



The Grove Forum  
Performers in Focus  
Spring Series 2011



Thursday 20<sup>th</sup> January, 5.15pm (Outer Parry Room)

**Georg Christoph Wagenseil's Trio for clarinet, violin and basso continuo – a lecture/recital**

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Ingrid Pearson, Royal College of Music

Dating from the early 1770s, Wagenseil's Trio sonata displays both the capabilities of the Classical clarinet and the Viennese Rococo style. This rarely-heard work will be explored across both theory and practice, culminating in a performance on historical instruments.

Thursday 27<sup>th</sup> January, 5.15pm (Outer Parry Room)

**Performing the Brahms Symphonies  
A study in non-original historically-informed performance**

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Anneke Scott, Orchestre Révolutionnaire et Romantique

Horn player Anneke Scott looks back on the recent Sir John Eliot Gardiner/ORR Brahms cycle and the pioneering use of natural horns in this project.

Thursday 3<sup>rd</sup> February, 5.15pm (Outer Parry Room)

**A balancing act: the harpsichord and creativity**

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Jane Chapman, Royal College of Music

Jane Chapman will examine the harpsichord as an inspiration to develop a new body of innovative work and performance techniques, drawing on and confronting its historical associations, and redefining its position today through solo performance and wider artistic collaboration.

Thursday 10<sup>th</sup> February, 5.15pm (Outer Parry Room)

**Musical interpretations of disability**

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Clare Hammond, City University

Ravel and Britten's left hand piano concertos will be examined to discern how disability shapes their rhetorical and expressive impact.

Thursday 17<sup>th</sup> February, 5.15pm (Outer Parry Room)

### **What do musicians think about during memorized performance?**

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Tania Lisboa, Royal College of Music

Cellist Tania Lisboa embodies the dual role of performer and researcher in this talk on memorizing Bach's Prelude from Suite No. 6 for cello solo. As the culmination of three and a half years of research and practice, the talk will describe the development and impact of 'performance cues' in learning and memorization.

Thursday 10<sup>th</sup> March, 5.15pm (Outer Parry Room)

### **Living Performance Histories: Investigating the French Flute School**

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Abigail Dolan, University of Cambridge

Peter Lloyd, Royal Northern College of Music

Simon Channing & Amanda Glauert, Royal College of Music

A roundtable discussion and debate on what historical recordings can tell us about the role of vibrato in shaping the French School's distinctive tonal approach and in defining the personal style of two of its most prominent players, Philippe Gaubert and Marcel Moyse.

Thursday 24<sup>th</sup> March, 5.15pm (Outer Parry Room)

### **The composer-performer relationship: rarescale and new music for alto and bass flute**

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Carla Rees, Michael Oliva & Claes Biehl, Royal College of Music

rarescale members Carla Rees (artistic director), Michael Oliva (composer in residence) and Claes Biehl (associate composer) discuss their collaborative works for alto and bass flute and electronics.

#### ***Pre-concert talks:***

26<sup>th</sup> January, 6.30pm

**Tony Palmer/Colin Matthews** – Holst programme given by the RCM Symphony Orchestra conducted by Sian Edwards, which is being filmed for a BBC documentary on the composer by Tony Palmer

25<sup>th</sup> February, 6.30pm

**Paul Banks** – on Strauss's *Alpensinfonie*; part of a concert given by the RCM Symphony Orchestra conducted by Bernard Haitink