



Grove Forum

Spring 2015



Thursday 15 January, 5:15pm, East Parry Room

Composer/Performer Collaboration: Methodology, Ethics and Outcomes

Simon Desbruslais (University of Hull)

There are many possible types of interactions between performer and composer in the creation of a new musical work and collaborations are variously productive. This session explores how we can better understand matters of shared ownership, distributed creativity, time commitment and financial investment, within a relationship that is based on often precarious balances of trust, power and independent activity.

Thursday 22 January, 5:15pm, East Parry Room

Pointing the finger; gesture as performance by the castrato, Nicolini

Michael Burden (University of Oxford)

A superb vocalist, Nicolò Grimaldi, known as Nicolini was also said to set 'off the character he bears in an Opera by his Action, as much as he does the words of it by his Voice. Every limb, and every Finger, contributes to the part he acts, insomuch as a deaf man might go along with him in the sense of it'. This session explores the question 'how did he do it?', arguing that Nicolini's acting was the means by which the foreign Italian opera became acceptable on the London stage.

Thursday 29 January, 6:15pm, Amaryllis Fleming Concert Hall

Cocteau, Les Six and the 1920 Spectacle-concert

Caroline Potter (Kingston University) and Caroline Rae (Cardiff University)

As part of the *City of Light: Paris 1900-1950* series, in conjunction with the Philharmonia Orchestra, French music scholars Caroline Potter and Caroline Rae discuss music by Darius Milhaud and Les Six. Stay on to hear these works in concert, when Timothy Lines conducts the RCM Chamber Orchestra.

Thursday 5 February, 5:15pm, Museum

Exploring the RCM Kessler Viols

Claire Bracher (RCM)

The Royal College of Music is home to four internationally-recognised viola da gambas. Dating from the sixteenth and seventeenth centuries, these instruments were by collected by the late Dietrich Kessler. This session explores the Kessler viols across theory and practice.

Thursday 12 February, 5:15pm, East Parry Room

Whose Spain is it anyway?

Samuel Llano (Durham University), Richard Langham Smith and Gary Ryan (RCM)

Often marginalised and seemingly apart from Northern European traditions, many talented Spanish musicians emigrated after the Napoleonic wars, settling in Paris and London in particular. They included guitarists whose technical mastery was unparalleled, and later, musicians who brought the Andalusian style to the north, creating a 'Spanish Fever'. This round table discussion, amongst three musicians deeply interested in Spanish culture, explores these issues in the context of performance.

Thursday 19 February, 5:15pm, East Parry Room

Time to Decide: The process of evaluating a musical performance

George Waddell (RCM)

How soon into a performance do we first judge its quality? When is the final decision reached? What musical and non-musical features influence this process? In this session, one of the RCM Centre for Performance Science's doctoral researchers also discusses studies which examine how music quality judgements are formed.

Thursday 26 February, 5:15pm, East Parry Room

The Mysterie of Rhetorique Unvail'd' using Handel's Messiah

Judy Tarling

Using Handel's *Messiah* as a peg on which to hang rhetorical ideas about text, music and performance, this presentation explores the creation and reception of this familiar work through rhetoric books written to assist the understanding of scripture. Detailed rhetorical analysis can reveal new layers of complexity and account for the work's lasting sublimity.

Thursday 5 March, 5:15pm, East Parry Room

A Room Packed with Elephants: Searching for Solutions to the Crises within Contemporary Music

James Clarke (IMR)

Some might say that today's composers are guilty of burying new music in a grave of irrelevance and mediocrity. This session explores this allegation, asking both if it is an inevitable symptom of our times and if we can do something about it.

Tuesday 10 March, 5:30pm, Inner Parry Room

Crees Lecture

Ingrid Pearson (RCM)

This year's Crees Lecture features the RCM's Research Fellow in Performance Practice interrogating some aspects of her work across theory and practice.

Tickets are free and available from the RCM Box Office

www.rcm.ac.uk/events