

Music Research Fora

Thursdays at 4.30 p.m

Martin Harris Centre, Cascken Lecture Theatre or online via Zoom · all welcome

<https://www.alc.manchester.ac.uk/music/research/events/seminars-and-fora/>

10 February

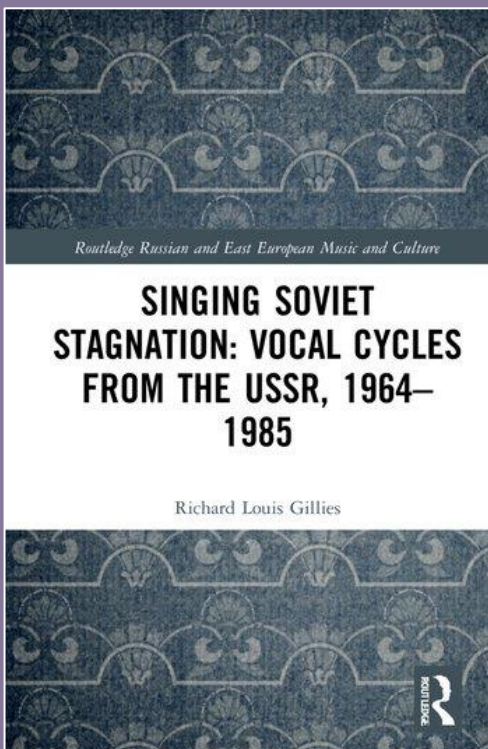
In person only: G16

MusM Dissertation Poster Presentations

MusM Musicologists and Ethnomusicologists

In the first session of our Semester-2 Research Fora, we welcome our MusM postgraduate students in musicology and ethnomusicology, who have prepared poster presentations outlining the research projects they are working on for their Masters' dissertations. The Forum audience is free to circulate the posters and is encouraged to provide the students with feedback to enable them to fine tune their projects. With a wide range of diverse topics, the session promises to provide a good deal of variety and plenty of food for thought and discussion.

Please note that this Forum will **not** be streamed over Zoom.



17 February

In person: Cascken

Singing Soviet Stagnation: Vocal Cycles from the USSR, 1964-1985

Richard Gillies

University of Manchester

'Stagnation' (*zastoy* in Russian) was a retrospectively applied term coined by Mikhail Gorbachev to refer to the social, political, and economic stasis that set in during Leonid Brezhnev's premiership. While the term 'stagnation' is in many ways a thoroughly appropriate descriptor for the gerontocratic political inertia of the soviet state during the 1970s, it does not reflect the explosion of social-cultural activity that took place just below the surface of official authoritative discourse. This presentation offers an examination of the kaleidoscopic cultural atmosphere of the period through the lens of vocal cycles by Dmitri Shostakovich, Georgy Sviridov, and Valentin Silvestrov.

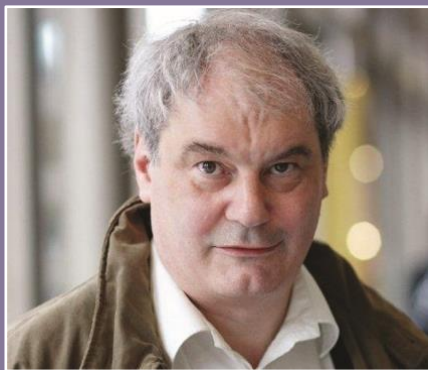
24 February

In person: Casken

Showing, Not Telling: Composing with Lacunae

Philip Grange University of Manchester

This presentation will examine the use of structural omission in Professor Philip Grange's symphonic wind band piece *Cloud Atlas* (2009) and violin duet *The Centre Cannot Hold* (2022). The former will trace how a comment made in 1974 by Harrison Birtwistle informed the transmutation of the structure of David Mitchell's eponymous novel. The latter will be discussed in relation to W.B. Yeats's poem *The Second Coming* and its echoes of the current pandemic. The question as to why a composer might draw on models from other artistic domains will be addressed through David Hertz's concept of intertextuality, while Roman Jakobson's work will



be used to identify the nature of the relationship between a composition and non-musical models, and the resultant creation of *new knowledge*.

3 March

In person: Casken

Approaching Instruments as Objects of Organic Decay

Sylvia Lim Guildhall

Dr Sylvia Lim will discuss composing as a way of exposing the raw physicality of instruments, as if exploring natural objects in our environment. Drawing on certain qualities of wabi-sabi, such as earthiness, her music focuses on sounds that are timbrally rich and unstable. Through the lens of two recent works for solo instruments, she will talk about the impact of collaboration, improvisation, and the different agencies of material, composer and performer.



17 March

In person: Casken

Trans-Maritime Perspectives for Global Histories of Early Music

Giulia Accornero Harvard University

Nicolò Ferrari University of Manchester

Diane Oliva University of Southern California

New Thalassology is an historical approach that puts seas at the centre, allowing scholars to write histories that overcome national frontiers and subvert imperial and colonial hierarchies. But 'setting out to sea does not in itself release history from Eurocentrism', as Kate van Orden warns in the introduction to the newly published collection, *Seachanges: Music in the Mediterranean and Atlantic Worlds, 1550-1880*. *Seachanges* is not simply the first example of a reception of the New Thalassology in music studies; it clarifies what kind of contributions musicology can offer in terms of method and scale. In this seminar, the speakers will present three case studies that elucidated the role of music across Atlantic and Mediterranean spaces. Drawing connection with the New Thalassology, they aim to expose musicological and historiographical assumptions about geography and periodisations.



Paolo Forlani, 'Al molto magico o la carta del navigare del s. Giacomo Homem portughese', (Venice: Claudio Duchetti, 1569).

10 March

In person: Casken

Musica Symposium: Intersectionality and Underrepresentation in the Music Industry

As part of this week's Musica events, the Musica Committee will host a roundtable discussion among invited speakers on the topic of intersectionality.

24 March

In person: Casken

The Snow Trumpeter and other stories: German military musicians and the role of musical performances in POW camps during World War One

Matthew Heathcote *University of Manchester*
(Joint with German Department)

The First World War prisoner of war camp was an environment that, while sharing similarities with other military spaces, represented an alien and unusual space that redefined military rituals and tropes. Such a reversal of roles makes studying the musical productions and performances within its space especially rewarding, since it gives us direct insight into the agency and identities of soldiers divorced from home and occupation. By analysing both the musical and physical cultural productions during World War One, our understanding of how soldiers defined their environments can be further expanded, and the role of musicology in the social sciences better comprehended.

28 April

Online and in person: Casken

Panel: *Formenlehre* in Context

Kelvin Lee *KU Leuven*
Sarah Moynihan *University of Manchester*
Christopher Tarrant *Newcastle University*

This Forum brings together three contributors to the forthcoming edited collection *Formenlehre in Context* (ed. Kelvin Lee), to be submitted to Peeter's 'Analysis in Context' series. Each panel member will give a position paper outlining the ways in which *fin-de-siècle* sociocultural contexts not only inform the music that was composed within them, but the theories of those musical forms too.

Kelvin Lee will present on Zdeněk Fibich's formal topography via a tour through the first movement of Fibich's First Symphony. Sarah Moynihan's presentation will reconsider Jean Sibelius's *fin-de-siècle* formal approaches during Finland's national awakening in his *Seven Songs*, Op. 17 (1891–1904). Christopher Tarrant will explore non-linear temporality and the anti-formal impulse in Carl Nielsen's *Saga-Drøm*. An open discussion will follow to draw out the connections between these three case studies.

31 March

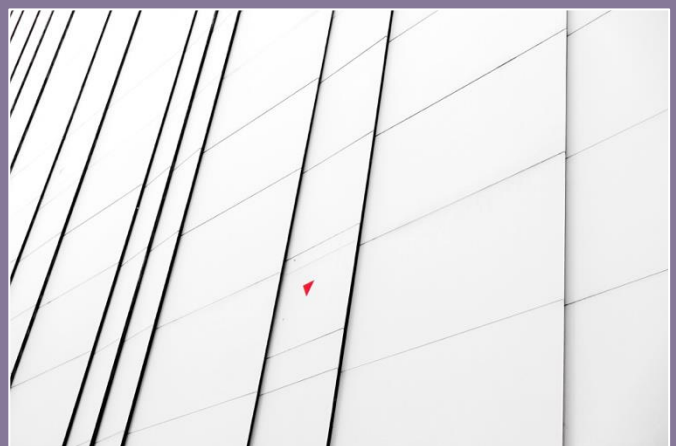
In person: Casken

Composer Masterclass

Huw Watkins *Royal Academy of Music*

In this masterclass, three postgraduate composition students will present their work to composer Huw Watkins as part of his visit this week to the University of Manchester. Don't miss the open rehearsal today at 2:30 in the Cosmo, and the lunchtime concert also in the Cosmo on the 1st April.

The three postgraduate composition students presenting their work today will be Cameron Biles-Liddell, Alexander Apostolopoulos, and Richard Harrold, each of whom will bring scores and recordings of their work to share with Huw and the audience. These musical works will then be discussed publicly.



Details in context
'Low-angle Curtain Wall High-Rise Building'. Photo: Henry & Co.



5 May

In Person: Casken

Music Creativity, Literacy and Authorship from behind the Drum Kit

Matt Brennan

University of Glasgow

This talk uses the drum kit and drummers – and their fluctuating status in spheres ranging from copyright law to music education – as a lens to consider how the meanings of everyday concepts such as “musician,” “literacy,” “creativity,” and “authorship” have changed over history and up to the present. In other words, exploring the drum kit can illuminate the complicated network of forces that guide audiences on what listen for in music, and whom to reward for the musical experiences we enjoy. I will discuss ideas from my recent book, *Kick It*, as well as new research in progress.

12 May

In person: Casken

Voicing the Spirit: within, between, and beyond localities of Nigerian Pentecostal worship

Evanthia Patsiaoura University of Manchester

Drawing on ethnographic fieldwork among congregations of Nigerian Pentecostal background in Brazil, Greece, Nigeria, the UK and on social media, this paper asks how music-making shapes worship in such dispersed settings and how their juxtaposition informs understandings of popular religious culture. The continuum of locality-translocality-postlocality is introduced as an analytical tool for conceptualizing experience in, between and beyond physical and digital worship environments. While problematizing designations of identity, the paper suggests that locals, translocals and postlocals can be known through the ways in which they engage music with acoustic, somatic and textual practice, as they voice a connection with the divine.



Megachurch conference attendees participate in praise-worship singing, Lagos 2019. Photo by Evanthia Patsiaoura.

How to participate in Manchester Music Department's Research Fora online

- The Zoom link for all our online Research Fora is:
 - **URL:** <https://zoom.us/j/98643088639> **Meeting ID:** 986 4308 8639
- The format for online sessions 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 and presentations given by guest lecturers 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.