

EDITORIAL

Since its inception in the mid-1990s, *Research News* has developed as a record of the research activity in the Department of Music, and as a medium for advertising forthcoming events. These functions determine the content of this issue. If you use this publication primarily as notification of forthcoming events, those in Term 1 are listed on pp. 12-14.

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. Even if you have already been a student here as a postgraduate or perhaps as an undergraduate you may not be fully aware of the sheer size of our postgraduate community in the Department of Music. As I write, I am myself not yet sure of exact numbers for the 2004-05 academic year. But I hope it will interest you to know that we regularly have at least eighty MMus students, full-time and part-time, now studying one of eight different courses (counting Acoustic Composition and Studio Composition separately). And we currently have around 70 students registered for research: again, many are part-time, but increasingly these students are full-time.

That's a community of some 150 doing their own work here at post-BMus level, even before we start to factor in our academic staff, part-time as well as full-time, our Visiting Fellows and other researchers involved with us in one way or another. For a British music department, it's huge, actually: few university music departments in this country, even the most prestigious ones, focus on postgraduate work to the extent that we do at Goldsmiths.

Quantity and quality should not, of course, ever be confused. Indeed, sheer quantity of this kind may not seem important to the 'lone scholar'. But in most areas of scholarship, the traditional concept of the individual researcher, beavering away in total isolation from the rest of humanity, has come to be considered outmoded, as it frequently fails to address the realities facing scholars working in the 21st century.

A natural part of this ethos also sees researchers and practitioners in Music not only working together better but also looking outwards to other disciplines. Of course such initiatives are not entirely new. But in the past we have not, in my opinion, been nearly as good as we might have been at establishing meaningful connections with researchers and practitioners in other Goldsmiths departments, as well as those elsewhere. I'd like to say right here that one of my aims during the period of three years during which I am Head

I invite members of the department to use *Research News* also as a forum for debate, and to express personal, professional views on events and research policies in this institution.

Craig Ayrey

of Music is to try and help us do a better job of talking to, and working with, our other Goldsmiths colleagues — in departments ranging from Drama to Visual Arts, and from Media and Communications to Visual Cultures. Your own input to this will be vital.

In a variety of ways, our own department is instigating new developments, as well as reflecting the move towards more collaborative research. Some of these developments will, I'm sure, become apparent in the pages of *Research News* in the future. For the moment, let me just draw attention to two ventures new this term. One is the commencement of an MMus in Russian Music Studies, a natural fruit of work done here over several years already in making Russian music a feature of Goldsmiths' research profile, as those of you who know the reputation of the Prokofiev Archive and the Centre for Russian Music will be aware.

The other venture starts outside the Music Department, but its reverberations will, we hope, soon be felt within it too. Two researchers and composers in the area of computer music, Geraint Wiggins and Michael Casey, have just joined the Department of Computing, coming from City University to join those at Goldsmiths who have already helped to make electronic and computer-based composition and research an important part of our work. Professor Wiggins and Dr Casey bring with them a team of ten researchers in all (see the report below). This is an excellent example of trans-disciplinary activity with much potential for the future: exactly the kind of thing to which I was referring above.

Finally, may I also commend to you the inaugural lecture to be given by our new Professor, but long-time colleague, John Baily. He will speak on 'Performing culture in exile: Afghan music in Pakistan and California', on Tuesday, 23 November 2004 at 5.30pm, in the Ian Gulland Lecture Theatre. (This event will replace the regular Tuesday Music Research Forum Seminar: see schedule below.) I'm sure there will be a large contingent of Music Department postgraduates there to support him.

Keith Potter

A PERSONAL STAFF PROFILE: PROFESSOR KEITH NEGUS

The past academic year has been both inspiring and tiring. It has been inspiring because, having moved from the Department of Media and Communications, I have been able to engage directly in teaching music and to contribute to some of the excellent courses run by the Department of Music. It has been tiring as I have had to learn the ropes of new administrative systems, adapt to different ways of doing things, and prepare many new classes. During the Autumn term, I was working 50/50 in both Music and Media and Communications (fulfilling outstanding obligations for the folks around the corner). I may have often looked confused or might have appeared to be walking in two directions simultaneously. Yet, after January 2004, when, finally, I moved to Music full-time, my first sense of liberation came when I realised that I would now receive daily e-mails from staff in only one department. Unsurprisingly, I completed little substantial research during the past year. Instead, I saw certain projects unfold and develop, concluded one long-running study, and gave conference and seminar presentations. The following gives an overview of my current research interests and activities.

Creativity, Communication and Cultural Value, a book co-authored with Michael Pickering (Department of Sociology, Loughborough University), is now published by Sage (June, 2004). This began life as a series of informal conversations in the pubs of Leicestershire sometime in the middle of the 1990s, when I was based at Leicester University. It traces some of the key meanings of creativity as these have developed in time, and seeks to highlight how the meaning of creativity is tied integrally to changing historical processes, technologies, and conceptions of the individual and society. Owing to such connections, the attribution of creative to an activity or artefact always entails value judgements. Hence one of our key themes: in dealing with creativity, we are dealing with questions about cultural value. Another central motif in the book is the idea that creativity involves the communication of experience. We explore how the act of creation entails grappling with the conventions, traditions, media and institutions through which any experience of the world can be given communicative form. This is not the only way of approaching creativity, but we adopt it in order to be able to think of creativity as a relational process: the creative act entails communication between artistic creator and viewer, reader, or listener as much as it entails communication with other artistic creators and creations encountered via the accumulated artefacts and forms of various traditions and generic conventions. In general terms, the book is an attempt to raise a series of questions and

encourage further debate about practices and judgements often taken for granted when the term 'creativity' is invoked.

In April 2004, as a member of the organising committee, I was involved in a major international conference hosted by the Experience Music Project (EMP) in Seattle. The EMP is an interactive popular music museum, housed in a much commented-upon (loved and hated) building designed by Frank Gehry, a stone's throw from the Space Needle. In addition to the exhibits, it contains outstanding facilities for presenting musical performances, lectures, workshops and seminars. The theme of the conference was 'This Magic Moment: Capturing the Spirit and Impact of Music', and brought together journalists, academics and musicians. The quality of presentations was high and the character of the dialogues very open and stimulating. As one of the co-ordinating editors of the journal *Popular Music* (Cambridge University Press), I am now involved in producing a special edition of the journal drawing on the conference, which will include a selection of refereed academic papers together with more polemical and speculative 'middle 8' pieces.

I have also been researching a project on music and musicians on television. This study is very much a transitional project marking my shift from a cultural studies/ sociological orientation to a more overtly musicological approach to the subject. From the earliest days of television broadcasting (in Britain, November 1936) music was an integral element of this medium. Within two weeks, the first opera had been broadcast (four scenes from Albert Coates's opera *Mr Pickwick*), and these early years featured coverage of ballet, dance bands, jazz musicians (a rare BBC television appearance by Art Tatum), cabaret, and various forms of variety entertainment. Light music found a place as theme tunes, interval music and music for test-card transmissions. In my research, I am thinking about how television programmers have used or incorporated music, but, perhaps more significantly, I am concerned with how composers, musicians and performers have had to adapt to the requirements of television. I am also interested in how listeners' understanding and judgements of different types of music have been shaped by the experience of musicians and music emanating from the small screen. In Spring 2004 I explored some of these ideas in talks at the University of East Anglia, the University of Newcastle, and at Goldsmiths in an Ethnomusicology Research Seminar. I intend to focus on this research at my Inaugural Lecture (Tuesday, 1 February 2005, 5.30pm).

At long last, this year has seen the publication of the Japanese translation of my book *Popular Music in Theory*, an event greatly delayed due to problems at one of the publishers. I have leaflets giving details the translation for anyone interested.

Finally, I would like to thank everyone in the Music Department for making me so welcome, and for patiently dealing with my many questions during my first year here.

AFGHANISTAN MUSIC UNIT (AMU): REPORT, JANUARY - AUGUST 2004

In February, Goldsmiths was honoured by a visit from the noted expert on the music of Afghanistan, Abdul Wahab Madadi, originally from Herat. Madadi trained as a radio journalist in Germany, worked for most of his life at Radio Afghanistan in various capacities, and became Head of Music for Radio and Television. He is also a noted singer of Herati folk songs and the author *The Story of Contemporary Music in Afghanistan*, one of the few books written by an Afghan about Afghan music. At present he lives in exile in Hamburg. Madadi gave the Ethnomusicology Research Seminar on 12 February, a fascinating account of his own career as a musician and musicologist in Kabul, and on 13 February he was the guest artist at AMU's concert in Deptford Town Hall, performing with our Ensemble Bakhtar.

In April, accompanied by Veronica Doubleday, I visited Kabul and Herat in my capacity as consultant to The Aga Khan Music Initiative in Central Asia. My main task was to monitor the AKMICA Tradition-Bearers Programme for Kabul, which I set up during my last visit (October 2003, see *Research News*, January 2004), and to look at other aspects of the regeneration of musical life in the post-Taliban period. The objective of the Tradition-Bearers Programme is to support and encourage the art music of Kabul as practised by musician families from the Kucheh Kharabat (Musicians' Quarter in the Old City). Central to their practice is the art of singing ghazals in the Kabuli style, with texts drawn from the great tradition of Persian mystical poetry written in Iran, Afghanistan and India. This music also requires advanced skills in playing the rubab (plucked lute), delruba (bowed lute) and tabla (drum pair). The four master musicians (Ustads) employed by AKMICA are Salim Bakhs (vocal and harmonium), Ghulam Hussein (rubab), Amruddin (delruba) and Wali Nabizada (tabla). AKMICA rents space in the Foundation for Culture and Civil Society (FCCS), a unique focal point of artistic activity for Afghans in Kabul. FCCS organises exhibitions, concerts, poetry readings, and other cultural activities such as poetry and song-writing competitions. Each AKMICA Ustad has ten students and teaches one

afternoon per week. They are experienced teachers who give instruction through the medium of Indian music notation, with its system of note names and drum mnemonics. Their students have made excellent progress in a short space of time. The Ustads take their work very seriously, and consider that the future of Kabul's art music is in their hands.

The success of the Tradition-Bearers Programme has prompted plans to expand AKMICA's teaching activities from four to ten "ustad-afternoons" per week. Moreover, the Dean of the Faculty of Fine Arts of Kabul University has requested AKMICA to send its Ustads to teach the performance of Afghan music in the University's Music Department. The Department also received a two-week visit from British film composer and teacher, Francis Shaw, to assess its academic needs. Francis was able to persuade the British Ambassador to lend the Music Department one of its two grand pianos to support the teaching of western music.

Musical life in Kabul seems to go from strength to strength. Most obvious is the ever increasing numbers of music offices, each the base of a band of musicians, shops selling musical instruments, and workshops making them. While I was there, the Kabul authorities were trying to get women singers back on radio and television. Despite the condemnation of a member of the Supreme Court, these efforts have been successful, and women can now be heard and seen on state media. This is a highly significant development. Other developments by way of providing music education for girls, including playing instruments such as harmonium, rubab and tabla, were investigated by Veronica Doubleday. We also made a brief visit to Herat, where we had carried out ethnomusicological field work in the 1970s. We contacted a number of musicians we knew from that time. Herat has no theatre or cinema, but at the moment the public performance of music appears to be relatively free. Most significant is the fact that the bands of women professional musicians researched by Veronica are again free to perform at women's wedding celebrations. Herat's unique musical instrument, the 14-stringed dutar (invented in

the 1960s by the Herati musician Mohammad Karim Herawi), is threatened with extinction, there being no new young dutar players of note (unlike the situation of the rubab in Kabul, where there are a number of young virtuoso players).

During the summer vacation I continued working on a monograph to be called 'The Dutar of Herat: The Transformation of an Afghan lute, 1950-1965' which will include four compact discs of field recordings I made in the 1970s, and performances on 2-, 3- and 14- stringed dutars. In August, Madadi made another brief visit to the UK to perform, with Veronica and me, at the Semley Music Festival,

organised by former Goldsmiths composer Sadie Harrison and her husband David Lefeber, who runs the METIER CD label specialising in new music. The concert took place in St Leonard's Church, Semley. This has a stained-glass window dedicated to the memory of WPC Yvonne Fletcher, a native of Semley shot dead at the infamous demonstration outside the Libyan Embassy in London. The concert is due to be released on CD in the new METIER world series.

John Baily, Head of the Unit

NEW ARRIVALS IN COMPUTING

In September, Professor Geraint Wiggins and Dr Michael Casey joined the Department of Computing from City University's Centre for Computational Creativity. Both Michael and Geraint work in the computer music area, and are both composers. Their research group, Intelligent Sound and Music Systems (ISMS for short) consists of ten researchers, all of whom are working on aspects of musical computing.

For the past year Dr John Drever has been working with them, part-time at City on an Arts Council of England/ AHRB funded 'Arts & Science' Research Fellowship. Now ISMS is at Goldsmiths, it is hoped that there will be opportunities for collaboration with the Department of Music.

John Drever

LIVE ALGORITHMS FOR MUSIC: NEW EPSRC RESEARCH NETWORK, CULTURE AND CREATIVITY

What is it?

The network will investigate the use of autonomous computers in creative performance, promoting the development of human-machine interaction. Our interest is in systems that run *live algorithms*, that is to say systems which collaborate actively with human performers – or other machines – in real-time performance, and can do so without the presence of a human operator. The requirement of a live algorithm is that it should participate in a performance just as a human might, making apt and creative contributions to the musical dimensions of sound, time and structure.

The network brings together performers, composers and scientists in the areas of cognition, artificial intelligence and computing. There are currently over 20 members, and the network should expand during its initial funding period 2005-7. There will be five 2-day meetings during that time. The group is headed by Tim Blackwell (Computing) and Michael Young (Music); Aki Pasoulas (former Goldsmiths MMus student) will be the network's Research Administrator.

Where can we find one?

Live algorithms may involve extra-musical systems that show potential musical properties (i.e. generate patterns which may be

interpreted musically). A prototype improviser based on the swarming patterns of virtual insect swarms has already demonstrated the feasibility of this. Algorithms may be derived from, amongst others, the fields of evolutionary computation, artificial life, ant, swarm and flock algorithms, chaotic dynamics and cellular automata, neural networks and machine consciousness.

But are they alive?

The network will explore interactivity with such algorithms. Cognitive Science and AI techniques may provide useful models of human-computer interaction, but the task is not centred on notions of musical, or other, consciousness. Generative programs will not necessarily 'know' they are generating music. However, although live algorithms may not be alive, they may not be fully inert either. Since it is anticipated that they will be autonomous, capable of creativity and interactive with humans, there is always the potential of personification, at least to the ears of the audience. With this in mind, the network will also explore developments in machine consciousness, since there may well be useful ideas that can apply to our domain, even if our aims are somewhat different.

So what's new?

We do not need systems that are pre-loaded with a syntax derived from the rules of music theory. Composed systems have often employed rule-based approaches that relate input to output; novelty occurs due to the indeterminacy of the input. Such systems are apposite in well-defined genres such as jazz. However, live algorithms will contain parametric representations of the external aural environment. These parameters will change to reflect the interaction between the machine and the environment. In one possible model, these parameters will influence the dynamic flow of a non-musical patterning algorithm. This hidden algorithm must then be re-interpreted as sonic events. In our vision, the computer is simultaneously composing and performing, and the algorithms are dependent on interactivity. In other words, they are improvisational, and the network will draw on the expert advice of improvising musicians to find out they might expect from

an improvising machine.

Our aims

The aims of the network include the generation of a number of integrated research proposals, the design and implementation of prototype systems and the preparation of papers for presentation at a closing conference. The network will also seek to stimulate interest in related areas of research in the computer music community. Public performances and music workshops led by network members will be a feature of the network's activities throughout. The initial funded period will end with a conference with an associated publication and performance of live algorithms. The activities during this conference will be open to the public and the media. A live algorithms website is to be soon established, and this will continue dissemination of the aims and achievements of the network, and give access to software and creative work.

Tim Blackwell and Michael Young

THE SERGE PROKOFIEV ARCHIVE: ANNUAL REPORT, SEPTEMBER 2003 – AUGUST 2004

The past three years was a challenging period for the Archive, concentrated on preparing, delivering, and supporting most of the UK celebrations marking the 50th anniversary of Prokofiev's death. This year, by contrast, has been one of consolidation.

Acquisitions

1. The Hamburg-based firm Sikorski, which owns the rights in the West for Prokofiev's Soviet works, visited the Archive for the first time and subsequently donated its entire Prokofiev catalogue.
2. Links were renewed with Chant du Monde (Paris) which also provided further valuable documentation and materials.
3. Record companies donated most of the CDs and DVDs released during 2003 (approximately 85 in total, a mixture of new recordings and reissues), making the Archive the largest repository of audio-visual materials on Prokofiev in the UK, and perhaps worldwide.
4. The holdings of the Archive have been considerably enhanced as the result of productive professional relationships with two major libraries in the USA and Russia which provided digitised copies of a large number of music manuscripts essential for modern research.

Three Oranges (journal of the Serge Prokofiev Foundation)

The journal is now indexed in RILM and held by The Library of Congress. Subscriptions are growing and articles are increasingly quoted in

other publications, raising the profile of both the journal and the Archive.

New research tool

We are now constructing a knowledge database with the help of Computer Services and the expertise of an external designer. A part-time indexer has begun work on our holdings of c.15,000 pages of Prokofiev's correspondence. Within the next two years, the data accumulated since the Archive's inception in 1994, together with the index of correspondence, will be entered in this database which will be complete and fully-searchable.

Conferences and public events

1. In collaboration with Professor Alexander Ivashkin, the Archive was involved in the first UK performance of Prokofiev's complete chamber music (Blackheath Concert Halls, 11-12 October 2003). See the review at: <http://www.musicalpointers.co.uk/reviews/liveevents/prokofiev-weekend.htm>
2. In collaboration with Professor Peter Dickinson (Institute of United States Studies, University of London), the Archive organised a one-day conference on 'Prokofiev and America' (8 May 2004). See the Conference Report below.
3. The Archive assisted the Barbican Cinema to obtain a copy of two films made during the Second World War, and for which Prokofiev composed the music. Never seen before in the West, *Lermontov* and *Tonya* were screened to complement the performance of Prokofiev's

seven symphonies performed by the LSO, conducted by Valery Gergiev.

Staff

1. The Curator, Noëlle Mann, was invited to speak the 'Colloque Prokofiev: l'oeuvre vocale et dramatique de Prokofiev' (University of Evry, 20-21 November 2003), and delivered pre-concert talks on Prokofiev's music in Southampton (Turner Simms Concert Hall),

Birmingham (CBSO) and London (Philharmonia Orchestra). Her additional conference participations and publications are listed below.

2. Kristian Hibberd has been appointed Archive Assistant and Journal Administrator (from 1 September 2004).

3. Fiona McKnight continues as part-time Clerical Assistant.

Noëlle Mann, Curator

CONFERENCE REPORT: PROKOFIEV AND AMERICA

On Saturday 8 May 2004, the Institute of United States Studies (IUSS) and the Serge Prokofiev Archive, both of the University of London, joined forces to explore Prokofiev's times in America in a conference at Senate House. Now Head of Music at IUSS, Peter Dickinson was instrumental in setting up the Serge Prokofiev Archive in 1994, when he was Head of the Department of Music at Goldsmiths. It was therefore fitting that he should dedicate to Prokofiev the last of the Institute's popular music study days. As he explained in his introduction, the Institute of Latin American Studies and IUSS were about to merge and form the Institute for the Study of the Americas (ISA) as from August 2004.

All contributors were from London, with the exception of the two guest speakers from the USA, both of whom are established specialists of Prokofiev's life and music, the biographer Harlow Robinson (Northeastern University, Boston), and the pianist Barbara Nissman, who, in 1989, made history as the first to perform the complete Prokofiev piano sonatas in New York and then in London.

Three contrasting contributions stood out in this conference. The first was a theoretical paper, in which Arnold Whittall (King's College London) shed light on the 'challenge which Prokofiev's music poses to music theory and analysis' and provided a fascinating commentary on interpretations of Prokofiev by a 'handful' of Americans. Whittall discussed and contrasted hermeneutic and technical approaches to analysis and expressed the view that these were 'not incompatible' when looking at Prokofiev's music. Starting with Felix Salzer's first steps in applying Schenkerian analysis to Prokofiev, Whittall commented on the approaches of Richard Bass, Lawrence Kramer and Neil Minturn who have explored the structural and stylistic features of Prokofiev's compositions, and discussed the use of modality and the octatonic scale in Prokofiev's music. Putting into question Taruskin's view of Prokofiev as the 'accessible composer', as opposed to the 'modernist'

Stravinsky, he commented positively on the work of a young theorist, Daniel Zimmerman, who has declared that Prokofiev's music is 'impervious to any single analytical approach'. Having introduced us to the concept of the 'wrong note' theory and the ambiguities which Prokofiev's music contains, Whittall concluded that in Prokofiev's case 'wrong notes are right'.

Secondly, Barbara Nissman reflected on two of the twentieth-century pianist-composers she knows best, Gershwin and Prokofiev. Constantly moving between the floor and the piano, she commented and highlighted specific aspects of Prokofiev's music which she (in a 'leap of faith') recognises in many of Gershwin's works. A very compelling example was what she called her 'musical joke' — the celebrated opening slide of the *Rhapsody in Blue* which happens to be a near-repeat of the trill and rising scale with which the piano enters in the second movement of Prokofiev's Third Piano Concerto (written earlier); an argument all the more convincing as we discovered that the score of Prokofiev's concerto accompanied Gershwin in all his travels. Having noted similarities between the two men, such as an innate sense of melody and rhythm, Nissman did not attempt to make a blanket statement or state a theory on who influenced whom. She gave what she called 'a performer's point of view', enriched by 'the performer's leap of faith', on two 'natural' pianists. Her talk demonstrated a deep and expert understanding of Prokofiev's music and structures (she has performed all of Prokofiev's piano music, and is now at work on her next book, *Prokofiev and the Piano: A Performer's View*). Indeed, her comments on Prokofiev's complex and often unexpected language concurred more than once with Arnold Whittall's views: the performer and the analyst were united.

The third paper (or rather, performance) in this trilogy was delivered by Alastair Macaulay (chief theatre critic of *The Financial Times* and dance critic of *The Times Literary Supplement*), who began by declaring himself 'a

fraud amongst this academic crowd' and promptly enthralled the audience with his wide knowledge of dance, in particular of Balanchine's *Prodigal Son*. This original choreography became famous in the 1950s when Balanchine revived it with the New York Ballet. Macaulay illustrated his talk with a solo demonstration of many of the dance sequences in the ballet, most amazingly the Siren's *pas de deux* with the prodigal son. He made the audience acutely aware of the vital role the relationship composer/ choreographer (that of Balanchine and Prokofiev was stormy) plays in the shaping of the work and, as a result, of its success. This was all the more significant for the Ballets Russes, whose innovative approach rested, according to Diaghilev, on a tight collaboration between all the artists involved in making a ballet.

Relying heavily on Prokofiev's newly published *Diary* (1907-1933), the other contributors looked at Prokofiev's professional interaction with other artists during the first years he spent in the West, mostly in United States. When Prokofiev arrived in New York in 1918, he was penniless, often ill, and relied heavily on the generosity of a small circle of acquaintances. For the first time in his life, argued Fiona McKnight (Goldsmiths College), he had to work for a living (mostly performing), which meant he had to take into consideration the conservative taste of American audiences. Prokofiev immediately composed piano works for their consumption, such as *Tales of an Old Grandmother* and other brief tuneful pieces as required by the American publisher Schirmer, who immediately showed interest in him. In these works, she concluded, one can find the first hint of the 'new simplicity' which Prokofiev adopted in the late 1920s and developed after his return to the Soviet Union.

Introducing two manuscripts recently discovered in Rio de Janeiro (Prokofiev's orchestrations of *The Rose Enslaves the Nightingale* by Rimsky-Korsakov and of the second of his own *Five Melodies without Words* Op. 35), Noëlle Mann (Goldsmiths College) discussed the composer's professional relationship with the dedicatee of these works, the Brazilian-born soprano, Vera Janacopulos. She threw light on the role Janacopulos played in Prokofiev's early career in America (and on that of other eminent composers such as Stravinsky), suggesting that their interaction was at the root of the composer's growing interest in, and concentration on, instrumentation and orchestration. Putting heard music at the heart of this conference, Lina Johnsson (Goldsmiths College), accompanied by Noëlle Mann, performed Rimsky-Korsakov's song, in Russian.

In the afternoon, Harlow Robinson's keynote address included an illustrated discussion of the use of Prokofiev's music by Hollywood film directors. Robinson explained that after the 1917 revolution many Russian composers, filmmakers, and writers travelled to Los Angeles in an attempt to obtain work in the newly emerging film industry. Between 1920 and 1938, Prokofiev made numerous visits to Los Angeles where he met Gloria Swanson who asked him to write music for one of her films. But even though he met Walt Disney in 1938 and discussed projects with him, Prokofiev never wrote any music specifically for Hollywood. Since his death, however, much of Prokofiev's music has been used in Hollywood films — for example, the background music to Woody Allen's *Love and Death*, the music for the film *The Turning Point* and the end of the film *Anna Karenina*. Prokofiev's music, Robinson concluded, has now taken over from Tchaikovsky's as the symbol of Russianness in the movies, so that Prokofiev's place is ensured in the history of the Russian contribution to American culture and cinema.

Finally, Prokofiev's latest biographer, David Nice, traced the history and back-ground of organisations and individuals who helped to provide a platform for Prokofiev's music in America. These included Cyrus McCormick (of the combine harvester manufacturer family) and the Russian conductor Modest Altschuler who, with his Russian Symphony Orchestra, promoted extensively the music of Russian composers, above all that of Skriabin. Nice also discussed the composer's relationships with his fellow musicians in New York, especially Rakhmaninov, through further examination of the diaries for 1919-20.

After the conference, Barbara Nissman's second appearance consisted of a recital of the works Prokofiev had written on his arrival in America — *Tales of an Old Grandmother*, Op. 31, a piano arrangement of Buxtehude's Organ Prelude and Fugue in D minor, and Four Pieces, Op. 32. Completing her recital with what she felt was perhaps Prokofiev's most profound piano work, the Sixth Sonata, Nissman kept the audience under her spell, sharing with us her obvious joy in Prokofiev's music. She ended with the iconoclastic *Suggestion diabolique* and a piano arrangement of the March from *The Love for Three Oranges* which she felt 'should be the theme song of the conference today'.

Nissman's words were taken literally. After the recital, when Prokofiev's three Anglo-Saxon biographers — Harlow Robinson, Daniel Jaffé and David Nice — posed for a photo call, each held an orange on his head!

Tom Sutcliffe and Noëlle Mann

PUBLICATIONS AND RECORDINGS

John Baily

'Music censorship in Afghanistan before and after the Taliban', in Marie Korpe (ed.), *Shoot the Singer! Music Censorship Today* (London: Zed Books), pp.19-28.

Stephen Cottrell

'Smoking and all that jazz', in Sander L. Gilman and Zhou Xun (eds), *Smoke: A Global History of Smoking* (London: Reaktion Books, 2004).

John Drever

'Sound fetish tendencies', *Noisegate*, 12 (2004), pp. 4-14.

Review of Steven Johnson (ed.) *The New York Schools of Music and Visual Arts*, *The Art Book*, 11/4 (September, 2004), pp. 45-6.

CD recordings

Pastoral Pause, soundscape composition, on 'A Call For Silence CD' (ed. Nicholas Collins), published by Sonic Arts Network (February 2004).

Antiphon and *Abandoned Silos*, soundscape compositions in *Architectural Sound Marks* (ed. and compiled by John Drever), accompanying *Earshot 4: Time and Visibility II*, Journal of the UK and Ireland Soundscape Community (July 2004).

Noelle Mann

Liner notes for a CD issued by Warner Classics, Nikolai Lugansky, *Prokofiev Piano Sonatas 4 & 6, Ten pieces from Romeo and Juliet* (CD 2564 61255-2).

Review of *Russians on Russian Music, 1880-1917, an Anthology*, edited and translated by Stuart Campbell, Cambridge University Press, 2003 in *Brio*, Journal of the United Kingdom and Ireland Branch of the International Association of Music Libraries, Archives and Documentation Centres, Spring/Summer 2004, Volume 41, No. 1, pp 58-60.

Keith Potter

Regular articles and reviews for *The Independent*, including a review of Brian Ferneyhough's opera, *Shadowtime*, (premiered in Munich), *The Independent Review*, 24 June 2004, p. 17.

Programme note for John Adams's *The Dharma at Big Sur* and a Profile of John Adams, in the programme book for BBC Promenade Concert, 22 August 2004.

Anthony Pryer

'Mozart's operatic audition: the Milan Concert, 12 March 1770 — a reappraisal and revision', *Eighteenth-Century Music*, 1/2 (2004), pp. 3-27.

Razia Sultanova

'Code émotionnel de la musique d'Asie Centrale', in *Sentiments doux-amers dans les musiques du monde*, (Paris: L'Harmattan, 2004), pp. 149-55.

'Monajat'; 'Yulduz Usmanova'; 'Roksonaki'; 'Abdulaziz Hashimov & Ensemble'; 'Sozanda'; 'Woman Minstrel'; 'Allaev', in *The International Artists Database*, www.culturebase.net (Berlin: Haus der Kulturen der Welt, 2004).

CD liner notes for *Luman Sejalilov : Legend of Crimean Tatar Music*, Pan Records, 2076

CD liner notes for *Uzbekistan: Echoes of Vanished Courts*, UNESCO-Naive, 2004

Michael Young

with Tim Blackwell, 'Swarm Granulator', in G. R. Raidl et al. (eds), *EvoWorkshops 2004, Lecture Notes in Computer Science*, 3005 (2004), pp. 399-408. This paper received the Best Paper Award at the Evomusart Workshop, April 2004, Coimbra, Portugal.

with Tim Blackwell, 'Self-Organised Music', *Organised Sound*, 9/2 (2004).

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

Craig Ayrey

Chair of conference session, 'Music and Poetics/Music and Poetry' (papers on Messiaen, Sartre, and Debussy), at the Symposium on Music in France (1930-1940), University of Melbourne, Australia, 17-19 July, 2004.

John Bailly

'Music censorship in Afghanistan: the situation today', and a concert of Afghan music, with Matthaïos Tsahourides. Freemuse book launch, Khalili Lecture Theatre, SOAS, 18 May 2004.

'Afghan Perceptions of Birdsong', paper given at the conference on 'Sonic Subjects and Acoustic Objects', Goldsmiths College, 27 May 2004.

'Music & Love songs of Afghanistan', a concert with Abdul Wahab Madadi and Veronica Doubleday. Semley Music Festival, 7 August 2004.

Stephen Cottrell

'Conceptualising sound among London's musicians', a paper given at the conference on 'Sonic Subjects and Acoustic Objects', Goldsmiths College, 27 May 2004.

Saxophone recital at Guildhall School of Music and Drama (works by Bach, Heath, Wiedeoft, and Bozza), 29 May 2004.

John Drever

Conference Papers

Co-chaired 'Sonic Subjects and Audio Objects: one-day inter-departmental symposium on sound', Goldsmiths College, 27 May 2004.

'Topophoniphilia: the relationship between sound, place and sentiment', 'Ecologia Acústica. Ética y Estética en la idea de Paisaje Sonoro', during Zeppelin2004, festival of sound art, organised by Caos->Sonoscop, CaixaFòrum, 21 May 2004. Repeated at 'Sonic Subjects and Audio Objects', Goldsmiths College, 27 May 2004.

Performances of Compositions

Phonographies of Exeter, soundscape composition, performed at *Sonorities 2004*, Sonic Arts Research Centre, Queens University, Belfast, 25 April 2004; and in a concert entitled 'Good Night Sounds' curated and presented by John Drever, at *Sounding Out 2*, University of Nottingham, 8 July 2004.

Phonographies of Exeter, soundscape composition, broadcast on 'Charmed Sounds', Finnish Broadcasting Company, YLE Radio 1 channel, 20 April 2004.

Phonographies of Glasgow, soundscape composition, presented at 'Zeppelin2004: VII Festival de Projectos Sonoros', Centre de Cultura Contemporània de Barcelona, Barcelona, 19-22 May 2004.

Broadcast of a field recording of *The England Rugby World Cup Winners arrive in Trafalgar Square*, 'Vermilion Sounds', Resonance FM, 21 May 2004.

Quack-Project (a collaborative interactive CD-ROM which asks the question: "Do ducks quack in the

same way all over the world?" featuring the voices of nursery children from over 20 London schools, making animal noises in a wide range of languages that reflect the capital's cultural diversity) presented at 'Homeland', a Spacex / Relational project presented as part of the Middle England Series, Paris Street, Exeter 20 and 22 April 2004.

Phonographies: Glasgow, Frankfurt, Exeter, soundscape compositions, broadcast on DRIFT Radio: Resonant Cities, curated by Robert H. King, 25 - 31 July, 2004.

Alexander Ivashkin

Conference paper

Key-note address at the International Festival and Conference 'Alfred Schnittke 70', Patras, Greece. 4 May 2004.

Major performances

Schnittke, Sonata No 1, and Piano Trio (with Irina Schnittke and Oleh Krysa), Municipal Theatre, Patras, Greece, 5 May 2004.

Prokofiev, Sinfonia Concertante, with the St Petersburg Philharmonic Orchestra (conducted by Nikolai Alexeev). Great Hall of the St Petersburg Philharmonia, 7 May 2004.

Beethoven, Sonata in A, Op. 69; Debussy, Sonata; Cree Brown, *Doldrums* for solo cello (dedicated to A. Ivashkin), and Shostakovich, Sonata, with Tamas Vesmas (piano). Great Hall, Arts Centre, Christchurch, New Zealand, 23 June 2004.

Haydn, Cello Concerto in D, and Richard Strauss, *Don Quixote*, with the Christchurch SO, New Zealand (conducted by Marc Taddei). Christchurch Town Hall, 26 June 2004.

Fourteen concerts at the 11th Australian Festival of Chamber Music, Townsville, Australia, 1 - 12 July 2004. Works by Rakhmaninov, Brahms, Janacek, Dvòrak, Roslavets, Britten, Beethoven, Tarnopolsk, Gubaidulina, Schumann, and Richard Strauss.

Three concerts at the International Festival 'Musica Reservata', Brugge, Belgium. Hall of the Brugge Conservatoire, 23, 25, 29 July 2004. Works by Tchaikovsky, Schumann, and Boccherini.

Shchedrin, *Parabola Concertante*, and Brahms, Double Concerto, with Slava Moroz (violin) and the Russian State SO (conducted by Vladimir Verbitsky). Voronezh, Russia, 17-18 September 2004.

Noëlle Mann

'Prokofiev, Diva and the Nightingale', paper given at the conference on 'Prokofiev and America', Institute of United States Studies, University of London, 8 May 2004.

Pre-concert talk on Prokofiev's Second Violin Concerto, Philharmonia Orchestra, Royal Festival Hall, London, 13 May 2004.

Conductor of Goldsmiths Chamber Choir in an all-Russian programme on the opening night of the exhibition *Russian Landscape in the Age of Tolstoy*, National Gallery, London, 23 June 2004.

'Soul to song: musical pictures of nineteenth-century Russia'. A lecture in conjunction with the exhibition *Russian Landscape in the Age of Tolstoy*, National Gallery, London, 4 and 7 July 2004.

Razia Sultanova

Conference papers

'Uzbek music today and its study in Western Universities', Keynote address at the International Festival 'Sharq Taronalari', Samarkand, 23 August 2003.

'Uzbek music in Afghanistan', Society for Ethnomusicology Conference, Miami, 2 October 2003 (supported by a British Academy Award).

'From whirling dervishes to energetic hip-hop: Uzbek dance through the history of the 20th century', British Forum for Ethnomusicology conference 'The Body in Musical Performance', University of Surrey, Roehampton, 15 November 2003.

'Instrument making in Uzbekistan: Remembrance of things past', paper at the Conference of the International Council for Traditional Music, Fujou, China, 5 January 2004. Repeated at the Department of Anthropology, Queens University, Belfast, 2 March 2004.

Festival with group of Uzbek performers Munojat Yulchieva (in collaboration with Asian Music Circuit). Concerts in the Early Music Centre, York, 11 June 2004 and Purcell Room, London, 13 June 2004.

BBC interviews

'Shashmaqam in the history of Tajik music', 'Outlook', World Service, 18 December 2003.

'Crimean Tatar music', World Service, 12 May 2004.

Interview with Munojat Yulchieva, 'Late Junction', Radio 3, 10 June 2004.

Michael Young

holy shit (8 track tape), EuCuE Series XXII (Electroacoustiques Université Concordia University Electroacoustics), Montreal, February 2004.

Improvised performance with the Swarm Granulator system at the BigBLIP 2004, Brighton, September 2004.

APPOINTMENTS AND AWARDS

John Drever has been elected as a member of the board of directors of the Sonic Arts Network.

Razia Sultanova (Visiting Fellow) has been awarded a three-year Fellowship in the Department of Music, SOAS, and has been appointed Visiting Professor at the Uzbek State Conservatory, Uzbekistan.

Michael Young has been awarded CELT Fellowship in 2004-5 to develop on-line learning strategies for Max/MSP.

EVENTS IN TERM 1, 2004-05

MUSIC RESEARCH FORUM

Term 1, 2004-5

Tuesdays, 18.00-19.30, Room 137a

5 October

Roger Redgate, Lecture-recital, solo violin works by Feldman, Ferneyhough, and Lachenmann.

19 October

Iro Pavlopoulou, 'Recent research in ethnomusicology'

9 November

John Wynne, 'Hearing Voices: sonic portraiture in a cross-cultural context'

23 November

No seminar.

7 December

Craig Ayrey, 'Boulez, virtual and actual'

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

POSTGRADUATE RESEARCH CONFERENCE: SHOSTAKOVICH STUDY DAY

CRM in collaboration with the Shostakovich Society UK

Saturday, 6 November 2004

- 10.00: Registration
10.30: Introduction: Alexander Ivashkin and Lewis Owens
10.45: Key-note Address: David Fanning
12.00: Alexander Ivashkin, 'Shostakovich, the first Russian minimalist'
12.30: Dmitri Smirnov, 'My Shostakovich'
13.30: Recital : Alissa Firsova (piano). Music by Shostakovich
14.30: Tanya Ursova, 'Shostakovich's polyphonic cycles'.
15.00: John Riley, 'Something old, something new, something borrowed, something... red? Found music in Shostakovich's film scores'.
15.30: Kristian Hibberd, 'Late Shostakovich and Mikhail Bakhtin'.
16.15: Recital, Shostakovich, *Songs on the Poems of Alexander Blok*, Op. 127; Piano Quintet. Performed by Ensemble MP
17.15: Round Table discussion chaired by Alexander Ivashkin and Lewis Owens

MUSIC IN BRITAIN: A SOCIAL HISTORY SEMINAR

**Wolfson Seminar Room,
Institute of Historical Research
Senate House, Malet Street, London WC1**

Mondays, 17.15-19.00

Cyril Ehrlich

We wish to give advance notice of the memorial occasion for Cyril Ehrlich which is to be held at the Wigmore Hall on 19 November at 14.00. Details of the event will be announced later.

4 October

A composite session on the theme 'The musician in society and the market place, continued', planned to acknowledge the influence of Cyril Ehrlich on the continuing work of seminar members. John Lowerson, Paul Kildea, Simon McVeigh and David Wright will present short papers with Andrew Roberts as respondent .

18 October

Nicholas Bell, 'The function of music in the socialist pageant in inter-war Britain'

1 November

Jenny Doctor, "'Virtual Concerts": the BBC's transmutation of public performances'

15 November

Robert Philip, 'Ensemble playing in the 20th-century: culture, expectation and results'

29 November

Speaker to be advised.

Conveners: Simon McVeigh (Goldsmiths College) and David Wright (Royal College of Music). Secretary: Ann van Allen-Russell (a.van_allen-russell@virgin.net)

INAUGURAL LECTURE

**Ian Gulland Lecture Theatre
Tuesday, 23 November 2004, 17.30**

Professor John Baily, 'Performing culture in exile: Afghan music in Pakistan and California'.

**CENTRE FOR RUSSIAN MUSIC
SEMINARS AND RECITALS**

Council Chamber, Deptford Town Hall

Term 1, 2004-5

12 October

Seminar, 18.00: Nathan Seinen (University of Cambridge), 'Prokofiev and the War'.

Recital, 19.30: Maria Krivenski (piano), Joanna West (violin), Oscar Bigashev (cello), Minako Oka (piano). Prokofiev, Sonata for violin and piano in D major; Sonata for cello and piano.

26 October

Seminar, 18.00: Evgeniya Lianskaya (Glinka State Conservatoire, Russia), 'Russian musical post-modernism: theory and practice'.

Recital, 19.30: Andrew Zolinsky (piano), music by Silvestrov, Mansurian, Part and Vasks.

16 November, Mikhail Glinka Celebration (1804-2004)

Seminar, 18.00: Stuart Campbell (University of Glasgow), 'Glinka and opera'.

Recital, 20.00: Stephen Cottrell (clarinet), Alexander Ivashkin (cello), Vicky Yannoula (piano). Glinka, *Trio Pathétique*.

30 November

Seminar, 18.00: Elena Pridanova, Glinka State Conservatoire (Russia) : 'Wedding ritual in Russian music'.

Recital, 19.30: State Quartet of Tartarstan (Kazan, Russia). Rakhmaninov, String Quartet No 1 (unfinished); Tchaikovsky, Andante Cantabile (from String Quartet No 1); Borodin, Nocturne (from String Quartet No 2); Gubaidulina, String Quartet No 3; Folk-Suite 'Music of Russia'.

7 December

Pre-concert talk: 19.30, Alexander Ivashkin

Recital, 19.45: Tamas Vesmas (piano). Stravinsky, Piano Sonata (1924); Schnittke, Five Aphorisms; Prokofiev, Sonata No 9, Op.103.

Information: Alexander Ivashkin (phone: 020 79197646; a.ivashkin@gold.ac.uk)

RESEARCH COMMITTEE, DEPARTMENT OF MUSIC 2004-05

Keith Potter (Chair), Craig Ayrey, John Baily, Jill Halstead, Alexander Ivashkin, Keith Negus, Lucinda Parr (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: **Wednesday, 3 November 2004.**

DEADLINE FOR RESEARCH NEWS, JANUARY 2005

Monday, 13 December 2004

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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