

Programme
Voices and Books, 1500-1800
16th-18th July 2015



Organisers:
Jennifer Richards (Newcastle University) and
Richard Wistreich (Royal College of Music, London)

Thursday 16th July
Venue: Percy Building, Newcastle University

1.30-2.00 Registration, tea and coffee

2.00-3.00 Plenary Lecture (Chair: Jennifer Richards, Newcastle)

Percy Building G05

Heidi Brayman-Hackel (University of California, Riverside), 'Soundproof: Reading Silence in Early Modern England'

3.00-3.15 Short Break

3.15-4.15 Percy Building G05

Panel 1: Vocal Cues (Chair: Kate van Orden, Harvard)

Neil Rhodes (St Andrews University), 'Punctuation as Rhetorical Notation?'

Adam Whittaker (Birmingham Conservatoire), 'Hints on Musical Reading Practices in the Theoretical Works of Johannes Tinctoris (c.1435–1511)'

4.15-4.30 Short Break

4.30-5.30 Percy Building G05

Panel 2: Reading and Performance (Chair: Elspeth Jajdelska, Strathclyde)

Peter Mitchell (University of Wales Trinity Saint David), '*The Purple Island* (1633) and the Orality and Textuality of Anatomical Demonstration'

Pierre Degott (Université de Lorraine), '"Nothing more than immediate, practical use"? "Opera-books" and Libretto-Reading in Eighteenth-Century England'

5.30-6.00 Tea Break **Percy Building Foyer**

6.00-7.30 Panel 3 (Parallel Sessions)

Percy Building G05

Session A: Print and Orality (Chair: Richard Wistreich, RCM)

Michaela Kaufmann (Max-Planck-Institut für empirische Ästhetik), 'The Audience's Experience between Performance and Page'

Andrew Lawrence-King (Guildhall School of Music and Drama), 'A Show of Reading: Monteverdi's *Lettera Amatoria*'

Percy Building G09

Session B: Text and Live Performance (Chair: Abigail Williams, Oxford)

Luca Degl'Innocenti (Leeds University), 'Improvised Poetry in Early Modern Italy: Creating Verse out of Nothing, or Rather out of Books?'

Simon Jackson (Warwick University), "'The Leaves a whispering noise shall make": The Literary-Musical Coterie at Wilton House'

Anthony Rooley (Schola Cantorum Basel), "'The Action and Utterance of the Stage, Bar and Pulpit": The Use of the Human voice, as Advocated by Mr Thomas Betterton in 1710'

7.30-9.30pm Drinks and Buffet Supper (Bolden Farmhouse Pantry) **Percy Building Foyer**

Book Launch: Kate van Orden's *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (Reception: co-sponsored by Oxford University Press

Friday 17th July

Venue: Percy Building, Newcastle University

9.00-9.30 Registration

9.30-10.30 Plenary Lecture (Chair: Richard Wistreich, RCM)

Percy Building G05

Anne Karpf (London Metropolitan University): 'Recovering Orality: The Voice Restored but not Idealised'

10.30-10.45 Short Break

10.45-12.15 Panel 4 (Parallel Sessions)

Percy Building G05

Session A: Performing Death (Chair: Harriet Archer, Newcastle)

Eva-Maria Lauenstein (Birkbeck, University of London), "'This is what comforts me": The "Funeral Book" in Germany and England, A Comparative Investigation of Oral and Visual Traditions in Protestant Funerary Publications'

Jennifer Reid (Birkbeck, University of London), "'Let sweete forgiveness be my passing bell": Religion and Death in Sixteenth-Century Robin Hood Plays'

Louise Horton (Birkbeck, University of London), "'Wel, we wil talke of that hereafter": Putting the Word into the Mouths of Lady Jane Grey and her Readers'

Percy Building G09

Session B: The Sound of the Schoolroom (Chair: Jennifer Richards, Newcastle)

Damian Fleming (Indiana University-Purdue University), "'The Fabricke of Speeche": A Text on Sounding the Alphabet'

Xavier Bisaro (Université François Rabelais), 'The Sound of Poverty: Reading and Singing in the Lyon Charitable Schools (c. 1670 – c. 1690)'

Alicia Rodríguez-Álvarez (Universidad de Las Palmas de Gran Canaria), 'Directions for Reading in English School Grammars of the Second Half of the Eighteenth Century'

12.15-1.30 LUNCH (Bolden Farmhouse Pantry) **Percy Building Foyer**

1.30-3.00 Panel 5 (Parallel Sessions)

Percy Building G05

Session A: Voicing the Word of God (Chair: Arnold Hunt, Cambridge)

David Andrés-Fernández (Universidad Austral de Chile), “Nunc nominari debet Republica”:

Orality and Liturgical Books in Chile

Stefano Dall’Aglia (Leeds University), ‘Rewriting Orality. Inquisition and Preachers’

Abjuration in Early Modern Italy’

Clarissa Chenovick (Fordham University), ‘Reading, Sighing, and Tuning in George Herbert’s *Temple*’

Percy Building G09

Session B: Ballads 1 (Chair: Rachel Willie, Bangor)

Jenni Hyde (Manchester University), “Now lesten a whyle & let hus singe”: Reinterpreting English Ballads in the Sixteenth Century

Una McIlvenna (Queen Mary, University of London), ‘The News on the Street: Street Song and the Performance of News’

Barbara Crosbie (Durham University), ‘Half-Penny Ballads and the Soundscape of Eighteenth-Century Electioneering’

3-3.30 Tea Break **Percy Building Foyer**

3.30-4.30 Panel 6 (Parallel Sessions)

Percy Building G05

Session A: Satirical Voices (Chair: Neil Rhodes, St Andrews)

Nick Moon (York University), “Re-Jigging” Thomas Nashe’

Steven Veerapen (Strathclyde University), ‘Shameless Slander: Martin Marprelate’s Celebration of Scoffing Speech’

Percy Building G09

Session B: Ballads 2 (Chair: Jenni Hyde)

Kathryn Roberts (King’s College, London), “As you have whisper’d faithfully”: Interpreting the Cultural Significance of English Ballads in Shakespeare’s *As You Like It*

Isaac Louth (Cambridge University), “The Pindarick Way” in Early English Opera’

4.30-4.45 Short Break

4.45-5.30 Panel 7

Percy Building G05 (Chair: Felicity Laurence)

Amanda Glauert (Royal College of Music) and Paul Barker (Royal Central School of Speech and Drama), ‘Goethe’s *Wilhelm Meister*: Creating a Theatre of the Imagination’. Singer: April Frederick

5.45-8.00 Plenary Lecture and Concert (Chair: Richard Wistreich, RCM)

Theatre 3 at Northern Stage

Christopher Marsh (Queen’s University, Belfast) and the Carnival Band: ‘How to Write a Hit Song in Seventeenth-Century England’

8.00 Drinks and Buffet Supper at McKenna’s (Northern Stage)

Saturday 18th July
City Library, Newcastle upon Tyne

9.45-10.45

Plenary Lecture (Chair: Peter Reynolds, Newcastle)

Bewick Hall

Perry Mills (King Edward VI School, Stratford upon Avon): "A Job o' Work": Performing the Plays of John Lyly with a Company of Boys'

10.45-11.00 Short Break

11.00-12.30 Panel 8 (Parallel Sessions)

Session A: The Sound of Manuscript/Print

Bewick Hall (Chair: Elspeth Jajdelska, Strathclyde)

Juan José Pastor (University of Castilla-La Mancha), 'The Voice in Cervantes' Text: the Sound of the Hidden Songs'

Jonathan Gibson (Open University), 'Elizabeth I's Tilbury Speech: Editing an "Oral" Text'

John Gallagher (Cambridge University), 'To heare it by mouth: Speech and Accent in Early Modern Language-Learning'

Session B: Children's Reading

Room 4 (Level 3) (Chair: Abigail Williams, Oxford)

Amanda Piesse (Trinity College, Dublin), 'Reading to Children and Children Reading: Children's Agency in Reading and Writing in the Sixteenth and Seventeenth Centuries'

Debbie Pullinger (Cambridge University), 'Muted Melodies: Orality and Textuality in Eighteenth-Century Children's Literature'

Matthew Grenby (Newcastle University), 'Seen but not heard? Children's Literature and the Protocols of Children's Book Use in the Long Eighteenth Century'

12.30-1.15 Lunch

1.15-2.15 Panel 9 (Parallel Sessions)

Session A: Voice and Meaning (Chair: Jennifer Richards, Newcastle)

Bewick Hall

Danielle Clarke (University College, Dublin), 'Memory, Aurality and Gender in the Sidney Psalter'

Rachel Willie (Bangor University), "'Without meditation all reading is vaine": Hearing, Seeing and Sensing Words'

Session B: Residual Orality

Room 4 (Level 3) (Chair: Matthew Grenby, Newcastle)

Naomi Barker (Open University), 'The Orator's Toolkit: Residual Evidence of Oral/Aural Practice in the Seicento Keyboard Toccata'

Maria Anne Purciello (University of Delaware), 'Reading Madness, Singing Madness: Verisimilitude and the Operatic Mad Scene in 1640s Venice'

2.15-2.30

Bewick Hall

CONCLUDING REMARKS & FAREWELLS