



The
University
Of
Sheffield.

Biographies: Academic and Research Staff

Department of Music,
University of Sheffield

Academic

Tony Bennett

Tony Bennett has research interests in the early history of popular music, particularly the relation of notated and oral culture in the nineteenth century. He has written on Broadside Ballads, aspects of tune transmission and Music Hall. His current Undergraduate courses include Medieval Song, Late Baroque, Nineteenth-Century Symphony and Classical Harmony. He is a conductor and violinist, active in string coaching, and takes a

keen role in the Department's musical life. Works conducted in recent years include Beethoven Symphonies 2 and 4, Stravinsky *Firebird Suite*, Prokofiev Symphony 6, Rachmaninov Symphony 2, Brahms Symphony 3 and rare performances of Edmund Rubbra's Symphonies 6 and 8. As a supervisor, Tony blends his musicological and performance interests, supervising work on topics as varied as early clarinet performance to Derbyshire Christmas Carols.



Eric Clarke

Eric Clarke has research interests in the psychology of music and musical semiotics and aesthetics, and critical musicology. He has published on issues in the psychology of performance, the perception and production of musical rhythm, the nature and significance of improvisation, the semiotics of music and musical meaning more generally, and the relationship between music perception and critical theory. Recent teaching has included courses on music analysis, critical responses to music, psychological approaches to performance, and music perception. He is the co-editor (with Nicholas Cook) of *Empirical Musicology: Aims,*

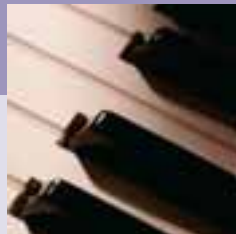
Methods, Prospects (OUP, 2004) and his book *Ways of Listening: an Ecological Approach to the Perception of Musical Meaning* was published by OUP in 2005. His research has been supported by grants from the British Academy, the Arts and Humanities Research Board, and the Nuffield Foundation. Eric is particularly interested in supervising postgraduate/research work in the following areas: any issues relating to musical meaning, the relationship between musical materials and interpretation, empirical studies of performance, the relationship between music and subjectivity/consciousness, and the perception and production of musical rhythm.



Peter Cropper

Peter Cropper founded the Lindsays forty years ago, establishing one of the great string quartets of its generation. The Lindsays performed all over the world and made numerous award-winning recordings, notably complete cycles of the quartets by Haydn, Beethoven, Bartók and Tippett. Among their teachers were Rudolf Kolisch, Sándor Végh and the Amadeus Quartet, and they made a special study of Bartók under the guidance of the Hungarian Quartet. In addition to a busy concert schedule, Peter has an established teaching career, having worked in universities for the last 35 years. He is Director of

the MA in String Quartet in the Department at University of Sheffield, providing expert ensemble coaching. He is particularly concerned to carry on the values of the European tradition of string quartet playing, and reviewers have often cited him as the successor to Adolf Busch, leader of the Busch Quartet. Peter is also Artistic Director of *Music in the Round* which promotes around 80 concerts a year. In this capacity, he has won a Philharmonic Award for imaginative programming, and in 2000 he was chosen as a Creative Briton in recognition of his 'outstanding vision, leadership and creativity in the musical life of Great Britain'.



Jane Davidson

Jane Davidson has written scholarly contributions on performance, expression, therapy and the determinants of artistic abilities. Her edited volume *the Music Practitioner* explores the uses of research for the practising musician. Current research projects include: the expressive body movements of duettists; the adaptive value of music, including singing and personal identity; the development of 'talent'; the function of music in mental health settings; the music performances of the Temple Street musicians in Hong Kong; the process of music theatre directing, and the staging of Baroque works. These interests reflect her background in music psychology and musicology, and vocal performance and contemporary dance. She has

taught at undergraduate and post-graduate levels for many years, contributing to courses on: psychological approaches to performance, development of musical ability, psychology for musicians, music therapy, music in the community, gender studies in music, opera and music theatre studies, vocal pedagogy and movement classes. A former editor of *Psychology of Music*, she is currently Vice-president of the *European Society for the Cognitive Sciences of Music*. After a career in operatic vocal performance, Jane works as a stage director in opera and music theatre, collaborating with companies including *Opera North* and *Drama per Musica*. She and Andrew Lawrence-King have worked together on a range of Baroque music theatre projects, and have a series of new projects in the pipeline. Jane has held a



number of visiting posts including Hong Kong Institute of Education, University of New South Wales, Guildhall School of Music and Drama, and Luzern Konservatorium. She currently holds a Chair at the University of Western Australia, in addition to her position at Sheffield.



Nicola Dibben

Nicola Dibben has focused her research on music, mind and culture. Her publications span music perception, emotional responses to music, textual analysis of popular music, gender and identity, and critical and cultural theory. Her research brings together methods and ideas from the sciences and arts. Research into music and emotion includes physiological, psychological and musicological analyses. For example, her research into subject position extends understanding of the role of music in the construction of subjectivity and self. She has also challenged dominant theories of music perception including

experimental studies of underlying pitch structure, musical materials, and an AHRC-funded inter-disciplinary project on motivic structure. She supervises doctoral study in many of these areas. She currently holds editorial positions with the journals *Musicae Scientiae*, *Music Theory Online* and she is an editor of *Popular Music*. Nicola's teaching includes undergraduate modules *Music Perception*, *Contemporary Popular Music*, and the MA programmes in psychology of music. Her recent MED in teaching and learning, has led to published research on assessment practices, curriculum design and a PALATINE funded project on widening participation.



Nicola engages in numerous professional activities, has been guest professor at Graz University, Austria, and regularly gives media interviews on her research.



Peter Hill

Peter Hill is a pianist and musicologist. As a pianist his repertoire extends from Bach, Mozart and Beethoven to the present day. His recordings include the complete piano

music of Messiaen (made with the composer's advice and assistance), Stravinsky's *The Rite of Spring* in the composer's arrangement for piano duet (Naxos), Beethoven's *Diabelli Variations* (Unicorn-Kanchana), and music by Nigel Osborne, Douglas Young, Howard Skempton, Paul Archbold and Adrian Moore. His CD of the complete piano works of Schoenberg, Berg and Webern (Naxos) was a recording of the year in Classic CD and The Sunday Times, and Editor's Choice in Gramophone. Among his writings are *The Messiaen Companion* (Faber and Faber)

and *Stravinsky: The Rite of Spring* (Cambridge University Press). He has just completed (with Nigel Simeone) a new life of Messiaen based on documents, sketches and photographs from the private Messiaen archive in Paris: the book was published by Yale University Press in September 2005. He teaches topics in historical musicology, analysis, recording and performance, and is particularly interested in supervising work on performance studies relating to chamber music and music of 20th and 21st Centuries. Peter is in demand as an external examiner, consultant and reviewer.



Martin Hindmarsh

Martin Hindmarsh has a special interests in opera performance and musical direction. As a half-time member of staff, Martin has a busy and extensive professional career as a singer and conductor. He is in demand, working world-wide as both a performer and as a recording artist. He has sung with the Lindsays at a number of their chamber music festivals and sings each summer at the Bayreuth Festival. Elsewhere he is the musical director of two

choral societies and has recently conducted the Royal Liverpool Philharmonic Orchestra in a programme of Elgar and Walton. Martin is also a keen composer and arranger of mainly choral and vocal music. His interests in singing, directing and composing have led him to prepare performing versions of a number of operas including Gretry's *L'amant jaloux*, Handel's *Xerxes* and Paisiello's *Il Barbiere di Siviglia*.

Andrew Killick

Andrew Killick researches the traditional and contemporary musics of Korea, on which he has published extensively, for instance in the journal *Ethnomusicology*. He has also conducted research in India and has an established research interest in the popular music of the English-speaking world, particularly musical theatre and film. He wrote the entry on Broadway for the *Continuum Encyclopedia of Popular Music of the World* and contributed extensively to the *Garland*

Encyclopedia of World Music volume on East Asia. Andrew is currently completing a book on Korean opera, and he has a biographical project in the area of Korean traditional music close to fruition as well. He teaches a range of ethnomusicology modules and contributes to the MA in World Music Studies. He is particularly interested in supervising postgraduate research on ethnomusicological and Western popular music topics, and has a growing interest in British musical traditions.





Adrian Moore

Adrian Moore is a composer of electroacoustic music. He mainly composes music for fixed formats (CD, DVD), music intended for sound diffusion, over multiple loudspeaker systems. He also writes for

instruments, often with a live processing element using Max-MSP and custom built software. He directs the University of Sheffield Sound Studios (USSS) where researchers and composers collaborate on new musical projects. His work is performed worldwide and he has received numerous broadcasts and awards. Adrian Moore's research interests are focused towards the development of the acousmatic, tradition in electroacoustic music, the performance of electroacoustic music, signal processing and human-computer interaction in music. His music has been commissioned by the Groupe de Recherches Musicales (GRM), the Institute

International de Musique Electroacoustique de Bouges (IMEB) and the Arts Council of England. A significant proportion of his music is available on the Empreintes DIGITALes label (www.electrocd.com). Adrian teaches a range of studio-based courses, and studies in music composition since 1945. He is particularly interested in supervising postgraduates wishing to pursue composition with computers, electroacoustic musicology, analysis and performance. He wishes to develop and maintain the community of composers and technologists currently working at USSS creating new tools, software and music.

George Nicholson

George Nicholson is a composer and regularly performs as a pianist and conductor. His compositional output includes a cello concerto written for Moray Welsh and a flute concerto commissioned by James Galway and the Zurich Tonhalle Orchestra, as well as several works for chamber orchestra. In addition he has completed three string quartets, a wide variety of chamber works and piano music, and a large body of vocal music, including the orchestral song cycle *Blisworth Tunnel Blues*. His music is published by the University of York Music

Press and Warwick Music, and a number of works are available on CD on the Metier and British Music labels. He is particularly interested in supervising postgraduate composition folios of instrumental and vocal music, and research projects on issues relating to contemporary music, including notation, interpretation and

performance, and on jazz. Recent supervisees have completed or are currently conducting research on such diverse topics as Louis Armstrong, Duke Ellington, the development of post-war avant-garde music in Portugal, Astor Piazzolla and the tango, and the work of contemporary Chinese composers.





Stephanie Pitts

Stephanie Pitts has research interests in music education and the social psychology of music, and lectures at

undergraduate and postgraduate level on these and other topics. Her first book, *A Century of Change in Music Education* (Ashgate: 2000), presented a history of changing ideas and aims in British music education, providing a context for her more recent work on composing in secondary schools. She has recently completed a large-scale project, partly funded by the British Academy, on adult involvement in musical activities, resulting in her latest book, *Valuing Musical Participation* (Ashgate: 2005). She is Editor and

Review Editor of the *British Journal of Music Education*, and speaks regularly at international conferences and seminars. Having completed an MED in Teaching and Learning for University Lecturers, she continues to pursue research into students' experiences in higher education, including a PALATINE-funded project investigating and supporting first year study skills. Stephanie supervises PhD students on topics relating to musical identities and educational practice.

Nigel Simeone

Nigel Simeone is a musicologist with research interests principally in twentieth-century French music, on which he has published extensively. As well as books on Messiaen, Poulenc and Tournemire, he is also the author of "Paris - A Musical Gazetteer" (Yale University Press, 2000), and of numerous articles and book chapters. Nigel has recently co-written (with Peter Hill) a major new biography of Messiaen, which publishes extracts from the private diaries and papers of the composer for the first time, along with several hundred photographs. Nigel is currently working on another book with

Peter Hill on Messiaen's 'Oiseaux exotiques' as well as several other Messiaen-related projects. In addition, he has wider interests in the musical and cultural life of Paris since 1900, with specific current projects on the 1930s and on music under the German Occupation of the city (1940-44). He is also an authority on the music of the Czech composer Janáček and is co-author of the standard catalogue of Janáček's works (OUP, 1997). He has recently given papers and talks on aspects of French music in Geneva (Victoria Hall and Geneva Conservatoire), Manchester (Manchester Literary and Philosophical Society), London (Royal



Festival Hall and Royal Academy of Music), and at the annual Messiaen Festival at La Grave in the French Alps. Nigel teaches a range of historical courses and is also a keen conductor, working with Departmental orchestras and the opera projects.

Jonathan Stock

Jonathan Stock has written three books on world music and on music in China, including, most recently, a volume on traditional opera in Shanghai (published by Oxford University Press in 2003). Other writings include two editions of Chinese music and research articles on Chinese popular music, critical musicology, Mozart's piano concertos, and a world history of twentieth-century music (in the *Cambridge History of Twentieth-century Music*). He is co-editor of *The World of Music*, where he also guest edited an issue on the use of biography in ethnomusicological research. His current major writing project is a volume on the history and theory of ethnomusicology, which will be published by Blackwells. He has carried out fieldwork on

traditional and modern music in China, Taiwan and England, and is former chair of the British Forum for Ethnomusicology as well as an executive board member of the International Council for Traditional Music. Other than ethnomusicology, he has active research interests in music analysis and music education. Jonathan is interested in supervising postgraduate work in ethnomusicology and musical folklore, broadly defined, in aspects of Chinese and Taiwanese music (including that in Western styles), in English traditional music, and also that using approaches (including performance) to contemporary musical culture, such as intercultural and postcolonial music.



Researchers

Chou Chiener

Chiener is currently a research fellow studying the daily musical life of the Bunun, an aboriginal tribe located in East Taiwan. She has published about the classical Chinese genre *nanguan* and its continuation and transformation in modern Taiwan, and has a book on this subject in press in Chinese and English versions. An experienced performer in this elegant musical style, she recently finished writing a further book *Echoes from the*

Mountainside which deals with popular music in Taiwan. She has published research articles and reviews in several major journals, including *Ethnomusicology*. She also has an interest in ethnographic method, and has been learning English folk dance. She has been a visiting lecturer at several universities in Britain and Taiwan.



Dorothy Ker

Dorothy is a composer who has joined the Music Department as a DTI Academic Fellow to develop new strategies for composition through collaborative, cross-disciplinary projects, exploiting technology and mixed media in the context of performance and theatre-based work. In 2000-2001 she received a Year of the Artist award for her project *Music for Quiet Spaces*, featuring violinist Mieko Kanno. From 2001-2004 she held an AHRB Creative Arts Fellowship at Reading University. Dorothy's music is performed and broadcast in both hemispheres and has been

heard at international festivals in Auckland, Belfast, Huddersfield, Taipei and Seoul, in London and on BBC Radio 3. Her highly-acclaimed work *The Structure of Memory* was

recorded by Lontano on the Lorelt label in 2003 and was also performed at the ISCM World New Music Days 2004 in Switzerland.





Andrew Lawrence-King

Andrew Lawrence-King is an AHRC research fellow studying the Spanish continuo. As a Baroque-harp virtuoso and continuo-player, he is recognised as one of the world's leading performers of early music. Directing from one of several continuo instruments (including harp, organ, harpsichord & psaltery), he has led baroque operas and oratorios at La Scala, Milan; Sydney Opera House; Casals Hall, Tokyo; Berlin Philharmonie; Vienna Konzerthaus; New York's Carnegie Hall; and Mexico

City's Palacio de Bellas Artes. His highly acclaimed performances and recordings as concerto and recital soloist have established him internationally as the foremost exponent of early harps. He is a regular guest director for the Cleveland Baroque Orchestra, USA; Philharmonic Chamber Choir & Orchestra, Estonia; L'Homme Arme, Florence; Concerto Copenhagen; Tapiola Sinfonietta (Finland), & Amherst Early Music Festival, USA. His own ensemble, *The Harp Consort*, has gained an international reputation for thorough research and imaginative presentation.

David Patmore

David Patmore's research interests focus upon different aspects of the history of the recording industry, and include the relationship between the process of recording and major



musical figures such as Sir Thomas Beecham, Sir Georg Solti and Sir Simon Rattle, as well as the influence of individual entrepreneurs and of independent labels in America and Europe. His work has been funded individually by the Economic and Social Research Council and by the Arts and Humanities Research Council. He is currently studying the interaction between commercial and cultural activities, as exemplified by the record industry, as a Research Fellow at the Centre for the History and Analysis of Recorded Music (CHARM), a

collaborative project funded by the Arts and Humanities Research Council and involving the Music Department of the University of Sheffield, King's College and Royal Holloway, both of the University of London. He has been reviewing and writing about recordings for over twenty-five years and has contributed to numerous magazines, including *Classic Record Collector*, *International Record Review*, *Gramophone*, *Sounds*, *Which CD?* and *Fugue*, as well as academic journals, including the *Journal of the Association of Recorded Sound Collections and Leisure Studies*.



The
University
Of
Sheffield.

Please address all enquiries to:

Department of Music

University of Sheffield

Sheffield S10 2TN

Telephone: 0114 222 0470

Fax: 0114 222 0469

E-mail: music@sheffield.ac.uk