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Sir James Matthews Building, Guildhall Square, Southampton

ABSTRACTS BOOKLET

*** These are listed in order of the sessions in the programme ***

Session 1A: Roundtable: A Space Free of Politics? Orchestras, Orchestral Audiences and Political Oppression, Then and Now

In his book *The Symphony Concert in Nazi Germany* (Chicago, 2025), the historian Neil Gregor argues that instead of a space free of politics, as many postwar music-lovers argued it was, under the Nazi regime the symphony orchestra concert “was reframed within the languages of strident nationalism, racism, and militarism to ensure its place inside the cultural cosmos of National Socialist Germany.” Changes to the everyday concert experience may have been small and around the edges, but in aggregate orchestra

summer music program where I was a participant. I have witnessed bullying and been bullied at multiple universities.” Despite the skills they provide for young musicians, musical training programs have frequently been spaces of harm. Conservatories and summer festivals are prestigious institutions with intense entry requirements that tout exalted teachers. Given the competitive audition process, the years of study needed to enter these programs, and the celebrated faculty, students attending these programs are often elated. Yet, for many, the institutions’ “excellence” does not prevent harm from taking place. In this paper, I demonstrate that discourses of excellence in musical training programs frequently serve as smokescreens for abuse and harm. Moreover, I attend to how the gender, racial, sexual, and disability politics of these institutions result in trauma for many students. Drawing on survey results and interviews, as well as archival documents related to some of the US’s most well-known music training programs, I outline historical and systemic harmful practices, behaviors, and institutional norms that have often had devastating consequences for students.

Session 1C: Systems of Education

Fiona M. Palmer, ‘Training Conductors in 1920s Britain: Exploring Ideologies, Practicalities, and Professional Status’

Qualifying his observation that conducting instruction was provided in Britain by Henry Wood (RAM) and Adrian Boult (RCM), Vaughan Williams asserted: ‘Conducting can, however, only be learnt at the conductor’s desk’ (‘Conducting’, Grove’s Dictionary, i (1927), 700). He went on to praise the abundant on-the-job training opportunities for novice conductors within Continental structures. Vaughan Williams’s comments convey a sense that successful conductors were formed through work experience. In this paper I concentrate on Britain in the decade following the First World War where the relatively small number of conducting posts, and the lack of apprenticeship-type openings for novice conductors, created specific challenges. I take the instigation, scope, reception, and impact of formal conductor training as my lens and draw on published and archival sources to trace shifts in the debates surrounding access to the profession and whether conducting could—or should—be taught at all. I argue that tailored programmes of study and qualification contributed to the ongoing consolidation of conducting as a separate profession. A detailed case study focuses on Boult’s RCM conducting class (estab. 1919) and his Handbook on the Technique of Conducting (Oxford [1920]), evaluating priorities, content, wider recognition and professional impact. The discussion contributes to a more nuanced understanding of the tensions between ideologies and practicalities in this aspect of the postwar conducting profession’s profile.

Jakob Leitner, ‘From Research to Teaching: How Austrian Music Educators Engage with Women Composers’

Musicology, particularly gender studies within the field, has generated substantial knowledge about women composers, exploring topics such as historiography, canonization, and biography from cultural studies perspectives. However, women composers remain significantly underrepresented in cultural memory (Assmann). In German-speaking music education, this gap was identified early on, with calls to integrate women composers into music lessons and textbooks (Rieger 1984). Yet, these calls remain largely unmet, and the music curriculum continues to be dominated by a male-oriented canon.

This study combines a textbook analysis with a survey of music teachers in secondary schools in Styria, Austria. The findings reveal that women composers are scarcely represented in textbooks and educational materials. Although teachers express an interest in addressing women composers in their teaching, structural and practical challenges—such as lack of time and inadequate resources—hinder their efforts. Moreover, the inclusion of women composers often depends on the personal initiative and engagement of individual teachers, highlighting deficiencies in the transfer of knowledge between musicology and music education.

The results indicate that existing teaching materials and curricula insufficiently reflect the contributions of women composers. Addressing this issue requires enhanced collaboration between musicologists, policymakers, and educational publishers. Strengthening the knowledge transfer between disciplines can not only diversify the cultural memory but also ensure that women composers are sustainably integrated into the canon of music history taught in schools.

This contribution discusses strategies to overcome these challenges and foster a more inclusive approach to teaching music history.

João Alexandre Dias, ‘Music Teaching and Didactic Materials at the Real Seminário da Patriarcal of Lisbon (1713–1834): A Case Study on David Perez’s Partimenti and Accompaniment Solfeggios’

The primary mission of the Portuguese institution Real Seminário da Patriarcal of Lisbon (1713- 1834) was to train skilled musicians for the Patriarchal Church and Royal Chapels. However, its pedagogical impact was much broader. The institution welcomed many of the leading Portuguese composers of the 18th century, as well as numerous musicians who later held significant positions in various Luso-Brazilian institutions. The Italian composer David Perez (Naples, 1711 – Lisbon, 1778), who had studied at the Neapolitan Conservatory of Santa Maria di Loreto and enjoyed great European celebrity in his lifetime, was hired in 1752 by King Joseph I of Portugal and came to Lisbon, where he held the post of Composer of the Royal Chamber and Master of the Royal Princesses. David Perez was never officially Master of Music of the Real Seminário da Patriarcal, but he composed various didactic materials that were widely used for training students of this institution and were widely disseminated in Portugal as well as in Europe. These include Partimenti (called Regras de Acompanhar) and Solfeggio’s. This presentation aims to give an overview of David Perez’s didactic sources in Portugal — particularly the Regras de Acompanhar —, trying to understand the place of his pedagogical materials in music teaching, and to

investigate the impact of methodologies acquired in the Neapolitan conservatories on other didactic sources produced by Portuguese composers, mainly teachers and students of the Real Seminário da Patriarcal.

Session 1D: Race, Sound and Identity

Lizzie Bowes, '[Auto]fiction as Ethnography: New Approaches to Lyrical Analysis in Black-British Grime Music'

In the opening to his 2021 album *We're All Alone in This Together*, Black-British rapper Dave takes stock of his life story, noting that "I knew that my life was a film...my life's full of plot-holes and I'm fillin' 'em up". His preoccupation is always with the performance of his life – the "film" that is to be made of it – and the gaps and spaces he must "fill" in order to sew up the "plot-holes". In navigating the relationship between truth and fiction, the "holes" and the "life" that exists around them, my research applies a so-called "autofictional" lens to lyrical analysis of rap. This considers not just the lyrics themselves, but the ways in which playing with notions of truth, fiction and performance within longer-form rap albums can create new ways of listening, interacting with, and responding to rap music. By interweaving literary theory, cultural studies and musicology, and drawing on scholars such as Leigh Gilmore, Du Bois, and Paul Gilroy, I seek to present Black-British rap music as a locus for interdisciplinary ethnographies, through which questions of archiving, remembering and divulging can be considered. My paper will work through the narrative presented throughout *We're All Alone in This Together* to consider the ways in which Dave uses his work as an autobiographical, imaginative, and sociopolitical cartograph, mapping out questions of representation: how to represent himself, his community, and notions of Black-Britishness more generally, all whilst contending with the hostility of the political and cultural landscape that marginalises him.

Gayle Murchison, 'Winifred Atwell: A Reappraisal of Britain's Foremost Black Female Transnational Jazz Pianist'

Winifred Atwell's position in post-war British popular music is difficult to categorize. Born in Trinidad and having studied classical piano in the United Kingdom and United States, Atwell is the first Black woman to top British popular music charts. Attempting a classical career, as George McKay notes, though now forgotten, Atwell surmounted racial and gender barriers to become the UK's most popular pianist. She found success as a ragtime and boogie pianist in variety, recordings, and television in 1950s Britain before later emigrating to Australia. My paper reappraises Atwell's music and cultural work in British music by taking an approach that examines the intersections of class, race, multiple migrations, and the emergence of Black British identity in a post-war UK. I examine early recordings with Ted Heath, "Dinah Boogie" and "Body and Soul" (both released January 1952), and her original "Black and White Rag." I critique taxonomies of "jazz," arguing that "jazz" as understood in the 1950s UK was marked both by nostalgia as the country