

EDITORIAL

This issue of *Research News* has been delayed by the failure of the College's email server at the end of last term. Although I have attempted to retrieve everything sent, some items may have been lost. If so, please send them again by the deadline for the next issue (1 April 2005).

To all contributors: data must be sent by email (with any attachments saved as RTF files) in the style followed in this issue. *Research News* does not advertise publications or conference papers that are 'in press' or forthcoming, except for future events within the College.

The purpose of *Research News* is only secondarily that of a postgraduate newsletter. Items from, or relevance to, postgraduates are welcome and are published; yet the possibility of debating current research concerns of staff and students, a primary purpose of this newsletter, is rarely activated.

I hope that those raised by, for example, the institution of the CCMC (see below), and any other research matters, might be explored productively in *Research News*. With this in prospect, I wish you a stimulating 2005.

Craig Ayrey

FROM THE HEAD OF DEPARTMENT: A Message To Postgraduate Students

At this time of year, however well we might consider things have gone, we think about what we could be doing better. One of these is attendance at concerts and recitals, seminars and conferences. Since the department puts on a wide range of activities, a dedicated MMus student, attending everything offered to postgraduate students (no, we don't seriously expect you to go to everything!), could well spend more hours engaged in the Department's extra-curricula events than in class. You should all receive our new departmental list of events which includes the regular programme of lunchtime recitals and evening concerts, or you may ask for one at the department Office.

Our core research seminar, Music Research Forum, offers a variety of departmental and visiting speakers, and seminars given by MPhil students seeking upgrade to PhD status. Alternating with these sessions are the seminars of the Centre for Russian Music which also mounts concerts and other activities within and outside College. Also outside the College are the Music in Britain seminars at the Institute of Historical Research (Senate House), co-directed by Professor Simon McVeigh (Pro-Warden, Research and Enterprise).

I would like to draw your attention to three further research events in Term 2. The new Centre for Contemporary Music Cultures (CCMC) inaugurates its work with a seminar series on Thursdays, which incorporates and replaces the long-standing ethnomusicology seminars. Although ethnomusicological thought is central to the work of the new Centre, it is by no means its sole intellectual engine. The Centre aims to achieve new forms of dialogue with other disciplines, both

musicological in the broadest sense and beyond. Secondly, Professor Keith Negus's inaugural lecture (1 February, 5.30pm) celebrates the appointment of this distinguished scholar of popular music as Professor of Musicology. The lecture will focus on his recent research into the ways in which television has represented both western-classical and popular musics and musicians in performance. Finally, the Postgraduate Research Conference this term focuses on Studio Composition and expands to two days (Saturday and Sunday, 19-20 February). It will be preceded on Friday 18 February by a Symposium on the work of the distinguished Belgian composer Henri Pousseur (who will be present), the fruit of an AHRB-funded project (directed by Dr John Dack based at Middlesex University), in which Dr Craig Ayrey is involved.

Research students should note the continuing opportunity to attend the AHRB Doctoral Research Training programme held on Mondays in central London. This not only offers valuable research training in a variety of areas, but also gives you the chance to meet research students from other institutions nationwide.

With so many events and opportunities to expand our intellectual and musical horizons and to meet colleagues and visiting specialists of many kinds, we should all find matters to interest and engage us, even if they are not related directly to our own area of research. I look forward to seeing everyone this term at some of these events (details of which are published below).

Keith Potter

LIVE ALGORITHMS FOR MUSIC (LAM) REPORT: October-December 2004

The Live Algorithms for Music research network held its first meeting at Goldsmiths College on 13-14 December 2004. The network was created by Tim Blackwell (Computing) and Michael Young (Music) and is funded through the EPSRC Creativity and Culture programme. The purpose of the network is to develop a UK research community in autonomous computer music (the 'Live Algorithm') and to produce a number of research proposals during the period 2004-6 which investigate human-machine improvisation, music and artificial intelligence, and evolutionary music. The meeting was dedicated to the memory of Andrew Gartland-Jones who sadly died recently. His enthusiastic support as leader of the Music Informatics course at the University of Sussex made a vital contribution to the successful creation of the network.

The meeting was a great success, and was attended by over 40 members, research staff and students representing a number of institutions and research centres including the Sonic Arts Research Centre (Queen's University Belfast), the Centre for Digital Music, and the Interaction, Media and Communication Group (both at QMUL), the Future Music Lab (University of Plymouth), the Centre for Music Technology (University of Glasgow), the Interdisciplinary Centre for Scientific Research in Music (University of Leeds), the Institut de Recherche et Coordination Acoustique/Musique (IRCAM, Paris), the Music Technology and Innovation Research Group (De Montfort University) the Royal Academy of Music and the Intelligent Sound and Music Systems team (Goldsmiths). The music departments of Sussex University, UEA Norwich, City University and Kingston University were also represented as well as the School of Technology (Leeds Metropolitan

University), Dartford College and Westminster University.

The two-day meeting included two paper/presentation sessions, a discussion/workshop session and an evening concert. The keynote presentation was given by the composer Professor Robert Rowe (New York University) via the MARCEL broadband network for video conferencing. Other speakers included Norbert Schnell, Eduardo Miranda, Geraint Wiggins, Juan Bello, Jonathan Impett, Pedro Rebelo, and Kia Ng. The evening concert included solo and small-group live improvisations with Tim Blackwell, Jonathan Impett, John Tilbury, Sebastian Lexer, John Bowers, Ollie Bown and Tom Arthurs. Christopher Redgate performed live electronic compositions by Paul Archbold and Michael Young. The topics which emerged as immediate areas of interest include timbral analysis and improvisation, methodology and testing and the human-machine P-f-Q architecture proposed by Blackwell and Young.

The next full meeting will take place in September 2005 at Goldsmiths. In the meantime, the network will arrange smaller group meetings at other institutions to develop these research projects, and plan further dissemination of the network's agenda at relevant conferences and music events. We are particularly grateful to Michael Casey (MARCEL coordinator), Aki Pasoulas (LAM research administrator), and Rick Campion for their help, and to all students who supported the event.

Further information can be found at <http://www.livealgorithms.org>.

Michael Young

AFGHANISTAN MUSIC UNIT (AMU) REPORT: October-December 2004

This has been a quiet period. I planned to visit Kabul early in October to see how the Aga Khan Music Initiative in Central Asia (AKMICA) Tradition Bearers Programme, which I set up in November 2003, is progressing. However, in September a large car bomb exploded outside the premises of an American security firm, not far from the American Friends Service Committee's offices where I usually stay. Several people were killed. It was feared that there might be more such attacks in the build-up to the presidential election in October, and I was advised not to go. In fact, two of our teachers were not even in Kabul at the time but were touring for a

month with the Voices of Central Asia show, which opened at English National Opera on 1 October 2004. I postponed my visit to late November, but owing to the kidnapping of three UN staff members I was again advised that the time was not right, and in any case, two of the teachers were away, this time playing a concert in Paris. Instead, I edited a short film of AKMICA *ustads* teaching, shot last April.

I was on research leave in Term 1. I devoted much of my time to working on the research materials gathered on Afghan music in exile in Fremont, California, in 2000, and edited a one-hour documentary film,

provisionally titled 'Tablas and drum machines: Afghan music in California', from the 20 hours of video filmed there. I also gave a number of talks and guest lectures on the music of Afghanistan (see below for details),

and made progress with a book entitled 'The soul of Kharâbât: the Sufi ghazal as performed by Ustad Amir Mohammad of Kabul'.

John Baily

THE CENTRE FOR CONTEMPORARY MUSIC CULTURES (CCMC)

The Department of Music is in the process of establishing a new 'soft' research centre, the Centre for Contemporary Music Cultures (CCMC), headed by Professor John Baily and Professor Keith Negus (Deputy Head). The Centre will build upon the department's expertise in contemporary music studies, popular music studies, ethnomusicology, performance, and composition. This initiative is undertaken in recognition of the fact that a number of hitherto distinct and compartmentalised strands in the study and practice of music making are in the process of converging. Contemporary western art music in the 20th century has been profoundly affected by the interest of composers in non-western and popular musics. There have been significant relationships between some aspects of western popular music and its art music roots from the 1950s and 1960s. In the domain of world music there are important influences emanating from western popular music and its modes of production. This 'hybridity' cries out for systematic investigation. This will be one of the principal concerns of the CCMC.

A further aspect of the Centre's work will be to investigate how methodologies, strategies and techniques that have been devised for dealing with one musical domain can be usefully employed in dealing with others. For example, Stephen Cottrell's *Professional Music-Making in London. Ethnography and Experience* (Ashgate 2004) shows how the anthropologically-informed fieldwork techniques of ethnomusicology can be applied to the world of classically-trained professional musicians. The oral-history approach used by Keith Potter in *Four Musical Minimalists. La Monte Young, Terry Riley, Steve Reich, Philip*

Glass (CUP 1999, 2002) is an important research technique in popular music studies and ethnomusicology. The approaches developed by Keith Negus in various publications to creativity and performance, mediation and the sound media, the music business and industry, and relations between production and reception, can be applied to a wide range of music making today, especially in the production of 'world music'. And there are many other examples where the transfer of research methods developed with respect to one kind of music culture can be applied to others.

New seminar series

As a first, developmental step, the CCMC announces a new seminar series 'Contemporary Music Cultures' to be held on Thursdays, 11.00-13.00, usually in MB268. The emphasis in this series will be very much on 'new work' by those who create and/or study it, or are otherwise engaged in its production and dissemination. The programme of speakers is still being arranged but we expect to have seminars by Barb Jungr, Dirk Campbell, Alison Donald, David Toop, Charlie Gillett, Keith Potter, and Alexandra Balandina. These seminars are open to all. We very much hope to see good attendance by our own students, especially postgraduates, for many of whom these seminars should be of central interest. Students and staff from other departments are also most welcome. The first seminar will take place on Thursday 20 January 2005.

John Baily

CENTRE FOR RUSSIAN MUSIC AND ALFRED SCHNITTKE ARCHIVE: REPORT 2003-4

During the last five years the Centre for Russian Music (CRM) and the Alfred Schnittke Archive were visited by nearly a hundred musicologists and performers from Russia, Australia, France, the USA, New Zealand, and Japan. Their work with the centre and archive materials resulted in many publications and several successful PhDs, for example, Elizabeth Crafton, Gordon Marsch, and Mark Barden (all USA), and Dzyun Tiba (Japan).

Last year, the CRM nominated Professor Alexander Sokolov, Minister of Culture of the

Russian Federation, for an Honorary Doctorate in the University of London. Professor Sokolov came to London to receive the degree. He lunched with Simon McVeigh, Keith Potter, Noelle Mann, and Alexander Ivashkin who later visited Moscow to discuss with Professor Sokolov the possibility of providing scholarships for Russian students to undertake study at Goldsmiths. In addition, the CRM has continued its collaboration/ exchange programmes with leading Russian research and teaching institutions —the Moscow

Tchaikovsky Conservatoire, the Russian Gnessins Music Academy, the St Petersburg Conservatoire, the Glinka Conservatoire (Nizhni-Novgorod), and the Moscow Institute of Arts Studies. All Goldsmiths PhD students specialising in Russian music have now visited Russia and worked there with the specialists in their field of study and in the major music archives. These visits were organized and sponsored jointly by the CRM and Russian institutions.

This year the Centre launches a new MMus in Russian Music Studies which includes a very popular course in Russian language. In Term 1 lectures and seminars were given by Noëlle Mann, Dmitri Smirnov, and Natasha Forman. Teachers in Term 2 will be Alexander Ivashkin, David Nice, Dmitri Smirnov, and Daniel Jaffe. For details see the MMus (RMS) booklet available on the College website and at the department Office. Currently, the CRM is planning a field trip for MMus (RMS) and all interested students to Moscow/ St Petersburg in April 2005. Please contact Professor Ivashkin for details. In December Isabel Ratcliffe (MMus RMS) travelled to Moscow and St Petersburg to collect materials for her MMus dissertation. There she met the composers Sergei Slonimsky, Victor Ekimovsky, Vladimir Tarnopolski, the musicologist Irena Nikolska, and visited the Moscow Centre for Contemporary Music. The CRM also arranged an audition for Arianna Palin (MMus Performance and Related Studies) who would like to further her studies with Professor Alexei Lubimov (Moscow Conservatoire).

A programme of national performance masterclasses with the leading Russian masters is continues to develop. The first of these was given in 2000 by Mstislav Rostropovich. This term, a masterclass for string players will be given by Natalia Lomeiko, an outstanding Russian violinist who won the Paganini Competition (Genoa), and has been a

prizewinner at the Tchaikovsky, Michael Hill, and Overseas League competitions. This event will take place in the Deptford Town Hall, 4 February 2005 (11.00am). All are welcome to attend.

In Term 1, 2004 the Centre hosted its fortnightly International Series in the DTH Council Chamber, which included research talks and recitals featuring various works and genres of Russian art and folk music. One of these was given by Elena Pridanova, a scholar from the Glinka Conservatoire hosted by the CRM, who spoke on 'Wedding rituals in Russian music' (30 November). This was complemented by a brilliant performance by the Tartar State String Quartet, one of the best chamber groups in Russia. In collaboration with the Shostakovich Society UK the Centre also organized a highly successful 'Shostakovich Study Day' (6 November 2004). The event attracted a large audience and included talks and recitals, an exhibition of visual artifacts related to Shostakovich, and a book sale.

Materials in the Alfred Schnittke Archive in still in the process of being catalogued. Many documents, photos, and scores have now been scanned. This work has been aided financially by the Russian oil company 'Lukoil'. Alexander Ivashkin recently brought new documents from the Schnittke apartment in Moscow, as well as nearly 50 scores and books donated by various organizations and individuals to the CRM collection. Since the latter remains closed to visitors (despite significant interest and many requests), he has applied for AHRB funding (under the 'Resource Enhancement' scheme) in order to catalogue it fully and to make it accessible as soon as possible.

Alexander Ivashkin

BRITISH POSTGRADUATE MUSICOLOGY

At the beginning of 2004, I was asked to act as editor of the journal *British Postgraduate Musicology*. *BPM* is a peer-reviewed journal run by postgraduates for postgraduates which began in October 1997 as a print publication (ISSN 1460-9231) edited by Benjamin Davies. After three volumes, the editorship passed to Nicholas Reyland who was instrumental in transferring *BPM* from print to online publication in 2001.

One important, recent change has been a complete redesign of the website. The original design had served very well for several years, but owing to the pace of change on the internet

it was fast becoming out of date and no longer met international standards of accessibility and inter-operability. After several months learning HTML, I launched the new design in October 2004. Volume 7, the first issue of *BPM* under my editorship, is due to be published on the site this term and will feature articles by current British postgraduates on a wide variety of musical research topics. Submissions for future volumes of *BPM* are welcomed from Goldsmiths students. Please view the website (www.bpmonline.org.uk) for more details.

Tim Rutherford-Johnson

AHRB COLLABORATIVE RESEARCH TRAINING PROVISION FOR DOCTORAL STUDENTS

Specialist Music-Bibliographic and Discographic Research Methods Training

The PGR Research Training programme is well underway since its successful inauguration on Monday 22 November 2004 with the first of 18 seminars (which will run throughout 2004/05) designed to equip doctoral music students with specialist music-bibliographic research skills and methodologies. Training is being provided by five University of London colleges (Goldsmiths, King's, Royal Holloway, Royal Academy of Music, and SOAS) in collaboration with the Royal College of Music and the British Library, coordinated by Royal Holloway. The programme will be repeated in 2005-6. Details of the programme, including a

registration form, may be found on the scheme's website: www.music.training.rhul.ac.uk.

The next seminar will take place on Monday 17 January 2005. All seminars are held in London at either the British Library or The School of Advanced Study at Senate House. Assistance with travel expenses to attend the seminars is available to all students on application.

Carol Chan,
Research Training Programme Administrator

PROFESSOR PETER KIVY

We are pleased to welcome Professor Peter Kivy, the eminent philosopher of music, to the department again in Term 2 2005. Although his visit this time will be an informal one, it is planned that he will be participating in discussions and lecturing in the undergraduate

aesthetics classes (Tuesdays, 11.30am in MB167) on 8 and 22 February and 1 March. These sessions will be open to all free of charge. These dates are subject to confirmation: please check with Anthony Pryer by email (a.pryer@gold.ac.uk) nearer the time.

PUBLICATIONS AND RECORDINGS

Stephen Cottrell

Professional Music-Making in London: Ethnography and Experience (London: Ashgate, 2004). ISBN 0 7546 0887 5 (hbk) 0 7546 0889 1 (pbk).

Alexander Ivashkin

'My vsyo vremya dolzhny stremit'sya k novomu ['We have to make discoveries'], *Myzykal'naya Akademia*, 3 (2004), pp. 8-14.

'Master', *Schnittke Yearbook*, 4 (2004), pp. 10-14.

'Has cello, will travel' (a feature article, including an interview with Julian Haylock), *The Strad*, December 2004, pp. 1282-86.

Naomi Matsumoto (Shimoishizaka)

'Global representations of madness in musical theatre: a comparative study of Benjamin Britten's *Curlew River* and Juro Motomasa's *Sumidagawa*', in *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002* (Tokyo: Academia, 2004), pp. 252-5.

Keith Negus

'The business of Rap: between the street and the executive suite' in Murray Forman and Mark Anthony Neal (eds), *That's the Joint! The Hip-Hop Studies Reader* (London: Routledge, 2004), pp. 525-40.

(with Michael Pickering) 'Rethinking creative genius', Middle 8, *Popular Music*, 23/2 (2004), pp. 198-203.

Keith Potter

Regular articles and reviews for *The Independent*.

Roger Redgate

Mirlitonades, for soprano and piano (text by Samuel Beckett) (London: United Music Publishers, 2004).

Atemkristall, for amplified quarter-tone flute, (London: United Music Publishers, 2004).

+R (solo clarinet), Andrew Sparling (clarinet), NMC Artists Series (CD NMC D092, 2004).

Anthony Pryer

'Vivaldi's *Four Seasons* and the globalization of musical taste', in *Musicology and Globalization: Proceedings of the International Congress in Shizuoka, 2002* (Tokyo: Academia, 2004), pp. 180-4.

Richard Witts

Interview with Karlheinz Stockhausen, in Christoph Cox and David Warner (eds), *Audio Culture: Readings in Modern Music* (Continuum, 2004), pp. 381-5.

'The sound of horror: Elisabeth Lutyens, Humphrey Searle and Bernard Herrmann at the movies', *BBC On Air*, 103 (December 2004), pp. 6-7.

'I'm waiting for the band: protraction and provocation at rock concerts', *Popular Music*, 240/1 (2005) pp. 37-44.

CONFERENCES, PERFORMANCES, AND OTHER MEDIA

John Bailly

'Rebuilding Afghanistan's music culture: some ethical and musicological issues.' Graduate Students Colloquium, Faculty of Music, University of Oxford, 26 October.

'From experimental psychology to ethnomusicology via the Silk Road.' Music and Brain Club, Institute of Neurology, University of London, 3 November.

'Conducting research on the Afghan rubab,' Postgraduate Research Seminar, Royal Holloway, 4 November.

'The dutar of Herat: The transformation of an Afghan lute, 1950-1965.' Ethnomusicological Studies of Muslim Societies. A Public Lecture Series, Faculty of Music, University of Oxford, 12 November.

'Performing culture in exile: Afghan music in Pakistan and California.' Inaugural Lecture, Goldsmiths College, 23 November.

Stephen Cottrell

'The ethnographic study of the recording event in Western art music' Society for Music Analysis winter study day on 'Representing Performance: Musical Recordings in Culture', Royal Holloway College, 30 October 2004.

'Bimusicality, Western art music, and ethnomusicology' at Society for Ethnomusicology annual conference, Tucson, Arizona, 5 November 2004.

'Ethnomusicology and Western art music', School of Oriental and African Studies guest lecture series, London, 30 November 2004.

John Drever

Conference paper

'Audio-Vision: cause and effect?', The State of Affairs II: Listening to Vision, Looking at Sound, organized by Sonic Arts Department, Middlesex University, Conway Hall, London, 4 December 2004.

Performances of compositions

error studies & Portraits by John Drever, Rory McDermott, and Lawrence Upton; and *Text out of Image* (Sandra Blow) by John Drever and Alaric Sumner, The First Alaric Sumner Festival, Camden People's Theatre, 12 September 2004.

topo-phonics, real-time environmental sound mixing, at The Agents of Impurity: a Night of Sound, Poetry and Sound Poetry, Sonic Arts Network, The Museum of Garden History, London, 29 September 2004

Ochlophonic Study #2: Hong Kong, real-time soundscape composition, Time Festival, Brudenell Social Club, Leeds, 19 October 2004.

Ju-Lee Hong

'Casals' Bach: musical expression and interpretation', paper given at the 40th RMA Annual Conference, University of Birmingham, 13 November 2004.

Alexander Ivashkin

Conference paper

'Shostakovich: 1st Russian Minimalist', Shostakovich Study Day, Goldsmiths College, 6 November 2004.

Masterclasses

Heino Eller State Music School, Tartu, Estonia, 1 November 2004.
Estonian State Conservatoire, Tallinn, Estonia, 4 November 2004.

Major performances

Brahms, Concerto for cello and orchestra. World Premiere. Hamburg Musikhalle, 23/24 October 2004, with Hamburg SO, Andrey Boreyko, conductor.

Schnittke, *Concerto for Three*. International Schnittke Festival, Moscow, Slobodkin Centre, 12 October 2004, with Tatyana Grindenko (violin), Oleh Krysa (viola), Kremlin Chamber Orchestra, Misha Rakhlevsky, conductor.

Schnittke, Epilogue from *Peer Gynt* for cello, piano and tape, 'Klingende Buchstaben', and Cello Sonata No 1 (with Irina Schnittke, piano). Tallinn, Estonia Philharmonic Hall, 3 November 2004.

Korndorf, *Concerto Capriccioso*. Moscow, Great Hall of Moscow Conservatoire, 16 November 2004, with Russian Philharmonia Orchestra, Konstantin Krimets, conductor.

Schnittke, Concerto Grosso No 2. Moscow, Great Hall of Russian Academy of Music, 15 November 2004, with the students SO of the Schnittke Institute, Svyatoslav Moroz (violin), Igor Kozyulin, conductor.

Karayev, *Ist es genug?*, for cello and chamber orchestra (written for A.Ivashkin). World premiere. With the Moscow Contemporary Music Ensemble. Igor Dronov, conductor. Moscow, The Rakhmaninov Hall, 17 November 2004.

Glinka, *Trio Pathétique*, with Stephen Cottrell (clarinet), Vicky Yannoula (piano). Deptford Town Hall, 18 November 2004.

Naomi Matsumoto (Shimoishizaka)

'Henry Purcell's *Bess of Bedlam* (z. 370): performing the mad in seventeenth-century England', a paper given at the 11th Biennial International Conference on Baroque Music, Royal Northern College of Music, Manchester, 17 July, 2004.

Keith Negus

'Musicians on BBC Television from 1936', Music in Britain: A Social History Seminar, Institute of Historical Research, Senate House, University of London, 29 November 2004.

'What is creativity, and does it have anything to do with commerce?', Centre for Creative Industries Seminar, Copenhagen Business School, 29 October 2004.

Anthony Pryer

'Music appreciation: response, interpretation, value'. Contribution to the Saul Seminar on Music Appreciation, British Library, 2 November, 2004.

Roger Redgate

Performances of compositions

+R (solo clarinet), Ultima Festival, Oslo, 11 October, and BMIC Cutting Edge series at The Warehouse, London, 18 November 2004 (Rolf Borch, clarinet).

Ausgangspunkte (solo oboe) Northwestern University, 6 August; Wheaton College, Chicago Illinois, 25 October; Royal Scottish Academy of Music, Glasgow, Royal Northern College of Music, 17 November; Birmingham Conservatoire of Music, 18 November; Royal Welsh College for the Arts, 19 November 2004 (Christopher Redgate, oboe).

Performances as conductor

Webern, Variations for Orchestra, Op. 31, Stravinsky, Symphony in Three Movements, and Stockhausen, *Mixtur* for orchestra and live electronics. Goldsmiths Sinfonia, Great Hall, Goldsmiths College, 18 November 2004.

Joanna Bailie, *Waning*, Michael Finnissy, *Greatest Hits of All Time*, James Dillon, *Vernal Showers*, Ross Lorraine, *within what changelessness*, Brian Ferneyhough, *Etudes Transcendantales*. Ensemble Exposé, BMIC Cutting Edge series at The Warehouse, London, November 2004. Concert recorded by the BBC for broadcast in 2005.

Michael Young

Argrophylax (oboe and live electronics), performed by Christopher Redgate, The Cutting Edge series, The Warehouse, London, October 2004, and at the Live Algorithms for Music concert, Goldsmiths College, December 2004.

Richard Witts

The Sound of Horror, a radio series on film music of the horror and science fiction genres. BBC World Service, 2, 3, 10, and 11 December 2004.

EVENTS IN TERM 2, 2004-05

MUSIC RESEARCH FORUM

Term 2, 2004-5

Tuesdays, 18.00-19.30, Room 137a

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|------------|--|
| 11 January | Tim Rutherford-Johnson, 'Euro-orientalism and reception theory: toward an analysis of Penderecki's <i>St Luke Passion</i> '. |
| 18 January | Craig Ayrey, 'Boulez: virtual and actual' (postponed from Term 1). |
| 25 January | John Drever, 'Compositional strategies in sound spatialisation'. |
| 8 February | John Baily, 'Regenerating Afghanistan's music culture: some ethical and musicological issues'. |
| 1 March | Stephen Cottrell, "'Honey powdered with cayenne pepper": towards a reception history of the saxophone'. |
| 15 March | Jonathan Cross (Christ Church, University of Oxford), 'Myth, memory, modernism: reinventing Orpheus'. |

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

POUSSEUR SYMPOSIUM: THE SCAMBI PROJECT

18 February 2005, Goldsmiths College
(room to be advised)

The *Scambi* Project (directed by John Dack, based at Middlesex University, and funded by the AHRB) is focussed on the use of open forms in electroacoustic music with particular reference to Henri Pousseur's compositions from 1950 to 1980. *Scambi*, a work for electronic tape, has been chosen as an example of an analogue-tape, open-form composition.

Participants will include Henri Pousseur, the research team — Craig Ayrey (Goldsmiths) Pascal Decroupet (Université de Liège), and John Dack — and other speakers. The composer will speak about his experiences in the studios of Milan, Cologne, and Brussels and how these technologically-based environments influenced his musical language. John Dack will introduce the project and examine the relationship between the analogue and digital media and the musical consequences resulting from these different types of technological mediation. An analytical and critical investigation of open forms in *Scambi* and related works will be the subject of Craig Ayrey's presentation. Pascal Decroupet will explain the realisation process of *Scambi* as detailed in Pousseur's sketches and will relate these findings to serial thought.

In addition to these papers, electroacoustic compositions by Henri Pousseur will be presented, including one of his *Paraboles-mix* and possibly an audio-visual version of one or more sections of his recent *Voix et vues planétaires*. Please contact Dr John Dack for more information (j.dack@mdx.ac.uk).

John Dack

POSTGRADUATE RESEARCH CONFERENCE

SONIC INTERACTIONS

A two-day postgraduate conference on interactivity and sonic art.

Saturday 19 February and Sunday 20 February 2005

Presentations will explore *interactions* between:

space and place
the live and the mediated
sonic artists and environments
improvising musicians and their machines
compositional strategies and live electronics

Schedule

Saturday 19 February

10.00: Keynote address: Alejandro Vinão (Small Hall)

11.00-13.00: Paper presentations (Small Hall)

14.30-17.30: Paper presentations (Small Hall)

19.30: Concert 1 (Great Hall)

Sunday 20 February

10.00-12.30: Paper presentations (Small Hall)

13.10: Concert 2 (Great Hall)

16.00: *Interlace* (Great Hall)

Further information: www.goldsmiths.ac.uk/departments/music/ems

INAUGURAL LECTURE

Tuesday 1 February, 17.30-18.30

Ian Gulland Lecture Theatre (Whitehead Building)

Professor Keith Negus: 'Shot from both sides: musicians on television'

CENTRE FOR RUSSIAN MUSIC

**Seminars and Recitals
Term 2, 2004-5**

*Council Chamber, Deptford Town Hall
(unless otherwise indicated)*

Admission free (unless otherwise indicated)

1 February

6.00pm: Seminar and Recital, Julian Jacobson (RCM): music by Mily Balakirev

2 February

Royal College of Music

Schnittke — 70: Masterclass and Concert

2.00pm

Masterclass by Alexander Ivashkin on Schnittke's instrumental and chamber works (RCM, Room 90).

7.00pm

Concert by RCM students (RCM Concert Hall).

22 February

6.00pm

Vladimir Orlov (Moscow Institute of Art Studies):
'Prokofiev and Socialist Realism'.

7.30pm

Recital by the Russian State Glinka Quartet, Moscow
(Prokofiev, String Quartet No. 1, Tchaikovsky, String Quartet No. 2).

8 March

6.00pm

Grigory Kovalevsky (Glinka State Conservatoire, Russia):
'Schnittke's First Symphony and Leverkühn's apocalypse'.

7.30pm

Recital by Lorenza Borrani, violin, and Matteo Fossi, piano
(Schnittke, *Suite in Old Style*, Prokofiev, Sonata No. 2 for violin and piano).

22 March

6.00pm

Alexandra Smith (University of Canterbury, New Zealand):
'Modernist poetry in contemporary Russian music: a second birth'.

7.30 pm

Recital by Violeta Llano, flute, Ayako Tabo, piano
(music by Prokofiev, Smirnov and Firsova)

30 March

Wigmore Hall, Wigmore Street, London W1.

Schnittke—70: interview, discussion, and recital
(in aid of the Centre for Russian Music),

6.00pm

Irina Schnittke, Tatyana Grindenko, and Alexander Ivashkin
(Schnittke, Piano Sonata No 2, Violin Sonata No. 2 ('Quasi una Sonata'),
Cello Sonata No. 1, and Piano Trio).

Tickets are available from the box office (020 79352141).

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

RAKHMANINOFF WEEKEND

**International conference, concerts, workshops and discussions
in collaboration with the Rakhmaninoff Society.**

30 April and 1 May 2005

Programme

Saturday 30 April

- 10.00-10.30 'Scratch' performance of 'Tebye Poyem' (Rachmaninoff, *Liturgy*, Op. 31, No. 12).
- 10.45-11.30 Geoffrey Norris, 'Rachmaninoff and variation form'.
- 11.45-12.30 David Butler Cannata, 'Rachmaninoff's Paganini Rhapsody: from sketch to score'.
- Lunch*
- 13.30-13.45 Valeria Nollan reads poetry 'on a theme of Paganini'.
- 13.45-14.15 Performance of Rachmaninoff's *Rhapsody on a Theme of Paganini*, on two pianos.
- 14.30-15.00: Elger Niels, 'Art versus death, Paganini versus Dies Irae: the semantics of Rachmaninoff's Paganini Rhapsody'.
- 15.15-16.00 Robert Threlfall, 'On hearing the first rhapsody in London'.

Sunday 1 May

- 09.30 Howard Shelley, masterclass on the Paganini Rhapsody.

Further information: Alexander Ivashkin, 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, 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 2: **Wednesday 16 February 2005.**

DEADLINE FOR RESEARCH NEWS, MAY 2005

Friday 1 April 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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