

## CENTRE FOR RUSSIAN MUSIC

Report: January-April 2006

The CRM continued to present work by Goldsmiths postgraduate students specialising in Russian music. Talks were given by Anna Kounadi, Tanya Ursova, and Tara Wilson. Guest speakers included Ekaterini Levidou (Oxford) and the composer Alexander Levine, who was interviewed by Tanya Ursova (Goldsmiths). This public interview on issues in Russian polyphonic music was followed by a recital by Jonathan Powell of Levine's Preludes and Fugues.

On 25 February the CRM hosted a Schnittke Day which included the official opening of the Schnittke Archive at 21 Laurie Grove, an international conference in the Ian Gulland Theatre, and two recitals in the Council Chamber. Among the speakers were two musicologists who have worked at the Schnittke Archive and published books based on their research here — Jun Chiba (Japan) and Victoria Adamenko (USA). Other speakers included Alexander Ivashkin, Gavin Dixon, and Emilia Ismael (all at Goldsmiths), Julia Morneweg (RCM), Mark Barden (USA), Melanie Turgeon (Canada), and Rafael Jimenez Catano (University of the Holy Cross, Rome). The complete Schnittke sonatas for violin and piano were played by Mark Lubotsky (the dedicatee of all three sonatas) and Brenno Ambrosini. Irina Schnittke and Alexander Ivashkin performed the Epilogue for cello, piano, and tape (sound engineer: Rick Campion). The event concluded with a public conversation between Irina Schnittke, Mark Lubotsky, and Alexander Ivashkin, and was

attended by Sir William Utting, the Chair of Goldsmiths College Council.

On 25 March, in collaboration with the Prokofiev Foundation, the CRM presented a Prokofiev Study Day. The programme of this well-attended and successful event included talks by Sir Edward Downes, Boris Berman (Yale), Noëlle Mann and Alexander Ivashkin (Goldsmiths), Philip Bullock (SSEES), and Nathan Seinen (Cambridge). A piano masterclass was conducted by Berman for piano students from various British conservatoires. Performers in the three recitals included Berman, Violeta Llano and Ayako Tabo (Goldsmiths), Ivashkin, Tanya Sirotina, Olga Verizhnikova, and Tanya Ursova. A Conference Report appears below.

On 5-9 April the CRM and Rutgers University presented a Shostakovich Festival at Rutgers University (USA). The full programme of this high-profile event (available at <http://www.masongross.rutgers.edu/music/Shostakovich.html>) included numerous talks by leading Shostakovich experts and young musicologists, round table discussions, exhibitions, films with Shostakovich's music, and many concerts. Goldsmiths was represented by Tanya Ursova and Alexander Ivashkin. Part of the Rutgers University programme will be presented in London at the 'Shostakovich 100' festival/symposium at the Queen Elizabeth Hall and at Goldsmiths College on 24-27 September 2006 (see below for further information).

*Alexander Ivashkin*

### CONFERENCE REPORT

#### Prokofiev Discovery Day, Goldsmiths College, 25 March 2006

The Prokofiev study day consisted of six papers on a wide range of topics, introduced by Noëlle Mann.

Boris Berman's paper (Yale University) on 'Prokofiev the pianist' considered Prokofiev's performance styles from historical sources and recordings. He revealed that Prokofiev was faithful to his score in performance, and that Prokofiev's performance style is characterised by energy, confidence, and a feeling for nature. Berman also discussed briefly recordings of Prokofiev's performance of his piano music recorded in 1919-1924, which shows evidence of exceptional technical display. Berman appeared sceptical about relying on Prokofiev's own recordings as the main source

of performance investigation: for example, Prokofiev's 1935 recording of the Andante of his Fourth Piano Sonata is remarkably fast because the gramophone company insisted that it should fit onto one side of a 78-rpm record. Berman closed his paper by looking at ways a pianist might approach Prokofiev's music, suggesting that one should observe rigorously his specification of tempo, dynamics, and articulation.

In his paper on 'Prokofiev's music for the plays *Egyptian Nights*, *Boris Godunov* and *Eugene Onegin*', Sir Edward Downes identified Prokofiev as Mussorgsky's successor in the way he approached musical declamation. Neither *Eugene Onegin* nor *Boris Godunov* were

performed in Prokofiev's time owing to the Soviet political climate. For Downes, Prokofiev's version of *Onegin* articulates Pushkin's text more effectively than does Tchaikovsky's opera. He concluded his paper by expressing the regret that, owing to increasingly hard political censorship, Prokofiev and his theatre associates were never able to experiment further with the new form of music theatre that they had explored in these early works.

Alexander Ivashkin's 'Cooling the Volcano: Cello Concerto, Op. 58 and Symphony-Concerto, Op. 125', shared his performance experiences of these two pieces with the audience. The Moscow première in 1938 of the Cello Concerto was a complete failure: following the success of the Cello Sonata Op. 119, written in close collaboration with Rostropovich, Prokofiev re-worked the Concerto as the Symphony-Concerto, Op. 125. Comparing the two works, Ivashkin illustrated aspects of the Concerto which, he said, are almost impossible to perform. The Symphony-Concerto, on the other hand, although difficult, is technically convenient for cellists. Ivashkin concluded his paper by explaining how many of the rough ideas in the Cello Concerto's "sparkling volcano" matured and developed effectively in the Symphony-Concerto, partly as a result of Prokofiev's close collaboration with Rostropovich. The difference of the two works was clearly presented in a lecture-recital with Ivashkin's dazzling demonstrations on the cello.

Prokofiev's Sonata for flute and piano, Op. 94, was performed by Violeta Llano and Ayako Tabo, followed by Boris Berman's masterclass, during which he worked with three pianists playing the Piano Sonatas Nos 2, 4, and 7.

The afternoon talks started with Philip Bullock (School of Slavonic and East European Studies, London) speaking on 'Songs for Stalin? Prokofiev's Soviet Lyrics'. Bullock gave an overview of Prokofiev's Soviet songs. According to him, Prokofiev's mass songs combined ideologically suitable words with accessible music, whereas Prokofiev's Russian folksong arrangements combined interesting melodies with harmonies deriving from his 'wrong note' inflections. To celebrate the centenary of Pushkin's death in 1937, Prokofiev also wrote *Three Romances to words by A. Pushkin*, Op. 73; the first performance, with the composer accompanying his wife Lina, was broadcast all over Russia. Bullock regretted that, despite his friendship with contemporary Soviet poets, in particular Mayakovsky and Pasternak, Prokofiev could not set their poetry

to music owing to the political climate. Bullock's paper was enlightening, especially because Prokofiev's songs have received little western-european scholarly attention.

In 'A symphonic transmutation: the second version of Symphony No. 4', Noëlle Mann provided an overview of Prokofiev's symphonic output, and then concentrated on the second version of Prokofiev's Fourth Symphony, Op. 112. Mann took us through a motivic study of the first movement, demonstrating how Prokofiev achieved a symphonic dimension by creating new material organically from the existing themes and using them in the development section. Mann claimed that Prokofiev's renewed interest in the symphonic form is also to be found in other revisions he did at the time, such as that of the Cello Concerto.

The final paper was given by Nathan Seinen (Clare College, Cambridge) on 'Kutuzov's victory, Prokofiev's defeat: the revised *War and Peace*'. As suggested by the title, Seinen clearly preferred the first version (completed in 1942) of *War and Peace* and appeared unhappy with the fact that owing to the popularity of the final version (1952), the first version has never been performed, in spite of its superior artistic equilibrium. Seinen believes that in applying the revisions requested of him by the Committee of Artistic Affairs, Prokofiev ended up with a work that is less musical and balanced than the original version.

The evening concert, which featured Berman playing the Fifth Piano Sonata, two Russian sopranos performing rarely heard songs, and Ivashkin and Berman in the Cello Sonata Op. 119, provided a fitting end to the day's proceedings. The Prokofiev Discovery Day showcased much provocative and fascinating material from a variety of areas. Papers in the morning sessions reflected the recent increase in scholarly attention to musical performance and it was exciting to hear the views of three of the world's leading Prokofiev performers. The comparison between the first and other versions of Prokofiev's compositions was the popular topic of the day, focusing on Prokofiev's tendency to revise his earlier works in his late years. It appears that Soviet politics and their influence on Prokofiev are of particular interest to scholars engaged with his vocal music. One minor criticism is that there was little time or space for the audience to engage in a discussion with delegates, which could have developed shared concerns with their research peers.

Ju-Lee Hong

## LIVE ALGORITHMS NETWORK NEWS

The network will present a one-day workshop in collaboration with IRCAM and NIME 2006: New Interfaces for Music Expression Conference, on Sunday June 4, IRCAM Paris. For information about the conference see <http://recherche.ircam.fr/equipes/temps-reel/nime/>. We will present a session of short papers and performances illustrating current

thinking in the LAM network. A call for contributions will be published shortly on the network email list. The workshop will also include presentations from George Lewis, Gerard Assayag, Bernard Lubat, George Bloch, David Wessel and Michel Waisvisz.

Michael Young

## PUBLICATIONS AND RECORDINGS

### John Baily

Edited, in collaboration with Michael Collyer, a special issue of the *Journal of Ethnic and Migration Studies* on the subject of Music and Migration, March 2006.

with Michael Collyer, 'Introduction: Music and Migration', *Journal of Ethnic and Migration Studies*, 32/2, pp. 167-82.

'"Music Is In Our Blood": Gujarati Muslim Musicians in the UK', *Journal of Ethnic and Migration Studies*, 32/2, pp. 257-70.

'John Blacking and the "Human/Musical Instrument Interface": Two Plucked Lutes from Afghanistan', in Suzel Ana Reily (ed.), *The Musical Human. Rethinking John Blacking's Ethnomusicology in the Twenty-First Century* (Aldershot: Ashgate, 2006), pp 107-23.

'Musicality, Performance and the Body: John Blacking's Views on the Biology of Music-Making', in Victoria Rogers and David Symons (eds), *The Legacy of John Blacking. Essays on Music, Culture and Society* (Perth: University of Western Australia Press, 2006), pp 31-46.

### Stephen Cottrell

with Eva Mantzourani, 'The Clarinet and its Players in Eastern Europe and Greece', in Roger Heaton (ed.), *The Versatile Clarinet* (London: Routledge, 2006), pp.31-46.

### Chris Halliwell

*In Parallel Motion*, on RLW (Ralf Wehowsky) I K.K. *purpur* (CD, SIRR records 0025, 2006).

### Keith Negus

'Rethinking Creative Production Away from the Cultural Industries', in James Curran and David Morley (eds), *Media and Cultural Theory* (London: Routledge, 2006).

Review of Paul Williams, *Bob Dylan, Performing Artist, 1986-1990 and Beyond, Mind Out of Time* (London: Omnibus Press, 2004), *Popular Music*, 25/1, pp. 140-3.

### Anthony Pryer

Review of Cliff Eisen and Simon Keefe (eds), the *Cambridge Mozart Encyclopedia* (Cambridge: Cambridge University Press, 2006), *BBC Music Magazine*, May 2006, p. 123.

## CONFERENCES, PERFORMANCES, AND OTHER MEDIA

### John Baily

'Playing the Ustad : The rhetorics of musical legitimisation in late 20th century Herat', International Workshop and Conference "Music of the Turkic-Speaking World, Performance and the Master-Apprentice system of oral transmission", SOAS, 3-4 February 2006.

Screening of *A Kabul Music Diary* at the London School of Economics, 8 February 2006.

Concert of Afghan Traditional and Popular Music, St Margaret's Institute, Oxford, 11 February 2006, with Veronica Doubleday, voice and daireh, John Baily, rubab and 14-stringed Herati dutar.

### **Thanos Chrysakis**

Participant in *Locative Media: Rautatieasema Returns*, PixelACHE 2006 Festival, Helsinki, 27 March-1 April 2006.

Participant at *EvoMUSART*, 4th European Workshop on Evolutionary Music and Art, hosted and organized by ARTPOOL, Budapest, 10-12 April 2006.

### **Ju-Lee Hong**

'The role of the performer in musical interpretation', The Reflective Conservatoire Conference, Guildhall School of Music and Drama, London, 18 February 2006.

### **Alexander Ivashkin**

'Schnittke's E and U', key-note address at the Schnittke Day, Goldsmiths College, 25 February 2006.

'Cooling the volcano: Prokofiev's Cello Concerto, Op. 58, and Symphony-Concerto, Op. 125', Prokofiev Study Day, Goldsmiths College, 25 March 2006.

'Shostakovich, the minimalist', Shostakovich International Symposium, Rutgers University, USA, 9 April 2006.

#### *Performances (selected):*

Schumann, Concerto for cello and orchestra. With St Petersburg SO, Vladimir Altshuller, conductor. Great Hall of the St Petersburg Philharmonia, 17 February 2006.

Schnittke, Cello Sonata No 1, and *Epilogue* for cello, piano and tape, with Irina Schnittke, piano. Small Hall of the St Petersburg Philharmonia, 18 February 2006.

Schubert, *Arpeggione* Sonata, and Schnittke, *Klingende Buchstaben*, for solo cello, with Jean-Pierre Armengaud, piano. Festival 'Friches Musicales', Chamarande, France, 19 March 2006.

Shostakovich, Cello Concerto No. 1, with Rutgers Symphony Orchestra, conducted by K. Jones, New Brunswick, USA, 7 April 2006.

Prokofiev, Cello Sonata, Shostakovich, Cello Sonata, and Ustvolskaya, Grand Duet, with Boris Berman, piano. Shostakovich Festival, Rutgers University USA, 8 April 2006.

### **Matt Lewis**

*I Would Like to Say Sorry*. sound performance installation with artists A2 as part of National Review of Live Art 2006. The Tramway, Glasgow, 12 February 2006.

*Tahiti*. sound and music for installation, with visual artist Cecilia Bonilla. Reception Space Gallery, Shoreditch, London, April 2006.

### **Terry Mann**

*Kyrie fragments*, for voices, CtTTB, performed by Ferdinand's Consort, Waltham Abbey Church, Essex, 25 February 2006.

*Gaudio exsultans*, for organ; Stephen Bullamore, Portsmouth Cathedral, 9 March; St George's Church, Beckenham, 17 March; Barnet Parish Church, Barnet, 22 April 2006.

*Umbra sumus*, for voices, SSATBB; Bournemouth Sinfonietta Choir, Christchurch Priory, Dorset, 18 March 2006.

### **Keith Negus**

Participation in 'Rhetorics of Creativity' Seminar, Institute of Education, University of London, 16 January 2006.

'Chanting with Bob: music, melodies and meaning in Dylan's songs', Popular Music Research Seminar, University of Westminster, 1 March 2006.

### **Andrew Pink**

'London's Masonic processions and the patriot opposition', and panel member 'Freemasonry and the Circle of Frederick Lewis, Prince of Wales', The British Society for Eighteenth Century Studies, 35th Annual Conference, St. Hugh's College Oxford, 4-6 January 2006.

### **Keith Potter**

'The Spirit of '76': why did musical minimalism become musical post-minimalism — and does it matter?', at 'Farther than we can hear: Simple Complexity / Complex Simplicity', Symposium on New Music, University College Cork, Ireland, 24 March 2006.

'Minimalist Jukebox: from intonation to collaboration', at a conference at The Getty Research Institute (in collaboration with the Los Angeles Philharmonic Orchestra), Los Angeles, 31 March 2006.

### **Michael Young**

'Live Algorithms for Music', University of British Columbia, Vancouver, January 2006.

'Recent work with Max/MSP', GEMFEST, University of Huddersfield, March 2006.

#### *Performances of compositions*

*ebbs*, for violin, cello and generative electronics. First performance with Marleen Weston and Stefani Prenn, Bachzaal, Amsterdam, February 2006. Second performance with Marleen Weston and Örs Közhegu at the Week van de Hedendaagse Kamermuziek, Nieuwe Muziekgebouw aan't IJ, Amsterdam, April 2006.

*Argrophylax*, for oboe and live electronics (2004), Chris Redgate (oboe), Birmingham Conservatoire. February 2006.

#### *Performance*

Stockhausen, *Mantra*. Kate Ryder and David Appleton (pianos), Michael Young (electronics). Musicon, Durham, March 2006.

CENTRE FOR RUSSIAN MUSIC

Seminars and Recitals  
Term 3, 2005-06

Council Chamber, Deptford Town Hall

*Tuesday, 25 April*

6.00 pm: Tanya Ursova (Goldsmiths) in talk and concert . Music by Nikolai Kapustin. In the presence of the composer.

*Saturday 29 April*

1.00 pm Recital: The State Glinka Quartet ( Moscow)

Smetana, Quartet 'From My Life' (1876)  
Tchaikovsky, Quartet, Op.30 , No. 3

Programme introduced by Alexander Ivashkin

*Tuesday, 2 May*

6.00pm: Dr Kristian Hibberd (Goldsmiths), 'The Viola Sonata by Shostakovich'.

7.30pm Recital: Alda Caiello, soprano, Gabriele Pieranunzi, violin, Alexander Ivashkin, cello, Maurizio Baglini, piano.

Shostakovich: Piano Trios (1923, 1944), and *Seven Songs for soprano and piano trio on poems by Alexander Blok* (1968).

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

MUSIC RESEARCH FORUM

Term 3, 2005-06

Tuesdays, 17.30-18.30, Room 137a

25 April: Monica Todd (Goldsmiths), 'Sex, gender and audio tape: gendered features of "classical" music culture'.

2 May: Adrian Sledmere (Goldsmiths): title to be advised.

9 May: Ju-Lee Hong (Goldsmiths), 'Analysing performance empirically and theoretically: the première of Prokofiev's Cello Sonata, Op.119'.

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

## SHOSTAKOVICH 100: FESTIVAL AND SYMPOSIUM

Queen Elizabeth Hall and Goldsmiths College

24-27 September 2006

Presented by the Centre for Russian Music, Goldsmiths College, and Madame Irina Shostakovich, in association with the South Bank Centre, Centre Chostakovitch (Paris), the Shostakovich Archive (Moscow), the Shostakovich Society UK, and Rutgers University, USA.

This event will include films, exhibitions, lectures, and performances by international artists (including Bella Davidovich, Dmitri Alexeev, Alexander Ivashkin, Dmitri Sitkovetsky, and Shlomo Mintz) in the QEH.

On 26-27 September, there will be an International Symposium at Goldsmiths, with the participation of Rosamund Bartlett, John Reily, Olga Dombrovskaya, Olga Digonskaya, Alexander Ivashkin, Vladimir Orlov, Marina Frolova-Walker, Constance Dee, Miranda Wilson, Elena Dubinets, Levon Hakobian, Michael Mishra, David Castro, William Quillen, Laurent Slaars, Anna Pelekanou, Simon Desbruslais, Anatole Leikin, Mike Rofe, Gregg Redner, Richard von Foerster, and Thomas Snyder.

For further information please contact:  
Professor Alexander Ivashkin (a.ivashkin@gold.ac.uk)

### ANNOUNCEMENTS

Congratulations to the following students on the award of PhD:

**Jean-Marc Evans**, thesis on Cantus Firmus Technique in the early 15th-century English Mass (London, 2006).

**Alessio Siclari**, thesis on Objets Sonores in Boulez, Schaeffer, and Grisey (London, 2006).

### 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 costs, 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 3: Wednesday 31 May 2006.**

### DEADLINE FOR RESEARCH NEWS, OCTOBER 2006

**Monday 11 September 2006.**

#### **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.

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

**Production and distribution:** Lucinda Parr