

RNCM

ROYAL NORTHERN  
COLLEGE *of* MUSIC

OLGA PALIY



# The Sir John Manduell Research Forum Series

**October – December 2016**

Open to all, free admission

RNCM  
RESEARCH

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Wednesday 12 October

4.15pm *Forman Lecture Theatre*

**Professor Adam Gorb, Professor Edward Gregson, Dr Larry Goves, Dr David Horne and Dr Nina Whiteman**

## Pathways to Composition Research

This panel session will present some of the composition research that takes place at the RNCM and elsewhere by focusing on specific projects rather than broader questions about practice research and composition. Each composer will briefly introduce a current or recent research project with particular focus on the approach/methodology as well as expected outcomes and music.

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Wednesday 19 October

5.30pm *Forman Lecture Theatre*

**Dr Emily Howard (RNCM) in-conversation with Dr Scott Thurston (University of Salford) and Professor Leon Cruickshank (University of Lancaster)**

## Creative Humanities: Thinking, Making and Meaning

Dr Thurston will discuss how he became interested in radical approaches to dance and movement. He describes the range of projects that he has developed to look at the relationship between dance and poetry, including an ongoing collaboration in which he is beginning to work as a dancer as well as a poet! Additionally, he will draw on the work of psychologist Daniel Stern to explore inter- and transdisciplinary contexts for creative work.

Professor Leon Cruickshank's research interests relate to how technology can enable new relationships between users and designers and how this allows users to become active in shaping our society. He is currently involved in six funded projects focusing on designing knowledge exchange as a research area.

This session forms part of the AHRC NWCDTP Postgraduate Conference.

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Wednesday 26 October

4.15pm *Forman Lecture Theatre*

**Professor Simon McVeigh (Goldsmiths, University of London)**

## Out of the box into the fire: Writing about Edwardian musical culture from multiple perspectives

Drawing primarily on research into London concert life in the years around 1900, in particular my current project on Edwardian recitals, the paper will discuss what it means to study concert life as we weave our way through the cultural turn into the 'big data' landscape of the digital age.

How should we respond to the explosion of data about concert programmes and reception that the digital revolution has spawned? I will suggest that only by more flexible non-linear modes of publishing, combining printed and electronic modes, can we hope to capture a matrix of such complexity; and thereby encourage scholarly interaction and dialogue across the many boundaries that currently constrain us.

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Monday 7 November

1pm - 8.30pm *Carole Nash Recital Room*

## Taneyev Study Day

**Speakers and performers include**

**Anastasia Belina-Johnson (Royal College of Music), Olga Paliy (RNCM), Nataliya Kompaniiets-Jouri (Royal Irish Academy of Music), Simon Desbruslais (University Of Hull)**

6.30pm - 8.30pm

## Closing Concert

**Olga Paliy piano**

**Sergey Taneyev** Fugue in D Major (1879, unpublished)

**Sergey Taneyev** Prelude and Fugue in G sharp Minor Op 29 (1910)

**Nikolai Medtner** Piano Sonata Op 5 In F minor (1895 - 1903)

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*Interval*

**Sergey Yevseyev** Polyphonic pieces On Russian themes Op 57 (1948 - 49, unpublished)  
**Sergey Prokofiev** Sonata No 8 Op 84 In B Flat major (1944)

See [www.rncm.ac.uk/research/research-events/conferences/](http://www.rncm.ac.uk/research/research-events/conferences/) for further information

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Thursday 10 November

**2pm – 5pm** Studio 7

**Professor Jeanice Brooks**  
(University of Southampton),  
Harvey Davies (RNCM) and RNCM students

## Tatton Park Sound Heritage Workshop

Sound Heritage and the RNCM bring alive the music collections of Tatton Park, one of the North's most imposing country houses. RNCM students will explore repertoire and performance practice for music amassed by Elizabeth Sykes Egerton, who lived at Tatton Park in the early 19th century and whose varied and fascinating collection remains in the house today.

Sound Heritage brings together scholars of history, historical musicology, and historically informed performance practice with curators, conservators and visitor experience professionals in the heritage sector to collaborate on research and interpretation. We aim to gain a richer understanding of how music functioned in the life of historic houses, and to find innovative ways to make these houses 'sound' for today's visitors.

Contact [research@rncm.ac.uk](mailto:research@rncm.ac.uk) if you would like to attend.

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Friday 11 November

## Tatton Park Sound Heritage Study Day

Following on from the Sound Heritage Workshop  
[sound-heritage.soton.ac.uk/about-us](http://sound-heritage.soton.ac.uk/about-us)

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Wednesday 16 November

**5.15pm** Forman Lecture Theatre  
**Dr Arielle Bonneville-Roussy**  
(University of Roehampton)

## How do we become expert musicians? A developmental psychology perspective.

Learning to become a musician is exciting and often a passion but can be hard and arduous at times. Many children learn to play a musical instrument but few of them will eventually become expert musicians. In this presentation, I will introduce a variety of psychological concepts, such as motivation and deliberate practice that help researchers and professionals to understand the development of musicians, from the exploration of music at an early age through to the attainment of professional musical expertise.

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Monday 21 November

**MCR WWI**

**1.15pm** Carole Nash Recital Room

## Monday Recital Series,

## Making Music in Manchester during World War I

This project is funded by the AHRC First World War Engagement Centres, *Everyday Lives in War*, University of Hertfordshire

**2pm** Carole Nash Recital Room

## Meet the project team

Wednesday 23 November



1.15pm Carole Nash Recital Room

## Lunchtime Concert

### Music from the RMCM 1914 - 18

This concert will be devoted to music performed during World War I by students at the RMCM. It will include works by Nováček, Grieg and Debussy.

5.30pm Forman Lecture Theatre

Inaugural Michael Kennedy International Research Lecture

**Professor Annegret Fauser, Cary C Boshamer (University of North Carolina at Chapel Hill)**

### Nationalism and Transnationalism in 20th-Century Music: Some Historiographical Reflections

When the Great War ended in 1918, musicians found themselves called to action: if music was an art that could transcend borders by the sheer magic of its sounds, it might well play a key role in forging new understanding between former enemies and even former allies. From composers and performers to critics and scholars, musicians embraced their new-found mission at the vanguard of a new and fragile peace of the 1920s. Yet, then as now, international collaboration and exchange were fraught with competing visions and self-serving agendas. Musicians were not immune to these issues; on the contrary. Turning our attention to a number of key players in the international world of music reveals fascinating intersections between nationalism and transnationalism, as musicians worked on building bridges through their art, only to re-inscribe borders, both old and new, in their new musical world order.

### Music, Nationalism and Transnationalism: Diplomacy, Politics, Aesthetics International Conference.

See [www.rncm.ac.uk/research/research-events/conferences/](http://www.rncm.ac.uk/research/research-events/conferences/) for further information.

Thursday 24 November



1.15pm RNCM Concert Hall

## Making Music In Manchester During World War I

**Percy Grainger** Shepherd's Hey

**Claude Debussy (arr C Matthews)** La Cathédrale engloutie

**Maurice Ravel** Rapsodie espagnole

**Clark Rundell, Diogo Costa, Orr Guy,**

**Alex Robinson** *conductors*

Our final lunchtime concert features works performed by the Hallé during World War I, including Percy Grainger's traditional English tune, a nod to happier times.

**Free admission, no ticket required**

Wednesday 30 November

4.15pm Forman Lecture Theatre

**David Fanning and Michelle Assay**

### Mieczysław Weinberg's Jewish Songs: music and holocaust commemoration

In 1943 and 1944, Mieczysław Weinberg completed two song cycles on Jewish poetry. The second of these cycles remained unpublished during the composer's lifetime. The first was published in Russian but under amended title of 'Children's songs' and with the text of the final song amended in its translation to disguise the references to the holocaust from the Yiddish original. This paper examines the fraught issue of Soviet holocaust commemorations in music with Weinberg's song cycles as a rare example of pre-1945 holocaust commemorative music.

Thursday 15 December

6pm Carole Nash Recital Room

## Pre-opera talk

**Hugh Macdonald Emeritus Professor (Washington University), St Louis Missouri and Dr Clair Rowden (Cardiff University)**

**Jacques Offenbach** La Vie Parisienne

## FORUM PLUS