



Cambridge Faculty of Music Colloquium Lent 2025 Term Card

Welcome!

From the members of the Colloquium Committee, we wish you a very happy 2025 and are excited to welcome you again in the new year! It has yet again been a pleasure to put together this term's Faculty of Music colloquia – we are delighted to be welcoming an exciting range of speakers whose research share a seeming focus on political issues from across a temporal and geographic spread. We hope that these sessions will inspire thought-provoking discussions and debates. Questions to speakers from all members of the Faculty are welcome and encouraged. Everyone is also warmly invited to join the speaker and committee members for dinner afterwards (or lunch beforehand).

To accommodate a wider variety of members of the Faculty, we are continuing to hold two colloquia per term at an earlier time instead of the usual 5pm. These will be held at **1pm** in **Week 3 (5th February)** and **Week 7 (5th March)** this term. Refreshments will be available in the foyer from 12:30pm on these two dates. Do also note that there will be an additional colloquium at 5pm in **Week 9 (19th March)**. Please 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 (Lent 2025)

<u>Week</u>	<u>Time</u>	<u>Title and Speaker</u>
2	5pm	Music's Challenges to AI Studies: Founding a New Field? Georgina Born (University College London)
3	1pm	A Theory of Early Twentieth-Century Harmony Rajan Lal (Trinity College, Cambridge)
4	5pm	Lessons in Singing: Vocal Treatises in Britain and the Writing of Voice Susan Rutherford (University of Cambridge)
5	5pm	Beethoven, Late Fascism, and Totality Naomi Waltham-Smith (University of Oxford)
6	5pm	Researching Provincial Musical Culture: The Life of Elizaveta Nilovna Shniukova (1892–after 1970) Julia Mannherz (University of Oxford)
7	1pm	Echoes of Colonial Knowledge Production: Early Sonic Ethnography and Field Recording in the Ottoman Empire Nazan Maksudyan (Freie Universität Berlin)
8	5pm	'I Myself Shall Shape My Destiny': Alma Mahler-Werfel and the Politics of Gender in the <i>Fin-De-Siècle</i> (And Beyond) Genevieve Arkle (University of Bristol)
9	5pm	The German Concept of Absolute Music Rainer Kleinertz (Universität des Saarlandes)

Week 2: 5pm, 29th January 2025, Recital Room

Professor Georgina Born OBE FBA

Professor of Anthropology and Music, University College London

Music's Challenges to AI Studies: Founding a New Field?



A new kind of music studies is needed to analyse the influence of artificial intelligence on music. Yet music also changes how we think about AI. In this paper I take three angles on the challenges posed by AI to music and music to AI. I follow media theory in breaking down the communicative process into three analytical moments: creation or production; curation and reception; and the object itself, AI-mediated music. A key dimension of life put on the agenda by AI music is aesthetics: aesthetics as a feature of musical creativity that comes immanently to be vested in the musical object – work, track or ‘song’; and aesthetics as a quality of music reception. Indeed, if the global debates on AI have been transfixed by ethics, then AI music studies demand an urgent and transformative concern with aesthetics. I proceed by examining: in relation to creation, questions of aesthetic value and of vernacular creativity; in relation to curation and reception, recommendation and the shaping of aesthetic subjectivities; and in relation to the object itself, how AI is propelling the evolution of music’s ontologies. Among the ideas with which my talk is in dialogue are Magnusson’s (2022) cognitive offloading, Stiegler’s (2019) grammatisation, Prey’s (2018) algorithmic individuation, and Goldsmiths’ (2011) uncreativity. To found a field of AI music studies, I suggest, necessitates taking stock synoptically to probe the speculative leaps of technology and discourse that otherwise go unchallenged. But equally, it means holding up paradigms from the humanities and social sciences forged in earlier mediated eras and retuning them for the AI music present.

GEORGINA BORN is Professor of Anthropology and Music at University College London. From 2010-21 she was Professor of Music and Anthropology in the Faculty of Music, Oxford, and from 2006-10 Professor of Sociology, Anthropology and Music at Cambridge. Earlier she had a professional life as a musician in experimental rock, jazz and improvised music. Her books are *Rationalizing Culture* (1995), *Western Music and Its Others* (2000), *Uncertain Vision* (2004), *Music, Sound and Space* (2013), *Interdisciplinarity* (2013), *Improvisation and Social Aesthetics* (2017), and *Music and Digital Media: A Planetary Anthropology* (2022). She has held the Bloch Professorship in

Music, UC Berkeley; the Schulich Distinguished Professorship in Music, McGill; a Visiting Professorship in the Schools of Arts, Humanities and Social Sciences, UC Irvine; Professor II in Musicology, University of Oslo; a Senior Research Fellowship, Aarhus Institute of Advanced Studies; and she has been a Global Scholar in Music, Princeton University. Awards include the RMA’s Dent Medal (2007), a Fellowship of the British Academy (2014), an OBE ‘for services to anthropology, musicology and higher education’ (2016), and the IMS’s Guido Adler Prize (2024). From 2021-26 she is directing an ERC-funded program called ‘Music and Artificial Intelligence: Building Critical Interdisciplinary Studies’, which, through music, researches the impacts of AI on culture.



Week 3: **1pm**, 5th February 2025, Lecture Room 2

Mr Rajan Lal

Title A Fellow, Trinity College, Cambridge

A Theory of Early Twentieth-Century Harmony

Theories of early twentieth-century harmony are legion, and often toggle between two main frameworks that alone seem insufficient to address the affluences of the period. Framework 1 views twentieth-century ‘music in transition’ as an expansion of tonal precedents set in motion by Wagner, Liszt and others. Framework 2 focusses much more on the intrinsic status of harmonic objects via the set-theoretical tools developed in North America circa 1960; its critical evidential mass lies with the Second Viennese coterie. The unification of these two modes of thinking into a single coherent theory, that addresses what Anthony Pople once termed the *fin-de-siècle*’s multiple ‘Tonalities’, remains, in my view, the Holy Grail of music-analytical discourse.

This lecture takes a step toward the mythical goblet. It proposes a new theory of harmony that synthesises currents in musical set theory (scalar inclusion and chordal quality) with a tonal perspective mapped not in terms of discrete categories (Riemannian *hauptfunktionen*, Schenkerian *stufen*, Roman numerals, etc.) but with regard to a continuous spectrum of possibilities that reflect the appreciation of post-tonal music with respect to the elder tonal tradition. I term this framework the tonic/dominant-quality continuum, and demonstrate its flexible application to repertoire ranging from Scriabin to Webern. The gendered hermeneutics it unravels are also addressed, as harmonic evaluations transmute from extrinsic-priority – to local events and broader structure – to intrinsic status. Referring to Schoenberg’s contradictory writings on symmetry, I also demonstrate the interaction of my continuum with the so-called ‘geometry of music’ expounded by contemporary North American discourse.

The image shows a musical score snippet with three systems of staves. The first system is marked 'Langsam' and the second 'espress.'. The third system is marked 'gut im Takt' and 'poco rit.'. The score includes various musical notations such as notes, rests, and bar lines. Below the score, a key explains the line styles used for harmonic analysis: dotted outlines for whole-tone subsets/complete appearances, thick solid outlines for diatonic subsets, dashed outlines for octatonic subsets, and thin solid outlines for hexatonic subsets/complete appearances.

Langsam

espress.

gut im Takt

poco rit.

Key:
dotted outlines = whole-tone subsets/complete appearances
thick solid outlines = diatonic subsets, dashed outlines = octatonic subsets
thin solid outlines = hexatonic subsets/complete appearances



RAJAN LAL is a Title A Fellow at Trinity College, Cambridge. He completed all his degrees at Gonville & Caius College, Cambridge from 2017–2024, where he was a Senior scholar and a Tammy Chen scholar. He won his current fellowship with a Ph.D. thesis on Scriabin’s late works – in a draft form after two years of study; the project was supervised by Nicholas Marston and advised by Paul Wingfield. Rajan’s research is published or forthcoming in *Music Analysis* (twice), the *Journal of the Royal Musical Association*, *Music Theory Online* and in OUP’s *Analytical Essays on Music by Women Composers*, Vol. 4. He has just completed his first book manuscript, *Webern’s Lost Cello Sonata and Music in the Aphoristic Style*, and has two more books in progress: a study of the ‘art of recomposition’ spanning concert, film and popular contexts, plus a major tome on Scriabin’s sonata forms and the gendered intensification of harmonic languages across the *fin-de-siècle*. Rajan has taught across all year groups in analysis and tonal skills on the Cambridge Music Tripos since 2020, including supervision of more than twenty Part II Analysis Portfolios. He presently lectures in Analysis at Part IB. Further research interests include Russian music, particularly Stravinsky, the Second Viennese School, Liszt, Sorabji, musical set theory, and music in film.

Week 4: 5pm, 12th February 2025, Lecture Room 2

Professor Susan Rutherford

Honorary Professor of Music, University of Cambridge

Lessons in Singing: Vocal Treatises in Britain and the Writing of Voice

How can the act of singing, that most common yet most mysterious of musical emanations, be communicated in words? That is surely the issue facing every author of a singing manual. In Britain, for example, all manner of treatises across the centuries from Pietro Reggio's *The Art of Singing* (1677) to Margaret Watts-Hughes's similarly titled *The Art of Singing* (1907) sought to transmit the lived experience of sound and sensation through written marks, diagrams and notation. Those marks inevitably left traces of other information. Singing manuals are not only documents of pedagogy and performance practice but indicators of ideas about singing and its role within society. Who wrote these works and why? Who read them? What conventions shaped their content and structure, and how

were these influenced by changing notions of cultural identity, scientific knowledge and aesthetic trends? And what (if any) contribution did the manuals make to developing greater understanding of and proficiency in the act of singing? A clutch of examples drawn from the past two centuries illustrate some aspects of the rich, curious and at times bizarre discourse the manuals produced about the purpose and nature of singing in Britain: Gesualdo Lanza's repeated efforts to introduce Italian techniques to British voices from his lavish, four-volume work *Elements of Singing* (1813) to *Signor Lanza's New Method of Teaching Class-Singing* (1843); the influx of female-authored treatises beginning with Harriet Wainewright Stewart's *Critical Remarks on the Art of Singing* (1836); scientific charlatanism in Justin Abner and Albert Augustus North's *Voxometric Revelation* (1896); and Al Bowlly's considered defence of the use of the microphone in popular song in *Modern Style Singing* ("Crooning") (1934) and its challenge to aural codes of masculinity prevalent at that time.



SUSAN RUTHERFORD is Emerita Professor of Music at the University of Manchester, Honorary Professor of Music at the University of Cambridge, and Honorary Fellow of Jesus College, Cambridge. Her publications include *The New Woman and Her Sisters: Feminism and Theatre, 1850–1914* (co-editor, 1992), *The Prima Donna and Opera, 1815–1930* (Cambridge University Press, 2006), *Verdi, Opera, Women* (Cambridge University Press, 2013), and *London Voices 1820-1840: Vocal Performers, Practices, Histories* (co-editor with Roger Parker, 2019), as well as numerous essays on voice, performance, and nineteenth-century Italian opera. She is the recipient of both the 'Pauline Alderman Prize' (IAWM) for research on women and music, and the 'Premio Internazionale: Giuseppe Verdi' (Istituto Nazionale di Studi Verdiani). She regularly contributes public talks and programme notes on opera for various companies (including the Royal Opera House, Glyndebourne, Scottish Opera, English National Opera, Wexford Festival Opera, BBC Proms, Opera North, Opera Holland Park), and has written and presented two documentaries for BBC Radio 3. Her current project (funded by a Leverhulme Trust Major Research Fellowship) is entitled *A History of Voices: Singing in Britain 1588 to the Present*.

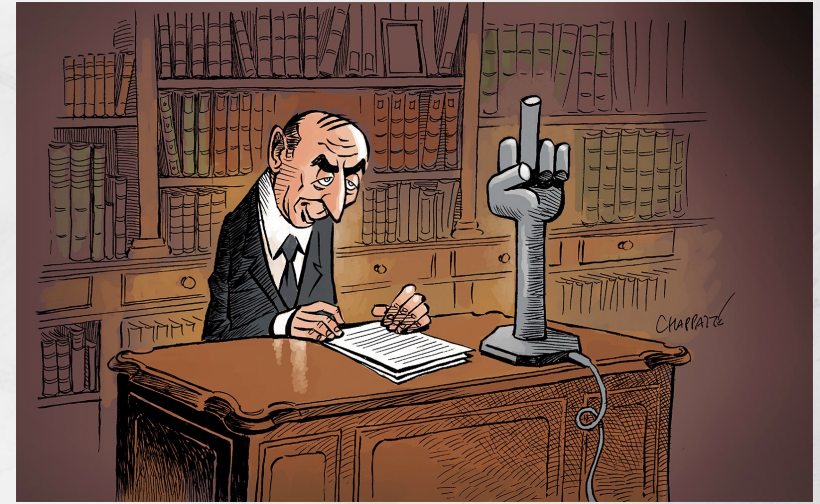
Week 5: 5pm, 19th February 2025, Recital Room

Professor Naomi Waltham-Smith

Professor of Music, University of Oxford

Beethoven, Late Fascism, and Totality

During the 2022 French Presidential election campaign, the extreme-right candidate Éric Zemmour released a video in which he expounded on the supposed threat posed to the Republic by “le grand remplacement,” underscored by the second movement of Beethoven’s Seventh Symphony. I do not mobilize this example to revisit well-worn debates about the political uses and abuses of Beethoven’s symphonic output. Rather, I take it as an occasion to prise Beethoven’s music away from its association with freedom on formal-analytical grounds, both in Scott Burnham’s renowned analysis of the heroic period and in Adornian readings that discern in the late style a formal-stylistic negation or disarming of heroic freedom. This allows me to re-assess certain music-analytical presuppositions—not least the notion of totality—whose grounding in Beethovenian freedom has shaped the discipline, and to situate them within an analytic of fascism in the *longue durée*. Specifically, I do this by displacing the Hegelian reading of Kant by that in Clausewitz’s analyses of Napoleonic total war and the People’s War of Resistance, including of the Battle of Hanau, which formed the backdrop to the première of the Seventh. In its recruitment to 21st-century French revanchism, Beethoven’s Allegretto becomes a prism through which to re-consider how a Jamesonian aesthetics of cognitive mapping is implicated in both imperialism and the resistance it inspires.



NAOMI WALTHAM-SMITH is Professor at the University of Oxford and Douglas Algar Tutorial Fellow at Merton. Many eons ago in the noughties, she read Music at Selwyn and is delighted to be back at the scene of those formative experiences that propelled her into academia, not least thanks to Andrew Jones. An interdisciplinary scholar working at the intersection of music and sound studies with deconstruction, decolonial theory, and Black radical thought, her work focuses on the politics of listening. She is the author of four monographs: *Music and Belonging Between Revolution and Restoration* (Oxford UP, 2017), *Shattering Biopolitics: Militant Listening and the Sound of Life* (Fordham UP, 2021), *Mapping (Post)colonial Paris by Ear* (Cambridge UP, 2023), and *Free Listening* (Nebraska UP, 2024). She has been awarded fellowships at the Penn Price Lab for Digital Humanities, Akademie Schloss Solitude, and Hanse-Wissenschaftskolleg—where in just a couple of weeks she will be going for the remainder of the year to complete her next book. This project, which draws on archival research funded by the British Academy and the Leverhulme Trust, excavates an almost “unheard-of” concept of *listening* in the history of political philosophy and praxis in a bid to illuminate today’s democratic malaise and resurgence of reactionary nationalisms.

Week 6: 5pm, 26th February 2025, Lecture Room 2

Dr Julia Mannherz

Associate Professor of Modern European History, University of Oxford

Researching Provincial Musical Culture: The Life of Elizaveta Nilovna Shniukova (1892–after 1970)



This talk focuses on a little-known choral conductor, Elizaveta Nilovna Shniukova, who was born into a peasant family in the village of Ilenskoe, Irbitskii uezd, Permskaia guberniia in 1892, received musical training in Perm' and Ekaterinburg at the "courses of singing literacy" run by the regional society of sobriety in the 1910s, and went on to work as church regent, rural opera impresario, and – after the revolution – as music teacher and choral conductor. Although she received a medal from Karabash municipality on the centenary of Lenin's birth in recognition of her contribution to cultural life in the city, very few records of her life remain, and so this talk also discusses the difficulties of researching quotidian musical life outside of the cultural centres.

JULIA MANNHERZ is Associate Professor of Modern European History at the University of Oxford and Oriel College. She obtained her PhD at Cambridge, where she was supervised by Hubertus Jahn; which is why she is particularly happy to be back at her alma mater tonight! Julia's research focuses on nineteenth and early twentieth-century cultural history of the Russian empire and is especially interested in interdisciplinary approaches. In her book *Modern Occultism in Late Imperial Russia* (Northern Illinois University Press 2012), she analyses the widespread fascination with the supernatural in late nineteenth- and early twentieth-century Russia, and its role in contemporary discussions about science, folklore, literature, and theology. Julia is currently writing a book about provincial women and their engagement with music, literature, and folklore. Her talk tonight is based on that material.



Week 7: **1pm**, 5th March 2025, Lecture Room 2

Dr Nazan Maksudyan

Visiting Professor, Freie Universität Berlin

Echoes of Colonial Knowledge Production: Early Sonic Ethnography and Field Recording in the Ottoman Empire

This research is situated at the intersection of Ottoman studies, sound reproduction technologies, and the history of the (colonial) sciences. I examine the collections of the Phonogrammarchiv in Vienna and the Berlin Phonogramm-Archiv, with a specific emphasis on the earliest recordings made during ethnographic fieldwork in the Ottoman Empire. In line with the existing scholarship on postcolonial histories of science and global knowledge production, I argue that these earlier and less well-known cases of sonic ethnography demonstrate the emergence of field recording as a viable technological adjunct to colonial scientific research. By analyzing Paul Kretschmer's (1866-1956) study trip to Lesbos in 1901 and Felix von Luschan's (1854-1924) expedition to Zincirli (Sendschirli, Aintab) in 1902, I aim contribute to Ottoman history of science from the perspectives of sound studies and auditory history, as well as decenter the history of knowledge production towards the "native" and gendered margins.



NAZAN MAKSUDYAN is a Senior Researcher at the Centre Marc Bloch (Berlin) in the ERC project, 'Ottoman Auralities and the Eastern Mediterranean: Sound, Media and Power, 1789–1914' (PI: Peter McMurray) and a visiting professor at the Freie Universität Berlin. Her research mainly focuses on the social and cultural history of the late Ottoman Empire and modern Turkey, with special interest in children and youth, gender, sexuality, exile and migration, sound studies, and the history of sciences. She is the author of *Türklüğü Ölçmek* (Metis, 2005), *Orphans and Destitute Children on the Late Ottoman Empire* (Syracuse UP, 2014), and *Ottoman Children & Youth During World War I* (Syracuse UP, 2019). She is Editorial Board Member of *Annales. Histoire, Sciences Sociales*, *Journal of Women's History*, *Journal of European Studies*, and *First World War Studies*.



Week 8: 5pm, 12th March 2025, Recital Room

Dr Genevieve Arkle

Lecturer in Music, University of Bristol

'I *Myself* Shall Shape My Destiny': Alma Mahler-Werfel and the Politics of Gender in the *Fin-De-Siècle* (And Beyond)

This paper focuses on the life of composer Alma Mahler-Werfel. As well as being a gifted composer, Mahler-Werfel was a skilled pianist, writer, draughtswoman, entrepreneur and pioneer of the arts in the 20th century. Yet despite her impact on the musical cultures of Austria, Germany, and the USA, scholarship has chosen instead to focus on her romantic relationships and affairs, framing her as a muse, a *femme fatale*, a socialite, a seductress. By investigating Mahler-Werfel's encapsulation of Viennese 'New Womanhood' I situate her within the changing landscape of gender politics at the *fin-de-siècle* before investigating the ways in which she has been disparaged and overlooked in the scholarship of the 20th and 21st centuries. Overall, I aim to discuss Mahler-Werfel not simply as an appendage to the period's more famous men, but to interrogate her role as a pivotal compositional, professional, and social figure in the 20th century.



GENEVIEVE ROBYN ARKLE is a Lecturer in Music at the University of Bristol. Her research explores issues of musical hermeneutics and socio-cultural change in 19th- and 20th-Century Austrian and German music. Her current work examines issues of gender and sexuality in the musical cultures of *fin-de-siècle* Vienna, focusing on Gustav Mahler and Alma Mahler-Werfel. Her recent articles have been published in *19th-Century Music* and *Music Theory Online* and she has been invited to share her work at various international conferences and research seminar series. She is Co-Founder and Deputy Director of the Institute of Austrian and German Music Research and the Gustav Mahler Research Centre Postgraduate Forum, a board member for the EDI in Music Studies Network, and an Affiliate of the Black Opera Research Network. She also enjoys sharing her work outside of academia, and was recently invited to give talks at Longborough Opera Festival, Cheltenham Music Festival, and on NewsTalk Radio's 'Talking History' programme.



Week 9: 5pm, 19th March 2025, Recital Room

Professor Rainer Kleinertz

Chair in Musicology, Universität des Saarlandes

The German Concept of Absolute Music



The term 'absolute music' has been widely used from the 19th century right up to more recent musicological literature, without ever really becoming tangible. Even attempts to critically overcome it have only served to perpetuate this ambiguity. The fact that the term is often used in fundamentally changing, sometimes more sometimes less, connected meanings should not exempt us from first shedding light on the thicket of associations and contexts that have accrued. A fundamental problem is the widespread conflation of aesthetic and historical judgements. To make matters worse, the personal quarrel between Brahms and Liszt, and Schumann's subsequent article 'Neue Bahnen' ('New Paths'), turned these discourses into a party dispute, ostensibly about the 'innermost nature' of music, but in reality, about a dichotomy between 'German' and 'non-German' music. The conviction, also shared in Vienna, that the Prussian Victory of 1871 went hand in hand with a hegemony of German music further denatured the idea of absolute music well into the 20th century. Accordingly, Brahms's biographer Max Kalbeck described Brahms, who, alongside with Bruckner, became the leading figure of absolute music, as a 'true son of his people', while Liszt had never been able to shake off his so-called gypsy nature. The question arises as to the subliminal survival of such prejudices in post-war German musicology.

RAINER KLEINERTZ is Chair in Musicology at Saarland University in Saarbrücken. He studied music (viola) at the Hochschule für Musik Detmold, and Musicology, German and Romance Literature at Paderborn University. He was visiting professor at Salamanca University (1992–1994), reader and professor at Regensburg University (1994–2006), and visiting fellow at Oxford University (2000–2001). His main areas of research are the music and writings of Franz Liszt and Richard Wagner, and Spanish music theatre. Since 2014, together with Meinard Müller (International Audio Laboratories, Erlangen), he has been leading a research project funded by the German Research Foundation (DFG) on computer-based analysis of harmonic structures. With Stephanie Klauk (Saarland University) he published a widely acclaimed study on 'Mozart's Italianate Response to Haydn's Opus 33' (*Music & Letters*, <https://doi.org/10.1093/ml/gcw102>). In collaboration with the Trier Center for Digital Humanities (Trier University) and Dorothea Redepenning (Heidelberg University) he is currently directing the digital edition of Liszt's complete writings.

