

BFE/RMA Research Students' Conference 2026
FULL CONFERENCE PROGRAMME DRAFT

	A5: Room 5	<p>Festivals</p> <p>Rita Santos - Cultural Decentralization and Experimental Music Festivals in Portugal: An Ongoing Research</p> <p>Chinenye Okoro - Colonialism and Women's Participation in Eastern Nigerian Music Festivals</p> <p>irem Nur Soycan - Festivalizing Heritage: UNESCO, Romani Representation, and the Kakava–Hıdırellez Celebrations in Edirne</p>
	A6: Room 6	<p>Music & Media</p> <p>Frauke Kandler - German Music in London during the "Third Reich"– The BBC and their Music Policy 1939 – 1945</p> <p>Yan Jiang - Sonic Portal: Music in Sci-Fi and Fantasy Film Openings</p> <p>Lou Aimes-Hill - 'Live from my living-room'; the living room is live. Coronamusic: versioning the song and the stage.</p>
	A7: The Lab	<p>Creative Practice 1</p> <p>Wendy Smith - Electroacoustic Homage to Pioneering Polish Composer Elżbieta Sikora (1943-) [working title]</p> <p>Alex Lowe - Ersatz Memories</p>
	A8: Recital Hall	<p>Lecture Recital 1:</p> <p>Wenhao Huang - Finding Balance: Structural Analysis and Performer's Intuition in Bennett's Sonata Op. 46</p> <p>Hwan-Hee Kim - Kuk-jin Kim and the Ballade Form: Rhythmic Identity and National Expression in Korean Piano Music</p>

12.30–14.00	Lunch break
[13.15-14.00]	Navigating neurodivergence as music researchers: a supportive space

Professional Development Sessions	
14.00–14.45	Professional Development Session I: Publishing With Heidi Bishop, Music Editor at Routledge
14.45–15.30	Professional Development Session II: EDI session – Disability and Access

15.30–16.00	Tea/Coffee break
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Session B

16.00–17.00	B1: Room 1	Music & Emotions
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		<p>Tamara Batty - Yalla! Party: synchronous experiences of ʔarab in the London SWANA scene</p> <p>Edward Campbell-Rowntree - La mort d'un ami: Decrypting Grief in Early Modern French Tombeaux</p>
B2: Room 2	Music & the Domestic	<p>Stacy Jarvis - Music for the Salon: John Field and the Intimate Politics of Performance in Early Nineteenth-Century Europe</p> <p>Jack Comerford - Handel's Tenor and Bass: Vocal Hierarchies and Domestic Print Culture</p>
B3: Room 3	Music & Wellbeing	<p>Zhou YiJing - The Absent Wellbeing: An Ethnomusicological Perspective on Chinese Music Education</p> <p>Charlotte Way - Employee experiences and wellbeing implications of workplace-based music-making and learning: a collective case study approach</p>
B4: Room 4	Score Interpretation	<p>Charlotte Rose Wells - The Eleventh-Century English Addition of Neumatic Notation to Pre-Existing Manuscripts</p> <p>Michael Winter - 'Floreat Etona': an examination of the vexed notion of 'floridity' in the Eton Choirbook</p>
B5: Room 5	Music Therapy	<p>Mark Rowles - Investigating the Role of Music Listening in the Lives of Individuals Experiencing Psychosis</p> <p>Daisy Widdicombe - The Uses and Impact of Music in Chaplaincy: Spirituality, Pastoral Care and Musical 'Specialism'</p>
B6: Room 6	Approaches to composition	<p>Leah Mullen - Cross-domain Correspondences in Representational Music: Introductory Case Studies of pieces by composer Martin Hebel</p> <p>Elisabet Dijkstra - Gathering flowers: florilegia, 'pomegranate moments', and methodological lightness in composition research</p>
B7: The Lab	Creative Practice 2	<p>Jack Capaldi-Tallon - <i>Une danse des récoltes</i></p> <p>Chang Ge - <i>Three Grains</i></p>
B8: Recital Hall	Lecture Recital 2	<p>Rodrigo Evangelista - Traces of Latin American minimalism in Graciela Paraskevaídis' piano music. Austerity, rituality and memory</p>

17.00–17.15	Short break
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17.15–18.30	Bradshaw Hall	Keynote by Giles Masters: Winner of Jerome Roche Prize For a Semi-Public Musicology (or, Hindemith in the Playground)
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		Chair: <i>tbc</i>
18.30–19.15	Bradshaw Hall	Collective activity (with RBC Learning & Participation team)
19.30–20.30	Gallery Outside Bradshaw Hall	Drinks Reception Sponsored by Cambridge University Press

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WEDNESDAY 7th JANUARY

8.30	RBC Reception	Registration opens Tea/coffee available
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Session C

09.00–10.30	C1: Room 1	<p>Music & Spirituality</p> <p>Geethika Abeysekara - Exploring the Rhythmic Patterns of the Sri Lankan Dawla in Ritual Contexts</p> <p>Matthew Madeley - Mystical Meanings and Technical Leanings: Cyril Scott's 'Music: Its Secret Influence Throughout the Ages' (1933) and John Foulds' 'Music To-Day: Its Heritage from the Past, and Legacy to the Future' (1934) and the relationship between composition and esotericism.</p> <p>Vineet Gairola - And the Divine Listens: Linking Emotion, Music, and Divinization in Jāgar Rituals of Garhwal Himalaya, North India</p>
	C2: Room 2	<p>Piano Performance</p> <p>Yidong Lin - How Fast Should a Trill Be? Historical Perspectives and Beethoven's Piano Sonatas</p> <p>Holly Shone - Accessible Yet Demanding: The Paradox of Performing Einaudi</p> <p>Zhenxi Tian - Performance practices in John Field's Nocturnes: an investigation of theoretical sources and their implications for performance practice</p>
	C3: Room 3	<p>Transnational Encounters</p> <p>Di Ye - Institut franco-chinois de Lyon and Li Shuhua: Forgotten French Influences</p> <p>Zsombor Tóth-Vajna - Fantasia Restored: Traces of the Stylus Phantasticus in English Restoration Organ Music</p> <p>Tsz-ching Tung - 'Cantonization': Cultural Negotiation and Musical Hybridity in Early 20th Century Cantonese Regional Instrumental Music</p>
	C4: Room 4	<p>Early Music & Meaning</p> <p>Jack Stebbing - How does one refer to a wordless melody?</p> <p>Emma Cameron - The 'Parliament of Birds': Poetry and the Transmission of Music in Late Medieval England</p> <p>Nicholas Walters - 'Secundo inclinet se chorus': Text Treatment and Liturgical Practice in the Early-Tudor Mass</p>
	C5: Room 5	<p>Technological perspectives</p> <p>Kexin Fan - Getting Money and Credit to the Right People (Rights-Aware AI Distribution for Classical Music)</p>

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		<p>Madlen Poguntke - Beyond the Binary: Rethinking AI Integration in Music Education through the Perspectives of Teachers in Germany and South Korea</p> <p>Linzi Yang - The Politics of 'Liveness': The Use of Recording in K-Pop Live Performance</p>
	C6: Room 6	<p>Music and Christianity</p> <p>Parvis Noah Hejazi Nico – Encountering The Total Other — Portrayal and Contemplation of Love in Olivier Messiaen's Musical Semantics</p> <p>Anthony Mangin - Cultural Identity v Theological Identity as expressed through the music of first wave pentecostal churches</p> <p>George Pioustin - "The Silence of the Hills is Breaking": Songs of Land, Faith, and Ecology among Kerala's Christian Communities of the Western Ghats.</p>
	C7: Jazz Club	<p>Creative Practice Lecture Recital</p> <p>Ashley Stein - Bedroom Producer</p> <p>Mark Whitlam - From 'Rhythm Changes' to Code Changes</p>
	C8: Recital Hall	<p>Lecture Recital 3</p> <p>Lola de la Mata - Quietly Anarchic Self-Noise: Playing my left Ear</p> <p>Isaac Shieh - East Meets West: Rockey Sun Keting's Chuān II</p>

10.30–11.00	Tea/Coffee break
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Parallel Professional Development Sessions				RMA Closed Session
11.00–11.45	Careers in Academia Recital Hall	Careers outside of Academia Room 1	Resilience in Academia Room 2	Room tbc
11.45–12.30	Careers in Academia Recital Hall	Careers outside of Academia Room 1	Resilience in Academia Room 2	

12.30–14.00	Lunch
13.00–14.00	<p>Poster Session (facilitated by authors) Gallery</p> <p>François Cloete - Border Forms: Egon Wellesz's First Symphony and Migration Politics in Britain, 1945</p> <p>Gia Dreyer - The soundscape of Latin-American street vendors in the New York subway</p> <p>Sebastian Eck - Building a FAIR Correspondence Dataset: Adalbert Lindner (1860-1946), Joseph Haas (1879-1960), and the Posthumous Publication of Max Reger's (1873-1916) Early Compositions</p>

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	<p>Evelyn Fong - Musical Languages as Gender Representation in Henry Purcell's Theatre Songs</p> <p>Harriet Kempster - Daily Music Listening Choices: Generational Considerations</p> <p>Emily Linane - Reimagining Guernsey's cultural heritage through creative practice.</p> <p>Akira Liu - Understanding embouchure dysfunctions in brass musicians originated from maladaptive learning: the role of didactic treaties, learning environment, and practice behaviours</p> <p>Rosemary Lynch - The 'Neurotic' Oboist? A comparative study of perceptions of oboists' personality traits from inside and outside the group.</p> <p>Yangyi Mao - Poetry as Musical Heart, Sound as Musical Body: An Exploration of the Relationship between Poetry and Music in Chinese Art Songs from the 1920s to 1980s</p> <p>Deborah Olivier - Nobody's Soldier: Community Building and the Koboro in Glasgow's Eritrean Diaspora</p> <p>K.M. Manoj Sanjeewa, - Sacred and Secular Intersections: A Study of Musical Practices among the Sri Lankan Moors</p> <p>Melanie Van Schoote - Shout at Cancer: choir singing to rebuild voices and lives after laryngectomy</p> <p>Yue Xu - Echoes in the Archive: Chinese Music-making in Liverpool from 1978 to date</p> <p>Jingxi Zhao - Vocal Pedagogy on Bilibili: Homogenization and Heterogenization in China's Digital Platform Environment</p>
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14:00-16:00	Room tbc	RMA Council CLOSED Session
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Session D

14.00–15.00	D1: Room 1	<p>Music & Philosophy</p> <p>Xiaoqi Chen - From Truth to Truths: The Concept of Truth in Post-Adornian Strand of New Musicology</p> <p>Yingjie Chen - Cultural Appropriation, Borrowing or Orientalism? A Study of the Philosophical Concepts Relating to the I Ching and Zen Buddhism in the Context of John Cage's Experimental Music Aesthetic</p>
	D2: Room 2	<p>Compositional Practice</p> <p>Nkwayi Mulungo - Recomposing and Rearranging Indigenous Sounds: a case of eBhofolo</p> <p>James McIlwrath - Composing approaches with/in Workplace situations</p>
	D3: Room 3	<p>Music & Materiality</p> <p>Holly Smith - Medieval Fragments as Dynamic Objects – A Story of Destruction and Survival</p> <p>Luigi Monteanni - Mineral entrails: phono-material ecologies of the sound-as-physical-assault continuum</p>
	D4: Room 4	<p>Music & Inclusivity</p> <p>Dolly Sharma - Sāṅgīt Vīnā Bādshāhzādī (1877): Women, Music and Entertainment in the Royal Court</p> <p>Jinghui Kang - Transcending Gender: Yue Opera and the Making of Non-Binary Discourse</p>

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	D5: Room 5	<p>Music Circulation & Curation</p> <p>Meike Joseph - The effects of algorithmic personalisation on social positioning in music consumption</p> <p>Maria Theofili - Classical Music Record Shops and Musical Modernism in Greece, 1960s-1990s</p>
	D6: Room 6	<p>Politics and Musical Identities</p> <p>Sergei O'Farrell - Vavara Panina and the reappropriation of the 'Gypsy' Romance</p> <p>Sebnem Altunkaya - Amplified Histories: The Politics of Anatolian Rock and the Resonances of the Saz</p>
	D7: The Lab	<p>Creative Practice</p> <p>Chris Cresswell - Sometimes I Get a Feeling</p> <p>Gabin Kim - Col Legno</p>
	D8: Bradshaw Hall	<p>Communication and heritage</p> <p>Francisco Ramos - Communicating with the body: an ethnographic study of Lisbon's symphony orchestras</p> <p>Coralie Usmani - Where I am from, from where I am: an exploratory violin improvisation practice to navigate multiplicity in place-based heritage.</p>

15.15–15.30	Short break
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Session E

15.15–16.15	E1: Room 1	<p>Music & Text</p> <p>Risa Araki - Recitative Styles of J. S. Bach in Weimar: A Comparative Study of Bach, Telemann, and Graupner</p> <p>Lilita Dunska - Cross-Cultural Perspectives on the Speech-to-Song Illusion: Insights from Balinese Gamelan Practitioners</p>
	E2: Room 2	<p>Vocal Practice</p> <p>Zexing Yang - Singing as Labour: Reframing Vernacular Music in Late Imperial China</p> <p>Zsófia Faragó - The Face as a Living Score - Empathy, Expression, and Communication in Lied Duo Practice</p>
	E3: Room 3	<p>Music & Embodiment</p> <p>Jingyi Bai - Affective Cyborgs in Popular Music: ABBA Voyage, Hatsune Miku and Listeners</p>

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		Matthew Peacock - John Scofield: The Embodied Practicalities of Jazz Improvisation
	E4: Room 4	Music Analysis 1 Giovanni Lipardi - The (Non)linear Paradox: a Dialogical Reading of Beethoven's Piano Sonata Op. 110 Michael Mitchell - Formal Characters and Caricatures in the Opening of Mahler's Fourth Symphony
	E5: Room 5	Perspectives on Notation Joe Caulton - M62 for solo piano: brutalism, graphic notation, and the disruption of musical parameters Chathuri Ranasinghe - Voices of Tradition: Converting the Primitive Melodies of the Sri Lankan Kandyan Vannams into Western Notation for a Global Audience
	E6: Room 6	Music & Liturgy Thomas Phillips - Tracing Insular Heritage in the Sarum Use: Two Case Studies Luisa Passamani - The sequence Ave, mundi spes, Maria: two incipit melodies and a questionable paternity
	E7: The Lab	Creative Practice Atefeh Einali - The role of improvisation, collaboration and visuals in 'No Moment Can Return' Danilo Randazzo , Scarittera – Subterranean Eruptions of Sonic Memory
	E8: Recital Hall	Lecture Recital: Jiayun Long - Contrasting Viola Tone Ideals: Lionel Tertis and William Primrose in Brahms's F minor Sonata
16.15–16.45	Tea/Coffee break	
17.15–18.30	Bradshaw Hall	Keynote Event: Conversation with Timothy Cooper Recipient of Tippett Medal To include performance of <i>Labyrinth</i> Lucia Capellaro (baroque cello) Timothy Cooper (electronics)
18.30–19.15	Taster sessions: 4–6x30 min, parallel	
19.15–20.30	Informal Evening Performances/Social Activities Various, tbc	

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THURSDAY 8th JANUARY

8.30	RBC Reception	Registration opens Tea/coffee available
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Session F

9.00–10.30	F1: Room 1	<p>Power & Representation</p> <p>Meg Rees - 'Pure, White Sound': Hearing Race in Cathedral Choirs</p> <p>Jack Williams - 'Free Yourself' – The Pandemic-Disco Diva Through the Lens of Race and Queerness</p> <p>Anna Kaznacheeva - Western Pop under Putin: Popular Music from Former Soviet Satellites in Russia</p>
	F2: Room 2	<p>Forgotten Histories</p> <p>Gareth James - Editing and performance in Pietro Torri's works for the church, written for Brussels, c.1692-1706.</p> <p>Gergely Tóth-Vajna - Expressive Sound and Early English Square Pianos: Characteristics, context, and performance practice</p> <p>Sarah Cox - Teaching America to Sing: Carlo Bassini and the dissemination of 'Voice Culture' at the Geneseo Normal Musical Academy, 1859–1865</p>
	F3: Room 3	<p>Diplomatic encounters in China and Japan</p> <p>Gabriella Murvai-Bóke - Central-Eastern Europe travels to China – Military Song and Dance Ensembles as Tools of Diplomacy in the 1950s</p> <p>Wenjun Fan - The Philadelphia Orchestra in Beijing: Music as an Extension of High-Level Diplomacy</p>
	F4: Room 4	<p>Musical Fusions</p> <p>Clement Baulot-Souckov - The Transformation of Bulgarian Instrumental Music in the 20th Century</p> <p>Luca Proietti - Crossing the Margins: Japanese Noise and the Trespassing of Subcultural Sound within Popular Contexts</p> <p>Diana Cardos - Gheorghe Dima's 'Lieder' and the birth of a Romanian style</p>
	F5: Room 5	<p>Compositional strategies</p> <p>Glen Downie - Recycled, Rejumbled, Rejuvenated: Self-borrowing in the creative act</p> <p>Rishin Singh - Occidentalism as a counter-Orientalist strategy in composing new opera</p> <p>Lantian Gu - Investigating the Impact of Rhythmic Flexibility on Composition and Piano Performance</p>

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	F6: Room 6	<p>Rap and representation</p> <p>Jiaxi Xie - Sounding the "Kawthoolei": An audiovisual Ethnography of Displaced Karen Refugees at the Thai-Burmese Border</p> <p>Rezvan Sayyad - Misogyny in Persian Rap: Gendered Violence, Power, and Representation.</p>
	F7: The Lab	<p>Creative Practice</p> <p>Ananya Panwar - Collaborative Frontiers: Human-AI Workflows and Cultural Expression in Electroacoustic Practice</p> <p>Martine Mussies - Reimagining the Middle Ages: Neo-Medieval Music as Contemporary Fan Practice</p>
	F8: Recital Hall	<p>Lecture Recital 3: Saxophone Perspectives</p> <p>Edgar Jones - Composing / Improvising with Deleuzian/Guattarian Thought</p> <p>Poppy Philligreen - The sonic situating of anchoresses in and out of their cells</p>

10.30–10.45	Tea/Coffee break
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Session G

10.45–12.15	G1: Room 1	<p>Music in Schools</p> <p>Emma Bryden - Independent School Songs: Identity and fragility</p> <p>Emma Arthur - "Fairies and Music, Gipsies and Flowers": Music Pedagogy and Performance in the Nineteenth-Century Convent School</p> <p>Mary Pells - How do children practise their musical instruments?</p>
	G2: Room 2	<p>Music Analysis 2</p> <p>Chen Zhu - Hindemith or Busoni? New Classicality and the Neoclassical Ideal in Alan Rawsthorne's Bagatelles for piano (1938)</p> <p>Hailu Ni - Bird Imagery in Beethoven's Songs: Classification, Textual Contexts and Musical Depiction</p> <p>Lewis Naisby - Schoenberg's Game: the Klaviersuite op.25</p>
	G3: Room 3	<p>Non-Institutional Pedagogies</p> <p>Anisha Srinivasan - Carnatic Music in the Chicago Diaspora: Tradition, Transformation, and Transmission</p> <p>Giancarlo Ranzani - From la Calle to the Conservatoire: Mapping Sites of Music Learning in Cuba.</p> <p>MingQin Xie - Contemporary Flute Techniques</p>

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G4: Room 4	<p>Panel: Shakespeare and Music: Time, Space, and Psyche</p> <p>Leonie Krempien (University of Mainz): "Tis Pucels Musick, and 'tis Shakespears Play." Love, Lust, and Music on the English theatrical stage around 1700.</p> <p>Fred Scott (City St George's University of London): Hallucination, 'Reality', Personality and Narrative Purpose: Shakespeare's Hamlet and Macbeth and Ferruccio Busoni's <i>Doktor Faust</i></p> <p>Denise Clarke (University of Birmingham): Tragedy and Polarity: Tchaikovsky's <i>Romeo and Juliet</i> and <i>Hamlet</i></p> <p>Sophie Doulut, University of Burgundy, France (Université de Bourgogne Europe): Voiced / Unvoiced : The use of sounds and vocals in contemporary French performances of Shakespeare's plays since 2020.</p>
G5: Room 5	<p>Archives</p> <p>Kate Arnold - 'Tell the Frenchman': a practical approach to Arabic anti-Frankish poetry of the crusading era</p> <p>Aoife Murphy - Beyond the Default: Expanding the Representation of Role Models in Music Curriculum</p> <p>Tianyu Wang - Gender, Power, and Marginalization: Female Musicians in Guangdong Music: Across China and East Asia (1912–Present)</p>
G6: Room 6	<p>Inclusive Music Education</p> <p>Emma Brown - Investigating Policies of Inclusion in English Conservatoire Education</p> <p>Punam Bhakta - Comparing Inclusive Pedagogical Approaches in Western and Carnatic Music Education Settings, with a Focus on the Attainment of Vulnerable Key Stage 3 Students in the North of England.</p> <p>Georgina Spray - Musical Pathways: An Investigation into the Musical Journeys of Children with a Disability</p>
G7: Jazz Club	<p>Jazz & Education</p> <p>Alexis Cairns - Nurturing confidence and skill in jazz improvisation: Creating safe spaces for beginner jazz learners</p> <p>Fran Mills - The Role of Education in Determining the Boundaries of Local Jazz Scenes</p> <p>Joy Ellis - Reimagining A More Equitable Jazz Future: Exploring the Experiences of Contemporary Young Women Learning Jazz in London</p>
G8: Bradshaw Hall	<p>Lecture Recital: Developments in Piano Writing</p> <p>Dobromir Tsenov - The Evolution of Bulgarian Style in L'ubomir Pipkov's 20th-Century Piano Works</p> <p>Salome Chitaia - Lisztian time and movement in Ravel's <i>Valses Nobles et Sentimentales</i></p>
12.15	Group Photograph

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12.30-13.45	Lunch (including Informal Jazz in the Jazz Club)
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13.45–15.00	Bradshaw Hall	Keynote Speech: Owen Coggins Distortion, Ambiguity and Ideology in Underground Black Metal Chair: tbc
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15.00-15.15	Short break
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Session H

15.15–16.15	H7: Outside Bradshaw Hall	Second Poster Session Outside Bradshaw Hall See Wednesday Lunchtime for details
	H1: Room 1	Musical influences from animals Paul Howden-Leach - Teaching the Flutes to Sing: The Influence of Birdsong on Sacred Flute Music in the Sepik and Eastern Highlands of Papua New Guinea. Pavithra Madapatha - Magnificent Elephant, Playful Monkey, and Elegant Peacock: A Comparative Analysis of the Musical Structure of Udarata Vannam in Sri Lanka
	H2: Room 2	Institutional Pedagogies Paula Francisca Naranjo Araujo - Fictions of Development, Phantoms of Decay: Ecuador's National Conservatoire in Transnational Context (1870-1912) Naomi Winterburn - Dusting for fingerprints: school culture and the perpetuation Western classical music values at Shireland CBSO Academy
	H3: Room 3	Contemporary Musical Provision in Schools Julia Barela – [how] social class and musical identity interact with each other within English secondary schools Joël Buijnsters - Muziekeducatie in het voortgezet speciaal onderwijs
	H4: Room 4	Compositional Approaches Mario Soliman - Loop, Layer, and Evolve: Minimalism and the Roots of Modern Electronic Composition Dylan Murphy - Beckettian Reversibility – A Compositional approach to Samuel Beckett's Trilogy: Molloy, Malone Dies and The Unnamable.
	H5: Room 5	Political and Musical Identities 2 Sophie Iddles - Tonic Sol-fa: Musical Legacies and Constructions of Empire

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		James Cooke - The Irish Composer? Inventing the Irishness of C.V. Stanford
	H6: Room 6	Music and Theatre Catherine Emma Warren - The Political Impact of Hamilton

Close of conference