

Research Interests

Staff and associated teachers and researchers



Michael Allis (m.allis@leeds.ac.uk)

19th- and early 20th-century British music and musical life; interdisciplinary studies of music and literature; reception of composers and their works; sketch studies and the creative process; performance studies.

Simon Baines (s.g.baines@leeds.ac.uk)

Orchestral performance practice and studies of national style in performance, particularly in the twentieth century (including via oral histories, player biographies and analysis of recordings); music for big band and associated musicians.

Graham Barber (g.d.barber@leeds.ac.uk) **Professor Emeritus**
Practice-led organ performance; organ music; organ historiography.

Clive Brown (j.c.a.brown@leeds.ac.uk)

Classical and Romantic historical performing practice; late 18th- and 19th-century German music, especially Beethoven, Eberl, Clement, Schubert, Spohr, Mendelssohn, Ferdinand David, Joachim, Reinecke; Classical and early Romantic opera; critical editing of music; performance (violin and conducting) and practice-led research.

Karen Burland (k.burland@leeds.ac.uk)

Musical identities, career transitions of musicians, development of creativity, and understanding jazz audiences; general interests in the Psychology of Performance and musical development across the life-span.

David Cooper (d.g.cooper@leeds.ac.uk)

Twentieth-century music (especially the music of Béla Bartók); music for film and television (including the scores of Bernard Herrmann); Irish traditional music (especially Ulster); scientific research in music; composition.

Kevin Dawe (k.n.dawe@leeds.ac.uk)

Ethnomusicology, with a focus on the Mediterranean area; interdisciplinary and worldwide study of the guitar (music, culture and technology); general interests in the study of popular music.

Daniel Gordon (d.r.h.gordon@leeds.ac.uk)

Performance tutor and resident répétiteur; pianist/organist for LUCHIP; accompanist for exams, concerts, classes and auditions; historical evolution of keyboard practice; performance teaching; choral singing/directing; contrapuntal theory.

Allan Greenwood (a.greenwood@leeds.ac.uk)

Popular music composition and performance; the guitar and its musics; British contemporary folk music; the impact of literature, art and music in the 1960s.

Peter Holman (p.k.holman@leeds.ac.uk)

Stringed instruments and their music before 1700; English music c.1550-1850; Henry Purcell; Charles Dibdin; English parish church music; performance practice; the history of the early music revival.

George Kennaway (g.w.kennaway@leeds.ac.uk)

19th-century performance practice; critical-theoretical issues related to historical performance research; music from the Baltic states, especially Lithuania; opera, especially 18th- and 19th-century; Russian music; music-art relations (ekphrasis).

Clive McClelland (c.mcclelland@leeds.ac.uk)

Analysis (particularly 18th- and early 19th-century music), expressivity in the English madrigal, Elgar's *Enigma* theme.

David Milsom (d.milsom@leeds.ac.uk)

Historical performing practice; nineteenth-century string music and playing style, and early recordings; performance, instrumental teaching and performance reviewing.

Stephen Muir (s.p.k.muir@leeds.ac.uk)

19th-century Russian and East European music, especially opera; critical editing of music; historical performing practices, especially vocal; the interface between music and religion, particularly in the Anglo-Jewish tradition.

Kia Ng (k.c.ng@leeds.ac.uk)

Interdisciplinary science-arts research including interactive multimedia, computer music, music technology, pattern in music, music imaging, computer vision (e.g. optical music recognition, restoration, and preservation), multi-modal gestural analysis, and creative interface.

Richard Rastall (g.r.rastall@leeds.ac.uk) Professor Emeritus

Minstrelsy in late medieval England; Jacobean domestic music and its performance; John Milton, Martin Peerson and their contemporaries; Monteverdi and the opera; Carl Nielsen, Jan Sibelius and the 20th-century symphony.

Julian Rushton (j.g.rushton@leeds.ac.uk) Professor Emeritus

Opera, analysis, criticism, and editing music from the 18th to early 20th centuries, especially Gluck, Mozart, Berlioz, and Elgar.

Michael Spencer (m.spencer@leeds.ac.uk)

Composition; improvisation; aesthetics of twentieth-century music; the music of Ferneyhough, Dillon, Feldman; semiotic analysis; aspects of contemporary notation.

Derek B. Scott (derekbscott@gmail.com)

Music, cultural history, and ideology; popular music in Europe and North America 1780 to the present; music in the metropolis (especially in London, New York, Paris, and Vienna); comic opera, operetta, and musical theatre.

Ewan Stefani (e.j.stefani@leeds.ac.uk)

Electroacoustic music composition; sound spatialisation/diffusion; improvisation; acousmatic performance practice; computer music software; soundscape and field recording; aesthetics of sonic art; multimedia; practice-led research across the arts.

Simon Warner (s.r.warner@leeds.ac.uk)

The Beat Generation writers and their influence on rock culture; the counterculture in the 1960s, and popular music's association with political activity with particular reference to punk in the 1970s.

Bryan White (b.white@leeds.ac.uk)

17th- and 18th-century British music (especially Henry Purcell and his contemporaries, music for St. Cecilia's Day, and middle-class patronage of music), critical editing of music, choral music/conducting, the music of Michael Tippett.

Luke Windsor

The psychology of music perception and performance, especially measurement and modelling of performance; ecological approaches to music psychology and rhythm perception and production; semiotics; analysis of electroacoustic music; critical theory.



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