

Mia Quayle 'These Days – The Manchester Peace Song Cycle

The Sir John Manduell Research Forum Series

October - December 2018
Open to all, free admission

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RNCM
RESEARCH

SOUNDS ORIGINAL?

What makes something original?

Does originality actually exist or do we all simply build from what we have seen and heard?

What enables us to dare to be different from others or independent of the context in which we are working?

What does the future of music look like?

www.rncm.ac.uk/soundsoriginal

Wednesday 10 October 2018
4.15pm Forman Lecture Theatre

Dr Cheryll Duncan RNCM

Music Publishing and Piracy in Mid-Eighteenth-Century London: the case of Lewis Granom's XII New Songs and Ballads, Op. 4.

In 1753 the composer, trumpeter and flautist Lewis Granom took legal action against a group of London music publishers for infringing the royal privilege granted to his Op. 4 songs. This is one of the earliest known examples of litigation based exclusively on this type of copyright protection, the effectiveness of which has sometimes been called into question. The presentation will outline the statutory measures introduced during the first half of the eighteenth century to protect music against piracy, and demonstrate how royal licences were a means of circumventing the shortcomings of the 1710 Copyright Act. The twists and turns of the Granom case will then be explored in order to evaluate the extent to which such licences protected the intellectual property and livelihoods of musicians prior to the landmark copyright case of Bach v. Longman & Lukey (1777).

Wednesday 17 October 2018
4.15pm Forman Lecture Theatre

Professor Tim Jones
Royal Academy of Music

Mozart's Unfinished Business

In the last 10 years of Mozart's life the ratio of unfinished works in progress to completed pieces is almost 1:1. Timothy Jones talks about how close reading of the fragments can contribute to an understanding of the stylistic development of Mozart's music during his Vienna years, and discusses his project to produce performing editions and multiple completions of selected late fragments. As Paul Badura-Skoda commented: 'Before I read your commentary I couldn't tell where Mozart ended and Jones began'.

Wednesday 24 October 2018
4.15pm Forman Lecture Theatre

Professor Stephen Downes
Royal Holloway

Two Sentimental Englishmen in the 1930s: Music, class and dignity in the Merchant-Ivory adaptation of Ishiguro's The Remains of the Day.

This paper considers how diegetic music is used in the film adaptation of Ishiguro's *The Remains of the Day* to underline the sentimental character of two English gentlemen of two classes. The musical taste of Stevens, the butler, is shown as he is listening to a record of Gracie Fields singing 'Roll along Prairie Moon'. The choice of Fields is apposite: Fields's image in the 1930s projected a strongly sentimental character around notions of home, family, work, class and region.

Lord Darlington, Stevens's master, is previously shown admiring a performance of Schubert's setting of Rückert's 'Sei mir gegrüsst' (1821). The song expresses greetings from a lost time of union, peace and prosperity. We can imagine Darlington responding to the song privately as a reminder of a lost German friend, but also as a resonance of his desired alliance between England and Germany

Wednesday 31 October 2018
4.15pm Forman Lecture Theatre

Dr Alwynne Pritchard
University of Bergen

up without an insistent casting away: Writing and realising site-specific text scores at the University of Bergen's Department of Fine Art, and Department of Design

SOUNDS ORIGINAL?

up without an insistent casting away is a book of text scores – verbal instructions or poetic invitations to create site-specific sound performances – written to celebrate the opening of the new building for the Department of Fine Art, and The Department of Design for the newly created faculty of Fine Art, Music and Design at the University of Bergen. Having been awarded the commission to create a fanfare, or ‘marker’, to celebrate this and future formal events within the department, Pritchard chose to assemble a collection of texts that can be selected and used either individually or collectively, simultaneously or in succession. The future use of these texts is, however, not restricted to the building for which they were created, and the pieces are open to interpretation within any chosen space. Since completing the book, Pritchard has developed five performances in collaboration with students from the university both within and outside the department building. This presentation is an exposition of the processes behind both the creation of the book and the development of these performances.

Wednesday 14 November 2018
12pm, 4.15pm and 6pm
Carole Nash Recital Room

Celebrating Couperin's 350 anniversary

Professor Denis Herlin (CNRS RNCM), Roger Hamilton (RNCM), Professor Graham Sadler (RBC) and Dr Shirley Thompson (RBC) with Dominic Daula (RNCM) and Róza Bene (RBC)

FORUM PLUS

12 - 1pm: Couperin workshop on the Pièces de clavecin with RNCM and Royal Birmingham Conservatoire harpsichord students.

4.15pm: Research Forum: Professor Graham Sadler, 'L'Épouse entre deux draps: Couperin or Rameau?'

The three-part canon entitled *L'Épouse entre deux draps* survives in six sources, five of which fail to identify its composer. The remaining source attributes it to 'M.r Couprin'. This elegantly wrought canon has gained notoriety because of its bawdy text. The attribution to François Couperin has traditionally been accepted without question. But Sylvie Bouissou has recently argued that the canon is by Jean-Philippe Rameau. The present paper looks critically at the evidence for and against these competing attributions, re-examining the provenance of all sources of this canon, and comparing its stylistic character and the scatological nature of its text with other canons by Couperin and Rameau.

Dr Shirley Thompson 'Charpentier and Couperin: evidence of a mentor-student relationship'

By the time Charpentier died in 1704, the thirty-six-year-old François Couperin had composed two organ masses, several ensemble sonatas and numerous motets. While there is no evidence that the two men ever met, they spent much of their lives within the same few square

miles. Couperin, infatuated with Italian music, would surely have been drawn to Charpentier, the only French composer of his generation who had studied in Italy, and who cultivated Italian genres and techniques.

But could Charpentier have acted as mentor to the younger composer? This presentation examines features of Couperin's notation that appear to have been derived directly from Charpentier's autograph manuscripts.

6pm: Lecture-recital: Performing and Editing Couperin:

350-year anniversary lecture-recital with Professor Denis Herlin (International Chair in Musicology) and students from the RNCM and Royal Birmingham Conservatoire

Programme: Selections of Couperin's *Pièces de Clavecin*, books 1 and 2

During the preparation of a new critical edition of Couperin's keyboard music for Bärenreiter (book 1, 2016; book 2, I examined 72 exemplars of the first book and 52 of the second, listed variously in RISM and in French regional library catalogues. This large number of surviving exemplars is testimony not only to the exceptionally wide diffusion of these publications but also to their remarkable influence, even though Couperin's music was never taken up by publishers outside France. In an article in the *Revue de musicologie*, 1972, the harpsichordist Kenneth Gilbert listed seven different impressions of the composer's first and second books of *Pièces de clavecin*. Careful collation of these has allowed me to identify no fewer than 16 impressions of book 1 and 15 of book 2. The existence of so many variant versions of the two books raises a number of questions – in particular, about the nature of the corrections made at various times by the composer himself; about the process by which these volumes were assembled prior to sale; and, more broadly, about the manner in which the retailing of music was organised.

Programme: Selections of Couperin's *Pièces de Clavecin*, books 1 and 2

Wednesday 21 November 2018
4.15pm Forman Lecture Theatre

Professor Nicola Lefanu University of York and **Professor Emily Howard** RNCM
10 composers, 3 poets, 1 Heaton Park: The making of These Days - The Manchester Peace Song Cycle

RNCM ENGAGE

This Performance is a site specific piece set in Heaton Park and told through the eyes of iconic and cherished lions. 'These Days' takes you on a beautiful and visceral journey from sunrise to sunset, sharing the tears of war and the joy and laughter of peacetime over the last 100 yrs. From Suffragette rallies, the First World War Army Camp and the RAF base, to Pope John Paul II's visit, family picnics and Oasis concerts. The song cycle is set for chamber ensemble, tenor, soprano, and children's choir.

The roundtable brings together some of the distinguished composers to discuss the creative process; the ten songs that create the whole, the suturing musical and dramaturgical links and the delicate nuances of site-specificity.

Saturday 24 November 2018
4pm Carole Nash Recital Room

Being Human Festival 2018: Embodied Sounds

Event Director: Dr Larry Goves

This event explores unusual connections between instruments and the body through a sequence of performances and interactive exhibitions. This will include music that changes as you sing while eating the score; flute pieces limited to a single breath; music performed while and transformed by unusual activities or extreme exercise; music made from ruined instruments and music that explores the way people interact as they perform.

Part of *Being Human Festival 2018* and in association with the RNCM's Experimental and Exploratory Music Research Centre, this event includes music from James Saunders, Larry Goves, Claudia Molitor, Annie Hui-Hisn Hsieh, Kathryn Williams, Mark Dyer, and Bofan Ma, performed by The House of Bedlam.

rncm.ac.uk/performance/embodied-sounds-3/

Wednesday 28 November 2018
4.15pm Forman Lecture Theatre

Ignacio Agrimbau
SOAS University of London

Preservation and change: composition and re-composition of xylophone proverbs by Dagara musicians

The gyl (xylophone) and its music are at the heart of the socio-aesthetic life in Dagara farming settlements in the Upper West Region of Ghana. The coming of age as an expert xylophonist, or *gɔba* (lit. 'left-handed'), follows a series of ritualised status acknowledgements, typically leading to the performance of the main gyl part in a funeral ritual. This is only possible after the apprentice has mastered the funeral genre *bine* (lit. 'we stomp'). At the heart of *bine*'s diversity is the interaction and co-existence between *gyl zukpar kora* (old xylophone proverbs) and the re-composition of *gyl zukpar paala* (new xylophone proverbs). Ideally, musicians' knowledge of old proverbs is compensated with a capacity to re-encode xylophone melodies in relation to new proverbial statements.

In my talk, I will explore how these supposedly complementary notions of competence have become inter-texted by increasingly polarised perceptions of social change. I will argue that intertextuality underpins not just the interpretation of Dagara xylophone proverbs, but also the performativity of oral transmission in relation to perceptions of change and tradition.

Wednesday 5 December 2018
4.15pm Forman Lecture Theatre

Professor Martin Harlow RNCM

After Mozart: Anton Stadler in Vienna 1796-1812

Anton Stadler is widely known as Mozart's clarinetist, for whom the composer wrote seminal works for the instrument. The evidence for Mozart's first association with Stadler comes from 1784 and the composer was closely connected to the clarinetist until his death in 1791. After the premiere in Prague of Mozart's Clarinet Concerto in 1791, Stadler travelled in Europe as soloist. He made repeated requests to the Emperor's officials for approval for continuing absence from his position within the court wind *Harmonie*, but found himself sacked from the ensemble at his eventual return to Vienna in 1796. Saddled with considerable debt, in spite of the success of his tour, Stadler set about re-establishing his place as a musician in Vienna.

The forum will explore Stadler's life as a musician after Mozart: his collaborations with Viennese composers in the last years of the century; his published works for clarinet/s; his association with the cane flute, or *csakan*; his exploitation of the evolving tradition of the *quodlibet*; his influence on clarinet writing for the Viennese theatre; and his continuing status as an exceptional and distinctive solo wind instrumentalist. It will include a first modern performance of a work for solo clarinet by Stadler deemed lost.

Wednesday 12 December 2018
4.15pm Forman Lecture Theatre

Jeremy Young RNCM

Performing Sterndale Bennett

The Villiers Quartet, Jeremy Young, Leon Bosch and engineer/producer Michael Whight discuss the challenges, pitfalls, and problems with producing CDs in 2018, with particular reference to this recording of William Sterndale Bennett.

Thursday 13 December 2018
4.15pm Forman Lecture Theatre

Professor Alexandra Wilson
Oxford Brookes University

Saints and Sinners: Puccini's *Suor Angelica* and *Gianni Schicchi*

FORUM PLUS

Pre-opera talk and discussion.

Puccini's nunnery-themed, all-female *Suor Angelica* and his only foray into comedy, *Gianni Schicchi*, are among the composer's less well-known works. Professor Alexandra Wilson, author of *The Puccini Problem: Opera, Nationalism, and Modernity* (Cambridge University Press), explores Puccini's approach to the one-act opera, the cultural contexts of these two works, and the ways in which they are staged today.



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