

NOVEMBER 2010

# Research News

DEPARTMENT OF MUSIC  
CENTRE FOR CONTEMPORARY MUSIC CULTURE  
UNIT FOR SOUND PRACTICE RESEARCH  
CENTRE FOR RUSSIAN MUSIC  
ELECTRONIC MUSIC STUDIO  
AFGHANISTAN MUSIC UNIT

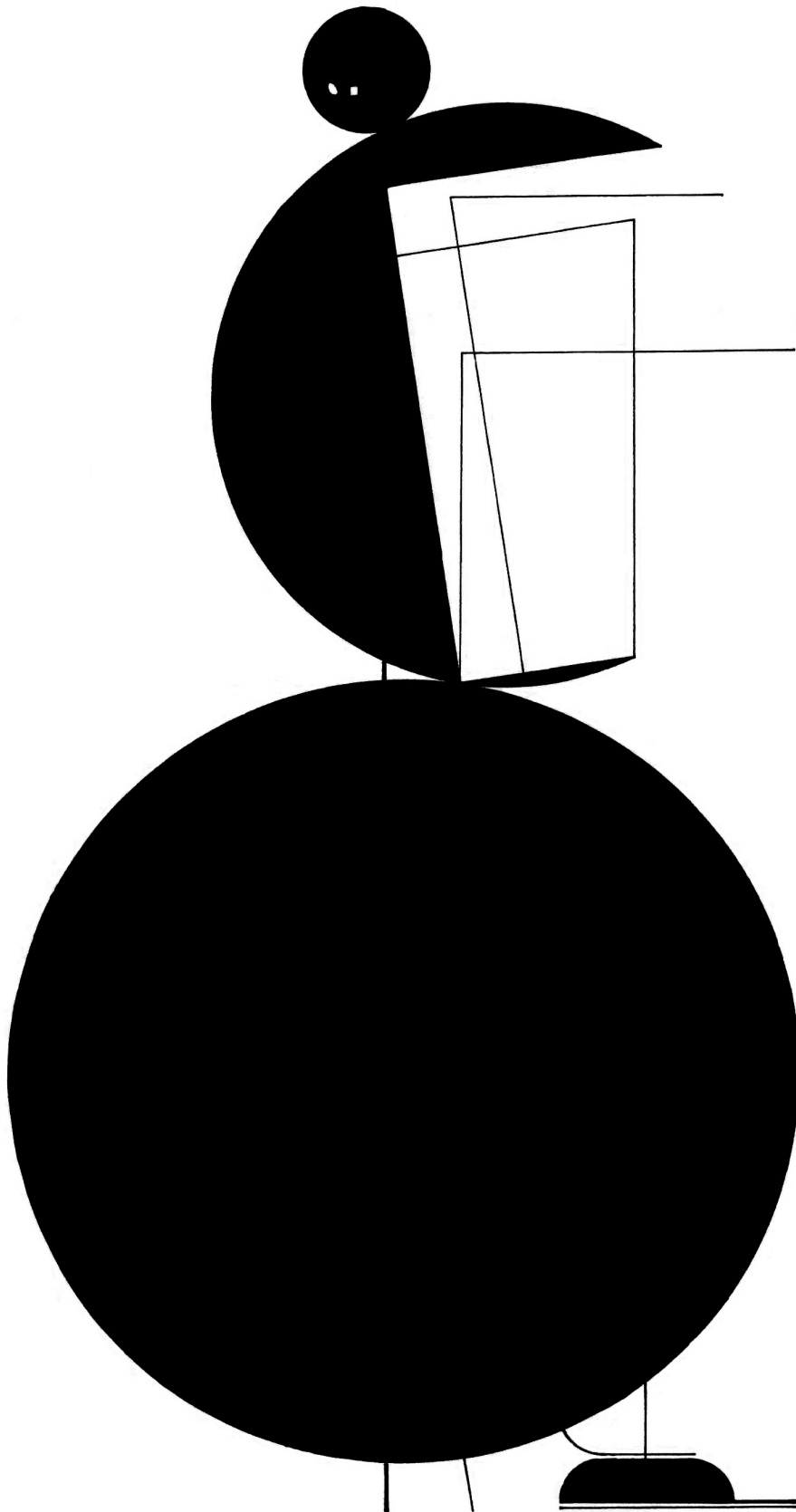


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**Goldsmiths**  
UNIVERSITY OF LONDON

## ‘AU REVOIR’ FROM THE FORMER HEAD OF DEPARTMENT

This is my last contribution to *Research News* since, as many who read this will know, I have stepped down from my role at Goldsmiths in order to take up a new appointment elsewhere. I leave believing that the research environment in the Department of Music is as strong as ever, and I am proud to be able to look back and think about what the Department has achieved over the last few years: the creation of new research centres such as CCMC and SPR; attracting three AHRC-funded Creative Fellows; gaining three Collaborative Doctoral Awards; establishing the Daphne Oram Archive and facilitating the purchase of the Oramics machine; supporting the publication of Schnittke’s works in Russia; and so on and so forth. A full list would take up more space than is available here, but a very impressive list it would be.

Postgraduate research remains an enduring strength within the Department. I was delighted to find that we had nearly 80 applications for the one PhD scholarship we were able to offer this year. Although sorting through all these provided more work for many staff – and my thanks to all those who were involved in this process – it was gratifying to see such a large number of strong and interesting proposals across such a wide spectrum. The selection team had a hard job indeed in making the final decision, but the process has led not only to the appointment of a particularly strong postgraduate composer supported by the scholarship, but also to a number of other strong PhD candidates with interesting lines of research to pursue.

The Research Excellence Framework appears to have been put back a year, to 2014. That date may yet slip again while HEFCE and others figure out just quite how to deal with the thorny issue of impact. But whenever it arrives I am sure that the Department here will be in good shape for whatever hoop-jumping it may involve, and I look forward to hearing about future successes as I ponder the skyline from an office on the other side of the river.

*Stephen Cottrell*

## FROM THE DIRECTOR OF RESEARCH

In recent editions of *Research News* I have highlighted the opportunities for research funding provided by the British Academy and the Leverhulme Trust. Here I focus on developments at the AHRC.

The Arts and Humanities Research Council (AHRC) emerged as the Arts and Humanities Research Board as an outgrowth from the British Academy in 1998. It became a council in 2005. Funding for the Council comes through the Government Department for Business, Innovation and Skills (BIS) - the Department with the responsibility for higher and further education. The Dept of BIS, on its website, recognises the AHRC as a ‘partner organisation’, one which ‘supports world-class research that furthers our understanding of human culture and creativity’.

In the past the Music Department here has been successful with a number of applications to the AHRC, particularly to its Fellowship in Creative and Performing Arts (which allowed Francis Silkstone, Lawrence Upton and Mick Grierson to make significant contributions to the research culture and creative activities of the Department). We also had some moderate success with the Research Leave Scheme. However, both schemes have been discontinued as the AHRC has undergone some restructuring. The AHRC continues to have open responsive research grant schemes, to which researchers can propose a particular project. There is a standard grant, a ‘speculative’ research grant and an early career researcher grant. However, the AHRC is increasingly setting a series of themed agendas with the aim of prioritising certain types of project.

In June Professor Shearer West, the Director of Research at the AHRC, visited the College and gave a talk in which she referred to these priorities and outlined the strategic aims and future directions of the AHRC. My summary here is drawn from the notes I took on the day and from information reported in the press and available on the AHRC’s website.

In general terms, Prof West emphasised how the AHRC aims to assume a leadership role by promoting and supporting high quality research in the arts and humanities and by raising the public profile of arts and humanities research, whilst also supporting ‘world class’ postgraduate training. It is currently seeking to ‘strengthen the evidence’ that it provides when arguing for the impact of the arts and humanities, and when emphasising the economic value and social importance of arts and humanities research. As many reading this will be aware, both the previous Labour government and the current Conservative-Liberal Democrat coalition have stressed the need for university research – whether in the arts or sciences – to be useful for commerce and industry and to demonstrate public ‘impact’ (an issue that has generated much debate in the sciences as well as the arts and humanities). In the long term the AHRC aims to develop partnerships and various types of collaborative projects that will break down a perceived boundary which is thought to separate the academy and scholars from practitioners and public life.

The current and future priorities of the AHRC are encapsulated in five programmes, one that is underway and four that are ‘emerging themes’.

*Connected Communities* is a cross-Research Council research programme, led by the AHRC in partnership with the Economic and Social Research Council (ESRC), Engineering and Physical Sciences Research Council (EPSRC),

Medical Research Council (MRC) and Natural Environment Research Council (NERC). The programme is centrally concerned with ‘communities’ (an enduring concern of sociologists) and is proceeding via a series of ‘consultation activities’ which are addressing what is described as ‘the potential for increasingly inter-connected communities to enhance self-reliance, regeneration, sustainability, health & well-being by better connecting research, stakeholders and communities.’

Further details can be found here: [www.ahrc.ac.uk/FundingOpportunities/Pages/connectedcommunities.aspx](http://www.ahrc.ac.uk/FundingOpportunities/Pages/connectedcommunities.aspx)

The Council will also be prioritising four core areas. These have been announced as ‘Emerging Themes’, as follows:

#### *Digital Transformations in Arts and Humanities*

This theme will seek to highlight ‘the potential of digital technologies to transform research in the arts and humanities and to ensure that arts and humanities research is at the forefront of tackling crucial issues such as intellectual property, cultural memory and identity, and communication and creativity in a digital age’. It is concerned with the ‘on-line revolution’, the varied possibilities for archiving and associated issues relating to ‘questions of responsibility, identity, privacy, and data security’. The AHRC’s aim is for this theme to ‘engage a broad range of partners in creative and cultural industries e.g. theatre companies, national institutions, galleries, publishing, law, and media companies. The results of research into digital transformations will be of significant benefit to individuals, policy makers, business, cultural organisations as well as researchers’. There are clear opportunities here for the Music Department as this theme is pertinent to staff with an interest in the application of digital technology to the archiving of valuable historical materials along with the exploration of new musicological theories and methodologies through computer technology.

#### *Care for the Future: Thinking Forward through the Past*

This theme addresses ‘debates about alter-native future visions and pathways for sustainable communities’ and ‘how we balance current needs with those of future generations and ways to enhance our quality of life’. This area seems to encompass a wide range of issues relating to changing human practices and values, along with technological changes and questions about the environment and a variety of natural and cultural resources. A particular issue concerns the way that ‘cultural heritage’ is maintained and managed for the benefit of future generations, as the AHRC puts it on its website: ‘Effective custodianship of our cultural heritage is essential for the future growth of our creative, cultural and tourism industries, and our future well-being. However, as public interest in our cultural heritage increases, research is needed to address the many challenges this heritage faces. In addition, as people recognise different heritage, and as pressures from economic development, globalisation and environmental change increase, we need to ensure that we take advantage of new opportunities as innovative ways to use and interpret this heritage emerge from the creative industries, and through digital and other technological advances’. Again, this theme might provide opportunities for staff and researchers interested in exploring the digital archiving and storage of musical materials (such as scores, images, sounds and a variety of written texts) with a view to making that material available to the public now and in the future.

#### *Translating Cultures*

This emerging theme is centrally concerned with inter-cultural communication – ‘the need for diverse cultures to understand and communicate with each other’. Translation is used here as in the translating of one language into another, but also more broadly in terms (drawing from recent cultural anthropology) to indicate ‘how cultural exchange and transmission functions in a variety of circumstances and periods, including communication and miscommunication, multiculturalism, toleration and migration. Translation includes the translation of the past into the present; and of ideas from one culture to another, one medium to another, or from one discipline to another.’

The ‘enormous policy relevance’ of this is stressed in the following rather utilitarian statement: ‘The UK needs its policy-makers, intelligence services, legal system and police force to be fully informed about the cultural, linguistic and ethnic diversity of its multi-faceted diasporic communities. We also require diplomats, charitable organisations, senior military officials and businesses who can engage sensitively with a highly complex global cultural landscape. Research in these fields informs knowledge of strategically significant parts of the world, such as Afghanistan, India, Iraq and South America, and helps us engage in true dialogue with our near neighbours in Europe in government, business and cultural matters.’

Whilst this theme does not so obviously connect with the activities and research in the Music Department, it is worth highlighting the important work carried out by Professor Emeritus John Baily through the Afghan Music Unit (AMU) which houses a valuable archive of audio, visual and written records covering a history of more than thirty years, a time during which music making in Afghanistan has been influenced by warfare, civil unrest and state censorship. The AMU has been a focal point for research that has engaged with critical debates and practical music making, with Prof Baily awarded an AHRC grant within the ‘Diasporas, Migration and Identities’ programme.

#### *Science in Culture*

This theme stresses the way arts and humanities research is important for science in terms of the ‘historical, cultural, legal and ethical context’ within which scientific enquiry is formulated and conducted. In many respects this theme

acknowledges the work of critical political economists, cultural historians and philosophers of science who have stressed the political, social, financial and historical contexts within which the methods and models of science have developed, acquired value and assumed explanatory significance. Here the AHRC envisages potential collaborations ‘across the Research Councils and with the Technology Strategy Board (TSB), academies, learned societies, other funders, science educators, museums, regulators and policy-makers’ along with ‘research-led businesses and high technology companies’. The theme is also being developed with the aim of contributing to existing cross council research projects such as ‘Lifelong Health and Well-being’ and ‘Living with Environmental Change.’

As I was writing up these notes on the AHRC and reflecting upon the instrumentalist approach to social value I was struck by the comments of the particle physicist (and one time pop musician), Professor Brian Cox: ‘The great ‘useful’ scientific discoveries – electricity, penicillin, the structure of atoms, the transistor – have rarely been a response to what governments or societies considered ‘useful’ questions, whatever that meant at the time. History shows us that simply being curious about the universe and allowing ourselves to explore is by far the best way to make discoveries that eventually change everybody’s lives’ (*Guardian Weekend*, 11 September), a comment that suggests that arts and humanities researchers along with scientists have a part to play in constructively questioning and broadening the remit of how ‘impact’ and social value is identified.

All of these themes are at an ‘early stage of development’. Whilst there are funding opportunities for each available within the ‘research networking and fellowships schemes’ these will only remain in place until April 2011. Further information and more specific opportunities for funding have yet to be announced. If you are interested in one or more of these themes you should consult the AHRC website where you will find more details.

In addition to briefly outlining the key themes that the AHRC would be prioritising in the coming years, Professor Shearer addressed other issues of concern, particularly when she responded to questions. The two issues that seemed to generate most discussion were ‘knowledge transfer’ and the ‘impact agenda’.

Professor West argued that the phrase ‘knowledge transfer’ implied a rather outdated ‘linear’ model and should be thought of as a process of ‘knowledge exchange’ – one that entails a mutual exchange of knowledge and ideas between those in academia and those outside. Projects underway include collaboration between BT and the AHRC entitled ‘Digital Heritage: understanding the personal, social and cultural contexts of consumers of cultural heritage’.

Discussion of the ‘impact agenda’ was informed by an acknowledgment that applications to the AHRC must now entail the completion of a ‘justification for funding’ statement that is framed by the Research Councils UK (RCUK) definition and stress on ‘impact’ in these terms: ‘The Research Councils have a responsibility to the tax-payer to provide compelling evidence that their investments lead to impacts that are both real and substantial.’

Professor West was keen to stress that the AHRC has always been concerned about impact. It is something of a misleading caricature to suggest that academic activities and research are conducted in a way removed from public interest and engagement. However, this issue is now more empathically on an agenda shaped by government policy that is arguing for research paid for through government funding to be relevant to industry and commerce. However, West did acknowledge that not all research may be able to justify itself so clearly in these terms; the AHRC does not want this element to disadvantage potential world-class research.

In practical terms, applications for funding will need to provide an explanation of ‘pathways to impact’ and address two key questions: Who might benefit from this research? How might they benefit from this research? From my reading of various documents and commentaries on this I cannot see this posing too much of a problem for proposals. In many respects it is asking researchers to be clearer about points that are often implied. There is plenty of material available for those who want more detail: A general ‘typology of research impacts’ can be found at <http://impacts.rcuk.ac.uk/content/guidance.htm>. The AHRC specifically has this to say about impact: ‘There are a wide variety of pathways through which arts and humanities research can create value. The arts and humanities create social and economic benefits directly and indirectly through improvements in social and intellectual capital, social networking, community identity, learning and skills and quality of life’.

The vibrant activities of staff and research students in the Music Department - which takes in research informed performance and composition, along with sound practice and a variety of musicological scholarship – are continually ‘impacting’ on the public and policy makers, along with commercial and non-profit making organisations. I hope that examples of such impacts will feature in future editions of Research News.

*Keith Negus*

## AFGHANISTAN MUSIC UNIT (AMU)

During the last few months AMU, in partnership with Asian Music Circuit, has been busy with organizing a Festival of Afghan Culture in the UK, 16<sup>th</sup>–27<sup>th</sup> September. AMC is bringing a group of the leading musicians from the city of Herat in western Afghanistan for a series of concerts in Gateshead, St Ives, Bristol, Edinburgh and London. The final concert will see this group in a double-bill with John Baily’s newly formed Roses and Nightingales in The Elgar Room of the

Royal Albert Hall. The current situation concerning music in Afghanistan is mixed. In areas where the Taliban have influenced music is heavily censored, and shops selling CDs and DVDs are under attack. But Herat is free from this kind of pressure and supports a lively music scene. The visiting group consists of the singer, actor and comedian Nematullah Hussainzadeh, actress and singer Mina Amani, *dutar* player Ustad Gada Mohammad (who was John Baily's *dutar* teacher in the 1970s) and *rubab* player Wahid Delahang. The group is completed by Herati singer Wahid Wahidi (based in Hamburg) and tabla player Yusuf Mahmoud, who is an instrumental tutor at Goldsmiths. In addition to the concerts the musicians will also conduct a number of school workshops organized by The British Council under their Connecting Classrooms pro-gramme, through which a number of schools in the UK are twinned with schools in Afghanistan. AMU is closely involved in the presentation of these workshops.

AMU is pleased to announce the release of two new films by John Baily, copies of which can be found in Goldsmiths' library. *Scenes of Afghan Music: London, Kabul, Hamburg, Dublin* is a 'fieldwork movie' that presents the research carried out in 2006 with a grant from AHRC Diasporas, Migration and Identities programme. *Ustad Rahim: Herat's Rubab Maestro* is a portrait of an outstanding musician, Ustad Rahim Khushnawaz, a master of the Afghan *rubab*, a double-chambered plucked lute with sympathetic strings that is considered to be the national instrument of Afghanistan. This is edited from footage shot in Herat in 1994, in the period between the fall of the last leftist government and the coming of the Taliban. It was planned that Ustad Rahim should be part of the AMC-AMU tour but tragically he died five months ago in his beloved Herat.

John Baily

## THE SERGE PROKOFIEV ARCHIVE

The past year has been a period of change at the Archive. The new location in Special Collections on the ground floor of the Library means better storage, and more spacious and easily accessible facilities for our researchers. 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](mailto:f.mcknight@gold.ac.uk) or call 020 7919 7558.

Remember also that the Archive's collection of scores, books, audiovisual recordings and concert 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 head-phones should you wish to work with a score.

The past year has seen a number of changes in the Prokofiev Archive. In October 2009, Lesley Ruthven took up the post of part-time archive assistant. Her work has a particular focus on current events, both promoting the Prokofiev Archive and events in the wider community, and sourcing materials for the Archive. In the past year, a concerted drive to acquire programmes for performances of Prokofiev's music around the world has substantially augmented the collection.

In April 2010, Noëlle Mann, the Archive's founding curator, died after a long illness. Although she had retired from the Archive in 2006, she remained chair of the Prokofiev Foundation, and editor of *Three Oranges* journal, and is much missed by all working on Prokofiev. The forthcoming (November) 20<sup>th</sup> issue of *Three Oranges* marks the journal's 10<sup>th</sup> anniversary, and is dedicated to Noëlle, who commissioned its contents before her death. This issue will include an article by Richard Taruskin as well as new insights on the life of Lina Prokofiev.

On 8 December, a memorial concert for Noëlle will be held at the Queen Elizabeth Hall, and will include performances by Professor Alexander Ivashkin, pianists Dmitri Alexeev and Barbara Nissman, and a performance of Prokofiev's cantata *Seven, they are Seven* by the Goldsmiths Sinfonia and Choir. Full details are here: <http://www.gold.ac.uk/music/calendar/?id=3795>.

The Archive exists to support research, and this year has provided materials and information for Masters student essays, two recently-completed PhDs, events at the Chicago Symphony Orchestra, and a major retrospective of Oleg Prokofiev's art in Moscow.

In June-July this year, I travelled to Moscow and attended the conference of the International Association of Music Libraries, Archives and Documentation Centres. The purpose of this trip was to promote *Three Oranges* to academic libraries internationally, and to make links with colleagues in similar institutions. This resulted in some interesting project ideas, which will be followed up in the coming months. Following the conference, I remained in Moscow to make research visits to the repositories of Prokofiev materials there, in particular the Glinka State Central Museum of Musical Culture, and the Russian State Archive of Literature and Art (RGALI). This proved a challenging, but ultimately useful task, and I was able to survey the two major collections, which, along with our own collection here in London, document the majority of Prokofiev's life.

Fiona McKnight

## PUBLICATIONS AND RECORDINGS

### John Baily

‘Music and censorship in Afghanistan, 1973-2003’, in Laudan Nooshin (ed.), *Music and the Play of Power: Music, Politics and Ideology in the Middle East, North Africa and Central Asia* (Aldershot: Ashgate, 2009), pp. 143-163.

‘*Modi operandi* in the making of ‘world music’ recordings’, in Amanda Bayley (ed.), *Recorded Music: Society, Technology and Performance* (Cambridge: Cambridge University Press, 2010), pp. 107-124.

‘Two different worlds: Afghan music for “Afghanistanis” and “Kharejis”’, *Ethnomusicology Forum* 19(1), 2010, pp. 69-88.

*Scenes of Afghan Music: London, Kabul, Hamburg, Dublin*, DVD (97 mins) (London: Goldsmiths, 2010).

*Ustad Rahim: Herat’s Rubab Maestro*. DVD (55 mins) (London: Royal Anthropological Institute, 2010).

### Stephen Cottrell

Guest editor of special issue on ‘Ethnomusicology and the Music Industries’, *Ethnomusicology Forum*, 19/1 (June 2010). Includes articles on ‘Ethnomusicology and the Music Industries: an overview’, pp. 3-25, and ‘An interview with Ben Mandelson’, pp. 57-68.

### Alexander Ivashkin

Review of Peter Schmelz, *Such freedom, if only musical: Unofficial Soviet music during the Thaw* (Oxford University Press, 2009), *Tempo*, Vol. 64/253 (July 2010), pp. 62-63.

Editor of *Alfred Schnittke: Collected Works. Critical Edition, Series VI, Vol. 2, part 1* (St Petersburg: Compozitor, 2010).

#### CD Recordings:

Russian Cello Concertos 1960–2000. With various orchestras. Alma Classics, MANU 5029, 2010. Works by Denisov, Schnittke, Vustin, Shchedrin, including first recordings. With own liner notes.

### Berta Joncus

Podcast, press text, and CD sleeve notes, *Beard, Borosini, Fabri: the Three Baroque Tenors*. Ian Bostridge and the English Concert, dir. Bernard Labadie. EMI Classics (18 October 2010).

### Fiona McKnight

Review of Simon Morrison, ed., *Sergey Prokofiev and His World* (Princeton: Princeton University Press, 2008), *Fontes Artis Musicae*, Vol. 57 No. 1, 120-21 (2010).

### Simon McVeigh

‘Concerto of the Individual’, in Simon P. Keefe (ed.), *Cambridge History of Eighteenth-Century Music*, (Cambridge: Cambridge University Press, 2009), pp. 583-612.

‘Industrial and Consumer Revolutions in Instrumental Music: Markets, Efficiency, Demand’, in Roberto Illiano and Luca Sala (eds), *Instrumental Music and the Industrial Revolution*, (Bologna: Ut Orpheus Edizioni, 2010), pp. 3-35.

‘“As the Sand on the Sea Shore”: Women Violinists in London’s Concert Life around 1900’, in Emma Hornby and David Maw (eds), *Essays on the History of English Music in Honour of John Caldwell*, (Woodbridge: Boydell & Brewer, 2010), pp. 232-58.

### Keith Negus

‘Bob Dylan’s Phonographic Imagination’, *Popular Music*, Vol. 29, No 2, May 2010, pp. 213-228.

Review of *Musical ImagiNation: U.S.-Colombian Identity and the Latin Music Boom* by María Elena Cepeda, *Popular Music* Vol. 29 No 3, September 2010, pp. 502-4.

### **Tom Perchard**

Review of Robin D. G. Kelley, *Thelonious Monk: The Life and Times of an American Original*. *Jazz Research Journal*, Vol. 3 No. 2 (2009), pp. 212-9.

### **Keith Potter**

*Philip Glass: First Classics, 1968-1969* (London: Chester Music, 2010). This new edition of five early scores by Philip Glass includes an introductory essay, notes on the performance of each work, sources, and a discography and bibliography.

### **Lawrence Upton**

Quicktime movie version of *Namely for Peter Manson* (Upton /Drever), *Emerging Language Practises* 1 (SUNY, Buffalo, USA).

*Naming for Jennifer Pike* (selection), *And* magazine, (UK) August 2010.

*Writing for Ivor Cutler* 3, *Cordite* (Australia).

*Walking: Try Valley -- Watch Croft – Morvah; Walking on Scilly and from Higher Town, St Agnes, looking towards Cove Vean*, in “Peripatetica” issue of *Landscapes* (Edith Cowan University, Australia).

Collaborations for Alaric Sumner, with Bob Cobbing, *Speechless*, Canada.

*Critical commentaries:*

*Naming and Cursing* illustrated essay on visual poetry and its performance), *Revista Laboratorio* (Chile).

*Writing – an interrupted talk*, Writers Forum UK, 2010.

*Art as discomfort*, Writers Forum UK, 2010.

*Editor of:*

*louise gate* by Bob Cobbing, *No press*, Calgary, Canada 2010 .

*sensations of the retina* by Bob Cobbing, *No press*, Calgary, Canada 2010.

*wire and fork* by Bob Cobbing, *No press*, Calgary, Canada 2010.

## **CONFERENCES, PERFORMANCES, AND OTHER MEDIA**

### **Elena Artamonova**

‘The birth of modern viola out of the spirit of Russian music. Why the viola?’, paper given at the International Conference ‘Music for String Instruments: Music Archives and the Materials of Musicological Research in the 19th and Early 20th Centuries’, Cardiff University, Cardiff School of Music, 23-24 June 2010.

Performance of viola works by Handel, Vivaldi/J.S. Bach/Borisovsky, Telemann, and Vasilenko, with Nicholas Walker, harpsichord, 6 May 2010, Handel House, London.

### **Stephen Cottrell**

‘Charles-Jean-Baptiste Soualle – the first saxophone showman’, paper given at conference ‘Worlds to Conquer: the travelling virtuoso in the long 19th century’, University of Bristol, 6 July 2010.

Contributor to round table discussion on ‘The Future of the Orchestra in the Twenty-first Century’, part of the conference ‘The Symphony Orchestra as Cultural Phenomenon’, Institute for Musical Research, 3 July 2010.

## **John Drever**

*Audience: Hearing* (sound installation in collaboration with Rachel Gomme, 2007) presented at Sounding Out 2010, Bournemouth University, September 2010, and at The Firestation, Windsor, March 2010.

*-scape [Goodwins]* (sonic artist: Drever; choreographer: Tony Thatcher; dancer: Emma Redding; film: Madoka Furuhashi; architectural advisor: Miraj Ahmed, 2006/10), performed in the Pavilion Gallery, Royal Geographical Society. In association, paper presentation by Drever and Thatcher, 'Sonic methods in human geography', Royal Geographical Society, Institute of British Geographers, Annual International Conference, September 2010.

'What would you like your city to sound like?: ideological and ethical musings on urban soundscape design in 2010', paper presentation, *Ideologies and Ethics in the Uses and Abuses of Sound*, Koli, Finland, Finnish Society for Acoustic Ecology and The World Forum for Acoustic Ecology, June 2010.

Keynote presentation on recent soundscape composition and workshop leader, *Field Studies 2010*, Musarc, Department of Architecture and Spatial Design, London Metropolitan University, September 2010.

Participant in 'Designing Soundscape for Sustainable Urban Development', as part of the European Green Capital year 2010, organized by COST Action on soundscape and EURO CITIES, Working Group on Noise Policy, October 2010.

*The Language of Place: Festival Walk, Harbour City*, field recordings selected by Duncan Whitley for 'The language of place', Audiolab10, March 2010. [http://www.labculture.org/field\\_recordings.htm](http://www.labculture.org/field_recordings.htm)

## **Ryo Ikeshiro**

*PulseCubes*, sound installation at *re:new* Digital Arts Festival, Copenhagen, May 2010.

*Construction in Self*, performed at International Computer Music Conference, New York, June 2010.

'Generative, Emergent, Self-Similar Structures: 'Construction in Self'', paper given at International Computer Music Conference, New York, June 2010.

## **Alexander Ivashkin**

*Performances (selected):*

20 September 2010, Centre Shostakovich, Paris

Shostakovich Complete Works for Piano Trio; Trio No. 1, Trio No 2, Seven Songs

The Shostakovich Trio: Sviatoslav Moroz (violin); Alexander Ivashkin (cello); Dmitri Vinnik (piano) with Olga Diachkovskaya (soprano)

10 September 2010, Hall One, Kings Place, London

'The Russian Cello': Prokofiev 'Sonata for cello and piano' and Stravinsky 'Suite Italienne' with Mikhail Rudy (piano)

27 June 2010, Marseille, France

Recital with Roberte Mamou, piano and Olivier Charlier (violin) performing Chopin and Tchaikovsky

11 June 2010, PureGold Festival, Deptford Town Hall, London

Alexander Ivashkin (solo cello): Bach's Cello Suites No 2 and No 6

3 June 2010, PureGold Festival, Deptford Town Hall, London

'Elena Firsova at 60' - Anniversary concert

Karine Georgian (cello); Goldsmiths Strings; Alexander Ivashkin (conductor)

## **Berta Joncus**

"'Poison if you taste and go, Nectar if you stay": Struggling with the Orient in Eighteenth-Century British Musical Theatre', *Oriental Masking in the British Theatre, 1660–1830*, Theatre Royal, Bury St. Edmunds, 10–11 June 2010. A British Academy-funded symposium featuring guest scholars, performers, directors and writers. Conveners: Marina Warner and Elizabeth Kuti.



### **Keith Negus**

'You: second persons, character and identification in pop songs', International Association for the Study of Popular Music (IASPM), UK & Ireland Branch Conference, University of Cardiff, 2 - 4 September 2010.

### **Barley Norton**

'Cultural Heritage, Music Revivalism and Vietnamese Ca Tru'. Paper given at the second Symposium of the ICTM (International Council for Traditional Music) Study Group on Applied Ethnomusicology, Vietnamese Musicology Institute, Hanoi, Vietnam, 26 July 2010.

'Performing Contemporary Music in Hanoi: The Making of the Ethnographic Film, *Hanoi Eclipse: The Music of Dai Lam Linh*'. Paper and screening of the film at the sixth International EuroSEAS (European Association for Southeast Asian Studies) Conference, University of Gothenburg, Sweden, 27 August 2010.

Chair and discussant for the plenary roundtable session on the theme 'Ethnomusicology, Activism and the Public Sphere', at the second National Graduate Conference for Ethnomusicology, Institute for Music Research, London, 22 September 2010.

### **Tom Perchard**

'Thelonious Monk Meets the French Critics: Improvisation and its Simulacra'. Paper given at the conference Mediating Jazz, University of Salford, 27 November 2009.

'Hugues Panassié and Readings of Primitivism in Early French Jazz Criticism'. Invited lecture given at the Department of Music, University of Sheffield, 14 December 2009.

### **Keith Potter**

'Conceiving the Conceptual, Perceiving the Actual: some thoughts on La Monte Young's text compositions', Keynote Lecture for the conference, La Monte Young's *Compositions 1960*, University of Huddersfield, 29 May 2010.

### **Lawrence Upton**

'Art as discomfort', Society of Friends, London, 15 June 2010.

#### *Performances:*

Pre-recorded contribution to *The Dinosaurs*, performance by inner\_duo at Berlin Museum für Naturkunde, 15 May 2010

*Study 19*, 8 channel, Upton (voice) & John Drever (laptop), at The Shunt Lounge, June 2010

*Naming for Jennifer Pike*, Upton (voice) & Benedict Taylor (viola). Jennifer Pike 90<sup>th</sup> Birthday Celebration, London, 10 July 2010

### **Jerry Wogens**

'After Avant-Gardes - thoughts on the nature of improvisation and its place in contemporary music', paper at Beyond the Centres: Musical Avant-Gardes since 1950, International Musicologica Conference, Thessaloniki, Greece, 3 July 2010.

## **ANNOUNCEMENTS**

**Keith Potter** has been awarded a Paul Sacher Scholarship to continue his study of the manuscripts and other archival materials of the American composer, Steve Reich, at the Sacher Stiftung in Basel, Switzerland during 2010-11.

**Andriana Minou** has been awarded a PhD in Music (Performance Pathway) for a public presentation, including compositions by Jani Christou, and a thesis entitled 'Sibyl's Leaves: understanding musical performance issues in Jani Christou's *Anaparastasis III* and *Epicycle*'. Her dissertation supervisor was Keith Potter.

**Pedro Alvarez** was selected to attend as active participant to Centre Acanthes (Metz, France) in July 1 - 16, where he received tuition from composers Beat Furrer, Hanspeter Kyburz and Tristan Murail. His work *Interalia*, especially

written for the occasion, was presented at the workshops of the Orchestre National de Lorraine, conducted by Jean Deroyer. Following Acanthes, Alvarez attended to the 45<sup>th</sup> Internationale Ferienkurse für Neue Musik, Darmstadt (July 17 - 31), where his work "*Étude Oblique I*" was presented by the Arditti String Quartet at their Reading Sessions. Also his work "*Silente (Étude Oblique IIIc)*" was selected for the Cello Composition Workshop (prof. Lucas Fels and Hans Thomalla).

**Dr Tsai-Wei Chen** would like to thank all the staff and friends at the Music Department of Goldsmiths for helping her through all these years. Music, applause and speech, she enjoyed every sound heard in her PhD graduation ceremony on 8 September 2010. Her PhD thesis is entitled 'Mapping Sojourners' Soundscapes: Listening experiences of Taipei Sojourners in London'. Thank you very much for your help.

## **DEPARTMENTAL RESEARCH FUNDING**

The Department has a small fund for research projects and conference fees. All kinds of research qualify. 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](mailto: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, APRIL 2011**

**Monday 11 April.**

## **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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