‘*The Hidden Musicians* revisited’ conference, The Open University, Milton Keynes

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| **Monday 11th January** | | | |
| 0900 | Registration, tea/coffee (Michael Young Building) | | |
| 0945 | Welcome (Michael Young Building) | | |
| 1000 | **Cities and Scenes (Chair: Catherine Tackley) MYB1** | **Technology (Chair: Bob Samuels) MYB2** |  |
| Evangelos Chrysagis (University of Edinburgh) - Urban musical pathways as spaces of ethical action | Rumya S. Putcha (Texas A&M University) - In Search of the Mythical Courtesan: Modernity, Beauty, and Affective Labor in South India |  |
| Andrew Green (Royal Holloway, University of London) - Activist Musicianship, Obscurity, and Political Communication in Mexico City | Eva Moreda Rodriguez (University of Glasgow) Singers and early recording cultures in Spain |  |
| Gordon E. Smith and Margaret E. Walker (Queen’s University, Kingston, Canada) - Intersections and Alliances: Musical Communities in a Small Canadian City | Bernat Jiménez de Cisneros Puig - Hidden Flamenco: Gaps in flamenco phonography: muted professionals / unpublished authors |  |
|  | Laudan Nooshin (City University London) - Hide and Seek: The Internet as an Alterative Public Space for Iran’s ‘Hidden’ Musicians |  |
| 1215 | **Hidden Histories of Music and Place (Chair: Catherine Tackley) MYB1** | **Music in the Background? (Chair: Naomi Barker) MYB2** |  |
|  | Helen Southall (University of Chester) - Dance bands in Chester and North Wales, 1930 - 1970: Revealing a Hidden History | Ben Winters (The Open University) - The Aesthetics of Hidden Music in Film: Unobtrusiveness in the Classic-era Hollywood Score |  |
| Alyn Shipton (Royal Academy of Music) - New Orleans in the 1920s and 1930s: the ones who stayed | Ruard W Absaroka (SOAS, University of London) -Hidden Musicians in a Chinese Megalopolis: Pathways, Networks and Sonic Permissibility in Digital Age Shanghai |  |
| 1315 | **Lunch** (Hub Lecture Theatre) | | |
| 1430 | **Round table**: Hidden from whom? Some modes of musical obscurity and what they suggest about musical valuing **MYB1** | **Forgotten Figures (Chair: Ben Winters) MYB2** | **Dance (Chair: Fiona Richards) MYB3** |
|  | Byron Dueck (The Open University) - Musical hiddenness as prioritisation of intimacy  Jaime Jones (University College Dublin) - Hiding Right Here: Performing ‘Undergroundness’  Maria Mendonça (Kenyon College, USA) - Gamelan Performance in Britain: Hiding in Plain Sight  Anna Morcom (Royal Holloway, University of London) - Value, visibility and illicit musical cultures | Tim Wall (Birmingham City University) - Tony Levin and British Jazz 1960 – 2010: Hidden in plain sight | Lucy Cradduck (The Open University) - Dance Decade: Rediscovering Edmund Rubbra’s Engagement with Dance, 1929–38 |
| Matthias Heyman (University of Antwerp, Belgium) Jimmie Blanton, A ‘Forgotten’ Jazz Icon: A Reflection on The Paradox of Fame | Jonathan Still (Institute of Education, University of London) - Between practice, performance, and participation: music in ballet classes |
| Andrew Gustar (The Open University) - Gödel, Pazdírek, Bach: An Eternal Golden Slide | Lucy Wright (Manchester Metropolitan University) - Hidden Dancers: girls’ carnival morris dancing in the Northwest of England |
| Robert Samuels (The Open University) - The Vienna Symphony Competition of 1835 | Jeanette Mollenhauer (Sydney Conservatorium of Music, The University of Sydney) - Who is hiding the dancers? Traditional dance practices and multiculturalism in Sydney, Australia |
| 1630 | **Tea** (Berrill Building) | | |
| 1700 | **Keynote**: Professor Derek Scott (University of Leeds) - The ‘hidden’ musicians of London's West End theatres, c. 1900–1940 (Berrill Lecture Theatre) **(Chair: Catherine Tackley)** | | |
| 1800 | **Wine reception** (Berrill Building) | | |
| 2000 | **Dinner** (Kents Hill Park) | | |

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| **Tuesday 12th January** | | | |
| 0900 | **Musical Labour and the Profession (Chair: Bob Samuels) MYB1** | **Diaspora (Chair: Helen Coffey) MYB2** | **Authorship (Chair: Ben Winters) MYB3** |
|  | Catherine Tackley (The Open University) – Jazz at Sea: ‘Geraldo’s Navy’ | Sonia T. Seeman (The University of Texas at Austin, USA) - Hidden in Plain View: Building Turkish National Music on the Backs of Laboring Romani Musicians | Naomi Barker (The Open University) - Anon., c.1630: A 17th century keyboard manuscript as repository for oral practice |
| Fiona Richards (The Open University) - The rank and file: personifying the sounds of an orchestra | Stephen Wilford (City University London) - ‘Hidden Musicians in Public Spaces: Algerian Musics and Festivals in Contemporary London’ | Jim Mason (The University of Chester) - The Hidden Brother: Nicky Graham and the Complexities of Songwriter/Producer Media Profiles |
| Liselotte Sels (University of California, Santa Barbara USA) - Embracing or Circumventing the Musical: A Musical and Sociocultural Profile of Overt and Hidden Musician-Types in Post-Revolutionary Iran | Alana Mailes (Harvard University) – ‘But they against thy Harmony are Arm’d’: A Case for Pietro Reggio and England’s Early Modern Immigrant Musicians | **Religion (Chair: Helen Barlow)**  Martin Clarke (The Open University) - Making Hidden Musicians Visible: changing relationships between liturgical space and musical style |
| Trevor Herbert (The Open University) - A legacy of orphans: the British military and the music profession in the long nineteenth century | Angela Moran - Policing Irish Sounds in Birmingham | Erin Johnson-Williams (Trinity Laban Conservatoire of Music and Dance) - Hidden Evangelists: the Victorian Tonic Sol-fa Missionary |
| 1100 | **Coffee** (MYB) | | |
| 1130 | **Panel**: Back-seat musicians: exploring layers of musical participation with current, lapsed and 'surrogate' musicians **MYB1** | **Round table**: The Listening Experience Database and evidence for hidden musical practices **(Chair: Trevor Herbert) MYB2** | **Rural music-making (Chair: Byron Dueck) MYB3** |
|  | Jo Miller (University of Sheffield) - Hiding in plain sight: community learning and performing of traditional music in Scotland  Stephanie Pitts (University of Sheffield) ‘Returners’, ‘retirees’ and ‘reminiscers’: lapsed musicians and the long term impact of their musical learning  Michael Bonshor (University of Sheffield) - Front row seats for ‘back-seat’ musicians: the benefits of musicianship by proxy | David Rowland (The Open University)  Kerri-Anne Edinburgh (The Open University)  Simon Brown (Royal College of Music)    Helen Barlow (The Open University) | Ian Russell (University of Aberdeen) - The Hidden Carollers: Uncovering a Christmas Singing Tradition in the English Pennines |
| Arnar Eggert Thoroddsen (University of Edinburgh) - Music-making in a Northern Isle: Iceland and the ‘village’ factor |
| Florian Wimmer (University of Music and Performing Arts Graz, Austria) - Hidden pathways towards tradition and authenticity: music making in an Austrian Alp-region |
| 1300 | **Lunch** (Hub Lecture Theatre) | | |
| 1400 | **Individuality and institutions (Chair: Martin Clarke) MYB1** | **Family (Chair: Fiona Richards) MYB2** | **Gender (Chair: Helen Coffey) MYB3** |
|  | Anna Bull and Jonathan Gross (King's College London) - The Hidden Creatives? Recognition, policy and the imperative to ‘Get Creative' | Pamela Moro (Willamette University, Salem, Oregon, USA) - A Social Biography of a Musical Instrument: Vernacular Music-Making and a California Violin | Laureen Whitelaw (Northwestern University, USA) - Reclaiming Creativity and Convention: Female Musicians and the Germanic Ideal in the Late Aufklärung |
|  | Tim Knowles (University of Sheffield) - Subjectivity at the Session: Seeking the Individual in Participatory Music | Tony Whyton (Birmingham City University) - Wilkie’s story: hidden musicians, cosmopolitan connections, and dominant jazz histories | Victoria Armstrong (St. Mary’s University, Twickenham) - Freelance women musicians and the challenges of claiming a professional musical identity |
|  | Rosemary Golding (The Open University) - Out of mind, out of earshot: Music in the Norfolk County Asylum |  |  |
| 1530 | **Tea** (Berrill Building) | | |
| 1600 | **Keynote**: Professor Ruth Finnegan (The Open University) - Music: the Human Art (Berrill Lecture Theatre) **(Chair: Trevor Herbert)**  **Closing remarks: Catherine Tackley** | | |