

## FROM THE HEAD OF POSTGRADUATE STUDIES

*Advance notice: Postgraduate Research Days 2007-8*

As usual, Postgraduate Research Days next academic year will be held at the end of Research Week in Terms 1 and 2. The first of these will be convened by Dr Stephen Cottrell in conjunction with the British Forum for Ethnomusicology. The second will be convened by Dr Craig Ayrey, and will be devoted to the topic of 'Textualised Music': this is intended to investigate areas beyond conventional notions of music and text (in song, opera, and programme music) to encompass music in which texts are complicit or implicit in music, as for example in composers' programme notes, or texts provided in the score but unstated in performance (as in some major works by Nono and Rihm). Staff and research students, including composers, are invited to contact me if they would like to contribute to this symposium. Precise dates and preliminary programmes for both days will be published in subsequent issues of *Research News* and online.

Craig Ayrey

## CONFERENCE REPORT

### Shostakovich-100 Symposium, Goldsmiths College, 26-27 September 2006

On 26 and 27 September, Goldsmiths hosted the second part of the largest single UK celebration of Shostakovich in the year that marked the 100<sup>th</sup> anniversary of his birth. Sandwiched between impressive international conferences in Cambridge and Bristol, the Shostakovich-100 Festival and Symposium made its own unique contribution to the UK's celebrations and hagiography. Organised and directed by Alexander Ivashkin, the occasion was presented by the Centre for Russian Music and Madame Irina Shostakovich (the composer's widow), in association with a number of bodies including the Shostakovich Society (UK), the Centre Chostakovitch (Paris), the Shostakovich Archive (Moscow), and Rutgers University (which hosted a complementary conference in the US earlier in the year).

Given the number of archives associated with the symposium, it was not surprising to find a number of documentary papers on the programme. The importance of these papers transcended all expectations. By way of a warm-up, day one ended with the official presentation of a new book compiled by the Russian musicologist Olga Dombrovskaya entitled *Pages of Shostakovich's Life in Photographs* — an illuminating document which contains many new images of the composer. She opened day two with a consideration of one of the most important manuscript finds in recent years, sketches for an unfinished ninth string quartet. These sketches contain a passage quoted from Shostakovich's film score for *Hamlet* (1963-4) (the 'Memories of Yorick'). With this and a few other examples, Dombrovskaya advanced the theory that Shostakovich held his film music in higher regard than he has led us to believe. Contrary to his apparent view that film music projects were mainly money-earning schemes,

his use of this music in more 'serious' works, together with his promises 'to make symphonies from this music' (reported by the film director Grigorii Kozintsev), seem to contradict this. Dombrovskaya ended her talk by engaging with an issue that had been raised already by Michael Mishra — Shostakovich's reported reference to his Ninth Quartet as 'children's music'. Given the existence of two ninth quartets, which is the 'children's quartet'? Mishra's paper constructed a theory of Shostakovich's *style russe*, in which parallel 4<sup>th</sup>, *bilina*-style phrasing and Musorgskian effects were fundamental elements, and demonstrated in works such as the 13<sup>th</sup> Symphony and the *Execution of Stepan Razin*. Mishra conjectured that if the first of the ninth quartets was written in this *style russe*, then the official Ninth must be the 'children's quartet' because it shows no obvious signs of *style russe*. Dombrovskaya, on the other hand, argued that the recently discovered manuscript, with its Hamlet quote, represents his 'children's' music since Yorick's monologue would have invoked his childhood memories. Therefore, she argued, the 'children's music' must be the first ninth quartet.

Such are the confused and convoluted arguments surrounding the discovery of this particular manuscript. Yet this is not the only recent revelation. Olga Digonskaya described the quite sensational discovery in the Moscow Glinka Museum in 2004 of some 150 individual manuscripts in Shostakovich's hand dating from the 1920s to the 1950s. After intense research, these manuscripts have been categorised into four groups: (1) sketches of existing opuses; (2) sketches of incomplete works previously known only through extant documents; (3) his student orchestrations; and (4) non-attributed sketches. Such a find will be sure to affect profoundly our understanding of

Shostakovich's compositional practice. For example, Digonskaya has identified passages from an anonymous lengthy symphonic fragment dated 15/01/1945 as evident in parts of the Ninth and Tenth Symphonies and an unfinished violin sonata. Other attributed findings include many fragments of music for the film *Alone* (1930-1) left on the cutting-room floor. As the delegation unanimously observed, these discoveries will challenge directly the assumption that preliminary sketches had no place in Shostakovich's compositional process and was akin to Mozart's (for whom the assumption is also incorrect).

Such important papers would have been enough for most conferences, but not this one. Day two also saw the long-awaited arrival of the pianist, composer and musicologist Ivan Sokolov, who expounded his thesis that within a 30-bar passage in the final movement of the Viola Sonata, Shostakovich consciously quotes from every one of his symphonies in order, beginning with the Theme and Variations, Op. 3 (designated a pre-first symphony). This is quite a claim! Sokolov offered a virtuoso justification of it, which I am sure helped to persuade those in the delegation who were a little uneasy with the brevity and obscurity of a number of these citations, not to mention a missing 11<sup>th</sup>-Symphony quote (for which Sokolov gave a tantalising explanation). Yet I couldn't help thinking that Sokolov's star turn seemed a little out of synch with Shostakovich — a feeling strengthened by the absence of any mention of this comprehensiveness of quotation in the composer's correspondence. All other works in which quotation plays a significant and prominent role, including the 8<sup>th</sup> Quartet and the 15<sup>th</sup> Symphony, were explained in great detail by Shostakovich in letters to, among others, his long-time correspondent Isaak Glikman; he also spoke to a number of people about the Viola Sonata in programmatic (albeit in characteristically guarded) terms. Nowhere, though, does he mention this quotation sequence, which exceeds even his retrospective-in-quotation in the 8<sup>th</sup> Quartet. However, many in the delegation (and now in world-wide Shostakovich scholarship) have enthusiastically embraced Sokolov's thesis and have joined the treasure hunt for the missing quotes. Sokolov has recently published his paper in the Russian journal *Muzykal'naiia akademiia*. The academic digestion of his proposal can now begin.

All the contributions to the Symposium contained something original, be it a new finding or a new angle on a well-known issue. Levon Hakopian's paper on the symbolism of

Shostakovich's twelve-note rows demonstrated his deep understanding of the composer's stylistic devices, leaving us with the contention that the 14<sup>th</sup> Symphony represents the apogee of Shostakovich's twelve-note writing and therefore offers a Rosetta stone for this device in his music. Alexander Ivashkin offered a paper of particular originality in which he discussed Shostakovich's music in the context of Russian Orthodox Church music, the principles and practices through which this influence was manifested, and the subsequent influence of this on Russian post-minimalist composers. Marina Frolova-Walker presented an entertaining and very enlightening paper on Shostakovich and neo-classicism, and Anatoly Leikin spoke about the Chopin-inspired structures in the Op. 34 Preludes for piano. This was by no means the extent of the Symposium, which contained in total 26 presentations. I was one of a brave few to offer an analytical graph at a Shostakovich conference, yet even I was surprised at the unlikely sight of a (rather persuasive) distributional analysis of the 5<sup>th</sup> Symphony presented by Mike Rofe.

Perhaps my last word should go to Anna Fortunova, who ventured into the rarely charted subject of Shostakovich the conductor. The only time Shostakovich ventured onto the rostrum was in Gorky, on 12 November 1962. Fortunova offered a number of explanations for his decision to attempt this debut at the age of 56, including his desire to continue performing in some capacity despite his retirement as a concert pianist because of mobility problems in his right hand. Fortunova described how the Gorky Orchestra was prepared before his arrival by their principal conductor: first under him, then without him, and finally with him deliberately trying to lead them astray. In the event the concert (which contained the *Festive Overture* and the 1<sup>st</sup> Cello Concerto) was a huge success. When asked whether he had enjoyed the experience Shostakovich replied emphatically 'not in the slightest!'. Thus ended his conducting career.

Had he lived to be 100, I'm sure Shostakovich would have responded similarly to the great many concerts, films, conferences and other events and publications that have helped mark his centenary. Yet for a composer who, in the West, is more popular in the concert hall and more written about (for better or worse) now than when he was alive, such a mammoth retrospective was inevitable. Within the panoply of centenary events, Alexander Ivashkin and the Centre for Russian Music staged a symposium that made an indelible mark on the year 2006.

Kristian Hibberd

## NEWS FROM THE CENTRE FOR CONTEMPORARY MUSIC CULTURES

The CCMC is delighted to report that Dr Francis Silkstone's application to the AHRC for a Fellowship in the Creative and Performing Arts has been successful. He will shortly be joining the Department of Music to continue his innovative work on intercultural composition, with a large-scale project 'Intercultural composition: arranging marriages between western and south asian art musics'. This is the CCMC's first bid for external funding. Francis Silkstone's project, which will run for 5 years, will greatly enhance the work of the Centre.

*John Baily*

## REPORT ON RECENT ACTIVITIES OF THE AFGHANISTAN MUSIC UNIT

After a very busy year conducting research for my AHRC Diasporas, migration & identities project on Afghan music in London and its ongoing connections with Kabul and the Afghan Trans-national Community, which involved fieldwork on Afghan music in London, Kabul, Hamburg and Dublin, this has been a relatively quiet period. I have spent many hours in the Media Services Centre editing the video which is one of the research outputs for this project. The video, called *Scenes of Afghan Music*, is one hour and forty minutes long, reflecting the large amount of video shot as part of the research in London, Kabul, Hamburg and Dublin. The video is now in the process of being subtitled in collaboration of Susi Arnott of Walking Pictures. It is anticipated that a run of 100

DVDs of the video will be published by Goldsmiths, with a launch screening in the Gulland Theatre.

On 21<sup>st</sup> March *Now Ruz*, the Afghan New Year (Spring Equinox), was celebrated in the Great Hall with our local Afghan community, the Afghanistan Community Organization in London (ACOL), led by Dr Nooralhaq Nasimi. Our local MP Joan Ruddock attended the celebration. Mrs Ruddock has taken a great interest in her Lewisham Afghan constituents for some years, and has been very supportive of ACOL and in fostering closer connections between and Goldsmiths' AMU.

*John Baily*

## LAM REPORT

Live Algorithms for Music held a two day conference/concert event Dec 18/19 2006. The key-note speaker was Professor George Lewis, Columbia University, jazz trombonist and creator of the 'Voyager' improvisation system. He performed with Evan Parker using this system, but the two players also explored new 'live algorithmic' systems by LAM members, Bill Hsu (San Francisco U) David Plans Casal (Brunel) Diemo Schwarz (IRCAM) Ollie Bown, Tim Blackwell and Michael Young (Goldsmiths). The event was attended by some 40 members. For further information, sound files,

paper abstracts etc see [www.livealgorithms.org](http://www.livealgorithms.org)

The EPSRC-funded period is now over for LAM, but there is still considerable momentum. Our initial membership of c.15 has grown tenfold. There will be a fourth LAM December conference in 2007, with support from the AISB. Immediate plans for the future are to redevelop the LAM website and release a CD of George Lewis's performance. An online journal, in collaboration with Professor Lewis, has been mooted.

*Michael Young*

## PUBLICATIONS AND RECORDINGS

**John Baily**

'Paul Oliver's contribution to ethnomusicology', *Popular Music*, 26/1 (2007), pp.125-32.

**Thanos Chryssakis**

*Villa Triste* in the HMMM remix compilation CD, Montreal.

### Stephen Cottrell

'Music, Time, and Dance in Orchestral Performance: The Conductor as Shaman', *Twentieth-Century Music*, 3/1 (2006), pp. 73-96.

'Local Bimusicality among London's Freelance Musicians', *Ethnomusicology*, 51/1 (2007), pp. 85-10.

### Michael Young

with Tim Blackwell, 'Live Algorithms', *Artificial Intelligence and Simulation of Behaviour Quarterly*, 22 (2006), pp7-9.

'Writing Music for a Time, Place, and Idea', in the exhibition catalogue for John Goto's New World Circus, Souvenir Programme 2006 (ISBN 0-9547777-3-5).

*Argrophylax*, for amplified oboe and computer, *Oboe+: Berio and Beyond* (Oboe Classics, CD CC2015), Chris Redgate, oboe, Michael Young, producer.

### CONFERENCES, PERFORMANCES, AND OTHER MEDIA

#### John Baily

Institute of Musical Research. Senate House, London. Middle East and Central Asia Music Forum, 2 March 2007. Paper on 'The Circulation of Music Between Afghanistan and the Afghan Diaspora'.

European Centre for Afghan Studies. Understanding Afghans – Launch Conference for the European Centre for Afghan Studies, held at SOAS, London, 3 March 2007. Paper on 'Afghan Music in London and its Connections with Kabul and the Afghan Diaspora'.

Research Seminar at the Irish World Academy of Music and Dance, University of Limerick, 4 April 2007. Paper on 'The circulation of music between Afghanistan and the Afghan Diaspora'.

Performed at Museum of London 'The Refugee Communities History Project', 27 January 2007. John Baily (Afghan *rubab*), with Timur Sheydai (vocal and harmonium) and Yusuf Mahmoud (*tabla*).

Performed at New Year's Celebration of the Afghan-German Association in Hamburg, 24 March 2007. John Baily (*rubab* and *dutar*) and Veronica Doubleday (vocal and *daireh*).

Performed at the Irish World Academy of Music and Dance, University of Limerick, 5 April 2007. John Baily (*dutar*) and Veronica Doubleday (vocal and *daireh*).

#### Thanos Chrysakis

*trails*, for solo double-bass, as part of The British & International Bass Forum project 'One-Minute Wonders' was selected for performance in 2007.

*Nocturnal Dance*, audio-visual installation as part of the symposium *space laboratorium: the blast of space*. Concept by Jan Roters; presentation of urban research curated by Klaus W. Eisenlohr, Academy of Arts Berlin.

### Stephen Cottrell

'The Gendered Saxophone', paper given by invitation at Goldsmiths College (9 January 2007), School of Oriental and African Studies (6 February 2007) and Canterbury Christchurch University (8 March 2007).

### John Drever

*Snow Queen*, music and sound design for Christmas show, The Brewhouse Theatre & Arts Centre, Taunton, 11 December - 6 January (40 performances).

Verbal Iterations in collaboration with Lawrence Upton, performed at Immersivity, Art, Architecture, Sound and Ecology Series, Goldsmiths, 20 January 2007.

'Soundwalking: methods of listening in situ to the city', keynote speaker and soundwalk leader for an ESRC Research Seminar Series on 'Rethinking the urban experience: the sensory production of place', University of Salford, 31 January 2007.

John Gray, the last lyric documentary film maker, presented at memorial event for John Gray, Theatre Workshop, Edinburgh, 3 February 2007.

*Cattle Grids of Dartmoor* broadcast on Radio Clásica, Spain, 5 March 2007.

'Soundscapes and acoustic ecology - origins and prospects' paper given at Sounder Spaces, organised by the Mayor of London, Julian Huxley Lecture Theatre, London Zoo, 14 March 2007.

'In the footsteps of Koch', co-curator (with Peter Cusack) of a listening space at Sounder Spaces, including *-scape* by Drever, Bartlett Room, London Zoo, 14 March 2007.

'Topophonophilia: the rapport between place, space, sentiment and sound', paper give at Spaces of Sound: Music Geography Research Seminars at the University of Nottingham, 19 March.

*-scape* and *Cattle Grids of Dartmoor* performed at Art, Lifestyle and Globalisation, organised by PVA MediaLab, Tate Modern, 7 April.

*audience: hearing*, a sound installation in collaboration with Rachel Gomme, commissioned by Arts Council England, Abby Taxi, Enter\_Unknown Territories, Cambridge, 28 - 29 April 2007.

#### **Rachel Foulds**

'The Spiritual Versus the Physical: An Overriding Dichotomy in the Work of Galina Ustvolskaya', at RMA Research Student's Conference, University of Bristol, 4 January 2007.

'The Relevance of "God-Seeking" in the Music of Soviet Composers Galina Ustvolskaya and Sofia Gubaidulina', at Religious Tradition and Innovation in the Post-Soviet World, Cumberland Lodge, Windsor, 31 January 2007.

'East Versus West: An Overriding Dichotomy in the Work of Galina Ustvolskaya', at RMA/BASEES Study day on Eastern European and Russian Music, Royal Scottish Academy of Music and Drama, 10 February 2007.

#### **Ian Gardiner**

'Point-of-Audition': Music, Sound and Subjectivity in Hitchcock's *Blackmail*, Research Seminar, Liverpool University, 13 February 2007.

Convener, seminar by Guido Heldt, 'Where the Music Comes From: Narrative Perspectives on Composer Biopics', Institute of Musical Research. London, 18 January, 2007

#### *Performances of compositions*

*Vormittagsspuk*, score for the Hans Richter silent film (1928), 10:10 Ensemble conducted by Clark Rundell, Cornerstone, Liverpool, 16 February 2007; Royal Northern College of Music, Manchester, 23 February 2007.

*Rose Hobart*, score for the Joseph Cornell silent film (1936) (Royal Liverpool Philharmonic commission), 10:10 Ensemble conducted by Clark Rundell, Cornerstone, Liverpool, 16 February 2007; Royal Northern College of Music, Manchester, 23 February 2007.

#### **Kristian Hibberd**

"'In memory of a great composer": quotation in Shostakovich's Viola Sonata (Op. 147)', Royal Northern College of Music Research Seminar Series, 3 March 2006, and at Goldsmiths Centre for Russian Music Research Seminar Series, 2 May 2006.

'Narrative Structure in the Fifteenth Quartet: A Chronotopic Interpretation', Shostakovich: Centenary Reflections. International Conference, Fitzwilliam College, Cambridge, 15-17 September 2006, and at

Shostakovich-100 Symposium, Goldsmiths, 26-27 September 2006.

'Shostakovich's Symphony No. 14: an unusually "polyphonic" composition', Shostakovich International Centenary Conference, University of Bristol, 29 September-1 October 2006.

'Shostakovich and the Piano', Goldsmiths Centre for Russian Music Research Seminar Series, 26 October 2006.

#### Keith Potter

'The Composer as Commentator: Some Reflections on Earle Brown's Development in the Light of His Own Writings', paper given at Earle Brown and Graphic Notation, a conference and concert in celebration of this American composer's 80th anniversary; Royal Academy of Music, London, 9 February 2007.

#### Michael Young

Soundscape for John Goto's *New World Circus*. Seven installations 2006-7; Mercer Art Gallery, Harrogate; Focal Point Gallery, Southend on Sea; Stephen Lawrence Gallery, University of Greenwich; University of Brighton Gallery; Ovada Gallery, Oxford; Rugby Art Gallery and Museum.

*Groundbreaking: Past Landscapes in Grains and Pixels*. Audiovisual installation: National Science and Engineering Week, National Museum of Scotland, Edinburgh, 9-15 March 2007. As Composer-in-Residence at the School of Biological Sciences, University of Stirling, in collaboration with Dr Paul Adderley (funded by the Research Councils UK).

*pianoprosthesis*, for piano and interactive computer. Kate Ryder, piano. Mills College, California, and Centre for New Music and Audio Technologies, University of California, Berkeley, April 2007.

#### EVENTS IN TERM 3 2006-07

##### MUSIC RESEARCH FORUM

Term 3, 2006-07

Tuesdays, 17.30-18.30, Room 137a

24 April	Matthew Wright (Goldsmiths): 'Navigating Time'
1 May	Professor Eske Tsugami (Japan): "'Music" did not exist in Japan before the advent of western culture'
8 May	Professor Motomi Tsugami (Kobe College, Japan): 'Malipiero and the Monteverdi revival'
15 May	Jeremy Peyton Jones (Goldsmiths): 'The musician as performer: devising for new music theatre'

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

#### PHD GRADUATIONS

Congratulations to the following on the award of PhD:

Dr Kyung-Mee Lee, for a piano recital and a thesis on the pianism of Myra Hess.

Dr John Wynne, Studio Composition, thesis 'Hearing Voices: Sound Art Practice in a Cross-cultural Context'.

## RESEARCH COMMITTEE, DEPARTMENT OF MUSIC, 2006-7

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

Application forms, together with a set of guidelines, are available from the Department Office. You should give a full statement of fees and costs and state whether you have applied to other sources for funding. Incomplete applications will be either rejected or returned for clarification and will be considered only at the next meeting. Under no circumstances should you rely on the Department to fund large or speculative projects, nor should you expect that the Committee will grant the full amount you apply for. Applications are reviewed by the Committee once each term. Last-minute, late, and retrospective applications will not be considered.

**Deadline for applications in Term 3: Friday 18 May 2007**

### DEADLINE FOR RESEARCH NEWS, OCTOBER 2007

**Monday 3 September 2007**

### 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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