****

**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 Goebl, 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**](http://www.rcm.ac.uk/groveforum) **for more information**