

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.

The ways in which our department is instigating new developments, as well as reflecting moves towards more collaborative research, continue apace in the new academic year. Some of these developments will, I'm sure, become apparent in the pages of *Research News* in the future. I should particularly like to draw your attention to our new Centre for Contemporary Music Cultures, which is

officially launched this term (see below for details), following a very successful seminar series last year. The aims of this centre are at the core of a great deal of what we do in this department, and it will be exciting to see its activities develop. I'm sure that there will be a large contingent of Department of Music postgraduates at this two-day event to investigate and, we hope, support this work.

I wish you all the very best for your studies at Goldsmiths this year.

Keith Potter

CENTRE FOR CONTEMPORARY MUSIC CULTURES

Seminar Series 2004-5

The Centre sponsored a series of eight research seminars, with speakers from both outside and inside the Department of Music.

In 'Bimusicality revisited', Stephen Cottrell (Goldsmiths) discussed the practice of learning to perform as a research technique and pedagogical device in ethnomusicology, extending this to a consideration of professional musicians who are adept in the performance of several musical genres, which he dubbed 'local bimusicality'. This raises questions of code switching, with the development of different cognitive abilities, different forms of body movement in performance, and issues of unintended transfer of behaviour from one context to another. In 'Combining musical languages: the use of non-western elements in composing music for western film and television', Dirk Campbell (free-lance performer and composer) discussed some of the principles he uses in writing music to evoke specific emotions in audiences for films and TV advertisements. Dirk Campbell is master of a wide range of aerophones, from the Irish pipes to the Iranian ney, and a lot of instruments in-between. The different instruments evoke different moods in western listeners, while the microtonality of Middle Eastern musics raise interesting challenges when it comes to harmonisation. In 'Creativity, commerce and crossovers: how the music business works music', Alison Donald (UK Managing Director of A&R for Chrysalis Publishing) talked about her experience in the popular music industry signing groups such as Radiohead, Roots Manuver and Talvin Singh. She discussed the nature of contracts, artists' career development, the new demand for live performance, and the financial implications of 'synchronisation fees', licensing of recorded music for TV advertisements, computer games,

etc. She also discussed the mysterious 'x-factor' that successful recording artists seem to possess. In 'Sounds of the World: World music and the media', Charlie Gillett (author and world music radio DJ) played five pieces of music that he found particularly significant, and explained at length the circumstances and strange trajectories through which each had come to be recorded and in due course achieved fame (sometimes after a period of years). In a discussion about the bringing together of disparate elements in certain kinds of studio-created 'world music', he made an important distinction between hybrid music and fusion music. In the former, the original elements remain discernable, while in the latter they tend to disappear. In Gillett's opinion, the hybridisation is positive, fusion not so. This raises the question of the criteria by which we can judge the value of particular musical creations. In 'Aesthetics of Tombak Playing in Contemporary Iranian Music', Aleksandra Balandina (Goldsmiths, PhD student) gave an account of the extraordinary developments that have taken place in Iranian art music since the Islamic Revolution of 1979, when Ayatullah Khomeini came to power. This talk concentrated on the tombak, the Iranian single-headed hand-drum, and its complex performance techniques and use of western notation for learning and performance. Of particular interest were her comments on the public demeanour of the tombak player, who should show a minimum expressive body movement, a set of attitudes to be interpreted in terms of modesty and spirituality. This provoked a lively debate about the body and the performance of music in general. In 'Live Work and Recording: The Creative Process', Barb Jungr (free-lance cabaret singer and voice-coach) discussed some of the problems she experiences in recording in the studio and performing the

same pieces live. She described in great detail the process of preparing for the recording of her new CD of Elvis Presley's songs, from the initial selection of a small number of items from Presley's many recordings, selling the concept to her record company, working on the arrangements, and the actual process of recording. In 'Earle Brown: Perspectives on Oral History and Archival Research', Keith Potter (Goldsmiths) talked about his research with this important contemporary American composer, examining critically the oral history approach that he uses, and discussing Brown's work in the context of his many contemporary composers, dancers, writers and visual artists. From this emerged a keen sense of a fecund avant garde, with its many rivalries and different methods of composing and performing. In 'Sound Body: making music/writing music', David Toop (musician, composer, author and journalist) addressed a wide range of questions concerning the history of music in the west over the last 100 years, from Debussy's exposure to a wide range of world musics, the futurists, bio-acoustics, sound art, blues, and the making of field recordings in the Amazon and Papua New Guinea. This was the most wide ranging of our seminars and former a very appropriate conclusion to this series, since it brought together work and ideas in (western) contemporary art music, (western) popular music and world music, and the many interactions between them.

As is evident from these brief summaries, the seminars were broad-ranging and laid out some of the issues confronting the Centre in its work ahead, notably cross-cultural and cross-genre syntheses in the creation of new musical work by producers, and the broadening range of choice by consumers.

Official Launch

The Centre will have its official launch on Friday 28 October 2005 with a distinguished invited speaker in the Gulland Lecture Theatre, followed by a reception and a concert of new work by members of the Music Department in the Great Hall. This will be followed on Saturday 29 October by a one-day Symposium on Listening to Others, with a number of invited speakers to present their ideas about the ways in which creators of new music over the last 100 years have expanded their sources of inspiration through engaging with the music of others, and with how the sound media have also encouraged much broader listening habits.

The CCMC Seminar Series will resume in the Autumn Term of 2005, sharing the Departments regular Tuesday late afternoon seminar slot with Musicology Research Forum. This re-scheduling will allow greater

participation by our MMus students and other members of staff.

Afghanistan Music Unit

John Baily's period of consultancy for the Aga Khan Music Initiative in Central Asia (AKMICA) came to an end last December. It was decided that in order to build on the Tradition Bearers' Programme and to expand music training to other cities beyond Kabul AKMICA needed a fulltime Project Manager based in Kabul, an educated Afghan with good administrative and managerial skills, and sympathetic towards music. After some months of search, AKMICA appointed Mr Mirwaiss Sadiqi to this position, and under his direction the projects initiated by Baily are expanding.

On 21 March, which is Nowroz, or New Year's Day in the Afghan calendar, John Baily and Veronica Doubleday broadcast a one-hour programme on the BBC Afghanistan Service, listened to by millions of Afghans across the world. The programme, in Afghan Persian, allowed Baily and Doubleday to play tracks from their own CDs, as well as significant field recordings they made in Afghanistan in the 1970s. The BBC plays a crucial role in the global dissemination of music in the Afghan diaspora.

In July, John Baily and Veronica Doubleday participated in a five-day workshop for the Afghan rubab given by the Afghan musician Ustad Rahim Khushnawaz. This took place in the Cretan village of Houdetsi, where Ross Daly has his museum of musical instruments and which serves as the base for his group Labyrinth. Ustad Rahim taught seven rubab players, all of them musicians and music teachers, including several outstanding performers. As well as helping with the workshops Baily and Doubleday were able to polish their own performance of Afghan music through master classes with Ustad Rahim.

In the summer vacation John Baily finished editing his film *Tablas and Drum Machines: Afghan Music in California*. The final stage of this process was to have the film subtitled, a specialist job carried out by Dr Susi Arnott of Walking Pictures. Getting the many songs in the film, in four languages, transcribed and translated was a major task.

Baily is currently working on a 30,000 word text to go with a CD of recordings he made of the Kabuli singer Ustad Amir Mohammad in the 1970s. These are rare examples of Afghan art music, Sufi ghazals from Persian poets such as Hafez and Maulana Jalaluddin Rumi. This will be published in book plus CD format by Ashgate. Afghan art music is little known outside Afghanistan, and this publication will make a significant contribution towards it becoming better known.

Tabla lessons given by the Afghan musician Yusuf Mahmoud will start again in Goldsmiths on 19 October, on which day Yusuf will give a

lunchtime concert of tabla playing in the Music Department.

John Baily

CENTRE FOR RUSSIAN MUSIC AND ALFRED SCHNITTKE ARCHIVE: REPORT, May-September 2005

Centre for Russian Music

Last term the CRM received two significant grants to enhance its special collection.

The first, from the College and the Department of Music enabled the CRM to acquire a truly unique collection of Russian piano music from the well-known collector and Russian music expert Malcom Henbury-Ballan. In 2002 he donated a very large collection of orchestral and chamber -music scores by various Russian composers to the CRM. This new acquisition of piano music is unique in size and content. It includes all the piano works by all major Russian composers in very rare, sometimes first, editions. The actual value of this collection, had it been offered for sale on the open market, would have been much higher than the price the College paid for it; and the value of the collection will rapidly increase in the future. The collection will be invaluable to Goldsmiths students, especially to students in piano performance. Russian piano music (in particular, works by Tchaikovsky, Rakhmaninov, Scriabin, Prokofiev, and Shostakovich) is an essential part of the piano repertoire today. The new collection will facilitate teaching and research and should inspire students to study seriously both the standard Russian repertoire and little known or unknown works.

The second grant, from the AHRC Research Enhancement Scheme, was awarded for the cataloguing of the published materials in the CRM special collection and published materials in the Prokofiev Archive. Details of the works to be catalogued are available from Professor Alexander Ivashkin (CRM) and Mrs Noëlle Mann (Prokofiev Archive).

In August 2005, the CRM hosted the First International Summer School on Russian Performance Traditions Today, with participants from Japan, Korea, Germany, Greece, Cyprus, the UK, and Russia. The final concert was held in Council Chamber on 27 August, in which students performed works by Rakhmaninov, Shostakovich, Prokofiev, and Schnittke.

Alfred Schnittke Archive

In July 2005, materials from the Schnittke Archive were shown in Kyoto (Japan) at the 7th World Congress of Choral Music. Alexander Ivashkin presented a two-hour talk, 'The choral music of Alfred Schnittke', based on the composer's manuscripts in the Archive.

Alexander Ivashkin

FROM THE SERGE PROKOFIEV ARCHIVE

Serge Prokofiev Archive annual report, September 2004 to August 2005

Thanks to the generosity of the Serge Prokofiev Foundation who, once more, increased its financial support, the Archive is now staffed every day of the week with Kristian Hibberd as full time Archive Assistant. His task over the past year (and the next) has been to process our extensive archival holdings, as opposed to the printed matter. This task is well in hand and already facilitates the support we provide to teaching and research, both on-site and via the Web. Fiona McKnight, who has been the Archive's clerical assistant over the past two years, left us at the end of August to take up a full-time post of Head of Music in a London primary school. She has been replaced by

Christopher Waywell who is with us on Tuesdays and Wednesdays.

Acquisitions

I am leading an active acquisition campaign, especially for audio-visual materials and copies of music manuscripts from around the world. I went to Moscow this year to renew contacts with Russian colleagues in libraries, archives and museums, in order to promote openness through an exchange of expertise and materials, and returned with copies of manuscripts, which I am now able to provide to our students, and others. The important

thing is that Russia now recognises the Archive as the world centre for materials and expertise on Prokofiev, which facilitates my work tremendously.

Three Oranges, journal of the Serge Prokofiev Foundation

Going from strength to strength, the journal is regularly quoted in scholarly articles as well as in the latest doctoral theses. The range and quality of contributors is steadily growing. This year, the journal was reviewed both in the West and Russia. Excerpts from each issue and subscription details are available at <http://www.sprkfv.net/journal/journalin.html>.

Research tool

An ongoing project is the indexing of Prokofiev's correspondence (some 15,000 pages in this Archive) on an Access database. Scheduled to be completed by the end of 2006, this work will ultimately provide the Archive and the research community with a fully searchable tool, opening up one of the greatest correspondence collections of the twentieth-century.

LIVE ALGORITHMS NETWORK: NEWS.

The network held a one-day workshop in April 2005 attended by c. 30 visitors. Professor Owen Holland (Dept of Computer Science, University of Essex) presented a talk on machine consciousness and creativity and Paul Brown (School of History of Art, Film and Visual Media, Birkbeck College) discussed a new project concerned with robotic art; see www.paul-brown.com. Tim Blackwell and Michael Young presented recent theoretical ideas for a framework for live algorithms, and in addition there were talks from Eduardo Miranda and Bram Boskamp (Plymouth), Michael Casey (Goldsmiths) Nick Bryan-Kinns and Pat Healey (Queen Mary). Further information can be found on the revamped LAM website www.livealgorithms.org.

A free improvisation by Chris Redgate and Roger Redgate generated some lively discussion and led to a second meeting held in July with a small number of network members. From this emerged a project which aims to

Funding

In order to make the Russian collections at the Library (CRM and Prokofiev Archive) more accessible, the former Librarian, Sacha Shaw and myself prepared an application to the AHRC Resource Enhancement Scheme to have the CRM collection and printed matter from the Prokofiev Archive catalogued onto the Library's cataloguing system, Aleph. After being turned down once, we re-applied and were successful. The work will start some time in November 2005 and will at last make accessible the CRM collection, which I started in 1997 and which has remained closed ever since, simply because it was not catalogued. My thanks go to Sacha Shaw whose help and determination made this project possible.

The Archive has also received a grant from the ALM (Archives, libraries, museums) London Collection Care Funding Programme. The ALM will send a consultant conservator in the autumn to deliver a Preservation Audit Visit and report. The prime purpose of this visit is to help us develop our collection management skills and tighten up our planning and delivery of collection care, an essential step for long-term preservation. The work will apply to both our library and archival collections.

Noëlle Mann, Curator

explore the codification of interactive performance practice. A more detailed discussion can be found on the website; follow the link to the wiki page. You are very welcome to join in our discussion — please log on and post a message!

Tim Blackwell, Sebastian Lexer and Michael Young performed as the Live Algorithms Group at the EXPO 966 Sonic Arts Network Expo. Further performances are planned in the autumn.

The next network meetings are to be held in Goldsmiths: September 15th/16th in association with ISMIR 2005 (6th International Conference on Music Information Retrieval) and December 19th/20th where the principal guest speaker, Al Biles (Rochester Institute of Technology), will present his GENJAM system.

Michael Young

PUBLICATIONS AND RECORDINGS

John Baily

Sweet Nomad Girl. Folk Music from Afghanistan. Veronica Doubleday, voice and daireh (frame drum), Abdul Wahab Madadi, voice, and John Baily, Herati dutars (long-necked lutes). CD published by MetierWorld MW360-01.

John Drever

'Electroacoustic performance interfaces that learn from their users', collaborative paper with André Melo and Geraint Wiggins, Proceedings, International Computer Music Conference, Barcelona, 2005.

'Topophonophilia: a study on the relationship between the sounds of Dartmoor and the people who live there', CD of Proceedings, Twelfth International Congress on Sound and Vibration, Congress Centre of Instituto Superior Técnico, Lisbon, July 2005.

'Of click and glitch: some notes on listening to *Hearing Voices*, a composed documentary by John Wynne', *Resonance*, 10/1, London Musicians' Collective, 2005, pp. 52-3.

Dimitrios Exarchos

'Inside/outside-time: metabolae in Xenakis's *Tetora* (1990)', *Proceedings of the International Symposium Iannis Xenakis*, ed. Anastasia Georgaki and Makis Solomos (Athens: University of Athens, 2005), pp. 169-76.

Sebastian Lexer

John Tilbury Plays Samuel Beckett (2004/2005). John Tilbury with Christina Jones and Sebastian Lexer. *Cascando*, a radio piece for music and voice. Voices by John Tilbury, music composed and performed by John Tilbury with electronic modulations by Sebastian Lexer. *Rough for Radio 1*, for music and voices; Voices, Christina Jones and John Tilbury, music composed and performed by Sebastian Lexer, Eddie Prévost and John Tilbury (Matchless Recordings MRCD62).

Simon McVeigh

with Jehoash Hirshberg, *The Italian Solo Concerto 1700-1760: Rhetorical Strategies and Style History* (Woodbridge: Boydell & Brewer, 2004), 372 pp.

with Jehoash Hirshberg, 'The "Virtuosi Instrumenti" and the Milanese Concerto in the Early Eighteenth Century', in Anna Cattoretti (ed.), *Giovanni Battista Sammartini and his Musical Environment* (Turnhout: Brepols, 2004), pp. 203-44.

co-edited with Susan Wollenberg, *Concert Life in Eighteenth-Century Britain* (Aldershot: Ashgate, 2004), including introduction, pp. 1-11, and with Meredith McFarlane, 'The String Quartet in London Concert Life, 1769-1799', pp. 161-90.

' "An Audience for High-class music": Concert Promoters and Entrepreneurs in Nineteenth-century London', in William Weber (ed.), *The Musician as Entrepreneur, 1700-1914: Managers, Charlatans and Idealists* (Bloomington: Indiana University Press, 2004), pp. 162-82.

Andrew Pink

'Accessing the Eighteenth Century: ECCO and English Music', *Inform*, 11 (Autumn 2005), pp. 10-11.

Keith Potter

Regular reviews in *The Independent*.

Contributions to programme books for the BBC Promenade Concerts: programme note on John Adams, *The Chairman Dances: foxtrot for orchestra* (28 July), and profiles of John Adams (28 July) and Morgan Hayes (25 August).

Roger Redgate

mirlitonrades for soprano and piano, with texts by Samuel Beckett on *New French Song*. Metier MSV CD92100. Alison Smart (soprano) and Katharine Durran (piano).

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

John Baily

Keynote speaker at the International Council for Traditional Music's conference in Sheffield, August 3-12, University of Sheffield. Baily's keynote consisted of the screening of two of his films, *A Kabul Music Diary* and *Tablas and Drum Machines: Afghan Music in California* on the Show Room Cinema, Sheffield. Baily introduced the films and led a discussion of them.

Tsai-Wei Chen

'Sonic constellations' and cross-cultural identities of Taiwanese sojourners in London'. Expo 966: annual sonic arts network exposition, University of Hull, 20 July 2005. Also delivered at Urban Sustainability, RGS-IBG Annual Conference, Royal Geographical Society, London, 1 September 2005.

Thanos Chrysakis

'Generative musical systems and space', Seventh Symposium on Systems Research in the Arts: Music, Environmental Design, and the Choreography of Space, Baden-Baden, Germany, August 1-7, 2005.

John Drever

'Topophonophilia: a study on the relationship between the sounds of Dartmoor and the people who live there', Twelfth International Congress on Sound and Vibration, Congress Center of Instituto Superior TÈcnico, Lisbon, 13 July 2005.

'Electroacoustic performance interfaces that learn from their users', collaborative paper with Andrès Melo and Geraint Wiggins, International Computer Music Conference, Barcelona, 8 September 2005.

'Topophonophilia: a study on the relationship between the sounds of Dartmoor and the people who live there', RGS-IBG Annual Conference 2005, Royal Geographical Society, London, 1 September 2005.

'Topophonics & Nostophonics: the role of sound in the golden era of British documentary film', Expo 966, Sonic Arts Network, University of Hull, Scarborough Campus, 20 June 2005.

'Who wants to be a hero now?' sound design for performance company Blind Ditch (company in residence Dartington College of Arts), Exeter Phoenix, 23 May 2005.

'Airborne Trial', sound installation of recordings made in Orford Ness in collaboration with Louise K Wilson, *Regeneration*, St Mary-At-The-Quay, WAG Visual Arts Ipswich, Ipswich, 27 August - 17 September 2005.

Soundwalk of Holbeck Urban Village, at *Ways of Hearing*, Leeds, to coincide with Fontana's sound installation *Sound Lines*, in the Dark Arches, Lumen and MAAP, 27 May 2005.

Soundwalk of Eastside, at *Creative Lab* in Birmingham, to coincide with Bill Fontana's performance and installation of *St Martin's Bells Sonic Mapping*, MADE and MAAP, 27 June 2005.

'Interview with John Gray', *Vermillion Sounds*, ResonanceFM, 1& 6 July 2005.

Chris Halliwell

'Modelling what happens in the blink of an eye'. Graduate Exchange Conference for the East and South-East of England, University of Cambridge, 5 July 2005.

Ju-Lee Hong

Performance

Duos for violin and cello by J.S.Bach and Handel-Halvorsen. Regent Hall, London, 12 August 2005.

Alexander Ivashkin

'Choral Music of Alfred Schnittke', two-hour talk at the 7th World Symposium of Choral Music, Kyoto International Conference Hall, 30 July 2005, Kyoto (Japan).

Performances (selected)

Schnittke, Cello Concerto No 2. With North Netherlands SO, Arvo Volmer, conductor. Groningen, 'Oosterpoort' concert hall, 26 May 2005; Hoogeveen, 'Le Tamboer' concert hall, 27 May 2005, Leeuwarden, 'Le Harmonie' concert hall, 28 May 2005.

""What makes Russian music Russian?": Fingerboard conversations'. With Hamish Milne, piano. Cheltenham International Music Festival, Pump Room, Cheltenham, 2 July 2005.

Several recitals at the International Festival 'Amiatapiano', Castel del Piano, concert hall, Italy, 2-12 August. With Maurizio Baglini, piano, Daniel Adni, piano, and various Italian musicians. Works performed include Bach, Solo Cello suite in C, Beethoven, String Trio in D, Schumann Piano Quintet, Brahms Piano Quartet in G, Piazzolla, *Le Grand Tango*, Ali-Zadeh, *Habil-Sayahy*, Chaplin, Tango 'Natasha', and Rostropovich, Humoresque.

Sebastian Lexer

Performances

'Double - Trouble', performance musicale en trois actes 'FrancAngleterre', Bertram Denzler, Ross Lambert, Frederic Blondy, John Lely, Jean-Luc Guionnet, Sebastian Lexer, Jean-Sebastien Mariage, Seymour Wright, Edward Perraud. Atelier Tampon-Ramier, Paris, 23 April 2005.

Trio with Jamie Coleman, Sebastian Lexer and Eddie Prevost, INTERLACE, Goldsmiths College, 30 April 2005.

Live Algorithm Group, Improvising Trio with Michael Young, Sebastian Lexer, Tim Blackwell, Swarm algorithm, Sonic Arts Network Expo 966, University of Hull, 18 June 2005.

Solo performance: Study III— shifting focus (using a neural network developed by Olli Bown), Goldsmiths College, 29 June 2005.

VINST, a research project and installation by Emmanuelle Waeckerle, programmed in Max/MSP/Jitter by Sebastian Lexer, has had several outings including Sonic Arts Network Expo 966, 19 June 2005, and at LSO St-Lukes, London, 3-10 July 2005.

Noëlle Mann

Pre-concert talk on Prokofiev's *Cantata for the Twentieth Anniversary of the October Revolution*, RSNO, Edinburgh and Glasgow, 22 and 23 April 2005.

Simon McVeigh

'Marketing culture: the recital in London during the 1900s', paper given at the Fifth Biennial International Conference on Music in Nineteenth-Century Britain, University of Nottingham, 7-10 July 2005, and chair of conference session, 'Viotti and his Legacy'.

Andrew Pink

A performing edition of Benjamin Cooke's (1732-1793) 'Hand in Hand with Fairy Grace' (from Shakespeare's *A Midsummer Night's Dream*) for soloists (S.S.B.) and chorus (S.S.A.T.B), prepared from ms and early printed sources in the Royal College of Music. Performed by 'Collegium Musicum of London' and 'The Musicall Compass', conductor Rupert Bawden, in a performance of Purcell's *The*

Fairy Queen, in which Shakespeare texts from the play not set by Purcell but by composers from the eighteenth to the twentieth century were interpolated.

Keith Potter

Contribution to round table on 'Marketing New Music' and chairing of session, 'Music and the Body', Fourth Biennial International Conference on Twentieth-Century Music, University of Sussex, 26 August.

Anthony Pryer

Joint convener and organiser of the thirtieth annual conference of The British Society of Aesthetics, St Edmund Hall, Oxford University, 2-5 September 2005.

Roger Redgate

Performances of compositions

Ausgangspunkte for solo oboe, Radar Festival, Mexico City, 21 April 2005; Centro Educativo Y Cultural Manuel Gómez Morín, Queretaro, Mexico, 22 April. Christopher Redgate (oboe).

mirlitonnades, for soprano and piano, with texts by Samuel Beckett. First performance, Purcell Room, London, 13 July 2005. Also at the Semely Music Festival, 6 August, Alison Smart (soprano) and Katharine Durran (piano).

Performances as violinist/conductor

BBC Radio 3 *Hear and Now*. Brian Ferneyhough *Etudes Transcendentales*. Roger Redgate (conductor), Sarah Leonard (soprano), Ensemble Exposé, 7 May 2005.

The Redgate Oboe Quintet (Christopher Redgate oboe, Caroline Balding, Roger Redgate, violins, Bridget Carey, viola, Robin Michael, cello). Jacqueline du Pré Concert Hall, Oxford, 13 May 2005, and at The Warehouse, London, 14 May.

Michael Young

Performances

Argrophyllax (oboe, live electronics) Chris Redgate, oboe. Performances at RADAR 4, XX1 Festival de México, Mexico City, 2005 (recorded for national broadcast), and Centro Educativo Y Cultural Manuel Gómez Morán, Queretaro, México, 2005.

Aur(or)a. A live harmonizing improvisation system, with Roger Redgate (violin) and disklavier piano. Goldsmiths College, June 2005.

Live Algorithms Group (Tim Blackwell, sax, Sebastian Lexer, piano, Michael Young, trumpet, with Swarm Granulator). Performance at EXPO 966: Sonic Arts Network Exposition. Scarborough, June 2005.

EVENTS IN TERM 1, 2005-06

CENTRE FOR RUSSIAN MUSIC

Seminars and Recitals Term 1, 2005-06 Council Chamber, Deptford Town Hall

All events are held on Thursdays in the Council Chamber, Deptford Town Hall, unless stated otherwise.

Friday 7 October, 19.00: *Great Hall, Goldsmiths College*

Schnittke, 'Seid nüchtern und wachet' (*Faust Cantata*, 1983)
Shostakovich, Cello Concerto No 1 (1959)
Presented and conducted by Alexander Ivashkin, with the Goldsmiths Sinfonia and Chorus.
Soloists: Chloe Maloney, mezzo-soprano, Tim Wayne-Wright, countertenor,
Justin Lavender, tenor, Hamish Gallie, bass, and Alex Eichenberger, cello.

13 October

18.00: Evgeny Tugarinov (Regent of the Russian Orthodox Cathedral in London), 'Music of the Russian Orthodox Church: history and practice'.
19.30: Concert by the Choir of the Russian Orthodox Cathedral in London, directed by Evgeny Tugarinov.

3 November

18.00: Tatiana Ursova (Goldsmiths College), "'A play with styles": exploring the instrumental works of Myroslav Skoryk (Ukraine)'.
19.30: Recital by Tatiana Ursova (piano) and the Aphorism Ensemble. Piano and chamber music works by Myroslav Skoryk.

Wednesday 9 November, 19.30: *Wigmore Hall*

Alexander Ivashkin, cello, and Mikhail Rudy, piano.
Music by Stravinsky, Prokofiev, Britten, Chopin and Schubert.
Charity fundraising concert under the Patronage of the Ambassador of the Republic of Croatia. Promoted by The Stone-Mallabar Foundation.

17 November

18.00: Gavin Dixon (Goldsmiths College), 'Memory and forgetting: temporality and the human condition in Schnittke's Concerto Grosso No.4/Symphony No.5'.
19.30: Recital: Schnittke, Trio for violin, cello and piano (1992). Litsa Tunnah, violin, Julia Morneweg, cello and Ayako Tabo, piano.

24 November

18.00: Geoffrey Norris: 'Life before Glinka: orchestral music in 18th-century Russia'.
19.30: Recital: Russian Music of the 18th century (programme to include songs and instrumental works).

1 December

18.00: Ju-Lee Hong (Goldsmiths College), 'Expression in performances of Prokofiev's "unfinished" Solo Cello Sonata'.
19.30: Prokofiev, Solo Cello sonata (1953). Alexander Ivashkin (cello).

MUSIC RESEARCH FORUM

Term 1, 2005-06

Tuesdays, 17.30-18.30, Room 137a

- 11 October:** Chung Ming Lu, 'Recent compositional work'.
1 November: Tim Bowman, 'Visual modelling and compositional strategy'.
22 November: Richard Witts: 'Pansyism and how to eschew it: the presentation of music at the BBC, mediated discourse, genre, and gender'.
6 December: Professor Keith Negus, 'Popular melodies: singing along with Bob Dylan'.

Convener: Craig Ayrey (c.ayrey@gold.ac.uk)

APPOINTMENTS AND AWARDS

Simon McVeigh has been appointed to a further four-year period as Senior Pro-Warden and Pro-Warden (Research and Enterprise), heading the College's Research Office; he is also a member of the Music Sub-Panel for the 2008 Research Assessment Exercise (RAE 2008) and of the Peer Review College of the Arts and Humanities Research Council.

Congratulations to **Robert Bigio** on the award of PhD for a thesis entitled 'Rudall, Rosé and Carté and the Development of the Flute, 1821-1939' (2005).

Keith Potter was recently appointed to the position of Project Advisor, Contemporary Composers, for Grove Dictionaries of Music.

ANNOUNCEMENTS

Thanos Chrysakis: *Inscape 5* was selected works for performance at the 32nd International Competition de Musique et d'Art Sonore Electroacoustiques de Bourges 2005.

RESEARCH COMMITTEE, DEPARTMENT OF MUSIC, 2005-06

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

DEPARTMENTAL RESEARCH FUNDING

The Department has a small fund for research projects, conference fees, publication expenses and the like. 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 (but not normally MMus 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 their supervisor.

Application forms, together with a set of guidelines, are available from the Department Office. Applications are reviewed by the Department Research Committee once each term and should indicate what other sources of funding have been sought (this does not apply to conference expenses).

Last-minute, late, and retrospective applications will not be considered.

Deadline for applications in Term 1: Friday 14 October 2005.

DEADLINE FOR *RESEARCH NEWS*, JANUARY 2006

Monday 19 December 2005.

EDITORIAL ADDRESS AND ADVICE TO CONTRIBUTORS

Contributions from staff and postgraduate 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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