

# Cambridge Faculty of Music Colloquium Easter 2025 Term Card

# Welcome!

We hope you had a wonderful break and are excited to welcome you back to the Faculty of Music colloquia in Easter term! It has once again been a pleasure to put together this term's programme which features a diverse range of speakers and topics. We hope that the sessions will spark lively discussions and debates. Questions to speakers are welcome and encouraged from all attendees; all are also warmly invited to join the speaker and committee members for dinner afterwards (or lunch beforehand).

As in previous terms this academic year, we are continuing to hold two colloquia per term at an earlier time instead of the usual 5pm. These will be held at **12:30pm** in Week 3 (**16<sup>th</sup> May**) and Week 6 (**11<sup>th</sup> June**) this term. Lunch will be available in the foyer from 12pm on these two dates. Additionally, due to postgraduate presentations, there are also two colloquia on **Fridays** (**16<sup>th</sup> May** and **30<sup>th</sup> May**) instead of the usual Wednesday. Do note that there will be an additional colloquium at **5:30pm** in Week 0 (**30<sup>th</sup> April**). All colloquia this term will be held in Lecture Room 2. Please feel free to reach out to any member of the committee if you have questions or recommendations.

## Colloquium Committee 2024/25

Apolline Gouzi

Nicholas Ong

Suren Pahlevan

Dr Vanessa Paloma Elbaz

Dr Alisha Lola Jones



# Colloquium Schedule (Easter 2025)

<u>Week</u>	<u>Date</u>	<u>Time</u>	<u>Title and Speaker</u>
0	30 Apr	5:30pm	<b>Eye and Song: How to Listen like a Bird</b> Tim Ingold (University of Aberdeen)
1	7 May	5pm	<b>South Side Impresarios: How Race Women Transformed Chicago's Classical Music Scene</b> Samantha Ege (University of Southampton)
3	16 May	12:30pm	<b>George Herbert, Music, and Audiation</b> Simon Jackson (Peterhouse, Cambridge)
5	30 May	5pm	<b>Semiotic Slippages: A Gospel Sound in British Popular Culture</b> Matthew Williams (University of York)
5	4 Jun	5pm	<b>AZAWAN: When Jazz meets Algerian Chaâbi in France</b> <b>An Autoethnographic Approach to the (Aest)ethics of Appropriations in the Field of Popular Music</b> Martin Guerpín (Université Paris-Saclay)
6	11 Jun	12:30pm	<b>Imagining Music in the Long Nineteenth Century</b> Jane Hines (Gonville & Caius College, Cambridge)
7	18 Jun	5pm	<b>The Gospel Truth: Cultivating Authenticity in Gospel Performance</b> Jeffrey Murdock (University of Arkansas)



# Week 0: Wednesday, 5:30pm, 30<sup>th</sup> April 2025, Lecture Room 2

## Professor Tim Ingold CBE FBA FRSE

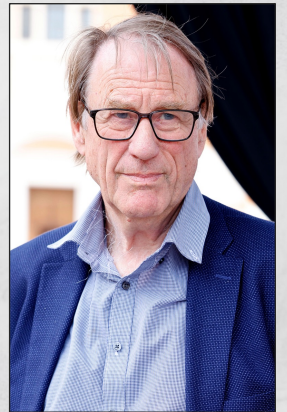
### Emeritus Professor of Social Anthropology, University of Aberdeen

#### Eye and Song: How to Listen like a Bird



There is a long tradition, in the Western world, of contrasting vision, as an objectifying sense, with the allegedly more participatory sense of hearing. Listening to speech – when we imagine we hear words as if we were looking at them – seems to us to be the exception that proves the rule. Here we revisit the contrast between vision and hearing through an inquiry into birdsong. What does the bird hear when it sings, or when it attends to the songs of conspecifics? What does it see? Is seeing and hearing distinguished in its experience, or do they amount to the same thing? The bird, after all, doesn't just look; it watches. When we compare watching with listening, as modalities of attention, they no longer seem so different. If eyes differ from ears, it is because they are animated by a spirit. To look into the bird's eye is to be pierced by its spirit. Perhaps the Amazonian shaman, whose task it is to negotiate relations with the spirits of the forest, can help us solve the riddle of how the bird sees its song. Among Indigenous Shipibo-Conibo people, during of shamanic healing ceremonies, sound patterns of song are directly convertible into patterns of light, akin to the rainbow or the streak of lightning. For us, the interchangeability of light and sound is hard to grasp. But for the bird and the shaman, both aerial beings, it is obvious. How can we possibly hear sounds, they would say, without seeing them?

**TIM INGOLD** is Emeritus Professor of Social Anthropology at the University of Aberdeen. Following 25 years at the University of Manchester, where he was appointed Max Gluckman Professor of Social Anthropology in 1995, Ingold moved in 1999 to Aberdeen, where he established Scotland's youngest Department of Anthropology. Ingold has carried out ethnographic fieldwork among Sámi and Finnish people in Lapland, and has written on comparative questions of environment, technology and social organisation in the circumpolar North, the role of animals in human society, issues in human ecology, and evolutionary theory in anthropology, biology and history. He has gone on to explore the links between environmental perception and skilled practice, replacing traditional models of genetic and cultural transmission with a relational approach focusing on the growth of bodily skills of perception and action. This led to him to develop an anthropology of the line, emphasising the dynamics of pedestrian movement, the creativity of practice, and inscriptive activities of writing and drawing. Ingold's current interests lie on the interface between anthropology, archaeology, art and architecture. His recent books include *The Perception of the Environment* (2000), *Lines* (2007), *Being Alive* (2011), *Making* (2013), *The Life of Lines* (2015), *Anthropology: Why it Matters* (2018), *Correspondences* (2020), *Imagining for Real* (2022), *The Rise and Fall of Generation Now* (2024), and *Old Ways, New People* (2025). Ingold is a Fellow of the British Academy and the Royal Society of Edinburgh. In 2022 he was made a CBE for services to Anthropology.



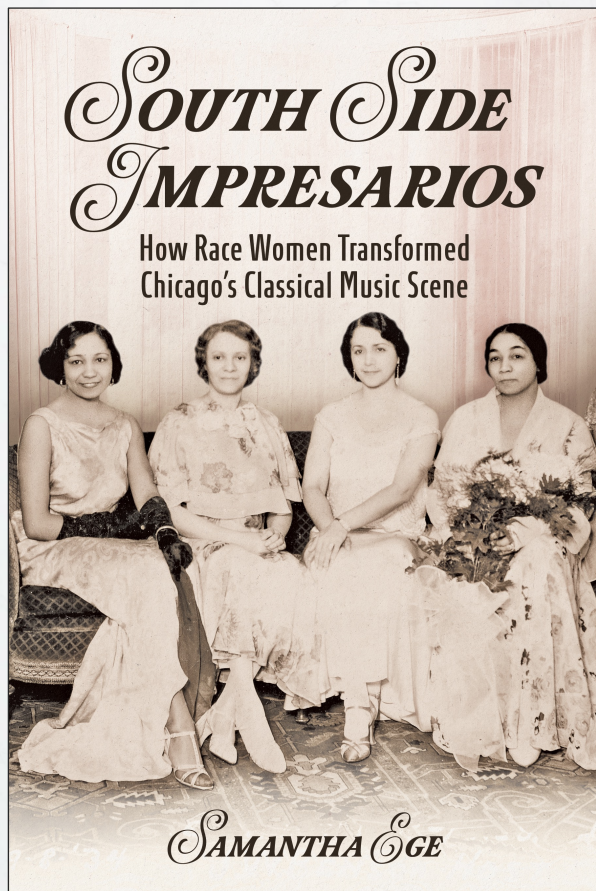


Week 1: Wednesday, 5pm, 7<sup>th</sup> May 2025, Lecture Room 2

Dr Samantha Ege

Senior Research Fellow in Music, University of Southampton

### South Side Impresarios: How Race Women Transformed Chicago's Classical Music Scene



Combining a mix of lecture and recorded performance, Samantha Ege brings the story of the South Side impresarios to life. She delves into the ways that Chicago's early 20th-century Race women (i.e., Black women intellectuals and creatives committed to the entwined tasks of racial uplift and gender equality) operated out of their South Side base and shaped a new vision for classical music that transformed the city and beyond.

**SAMANTHA EGE** is a leading scholar and interpreter of the African American composer Florence B. Price. Her first book, *South Side Impresarios: How Race Women Transformed Chicago's Classical Music Scene*, and first edited collection, *The Cambridge Companion to Florence B. Price* illuminate Price in the context of the Black Chicago Renaissance and Black women's dynamic networks. She has received awards such as the 2023 Society for American Music's Irving Lowens Article Award, 2021 American Musicological Society's Noah Greenberg Award, and more. Her work appears in the *Journal of the American Musicological Society*, *Journal of the Society for American Music*, *American Music*, and more. She has also written for the *New York Times*, *Guardian*, and *New Statesman*, as well as writing and presenting radio documentaries for BBC Radio 3. She released her debut album in 2018 called *Four Women*. She released her critically acclaimed second album called *Fantasie Nègre* in 2021. Her third and fourth albums came out in 2022: *Black Renaissance Woman* and *Homage with the Castle of our Skins* string quartet. Her fifth album *Maestra: Julia Perry and Doreen Carwithen Piano Concertos* with Lontano Orchestra came out in March 2025. Her next album is with the BBC Philharmonic and features Avril Coleridge-Taylor's Piano Concerto. She is currently a Senior Research Fellow at the University of Southampton and was previously the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford.





Week 3: **Friday, 12:30pm, 16<sup>th</sup> May 2025**, Lecture Room 2

Dr Simon Jackson

Director of Music, Peterhouse, Cambridge

### George Herbert, Music, and Audiation

The poet George Herbert (1593–1633) has long been recognised as a musical poet: his earliest biographers described him as the ‘sweet singer of the Temple’ and recorded that his ‘chiefest recreation was Musick’, playing the lute and viol and singing settings of his verse. Critical studies of the relationship between Herbert’s musical activities and his lyric poetry today must confront one particularly significant issue: the fact that no musical settings of Herbert’s verse from his lifetime are extant. This paper is concerned with that musical absence. To think through this problem, this talk will build on the recently published work of Lucía Martínez Valdivia, ‘Audiation: Listening to Writing’ (*Modern Philology*, 119: 4 (May 2022), pp. 555-79). Valdivia proposes the term ‘audiation’ – coined by Edwin Gordon and drawn from the discipline of music education, describing the sounds heard by musicians in their minds when no music is literally present – to think about the ways in which readers ‘hear’ poetry. Thinking in terms of ‘audiation’, she contends, helps to extend our conception of this cognitive ‘inner listening’ beyond an overly simplistic conception of ‘voice’. In this paper, I want to develop more explicitly the musical aspects of Valdivia’s contribution to critical sound studies, to explore how the idea of audiation can help us become attuned to Herbert’s now silent musical practices. Though the literal music Herbert heard, played, and enjoyed is no longer available to us, the ideas of inner listening, musical recall and improvisation embedded in Gordon’s conception of audiation offer new critical routes into understanding the interaction between Herbert’s literary and musical practices.



**SIMON JACKSON** is Director of Music at Peterhouse, and a former Leverhulme Early Career Fellow at the University of Warwick. His research is interdisciplinary in its focus, exploring the interaction and intersection of words and music in seventeenth-century England, with particular interests in the musical activities of the poet George Herbert and his family. His doctoral thesis (Cambridge University, 2011) won the George Herbert Society Chauncey Wood Award (2013); his article ‘The Visual Music of the Masque and George Herbert’s *Temple*’ won an *English Literary Renaissance* award (2015). He has appeared on a recent episode of BBC Radio 4’s *In Our Time*, on the topic of George Herbert, and his first book, *George Herbert and Early Modern Musical Culture*, was published by Cambridge University Press in 2022. With the Choir of Peterhouse, he has recently recorded a CD of music from the Peterhouse Partbooks, music manuscripts closely associated with the Chapel and its Choir from the 1630s, due for release later this year on the Naxos label.





Week 5: **Friday**, 5pm, **30<sup>th</sup> May 2025**, Lecture Room 2

Dr Matthew Williams

Lecturer in Music, University of York

## Semiotic Slippages: A Gospel Sound in British Popular Culture

This paper explores the semiotic dimensions of gospel performance, with a focus on how gospel has been presented and perceived within high-profile British state ceremonies and popular music. Using Peirce's notion of indexicality (Turino 2014) and drawing on my framework of gospel codes, I analyse the meaning-making processes activated in gospel's public staging. The presentation takes as its starting point the Ascension Choir's appearance at the coronation of King Charles III in 2023, a performance that was controversially described as gospel but which, for many listeners, did not register as such. By comparing this moment with the deployment of gospel stylisation in British popular music (and the Kingdom Choir's widely discussed performance at the 2018 royal wedding), I examine how gospel is curated and recontextualised across public platforms. At the coronation, the performance visually indexed gospel but diverged from elements that typically define the genre in both liturgical and popular contexts. The performance highlights the complex connotations of gospel codes when they are mobilised within state and media spectacle. Foregrounding the interpretive process of both initiated and uninitiated audiences, this talk considers how the connotations of gospel stylisation are shaped by its codes and the contexts in which they appear. With particular attention to moments of stylistic adaptation that shape how gospel is framed for the public ear and eye, I consider what is at stake when gospel is used outside of the black church and how such uses may obscure the genre's historical, spiritual, and sonic particularities in favour of a more palatable emblematic utility.



**MATTHEW WILLIAMS** completed his PhD in music at the University of Bristol. His current research focuses on the intersection of popular music and religion, employing Peircean semiotics to explore meaning-making in music. He has served as an external tutor in music at the University of Oxford and as an assistant tutor at the University of Bristol. Dr Williams is currently writing a monograph tentatively titled *A Gospel Sound in Anglophone Popular Music: Secularisation and Music's Meanings*, under contract with Oxford University Press.



Week 5: Wednesday, 5pm, 4<sup>th</sup> June 2025, Lecture Room 2

Dr Martin Guerpin

Assistant Professor in Musicology, Université Paris-Saclay

## **AZAWAN: When Jazz meets Algerian Chaâbi in France** **An Autoethnographic Approach to the (Aest)ethics of Appropriations in the Field of Popular Music**

Born in Algiers during the 1930s, Algerian «chaâbi» (a word meaning «popular» in arabic) results from appropriations of Andalusian music, Kabyle songs, but also jazz and french songs. From the very beginning of its story, chaâbi has also developed on French soil, but its practitioners and public have remained confined to the Algerian diaspora up to the 2010s. It is in this context, also marked by growing diplomatic tensions between France and Algeria, that I began learning chaâbi with a master of the mandole, Didine Kati. The AZAWAN quintet which we founded in 2019 brings together two Algerian musicians and three jazz musicians from France and Austria. The group had (and still has) to deal with two sets of questions linked to reciprocal appropriations between jazz and chaâbi. The first concerns musical practices: do outsiders necessarily need to acquire an emic knowledge of chaâbi for its appropriation to be considered legitimate? Who should judge this legitimacy, and according to which criteria? The second set of questions has to do with ethics: to what extent is a validation of these appropriations by insiders (including members of the Algerian community) necessary or desirable? And how does this need for validation influence the work and stylistic choices of AZAWAN? The autoethnographic approach to these questions enables us to reconsider the complexity of appropriation processes from an empirical and pragmatic perspective. It will draw on the archives of the AZAWAN group, and interviews with chaabi musicians and lovers.



**MARTIN GUERPIN** is Assistant Professor in Musicology at Paris-Saclay University, and a musician specializing in jazz and Algerian chaâbi. His research focuses on European jazz, and the relationship between music and identities, in the nineteenth to twenty-first centuries. His publications include ([among others](#)) a volume on [Musical Life in French Casinos](#) (Actes Sud, 2024), [Music and Postwar Transitions](#) (Berghahn Books, 2023), an anthology of francophone texts on jazz ([Le Jazz dans la presse francophone, 1918-1929: une édition en ligne](#), OICRM, 2023). He is now preparing a book on *Jazz et musique classique en France (1900-1939)*. Martin's research has been awarded the SOCAN-Proctor Prize (Canada) and a Marie Curie Fellowship (European Union). He co-leads the "Music and Nation" international research network (Paris-Saclay University, the University of Leeds, and Princeton University), which is currently investigating the role of the arts in the Americanisation of Europe. His research on appropriations and identities in music are now turning to the case of Algerian chaâbi and other music genres from North Africa. As a saxophonist, Martin was awarded the *Jazz Magazine* prize for Best Concert (2014) and a "Choc" from *Jazz Magazine/Jazzman* for the album [Spoonful](#) (2017). Another album [Zeitgeist](#) (2023), was awarded the Prix de l'Académie du Jazz (2024). Along with Algerian mandolist Didine Kati, he co-founded Azawan, a quintet that brings together European jazz musicians and Kabyle chaâbi musicians ([Azawan](#), 2022).



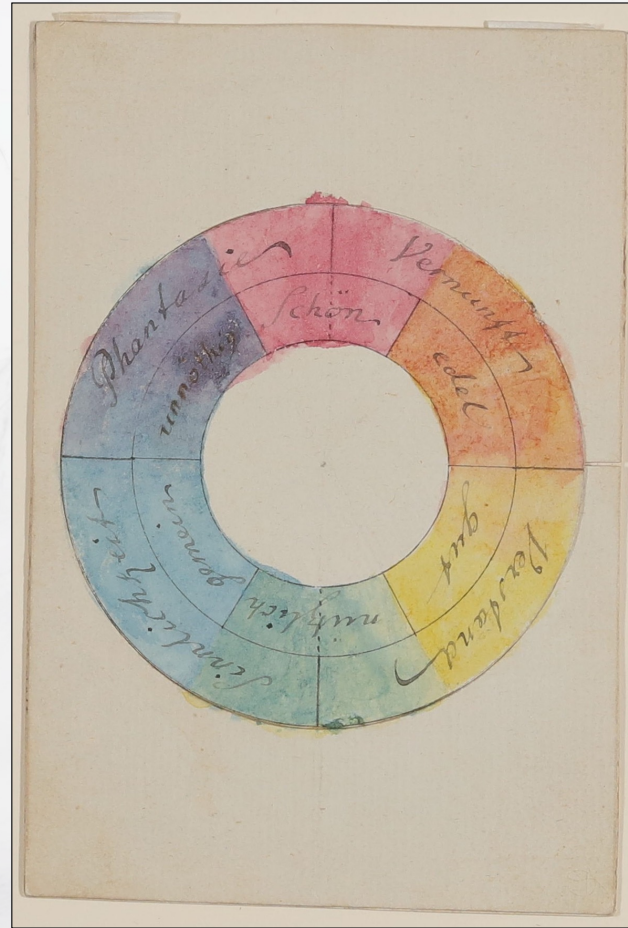
Week 6: Wednesday, **12:30pm**, 11<sup>th</sup> June 2025, Lecture Room 2

Dr Jane Hines

Junior Research Fellow, Gonville & Caius College, Cambridge

### Imagining Music in the Long Nineteenth Century

In 1786, Johann Gottfried Herder wrote that the imagination was 'still the most unexplored and the most unexplorable of all the human powers of the soul.' Nevertheless, the imagination received a great deal of attention in German philosophy, aesthetics, and psychology during Herder's lifetime and well into the twentieth century. In this talk, I will show how emergent theories of imagination were taken up in specialist writings on music, focusing especially on one of the abilities attributed to the imagination: the power of synthesis, through which a whole might be related to its parts or the general to the particular. In the case of music, this meant that the imagination discerned unity from a manifold of sensory information: melodies, phrases, and entire compositions out of the temporal unfolding of sounding or written tones. We will see how writers ranging from Kant, to Hanslick, to Riemann, to Adorno (among others) explored the unexplorable and consider the implications that the imagining of music had on their aesthetic thought.



**JANE HINES** is a research fellow in music at Gonville & Caius College, where she works on eighteenth- and nineteenth-century German cultural and intellectual history. She received her PhD from Princeton University in 2024 and also holds master's degrees in music history and music theory from Bowling Green State University. In 2019 and 2020, Jane was a Fulbright doctoral award recipient at the University of Vienna. She has published on the music of Johannes Brahms and her 2022 translation of Friedrich Marburg's *Treatise on Fugue* recently received the Society for Music Theory's Citation of Special Merit Award.



# Week 7: Wednesday, 5pm, 18<sup>th</sup> June 2025, Lecture Room 2

## Professor Jeffrey Murdock

### Professor of Music Education, University of Arkansas

#### The Gospel Truth: Cultivating Authenticity in Gospel Performance

Drawing on his experiences as a choral conductor, gospel musician, and music educator, Dr. Jeffrey Murdock is developing a comprehensive textbook dedicated to the performance practices of Gospel Music while in residence at Wolfson College during 2024-2025. This textbook seeks to remedy a significant gap in the understanding of this dynamic musical tradition, particularly among individuals who are not positioned within its cultural context. Practitioners of Gospel Music frequently find themselves tasked with elucidating its complexities to

those unfamiliar with its nuances, yet they often lack adequate resources to communicate these intricacies effectively. The textbook is designed as a vital educational resource for choral musicians and conductors at all levels, providing them with the requisite knowledge and skills for teaching and performing Gospel Music in a manner which fully honours the culture and tradition. This presentation will outline the complexities of the writing process of such a text and introduce innovative methodologies aimed at conveying essential concepts related to authentic choral performances of Gospel Music. Addressing common misconceptions surrounding the genre, Dr. Murdock will explore issues of cultural appropriation and propose strategies for choral musicians and conductors to effectively engage with its stylistic elements. Dr. Murdock's work aspires to foster a greater appreciation for Gospel Music while facilitating informed dialogue regarding its traditions within both academic and practical settings. Through an analysis of recordings by non-Gospel ensembles who interpret the genre successfully, theoretical aspects will be enriched, thereby offering a comparative lens that deepens the understanding of Gospel Music practices.



**JEFFREY ALLEN MURDOCK** is a globally acclaimed conductor and clinician, serving as the Director of Choral Activities and Professor of Music at the University of Arkansas. He is the founding director of the Arkansas Center for Black Music and a GRAMMY Award-winning music educator. Dr. Murdock holds an endowed faculty fellowship at the J. William Fulbright College of Arts and Sciences and is currently a visiting faculty fellow at Wolfson College, Cambridge. His distinguished career includes leading conferences and conducting choirs and orchestras in 20 countries. His research focuses on Culturally Responsive Pedagogy in the Choral Classroom, Music in Urban Schools, and Social Justice in Music Education. He has made contributions through presentations at notable events such as those organised by the National Association for Music Education (NAfME) and the International Society for Music Education (ISME). Dr. Murdock has held significant roles, including past president of the Southwestern Division of the American Choral Directors Association, where he continues to serve on the national board and the national diversity subcommittee. In addition to his expertise in Western choral music, he is an accomplished gospel musician and conductor, having worked with the National Baptist Convention, USA, Inc., and collaborated with prominent Gospel artists.

