



The Sir John Manduell  
Research Forum Series  
and  
The RNCM Post Graduate  
Research Student  
Conference

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May and June 2019  
Open to all, free admission

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RNCM  
**RESEARCH**

Wednesday 8 May 2019  
4.15pm *Forman Lecture Theatre*

**Professor Garth Knox**

### Extended Techniques for Strings

More than one hundred years after the rise of so called 'modern' music, the basic string playing techniques which are central to the conception and production of sound in this repertoire are still largely regarded in string pedagogy as exotic sidelines. Garth Knox's "Violin Spaces", a collection of studies in extended techniques for violin are a direct attempt to address this issue. In this forum, he explains the research that led to the composition of these pieces, and the ideas which lie behind them.

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Wednesday 15 May 2019  
4.15pm *Forman Lecture Theatre*

**Dr Ioanna Filippidi** RNCM

### Involuntary musical imagery and everyday life

Involuntary musical imagery (INMI or colloquially earworms) is the experience of having music playing in your head without actively controlling it. INMI can take many forms, such as repeating in a loop, or being stuck, but also playing in the background without being intrusive. This lecture explores my hypothesis of INMI being a conditioned response from the everyday interactions with music. Music can be a highly rewarding experience, and people use it more than ever to accompany their everyday lives: such systematic habits can create a process similar to classical conditioning, where, when two stimuli systematically pair, one is associated with other.

Wednesday 22 and Thursday 23  
May 2019

**9.45am - 5.30pm,**  
*Forman Lecture Theatre and  
Conference Room*

### RNCM Postgraduate Research Student Conference

Each year, the RNCM PhD and MPhil students are asked to deliver presentations on the progress of their studies, to an audience of their peers, academics and the public. Parallel sessions will run across both days, showcasing the wide variety of exciting research carried out by the RNCM's postgraduate students.

Further details of the conference will be made available at [rncm.ac.uk/research](http://rncm.ac.uk/research).

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Wednesday 5 June 2019  
4.15pm *Forman Lecture Theatre*

**Dr Aidan Thomson** NUI Galway

### Bax, Macleod and Celticism

To date, most research on the self-consciously Irish style that Arnold Bax cultivated in the early years of the twentieth century has focused on orchestral pieces such as the 'Éire' trilogy and *The Garden of Fand*. Less has been written about his works in smaller-scale genres, particularly his songs and chamber music, which were important in developing his compositional idiolect, and particularly his musical evocation, or construction, of the 'Celtic'. Of particular interest are Bax's settings of the poetry of 'Fiona Macleod'. In view of Bax's literary and geographical infatuation with Ireland, this may come as a surprise: 'Macleod' was the pseudonym of a Scottish poet, William Sharp, whose reputation within Irish literary circles had been on the wane for some years prior to Bax's discovery of Yeats. This perhaps makes Bax's choice of Macleod all the more intriguing, and provides insights into the nature of his conception of Celticism.

This paper raises a number of issues arising from Bax's creative relationship with Macleod, notably the element of pretence involved by both men in pretending to be something that they were not (Bax the Englishman writing self-consciously Irish music, Macleod the man writing under a female moniker), the intellectual and ideological connections between Macleod and Irish poets in whose circles Bax would later move, notably George Russell ('AE') and W. B. Yeats, and in particular the attitude of both Bax and Macleod to the idea of pan-Celticism. It also considers some of Bax's early unpublished settings of Macleod, some of which influence his later orchestral music to a greater extent than has hitherto been realised.

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Wednesday 19 June

4.15pm *Forman Lecture Theatre*

**Dr Rebecca Thumpston** RNCM

[Beyond the nightingale: exploring the pioneering careers of cellists Beatrice Harrison and May Mukle](#)

In May 1924, BBC Radio broadcast an extraordinary live duet between cellist Beatrice Harrison (1892-1965) and the nightingales in her Surrey garden. Continuing each spring for twelve consecutive years, John Reith declared that the nightingale 'has swept the country ... with a wave of something closely akin to emotionalism, and a glamour of romance has flashed across the prosaic round of many a life'. While the story of the cello and the nightingales is well known, it has eclipsed other aspects of Harrison's pioneering career. Less still is known about her contemporary, May Mukle (1880-1963), the first British female cellist to achieve international status as a concert artist. In this paper, I look beyond the popular narrative of the nightingale broadcasts to explore the pioneering careers of Harrison and Mukle, exploring the role they played

both in promoting twentieth-century cello repertoire and re-conceiving the gendered identity of the cello in early twentieth century Britain.

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Wednesday 26 June 2019

4.15pm *Forman Lecture Theatre*

**Dr Nick Reyland** RNCM

[Unbreakable? When Kimmy met Witold \(and other tales of trauma and resilience\)](#)

Stories about trauma survivors tend to define their protagonists in relation to pain – as in the still common biographical trope of adding 'depth' to an artist's life and works by sifting both for traces of suffering. Such storytelling performs cultural work, not least because it tells people (including trauma survivors with quite different experiences) 'this is how trauma works: try to do it this way'. Yet representations of trauma, from news coverage to music criticism, are often founded in irretrievably flawed beliefs about the reality and diversity of our responses to potentially traumatic experiences. Stories that challenge the status quo therefore offer welcome corrective opportunities. Hence this paper's odd couple, drawn from two converging strands of my current research: high-quality 'peak TV' dealing explicitly with post-traumatic aftermaths – Netflix sitcom *Unbreakable Kimmy Schmidt* (2015-18) – and the life and music of Polish modernist composer Witold Lutosławski (1913-94). *Kimmy*, Witold, their traumas, music – and above all resilience – tell a different tale about trauma.

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