

WORDS, MUSIC & SILENCE

Symposium Programme



Friday 28th June, 2024

Bournemouth University

Contents

	Page
Welcome	1
The Open University Literature and Music Research Group	1
University Music Bournemouth	2
Acknowledgement	2
Symposium Programme Day View	3
Paper Abstracts	
Panel 1: The silence between words and notes	
Robert Fraser (The Open University)	4
Ros King (University of Southampton)	4
Peter Relph (University of Bristol)	5
Panel 2: Words, music and silence beyond the page	
Ben Winters (The Open University)	6
Adrian Paterson (University of Galway)	6
Paul Gough (Arts University Bournemouth)	7
Panel 3: Voicing words, music and silence	
Nat Bartels (University of St Andrews)	9
Emilie Capulet (Trinity Laban Conservatoire of Music and Dance)	9
Joanne Reardon (The Open University)	10
Digital Lightning Talk Abstracts	
Laura Hamer (The Open University)	11
Gene Hsu (Independent researcher)	11
Elena Ktori (UCL)	12
Lauren O'Hagan (The Open University)	12
Lorane Prevost (University of Oxford)	13
Ellen Renton (Independent researcher)	13
Sanaz Tabrizi (Istanbul Aydin University)	13
Ming Yang (University of Huddersfield)	14

Welcome

Welcome to this symposium on words, music and silence, organised by The Open University Literature and Music Research Group in partnership with University Music Bournemouth.

In September 2023 the Literature and Music Research Group invited Julia Hollander (soprano) and Peter McMullen (piano) to give a lecture-recital on words, music and silence with a performance of Vaughan Williams's song cycle *The House of Life* at Arts University Bournemouth. Today's events and the symposium's digital archive of lightning talks build on and develop some of the fascinating ideas explored on that occasion.

The presentations offered in this symposium incorporate a wide range of subjects and methodological approaches. From the function of silence as a structural feature of words and music to the sounding (music) of words as an educational tool, from the phenomenology of silence (aural emptiness) as cultural practice to the audiovisual relationship between music and text in screen media, from the voicing of music in words to the 'sounding' of silence in music, it is clear that the co-dependency of words, music and silence holds far-reaching implications that resonate across disciplines.

We are delighted to welcome the concert pianist Duncan Honeybourne as speaker and performer for the closing lecture-recital. Duncan explores words, music and silence within the frame of disability, reflecting on how his autism has impacted on his career as a professional musician.

We hope that you enjoy the symposium.

Natalie Burton, Delia da Sousa Correa, Robert Samuels

The Symposium Convenors

The Open University Literature and Music Research Group

The study of connections between music and literature has become a flourishing area of international research activity. The Open University's Literature and Music Research Group aims to encourage wide-ranging interdisciplinary study of literature and music and to foster a research community in this area within and beyond the university.

Members of the Research Group publish in the interdisciplinary field, organise and participate in international conferences and offer graduate supervision. They also engage in Knowledge Transfer activity and events including consultancies for broadcasting and the performing arts.

University Music Bournemouth

University Music Bournemouth is a joint department, serving the staff and students of Bournemouth University and Arts University Bournemouth as well as the wider local community. The department boasts a range of accomplished ensembles, including a string orchestra, concert band, contemporary choir, choral society and chamber choir. Each term there is a busy programme of performances and events that see musicians performing on campus, in the local area and further afield. Engagements this academic year have included the Chamber Choir singing Choral Evensong at Salisbury and Winchester Cathedrals, performances of Bach's *Brandenburg Concerto No.5*, Mozart's *Horn Concerto No.3* and Bruch's *Romanze for Viola* with student soloists, as well as a performance of Monteverdi's *Vespers of 1610* and a production of *The Marriage of Figaro*.

The university scholarship scheme allows students to continue their musical training alongside their undergraduate and postgraduate studies in a range of other subjects, with many scholars working towards performance diplomas and some even going on to pursue postgraduate music studies at conservatoires.

Our professional concert series, promoted in association with the Bournemouth Chamber Music Society, brings world-renowned musicians to the University's state of the art hall, and recent performers have included the Allegri String Quartet, The English Piano Trio and the acclaimed tenor James Gilchrist.

We are delighted to be working in partnership with The Open University Literature and Music Research Group on this symposium.

Ian Davis

Head of University Music Bournemouth

Acknowledgement

This symposium and lecture recital is supported by OpenARC, the Open University Arts Research Centre.

Symposium Programme: Day View

10:00	Arrival (Fusion Building, Bournemouth University)
10:30	Welcome
10:45	<p>Panel I: The silence between words and notes (Chair: Robert Samuels)</p> <p>Robert Fraser (The Open University) The Rest is Silence: Rests, Silences and Caesuras in Poetry</p> <p>Ros King (University of Southampton) Literature: sound as vision, and what we're not teaching our children</p> <p>Peter Relph (University of Bristol) The Dramatic Quiet: Using silence as musical structure in text setting</p>
12:15	Lunch break
13:30	<p>Panel II: Words, music and silence beyond the page (Chair: Joanne Reardon)</p> <p>Ben Winters (The Open University) Reading Text on Screen: Aspect Ratios, Musical Synchronisation, and <i>Star Wars</i></p> <p>Adrian Paterson (University of Galway) Modernist Poetry and Silence</p> <p>Paul Gough (Arts University Bournemouth) Void of war: sounds of silence during repatriation and remembrance ceremonies</p>
15:00	Tea break
15:30	<p>Panel III: Voicing words, music and silence (Chair: Ben Winters)</p> <p>Nat Bartels (University of St Andrews) Decadent Sexualities and 'Cannibal' Anxieties in John Gray's 'The Advantages of Civilization'</p> <p>Emilie Capulet (Trinity Laban Conservatoire of Music and Dance) (Re-)Sounding Silence - Henri Tomasi's <i>The Silence of the Sea</i></p> <p>Joanne Reardon (The Open University) Musical ekphrasis: representing Handel's <i>Messiah</i> in fiction.</p>
17:15	Lecture recital by Duncan Honeybourne (Kimmeridge Hall, Bournemouth University)
18:30	Drinks reception
19:00	Symposium end

Paper Abstracts

PANEL 1 The Silence between words and notes

Robert Fraser (The Open University)

The Rest is Silence: Rests, Silences and Caesuras in Poetry

It is the contention of this paper that phenomena of silence not merely enclose but actively *shape* all musical and poetic texts. Early examples of this effect can be observed in medieval psalmody, and in classical, and neo-classical French, lyrical and dramatic verse. The effects are ubiquitous, but for concision's sake I will confine my brief examples to nineteenth-century French art song (specifically Fauré), and to English language poetic texts by Gerard Manley Hopkins, W.B. Yeats and Geoffrey Hill. Fundamentally, both music and poetry need to breathe: the resulting activity is a definitive feature of both arts, and arguably the point at which, whether singly or in combination, they resemble one another most closely.

Robert Fraser is Emeritus Professor of English at the Open University, and the author or editor of twenty-seven books. A Fellow of the Royal Society of Literature, the English Association and the Royal Asiatic Society, he has sung in choirs ranging from Winchester Cathedral Choir to the London Symphony Chorus and was a founding member of the Open University's Listening Experience Database.

Ros King (University of Southampton)

Literature: sound as vision, and what we're not teaching our children

An understanding of the relationships between words, sound and silence is a crucial (often missing) element in education.

When they're not simply onomatopoeic, words that are used to describe sounds are frequently metaphors taken from our other senses: pitch is high or low; sound quality is rough or smooth. And those of us who play or sing regularly, know that whether reading notated music, or picking something up by ear, we do it through an ability to recognise patterns – whether groupings on the staff or finger patterns for particular categories of chord. AI is further teaching us the role of pattern comparisons in handling sound as data.

Partly, I suspect because of the turn that the academic study of English literature took in the 1980s, many English teachers don't have the confidence to teach literature as patterns that go beyond the simple semantic meanings of words. Too many students reach GCSE, simply baffled.

When Bottom, in *Midsummer Night's Dream*, states his intention to ask Peter Quince to write a ballad about his dream, he speaks a truth about the multi-valent capacity of literature that we're still a long way from comprehending: 'The eye of man hath not heard, the ear of man hath not seen...what my dream was'.

*Ros King is Professor Emeritus at the University of Southampton. I have published regularly on different aspects of the relationship between music and renaissance drama and poetry, including a critical edition *The Works of Richard Edwards* (MUP 2001), and most recently 'Language, Noise and the Sounds of Silence' (2022). This musical understanding of the use of words has been intrinsic to my wider work on staging and dramaturgy.*

Peter Relph (University of Bristol)

The Dramatic Quiet: Using silence as musical structure in text setting

This paper will discuss how silence has been incorporated into a practical model of compositional practice I have developed to explore the interface between text and dramatic musical structure (understood as an abstract form derived from the text's themes and secondary research into those themes, from which harmony, motive and timbral progression have been derived).

Two compositions will be used as case studies to demonstrate the use of silence in this context: 'Via Crucis' (winner of the Handful composition competition, premiered in Bath in 2021) and 'Seven Last Words' (premiered in Clifton Cathedral in 2023).

Peter Relph is a composer from the North West of England. His music, strongly influenced by medieval chant and the folk music of his home in the Lake District (UK), has been performed across Europe and North America by a number of ensembles. These include Scottish Opera, The Westminster Williamson Voices, The Same Stream Choir, and Magdalene College Chapel Choir. He is founder and musical director of the vocal group Anchorae. His music is published and recorded by GIA Publications (Chicago).

PANEL 2 Words, music and silence beyond the page

Ben Winters (The Open University)

Reading Text on Screen: Aspect Ratios, Musical Synchronisation, and *Star Wars*

Reading large text on screen has long been a feature of the cinematic experience, particularly in a film's title sequence: the sideways scrolling of *Gone With the Wind's* title, for instance, promises an epic scale that transcends the limitations of the 1.37:1 academy aspect ratio. In this paper, I highlight the ways in which reading the famous opening crawl to *Star Wars* (1977) in its 'original' theatrical version is aided by the formal qualities of John Williams's carefully synchronised title music, and how reading the on-screen text may teach us something about the music's tonal and textural procedures.

I then explore the deleterious effect on this audiovisual experience of contemporary 16mm reduction prints of the film, which changed the aspect ratio of the image, and—more significantly—the 1981 35mm cinematic re-release that has become the basis of all subsequent home-entertainment versions. This introduced additional text and changed the crawl's speed. Both disturbed the audiovisual relationship between music and text in ways that highlight the changes to which *Star Wars* was subject even before its infamous 1997 Special Edition revision.

Ben Winters is Senior Lecturer in Music at The Open University (UK) and has published widely on all aspects of music in screen media, and on the music of Erich Korngold. He is the author of several books on film music, a former co-editor of the journal Music, Sound, and the Moving Image, and co-edits the Ashgate Screen Music Series of books for Taylor and Francis. His newest monograph Korngold in America: Music, Myth, and Hollywood is in press at OUP.

Adrian Paterson (University of Galway)

Modernist Poetry and Silence

Of all composers, Wagner might be the least associated with silence: nineteenth-century responses to his totalizing operas would tend to emphasize their noise and length. But, in very different ways, he inspired twentieth-century poets to play with silence of a specific kind. Because under his spell modernist poetry sought the strange silences found by not playing music. Trying, as Arthur Symons said, 'to be Wagner', Mallarmé's poems play with music that can't be heard (like the 'A' of the 'L' après midi d'un faune'), culminating in the typographic experiments of *Un Coup de Dés* which arranges printed words in what he called 'une partition', a musical score, yet one which remains radically unperformable, the white space emblematic of the page's spatially-bound silence. T.S. Eliot's *The Waste Land* quotes singable words from Wagner's operas, but restricts them to italicized fragments, sounding silently but with a songless effect dependent on different readers' melodic familiarity; while Thomas MacGreevy's *Crón Tráth na nDéithe* goes further by including fragments from Wagner's written scores, isolating music silently among words, now often cut by irritated readers in reproduction. If these last examples point to

modernism's increasing presumption of an exhausted desiccation in cultural values, as we know from recently uncovered letters for Eliot these inscribed silences had powerful hidden meanings. Moreover emptying words of transactional semantics allowed the playing of silence to reemerge as play, not only in John Cage's 4'33", but in Eugen Gomringer's contemporary untitled poem (1953) which plays with 14 incarnations of the printed word 'silencio' around a resonant negative space, resurrecting the puns and serious games of concrete poetry. This paper tracks the marked presence of musical silences as twentieth-century poetry develops, discovering through deliberate denials of sound and performance how silence led to the destabilization of texts, disruptions in audience and readers' perception, but also new understandings of what poetry and music can do on and off the page.

Dr Adrian Paterson is Lecturer in English at the University of Galway, Ireland, considering culture from the eighteenth century to the present, from birds to broadcasts and poems to pianos, with a particular interest in the artistic interactions and technologies of modernism and Irish literature. President of Modernist Studies Ireland and publishing widely on well-known authors like Shaw, Joyce, Eliot, Mansfield, Yeats, and Pound, and lesser-known artists and musicians like Florence Farr, Thomas Moore, and Harry Partch, he is co-editor of The Edinburgh Companion to W.B. Yeats and the Arts (2024) and two [E-rea](#) special issues on modernism (2018, 2020).

Paul Gough (Arts University Bournemouth)

Void of war: sounds of silence during repatriation and remembrance ceremonies

Reflecting on a tour of the Western Front trenches in 1916 the writer Reginald Farrer suggested that it was in fact wrong to regard the 'huge, haunted solitude' of the modern battlefield as empty. 'It is more' he argued, 'full of emptiness... an emptiness that is not really empty at all.' Contemporary artists, poets, and composers seized upon the concept of a crowded emptiness, of gaps, pauses and silences that were in fact crammed with resonance, populated with overwhelming memory.

This short paper reflects on the phenomenology of aural emptiness and its manifestation during remembrance and repatriation ceremonies. It focusses on a short film by Kate Davies 'The Separation Line' which is a montage of 14 repatriation events held at Royal Wootton Bassett between 2007 and 2011. The film lasts precisely 9 minutes and 50 seconds, which is the temporal length of the town's High Street, lined on either side by mourners maintaining an unsteady silence.

Gough and Davies have worked together in the past, presenting the work at symposia and jointly authoring research presentations and papers. The presentation will include a screening of the film.

Professor Paul Gough is Vice-Chancellor at Arts University Bournemouth, UK. A painter, broadcaster and author he has exhibited internationally and is represented in collections in UK, Canada, New Zealand and Australia. He has published ten books, including monographs on the British painter Stanley Spencer, Paul and John Nash and studies of art from both world wars. His most recent monograph, Gilbert Spencer: the Life and Work of a Very English painter was published by Yale University press in April 2024. He worked in television for ten years and is currently writing his second book about the street artist, Banksy.

Dr Katie Davies (film maker) is a visual media artist, filmmaker and Senior Lecturer in Media, Culture and Practice and Media and Journalism at UWE Bristol. Her film works and installations expose the fine line between the telling of stories and the writing of history and her current research project Peripheral Histories, applies the use of VR technology to documentary film making.

PANEL 3 Voicing words, music and silence

Nat Bartels (University of St Andrews)

Decadent Sexualities and 'Cannibal' Anxieties in John Gray's 'The Advantages of Civilization'

This paper examines a short story by the Decadent writer John Gray, “The Advantages of Civilization” (1894). My analysis explores the way Gray characterizes the main character (a Fijian convert to Methodism) as a queer, Decadent, potentially transgressive other through musical references and racialized caricatures. This paper will extend the burgeoning body of research on representations of racial identity in Decadent literature that specifically gives attention to problematic depictions of racial others in literature of the *fin de siècle*. Without belittling the story’s problematic aspects, I ultimately argue that Gray uses the idea of cannibalism as a metaphor for homoerotic desire. My presentation will highlight a crucial moment of action in the story when the main character (Bishop) responds with this inarticulate string of punctuations: “! . . ! . . ! . .” Gray obfuscates meaning with this explosive silence and ends the story in a chaotic exit for Bishop, leaving the other characters and the readers to wonder what really happened in the silence. In this paper, I will argue that this punctuated silence represents the silencing of Bishop’s queerness and the unspeakableness of his musically-encoded queer and identity.

Nat Bartels is a PGR student in English at the University of St Andrews where they study queering musical references in Catholic Decadent literature of the late Victorian period. They are currently a GTA working with Prof Emma Sutton on the Virginia Woolf and Music website. Nat received a Masters of Music in Organ Performance from the University of Washington in 2019. In St Andrews, Nat is a choral scholar, a member of the Folk and Traditional Music Society and the City of St Andrews Community Pipe Band. Nat is from Puyallup, WA, USA.

Emilie Capulet (Trinity Laban Conservatoire of Music and Dance)

(Re-)Sounding Silence - Henri Tomasi's *The Silence of the Sea*

In 1958, the Corsican-French composer Henri Tomasi (1901-1971) composed a one-act opera based on the *Résistance* novel, ‘The Silence of the Sea’, published clandestinely in 1942 by Jean Bruller (1902-1991), under the pseudonym Vercors. The novel tells the story of a French man, his niece and the German officer billeted to their house during the war. The officer, a composer, attempts conversations about music and literature but is met with silence. The novel dramatizes silence as a means to articulate often antithetical and paradoxical themes. Silence becomes an act of resistance, a symbol of oppression but also of passive acquiescence, indicative of moral conscience and of human weakness. It is a means to preserve human dignity but also express shame and submission, leading towards the final silencing of words, of music and ultimately, of love in death. In this paper, I argue that Tomasi’s opera frames this silence, not as an absence of sound, but as a (re-)sounding of the subtexts of the novel in the liminality of the transmedial space in between words and music by disrupting and reversing the functions of the orchestral, vocal and spoken voice, through a deconstruction and re-layering of structures of sound, time and style.

Emilie Capulet, MA, MMus, PhD is an award-winning concert pianist, lecturer and musicologist. She has just released the first recording of the complete piano music of the French-Corsican composer Henri Tomasi (1901-1971), in a critically acclaimed double album on the Calliope label. She is currently the recipient of a Leverhulme Research Fellowship to write the first critical study and biography of Henri Tomasi. Emilie studied at the Guildhall School of Music and Drama, is a Senior Fellow of the Higher Education Academy and is the BMus (Hons) Programme Leader at Trinity Laban Conservatoire of Music and Dance.

Joanne Reardon (The Open University)

Musical ekphrasis: representing Handel's *Messiah* in fiction

How does the listening experience become the reading experience? Music and ekphrasis in the traditional sense (where ekphrasis is seen as the verbal representation of a work of art) might not seem obvious partners but as a way of conveying the emotions created by a piece of music to a reader, an ekphrastic approach can be helpful to the writer of fiction as a way of bringing characters, and their music, to life.

Understanding and creating believable characters is at the heart of fiction and this paper will consider if musical ekphrasis can help me to represent the composer Handel through his work, *Messiah*, which is central to my novel in progress. Drawing from other contemporary examples of music in fiction, this paper will consider whether an understanding of what exists in the silence between words and music can help to shape a narrative through using the rhythmic patterns and structures of music within the writing to ultimately turn readers into listeners.

This research is supported by OpenARC, the Open University Arts Research Centre.

*Dr Joanne Reardon is Senior Lecturer in Creative Writing at The Open University. She is interested in ekphrastic approaches to writing fiction and has many collaborations with visual artists in museums and art galleries including Warrington Art Gallery; Corinium Museum, Cirencester and Burgh House Museum, Hampstead where she collaborated with Natalie Sirett on the poetry collection *Medusa and her Sisters* in 2019. Her first novel, *The Weight of Bones*, was shortlisted for the 2017 Cinnamon Debut Novel Award and published by Cinnamon Press in 2020. Her second novel is set in the 1750's against the backdrop of early productions of Handel's *Messiah* at the Foundling Hospital, London.*

Digital Lightning Talk Abstracts

We are pleased to offer a series of Digital Lightning Talks as part of the symposium. These can be accessed by visiting the [symposium website](#) or the [University Music webpage](#).

Laura Hamer (The Open University)

Words on Music: Marguerite Long and the Development of the Lecture-Recital

Marguerite Long (1874-1966) was one of the most famous French concert pianists and pedagogues of the twentieth century. She was also a renowned public speaker on music, especially on the works of Fauré, Debussy, and Ravel. This lightning paper will chart how, starting in the mid-1920s, Long contributed to the shaping of the lecture-recital as a distinct genre which draws upon words to discuss music and used it both as an extension of her pedagogy and in her distinctive role as a leading ambassador for contemporary French music abroad.

*Dr Laura Hamer is a Senior Lecturer in Music and Director of Student Support (Arts and Humanities) at The Open University. Her research specialism lies in Feminist Musicology. Her books include *Female Composers, Conductors, Performers: Musiciennes of Interwar France, 1919-1939* (Routledge, 2018), *The Cambridge Companion to Women in Music since 1900* (Cambridge University Press, 2021, as editor), *The Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond* (Routledge, 2024, co-edited with Helen Julia Minors), and *Bandleader Mrs Mary Hamer and Her Boys: Popular Music and Dance Cultures in Interwar Liverpool* (forthcoming Cambridge University Press, 2024, co-written with Mike Brocken). She is currently preparing a monograph on Lili Boulanger for Routledge (expected 2026). Between 2022 and 2024, she was the Principal Investigator of the AHRC-funded Women's Musical Leadership Online Network.*

Gene Hsu (Independent researcher in ethnomusicology, translation and interpreting)

Rendering Music from Classical Chinese Poetry into Modern English Song – A Study Case of SU Shih's "Prelude to Water Melody"

Few translations of song lyrics translated from the source language (SL) into the target language (TL) were "singable". This research attempted to explore strategies and methods used to achieve "singability" of English version of SU Shih's "Prelude to Water Melody" in singing performance and took songwriting into account.

My research focuses on music and languages, which involves intercultural and interdisciplinary studies. My independent project “Music and Translation” was awarded CIOL qualification for its innovative nature. My papers were presented at research conferences held in Taiwan, the UK, Canada and the U.S. Furthermore, my research draws attention to moral, historical and cultural significance of traditional languages and pays attention to song analysis and songwriting, and the differences between songwriting, song dubbing and song translation. I believe my theoretical and practical experiences will furnish workable skills to be used at the relevant research.

Elena Ktori (University College London)

Samuel Beckett and the Radiophonic Play

Like poetry, music occupies a particular internal imaginative space. A strong sense of musicality is intrinsic to the literary work of Samuel Beckett. When the BBC produced his radio play *All that Fall*, along with their new experimental radiophonic sounds, Beckett found a new means of expressing this musicality.

Elena Ktori is a PhD candidate in the department of Science and Technology Studies, UCL and the Science Museum, London. Her thesis is entitled ‘Deconstruction of Sound: The Aesthetics of Daphne Oram’.

Lauren O’Hagan (The Open University)

Breaking The ‘Taste’ of Silence: The Revival of ‘What’s Goin’ On’ in Rory Gallagher’s 1992 Performance at the Bonn Blues Festival

After the break-up of his band Taste in 1970, Rory Gallagher vowed never to perform a Taste song again onstage. In 1992 at the Bonn Blues Festival, he broke that long silence, teasing the crowd with the opening riff to their iconic song ‘What’s Goin’ On’. This paper explores the interconnections between silence and ‘What’s Goin’ On’ from a temporal, musical and emotional perspective.

*Dr Lauren Alex O’Hagan is Research Fellow in the School of Languages and Applied Linguistics at the Open University and Affiliate Researcher in the Department of Media and Communication Studies at Örebro University. She specialises in the study of visual and material culture across a range of historical periods, geographical settings and subjects. Her most recent project *Rewriting Rory* (www.rewritingrory.co.uk) fosters a reappraisal of the final decade in the career of Irish blues musician Rory Gallagher (1948-1995), using unexplored archival materials and fresh interviews with those who knew him to challenge the typical ‘rise and fall’ narrative that continues to be perpetuated in stories of his life.*

Lorane Prevost (University of Oxford)

(Un)systemisation of knowledge: the representation of the radif on Youtube

This talk focuses on the Youtube transmission of the radif. In effect, when curated by individuals other than the musicians featured, most recordings clearly linked to the tradition are the ones systemised by academic research, naming the various melodic patterns in the track. By contrast, creative approaches present longer recordings in which tracks are not as clearly separated. They are thus more likely to be excluded from the curation, interrogating the cultural dynamics at play in the making of an online-based heritage.

Lorane Prevost is a DPhil student in Music at the University of Oxford. She holds a Bachelor of Anthropology and a Master of Music. Her research encompasses the transmission of the radif outside Iran through the curation of musical events. Her interests surround the epistemology of music and the social hierarchies occurring in music transmission. She can be contacted at lorane.prevost@chch.ox.ac.uk.

Ellen Renton (Independent researcher)

A personal exploration of the interaction between silence, music, and sight from the perspective of the lived experience of visual impairment

A personal exploration of the interaction between silence, music, and sight from the perspective of the lived experience of visual impairment. Framed as a 'Defence of Wearing Headphones', this talk will discuss silence and the visually impaired imagination, and the potential of music as audio description.

Ellen Renton is a poet, performer, and theatre maker from Edinburgh. Since performing her own work for the first time in 2015, she has read at venues including The Scottish Parliament, The Roundhouse, and Leith Theatre, and at festivals such as Verve, and the Edinburgh International Book Festival. While always keeping poetry at its core, her work is varied and has included theatre, journalism, and multimedia collaborations.

Sanaz Tabrizi (Istanbul Aydin University)

“The Resonant Silence: Henry James’ *The Europeans* as a Transatlantic Dissonance”

Akin to John Cage’s 4’33”, which appreciates the musicality of silence, yet in contrast to his musicality-imbued oeuvre, Henry James accentuates silence in *The Europeans*, depicting the cultural dissonance between American identity and European sophistication. Presenting the art-oriented siblings’ influence, initially perceived as a threat, he illuminates the American psyche and urges a reconciliation with music as a transformative power.

Sanaz Alizadeh Tabrizi is an Assist. Prof of English Language and Literature at Istanbul Aydin University, and specialises in late Romanticism, Victorian and early 20th-century literature, with particular emphasis on genre, narratology, and intermedial studies in literature, music, and other fine arts. Major publications include a book chapter featured in Nik Ceramella's (ed.) "The Marriage between Literature and Music" (Cambridge Scholars, 2022). Her monograph entitled Reading Music in Henry James' Fiction will be published by the same publisher soon.

Ming Yang (University of Huddersfield)

Notating, Performing and Listening. Music experience under the 3D notation.

This is a practice-based research in which I will address the issue of the function of notation under the conception of Cage's "time bracket" – free within limitations, and how I establish my idea of 3D notation to consider people's activity in a space can be considered as performance.

Ming Yang is a composer living in the UK, currently working his Master in Research at the University of Huddersfield. His music output spans instruments, electroacoustic, multimedia, and installation with visual art. His research interests include gestures in musical composition, AI technology in real-time processing in electroacoustic music, notation, and experimental music. His recent research concerned the 3D notation and the walking and activities as performance in a space.