



The Grove Forum

Spring Series 2014: Music and Science



Thursday 23rd January, 5.15pm (Museum)

Concert Hall Acoustic Design

Ian Knowles, Arup Acoustics

A discussion of concert hall acoustic design to optimise the performer/audience experience, including case studies of Arup's new UK concert halls.

*Part of the mini-series **Oscillations: Between Music, Science and Acoustics***

Thursday 6th February, 5.15pm (Museum)

Musical Brainwashing: Sound and Hypnosis from Mesmer to Backmasking

James Kennaway, Newcastle University

Fears that music can brainwash listeners have cropped up from Mesmer, Charcot and Pavlov to Ozzy Osborne. James Kennaway explores the origins of these ideas.

*Part of the mini-series **Oscillations: Between Music, Science and Acoustics***

Thursday 13th February, 5.15pm (Recital Hall)

Romanticism and the Legacy of the Russian Piano School

Dmitri Alexeev, Royal College of Music

This inaugural lecture by Dmitri Alexeev, the RCM's new Professor of Advanced Piano, features a discussion of Russian keyboard pedagogy, and a performance of Schumann's Piano Sonata in F sharp minor, op. 11.

Thursday 20th February, 5.15pm (East Parry Room)

Pianists' touch under the magnifier

Werner Goebel, University of Music and Performing Arts, Vienna

Acoustical, perceptual, and motion-capture studies on how pianists touch the piano and whether we can hear the difference.

Thursday 27th February, 5.15pm (East Parry Room)

Can you Read Music?

Kevin Satizabal & Jackie Clifton, Royal College of Music

A discussion, with demonstrations, of the importance of notation in learning and teaching music with particular reference to visually impaired musicians.

Thursday 6th March, 5.15pm (Museum)

From Scientific Instruments to Musical Instruments: The Tuning Fork, the Metronome, and the Siren

Myles Jackson, New York University

This talk analyses the way in which nineteenth-century acoustical instruments used to standardise musical performance and measure pitch and beat were a century later put to use as musical instruments themselves.

*Part of the mini-series **Oscillations: Between Music, Science and Acoustics***

Thursday 13th March, 5.15pm (Museum)

Celestial Harmonist – The Musical Life of William Herschel

David Shuker & Herschel Ensemble

Although best-known as a distinguished astronomer, William Herschel spent the first 35 years of his life as a professional musician. This presentation explores his musical career, and includes performances of his compositions.

Thursday 20th March, 5.15pm (East Parry Room)

Brahms and his Poets

Natasha Loges

How did Brahms choose poetry for his songs? Natasha Loges explores the implications of Brahms's often obscure choices, illustrated by performances of selected works.

Thursday 27th March, 5.15pm (East Parry Room)

Reviewing critical practice: Gramophone critics' judgements of Beethoven's Piano Sonatas

Elena Alessandri, Royal College of Music

Elena Alessandri discusses the relevance of music performance criticism for understanding processes behind expert performance evaluation and its role in the classical music market.

Tickets are free and available from the RCM Box Office

Visit www.rcm.ac.uk/groveforum for more information