

FROM THE HEAD OF DEPARTMENT

I should like to offer a very warm welcome to all new postgraduate students, and greetings to those of you who are returning to continue your studies. I look forward to meeting you all in due course.

I would also like to take this opportunity to encourage all Masters and PGR students to attend our seminars and one-day conferences, details of which will, as always, be found in these pages. Just for starters, the first Music Research Forum session this term, on Tuesday 9 October, will be an excellent opportunity to get to know something of the research activities of another Goldsmiths department with which the Department of Music has many links: several representatives from the Department of Computing, which seems to have within its walls almost as many paid-up musicologists as does our own department, will be talking about the use of computational methods in musical work of various kinds. Come along and meet them at 5.30pm on that day in RHB 137a, and stay for a glass or two of wine, etc. at the reception we are holding afterwards — the perfect introduction to collaborative research activities at Goldsmiths!

This is my last term as Head of Music, and I'll be on study leave in the Spring Term. I hope to meet as many of you as possible while I'm around before Christmas. And I wish you all the very best for your studies at Goldsmiths this year.

Keith Potter

NEWS FROM THE PROKOFIEV ARCHIVE

The nine months since I took on the role of Archivist have been busy, challenging and interesting.

Early this year, I was fortunate to have had the assistance of Caroline Osinski, a volunteer undergraduate student (University of Surrey), who was completing a work placement at Goldsmiths. She undertook the considerable task of sorting and listing some 1400 press cuttings and concert programmes, many of which had been donated to the Archive by Boosey and Hawkes. This material, with the existing collection of concert programmes, augments the Archive's resources in the area of performance history of Prokofiev. This aspect of the collection is maintained and expanded by active collection of current programmes, reviews and articles. Caroline also did some valuable preservation work, in particular transferring archival video footage to DVD.

In her report in January 2007 Noëlle Mann mentioned that the two-year project to index Prokofiev's correspondence was finished shortly before Christmas. This database is proving already to be a valuable research tool, both in helping visitors to target their research on specific items of correspondence, and in allowing me to deal efficiently with many

remote enquiries which had previously required searching through the 43 folders of correspondence. These can now be answered quickly, simply by searching the database. In addition, cataloguing the archival holdings on CALM, the specialist archival management software, has now begun. The long-term aim of this project is to make the Archive's holdings, together with those of other RISB Special Collections, fully searchable online. Papers from the Lina Prokofiev collection are also currently being catalogued.

Since it is the start of a new academic year, I would like to remind students and staff that the Archive's substantial collection of books, scores, audiovisual material and concert programmes, are now searchable online via the Library catalogue, and available for consultation in the Special Collections Reading Room. Goldsmiths students and staff are welcome to call in when the reading room is open (11.00am-4.00pm Monday-Friday, and until 7.00pm on Wednesday). If you wish to consult archival material, please email f.mcknight@gold.ac.uk.

Fiona McKnight

PUBLICATIONS AND RECORDINGS

Craig Ayrey

'Jankélévitch the Obscure(d)', *Music Analysis*, 25/3 (2006), pp. 345-59.

Thanos Chrysakis

Klage (Aural Terrains CD, London).

John Drever

'Topophonophilia: a study on the relationship between the sounds of Dartmoor and the people who live there', in A. Carlyle (ed.), *Autumn Leaves: Sound and the Environment in Artistic Practice* (Double Entendre & CRISAP, 2007). ISBN 09548074-3-X.

Editor of 'Noise: Debates, Strategies and Methodologies', *Earshot*, 5, The Journal of the UK and Ireland Soundscape community, and editor of accompanying CD 'Disappearing Soundmarks', 2007. ISSN 1471-4183.

'Bump In The Night: Some Reflections On Night Listening', in John Drever (ed.) *Earshot*, 5, Journal of the UK and Ireland Soundscape Community, 2007.

Dimitris Exarchos

'Inside/Outside Time: Metabolae in Xenakis's *Tetora*', in Makis Solomos, Anastasia Georgaki, Giorgos Zervos (eds), *Definitive Proceedings of the International Symposium Iannis Xenakis* (Athens, 2007). <http://cicm.mshparisnord.org/ColloqueXenakis>.

Mick Grierson

'Noisescape: An Interactive 3D Multi-user Composition Environment', *Proceedings of the ICMC 2007*, Vol.1. ISBN 0-9713192-5-1.

With Casey, M., 'Soundspotter/Remix-TV: Fast Approximate Matching for Audio and Video Performance', *Proceedings of the ICMC 2007*, Vol. 2. ISBN 0-9713192-5-1.

Alexander Ivashkin

Rostropovich (Tokyo: Shunjusha, 2007), pp. 280. ISBN 978-4-393-93518-7.

'Russian Rules', *ABC Limelight* (Sydney: ABC, January 2007), pp.32-5.

Schnittke, *Nagasaki*, Symphony No 0, world premiere recording (Stockholm: BIS 1647, 2007).

Edited: *Schnittke: Collected Works, critical edition* (St. Petersburg: Compozitor, 2007), based on materials from the Alfred Schnittke Archive at Goldsmiths.

Polynesian Connections, with Polynesian folk musicians (Ode Records, Australia/New Zealand, 2007).

Homage to Anna Akhmatova (Ode Records, Australia/New Zealand, 2007).

Keith Negus

'Living, Breathing Songs: Singing Along with Bob Dylan', *Oral Tradition*, 22/1 (2007), pp. 71-83.

Andrew Pink

'English Masonic Lodges, Pipe Organs and National Heritage', *BIOS Reporter: The Journal of the British Institute of Organ Studies*, XXXI/2, 2007 pp.14-21. ISSN 0309-8052.

Keith Potter

Programme note on HK Gruber, *Aerial: Concerto for Trumpet and Orchestra*, and Profile of John Adams,

in programme books for BBC Promenade Concerts, 28 July and 21 August 2007.

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

Thanos Chrysakis

Roommaze, Audio Installation with soundscape, mini-speakers, wire, light, soil, Artpool P60 Gallery, Budapest, Hungary, 10 - 21 October 2007.

John Drever

audience: hearing (2007), a sound installation in collaboration with Rachel Gomme, commissioned by Arts Council England, presented at St Martin's Church, Colchester Arts Centre, June 2007 and 4'33", Magazin 4, Kunstverein, Bregenz, Austria, July 2007.

Verbal Iterations (2007), in collaboration with Lawrence Upton, Artist Review Series, performed at The Hub, *Sonic Arts Network Expo*, Plymouth, June 2007.

Sound Marked - Frankfurt (2002), presented at *Binaural Audio Art Symposium*, University of Central Lancashire, Preston, July 2007, and broadcast on ArtRadio, Cornerhouse, Manchester, August 2007.

'Soundscape sensibilities as expressed and betrayed in composition', at *Beyond Text?: Synaesthetic and Sensory Practices in Anthropology*, 10th Royal Anthropological Institute International Festival Of Ethnographic Film, University Of Manchester, July 2007.

NAMING for Adrian Clarke # 1 & #2, in collaboration with Lawrence Upton, and *-scape* (2006), a site-specific dance work based on Goodwin Sands, in collaboration with Tony Thatcher and Emma Redding, performed at EMS Six Days at the Shunt, The Shunt Vaults, London, June 2007.

Dimitris Exarchos

'The Sieves of Iannis Xenakis', *1st International Conference of the Society for Mathematics and Computation in Music*, 18-20 May 2007, State Institute of Music Research, Berlin.

'Injecting Periodicities: Sieves as Timbres', *4th Sound and Music Computing Conference*, 11-13 July 2007, Lefkada, Greece.

Ian Gardiner

Performance of composition

L'escalier en spirale (Royal Liverpool Philharmonic commission for the 10th Anniversary of the 10:10 Ensemble). World premiere, 10:10 Ensemble, conducted by Clark Rundell, Cornerstone, Liverpool, 10 May 2007.

Conference paper

'Synchresis and subjectivity: a new score for Joseph Cornell's *Rose Hobart*', Institute of Music Research symposium, 'Sound, Music and the Moving Image', London, 11 September 2007.

Alexander Ivashkin

'Shostakovich, Minimalists and Old Believers', International Symposium, 'Shostakovich-100', Goldsmiths College, 26 September 2006.

'What makes Russian Music Russian', Australian National Academy of Music, Melbourne, 10 November 2006 (broadcast by the ABC).

'Russian Music and Beyond', Wilfrid Laurier University, Toronto, 30 November 2006.

'Shostakovich and his World', University of Nevada, 22 January 2007.

'Symbols, Metaphors, and Irrationalities in Twentieth-century Music', Keynote address at the

international conference 'Mimesis, Verita, Fiction', Pontificate University, Rome, 29 March 2007.

Performances (selected)

'Shostakovich-100' festival, artistic direction and three recitals with Dmitri Alexeev, Dmitri Sitkovetski and others, Queen Elizabeth Hall, London, 25-27 September 2006.

Sofia Gubaidulina, 'Aus dem Stundenbuch' at the international festival 'Goebbels/Gubaidulina', with the North Netherlands SO and Chorus conducted by Jac van Steen in presence of the composer, Oosterport Music Centre Concert Hall, Groningen, 21 October 2006. Broadcast by Radio Netherlands.

Schnittke, *Dialogue for cello and 7 instruments*; Gubaidulina, *Concordanza*; Schnittke, *Music for Imaginary Play*; Korndorf, *Tryptich*, with the Montreal Soloists. Alexander Ivashkin, soloist and conductor. Perimeter Institute Concert Hall, Toronto, 1 December 2006.

Sofia Gubaidulina, *Canticle of the Sun* with the BBC Singers conducted by Stephen Cleobury, St Giles, Barbican Centre, 12 January 2006. Broadcast by BBC Radio 3.

Shostakovich, Second Cello Concerto, Op. 126, with Reno Chamber orchestra under Theodore Kuchar, Reno Concert Hall Nevada, 20-21 January 2007.

Brahms, Cello Concerto, with the St. Petersburg Philharmonic Orchestra under Vladimir Verbitsky, Capella Concert Hall, St. Petersburg, 2 February 2007.

Schumann-Shostakovich, Cello Concerto, Op. 129/125, with the Netherlands Radio Philharmonic Orchestra under Alexander Lazarev, Vredenburg Centre Great Hall, Utrecht, 19 April 2007. Broadcast by Radio Netherlands.

Matt Lewis

Mr Shordy, a sound project, 24 July-18 August 2007. Part of a series of artist commissions through Arts Council England and the Shoreditch Festival.

Naomi Matsumoto (Shimoishizaka)

Monteverdi's dramaturgy: the case of Iro in *Il ritorno d'Ulisse in patria*, at the 330th Conference of the Japan Musicological Society, Kansai division, University of Kyushu, 28 July 2007.

'Manacled freedom? A Study of Recordings of the Cadenza of *Lucia di Lammermoor*', at CHARM/RMA Annual Conference 'Musicology and Recordings', Royal Holloway, University of London, 13 September 2007.

Keith Negus

'Vocations and the music industry', at Beyond Graduation: 'the readiness is all', NAMHE Annual Conference, Queens University, Belfast, 8 May 2007.

Keith Potter

'Information Dynamics in Music: a Case Study of Philip Glass's *Two Pages*', paper presented with Geraint Wiggins at the Fifth Biennial International Conference on Music Since 1900, University of York, 6 July 2007.

'1976 And All That: Minimalism and Post-Minimalism, Analysis and Listening Strategies', Keynote Lecture at the First International Conference on Music and Minimalism, University of Bangor, 31 August 2007.

Anthony Pryer

'The origins of the national anthem', broadcast on *You and Yours*, BBC Radio 4, 22 June 2007.

'Old Fiddles, New Tricks: The Violin Concerto from Mozart to Mendelssohn', pre-concert talk, Barbican Centre, London, 28 July 2007.

Tim Rutherford-Johnson

“Our sets of values will need radical adjustment”: Penderecki’s *St Luke* in 1967 and since’, Fifth Biennial International Conference on Music Since 1900, University of York, 5–8 July 2007.

‘The *St Luke Passion* as Britain’s First Encounter with Sonorism’, 18th Congress of the International Musicological Society, Universität Zürich, 10–15 July 2007.

Dmitri Smirnov

Performances of compositions

Dumka, for piano and orchestra, Tchaikovsky arr. Dmitri Smirnov, Duke’s Hall RAM, Royal Academy of Music. Alissa Firsova piano, Academy Symphony Orchestra under Kevin Griffiths, 3 May 2007.

Red Bells, for piano and 7 instruments, Op. 147 (as a part of the Family Concerto). Duke’s Hall RAM, Academy Ensemble, Alissa Firsova piano, Kevin Griffiths conductor, 14 May 2007.

Evening Song, for Saxophone and piano, recording for CD, Niels Bijl saxophone, May 2007.

Sunlight Sonata (Sonata No.5, Op. 129), Caius College Cambridge, Alissa Firsova piano, 15 July 2007, and at The Parish Church of St.Cuthbert, Wells, 5 September 2007.

Elegy in memory of Edison Denisov, for 16 players, Skalholt (Iceland), Isafold Ensemble under Daniel Bjarnason, 4 August 2007.

EVENTS IN TERM 1 2007-08

MUSIC RESEARCH FORUM

Term 1, 2007-08
Tuesdays, 17.30-18.30, Room 137a

9 October

Professor Geraint Wiggins and Dr Tim Crawford (Goldsmiths): ‘Musicology in the age of computational creativity’, an introduction to work in music and musicology in the Department of Computing. Followed by a reception in the Senior Common Room.

30 October

Dimitris Bakas and Paul Sarcich (Goldsmiths PGR Composition students) talk about their recent work.

20 November

Professor Kyle Gann (Bard College, USA): ‘Phase-Shifting as an American Compositional Paradigm’.

4 December

Anzel Gerber, Andriana Minou, and Manolis Neophytou (Goldsmiths PGR Performance Practice students) talk about their recent performances and research.

Convener: Keith Potter (k.potter@gold.ac.uk)

CRM INTERNATIONAL SERIES, AUTUMN 2007

Council Chamber, Deptford Town Hall (except 5 October)

5 October, Great Hall, 7.30 pm

Goldsmiths Music Department, CRM and The Prokofiev Archive present:

Ives, *Washington's Birthday*

Mahler, *Kindertotenlieder*

Prokofiev, *Songs of Our Days*, Cantata (1937), with the original text (UK premiere).

Goldsmiths Sinfonia and Chorus, Jennifer Hunt, mezzo-soprano and Hamish Gallie, bass, Alexander Ivashkin, conductor. Pre-concert talk by Noelle Mann

25 October

6.00pm: 'Russian Piano traditions', talk by Manolis Neophytou.

7.30 pm: Recital: Manolis Neophytou, piano. Music by Chopin, Schumann, Tchaikovsky, Rakhmaninov, Rimsky-Korsakov, and Albeniz.

1 November

6.00pm: 'Russian Cello Performance School Traditions', talk by Anzel Gerber.

7.00 pm: Recital: Anzel Gerber, cello. Music by Rubinstein, Chudova, and Shostakovich.

6 December

6.00pm: 'Rakhmaninov and the traditions of Russian musical education', talk by Professor Alexander Bazikov (Director, Rakhmaninov State Conservatoire, Tambov, Russia).

7.00pm: Recital: music by Rakhmaninov.

Convener: Alexander Ivashkin (a.ivashkin@gold.ac.uk)

AWARD

Naomi Matsumoto was awarded a grant of £2500 from the Gladys Kriebel Delmas Foundation British and Commonwealth Programme in order to pursue archival research in Venice, May–July 2008.

RESEARCH COMMITTEE, DEPARTMENT OF MUSIC, 2007-8

Keith Potter (Chair), Craig Ayrey, John Baily, Jill Halstead, Alexander Ivashkin, Keith Negus.

DEPARTMENTAL RESEARCH FUNDING

The Department has a small fund for research projects, conference fees, and publication expenses. All kinds of research work (including composition and performance) qualify. Applications are welcome from all staff (full-time, part-time, visiting teachers) and MPhil/PhD students. Everyone involved in higher-level research can therefore be helped and encouraged to develop their work, to share their ideas with others outside the College, and to contribute to the broader research culture of the Department. Research students requiring foreign-language instruction may also apply for the reimbursement of fees, as long as the application is supported by the main supervisor.

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. 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, late, and retrospective applications will not be considered.

Deadline for applications in Term 1: Monday 5 November 2007.

DEADLINE FOR RESEARCH NEWS, JANUARY 2008

Friday 21 December 2007

EDITORIAL ADDRESS AND ADVICE TO CONTRIBUTORS

Contributions from staff and postgraduate research students are welcome, but are accepted only by email. Attachments should be sent as RTF files, and their content copied into the body of the email.

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Production and distribution: Lisa Applebee

BRITISH FORUM FOR ETHNOMUSICOLOGY

in association with

THE CENTRE FOR CONTEMPORARY MUSIC CULTURES,
GOLDSMITHS COLLEGE, LONDON

10th NOVEMBER 2007

ETHNOMUSICOLOGY AND THE CULTURE INDUSTRIES

Programme:

9.45 Registration and tea/coffee

10.15 John Baily, Goldsmiths, University of London

Introduction

10.30 Morgan James Luker, Columbia University

Reconfiguring Industry, Policy, and Ethnomusicological Practice: the Argentine Union of Independent Record Labels

11.00 Julian Faultless, Independent Scholar, Oxford

From Salon to Film Studio: The decline in ensemble freedom in Egyptian art music in the first decades of the twentieth century.

11.30 Tea/Coffee

11.45 Eleni Kallimopolou, School of Oriental and African Studies, University of London

'MySpace': tracing the electronic musical geographies of Greek *paradhosiaka*

12.15 Donald James, University of Chicago

Takeway Concerts: reconsidering ontologies of liveness

12.45 Lunch

2.00 Dave Laing, Institute of Popular Music, University of Liverpool

Africa and the World Music Industry: a benign globalisation?

2.30 Barbara Titus, Utrecht University

European and Zulu Aesthetics in Globalized Maskanda Music

3.00 Harm Langenkamp, Utrecht University

Composing Dialogues: The poetics and politics of inter/musical collaboration

3.30 Coffee

4.00 Keynote presentation: Martin Stokes, University of Oxford:

On Musical Cosmopolitanism

4.40 Respondent: Keith Negus, Goldsmiths, University of London.

5.00 Conference ends

The conference will take place in the Ian Gulland Lecture Theatre. The conference fee is £10 (£8 BFE members and students/unwaged; £5 for BFE student members). Entrance is free for staff and students of Goldsmiths College. No formal pre-registration is necessary.

Further information on the conference is available on the BFE website:

<http://www.thebfe.org.uk/section.php?id=122>

For detailed advice on how to get to Goldsmiths please visit

<http://www.goldsmiths.ac.uk/find-us/index.php>

For any remaining queries please contact the conference convenor, Dr Stephen Cottrell, by email (s.cottrell@gold.ac.uk)