

OCTOBER 2009

Research News

DEPARTMENT OF MUSIC
CENTRE FOR CONTEMPORARY MUSIC CULTURE
CENTRE FOR RUSSIAN MUSIC
ELECTRONIC MUSIC STUDIO
AFGHAN MUSIC UNIT

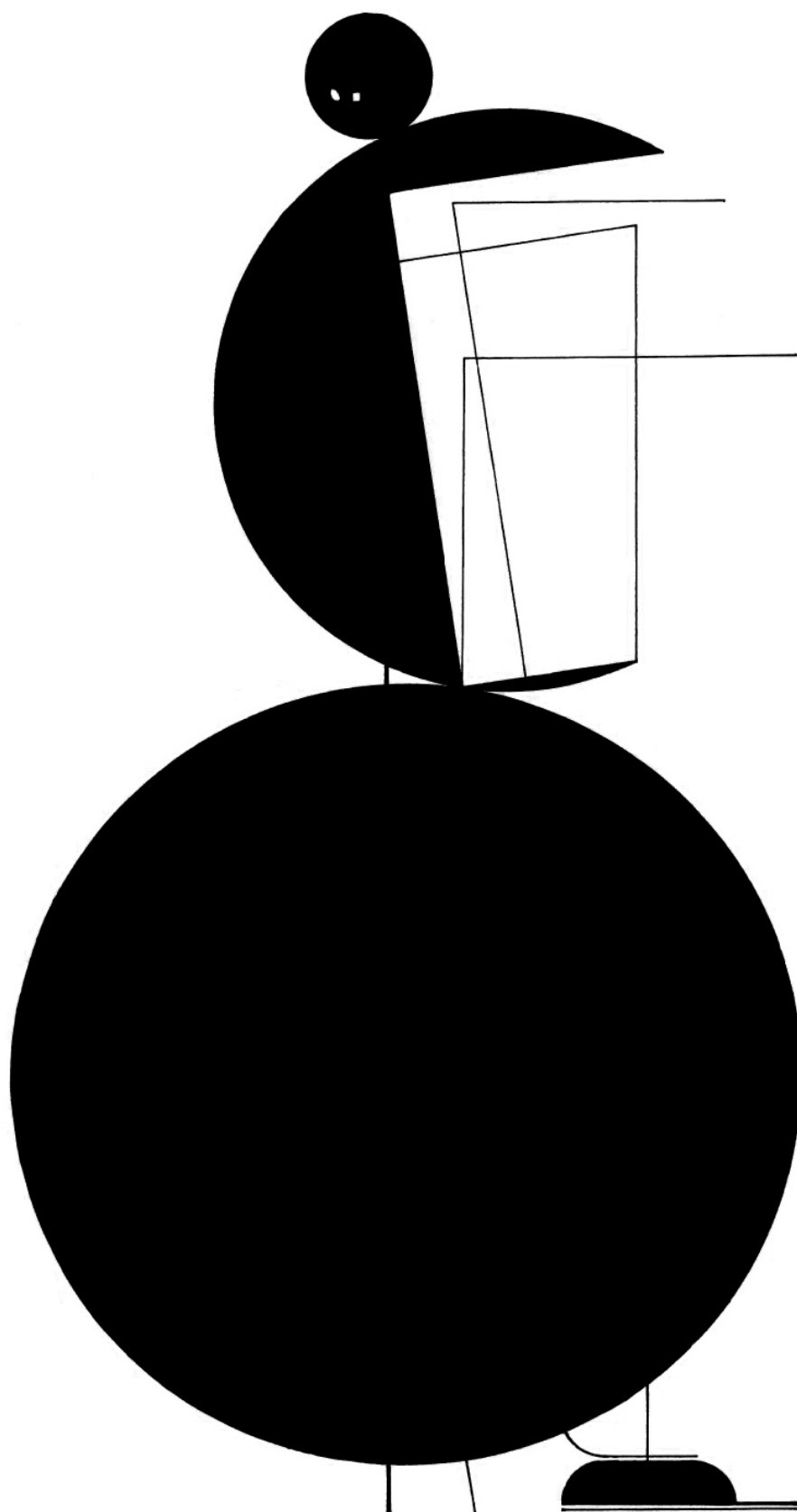


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Goldsmiths
UNIVERSITY OF LONDON

FROM THE EDITOR

Welcome the first issue of Research News for this year. Thanks to all staff and research students who have contributed. I encourage more to do so in time for the next issue. Two changes have been made to this newsletter for 2009-10. First, it will be published only twice in the academic year, in October and April. Second, and partly as a consequence, full details of forthcoming events will not appear, although the

events will continue to be advertised here. Now that publicity in the department is so extensive and expertly administered, precise details and programmes of events are easily accessible via the numerous brochures, fliers, notices and email alerts produced by the administrative staff.

Craig Ayrey

FROM THE HEAD OF DEPARTMENT

In my last introduction I wrote in a rather downbeat fashion of the 10% cut to our recurrent research grant that had arisen as a consequence of RAE2008, and I observed that 'it is difficult to know how this compares with other music departments since figures are not available'. I was therefore delighted to attend a meeting of the National Association of Music in Higher Education only a few weeks after having written those words, to find that NAMHE had in fact crunched the HEFCE figures in an attempt to discover how individual music departments across the country had fared. As I had also previously suspected, when compared to other departments we had in fact done rather well. It would be injudicious of me to reveal too many of the details of the NAMHE figures since these do not appear to have been made public. However, when the additional monies awarded to support Graduate research are also taken into account, the Department of Music at Goldsmiths received the fifth largest HEFCE research grant in the country, and we were behind the fourth placed institution by an amount that could only be described as loose change. This is an excellent result for us overall, and testament once again to the breadth and quality of the research undertaken within the Department as a whole. But that is enough about RAE2008. I hope not to write about it again, if only because in all too short a while we shall have to focus on the demands of its successor, REF2013.

Looking forward to the coming academic year I am struck once again by how diverse and energetic our research culture is. The restructuring of our Masters programmes, which begins this autumn, sees the start of our new Graduate Forum series. This will provide another 'shop window' for the Department's research activities, allowing all post graduate students particularly the opportunity to engage with the work of our research centres, hear visiting speakers and staff research papers and, for PhD students especially, present the fruits of their own research. We have another visiting research fellow joining us for the academic year. Ethnomusicologist Professor Timothy Cooley, from the University of California, Santa Barbara, will be based with us while completing his monograph on popular music and surfing (despite the New Cross one-way system not immediately appearing an obvious substitute for California's Pacific coastline). He will be speaking at Graduate Forum on 6 October. In November, Professor Alexander Ivashkin and The Centre for Russian Music are involved in a high-profile event in collaboration with London's South Bank Centre and the London Philharmonic Orchestra, based around the music of the Russian composer Alfred Schnittke.

This is only a taste of what is coming up. Many other activities are already planned or in the process of being so. Please do watch the website and email lists for all updates.

Stephen Cottrell

FROM THE DIRECTOR OF RESEARCH

As has been emphasised in the past, it is becoming increasingly important for the Department to generate research funds. One potential funding source is the British Academy. This point was emphasised at the beginning of July when Dr Robin Jackson, the CEO of the British Academy, visited Goldsmiths and gave a talk to staff and then answered questions over an informal lunch attended by chairs of departmental research

committees. The visit was instructive for a number of reasons. First, Dr Jackson presented a concise, illustrative summary of the type of schemes available at the BA. Second, the visit provided an insight into the identity of the BA and the way this may or may not change in relation to a broader conception of 'research' that incorporates creative practice. Third, the talk and subsequent discussion gave further insights into the

political environment within which research funding is being allocated and an illustration of why it is pragmatically important for funding institutions along with arts and humanities scholars to emphasize their relevance to a sometimes sceptical media and public.

Taking these points in a little more detail.

The Academy was established in 1902 as a 'learned society', a rather quaint sounding term these days, and seeks to encourage, represent and promote work that is being undertaken in the humanities and social sciences. It aims 'to inspire, recognise and support excellence and high achievement across the UK and internationally'. The Academy has a wide variety of funding schemes including Conference Travel Funds, British Academy Research Development Awards and three year Post Doctoral Fellowships. The vast majority of research funding is allocated to relatively small grants given to individuals in which the emphasis is on ideas, individual projects and the use of resources (such as setting up scholarly database). The priority is on primary research realised through self-contained projects with clearly identifiable outputs. But, Robin Jackson sought to stress how the BA wishes to encourage speculative, risk taking projects or pilot studies that could lead to bigger things. The Academy likes to be seen as a facilitator, using its money wisely when investing in proposals that will generate further projects. Hence, it would be advantageous to demonstrate how any potential project may lead to a potentially larger study and funding bid. Most projects in the scheme are funded for around about £7.5K (which is the maximum that can be requested) and for no more than 2 years.

Additionally, the BA provides Research Development Awards. These allow a 'buy out' for mid-career established scholars, and have a cash limit of 150K. However, these are very competitive and the success rate was reported as 'about 10 per cent'. Postdoctoral Awards are a further possibility for those who do not have a permanent academic post and who are within 3 years of gaining a PhD – something for the Department's MPhil/ PhD students to keep in mind (next deadline is 26 November this year). Competition here is also fierce. The BA plans to make available up to 45 awards in the coming academic year.

A Senior Research Fellowship is also available. This allows an established scholar one year study leave to work on completing a significant project of research. The British Academy has also been offering a very limited number of Wolfson Research Professorships, although Dr Jackson suggested that future awards in this scheme might be intermittent rather than annual (possibly every two years).

Finally, the BA provides two types of conference grants. First, is a Conference Support Scheme to assist in the 'dissemination of advanced research' allowing conference convenors to apply for between £1K and £20K. Second, Overseas Conference Grants are available for up to £900 for those engaged

in post-doctoral research.

Numerous Goldsmiths academics have already received British Academy awards and the Academy remains a very responsive source of funding particularly for international research. Details of the full range of British Academy schemes can be found at:

<http://www.britac.ac.uk/funding/guide/alphaind.cfm>.

Moving on to some points relating to the identity and philosophy of the British Academy that cropped up during the day.

There was some discussion of the way that the academy is organised according to what some perceive as an exclusive fellowship of eminent scholars, with just under 40 new fellows being elected each year. There are currently just under 900 Ordinary Fellows based in the UK, just over 300 Corresponding Fellows living outside the UK and no more than 20 Honorary Fellows in any one year. Fellows are responsible for assessing applications to the various schemes. A list of fellows and their recent interests and activities can be found at

<http://www.britac.ac.uk/news/fellowsnews.cfm>

One issue that cropped up throughout the day concerned the BA's attitude or position with regard to creative practice and practice based research. Dr Jackson acknowledged that the British Academy, as a learned society within a distinct scholarly tradition, will not fund the creation, composition or performance of an opera or piece of music, but would potentially fund a musicological study of such music. This is one of the legacies of the Academy's history, and it inevitably highlights the way that, within existing research funding structures and auditing processes, the creation, composition and performance of music is forced to legitimate itself in terms of 'research'. As many reading this will be aware, there has been considerable debate about this issue over the last few years and there was further discussion on this day, during the open talk and in the meeting with members of research committees. There was a widespread consensus amongst Goldsmiths staff that the BA's definition of 'research' poses problems for many departments, and it seemed to be generally acknowledged and accepted that the BA has been slower than some other institutions to recognise practice-based research.

On a more positive note, and a policy which potentially can provide opportunities for researchers in Goldsmiths, and perhaps for future music department activities, the Academy wishes to encourage connections and international collaboration with parts of the world where there has not traditionally been strong connections to Britain. This may entail projects conducted in other parts of the world that contribute to the establishment of new networks (across Africa or Latin America, which were mentioned as examples). Any proposals should endeavour to incorporate academics or learned societies in these regions. It can also involve projects that will attract 'outstanding

international talent' to the UK. Hence, the aims are to further the 'British research presence overseas', to allow Britain to benefit at home from the input of overseas scholars and more generally to encourage dialogue and understanding across national and cultural boundaries.

Finally, there was some discussion of the local political context in Britain relating to the current Labour Government policy and speculation about any changes that may be introduced by a change of government in the future (most of the Academy's funding is received through the Department for Business, Innovation and Skills). Overall, it seems clear that the BA is trying to be more pragmatic or realistic, and is attempting to improve the way it communicates to different constituencies or 'stakeholders'. The BA is clearly trying to find a balance between, on the one hand, encouraging risk taking research that engages with new ideas and, on the other hand, acknowledging that it is ultimately accountable to the omnipresent mysterious 'tax payer'. At the meetings it was stressed that the two goals are not incompatible, but it was acknowledged that there is suspicion amongst some politicians and policy advisers who are anxious that certain types of academic research may be construed as self-indulgent, particularly at a time of cut backs and economic recession. This is, in turn, part of a more widespread trend and anxiety, and has informed the introduction of new criteria to AHRC funding applications.

Whilst it is perfectly reasonable that scholars who receive public funding should account for their activities, it does mean that it is slightly harder for

some arts, drama and music researchers to justify the relevance of their research, perhaps when compared to other disciplines in the social sciences. During the day I made a note of terms that kept cropping up during these discussions – 'policy making', 'public debate', 'impact', 'relevance', 'welfare of the nation (cultural, economic, intellectual)', 'contribution to economy'. Despite the fact that we can recognise that music is undoubtedly relevant to public life, it is something that we will probably have to increasingly argue for and to demonstrate when requesting funding and justifying our research activities. Again, this underlines some of the key challenges for music research and practice in the near future. And, this is not only a concern of the British Academy. Also in July, the Times Higher Education (9 July, p.8) reported that 'research-ers will be rewarded for engaging with the public in the forthcoming research excellence framework'. Lord Drayson, Science Minister, was quoted as saying that the Government was 'changing the way it judged academic performance' and that scholars have a 'duty' to 'engage in the public arena'. It's not enough to retort that it is quite obvious that what we do engages in the public arena. Perhaps it may not do any harm to make it a bit more explicit and give it emphasis. There are ongoing discussions about just how this aspect will be incorporated into and evaluated as part of the REF – and the peer evaluation of 'public engagement' raises many issues. I shall provide an update on this aspect and other REF developments in the next edition of Research News.

Keith Negus

CENTRE FOR CONTEMPORARY MUSIC CULTURES 2009-10

Directors: Keith Negus, Professor of Musicology and Roger Redgate, Reader in Composition

In our first year as directors of the CCMC we identified various areas of research on which the Centre will focus for the next 2-3 years, which directly reflect the interests of members of the Department. These include Composition, Culture and Politics; Exploring Popular Song; Microtonal Musics; Music, Architecture and Space; and Notation, Improvisation and Physicality. Much of this research also has important areas of overlap as illustrated by some of the recent and future events listed below.

Composition, Culture and Politics

In association with the Centre for Russian Music, the first series of Composition, Culture and Politics talks focussed on the work of post Soviet composers exploring the influence of significant political change on cultural activity in countries such as Georgia, Armenia, the Ukraine and the Russian Federation. The series featured interviews and performances of works by Ashot Zograbian, Dmitri Smirnov,

Vladimir Tornopolsky, Vladimir Martynov and Alexander Radvilovitch all of whom showed different artistic reactions to cultural changes, exploring both elements of a return to folk music influences, and the appropriation of minimal and modernist techniques in the forging of very individual and personal musical languages.

Also, in association with the Unit for Sound Practice Research, the Centre was pleased to support a visit by the interdisciplinary artist and composer Andrey Smirnov from the The Theremin Center for Electroacoustic Music in Moscow, as part of the *Future of Sound/Future of Light* Symposium.

The second series of talks was initiated by the major British composer Michael Finnissy, who despite more significant recognition abroad, has chosen to remain in the UK, unlike colleagues of a similar artistic persuasion such as Brian Ferneyhough and James Dillon. Finnissy spoke about his own work in relation

to the role of the composer today and some of the cultural and political pressures encountered, defining his work as being politically influenced in terms of an aesthetic of resistance.

Subsequent talks in the series concentrated on compositional activity from the United States reflecting the wide range less mainstream work ranging from the New York based composer, improviser and artist Kier Neuringer to the Paris based radical Minimalist Tom Johnson. Kier Neuringer's work explores the interface between improvisation, composition and notation. His talk included examples of video/installation work, live improvisation and recordings, including his impressive *Dodging Bullets* in which an audio waveform acts as a score. Tom Johnson spoke about his own unique brand of Minimalism based on logical and mathematical processes, which remain close to the surface of the music, seen as an alternative to repetitive processes more often associated with Minimalism.

The next talks in this series include another New York based Minimalist and multi-media musician Phill Niblock, on 13 October, and a talk by journalist, broadcaster and writer Jacqueline Springer on Contemporary Black Music Culture, on 19 January 2010.

Music Architecture and Space: The coming term will also see the first in the series *Music Architecture and Space* with a talk given by the landscape architect David Buck, who is developing new landscape notation with music as a precedent. He will be looking at notation in relation to time and space and its resonance with

contemporary developments in musical notation. This will be part of an on-going collaboration looking at notation in music and architecture.

Interpretation Workshops: This is series of events focussing on the interpretation and performance of new music. Following on from last term's talk by Christopher Redgate on extended techniques for wind instruments, this term's talk will be given by the violinist Darragh Morgan, whose work covers a wide range of contemporary repertoire. Darragh has recently released CDs of music by Irish composers, Paul Whitty's *Thirty Nine Pages* and the complete violin and piano music by Michael Finnissy, with Mary Dullea (piano).

Microtonal Musics: There will be a visit by the trumpeter Stephen Altoft who has developed microtonal trumpet techniques including approaches to playing quarter-tones, eighth-tones, and 19 divisions to the octave on a specially designed trumpet.

The CCMC Discussion Forum continues with lively debates on composition, aesthetics, notation and much more. The Forum is open to everyone and can be found on learn.gold. (Centre for Contemporary Music Cultures– Discussions).

Notation, Improvisation and Physicality: In Term 2 there will be a conference on *Notation, Improvisation and Physicality* featuring leading composers and improvisers in discussion and performance. Details will be announced soon.

AFGHANISTAN MUSIC UNIT

Professor Emeritus John Baily, Head of AMU, reports:

After all the work and excitement of investigating and participating in Afghan music activities for 9 weeks in Australia (see Research News May 2009) this has been a relatively quiet period, with writing of three commissioned papers, the first on dance in Afghanistan and the diaspora, the second on Afghan music and the cultural industries, and the third on Afghan music in Australia. With the help of my research assistant Mr Yama Yari I have translated the dialogue and song texts for subtitling my next film *Ustad Rahim: Herat's Rubab Maestro*, which was shot in Afghanistan in 1994 and edited last year. The DVD of the New Year's concert that Veronica Doubleday and I gave in Sydney last March has now been released in Australia, and ten copies have been distributed by Salim Olime on a recent visit to Herat, western Afghanistan. These will no doubt be copied and recopied and re-distributed locally. Money

raised from the concert and sale of DVDs in Australia is destined for Herat University, to support collection of materials relating to Herat's Musical Heritage. A copy of the DVD will soon be lodged in Goldsmiths' Library. In October we start a series of eight master classes for *rubab* and *tabla* at the Asian Music Centre in Acton. *Tabla* instruction will be provided by Yusuf Mahmoud, who teaches this instrument at Goldsmiths. See the next issue of Research News to learn how this innovative project has fared.

THE SERGE PROKOFIEV ARCHIVE

As I write, the Serge Prokofiev Archive is on the move – not too far away, but to new accommodation on the ground floor of the Library, within the new Special Collections suite. Building work over the summer has created a new secure store for the various special collections, and a new, much larger, reading room and office are currently being constructed, and should be in use by the end of October.

In its previous home at the far end of the second floor of the Library, beyond the scores and music books, Special Collections was somewhat off the beaten track, but in its new location should be more visible and accessible to passing students.

For those unsure of how to access the Prokofiev Archive, Goldsmiths staff and students are welcome to pop in at any time when Special Collections is open, though it is generally a good idea to contact me first so that I can make myself available to help with enquiries. Either email f.mcknight@gold.ac.uk or call 020 7919 7558. Remember also that the Archive's

collection of scores, books, audiovisual recordings and concert pro-programmes can be searched on the main Library catalogue, and these can be used by students and staff in the Special Collections reading room. We have listening and viewing equipment, and a digital piano with headphones should you wish to work with a score.

Projects at the moment include an exhibition of materials from the Archive for the Autumn in Malvern festival, available to view throughout October in Malvern – details and full festival programme are available at <http://www.malvernfestival.co.uk/>. A programme of re-packaging is ongoing in the new store to ensure the Archive's materials remain in good condition, and cataloguing of the Lina Prokofiev papers is well underway. These should be available to search on the online CALM catalogue in the next few months.

Fiona McKnight

PUBLICATIONS AND RECORDINGS

John Baily

'Crossing the Boundary: From Experimental Psychology to Ethnomusicology', *Empirical Musicology Review* Vol. 4, No. 2, 2009, 82-88. <http://emusicology.org/v4n2/>

'The Art of the "Fieldwork Movie": 35 Years of Making Ethnomusicological Films', *Ethnomusicology Forum* 2009, 18(1): 55-64.

'Rebuilding Kabul's art music culture in the post-Taliban era', in Michael Schramm (ed.) *Musik in Fremdwahrnehmung*, Bonn: Militärmusikdienst der Bundeswehr, 2009, pp. 125-136.

Veronica and John Baily In Concert. Sydney Nowruz 2009. Sydney: Herat Musical Heritage. DVD, 2 hours. 2009.

John Drever

'Soundwalking: creative listening beyond the concert hall', in Saunders, J. (ed.), *The Ashgate Research Companion to Experimental Music* (London: Ashgate, 2009, ISBN: 0754662829).

'Q&A with an acoustic ecologist', for *Save our Sounds*, BBC World Service Special Report. Interviewed by Kate Arkless Gray.

Fiona McKnight

'The Serge Prokofiev Archive Today and Beyond', *Fontes Artis Musicae*, Vol. 55, No. 3 (2008), 548-53.

'Zora Semberova: a biographical sketch', *Three Oranges*, No. 17 (2009), 16.

'Prokofiev and Albert Coates', *Three Oranges*, No. 17 (2009), 18-25.

Alexander Ivashkin

'Between Two Worlds', *London Philharmonic Orchestra Yearbook 2009/10* (London: TRMG, 2009), 24-29.

'Tsvetok Zastoya [Hothouse Bloom]', *Myzykal'naya Akademiya*, 2009, No.1, 10 – 15.

CD (*with own liner notes*):

Pacific Voyage. Improvisations with Fijian and Maori musicians Ora Barlow and Kim Hallida. Alma Classics, Auckland, New Zealand (MANU 5028, 2009).

Anthony Pryer

Jessica Waldoff, *Recognition in Mozart's Operas* (New York: Oxford University Press, 2006), *Eighteenth-Century Music*, 6/2 (September 2009), 270-273.

Ian Woodfield, *Mozart's Così Fan Tutte: A Compositional History* (Woodbridge: The Boydell Press, 2008), *BBC Music Magazine* (July 2009), 91.

Roger Redgate

Oboe Quintet, Eperons (oboe/percussion) on *Greatest Hits of All Time*. Also including works by Fox, Finnissy, Clarke. Christopher Redgate, Kreutzer Quartet, Julian Warburton, Ensemble Exposé, Roger Redgate conductor. (CD, Metier msv 28513).

Lawrence Upton

Sections from *landscape* (exploring links and cross-overs between Sound Art and Graphic Art), *Tenth Muse*, 16, June 2009.

'Bob Cobbing and the book as medium', *Readings*, 4, June 2009.

'Snap shots and video', 52 pp, *Writers Forum*, September 2009.

'Writing *Close to the Literal*', *Pores*, 5, September 2009.

'Non-determinist responses', *Readings*, 5, September 2009.

Dandelion Collaboration, by Bob Cobbing and Lawrence Upton, 24 pp. (Calgary: No Press, 2009). First published by housepress, May 2003.

Lawrence Upton interviewed by Mark Jackson, *Speechless*, visual and sound poetry magazine (No Press, Alberta, Canada).

As editor:

24 previously unpublished visual poems with background notes, *Zerolage*, 44, devoted to the later work of Bob Cobbing, August 2009.

'Alaric Sumner: documentation of his writing and other artistic and related output', version 4, 40 pp, *Writers Forum*, August 2009.

'Carlyle Reedy: straddling language and performance' by Alaric Sumner, *Writers Forum*, September 2009.

Michael Young

Adderley, W. P. and Young, M. 'Ground-breaking: Scientific and sonic perceptions of environmental change in the African Sahel', *Leonardo Journal of Arts, Sciences and Technology*, 42/5 (2009), 404-11.

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

John Baily

'Dancing matters, with reference to the dancing boy in Afghanistani culture', paper given in the HRC/ESRC Religion and Society Programme, Network/Workshops Research Project 2008-2009, on Performance, politics, piety: music as debate in Muslim societies of North Africa, South Asia, West Asia and their diasporas. Third Workshop, on Gender, Sexuality and the Body. Issues of Transgression. University of Leeds, 6 June 2009.

'Film making as research: scenes of Afghan music. London, Kabul, Hamburg, Dublin', paper given at conference on Diasporas, Migration and Identities: Crossing Boundaries, New Directions, University of Surrey, 11-12 June 2009.

'BBC World Service Afghanistan Section's *Studio Shomara Haft* and *Zamzama* interactive music programmes', paper given at conference on Migrating Music: Media, Politics and Style, SOAS 10-11 July 2009.

Concert of Afghan music with *Ensemble Bakhtar*, V Portello River Festival, Padova, 19 July 2009

No Rhyme... No Reason? The Poetry of War. Voices In Performance, with guest musicians John Baily (rubab) and Veronica Doubleday (voice and *daireh*), Chichester Festival 12 July 2009, Arundel Festival 27 August 2009.

Rob Canning

Performances

Melencolia I, for String Quartet, Live Electronics and Quadraphonic Sound Diffusion. The Con Tempo Quartet, Time of Music Festival, Viitasaari, Finland, 20 May, 2009.

Kyklos (Flute Sextet Version), Joe O'Farrell (Flutes), Kunstuniversität Hauptplatz 8, Linz, Austria, 25 May, 2009.

Four Aislings on the Parish of Bannow (Tape). RTE LyricFM, 30 August, 2009.

Stephen Cottrell

'The Saxophone as a Global Musical Icon', paper given at the British Forum for Ethno-musicology annual conference on 'Music, Culture and Globalisation'; also chair of panel 'On World Music/World Beat', Liverpool John Moores University, 16-19 April 2009.

Chair of panel on 'Performance and Interpretation' at 'Polish Music Since 1945' conference, Canterbury Christ Church University, 30 April-2 May.

Member of round table on 'The British Band and Orchestral Sound' and paper given on 'The Saxophone in England in the Long Nineteenth Century' at the 'Making the British Sound' conference, London and Edinburgh, 6-11 July 2009.

John Drever

'The vagaries of Sound fx: Supposed sounding and listening through the history of recorded sound' and Round Table Discussion on 'Sonification', *Theatre Noise*, Central School of Speech and Drama (April 09).

'Soundwalking as compositional practice?', Sensewalking: sensory walking methods for social scientists, Royal Geographical Society with the IBG Annual Conference, University of Manchester, August 2009.

London Soundwalk Revisited (Easter 1975/2009). A revisiting and reworking of the *London Soundwalk* as published in the *European Sound Diary* (1977) by members of the World Soundscape Project: Howard Broomfield, Bruce Davis, Peter Huse, Jean Reed and R. M. Schafer. The 2009 London Soundwalk was devised by Tsai Wei Chen, Isobel Clouter, Max Dixon, John Levack Drever and Hildegard Westerkamp and directed by John Drever. Co-sponsored by the Noise Futures Network (EPSRC) and Sound Practice Research, Goldsmiths, University of London. Organised by the UK and Ireland Soundscape Community (19 April 2009). Featured on *Save our Sounds*, Episode One, Discovery, BBC World Service (first broadcast 8 July 2009).

Audience : Art and Soundscapes. Interview and consultant, *Save Our Sounds*, 2 radio documentaries and online project, Discovery, BBC World Service (first broadcast 8 and 15 July).

NAMELY for Peter Manson by John Drever and Lawrence Upton (commissioned by Birkbeck CPRC) performed The Horse Hospital, London, 23 May 2009.

In Between and Around Liminal Places (2009), Van-L Dance Company, performed at Proart Festival, Theatre Festival, Prague, 26 July 2009.

Butterfly Lovers (1997) performed at Futura 2009, Espace Soubeyran, Crest, Drôme, France, 22 August 2009.

audience : hearing (2007) a sound installation in collaboration with Rachel Gomme, commissioned by Arts Council England, presented at Art & Soundscapes, Goldsmiths, 20 April 2009.

Alexander Ivashkin

Performances (selected):

Recitals at the Festival 'Sound and Vision', Santorini, Greece. Works by Bach, Rakhmaninov, and Schnittke. 27 July–11 August, 2009.

Sofia Gubaidulina Festival. Gubaidulina, *Seven Words* for cello, accordion and orchestra. With Francesco Gesualdi, accordion, and 'I Nostri Temp'i' Chamber Orchestra, conductor Edoardo Rosadini. Palazzo Vecchio, Florence, 27 June 2009.

PureGold Festival, London. Ustvolskaya, *Grand Duet* for cello and piano, with Elena Nalimova, (piano), 18 June 2009.

A Rostropovich Day, Chamber Music Festival, incorporating the VTB Capital Prize for Young Cellists. Alexander Ivashkin, Artistic Director, cellist, and Chairman of Jury. Wigmore Hall, London, 2 May 2009.

Darragh Morgan

Performances

Claudia Molitor, *After the strangely monumental*, The Fidelio Trio, Die Alte Schmeide. Vienna, 7 May 2009.
Lukas Ligeti, *Excerpts from Time*, Darragh Morgan (violin), Mary Dullea (piano), Schott. London, 2 July 2009.

Morton Feldman, *For John Cage*, with John Tilbury (piano), Ulrichsberg, Austria, 2 May 2009.

Smith Quartet, The Philips Collection, Washington DC, 24 May 2009.

Smith Quartet, Windy Mountain Chamber Music Festival, Alberta, Canada, 29 May 2009.

Smith Quartet, Bang on a Can Marathon, New York City, 31 May 2009.

Fidelio Trio, Tour of China, 4-14 June 2009.

Smith Quartet, Cheltenham Festival, 4 July 2009.

Keith Potter

with Francis Silkstone, 'Philip Glass and the Classical Indian Tradition', Sixth Biennial International Conference on Music Since 1900, University of Keele, 3 July 2009.

'Phill Niblock: documentation, analysis, listening', Second International Conference on Minimalist Music, University of Missouri-Kansas City, USA, 2 September 2009.

Jeremy Peyton Jones

18 Guitars (first performance of full version). Jeremy Peyton Jones Guitar Ensemble, conductor Jeremy Peyton Jones. Kings Place, London, 19 May 2009.

Against Oblivion Part 2, music/theatre production for three voices (soprano, mezzo, tenor), piano, electric guitar and percussion. Libretto by David Gale. First performances at Tête-à-Tête Opera Festival, Riverside Studios, London, 30 and 31 July 2009.

Anthony Pryer

'Hanslick, Science and Legal Processes: How Not to Construct an Ontology of Music', international conference on Eduard Hanslick, University College, Dublin, 24-25 June 2009.

Roger Redgate

First Performances

Tag, for soprano saxophone and guitar. Commissioned by Ensemble Cattrall, Zürich. First performance, Maier's Theatre, Zürich, 20 May 2009. Rico Gubler (saxophone) and Mats Scheidegger (guitar). Published by United Music Publishers, London.

Tehom, for bass clarinet, trombone and cello. Commissioned by the Elision Ensemble, Australia. First performance: ABC Iwaki Auditorium, 28 August 2009. Performance broadcast on ABC Australia.

Supercollider, for solo oboe, turntables/laptop, and 102 oboes and bassoons. Commissioned by the International Double Reed Society. Christopher Redgate (oboe) Matt Wright (turntables) Roger Redgate (director). First performance: IDRS Conference 2009, Birmingham Town Hall, 22 July 2009.

Alchemy, for 4 improvisers (oboe, turntables, violin and laptop). IDRS Conference 2009, Birmingham Conservatoire, 24 July 2009. Roger Redgate (violin), Christopher Redgate (oboe), Matt Wright (turntables/laptop) and Paul Archbold (laptop).

Other Performances

Ausgangspunkte, for solo oboe. Elision Ensemble, Peter Veale (oboe). King's Place, London, April 2009; China Conservatory for Music, Beijing, 4 July 2009; Radio Bremen, 22 September 2009; ABC Iwaki Auditorium, 28 August 2009 (performance broadcast on ABC Australia).

Graffiti, for soprano saxophone. Maier's Theatre, Zürich, 20 May 2009. Rico Gubler, soprano saxophone.

Lawrence Upton

NAMELY for Peter Manson, by John Drever and Lawrence Upton, performed The Horse Hospital, 23 May 2009.

Futurist performance, performed texts by Carlo Carrà, Queen Mary College, 2 July 2009.

'Non-determinist responses', talk at ICA Education, 17 August 2009.

Performance at Whitechapel Art Gallery with film-maker William English and interview on Resonance FM, 27 September 2009.

Michael Young

'Recent work, compositions and improvisations', School of Arts and New Media, University of Hull, February 2009.

'Finding a Partner: Intimacy in Human-Computer Improvisation', National Performance Symposium, Coventry University, May 2009, and Dagstuhl Seminar on Computational Creativity, Germany, July 2009.

Compositions/performances

flute_prosthesis, Jos Zwaanenburg, Sonic Arts Research Unit, Oxford April 2009 ; *flute_prosthesis* (for Anne) Anne La Berge, UC Irvine, UC Santa Barbara, Central Washington University, USA, March 2009.

Snow Bodies (audiovisual installation) with Bev Speight and Liz Dean. The Poem Reincarnating Theatre, London, July 2009.

piano_prosthesis, Michael Young (piano). National Performance Symposium, Coventry University, May 2009; and performed by Kate Ryder, University of Melbourne, July 2009.

oboe_prosthesis, Chris Redgate (oboe). International Conference of the Double Reed Society, Birmingham Conservatoire, July 2009.

EVENTS IN TERM 1, 2009-10

Graduate Forum, Tuesdays 4.00-6.00pm, RHB137a. Contact Berta Joncus (b.joncus@gold.ac.uk).

Music in Britain: A Social History Seminar. Contact Dr Ann van Allen-Russell (a.van_allen-russell@virgin.net).

Centre for Russian Music Seminars. Deptford Town Hall Council Chamber. Contact Professor Alexander Ivashkin (a.ivashkin@gold.ac.uk).

Schnittke: Between Two Worlds, International Symposium, South Bank Centre, 21-22 November.
Details: <http://www.gold.ac.uk/crm/schnittke-archive/betweentwoworlds/>

ANNOUNCEMENTS

The Arts Council of England has awarded £20,000 to a new project centred around Mick Grierson's brain computer music interface project. The award will fund further practice-led research into brain computer music interfaces and algorithms, leading to a compact disc recording and a concert series featuring music made through EEG-based brain signals and controllers. The project, announced at the London Jazz festival, is a collaboration with London Jazz musician of the year Finn Peters, and will feature Finn on Saxophone and gadgets, Oren Marshall on Tuba and gadgets, Tom Skinner on Drums and Matthew Yeeking on Laptop and devices.

Book Dedication

Professor Peter Kivy (Rutgers University) has long been associated with Goldsmiths Music Department and particularly the aesthetics classes held here. He has much appreciated the exchanges he has had with students and staff alike. His latest book, *Antithetical Arts: On the Ancient Quarrel between Literature and Music* (Oxford: Clarendon Press, 2009) contains the following dedication:

'To Anthony Pryer and the music students at Goldsmiths' College, University of London,
but for whom I would have been a stranger in a strange land'.

SOUND PRACTICE RESEARCH

EVENTS IN TERM 1, 2009

<http://www.gold.ac.uk/spr/>

IMMERSIVE AUDIO PROJECT

20 October – 7 November, 2009, running daily, College Green, Goldsmiths.

An installation of Duran Audio Intellivox DSP controlled Beam Steering Loudspeakers at four corners of the College Green using Illustrious's 3D Audioscape Software platform. On 8 October Martyn Ware, founder member of both The Human League and Heaven 17, will demonstrate and discuss the tools that will be available for students to create their own content for the Immersive Audio Project. A collaboration with Duran Audio, Illustrious, Sound Practice Research and the Screen School.

TRANSFER

Friday, 16 October 2009, 7-9pm, Great Hall, Richard Hoggart Building, Goldsmiths

An evening of beautiful experiments in music from humans and computers as part of the knowledge futures conference. Enjoy microfolk, brainjazz, robotic theramin cabaret and livecoding. Featuring: Leafcutter John, Finn Peters Quartet (Finn Peters (sax/flute/fx), Matthew Yee-king (SuperCollider), Oren Marshall (tuba/fx) and Tom Skinner (drums/synths/fx), Spacedog (the Angliss sisters and Clara 2.0) and live coding from Slab. A Goldsmiths Digital Studios event as part of the LCACE inside out festival, with support from Sound and Music, the Sound Practice Research, TOPLAP UK and the PRS Foundation.

(<http://slab.org/transfer/>)

SOUND PRACTICE RESEARCH, GRADUATE FORUM

Tuesday, 20 October, 2009, 4-6pm

Guest lecture by Brandon LaBelle "your sound is my sound is your sound"

LAWRENCE UPTON AT 60!

Saturday, 14 November 2009, 7-9pm, Great Hall, Richard Hoggart Building, Goldsmiths.

An evening of performances featuring Tina Bass, John Levack Drever, Chris Goode and Lawrence Upton.

FRED FRITH AND SALLY POTTER

Thursday 10 December, 3-5pm, Ian Gulland Theatre, Whitehead Building, Goldsmiths.

Lecture/demonstration by composer and improviser and Professor of Composition in at Mills College, Fred Frith and independent film maker and director, Sally Potter, in collaboration with Sound Practice Research, the Screen School, Adventure Pictures and the BFI.

CHRIS CUTLER AND FRED FRITH

Thursday 10 December, 7.30-9pm, Great Hall, Richard Hoggart Building, Goldsmiths.

Improvisation gig featuring Henry Cow luminaries, Chris Cutler and Fred Frith.

DEPARTMENTAL RESEARCH FUNDING

The Department has a small fund for research projects and conference fees. All kinds of research work (including composition and performance) qualify, but there is no fund or remit to fund language tuition. Applications are welcome from MPhil/PhD students. Application forms, together with a set of guidelines, are available from the Department Office. You should give a full statement of fees and costs and state whether you have applied to other sources for funding. All applications should clearly state how the proposed research activity contributes to the applicant's doctoral research (or post-doctoral activities) and the Department's research profile. Incomplete applications will be either rejected or returned for clarification and will be considered only at the next meeting. Under no circumstances should you rely on the Department to fund large or speculative projects, nor should you expect that the Committee will grant the full amount you apply for. Applications are reviewed by the Committee once each term. Last-minute and retrospective applications will be considered only in exceptional circumstances. If you have any queries please contact Professor Keith Negus, Chair of Research Committee (k.negus@gold.ac.uk).

Please note that all applications for Departmental research funding should be typewritten on an electronic form and submitted via email to Kim Mulhall. Additional paperwork (quotes, receipts and so on) may be provided as paper or electronic copy. Explanatory notes are available with the forms, and these are available at the following locations: MPhil/PhD students: the form can be found in the Music Virtual office on learn.gold in section 3, 'Postgraduate Online Guide'; Staff: L drive/ Music/Forms/Research Funding Claims Form.

Deadline for applications in Term 1: 4 November 2009.

DEADLINE FOR RESEARCH NEWS, APRIL 2010

Thursday 1 April 2010

EDITORIAL ADDRESS AND ADVICE TO CONTRIBUTORS

Contributions from staff and postgraduate research students are welcome, but are accepted only as email attachments sent as RTF files. Their content must be copied into the body of the email.

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Our Mission

We offer a transformative experience, generating knowledge and stimulating self discovery through creative, radical and intellectually rigorous thinking and practice.

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