

# Music Research Fora

Thursdays at 4.30 p.m. via Zoom · all welcome  
<https://www.alc.manchester.ac.uk/music/research/events/seminars-and-fora/>

11 February

## **MusM Musicology Students: Research Outlines**

In the first session of our Semester-2 Research Fora, we welcome our MusM postgraduate students in musicology and ethnomusicology, who will give short 'speed-dissertation' presentations outlining the research projects they are working on for their Masters' dissertations.

*Led by Rebecca Herissone*

25 February

## **Crucible of Song: Music and Musicians at the Collegiate Church of St Omer in the later Middle Ages**

We are delighted to welcome Professor Andrew Kirkman (University of Birmingham) to the department for this session with a paper presenting aspects of the story of the choir school attached to the collegiate church of St Omer in the city of Saint-Omer, in today's Pas-de-Calais. While in itself an institution of considerable wealth and musical splendour, St Omer is of particular interest for the exceptionally complete state of its surviving documentation. This treasure trove of information allows us to piece together a picture of a musical community of remarkable detail and affording real personal insights into musical life half a millennium ago. This picture is painted on a broad canvas in Andrew's newly published book, *Music and Musicians at the Collegiate Church of St Omer* (Cambridge, 2020); this paper, hosted by the departmental Critical Reception Studies research group, will focus in on some of its more revealing, and colourful, details.

*Led by Rebecca Herissone*

4 March

## **Troubled Waters**

In this session, we welcome University of Manchester composers Drs Kevin Malone and Richard Whalley, along with Paulina Kulesza and Dineke Nauta – founding musicians of Amsterdam-based Ebonit Saxophone Quartet – who will discuss their saxophone-quartet music which focuses on the climate emergency, the environment, geography, refugees, gun laws and folk music as reflections of global political and climate instability, and social challenges. Hosted by our Politics, Protest and Power research group, each composer will present a short talk with samples of their work, followed by a Q&A with Ebonit, leading to questions posed by the attendees.

*Led by Camden Reeves*

11 March

## **The Underrepresentation of Women of Colour in the Classical Music Industry, and How We Can Enact Change: Part of 2021 MUSICA Festival**

As part of the student-led Musica festival, we welcome guest speakers Rebeca Omorida (founder of the African Concert Series), Natalia Franklin Pierce (Executive Director of nonclassical) and Dr Ellie Chan (Leverhulme Research Fellow at the University of Manchester) to discuss the challenges facing the Classical music industry regarding diversity and inclusion. Two of the panelists will present twenty-minute talks on the topic, followed by a roundtable discussion with the rest of the panel. Questions from the audience will conclude the session.

*Led by Anne Hyland*

18 March

## **Music, Sound and Athletic Performance**

In this session, hosted by the Sound, Space and Interactive Art research group, Professor Costas Karageorghis (Professor in Sport & Exercise Psychology at Brunel University London) will discuss his research into the psychological, psychophysiological and neurophysiological effects of music in the domain of exercise and sport. He will be joined in discussion by Professor David Berezan (Electroacoustic Composer, University of Manchester) for an update on SoundRunner, an arts-led collaborative project that explores the potential for music and sound to be dynamically created through the act of running. Questions and discussion will follow.

*Led by David Berezan*

25 March

## **Beethoven's French Piano: A Tale of Ambition and Frustration**

In this session, hosted by the Creative and Performing Practices core research area, we are pleased to welcome Professor Tom Beghin (Orpheus Institute, Ghent) to the department for a lecture-demonstration on Beethoven's Erard piano and its influence on Beethoven's technology-related exploration and experimentation in the 'Waldstein' Sonata, Op. 53. Tom will open the session with a 30-minute presentation, followed by a roundtable discussion involving Dr Marten Noorduin (University of Oxford) as well as members of the department's Historically and Culturally Informed Analysis research area. The session concludes with an open Q&A. Tom invites attendees to listen in advance to one or both of his recent video-productions on this topic, links to which will be circulated nearer the time.

*Led by Barry Cooper*

15 April

## **Intercultural Musicking: Ensemble Performance, (Inter)Cultural Encounters, and Personal/Professional Transformations**

This session features members of our Intercultural Musicking core research area. Professor Caroline Bithell, Dr Robert Szymanek, Dr Richard Fay and Dan Mawson will offer short, complementary research papers exploring intercultural music-making, followed by invited responses and discussion. The department's gamelan and klezmer ensembles (led by Robert and Dan/Richard) serve as living laboratories for exploring the dynamics of encountering new cultural as well as musical worlds through learning to perform in ensembles playing in unfamiliar styles and/or on 'new' instruments. These have their counterpart in the transnational Georgian-singing communities that are the focus of Caroline's research. The research forum will be preceded by a show-and-tell session (2:00-4:00pm) offering insights into the practices of the ensembles, with contributions from participating students. You are welcome to attend either or both of these sessions!

*Led by Caroline Bithell*

22 April

### **Postgraduate Presentations**

This session offers an opportunity for postgraduate students in Musicology and Composition to present some of their on-going doctoral research work. First, we will hear from Sarah Keirle on the application of animal communication within the context of electroacoustic composition in order to create new sonic means for conservation awareness, public engagement, and nature connection. Sarah will be followed by Philip Robinson tackling the issue of national identity in the case of 'The Most (Un)Armenian of Composers', Aram Khachaturian (1903-78). Philip's paper proposes that an examination of the reception history of Khachaturian's Armenian works (particularly those of the 1939 Moscow dekada [ten-day festival], dedicated to Armenian national art) and pertinent biographical evidence invites a reassessment of the composer's national identity. The session is capped by Cameron Biles-Liddell's presentation, 'Exploring Stasis and Motion in Composition: The Art of Creating Auditory Illusions', which raises questions of music's temporality or 'time dimension'.

*Led by Anne Hyland and Camden Reeves*

29 April

### **Micro Theories of Musical Form in the Nineteenth Century**

This session will explore the limits and possibilities of a theory of musical form in the nineteenth century that is structured as a network of geographically, chronologically and generically localised micro-theories. It will focus on an ongoing case study of sonata form in Viennese chamber music from 1815-1828 by composers including Beethoven, Call, Fesca, Halm, Hänsel, Hirsch, Jansa, Krommer, Mayseder, Onslow, Romberg, Schubert and Spohr. Professor Steven Vande Moortele (University of Toronto) opens the session with a presentation on his recent work in this area, followed by a case-study presentation from Dr Anne Hyland (University of Manchester) focusing on Joseph Mayseder's (1789-1863) string quartets. These papers will be followed by a brief roundtable discussion involving members of the department's Historically and Culturally Informed Analysis research group, culminating in a plenary Q&A.

*Led by Anne Hyland*

6 May

### **Interdisciplinary Perspectives on Brahms's *Gesang der Parzen*.**

In this penultimate session, we are delighted to welcome to the department Professor Nicole Grimes (University of California, Irvine) whose paper considers the rich cultural context for Brahms's *Gesang der Parzen*, a one-movement choral work for mixed voices. In his correspondence with a select few friends, Brahms persistently associated *Gesang der Parzen* with a text from the Book of Job that he had earlier set in the motet *Warum ist das Licht gegeben?*, Op. 74 No. 1. This juxtaposition of Biblical and mythical tales of divine punishment provides a broader hermeneutic context for the *Parzenlied* which resonates with certain artworks of the Italian Renaissance (including Titian's cycle *The Four Great Sinners* and his *Flaying of Marsyas*) with which Brahms was particularly preoccupied at the time he was writing *Gesang der Parzen*. The session begins with a presentation by Nicole considering how the analysis of the work offered in her book, *Brahms's Elegies: the Poetics of Loss in Nineteenth-Century German Culture* (Cambridge, 2019) is intricately bound up with the composition's rich historical and cultural context. This will be followed by a roundtable discussion with members of our Historically and Culturally Informed Analysis core research area, followed by questions from the (virtual) floor.

*Led by Anne Hyland*

13 May

## **Human experiences in contemporary music-making: collaborative composing and presenting process in *48 Hours***

When a twenty-minute piece takes two weeks to rehearse, can a public presentation of that preparatory creative journey shed new light on the process of music making for audiences? This question, posed by Gemma Bass and Gary Farr (Vonnegut Collective), led commissioning composer Tullis Rennie (City, University of London) to create *48 Hours* (2020), a new large-scale concert work for Piano Quintet, Trumpet and Recorded Sound. Together, they collaboratively documented the trajectory of the rehearsal process and the motivations of the performers, as the group tackled the challenges of Thomas Adès's *Piano Quintet* (2000). *48 Hours* continues Rennie's practice-based research in 'socio-sonic' composition methodologies (Rennie 2014), where collaborative and (auto)ethnographic processes are considered both as tools, and as materials, for co-composition. In this session, hosted by the department's Creative and Performing Practices research area, we welcome Gemma Bass and Tullis Rennie in conversation. Vonnegut Collective's recordings of Adès's *Piano Quintet* and *48 Hours* will be released by Moving Furniture Records in 2021.

*Led by Camden Reeves*

### **How to participate in Manchester Music Department's Online Research Fora**

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These sessions are free and open to all who wish to attend. People external to the University of Manchester are warmly welcome; please email [anne.hyland@manchester.ac.uk](mailto:anne.hyland@manchester.ac.uk) in advance (by 12 noon on the day in question) with the session title in the email subject and your name in the body of the email in order to be admitted onto the Zoom call.

- The Zoom link for all our Research Fora is:
  - URL: <https://zoom.us/j/93123172724>
  - Meeting ID: 931 2317 2724
  - One-tap mobile (UK): +442080806592,,93123172724#
  - Phone number (UK): +44 208 080 6592
  
- The format for each session may vary slightly and will be explained by the session chair at the beginning of each forum. It will normally use the following protocols:
  - Papers given by guest lecturers will either be given live on Zoom, or may be pre-recorded; in both cases they will be presented in real time using the share-screen and presenter modes on Zoom. Those attending the talk need to turn off their cameras and mute their microphones during the presentation.
  - For roundtable discussions, we will switch to gallery mode. Invited active participants and the session chair will turn on their cameras and unmute their microphones, but other participants normally remain with cameras off and microphones muted, unless asking a question (see below).
  - For plenary discussions, we remain in gallery mode, with all participants turning on cameras and unmuting microphones.
  - Any participant wishing to ask a question should use the 'raise hand' facility on Zoom to alert the session chair, who will invite them to speak. Please ensure that you are identified by your real name in order to assist the session chair, and that you remember to unmute your microphone before you start to speak. Please also lower your hand once you have asked your question.
  - We look forward to welcoming you to these events at Manchester!