

The Musical Brain

Arts, Science & the Mind

2010 CONFERENCE

Robert Schumann

The Man, the Mind, the Music



St John's Smith Square, London SW1P 3HA
2nd and 3rd October 2010



INSTITUTE FOR MUSIC IN
HUMAN AND SOCIAL
DEVELOPMENT
[IMHSD]

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THE MUSICAL BRAIN, in pursuit of its aim to foster better understanding of the effects of music and other art forms upon the human mind, brain and body, is privileged to bring together at its 2010 Conference a special, perhaps unique, blend of knowledge, skill and artistry in the fields of science, medicine and music.

In the course of our two days together, we shall be hearing from specialists in neuroscience, behavioural neurology, music psychology, clinical psychiatry, music therapy and music history and analysis, collectively bringing to the Conference a broad spectrum of new findings and new thinking about music's influence upon and importance to human beings.

Conference Leader
Professor Nigel Osborne

Artistic Director
Ian Ritchie

Music
Ian Brown piano
James Gilchrist tenor
Anna Tilbrook piano
Sacconi Quartet &
Stephen Johnson

Science
Professor John Cox
Dr Jessica Grahn
Professor Stefan Koelsch
Dr Katie Overy
Professor Michael Trimble

Expertise of this variety and quality, in such a rapidly advancing field, may of course be found together on platforms at professional and academic seminars. Venturing beyond these boundaries, The Musical Brain's key aims are: to bring this new knowledge, in readily accessible forms, before the widest audience of music lovers interested to know more about the reasons for music's power to affect us, our moods and well-being; and to introduce into the arena the music itself, performed to the highest standards, to illustrate and give vitality to the subject. The programme is designed to involve speakers, musicians and delegates in discussion and exchange of views throughout the weekend.

Robert Schumann's life and work are the leitmotif of the conference and music programmes, not confining them but providing a pathway for the events of the weekend and giving, at the same time, their own poignant reminders of the frailty and genius associated with the human condition.

The Musical Brain extends a warm welcome to everyone taking part and wishes you a stimulating and pleasurable weekend.

2nd October 2010



St John's Smith Square (photo John Donat)

Chronology of key dates in Schumann's life and times

- 1810 Birth of Robert Schumann at Zwickau, June 8.
- 1817 Schumann enters the private school of Archdeacon Döhner.
- 1819 Birth of Clara Wieck at Leipzig, September 13.
- 1820 Schumann passes into the Lyceum at Zwickau.
- 1826 Death of Schumann's invalid sister, Emilie, and of his father.
- 1827 Death of Beethoven, March 26.
- 1828 Schumann meets Heinrich Heine in Munich – Enters Leipzig University as a law student – Studies with Friedrich Wieck and first meets Clara – Death of Schubert, November 19.
- 1829 Mendelssohn revives interest in Bach by conducting the St Matthew Passion in Berlin – Schumann moves to Heidelberg – First part of Papillons (Op.2) composed.
- 1830 Schumann returns to Leipzig and resumes studies with Wieck.
- 1831 Schumann's mother is persuaded to allow him to abandon law for music.
- 1834 Schumann becomes editor of Neue Zeitschrift für Musik – Engagement to Ernestine von Fricken.
- 1835 Engagement to Ernestine broken off – Courtship of Clara begins – Schumann first meets Mendelssohn and Chopin – Carnaval (op.9) completed.
- 1836 Death of Schumann's mother.
- 1837 Engagement to Clara – Davidsbündlertense (Op.6) and Phantasiestücke (Op. 12) composed.
- 1838 Schumann unearths Schubert's "Great C major" Symphony in Vienna – Kreisleriana (Op.16) and Phantasie (Op.17) composed.
- 1839 Schumann and Clara take proceedings against Wieck to permit their marriage – Wieck disowns Clara.
- 1840 Schumann and Clara are married – The Year of Song – Schumann's great outpouring of songwriting, including Dichterliebe (Op.48) – Birth of Tchaikovsky, May 7.
- 1841 Birth of Marie, the first of seven children born to the Schumanns, September 1 – Symphony No.1, in B flat major, composed and Symphony in D minor (later the 4th) completed in its original form.
- 1842 The three String Quartets (Op.41), the Piano Quintet (Op.44) and the Piano Quartet (Op.47) composed.
- 1843 Meetings with Berlioz on his visits to Leipzig – Schumann is appointed director of composition at the new Leipzig Conservatory.
- 1844 Schumann accompanies Clara on a concert tour to Russia – On return, resigns editorship of Neue Zeitschrift für Musik – Suffers a serious breakdown – Schumanns move to Dresden.
- 1845 Schumann still in poor health – Piano Concerto in A minor (Op.54) completed.
- 1846 Clara gives the first performance of the Piano Concerto – Symphony No.2 in C (Op.61) completed.
- 1847 Illness makes Schumann withdrawn and taciturn – Visits Zwickau where a festival is held in his honour – Death of Mendelssohn, November 4.
- 1848 Album für die Jugend (Op. 68) and Adventlied (Op.71) composed.
- 1849 Huge increase in creative activity – Waldscenen (Op.82), incidental music to "Manfred" (Op.115) and over twenty other works composed – Death of Chopin, October 17.
- 1850 Schumann accepts conductorship at Düsseldorf and the Schumanns move there – Symphony No. 3 in E flat major, "The Rhenish" (Op.97) and Cello Concerto (Op.129) composed.
- 1851 Differences begin to emerge with orchestra and committee at Düsseldorf – Symphony in D minor re-scored and named No.4 (Op.120) – Piano Trio (Op 110), Violin Sonatas (Op. 105 and 121) and Fantasiestücke (Op. 111) composed.
- 1852 Schumann's health continues to deteriorate – Committee at Düsseldorf increasingly dissatisfied with his apparent neglect of his duties – Mass (Op. 147) and Requiem (Op.148) composed.
- 1853 Schumann's final creative spell, including Introduction and Allegro (Op.134), Fantasie for violin and orchestra (Op.131) and the Violin Concerto – Brahms first visits the Schumanns – Final falling out with orchestra, choir and committee at Düsseldorf.
- 1854 In February, after recording "very strong and painful aural symptoms" and "wonderfully beautiful music" constantly sounding in his head, Schumann throws himself into the Rhine – Following his rescue, he is admitted to a private asylum at his own request.
- 1855 After improvements and setbacks, Clara is told that there is no longer hope of a complete recovery.
- 1856 Death of Robert Schumann, July 29.
- 1857 Birth of Elgar, June 2.
- 1860 Birth of Mahler, July 7.

CONFERENCE PROGRAMME

SATURDAY 2ND OCTOBER

Aspects of creativity and mental illness

9.00 *Coffee and registration*

9.45 **Welcome and introduction**, Michael Pugh & Professor Nigel Osborne

10.00 **Stephen Johnson: introduction to the life of Robert Schumann and his music**

11.00 **Dr Katie Overy, music psychologist: Music as an expression of emotion**,
with Ian Brown

Vocal and physical signals are among the primary forms of communication in expressing human emotion. Dr. Overy explores ways in which musical experience might draw upon these basic forms by articulating and abstracting them into musical patterns and shapes that have the capacity to express and indeed induce emotion.

12.00 *Coffee*

12.15 **Professor John Cox: Music and empathy**, with James Gilchrist and Anna Tilbrook
Taking the body-mind-spirit paradigm as a conceptual framework within which to consider an empathic relationship-based health care provision, Professor Cox discusses the suggestion, with reference to Schumann's songs and life experience, that the relationship between musicians and audiences requires, and regenerates, an empathic process, which is a core component of great art.

12.45 *Lunch break*

2.00 **Professor Michael Trimble, Music and Mental Illness**

Professor Trimble traces the history of the association between musical creativity and mental illness; presents evidence of the effects of neurological and psychiatric disorders on expression; notes the many environmental factors that came into play before true genius is revealed; and argues that cerebral structure and development are crucial to the debate.

3.00 **Nigel Osborne, Creativity and mental illness – with musicians**

4.00 *Tea*

4.15 **Panel discussion on the boundaries and meeting points of neuroscience and psychiatry**, with John Cox, clinical psychiatrist, Jessica Grahn, neuroscientist, Stefan Koelsch, music psychologist, Stephen Johnson, writer and music journalist, Nigel Osborne, composer and music therapist, Katie Overy music psychologist, Michael Trimble, behavioural neurologist. Delegate participation and questions from the floor.

5.30 *Dinner break*

6.30 **Pre-concert introduction with Stephen Johnson and Nigel Osborne, in discussion with Ian Ritchie**

7.30 **Concert Sacconi Quartet, Ian Brown, piano** (*see page 8*)

Concert ends at circa 9.30

SUNDAY 3RD OCTOBER

Therapeutic effects of music on the brain

9.15 *Coffee and registration*

9.45 **Welcome and summary** Professor Nigel Osborne

10.00 **Dr. Jessica Grahm, neuroscientist: Current findings in music neuroscience**

How do the thousands of hours that musicians spend practising affect their brain structures and are they affected in ways that go beyond their music? Do music listeners show similar effects to music performers? Dr. Grahm examines the evidence, considering also the potential negative outcomes for musicians, illustrated with the case of Robert Schumann and comparing modern treatment with Schumann's own.

11.00 **Professor Stefan Koelsch, music psychologist, Neuroscience methods in the research of music cognition and music evoked emotions**

5 line description of this lecture to follow

12.00 *Coffee*

12.30 **Ian Brown, piano** (*see page 9*)

Mendelssohn *Song without words in C minor, Op38 No2*

Tchaikovsky *A little of Schumann, Op72, No 9*

Schubert *Impromptu in Eb*

Schumann *Davidsbündlertänze Op 6*

1.15 *Lunch*

2.15 **Stephen Johnson on Schumann in relation to his 2nd and 4th Symphonies – illustrated by piano transcriptions of the symphonies**, with Ian Brown and the Sacconi Quartet – *description to follow*

3.15 **Nigel Osborne, Therapeutic effects of music**

4.15 *Tea*

4.15 **Open Forum** with speakers, musicians and delegate's participation.

5.30 *Dinner break*

6.30 **Pre-concert introduction** with Stephen Johnson and Nigel Osborne, in discussion with Ian Ritchie.

7.30 **James Gilchrist, tenor, Anna Tilbrook, piano, Sacconi Quartet** (*see page 10*)

Concert ends circa 9.30

THE SPEAKERS



Prof. John Cox – Foundation Professor of Psychiatry at Keele University and President of the Royal College of Psychiatrists, 1998–2002, is currently visiting Professor of Mental Health at the University of Gloucestershire. He has longstanding clinical and research interests in Transcultural Psychiatry and an international reputation in Perinatal Psychiatry. Among his many distinctions, John received the Hospital Doctor of the Year Award in 1992. He has recently renewed his earlier interest in medical ethics, and particularly in the relationship between mental health and religious belief.



Dr. Jessica Grahn – Research Scientist at the MRC Cognition and Brain Sciences Unit in Cambridge and an Associate Lecturer in Biological Psychology with the Open University, Jessica conducts neuroscientific research into rhythm and timing processes in the human brain, using neuroimaging, neuropsychological and behavioural techniques. Jessica received the 2010 Charles Darwin Award for public communication of science from the British Science Association and will be giving an Award lecture at the British Science Festival this year.



Stephen Johnson – studied at the Northern School of Music, under Alexander Goehr at Leeds University, and at Manchester University (subject: Shostakovich's String Quartets), and composing with the Danish composer Per Nørgård. He broadcasts for BBC Radio 3, 4 and World Service, and writes for The Independent, The Guardian, BBC Music Magazine and Gramophone. From 2003–5 he lectured at Exeter University. Stephen is now a regular presenter for Radio 3's Discovering Music. He is the author of *Bruckner Remembered* (Faber 1998), and books on Mahler and Wagner (Naxos 2006 & 2007), and contributed to *The Cambridge Companion to Conducting* (CUP 2004).



Prof. Stefan Koelsch – Stefan has Masters degrees from the Universities of Bremen and Leipzig, read for his Ph.D in Psychology at both the Max Plank Institute and the University of Leipzig and is a post-doctoral Fellow of Harvard Medical School. He was Fellow and Senior Lecturer at the University of Sussex 2006–10 and is now Professor of Music Psychology at the Freie Universitat, Berlin. Stefan's current research interests include emotion and music, neural correlates of music perception and production, music therapy, similarities and differences between music and language processing and emotional personality and the unaware mind.



Professor Nigel Osborne – A composer and music therapist whose studies and work have taken him all over the Europe, East and West, Nigel's works have been featured in international festivals and performed by many leading orchestras and ensembles around the world. He is a pioneer in the use of music in therapy and rehabilitation for children who are victims of conflict, in particular in the Balkans during and following the wars in that region in the 1990s. Nigel is currently Reid Professor of Music and co-director of the Institute for Music in Human and Social Development at the University of Edinburgh.

Dr. Katie Overy – Katie graduated from the University of Edinburgh Faculty of Music in 1995, then studying the Psychology of Music at the University of Sheffield. Following doctoral research in dyslexic children's difficulties with musical timing and the potential of rhythm-based music lessons to support dyslexic children's language and literacy skills, and post-doctoral studies in fMRI techniques and neuroimaging, Katie has returned to Edinburgh and has helped to establish the new Institute for Music in Human and Social Development. Her current research interests include cognitive neuroscience of music, the psychology of music, music in education and music and dyslexia.



Prof. Michael Trimble – For many years Michael was Professor of Behavioural Neurology and Consultant Physician to the Department of Psychological Medicine at the National Hospital Queen Square, London, where he now holds emeritus status. He teaches and lectures on neuroanatomical concepts relevant to understanding behaviour and its variations, including neuroaesthetics, which is the study of the cerebral basis of artistic experiences. Michael's recent books include *The Soul in the Brain: The Cerebral Basis of Language, Art and Belief*, Johns Hopkins Press, Baltimore, 2007.



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6.30 **Pre-concert introduction** with Nigel Osborne and Stephen Johnson in discussion with Ian Ritchie

7.30 **Sacconi Quartet, Ian Brown piano**

Beethoven *String Quartet 'Razumovsky', Op. 59 No. 3 1806*
Andante con moto – Allegro vivace
Andante con moto quasi Allgretto
Minuetto (Grazioso)
Allegro molto

Elgar *String Quartet in E minor, Op. 83 1918*
Allegro moderato
Piacevole (poop andante)
Allegro molto
Interval

Schumann *Piano Quintet in Eb, Op. 44 1843*
Allegro Brillante
In modo d'una Marcia – Un poco largamente
Allegro ma non troppo

Schumann's approach to mastering particular musical forms was unique. Having written virtually nothing but solo piano music until he was nearly thirty, Schumann devoted 1840 (the year of his marriage to Clara Wieck) to songs, pouring out gem after romantic gem at a staggering rate. In 1841 it was the turn of orchestral music: two symphonies (No 1 and 'No 4'), the substantial *Overture Scherzo and Finale* and the first movement of the Piano Concerto (originally entitled *Fantasie*). Then in 1842 followed an impressive quantity of chamber works, usually written at tremendous speed, including the magnificent Piano Quintet. Schumann wasn't the first composer to combine piano and string quartet, but this was the pioneering masterpiece in that form. And all the outstanding piano quintets that followed – notably those by Brahms, Franck, Fauré, Elgar and Shostakovich – are indebted to the Schumann in some way.

For Elgar, Schumann was simply 'my ideal'. The young Elgar drew courage from the fact the Schumann was also a late developer as a composer, and one who largely taught himself. But the affinities go deeper. The lilting first movement of Elgar's late String Quartet is based on a rhythmic pattern that repeats over long spans, with only the subtlest expressive variations – a very Schumannesque device. The homely, songlike melody of the second movement echoes Schumann's own 'domestic' lyrical vein, but the strange shift in mood for the second theme, based on eerily hushed trance-like repetitions, is also very much in Schumann's shadow – like Schumann, Elgar manifested strongly bipolar characteristics throughout his life.

If Schumann was Elgar's ideal, Beethoven was Schumann's. Beethoven's third *Razumovsky* String Quartet has several features that would have pointed ways forward for Schumann. Beethoven was a master at integrating strong emotional contrasts – sometimes the contrasts are so extreme the form seems pushed almost to breaking point. But here the darkly probing slow introduction yields beautifully into the much livelier *Allegro vivace*. The melancholy hypnotic repetitions of the second movement may also have left their mark on the Elgar Quartet. If the *Menuetto* seems at first concerned to dispel the previous movement's sombre introspection, the minor-key coda at last acknowledges its shadow. Here Beethoven wrote on the manuscript, 'Let your deafness no longer be a secret, in art as in life', and the sudden explosion of vitality in the finale seems to embody this determination. The muscular and ingenious fugal writing in the finale of Schumann's Piano Quintet might not have been possible without Beethoven's finale as a model.

STEPHEN JOHNSON

12.30 **Ian Brown piano**

Mendelssohn	<i>Song without words in C minor, Op38 No2</i>
Tchaikovsky	<i>A little of Schumann, Op72, No 9</i>
Schubert	<i>Impromptu in Eb Op 90, No 2 D 1827</i>
Schumann	<i>Davidsbündlertänze Op 6</i>

- | | | |
|--------|---|--|
| Heft 1 | 1 | Lebhaft G major, F & E; |
| | 2 | Innig B minor, E; |
| | 3 | Mit Humor G major, F |
| | 4 | Ungeduldig B minor, F |
| | 5 | Einfach D major, E |
| | 6 | Sehr rasch D minor, F |
| | 7 | Nicht schnell G minor, E |
| | 8 | Frisch C minor, F |
| | 9 | Lebhaft C major, F |
| Heft 2 | 1 | Balladenmäßig Sehr rasch D minor F |
| | 2 | Einfach B minor-D major, E |
| | 3 | Mit Humor B minor-E minor and major, F |
| | 4 | Wild und lustig B minor and major, F & E |
| | 5 | Zart und singend Eb major, E |
| | 6 | Frisch Bb major – Etwas bewegter Eb major F & E |
| | 7 | Mit gutem Humor G major – Etwas langsamer B minor;
leading without a break into |
| | 8 | Wie aus der Ferne B major and minor F & E |
| | 9 | Nicht schnell C major, E |

Schumann's *Davidbündlertänze* – 'Dances for the Friends of David' – is one of the most personally revealing of all Schumann's major works. The Friends of David was a partly imaginary society of artists and thinkers devoted, like the Biblical David, to the defeat of Philistines. This suite, or cycle of short interlinked pieces progresses – if that's quite the word – rather like the serpentine, multi-dimensional 'plot' of Lawrence Sterne's novel *Tristram Shandy*. The presences of Schumann's fantasy characters Florestan (the romantic man of action) and Eusebius (the melancholic dreamer) are indicated at the end of movements by the letters F. and E. (sometimes both together). Moods of exuberance, grotesquerie and profound sadness seem to rotate around each other like figures in an ever-changing mobile. *Davidsbündlertänze* is also based on a highly original 'bipolar' tonal scheme: the work begins in G major, but there's an increasing tendency towards B minor. Eventually we reach what seems like a powerful close in B minor: but then – as Schumann marks it – *ganz zum Überflüss* ('entirely superfluously') comes a wistful extra movement in C major. Which is the true home key – if indeed there is such a thing? Understanding Schumann's typically 'lateral' thinking here is the key to appreciating his later symphonic and large-scale chamber works.

The contrast with Mendelssohn is striking. Mendelssohn could also be formally daring, especially in his youth, and yet he's careful not to leave things open-ended – formal strings deliberately untied. His collection of *Songs Without Words* contains many lovely things (including this particularly song-like C minor miniature), but what strikes one in contrast to Schumann is the perfect formal containment of it all. Schubert's *Impromptu* in E flat (a favourite of Schumann's) by contrast is a startling mood-swinger. At first all liquid, silvery playfulness, the mode soon darkens, and the much more forceful second theme presents stark contrast. The Innocence-Experience pattern is repeated in the recapitulation, but with the ending now still more grimly emphatic.

Tchaikovsky's Schumann tribute from his Op 72 cycle is relatively modest in scope, but the warmth of feeling is patent. Tchaikovsky (almost certainly another bipolar sufferer) was drawn to Schumann's heightened sensitivity, and the latter's constant quest to draw together extreme contrasts left its mark on Tchaikovsky's symphonic works: the abrupt plunge from exhilaration to abject depths in the last two movements of Tchaikovsky's famous *Pathétique* Symphony owes as much to Schumann's example as to anyone.

STEPHEN JOHNSON

6.30 **Pre-concert introduction** with Nigel Osborne and Stephen Johnson in discussion with Ian Ritchie

7.30 **James Gilchrist tenor, Anna Tilbrook piano, Sacconi Quartet**

Bach *Prelude & Fugue in Eb, Schlummert ein* – from *Ich habe genug* arranged for tenor, piano and string quartet

Schubert Goethe settings:
Ganymed, Kennst du das Land, Zu Augsburg steht ein hohes Haus.

Mahler From *Des Knaben Wunderhorn*:
St Anthony of Padua
tbc
tbc

Beethoven *Quartet Op. 18 No. 6 (final movement)*
Interval

Schumann *Dichterliebe Op 48*
Im wunderschönen Monat Mai
Aus meinen Tränen spriessen
Die Rose, die Lilie
Wenn ich in deinen Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strom
Ich grolle nicht
Und wüssten's die Blumen
Das ist ein Flöten und Geige
Hör ich das Liedchen klingen
Ein Jüngling liebt ein Mädchen
Am leutender Sommermorgen
Ich hab' im Traum geweinet
Allnächtlich im Traume
Aus alten Märchen winkt es
Die alten bösen Lieder

If there is one model above all for Schumann's creation of Florestan and Eusebius – the musical personifications of the contrasting facets of his own character – it is almost certainly the finale of Beethoven's String Quartet Op.18 No.6 in B flat. The movement is entitled *La Malinconia* – 'melancholy' – a word which, in Italian as well as in English, had rather darker, less cosy connotations before the more clinical term 'depression' took its place. However the movement is actually based on two widely contrasted kinds of music: the first slow, anguished – at times almost oppressively so; the second a lively, almost skittish dance. That Beethoven should have grouped both kinds of music under the title 'Melancholy' implies awareness that these states can be obverse sides of the same psychological coin.

The music of J.S.Bach was only just beginning to be rediscovered in Schumann's lifetime – aside from his keyboard works, which were largely used for didactic purposes. Schumann was hugely impressed by Mendelssohn's revival of the *St Matthew Passion* in 1829. Like so many others, he was greatly taken by Bach's ability to express intense emotion within a formal framework so strong and supple that it becomes hard to separate 'emotional' from 'intellectual' – a perfect musical model of mental integration. The *Prelude and Fugue* in E flat shows Bach's perfection in relatively abstract terms; however *Schlummert ein* ('Sleep now') from the funeral cantata *Ich habe genug* ('It is enough') shows how Bach's fusion of intense feeling with formal mastery can have profoundly consoling effect.

Schumann invoked Bach increasingly in his later works as his own desire for personal and artistic stability became more acute. The song *Stirb, Lieb und Freud!* ('Begone, love and joy'), which tells of a young woman renouncing the world before the altar of Augsburg Cathedral, recalls Bach not only in its even flowing counterpoint but even in its deliberately old-fashioned notation. The breaking of the Bachian continuity at the end heightens the poignancy of the *mise en scène*.

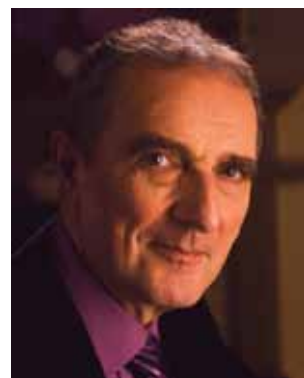
In the German romantic *Lieder* tradition Schumann stands between the pioneering master Schubert and the forms last true Titan, Mahler. We hear Schubert responding to Germany's greatest poet, Goethe, and Mahler setting lyrics from the romantic folk-collection *Des Knaben Wunderhorn* ('The Boy's Magic Horn'). Schubert opened Schumann's ears to the musical possibilities of the German language, and its suitability for intense, intimate expression; Mahler took his lead from both. Mahler's 'St Anthony of Padua preaching to the fishes' is clearly conceived the shadow of 'Das ist ein Flöten und Geigen' – No 9 from Schumann's great song cycle *Dichterliebe* ('A poet's love').

Much has been written about the vivid expression of pathological states of mind in *Dichterliebe*, and for the first-time listener they will be clear enough. But it is worth pointing out the counterbalancing images of sanity, particularly in the last song. Having realised the futility of his obsessive passion, the poet dreams of putting his traumatic experience in a huge coffin and depositing it in the River Rhine. The piano's final solo postlude suggests water carrying something away; as it does so it recalls the ending of the twelfth song, 'Am leuchtenden Sommermorgen', specifically the point at which the flowers in the poem beg the poet's forgiveness for the woman he believes – rightly or wrongly – has betrayed him. The flowers' message has, it seems, been taken to heart.

STEPHEN JOHNSON

THE MUSICIANS

Ian Brown piano – Ian is renowned for his performances with the Nash Ensemble, is regarded as one of the world's leading chamber musicians and has a growing reputation as a conductor. He has partnered soloists such as Rostropovich, Galway, Isserlis and Dame Felicity Lott.



James Gilchrist tenor – Beginning his working life as a doctor, James turned to a full-time music career in 1996. An international soloist, renowned for his recitals of Lieder and English Song, he is equally at home with opera and the baroque.



Anna Tilbrook piano – One of Britain's most exciting young pianists and chamber musicians, Anna regularly accompanies James Gilchrist. Their recording of Schubert's Die schöne Müllerin in 2009 was editor's choice in Gramophone.



The Sacconi Quartet – The Sacconi Quartet (Ben Hancox violin, Hannah Dawson violin, Robin Ashwell viola and Cara Berridge cello) have curated a week of concerts at Kings Place and performed at the Wigmore Hall this season. Winners of the London International String Quartet competition 2006, the quartet has a fast-growing international reputation for brilliant performance and creative programming.



Ian Ritchie Artistic Director – Ian is a music professional, festival director and programmer; he has been instrumental in setting up major music therapy projects, and is interested in the social aspect of therapy for orchestra and how this works.



FURTHER READING

Robert Schumann

1. Life of Robert Schumann With Letters 1833–1852; Von Wasielewski (Author), A. E. Alger (Translator), 1858.
Compiled with the approval and assistance of Schumann himself – although published several years after his death – this is the original Schumann biography. Recently translated and republished.
2. Robert Schumann: Herald of a ‘New Poetic Age’; J Daverio; 1997.
Written by a Professor of Musicology, this biography combines tasteful, non-speculative passages on Schumann’s life with complex, analytical critiques of his musical works. Daverio opts not to dwell on Schumann’s mental demise, instead arguing for the importance of his later musical works.
3. Robert Schumann: Life and Death of a Musician; J Worthen; 2007
A comprehensive, accessible, and charming biography on Schumann’s life, although without substantial discussion of his music. Argues against “the myths” that Schumann has bipolar disorder, or schizophrenia. Beautiful prose, but the author’s psychological/medical arguments might be considered flawed, by some.
4. Schumann: The Inner Voices of a Musical Genius; Peter F. Ostwald; 2010
Written by a psychiatrist, and trained musician, this “psycho-biography” uncovered new archival material to argue that Schumann ‘clearly’ had bipolar disorder! Provides insight into the philosophy of mind and cognition. Focuses on retrospective psychoanalysis of Schumann’s life, and decision-making.

Music and the Brain

1. Musicophilia: Tales of Music and the Brain, Oliver Sacks, 2008
An elegantly outlined series of case studies, drawing upon Professor Sacks’ enviable collection of interesting patients. Numerous entertaining cases of how neurological disease can affect a patient’s relationship with music, although Sacks does not attempt to provide much further insight into the neuroscience of music appreciation.
2. This is Your Brain on Music: Understanding a Human Obsession, Daniel J. Levitin, 2008
Written by a neuroscientist and trained musician, this book provides a more analytical account of why music affects us in the way it does, with less emphasis on “quirky case studies”, but plenty of helpful analogy. First few chapters are reasonably challenging (for those with limited musical background), but gets easier!
3. Music, Language, and the Brain; Aniruddh D. Patel; 2010
A comprehensive study of the relationship between music and language, from the standpoint of cognitive neuroscience. This book is “tough-going”, but provides deep, critical arguments regarding the neuroscience of music and language processing, and is ultimately very rewarding.

Music Therapy

1. Music Therapy (Creative Therapies in Practice series), Rachel Darnley-Smith, Helen Patey, 2003
A detailed introduction to music therapy, and its theory, training and professional practice. Probably of particular interest to those wishing to pursue a career within the profession.
2. Music Therapy – Intimate Notes; Mercedes Pavlicevic, 1999
Perhaps the music therapy equivalents of Oliver Sacks’ “Musicophilia”; this book details nine case studies of powerful encounters between music therapists and their clients.

Popular Neurology

Many to choose from, with a wide range of topics and target audiences! Options include:

1. How the Mind Works, Steven Pinker, 2003
An entertaining and accessible book based on the computational theory of mind. Well argued, and with jokes and stories aplenty.
2. The Man Who Mistook His Wife for a Hat, Oliver Sacks, 1985
A series of delightful and fascinating case studies, on how brain dysfunction can manifest itself in the most peculiar ways. Probably more interesting than his book ‘Musicophilia’!
3. The Private Life of the Brain; Susan Greenfield; 2002
An accessible delivery of Baroness Greenfield’s views on emotions, and consciousness.
4. The Brain That Changes Itself; Norman Doidge; 2008
An American psychiatrist travels the world to learn more about the theories of brain plasticity. Interesting, with captivating tales, but rather sensationalist, for some, at times.
5. My Stroke of Insight; Jill Bolte Taylor; 2009
The personal experiences of a Harvard neuroscientist who suffers a life-changing stroke.
6. An Unquiet Mind; Kay Redfield Jamison; 1997
The personal experiences of a Johns Hopkins psychiatrist affected by bipolar disorder.

Trimble M R. *The Soul in the Brain*. Johns Hopkins Press, 2007.

From Jessica:

- Music drives brain plasticity. Lutz Jäncke *Fronto Biology Reports* 2009, 1:78 (doi: 10.3410/B1-78)
- Focal dystonia in musicians: phenomenology, pathophysiology, triggering factors, and treatment. Altenmüller E, Jabusch H C. *Med Probl Perform Art*. 2010 Mar;25(1):3–9.
- Robert Schumann’s Focal Dystonia. Eckart Altenmüller In: *Neurological Disorders in Famous Artists*. Bogousslavsky J, Boller F (eds): Part of the *Frontiers of Neurology and Neuroscience* series. Basel, Karger, 2005, vol 19, pp 1–10
- Schumann’s hand injury. RA Henson, H Ulrich, *British Medical Journal*, 1978, 1, 900–903

First email from John:

- Storr, A. (1997). *Music and the Mind*, Harper Collins, London
- Sloboda, John (1985). *The Musical Mind: the cognitive psychology of Music*. Oxford Science Publications
- North, A., and Hargreaves, D. (2008). *The Social and Applied Psychology of Music*, Oxford University Press.
- Aldridge, D. (1998). *Music Therapy Research and Practice in medicine*, Jessica Kingsley, London
- Cox, J. (2008). Towards an evidence-based medicine of the person: the contribution of psychiatry to health care provision, *Journal of the Evaluation of Clinical Practice*, 14, 694-698
- Tyano, S., Keren, M., Herrman, H., and Cox, J. (eds) (2010). *Parenthood and Mental Health: a bridge between Infant and Adult Psychiatry*, Wiley/Blackwell, Chichester.
- Cox, J. L. (2010). The Musical Brain: the place of music in the education of doctors. *Advances in Psychiatric Treatment. Journal of continuing professional development*.
Commissioned paper in preparation.

John then sent a second email saying:

Please include these two recent Psychiatric references (and omit others if necessary or if short of space).

- John Domschke, K. (2010). Robert Schumann's contribution to the genetics of psychosis. *British Journal of Psychiatry*, vol 196, p. 325
- Saunders, K., and Goodwin, G.M (2010) The course of Bipolar Disorder. *Advances in Psychiatric Treatment*, vol 16, 318-328

This is Michael Trimble's list, not sure if the first entry is complete, but it is what he sent:

- Hayden D Pox. Basic Books, New York, 2003
- Mula M., and Trimble M. R., Music and madness: neuropsychiatric aspects of music. 2009. *Clinical Medicine*, 9:83-86.
- Hughes J R. Did all those famous people really have epilepsy? 2005, *Epilepsy & Behaviour* 6, 115-139.
- Lederman R J. Robert Schuman. *Seminars in Neurology*. 1999, 19 (Supplement 1): 17-24
- Post F. Creativity and psychopathology. A study of 291 world-famous men, *British Journal of Psychiatry*, 1994, 165: 22-34.
- Slater E and Meyer A. Contributions to a Pathography of the Musicians: 1.
- Robert Schumann, 1959. *Confinia Psychiatrica* 2: 65-95.

Cumberland Lodge is an educational charity and a unique conference centre in the heart of Windsor Great Park. As a venue, the 17th Century building plays host to many professional organisations, learned societies, charities, government and non-government organisations and higher education institutions. The Lodge also organises a conference programme that initiates fresh debate on issues of national and international significance.



A selection of forthcoming Cumberland Lodge conferences:

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Poetry and Spirituality 26th - 28th January 2011

The conference will explore poetry as an expression of our creative compulsion.

Inspiration in Science and Religion 25th September - 27th September 2011

Can inspiration be defined in neurophysiological terms or is it quintessentially ineffable? Is our educational system fostering inspiration or stifling it?

For more conference programme information: www.cumberlandlodge.ac.uk/forthcomingconferences.
Matthew Hancock, Bookings Manager, +44 (0)1784 497780 E: MatthewHancock@cumberlandlodge.ac.uk

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Trustees: Michael Pugh, Chairman Hilary Bartlett MBE, Secretary Paul Brooke Barnes
Professor John Cox, Ian Ritchie, Artistic Director, Marina Vaizey CBE, Barbara Wood

Contact: Hilary Bartlett, 32a, Halford Road, Richmond, TW10 6AP.

0208 404 1327 Email: musicalbrain@virginmedia.com

Chairman: Michael Pugh pughmj@btinternet.com

Administrative assistant: Greg Harradine

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A not for profit educational trust founded in 1958, promoting cultural understanding and
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The Musical Brain

Arts, Science & the Mind

What next?

An organisation that helps lovers of music and the other arts to understand *why* they do so may not be an entirely new concept. Perhaps most of what is written and discussed about art involves, at least indirectly, consideration of the reasons for art's effects upon us.

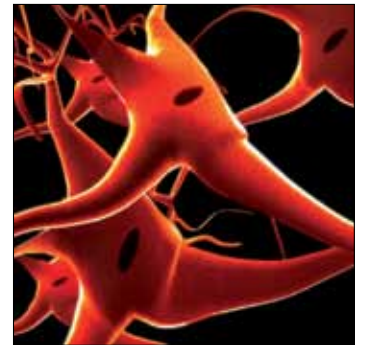
The Musical Brain's formula, on the other hand, is somewhat new, involving, as it does, the bringing together of the artists themselves and those who study the workings of the human mind, to debate and illustrate the issues before audiences of enthusiasts.

We want to ensure that Musical Brain presentations have the highest standard of content and are both relevant and artistically stimulating to our audiences. We are greatly assisted in these aims by the ideas received from delegates in discussion at and feedback upon Musical Brain conferences and other events.

Please help us to continue producing events of quality by contacting us with your views.

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E musicalbrain@virginmedia.com



[Michael writes: a picture of some kind. I'm wondering whether the brain on the website with a treble clef and a question mark described over it in a different colour, might do for the time being...] - Or the gold brain used on the Musical brain flyer perhaps?

[room for a small ¼ page ad on this page? There is one more to come from an organisation called BABCP]

The ACE Foundation is delighted to be supporting this innovative and inspirational event. The Musical Brain shares many of the ideals of the ACE Foundation, and in bringing together musicians, composers, neuroscientists, psychiatrists, consultants, music therapists, teachers, researchers, music lovers, artists, thinkers (we could go on!) the Musical Brain has truly succeeded in furthering cultural exchange of all descriptions.

The ACE Foundation is a Cambridge-based educational charity, founded as the Association for Cultural Exchange in 1958 by Philip Barnes, with the object of encouraging and developing cultural understanding, both within the UK and between nations. We provide and support educational projects, courses and summer schools, locally and internationally, and have had a pioneering role in adult and continuing education.

We recently purchased Bury Farm, an old farm site in Stapleford, near Cambridge, and our ambition is to create a new study centre for music and the arts. Bury Farm will be a community-based enterprise which will complement our work on the international stage. Whilst we have much work still to do, we are already developing a range of music playing days & arts courses for all ages and abilities.

The ACE Foundation also supports projects, both locally and worldwide, conducted in partnership with organisations such as Fauna & Flora International, the Levantine Foundation, the Attingham Trust Summer School, Calcutta's Mathieson Music School, the Imperial War Museum, the Aerial Archaeology Research Group, the University of York's Post-War Reconstruction & Development Unit, Cambridge's Corpus Christi College and many others. Projects range from support for schools serving disadvantaged communities in places such as Ethiopia, South Africa, Nepal and India; to projects focusing on archaeological research in countries as diverse as Romania and Uzbekistan; to conservation and natural history studies across the globe from Cambodia to Ecuador.

The ACE Foundation wholly owns a subsidiary business, ACE Cultural Tours, which provides special interest holidays to destinations in the UK and worldwide, sometimes visiting educational projects that the ACE Foundation supports. In addition to tours concentrating on art, architecture, history and the natural world, ACE Cultural Tours (www.aceculturaltours.co.uk) provides tours to many international classical music festivals. All tours feature small groups and expert lecturers.

The ACE Foundation welcomes contributions from anyone with an interest in our activities. All donations are gratefully received and distributed as efficiently as possible. There are also opportunities to help by becoming involved as a volunteer. For further information please visit the ACE Foundation website and sign up to our newsletter.

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