



The Anvil: an Elegy for Peterloo

The Sir John Manduell Research Forum Series

JANUARY - MARCH 2020

Open to all, free admission

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RNCM
RESEARCH

Wednesday 8 January 2020

4.15pm Forman Lecture Theatre

Dr Nicola Pennill, University of Sheffield

Musicians in transition: Emergence of interactions and communication in musical ensembles

In organisation research, music ensembles are often regarded as models of group coordination. Like other work groups, musical ensembles face time pressures and complex demands, and as well as musical skills and knowledge, the group dynamics involved are a key part of shaping a performance. Individual contributions form part of an interacting, dynamic system in which the whole is greater than the sum of the parts. Rehearsal discussions in newly formed vocal ensembles revealed 'hidden' patterns of communication. Combined with player reflections, this research suggests that communication patterns were structured as a series of phases, which emerged over time as performance approached.

Wednesday 15 January 2020

4.15pm Forman Lecture Theatre

Dr Zack Moir, Edinburgh Napier University

We are NOT Neutral: A Freirean Critique of (Popular) Music in Higher Education

2018 saw the 50th anniversary of the publication of Paulo Freire's book *Pedagogy of the Oppressed*, which has become an important text that has influenced many progressive educators, internationally. The concepts and ideas set forth in this work have been critiqued, analysed and developed in numerous scholarly contexts over the last half century, and this includes some analysis and application within the field of music education. However, within the relatively new area of popular music education (PME) few scholars have dealt with or explicitly drawn on this work to influence their analysis of our growing field.

This presentation will draw on a number of key concepts from this classic text and use them to critique some of the normative practices, standard approaches, and

unquestioned values that are prevalent in music education in HE. Use of Freire's concepts as a framework helps to link this discussion to a wider critical analysis of the place of higher education in society, problems with the neo-liberalisation of HE institutions, and the awkward position that music (and particularly popular music) finds itself in as an area of study within this system.

Wednesday 22 January 2020

4.15pm Forman Lecture Theatre

Professor Michael Symmons Roberts, Manchester Metropolitan University;
Professor Emily Howard, Rachel Johnson, RNCM

The Anvil: an Elegy for Peterloo

Composer Emily Howard (Professor of Composition, RNCM) and poet/librettist Michael Symmons Roberts (Professor of Poetry, Man Met) in conversation with musicologist Rachel Johnson (Historian, The Anvil MIF 2019) about their recent Manchester International Festival collaboration *The Anvil: an Elegy for Peterloo*, a large-scale work for soloists, choirs and orchestra commemorating the 200th Anniversary of Peterloo.

Wednesday 29 January 2020

4.15pm Forman Lecture Theatre

RNCM Holocaust Memorial Lecture

Monica Bohm-Duchen, Dr Norbert Meyn, RNCM

Belonging and not Belonging

Dr Norbert Meyn (Royal College of Music) is the Principal Investigator of the new AHRC-funded research project Music, Migration and Mobility which explores the legacy of migrant musicians from Nazi Europe in Britain through practical music making, archival research and mapping. Norbert will perform a couple of songs by émigré composers Peter Gellhorn (1912-2004) and Karl Rankl (1898-1968) and discuss the challenges in contextualising, researching and marketing this repertoire today. He will

also give an outline of the repertoire written by these émigrés in Britain and share his experience from performing this at the RCM and with his professional group, Ensemble Émigré.

rcm.ac.uk/research/projects/musicmigrationandmobility

Monica Bohm-Duchen is a London-based art historian and the initiator and Creative Director of the year-long, nationwide Insiders/Outsiders Festival (insidersoutsidersfestival.org), which celebrates the contribution made to British culture by refugees from Nazi-dominated Europe in a wide range of different media. Monica will explain her motives for undertaking this ambitious project and – since the festival officially ends in March 2020 – consider the ways in which it has been received and the longer-term impact she hopes it will have on keeping the all-important concept of cultural cross-fertilisation firmly in the public eye.



Wednesday 5 February 2020

4.15pm Forman Lecture Theatre

Dr Ian Pace, City, University of London

What Does It Mean to be a Self-Reflexive Practitioner?

The issue of self-reflexivity in musical practice is, I argue, fundamental to the concepts of practice-as-research, autoethnography, experimentation in musical practice, as well as a range of ideologies and practices existing within tertiary education institutions with music departments. In this presentation I derive a meaning for self-reflexivity through interrogation of the other concepts, while drawing upon a range of experience and observation of others. I argue in conclusion that critically self-reflexive practice entails fundamentally an attitude rather than any one particular type of methodology, and give

specific examples of its manifestation in my own work as performer, musicologist and composer.

Wednesday 26 February 2020

4.15pm Forman Lecture Theatre

Dr Sue Miller, Leeds Beckett University

Performance and Practice Research: Three Acts of Translation

Taking Simon McKerrell's paper 'Towards Practice Research in Ethnomusicology' as a starting point I present here three examples of my own practice research which use performance as 'a central methodology,' as a 'translation of artistic performance aesthetics' and as a 'research outcome sited in original performance.' (McKerrell, 2019, 1) In the three examples presented here (monographs on Latin music performance aesthetics and improvisational creativity, a British Academy-funded performance and production project, and a music, dance and animation collaboration), I will demonstrate how I have employed my own performance practice to produce text, performances, scores, audio recordings, and audio-visual research outputs which translate research insights for both outside and inside the artistic community of practice.

Wednesday 4 March 2020

4.15pm Carole Nash Recital Room

RNCM Michael Kennedy International Research Lecture

Professor Rachel Beckles Willson, SOAS

Creative migrations with the oud: technology, memory and musical storytelling

In this lecture-recital Rachel Beckles Willson presents her work as a scholar and composer, addressing how old and new musical technologies can be part of creative engagements with musical migration. The programme will include performances of historical and repertoire and also new works, including her multi-media work-in-progress "Listening to a boat of memories".

Wednesday 4 March 2020
7.30pm Carole Nash Recital Room

RNCM Composers' Concert

Following on from the afternoon's International Research Lecture, the first part of tonight's concert features new works for oud, voice, string quartet and marimba.

Wednesday 11 March 2020
4.15pm Forman Lecture Theatre

Dr Anthony Gritten, Royal Academy of Music

"There is no need for a great deal of activity": Cage's musical politics in the 1970s

In the mid-1970s Cage created three works utilising plants, sea shells, water, and fire: *Child of Tree*, *Branches*, *Inlets*. Cage's triptych resonated with the Vietnam War, the US bicentenary, and rising ecological concern following the oil crisis. This presentation analyses how these works projected new links between performance, nature, and politics, through the mode of improvisation they required and the performativity that emerged from their discursive apparatuses.

Wednesday 18 March 2020
4.15pm Forman Lecture Theatre

Professor Katharine Ellis, University of Cambridge

Taking the French Provinces Seriously

When Charles de Gaulle asked in 1962 how one could possibly govern a country that made 246 varieties of cheese, he referenced a centuries-long tradition of national leaders confronting the wilful diversity of the terrain they called France. Musicologists working on the modern era have been less wilful: we have tacitly accepted the most common political solution to the problem of French diversity—centralisation—and we have let it condition our research questions and practices, our fields of vision, and our conclusions. Parisian avant-garde cultures

have provided the grand narrative for the rest of the country while closing off other ways of thinking. This presentation asks how we can challenge that perspective, and what happens when we do.

Wednesday 25 March 2020
4.15pm Forman Lecture Theatre

Professor Doug Jarman, RNCM

Alban Berg: Editorial and analytical considerations

Douglas Jarman, author of *The Music of Alban Berg*, editor of the critical editions of the two Concertos for the Alban Berg Gesamtausgabe and joint author of the forthcoming critical commentary, will discuss some of the editorial considerations raised by the Violin Concerto and new analytical considerations raised by the preparation of a volume of Collected Essays.

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