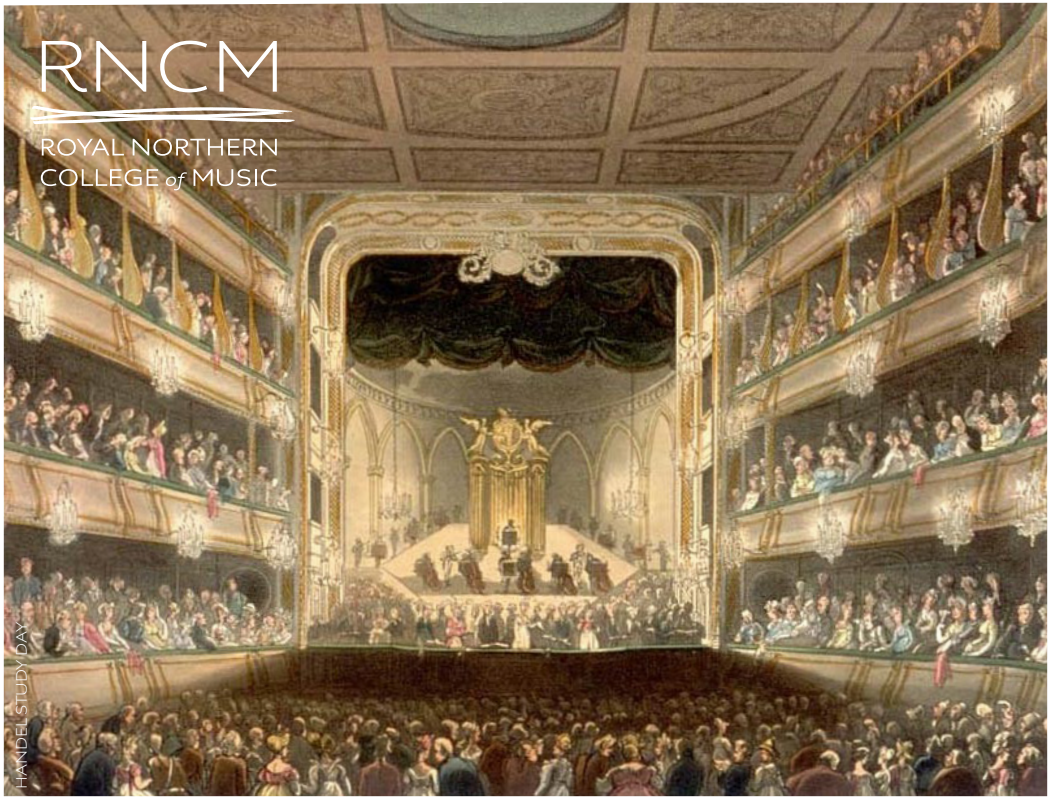


RNCM

ROYAL NORTHERN
COLLEGE of MUSIC



The Sir John Manduell Research Forum Series

January – May 2017

All the seminars take place in the Forman Lecture Theatre
Open to all, free admission

RNCM
RESEARCH

Saturday 14 January 6.30 – 7.00pm

Louis Andriessen (Royal Conservatory of The Hague)

Pre-concert event: In discussion with Louis Andriessen

Conductor Henk Guitart talks to Louis Andriessen about this evening's Baroque-inspired programme.

Wednesday 18 January 4.15pm

Dr Marten Noorduin (University of Manchester)

An Historical Approach to Beethoven's Tempos

The importance that Beethoven ascribed to having his music performed at the intended speed is well known: he was among the first users of the metronome, and provided metronome marks for many of his most important works. Although the importance of these indications has been recognised, no comprehensive understanding of his sense of tempo has emerged. Since the majority of Beethoven's works does not contain these marks, however, this lack of understanding causes problems for historically informed performers. This seminar aims to understand Beethoven's sense of tempo by considering his oeuvre as a whole and by using contemporary literature and the composer's own writings on the subject to contextualise the metronome marks.

Wednesday 25 January 5.15pm

Dr Stephen Muir (University of Leeds), Dr Lisa Peschel (University of York), Professor Adam Gorb (RNCM), Dr David Fligg (RNCM)

Performing a Holocaust Archive

To commemorate Holocaust Memorial Day on 27 January, this seminar, facilitated by Adam Gorb, examines the ongoing research being undertaken by the AHRC-funded 'Performing the Jewish Archive' project. It focuses on how music and theatre became fractured as a result of the Holocaust, and how works once thought lost have been recently rediscovered and performed.

Wednesday 1 February 4.15pm

Lucy Dearn and Sarah Price (University of Sheffield)

Understanding Audiences for Classical Music: The challenges and rewards of Collaborative Doctoral Awards

In the UK and elsewhere, concerts attract a very narrow demographic of the population, with classical organisations struggling to reach younger, ethnically diverse or low-income audiences. Combined with changes in policy surrounding government arts' funding, it is vital to understand why audiences choose to, or not to, attend classical music concerts. Collaborative Doctoral Awards have provided an exciting opportunity to develop long-term research projects which capitalise on the best practice of both the arts sector and the academic field. In this seminar, Lucy Dearn and Sarah Price share their experiences of conducting research with arts organisations and the challenges and opportunities that these partnerships bring.

Wednesday 8 February 4.15pm

Professor Kenneth Hamilton (Cardiff University)

Do they still hate Horowitz? The art of interpretation and its discontents

Few pianists have been as acclaimed or as abominated as Vladimir Horowitz. As the subject of a notorious article by Michael Steinberg in *The New Grove Dictionary of Music*, and of an equally trenchant defence by Richard Taruskin in *The New York Times*, Horowitz's playing polarised critical opinion in a manner clearly unattainable by polished mediocrity. But now, nearly thirty years after his death, the time is ripe for a reassessment of his artistry and public persona, not least because of the recent release of dozens of live recordings from the later decades of his career.

Wednesday 15 February 4.15pm

Dr Nicolas Southon (Keele University/RNCM)

Francis Poulenc: Personal Geography and his US tours

For Francis Poulenc, the creative process is particularly linked to his relationship with places. An emotional geography is traceable through his creative output and relates mainly to French regions and cities associated with personal memories or family ties. Dr Southon will show how places, real or imagined, determined Poulenc's creative process. He will also focus on the four tours he undertook in the USA between 1948 and 1960. He discusses the routes he followed, the newly written scores he composed and the reception he received.

Wednesday 1 March 4.15pm

Dr Lois Fitch and Dr Stephen Preston (RNCM)

Deleuze and Performance

It is often tempting to think of the act of performance as a definitive moment: Stravinsky recorded his self-proclaimed 'definitive Rite' in 1960, and Adorno calls composition 'production' and performance 'reproduction', suggesting that performance is a limited activity irrevocably tied to the composition that gives rise to it. In fact, a Conservatoire education ultimately leads a student to the 'final recital' with the finality emphasised as a culmination of learning within the context of the degree. Drawing on the ideas of Gilles Deleuze, Drs Fitch and Preston discuss performance as an act of creation and explore musical responses to his writings, re-enforcing all the while that philosophical concepts must have meaningful bearing on actual creative behaviours in the arts.



Wednesday 8 March 4.15pm

Professor Jane Ginsborg (RNCM)

The Singer as Researcher

Performers and psychologists have been interested in expert musicians' preparation for performance for more than a century but have only recently started collaborating to identify the cognitive and social processes underlying music-making. Reflecting on, and articulating practice can be valuable for musicians; it is potentially even more beneficial for them to undertake rigorous, systematic research on their own preparation as part of their training. Professor Ginsborg presents four such studies: three concern her own practice as a singer, and one involved students. Findings relate to the development of shared performance cues in long-established and newly formed duos, and the roles of preparation and spontaneity in performance.



Saturday 11 March 10am – 11.30am

Dr Sadie Fields (RNCM alumna)

The Hungarian String Playing Tradition

Canadian concert violinist Dr Sadie Fields addresses the idea of the Hungarian tradition using archive recordings and video footage of great Hungarian violinists. The presentation will include a masterclass with RNCM students performing Kodály's String Quartet No 2.

Wednesday 15 March 4.15pm

**Professor Kate Stevens (The MARCS Institute,
Western Sydney University)**

Bodystorming: Embodied Creative Cognition

In creating a new work, when do new ideas arise in the process? How does improvisation differ when artists improvise together compared with alone? What is the nature of memory for non-notated extended sequences? Questions like these, concerning creative cognition, have been examined in the context of contemporary dance. In this seminar, Professor Stevens talks about how she studied the creative process by inviting dancers from the Australian Dance Theatre to improvise new material for a work in pairs and alone and by carefully tracking the 'time course of creativity'.

Wednesday 22 March 4.15pm

**Dr Catrina Flint de Médicis
(Vanier College, Quebec)**

The Little Wooden Actors at the Petit-Théâtre de la Marionnette (1888-1894)

Henri Signoret's Petit-Théâtre de la Marionnette was home to a series of works for marionette theatre from 1888-1894. While the majority of works performed were intended as family diversions, Signoret also mounted theatre classics such as *Le Gardien vigilant* (Cervantès), along with works that would be considered 'symbolist' to varying degrees. These works were performed not by traditional marionettes with strings or hand puppets, but by the marionnette à claviers. Originally used for mystery plays in the French region of Provence, this type of puppet is capable of only a handful of pre-determined motions that are far more symbolic, even hieratic, in nature. In this seminar, Dr Flint de Médicis examines the appeal and critical reception of Signoret's 'little wooden actors'.

Wednesday 29 March 4.15pm

**Dr Alinka Greasley (University of Leeds) and
Dr Piers Dawes (University of Manchester)**

Musicians' Hearing Health

Research audiologist Dr Dawes provides an overview of the state of hearing in musicians including the prevalence of hearing loss and tinnitus and how they relate to levels and duration of sound exposure. He also describes new research on the effects of noise on neural connections in the ear. Music psychologist Dr Greasley reports on a national survey among professional musicians investigating hearing problems, help-seeking behaviour, noise at work, and use of hearing protection.

Saturday 1 April 10am – 1.15pm **FORUM PLUS**

A Study Day by The Handel Institute and Royal Northern College of Music. Handel's Theodora: context, libretto, composition, reception and production.

Join expert scholars for a fascinating insight into Handel's oratorio. Speakers include Professor Donald Burrows, Dr Ruth Smith, Professor Colin Timms, Dr Amanda Babington, Dr David Vickers and Dr Cheryl Duncan. It is followed by a matinée performance of *Theodora*.

Wednesday 26 April 4.15pm

Professor Christopher Fox (Brunel University)

Some Thoughts on Sustainable Music

In a number of his recent works, including *qui/nt/et*, *The Dark Road*, *Sea to the west*, and *Topophony*, Professor Fox has used found objects - acoustic phenomena, texts, archive recordings. In this seminar, he discusses how these materials have been used to create autonomous large-scale musical forms.

Wednesdays 3, 10, 17 May 4.00pm

Research Students' Symposia

RNCM's researchers undertaking MPhil and PhD degrees report on the progress of their projects.
