical Association 58<sup>th</sup> Annual Conference**  
**Durham University**  
**8<sup>th</sup>–10<sup>th</sup> September 2022**  
**Programme**

**Day 1: Thursday 8<sup>th</sup> September**

9.00–9.30	Registration and Welcome				
9.30–11.30	<b>Session 1a: Nineteenth-Century Analysis</b>	<b>Session 1b: Reception Histories and Biographies</b>	<b>Session 1c: Themed Session: Contemporary Music and Cultural Hegemony</b>	<b>Session 1d: The Eastern European Imagination</b>	<b>Session 1e: Themed Session: Musical Gesture: An Interdisciplinary Exploration of Synchronicities in Music, Dance, Animation Film, Sound and Creative Digital Technologies</b>
	<p><b>Malcolm Miller</b>, 'Space, Structure and Gesture in Beethoven's Piano Oeuvre'</p> <p><b>Emily Shyr</b>, 'A Sublime Winter Journey: <i>Sehnsucht</i>, Imagination, and Reality in Schubert's <i>Winterreise</i>'</p> <p><b>James Sobaskie</b>, 'Fauré's First "French" Scherzo'</p> <p><b>Emma Soldaat</b>, 'Rotation and Recomposition in Mahler's Seventh Symphony'</p>	<p><b>Christopher Dingle</b>, 'The Most Accomplished Man in Europe': Musical Traits of Joseph Bologne, Chevalier de Saint-Georges'</p> <p><b>Federico Lanzellotti</b>, 'Carlo Ambrogio Lonati, "Inventor of Double Stops", and His Reception in Britain (1676–1724)'</p> <p><b>George Kennaway</b>, 'Pierre Baillot, Priest-Violinist in the Temple of Art'</p>	<p><b>Giles Masters</b>, 'Contemporary Music and the "Empire of Cotton"'</p> <p><b>Elaine Kelly</b>, 'Rethinking Contemporary Music Through the Lens of Socialist Internationalism'</p> <p><b>William Fourie</b>, 'Postcolonial Misrepresentation and the ISCM'</p>	<p><b>Barbara Vackova</b>, "'I Was Writing Completely Freely": Remembering the Socialist Past of Czechoslovak Music'</p> <p><b>Ondrej Gima</b>, 'Music Samizdat Magazines and their Function in Czechoslovakia (1968–1989)'</p> <p><b>James Savage-Hanford</b>, 'Bacewicz, Late Style, and the Aesthetics of Anxiety'</p>	<p><b>Paper 1</b>, 'Synchronicity I: Musical Gesture – A Musico-Choreographic Analysis of a Synchronous "Flute and Dance" Performance'</p> <p><b>Paper 2</b>, 'Synchronicity II: Representing Musical Gesture in Animation'</p> <p><b>Paper 3</b>, 'Mark-Making and Music in Experimental Film and Live Performance'</p> <p><b>Paper 4</b>, 'Gestural Control in Electronic Music: An Expressively Enhanced Theremin-esque Singing Machine'</p>
11.30–12.00	Refreshments				

12.00–13.30	<b>Session 2a: Domestic Musics</b>	<b>Session 2b: Themed Session: Augmented Sonic Practice: Renegotiating the Role of Technology within Creative Practices of Contemporary Music</b>	<b>Session 2c: Hearing the Sacred</b>	<b>Session 2d: Themed Session: Gender and Desire in Medieval Vernacular Song</b>	<b>Session 2e: Lecture-Recital I</b>
	<p><b>Desiree Mayr</b>, ‘The Rise of Hausmusik in Rio de Janeiro through Leopoldo Miguéz’s <i>Bluettes</i>’</p> <p><b>Rebecca Long</b>, ‘Reminiscences of an Older Style: Connecting Roberto Gerhard’s Harpsichord Concerto and Antonio Soler’s Harpsichord Quintets’</p> <p><b>LeeLee Hunter</b>, ‘The Operatic Guitar: An Exploration of Narrativity and Dramatic Structure in J.K. Mertz’s <i>Opem-Revue</i>, Op. 8’</p>	<p><b>Zubin Kanga</b>, ‘Conducting the Air: The Performer’s Role in the Development of New Works using Gesture-controlled Digital Instruments’</p> <p><b>Lia Mice</b>, ‘Chaos Bells: A Large-Scale Digital Musical Instrument’</p> <p><b>Vicky Clarke</b>, ‘Neural Materials: A System for Sound Sculpture I Electronics I Machine Learning’</p> <p><b>Mark Dyer</b>, ‘Scribe: Working with Neural Networks to Reanimate the Vibrant Transformations of Ancient Music Manuscripts’</p>	<p><b>Bruce Forman</b>, “‘To Transpose a Sort of Office to the Concert Hall’: What is Liturgical about Messiaen’s <i>Trois Petites Liturgies de la Présence Divine</i>?’</p> <p><b>Bryan White</b>, ‘W. T. Freemantle’s Subscription Publication of Spohr’s Twenty-fourth Psalm’</p> <p><b>George K. Haggett</b>, “‘Down There, in the Saracen’s Realm’”: Singing Love and Crusading in Kaija Saariaho’s <i>L’Amour de loin</i>’</p>	<p><b>Anne A. Levitsky</b>, ‘Maneater: Learning and the Politics of Bodily Ingestion in Troubadour Lyric Poetry’</p> <p><b>Joseph W. Mason</b>, ‘Love’s Little Dart: Wounds, Pain, and the Vulnerable Voice of Trouvère Song’</p> <p><b>Matthew P. Thomson</b>, ‘Music, Dance, and Desire in Thirteenth-Century French Literature and Society’</p>	<p><b>Maria Stratigou</b>, ‘The Meaning of <i>dolce</i> in Nineteenth-Century Pianism, as Derived from Farrenc’s Piano Études’</p>
13.30–15.00	Lunch and Closed Meetings				

15.00–16.30	<p><b>Session 3a American Popular Music and Race</b></p> <p><b>Clarke Randolph</b>, ‘Still We Rise: Racial Discriminatory Resilience and Black American Musicians’</p> <p><b>Steven Gamble</b>, ‘The Hiphopification of Pop: Hip Hop Aesthetics in Mainstream Popular Music’</p> <p><b>Clare Lesser</b>, ‘On Jupiter, The Skies are Always Blue... (Sun Ra): A Derridean Approach to The Intergalactic Journeys of Sun Ra and Karlheinz Stockhausen’</p>	<p><b>Session 3b Embodying, Staging and Voicing</b></p> <p><b>Daniel Boucher</b>, ‘Tracking Opera-Pantomime Networks: Kurt Weill’s Creative Development’</p> <p><b>Eleonora Di Cintio</b>, ‘The Silent Rival: Salvatore Viganò and Rossini’s Serious Operas in Milan (1816-1822)’</p> <p><b>Verica Grmusa</b>, ‘Performers’ Reflections on (Re)Creating Art Song in Online Context’</p>	<p><b>Session 3c Reception and Aesthetics</b></p> <p><b>Bradley Hoover</b>, ‘One Method to Excel Them All: On the Musical Foundations of François Delsarte’s System of Applied Aesthetics’</p> <p><b>Amy Ming Wai Tai</b>, ‘Re-Imagining Bach in Hans van Manen’s <i>Fantasia</i> (1993)’</p> <p><b>Shawna Weitz</b>, ‘Steibelt’s Rumours: Publicity, Celebrity, and the Remnants of Fame’</p>	<p><b>Session 3d Sounding World War II</b></p> <p><b>Deborah Nemko</b>, ‘Suppressed and Forgotten Composers of World War II: The Piano Music of Fania Chapiro’</p> <p><b>Tom Perchard</b>, ‘Experiencing Pop Music in the Postwar British Home: Private Pleasures and Social Change’</p> <p><b>Erin Johnson-Williams and Michelle Meinhart</b>, ‘Re-Birthing Britain: Maternal Soundscapes in <i>Call the Midwife</i>’</p>	<p><b>Session 3e Themed Session: Socialist Realism Across B/orders</b></p> <p><b>Patrick Becker-Naydenov</b>, ‘In All the Wrong Places: UNESCO-Sponsored Music Transfer between Bulgaria and the Global South during the Cold War’</p> <p><b>Eirini Diamantouli</b>, ‘Echoes of Socialist Realism in Greece: Nikos Skalkottas’ “Turn to Tonalism”’</p> <p><b>Alexandra Leonzini</b>, “‘Music that Speaks to the Struggle of our People’: Socialist Realism and the making of North Korea’s Musical Style’</p> <p><b>Ekaterina Pavlova</b>, ‘The Musical Leniniana from Socialist Realism to Sots Art’</p> <p><b>Pauline Fairclough</b> (respondent)</p>
16.30–17.00	Refreshments				
17.00–18.00	<p><b>Le Huray Lecture</b> Professor George Lewis (Columbia University), title tbc</p>				
18.00–19.00	Drinks Reception				

Day 2: Friday 9<sup>th</sup> September

9.00–16.00	Registration					
9.00–11.00	<b>Session 4a: Sounding the Avant-Garde</b>  <b>Emily Vanchella</b> , “‘Now Let’s Play It Backwards’”: <i>Musique Concrète</i> and the Psychedelic as Topical Field in the Beatles’ Mid-1960s Songs <b>Luke Martin</b> , ‘Alice Coltrane: The Outside, Annihilation, and Speculative Music’ <b>Sam Riley</b> , ‘Free Jazz and the Soviet Critic: Imagining the Mixed Avant-Garde in Leningrad, 1977–1982’	<b>Session 4b: Opera Local and Global</b>  <b>Chen Li</b> , ‘Safeguarding Chinese Traditional Local Opera: Government-backed Performances in the Countryside’ <b>Sophie Horrocks</b> , ‘Naturalising and Nationalising Opera: Italian repertoire in French Alsace, 1824-64’ <b>Amanda Hsieh</b> , ‘Staging <i>Hänsel und Gretel</i> in Japan’	<b>Session 4c: Early Music Theologies</b>  <b>Henry T. Drummond</b> , ‘Aspects of Music in Medieval and Early Modern Pilgrimage Sources: Physical and Imagined Mobility to the Shrine of St James’ <b>John Ahern</b> , ‘Beyond Unity: The Paradox of Repetition in Early Fifteenth-Century Mass Cycles’ <b>Vanessa Paloma Elbaz</b> , ‘Music, the Senses and Renaissance Jewish Musical Theurgy’	<b>Session 4d: Theoretical Rethinkings</b>  <b>James Shufflebotham</b> , ‘Gravitonicity: Deriving ‘Distance’ from Spectral Analysis and Chord Scale Theory’ <b>Jason Jin Hei Lee</b> , ‘The Semantic Evolution of Chromatic Mediants: A Baroque Origin’ <b>Leo Charlier</b> , ‘Organicism and Henri Dutilleux’s <i>L’Arbre des songes</i> ’ <b>Jeff Yunek</b> , ‘Taneev’s Theory of Unified Modulatory Plans and Their Resonance in the Early Tonal Music of Scriabin’	<b>Session 4e: Performance Practice</b>  <b>Jack Alder-McKean</b> , ‘Looking Backwards, Looking Forwards: A Multifaceted Methodological Approach to Tuba Performance Practice’ <b>Dina Gilchrist</b> , ‘How Does Vocal Portamento Differ from Glissando? A Practice-led Investigation’ <b>Ya’qub Yonas El-Khaled</b> , ‘Playing the Lute – What Different Sources Can Tell Us!’	<b>Compositions I: Lecture-Recital</b>  <b>Linda Jankowska and Katherine Young</b> , ‘Co-Composition in <i>Boundarymind</i> as a Feminist Methodology’
11.00–11.30	Refreshments					

11.30–13.00	<b>Session 5a: Themed Session: Writing Welsh Music History</b>	<b>Session 5b: Notation, Race, Place</b>	<b>Session 5c: Music and Sociocultural Value</b>	<b>Session 5d: Music for Screen and Film</b>	<b>Session 5e: Education, Institutions and Impact</b>	<b>Compositions II: Workshop I</b>
	<p><b>Trevor Herbert</b>, ‘The Context is the Story: Music and Welsh Society in the Long Nineteenth Century’</p> <p><b>Helen Barlow</b>, ‘Druids, Bards and the Gwerin: The Contexts of Welsh Traditional Music Collection’</p> <p><b>Martin Clarke</b>, “‘Canu’r dydd a chanu’r nos” (sing by day and sing by night): The Persistence of Nonconformist Hymnody in Expressions of Welsh Musical Identity’</p> <p><b>Nicholas Jones</b>, ‘Composing Cymru: Art Music and Welsh Identity’</p>	<p><b>Clay Downham</b>, ‘That Thing: ii-centric Songs’</p> <p><b>Giulia Accornero</b>, ‘The Work of Mensural Notation. Coordinating a Mediterranean Music History at the Cairo Congress of Arab Music (1932)’</p> <p><b>Patrick Nickelson</b>, ‘What do Graphic Scores Hold Together?’</p>	<p><b>Uri Agnon</b>, ‘Making Choice Matter: Indeterminate Activist Music’</p> <p><b>Dave Camlin</b>, ‘Music Making and the Civic Imagination’</p> <p><b>Paloma Cuadrado Miranda</b>, ‘Music in the Hispanic Diaspora in the Northwest of England: Ordinary</p>	<p><b>James Olsen</b>, ‘Directional Tonality and Double-Tonic Complexes in Thomas the Tank Engine Video Mashups’</p> <p><b>Matt Lawson</b>, “‘That sounds just like the film!’: Intertextuality, Inspiration, and Imitation in Video Game Adaptations of Films’</p> <p><b>Sam Gillies</b>, ‘The Prisoner: A Missing Link in England’s History of Electronic Music’</p>	<p><b>Jennie Henley</b>, ‘RNCM Engage: Addressing Barriers to Progression in Music and Driving Change through Educational Research-Driven Strategy’</p> <p><b>Isabel Benito Gutierrez</b>, ‘Towards the Hybrid Concert Hall: A Search for a Contemporary Performance Space’</p> <p><b>Roderick Hawkins</b>, ‘On the Contemporary Music Event: Performance, Spectacle and the Experience Economy’</p>	<p><b>Dimitri Papageorgiou</b>, <i>Trivalent</i> for piano</p> <p><b>David Gorton</b>, <i>Farnabye’s Maske</i> for piano</p> <p><b>Lauren Redhead</b>, <i>The Spark Which Escapes</i> for piano trio</p>
13.00–14.30	Lunch and Closed Meetings					

14.30–16.00	<b>Session 6a Popular Culture and Subjectivity</b>	<b>Session 6b The Operatic Imagination</b>	<b>Session 6c Aesthetics and Ideology</b>	<b>Session 6d Themed Session: Music in Shakespeare: From Page to Performance</b>	<b>Session 6e Agency, Resistance and Protest</b>	<b>Composition III: Workshop II</b>
	<p><b>Alex de Lacy</b>, “‘No Censor’: Censorship and Racialised Public Morality in Grime and Drill’</p> <p><b>Amin Hashemi</b>, ‘A History of the Development of the Topos of Rock Music in Iranian Technical Universities: Subjectivity, Sound and Space’</p> <p><b>Imran Visram</b>, ‘Examining Sociohistorical Diversity in Satpanth Ismaili Lyrics’</p>	<p><b>Francesca Vella</b>, ‘Between Art and Craft: Operatic Staging at the Early Maggio Musicale Fiorentino’</p> <p><b>Harriet Boyd-Bennett</b>, ‘Opera, Workers and Song: Towards a Turin Cantology, 1918-1922’</p> <p><b>Peng Liu</b>, ‘The Rise and Fall of Anna Caroline de Belleville’s Opera Fantasies in Victorian Britain’</p>	<p><b>Dominik Mitterer</b>, title tbc</p> <p><b>Reinhard Strohm</b>, ‘Music in Utopia’</p> <p><b>Ross Cole</b>, ‘Fluxus and the Democratic Mundane’</p>	<p><b>Enrico Reggiani</b>, “‘Music [...] doth lend redress’? (4.5.140-141): The Contrapuntal Soundscape of Authority and Liberty in <i>Romeo and Juliet</i>’</p> <p><b>Julie Thompson and Eduardo Sola Chagas Lima</b>, “‘So speaking as I think, I die, I die’’: Grieving Female Voices in “The Willow Song””</p> <p><b>Simon Smith</b>, ‘Music in Drama at the Early Modern Inns of Court; or, Listening Again to <i>Twelfth Night</i>’</p> <p><b>Gerald Place</b>, ‘Shakespeare’s Singers: The Songs and How They Sounded’</p>	<p><b>Jerika O’Connor Hayes</b>, ‘Transcendent Sounds of Retribution: Tanya Tagaq’s Music as Protest’</p> <p><b>Patrick Mitchell</b>, ‘Communicating Rage: Multifaceted Resistance as Sonic Protest in Rage Against the Machine’s Self-Titled Album (1992)’</p> <p><b>Oscak Cox Jensen</b>, ‘The Same Old Tune? Protest Song, Contrafacta, and the Search for an Interdisciplinary Vocabulary, 1600–2021’</p>	<p><b>Thomas Metcalf</b>, <i>Forge</i> for piano trio and tape</p> <p><b>Brian Inglis</b>, <i>Horta</i> for piano trio</p>
16.00–16.30	Refreshments					
16.30–17.45	<p><b>RMA Annual General Meeting</b></p> <p><b>Dent Medal Presentation and Lecture</b></p> <p>Professor Laura Tunbridge (Oxford University), ‘Thanksong: The Lives of a String Quartet’</p>					
18.00–19.00	<b>The Peter Manning Memorial Concert</b>					

**Day 3: Saturday 10<sup>th</sup> September**

9.00–16.00	Registration				
9.00–11.00	<b>Session 7a: Race, Reception and Interpretation in Popular Music</b>	<b>Session 7b: Hybridity, Global Historiography and Modernism</b>	<b>Session 7c: Analysis and the Legacies of the Past</b>	<b>Session 7d: Themed Session: Towards a National Repository Infrastructure for Practice Research</b>	<b>Session 7e: Lecture-Recital II</b>
	<p><b>Imogen Wilson</b>, ‘Analyzing radical LGBTQIA+ celebration in Lil Nas X’s “MONTERO (Call Me By Your Name)” and MUNA feat. Phoebe Bridgers’ “Silk Chiffon”’</p> <p><b>Parker Nicholls</b>, ‘Braindancing Through the Mainstream: Intelligent Dance Music as Popular Music’</p> <p><b>Adam Rosado</b>, “Irregularity as Form: The Rubber Blues”</p>	<p><b>Kelvin Lee</b>, ‘Towards a Historiography of Global Musical Modernism: Bourdieu, Cultural Transfer and the Musical Text’</p> <p><b>John Lam Chun-Fai</b>, “‘Les japonaises’: Shamisen and Franco-Japanese Musical Dynamics in Maurice Ravel’s Milieu’</p> <p><b>Ju-Lee Hong</b>, ‘The Role of 3-3 in Isang Yun’s <i>Hauptton</i> in his Cello Music’</p> <p><b>Martin Scheuregger</b>, ‘Drama and Narrative in the Music of George Benjamin’</p>	<p><b>Michael Clarke</b>, ‘Analysing Texture and Gesture in Classical Music Supported by Interactive Software’</p> <p><b>Yonatan Bar-Yoshafat</b>, ‘Reicha the Progressive: An Examination of Two of his “Viennese” Sonatas and Their Peculiarities’</p> <p><b>Martin Ennis</b>, ‘Brahms’s ‘zweite Diatonik’: The Legacy of Late Sixteenth- and Early Seventeenth-Century Harmonic Practices in Late Motets by Brahms’</p> <p><b>Mark Hutchinson</b>, ‘The Texture of Memory: Quotation, Language and Affect in Caroline Shaw’s <i>Gustave Le Gray</i>’</p>	<p><b>Convenors:</b> Scott McLaughlin Jenny Evans James Bulley</p>	<p><b>Stephanie Lamprea</b>, ‘The Embodied Voice, and Search for Meaning: An Analysis and Performance of Kate Soper’s CIPHER for soprano and violin, from IPSA DIXIT’</p>
11.00–11.30	Refreshments				

11.30–13.00	<b>Session 8a: Imperialism, Coloniality and Constructions of Knowledge</b>	<b>Session 8b: Gender Representations I</b>	<b>Session 8c: Hearing the Musical Archive</b>	<b>Session 8d: Musical Institutions in Ireland and the UK</b>	<b>Session 8e: Lecture-Recital III</b>
	<p><b>Matthew Head</b>, ‘Harriet Stewart’s <i>Chorus on Seringapatam</i> (1799): Linking Colonial and Women’s History’</p> <p><b>Nina Eidsheim and Daniel Walden</b>, “‘Seeds, Husks, and Dried Flowers’’: Shaping Attentive Practices and Settler Colonial Land Ethics Through the Use of Botanical Metaphors in Ethnographies of Native American Song’</p> <p><b>Wai-Ling Cheong and Tomoko Yasukawa</b>, ‘Imperialism vs Musical Modernism in Japan (1930s-1950s)’</p>	<p><b>Nicole Grimes</b>, ‘Musical Responses to Gendered Reception: The Large-Scale Musical Works of Emilie Mayer’</p> <p><b>Mollie Carlyle</b>, ‘Sally Brown and Sailor Jack: Women and the Shanty Tradition’</p> <p><b>Jessica Anne Sommer</b>, ‘Embodying Sexual Abuse in Voice: Babbitt’s <i>Philomel</i>’</p>	<p><b>Reuben Philips</b>, ‘The Afterlives of Brahms’s Library: From the Viennese Courts to UNESCO’s “Memory of the World”’</p> <p><b>Angus Howie</b>, ‘Programming Symphonic Politics: Brahms, Bruckner, and Mahler in the Repertoires of the Vienna Philharmonic and Vienna Symphonic Orchestras, 1911–1945’</p> <p><b>Rachel Mann</b>, “‘Will your wonders be known in the dark?’: Shedding New light on Roberto Gerhard’s Hymnody (1963)’</p>	<p><b>Helen Doyle</b>, ‘An Exploration of Choral Activity in the Dublin <i>Feis Ceoil</i>, 1897–1932’</p> <p><b>Ruth Thomas</b>, ‘Hubert Parry and the English Bach Revival’</p> <p><b>Eric Coutts</b>, ‘Propriety and Property: The Economics of Musical Copyright in Eighteenth-Century London’</p>	<p><b>Elizabeth French</b>, “‘I am sick and tired of moving about’’: The Souvenirs of Francis Edward Bache’</p>
13.00–14.30	Lunch and Closed Meetings				

14.30–16.00	<b>Session 9a</b> <b>Themed Session:</b> <b>Shakespeare’s Afterlife</b> <b>in European Music</b>	<b>Session 9b</b> <b>Gender Representations II</b>	<b>Session 9c</b> <b>Nineteenth-Century</b> <b>‘Sounds’</b>	<b>Session 9d</b> <b>Themed Session: Equality,</b> <b>Diversity and Inclusion in UK</b> <b>Music Higher Education: A</b> <b>Presentation and Discussion of</b> <b>the Findings of a Report</b> <b>Published by the EDIMS Network</b>	<b>Session 9e</b> <b>Themed Session:</b> <b>Towards a Material</b> <b>Cultural History of Early</b> <b>Modern Music</b>
	<b>Daniel Attwood</b> , ‘Romeo am Kammerfenster: A Window into Diegetic Music in 17th-century German Shakespeare’ <b>Anisha Netto</b> , ‘Italianising A Comedy of Errors: Lorenzo da Ponte’s Libretto for Storace’s Gli Equivoci (1786)’ <b>Chantal Schütz</b> , ‘Fragmented Shakespeare on the French Operatic Stage’ <b>Cynthia J. Cyrus</b> , “‘Those are the Pearls’: Shakespeare, Gender, and the Commodity Market of Celtic Music’	<b>Jenny Ann Cubin</b> , ‘Love and Anger: Finding the Female Pastoral in Popular Music’ <b>Laura Biemmi</b> , ‘Opera as <i>Sexualwissenschaft</i> : The Trouser Roles of Richard Strauss and Hugo von Hofmannsthal’ <b>Vivian Montgomery</b> , ‘Did She Cease Her Funning? Unquieting A Georgian Prodigy in the Midlands’	<b>Oana Kariotoglou Popescu</b> , ‘Carillon Nocturne and the Bell-like Sound: The Piano Prior to 1916’ <b>Tommaso Sabbatini</b> , ‘Verdi’s Rapture, Puccini’s Bells: The Legacy of Les Huguenots, Act 4’ <b>Ariana Philips-Hutton</b> , ‘Bang, Rattle, Pop: The Belliphonic Imaginary of the South African War (1899–1902)’	<b>Convenors:</b> Tom Perchard Diljeet Bhachu Amy Blier-Carruthers	<b>Gabriele Rossi Rognoni</b> , ‘Music Museums and Musicological Research: An Unstable Relationship’ <b>David Irving</b> , ‘Materials, Politics, and a Luthier’s Rejection of Industrial Modernity’ <b>Richard Wistreich</b> , ‘The Materiality of Early Modern Ensemble Music-Making’
16.00–16.30	Refreshments and Closing Remarks				