

APRIL 2010

Research News

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

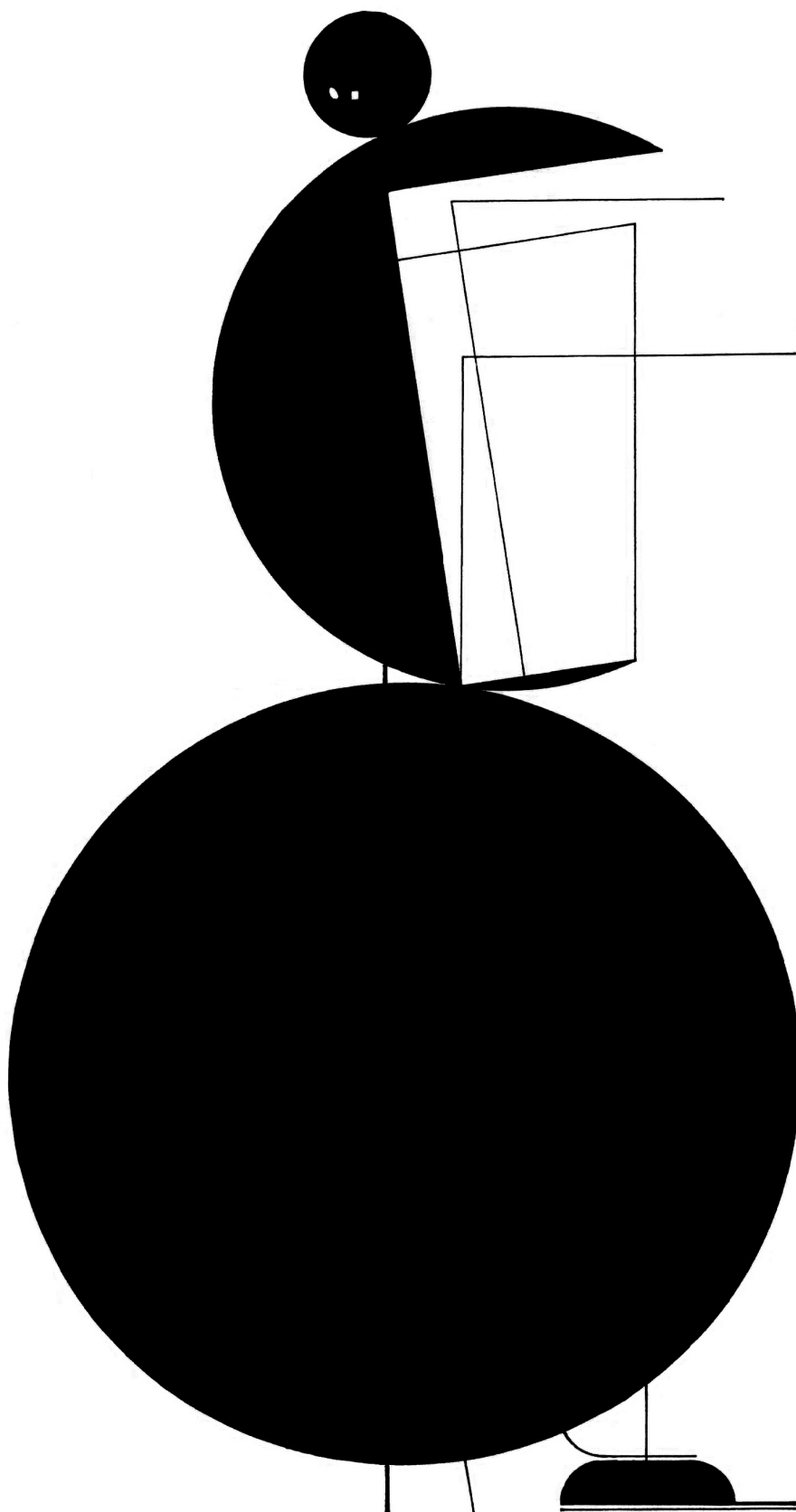


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Goldsmiths
UNIVERSITY OF LONDON

FROM THE HEAD OF DEPARTMENT

One measure of the vitality of a department's research profile is to consider the activities of its research groupings. While this may give only a partial view of what is going on — there is much research activity in this and other departments which is unrelated to specific research groups — it nevertheless provides a useful barometer of the overall research climate. In January our various research centres and units appraised the Department Board of their activities over the past year, and an impressive list it was. Activities ranged from the collaboration of Sound Practice Research with Goldsmiths Screen School in relation to the work of filmmaker Sally Potter and composer/improviser Fred Frith; SPR's involvement in the large-scale Immersive Audio experiment on the College Green, which certainly made an impact on many around the College; the Centre for Russian Music's role in the Schnittke festival at London's South Bank; and the Centre for Contemporary Music Cultures' support of composition symposia in Athens and with the Park Lane Group in London. These are only a few examples taken from a much longer list of other activities, symposia, visiting speakers, and so forth; space does not allow me to outline the work of the Afghanistan Music Unit, the Serge Prokofiev Archive, or our involvement in other College research groupings such as the Music Computing Group in the Department of Computing.

These research groupings are important for many reasons, not least because they reference iconically what the Department is 'about'; that is, they communicate to the wider world where the Department's research thrusts lie, how we bring

together scholars with overlapping interests, and in what areas we seek to impact upon the national and international consciousness, both inside and outside the academy.

Such issues will be increasingly important in the coming years. The financial stresses now being felt in the higher education sector (and we are being repeatedly warned that we are only at the beginning of a sustained period of contraction) will oblige us to concentrate our resources in those areas where we can demonstrate real expertise. The re-branding of the Research Assessment Exercise 2008 as the Research Excellence Framework 2013 may be seen by some as a bureaucratic sleight of terminological hand; but, in contradistinction to recent trends, it is becoming increasingly apparent that research funding will be concentrated on areas in which institutions and departments can demonstrate levels of international 'excellence': being simply 'good' at many things may be laudable, but it will not be fundable.

Our research activity as a whole, and the groupings on which a proportion of it is grounded, are in good shape. But this should not divert us from the need always to reflect on how we make the most of the significant levels of research expertise we have in the Department, whether we have the right structures in place to capitalise on that expertise, and whether we have the right support mechanisms to ensure that our research centres can operate to their maximum potential.

Stephen Cottrell

FROM THE DIRECTOR OF RESEARCH

The first audit of Universities via the Research Excellence Framework (REF) is due to take place during 2013, with the current deadline for the submission of material being the end of 2012. That will be just five years from the last RAE assessment of University research outputs over a 7-year period (2001-7). HEFCE (the Higher Education Funding Council for England) have recently (25 March) responded to feedback that came from a consultation conducted during 2009 and reported that there is widespread support for block-grant research funding; for research to be monitored and evaluated via peer review; and for the quality of research outputs to be the primary factor in assessment along with consideration of research environment. HEFCE acknowledges that there are some concerns

about and objections to assessing academic research according to indicators of 'impact' and has stated that the exercise will 'embrace a wide definition of impact, including benefits to the economy, society, culture, public policy and services, health, the environment, international development and quality of life'.

The consultation has allowed HEFCE to reach a decision about many key aspects of the REF although some highly significant elements have still to be decided. These include the 'configuration of panels, the method for assessing impact, and the weightings between outputs, impact and environment'. In addition, the overall timetable is still to be finalised. Further and final decisions about these issues will be made later in the Autumn

of this year, after the results of the current pilot exercise are known. The ongoing pilot exercise involves 29 institutions. HEFCE reports that the institutions have made submissions and that these are being considered by expert panels made up of 'a broadly even mix of leading researchers and prominent, highly qualified representatives of the audiences, beneficiaries and users of research from across a wide range of sectors relevant to each Unit of Assessment'. You can find further details at www.hefce.ac.uk/ref. A conference is due to take place at Kings College in June at which the results of the pilot exercise will be disseminated (details have yet to be announced).

It is worth noting some further points arising from HEFCE's recent deliberations about the REF. First, a definition of 'research' has been provided. As we know, what counts as research is by no means straightforward in a music department, with our activities including compositions, performances and audio-visual practices and materials. Research is defined as 'a process of investigation leading to new insights effectively shared'. Note the 'effectively shared'. Second, and related to this, the criteria for assessing the quality of outputs will be 'rigour, originality and significance'. There is nothing particularly unusual about that. Third, to quote from the HEFCE annex of initial decisions: 'All submitted outputs will need to include evidence of the research process, and present the insights in a form meeting the needs of its potential audiences.' This is something we should give careful attention to when thinking about the material that we wish to submit for evaluation. Panels may have a degree of flexibility when deciding how to use citation information, and when evaluating how research has 'met the needs' of 'users'/ audiences (these criteria will become clearer once the panels are fully constituted). Practice-based research will need to provide 'output statements' which include a 'description of the research process'. This is a further issue that we should now be thinking about. Fourth, the REF will aim to evaluate 'impact' according to complete submissions covering a range of activities and not at the level of an individual researcher. The assessment will focus on selective 'case studies' when assessing this aspect and such selective impacts will be judged 'from across a broad portfolio of research activity'. Staff should feel (slightly) reassured that HEFCE will not be expecting each submitted researcher to demonstrate the impact of their work. More news about the RAE in the next edition.

In mid-March, the College was visited by Sir Richard Brook, Director of the Leverhulme Trust. In a refreshingly frank, concise and often wry presentation he outlined the Trusts' history (and some idiosyncrasies of its founder William Lever),

and discussed its ethos and the various schemes available. The Leverhulme Trust is a privately funded organisation and the Trustees are not under pressure to be publicly accountable to 'the taxpayer' in the same way as the research councils. In general they will fund research that is motivated by the vision of an individual in which there is an emphasis on asking original questions. The Trust is keen on studies that may represent 'a departure from established working patterns'. Elsewhere, Sir Richard has spoken of how the academic research environment has become characterised by 'hyper-evaluation', and at Goldsmiths he described how the Trust likes to be seen as operating at a distance from the demands of government agendas and utilitarian orthodoxies. An example of this ethos is the Trust's arrangements for funding Artists in Residence. This scheme is firmly designed *not* to provide conventional artistic research or teaching input into an arts department. Instead, it is set up to 'bring artists into research and study environments where creative art is not part of the normal curriculum or activities of the host department'. Sir Richard spoke of the Trust's desire for such a practice to generate 'conflict' and to facilitate a radical exchange of views and ideas. He gave examples of visual artists being resident in Kew Botanical Gardens and at the LSE library. He suggested that the Trust would not fund poets to join English Departments, but it may well fund a poet to be artist in residence in a physics laboratory. The Leverhulme Trust has a range of awards that are designed to be responsive to the ideas of researchers. It rarely sets specific agendas (notable exceptions have been the recent themed programmes *The Impact of Diasporas* and *Beauty*). There will be a call for proposals later this year for one such scheme which Sir Richard indicated would be on the theme of 'resilience'. (Although this is still to be publicly confirmed it is certainly an idea relevant to the study of music and musicians). Further details of the Trust and its various schemes can be found at http://www.leverhulme.ac.uk/grants_awards/.

I would like to record my thanks to John Drever for standing in for me during the Autumn term; for chairing the Research Committee and for dealing with an increase in paperwork that arose during this period due to the REF consultation process. John relieved me of my administrative duties as I was granted study leave for that term (the Department regularly grants full time staff study leave, if possible every three years and on the understanding that an application for external funding will be part of the activities associated with that leave. In my case I made an application to the AHRC, which was, unfortunately, unsuccessful).

My study leave was productive. But, it only *became* productive after about three weeks when I dragged myself away from the computer screen and my attempts to 'write up', and sought out some mental and physical space in which to think critically about my research. Maybe I had forgotten that one of the most valuable aspects of academic research is thinking in an uninhibited, concentrated way without interruptions. With all the pressures and reminders about the need to produce 'outputs' and compile lists of accountable activities, I had neglected one of the most pleasurable yet taxing aspects of research. Thereafter whenever I would occasionally drop into the Department during this period and be asked what I was doing I would reply 'thinking'. Many colleagues realised that such an activity was a luxury; there is quite often literally little time or space to think amidst the day-to-day demands of teaching, committee meetings and administration. So, I devoted quite a bit of my study leave to thinking about my research.

My central question had been 'Is narrative theory useful as a means for studying, researching and analysing the popular song?' I'd already realised that my answer to this question was going to be something like 'in certain respects it is, but not very much; it's limited as a theoretical approach and there are other, potentially more innovative and imaginative ways of approaching pop songs'. So, I more or less had an answer to my question. But, what was important for my research was not that answer, but the process through which I had arrived at that answer. So, I spent some time reflecting upon that process, in various thinking spaces; walking through the city, sitting on moving trains, sitting in pubs on a winter's afternoon drinking well kept real ale; doing routine physical activity whilst engaging the mind in lateral thinking (always with a pen and a notebook in my pocket). One space that certainly provoked some lateral thinking was Senate House library during the process of refurbishment. The

apparently simple task of trying to find an article in a philosophy journal and then locate a photocopier seemed to involve entering a Borgesian world requiring movements through endless rooms and corridors, along with frustrating rummages through overflowing chaotic cabinets, cupboards and boxes (JSTOR searches cannot provide anything approaching such psychic exercise, physical exertion and time-space dislocation)

The rambling work that I had begun habitually and uncritically 'writing up' was radically cut up and transformed into 3 clear articles as I concentrated on distinct issues which emerged from the research and reflected on the process of doing research. The first of these essays deals with the way narrative meanings arise from a matrix of text-context relationships through which songs are mediated and I have just completed a draft of this and submitted it to a peer reviewed journal; the second focuses on the theme of time and temporality and a tentative version of this was 'road tested' (split into two parts) at the Universities of Loughborough and Liverpool during December. An even more tentative third paper, focusing on character and point of view, was presented at a CCMC/ Graduate Forum seminar here in January (and thanks to all those who provided feedback, encouragement and suggestions). By that time, in the New Year, my study leave was over. I was back at my desk sifting through paperwork about the REF and attempting to concoct research strategy documents. Sitting in my office, feeling once more in harmony with the vibrations of the bureaucracy, I realised that all that thinking during my study leave had been truly 'value added'; I had been turning one 'output' into three. Mind you, it is wise to be wary of such thoughts. As John le Carré famously noted: 'A desk is a dangerous place from which to view the world'.

Keith Negus

STAFF PROFILE: DR BERTA JONCUS

Berta Joncus is a newly-appointed Lecturer in Music. Before obtaining her post at Goldsmiths, she was lecturer in music at St Anne's College and St Hilda's College, University of Oxford. Besides being a music scholar, she is a critic, contributing regularly to BBC Radio 3 programmes and writing for BBC Music Magazine. She is also a member of the scientific committee for the *Biennial International Conference on Baroque Music*, Queen's University

Belfast (30 June-4 July 2010) and of the editorial board of *Eighteenth-Century Music*.

Sometimes introduced as a Handel or Baroque music specialist, Berta resists categorizing her research by composer or genre. Her work to date has focused on eighteenth-century European vocal music, particularly music of the London stage both high- and low-style. Recent research initiatives include women composers of the Georgian period,

musicians' iconography and the music of London's pleasure gardens, on all of which she has publications forthcoming.

Methodologically, Berta focuses on how star performers can leave their *imprimatur* on the musical work. Drawing on anthropology and cinema studies, she traces how a star persona, once produced within the public sphere, often guide the composer, who must write music to enrich the persona that audiences are paying to experience. Although associated today with popular music, this process was a force in high- as well as low-style music on the London stage, for which composers such as Handel, Thomas Arne and William Boyce supplied patent theatres with works for principal singer-actors. While the industry in producing vocal stars through commercial theatres and the print media was most advanced in London, other European centres – such as Venice, the centre of Italian opera, and Paris, where fair theatres thrived – generated alternative means for producing stars whose contributions to European vocal repertory have yet to be explored.

Much of Berta's work to date has been an exploration of early modern popular music. Today's popular music is characterized by the cult of the performer, the commodification of the natural singing voice, the creation of synthetic communities of enthusiasts and the challenging of the social order. These same features were intrinsic to the genre of ballad opera which burst into flower from 1728 with *The Beggar's Opera* by John Gay. Held up as a

'native' form of opera, ballad opera was assiduously cultivated throughout Britain, generating roughly 150 works and thousands of songs in the nine years of its active production. Although new ballad operas practically ceased being written after theatrical censorship was enforced from 1737, existing works continued to be performed throughout the century, creating stars and influencing other genres.

Berta is currently preparing a monograph on the English star soprano Kitty Clive (1711-1789), to be published by Boydell & Brewer. She is also working to enhance the capabilities and extend the scope of Ballad Operas Online (BOPO), a web-based resource she designed to stimulate cross-disciplinary research into ballad opera. Her outreach to other disciplines through BOPO follows the highly successful conference about Covent Garden founder John Rich that she co-convened, and which brought together scholars of music, dance, theatre and art. A book based on the proceedings will be published by the University of Delaware Press in 2010. Her research into the early commercialization of the tenor has led to an interview at the BBC Proms in August 2009 and an EMI-backed media initiative with tenor Ian Bostridge.

She welcomes the opportunity to share her explorations with the staff and students of Goldsmiths. Her plans are to publish, foster electronic resources, and dissolve boundaries among disciplines in an ideal environment.

CENTRE FOR CONTEMPORARY MUSIC CULTURES 2009-10

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

Commencing in Term 1, the CCMC built upon and followed on from the post-Soviet focus of the first series of *Composition, Politics and Culture* lectures. Series two introduced a concentration on more alternative American compositional activity ranging from the experimental, improvisation and multimedia based work of Keir Neuringer to the minimalism of Tom Johnson. More recently the composer Phill Niblock spoke about his work with drone minimalism and multimedia performances and his involvement with the Experimental Intermedia Foundation, which promotes the performance of new music in New York, curated by Niblock since 1985. The next term in this series concentrates on the work of two British composers Richard Barrett (date to be confirmed) and Mark Anthony Turnage (25 May).

November saw the first Athens Composer/Performer Conference for PhD students organised by Goldsmiths research student in composition Coreen Morsink in association with the CCMC and St Catherine's British School, Athens. This was an extremely successful two-day event involving an international line up of composers and performers (including five research students from Goldsmiths), who discussed issues of performance, composition and collaboration culminating in a closing concert at the Theocharakis Foundation Concert Hall. Plans are underway to have a second conference in 2010.

The violinist Darragh Morgan gave the second *Interpretation Workshop* for composers and performers discussing recent approaches to violin technique and composition, ranging from the use of more extended techniques in the music of Crumb and

Sciarrino to the virtuosic music of Michael Finnissy, whose complete music for violin and piano Darragh and pianist Mary Dullea have recently recorded for Mode records.

In January freelance researcher and broadcaster Jacqueline Springer, an expert in contemporary black music cultures, gave a talk entitled 'Recession, Reality, Reverence and the Willing Commercialisation of British Black Music'. Illustrating an insightful presentation with a range of imaginatively produced and provocative audio-visual clips, she generated considerable discussion about the convergence of music and television in shows such as *The X Factor* and pointed to some of the constraints upon, and opportunistic strategies pursued, by black British musicians. Springer's talk vividly illustrated some of the business changes that have impacted upon music making over recent years, as did the talk of Eamonn Forde in early March.

A contributing editor at *Music Week* and a correspondent for a range of publications and broadcast media, Eamonn Forde is recognised as an expert in the new digital economy of the music industry. His talk 'The changing music business: From ownership to access' addressed the difficulties facing an industry that is trying to move to a revenue generating model in which recordings still make money but in which audiences no longer 'own' recorded music (via hard formats such as vinyl, tape or cd or downloads). A significant part of the talk focused on services such as Spotify and the discussion inevitably raised various questions

about copyright and digital distribution. Judging from the responses and feedback we will be inviting Eamonn back at a future date.

On 22 April Stephen Altoft (trumpet) and Samuel Stoll (horn) will present a workshop on microtonal music for brass instruments. These musicians have developed new instruments which can play quarter tones, eight tones and 19 divisions to the octave. They will be demonstrating the instruments themselves and discussing ways of learning and notating microtonal music.

On 29 April Phillip McIntyre from the University of Newcastle, NSW, Australia will be visiting to give a talk entitled 'Communication and Creative Practice: Using Practitioner Based Enquiry to Research Popular Music Songwriting'. Phillip has been involved in the music industry for thirty years as a songwriter, instrumentalist, musical director and manager. He has produced and engineered a number of audio and video recordings and also worked in music retail and as a music journalist.

In the next academic year the CCMC will pursue a range of events and activities through two main themes.

What is composition? will examine the relationship between notation, composition and improvisation.

Exploring the Popular Song will be focused on exploring the relationship between lyrics, music and rhythms.

Suggestions of potential speakers for both themes are welcome.

Roger Redgate

SYMPOSIUM REPORT

Alfred Schnittke: Between Two Worlds. A Symposium, 21-22 November 2009.

This event was presented by the Centre for Russian Music/Alfred Schnittke Archive, Goldsmiths, University of London, in association with: LPO Schnittke Festival, Royal Musical Association, Southbank Centre London, London Philharmonic Orchestra, Hans Sikorski Internationale Musikverlage Hamburg, the Alfred Schnittke International Society (Hamburg), the Alfred Schnittke Akademie (Hamburg), the Compozitor Publishing House (St Petersburg), and the Schnittke-Centre (Moscow).

Within the two-week frame of activities of the LPO festival *Alfred Schnittke: Between Two Worlds*, the Alfred Schnittke Archive at the Centre for Russian Music at Goldsmiths organized a series of academic conversations over the course of one and

a half days, to explore the wide range of research around this prolific composer. Bringing together the most recent scholarly work in the field, the programme combined paper presentations with a roundtable discussion, and recitals. Delegates from ten different countries met at Deptford Town Hall, Goldsmiths on Saturday, 21 November and at the Purcell Room in the Southbank Centre on Sunday, 22 November.

The first session of the symposium, with presentations by Michael Baumgartner (USA) and Paolo Eustachi (Italy), offered a valuable review of Schnittke's scores for the cinema, their connection with his concert repertory and the development of his style. The second session addressed issues of Religion and Myth with Bohdan Djakovic's (Serbia) presenting a study on the symbolic meaning of imaginary church folklore in Schnittke's works, emphasizing the interplay of different dramatic

levels of the musical discourse as the means to convey theological meaning. Georgy Kovalevsky (Russia) stressed the centrality of the Faustus image in the creative process of the composer through an analysis of the plot of his ballet *Peer Gynt*.

The morning sessions were followed by a recital. Along with known works, Margarita Elia (soprano) and Andri Hadjiandreou (piano) performed the world premier of *Songs for Soprano and Piano* (1954-1955). Alexander Ivashkin conducted the world premier of *Concert for Electric Instruments* (1960), originally written for camerton, crystadin, theremin, shumophone, and four ekvodins, now adapted to modern synthesizers and keyboards. Guest artist Lydia Kavina performed on the theremin.

Later that afternoon, the third session prompted animated discussions around the topic of Schnittke and postmodernism, and questions of historicity and historiography were brought up through the analysis of his music. It began by assessing the limitations of studying Schnittke's music via the trends of postmodernism and polystylism as categories for musical and cultural analysis. Luisa Vilar Payá (México) went on to explain how Schnittke undermined the directionality of classical forms in *String Quartet no. 2*, thus challenging the values of Modernity. Christian Storch (Germany) illuminated the intersubjectivity that comes into play through referential composition, emphasizing the nets of 'interauthorial' relations formed among composers. Finally, Ian Power (USA) pointed out the 'nostalgic disparity' in Schnittke's return to classical forms, addressing the destructive and repairing effects on historical perception when reconstructing musical experiences.

The evening sessions were more heterogeneous than the earlier discussions. In each of their papers, Amrei Flehsig (Germany) and Ivana Medic (UK) analysed Schnittke's relationship to other twentieth century composers by assessing their aesthetic and musical discourses. Maria Lettberg (Belgium) offered an artistic perspective on Schnittke's *Piano Trio* by reflecting on her own inquiries as a performer during the creative process of recording the piece. Saturday activities closed with a paper by Dorota Staszkiwicz (Poland),

which reminded us of Schnittke's critical role in the cultural Cold War throughout the seventies and eighties.

Sunday morning four of the most active figures on the study and diffusion of Alfred Schnittke's music assembled for a round table discussion: Alexander Ivashkin, CRM/Alfred Schnittke Archive (London); Holger Lampson, Alfred Schnittke Akademie (Hamburg) and Alfred Schnittke International Society; Hans-Ulrich Duffek, Hans Sikorski Internationale Musikverlage (Hamburg); and Alla Bogdanova, Schnittke-Centre (Moscow). This presentation triggered a wide reflection on what Schnittke represents to the contemporary world's composition and what keeps his work alive and active in the concert halls. Moreover, there was an important review of the new sources made available for the study of Schnittke's music: publications, manuscript collections, the presentation of *Discoveries*, a recording under the label Toccata Classics, and the presentation of the new critical edition of *Collected Works* published by Compozitor Publishing House.

Three more research works followed the roundtable. Gavin Dixon (CRM) presented a detailed analysis of the musical language of Schnittke's *Symphony no.3*, inquiring into both the proximity and dissociation of the piece from the German symphonic tradition. A paper by Peter J. Schmelz (USA) undertook a chronological survey of Schnittke's idea of polystylism as it developed through his music, to trace the origins and evolution of polystylism as a compositional practice originating in Soviet realism. Finally, Drosostalitsa Moraiti (CRM) surprised us with the presentation of the recently discovered manuscript and première world performance of *Six Piano Preludes* (1953-55).

Both days of the symposium brought up important questions and reflections around Schnittke and his music, and provided a sampling of the variety of approaches that are available for the understanding of Schnittke's work. However, they also evidenced that a continuous dialogue between these research approaches is needed to illuminate the process through which his music continues to speak to us.

Emilia Ismael

PUBLICATIONS AND RECORDINGS

Thanos Chrysakis

ENANTIO DROMIA with Wade Matthews and Dario Bernal-Villegas, CD, Aural Terrains.

Releasing the performance/environment, Noise Forest by KGB Trio, music DVD on Aural Terrains.

Stephen Cottrell

'The Rise and Rise of Phonomusicology', in Bayley A. (ed.), *Recorded Music: Performance, Culture and Technology* (Cambridge: Cambridge University Press, 2010), ISBN 978-0-521-86309-4), 15-36.

Keith Negus

'Foreword' in Paul Attinello, Janet K Halfyard, and Vanessa Knights (eds), *Music, Sound and Silence in Buffy the Vampire Slayer* (Ashgate, 2010), pp xv-xviii. ISBN 978-0-7546-6042-2.

Barley Norton

Hanoi Eclipse: The Music of Dai Lam Linh, documentary film (56 mins), 2010.

with Philip Blackburn, 'Vietnam: Music on the Move', in Simon Broughton et al. (eds), *The Rough Guide to World Music*, Volume 2, 3rd Edition (London: Penguin, 2009). ISBN: 978184353866.

CD Review of *Saiyuki* by Nguyen Le (ACT 9483-2.), in *Songlines: The World Music Magazine*, 64 (2009), 97.

Alexander Ivashkin

'Cooling the volcano: Prokofiev's Cello Concerto Op. 58 and Symphony-Concerto Op. 125', *Three Oranges, Journal of the Serge Prokofiev Foundation*, No. 18 (2009), 7-14.

'Symbols, Metaphors and Irrationalities in Twentieth-Century Music', in Cataño, Rafael Jiménez and Yarza, Ignacio (eds), *Mimesi, Verità e Fiction* (Roma: Edusc, 2009), 69-87.

'The Slava Effect', *The Strad*, 21/1440 (2010), 38-42.

Editor of *Alfred Schnittke: Collected Works. Critical Edition*, Series VII, vol. 1 (in three parts), Series VI, vol. 1 (in three parts) (St Petersburg: Compozitor, 2009).

CD recordings:

Edison Denisov, The Blue Notebook. Moscow: Moscow State Tchaikovsky Conservatoire, 2009. Alexander Ivashkin, cello (SMC CD 0106).

Alfred Schnittke: Discoveries. Yellow Sound, Dialogue for cello and instrumental ensemble, Variations for String Quartet. Alexander Ivashkin, cello/voice (London: Toccata Classics, 2010). TOCC 0091.

Keith Potter

Review of John Tilbury, *Cornelius Cardew (1936-1981): a life unfinished* (Matching Type, Essex: Copula 2008), *Tempo*, 250 (October 2009), 69-71.

Anthony Pryer

Review of Lydia Goehr and Daniel Herwitz (eds), *The Don Giovanni Moment: Essays on the Legacy of an Opera* (New York: Columbia University Press, 2006), *Eighteenth-Century Music*, 7/1 (March 2010), 112-114.

Roger Redgate

Tehom, for bass clarinet, cello and trombone (United Music Publishers).

TAG, for soprano saxophone and guitar (United Music Publishers).

Lawrence Upton

Water lines (Speech Book 5), multi-voice scores (USA: Chalk Editions).

a song and a film (Veer Publications, 2009).

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

'Collaboration, not just Cooperation', *Palatine* website.

'Art is not about communication', *Nictoglobe*, 14/1 (Holland)

'Interview with Chris Goode', *Intercapillary Space*

'Eight curses for Maureen Brand' Sound-singing score (Foro de Escritores, Chile).

Quicktime movie version of *Namely for Peter Manson* shown at WF workshop, London, 13 March 2010.

Interviewed in 35 minute DVD film *The Sound of Writers Forum* by Steven Willey, 22 March 2010 at *Off the shelf* at Slade/UCI.

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

Thanos Chrysakis

Encounters: Sound-installation at Diapason Gallery, Brooklyn, New York, October 2009.

A Scar In The Air, Sound-projection at Fylkingen-Stockholm, Sweden, 28 October 2009.

Passage Dangereux, performed at the Warehouse by Kate Ryder, 14 November 2009.

Enantio Dromia broadcasted on Onda Sonora, Madrid, Spain, 14 November 2009; on RAI 3, Roma, Italy, 15 December 2009 ; and on Elektra Music, Bourges, France, December 2009.

Stephen Cottrell

'The Saxophone as a Global Music Icon', invited lecture as part of the Bird Lecture Series, University of Cardiff, 2 February 2010.

Alexander Ivashkin

'Schnittke Today', key-note address, International Alfred Schnittke Symposium, 22 November 2009, Purcell Room, Southbank Centre, London.

'*Symbols, metaphors and irrationalities in the twentieth-century music*', paper given at the International Conference 'Russian Irrationalism in the Global Context: Sources and Influences', University of Bristol, 30-31 March 2010.

Alexander Ivashkin was featured on BBC Radio 3 programme 'Composer of the week': www.bbc.co.uk/programmes/b00p11sd 11-15 January 2010.

Recitals:

Works by JS Bach, Rakhmaninov, Schnittke, with Magda Nikolaidou, piano, 13 February 2010, Damanhour Theatre, Alexandria (Egypt), 15 February 2010, Cairo Opera House.

Chopin, Complete works for cello and piano, with Roberte Mamou, piano, 19 December 2009. Theatre du Vaudeville, Galerie de la Reine, Brussels (Belgium), 23 January 2010, Salle des Fêtes, Lille (France) .

Recital in memory of Mstislav Rostropovich. In support of HealthProm, in presence of the Ambassador of the Russian Federation: Bach, Prokofiev, Shostakovich, Schnittke, Rostropovich, with Irina Schnittke, piano, 3 December 2009, Reform Club, London.

Schnittke, *Concerto No.2*, with the London Philharmonic Orchestra, conducted by Vladimir Jurowski, 28 November 2009, Royal Festival Hall, London.

Schnittke, *Epilogue*, with Boris Petrushansky, piano, 22 November 2009, Queen Elizabeth Hall, London.

Schnittke, *Concerto for Electric Instruments*. Goldsmiths students, Alexander Ivashkin, conductor, 22 November 2009, Purcell Room, London .

Recital with Sviatoslav Moroz, violin and Irina Schnittke, piano. Works by Schnittke, 6 November 2009, Moscow Conservatoire Maly Hall, Moscow (Russia) and 8 November, St Petersburg Philharmonia, Maly Hall, St Petersburg (Russia).

'The Unknown Schnittke' (including some world premieres), with 'Studio for New Music' Chamber Orchestra, Alexander Ivashkin, conductor, 7 November, 2009, Moscow Conservatoire Rakhmaninov Hall, Moscow (Russia).

Goldsmiths Sinfonia and Chorus, Alexander Ivashkin, conductor , Haydn, Gubaidulina (with Drosostalitsa Moraiti, piano), and Mendelssohn/Korngold. *Midsummer Night's Dream*. Film music (UK premiere). The score has been reconstructed by Alexander Ivashkin from the copy of the composer's manuscript, courtesy of the Warner Brothers Film Archive, California, USA, Prokofiev. *Toast to Stalin*, cantata . 2 October 2009, Goldsmiths, Great Hall.

Keith Negus

'Narrative, Time and the Popular Song', Department of Social Sciences Research Seminar, Loughborough University, 2 December 2009.

'Songs and the Paradox of Time', Research Seminar, Department of Music, Liverpool University, 8 December 2009.

'Character, Point of View and the Popular Song', Exploring the Popular Song Seminar, Centre for Contemporary Music Cultures, Goldsmiths College, 26 January 2010.

Barley Norton

"Cultural Heritage and the Revival of *Ca Tru* Music Culture in Vietnam", paper at 14th International CHIME (European Foundation for Chinese Music Research) Conference, Brussels. 21 November 2009.

Chair of roundtable discussion on the conference theme, "The Future of the Past", 14th International CHIME (European Foundation for Chinese Music Research) Conference, Brussels, 22 November 2009.

Research Seminars:

Seminar and Screening of the film "Hanoi Eclipse: The Music of Dai Lam Linh" (56 mins) at Graduate Forum, Music Department, Goldsmiths, November 2009; at the Ethnomusicology Research Seminar Series, SOAS, University of London, December 2009; and Seminar and Screening at the Ethnomusicology Research Seminar Series, City University, London, March 2010.

Keith Potter

with Francis Silkstone, "Philip Glass and the Classical Indian Tradition", University of Durham, 17 November 2009.

Anthony Pryer

'Freedom From/Freedom To: Ideological Aspects of the Relationship between Notation and Creativity' at the international conference, 'Off the Staves: Writing Music Before and After Conventional Notation', Bangor University, 26-27 March 2010.

Roger Redgate

New works:

Koan II for toy pianos, 5 music boxes and theremin. Bmic Cutting Edge Series, The Warehouse London, 14 November 2009, Kate Ryder piano.

Concerto for Improvising Soloist and Two Ensembles, Commissioned by the Huddersfield Festival. First performance 21 November 2009, Bates Mill, Huddersfield. Second performance 26 November 2009, Bmic Cutting Edge series, The Warehouse, London. Christopher Redgate / Ensemble Exposé / Roger Redgate conductor.

Further performances:

Oboe Quintet, Kettle's Yard, Cambridge, 19 February 2010, Christopher Redgate / Kreutzer String Quartet.

Ausgangspunkte (for solo oboe), Kettle's Yard, Cambridge, 20 February 2010, Christopher Redgate oboe.

+R (for solo clarinet), Kettle's Yard, Cambridge, 21 February 2010, Andrew Sparling clarinet.

Ausgangspunkte, at *Playing the Impossible*, Research performance seminar, Royal Academy of Music, 16 October 2009, Christopher Redgate, oboe.

Monk (for solo piano) Theocharakis Foundation Concert Hall, 6 November 2009, Athens, Coreen Morsink piano.

Tehom for bass clarinet, cello and trombone, commissioned by the Elision ensemble, Australia. First performance, King's Place, London, 8 February 2010.

Performances (Improvisation):

Café Otto, 3 October 2009. Improvisation with Matt Wright (turntables), Roger Redgate violin, DJ Sniff (turntables) and Keir Neuringer sax.

Wolfson College, Oxford, Improvisation with Christopher Redgate (oboe) and Mark Rowan-Hull (painter).

The First Athens Composer/Performer Conference for PhD Students. Co-convenor with Coreen Morsink. Chair of the conference including a lecture *Writing for solo instruments*. 6-7 November 2009, St Catherine's School/Theocharakis Foundation Concert Hall, Athens.

Connecting Composers: The Darmstadt Summer Courses for New Music. A weekend of concerts, talks and film curated by Roger Redgate for Kettle's Yard, Cambridge.

Lawrence Upton

'Collaboration, not just Cooperation' at *Collaborative Processes In Music Making: Pedagogy And Practice*, at Department of Music and Recording, University of Surrey, 11 November 2009.

Performances:

Namely for Peter Manson at Laban 5 November 2009.

Performance with Chris Goode and others of visual texts by Michael Basinski at *Toynbee Studios*, 7 November 2009.

with John Drever, *NAMELY for Peter Manson* (8 channel); with Chris Goode *Canvassing 2*; with Mike McInerney and John Drever *Hypothetical*; with John Drever *Close to the Literal*; with Tina Bass *Overheard Conversation* all in "Lawrence Upton at 60", Goldsmiths, 14 November 2009.

with John Drever *Naming for Peter Manson* (quadraphonic) in *BEYOND SIGNAL No. 8* festival in Brittany, 26 February 2010.

CENTRE FOR RUSSIAN MUSIC

3 June 2010

Council Chamber, Deptford Town Hall

Elena Firsova at 60

6 pm: Composer Elena Firsova in conversation with Alexander Ivashkin

7 pm: Concert featuring new works by Elena Firsova.

Karine Georgian, cello
Charlotte King, soprano,
Jennifer Sutton, flute
Alex Eichenberger, cello
Alissa Firsova, piano

Goldsmiths Strings
Alexander Ivashkin, conductor

10 June 2010

Council Chamber, Deptford Town Hall,

6 pm: Talk by Professor Ilya Levinson (Chicago, USA):

George Gershwin and Joseph Schillinger. The Schillinger's System of Music Composition as found in Gershwin's Porgy and Bess

7 pm : Concert featuring Levinson's own compositions influenced by Schillinger

Rebecca Wiles, piano
Alex Eichenberger, cello

ANNOUNCEMENTS

Barley Norton was an Expert Examiner for UNESCO for the nomination file, "Ca Tru Singing of the Viet People". As a result of the nomination, "ca tru" was inscribed on UNESCO's List of Intangible Cultural Heritage in Need of Urgent Safeguarding in October 2009.

Keith Potter is a co-investigator, with Professor Geraint Wiggins (Department of Computing) as principal investigator and Dr Joydeep Bhattacharya (Department of Psychology) as co-investigator, on a three-year research project funded by the EPSRC, also involving colleagues from Queen Mary College, University of London, commencing in February 2010.

The grant summary is as follows:

Information and neural dynamics in the perception of musical structure

Music is one of the things that makes us human. No known human society exists without music; and no other species seems to exhibit musical behaviour, in the same sense as humans. It is an open question where music came from (in terms of evolution), but it is self-evident that it arises from the human brain: for there to be

music, a brain was involved somewhere, even if only in listening. What is not evident at all is how brains (or the minds to which they give rise) make, or even perceive, music. This project aims to understand how human musical behaviour can be modelled using computers, by building programs which embody theories of how the musical mind works, and then comparing them with humans engaged in musical activity and also by comparing their predictions with those of an expert music analyst. This means that the project will contribute to various areas of study: computer music, statistical methods for cognitive modelling (and therefore to cognitive linguistics, because the same kinds of models can be used there), musicology, and neuroscience (both in a better understanding of brain function and with new methods for neural signal analysis). Long term outcomes are likely to be computer systems that help music education, that play music musically, and that interact with human musicians musically; understanding that helps musicians do what they do more effectively; and understanding that helps brain scientists and psychologists understand more about how the brain and the mind work. Above all, since musicality is so fundamental to humanity, the project aims to help understand some of what it means to be human.

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 RESEARCH NEWS, OCTOBER 2010:

Monday 20 September 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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