

Oxford. *Musician*

ISSUE 3 | 2013

THE MAGAZINE FOR THE ALUMNI OF THE FACULTY OF MUSIC AT THE UNIVERSITY OF OXFORD

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**Ashmolean Museum: Musical Technologies
Partnership with the Royal Academy of Music
Interview with Jane Glover CBE
Where Performance meets Research**



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Cover image: OxLork perform at the Ashmolean Museum (p. 16)

Oxford Musician

THE MAGAZINE FOR THE ALUMNI OF THE FACULTY OF MUSIC AT THE UNIVERSITY OF OXFORD

FROM THE CHAIRMAN OF THE BOARD

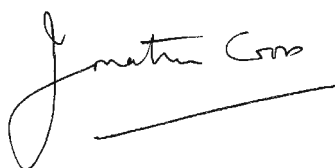
"The Oxford Professor of Music ... has never issued the results of research in printed form, but his pupils know how profound his knowledge is, and he has devoted much time to organisation and administrative work. Another Oxford scholar who has done fine work in his quiet, retired way ... is also known more widely as a cultivated composer writing rarely but sensitively."

Not a portrait of my current colleagues in the Faculty of Music, you will be pleased to learn, but a snapshot I stumbled across recently in Eric Blom's *Music in England* (1942). Sir Hugh Allen (1869–1946) and Ernest Walker (1870–1949), the two figures to whom Blom was referring, were clearly significant in their day. Allen was simultaneously Director of the Royal College of Music and Heather Professor at Oxford, and did much to lay the foundations for the modern Faculty, which was established in 1944. Walker is perhaps best remembered for his *History of Music in England* (1907) as well as many contributions to the 2nd edition of *Grove*. I wonder what they would make of today's Music Faculty?

In some senses, the life of the Oxford academic has not changed so much. Research, teaching and administration remain at the heart of what we do. But we could never now get away (regrettably, some might say) with allowing the fruits of our research to be transmitted solely through our teaching, thanks to the demands of the Research Excellence Framework, which requires not only that we keep publishing demonstrably 'world class' work, but also that we can be seen to have 'impact' well beyond the confines of academe. Both Allen and Walker 'did' impact: it's in the nature of being a musician to want to communicate with the wider world; it's just they didn't have to measure it and tell the Funding Council about it. Teaching, too, is still a top priority. Undergraduates now paying £9,000 a year rightly expect value for money, but so does the growing international body of masters and doctoral students. I suspect, however, that those venerable gentleman would have been shocked by the level of 'organisation and administrative work' expected of the 21st century academic. As noted in our article about the Faculty's relationship with the Royal Academy of Music (p. 10), it is today unimaginable that someone like Allen could head both a university department and a major conservatoire.

Yet, despite the many pressures on both staff and students, I'm continually astounded by the range and quality of what members of the Faculty achieve. In this latest issue of *Oxford Musician* you will get just a taste of the world-leading and impactful work being undertaken here, whether that be in the global cross-currents of ethnomusicology (p. 6), in the engagement with the latest technologies (p. 14), or in the interface between research and performance (p. 3). That energy seems to ripple outwards to our alumni too, as the tales of their extraordinary achievements reveal in the following pages. But we're not complacent. We know we need to do more to guarantee a healthy future for the next generation of Faculty members by winning research grants, raising funds, developing our outreach work, and diversifying still further our student body.

I hope you enjoy reading *Oxford Musician*. We love hearing from our alumni. Tell us what you think of the magazine. Even better: come back to Oxford and tell us in person. A warm welcome always awaits you.



Professor Jonathan Cross
Chair, Music Faculty Board



Where Performance Meets Research

Performing without barlines



Phantasm Viol Consort

An undisputed achievement of traditional musicology has been the establishment of reliable texts for early music, which has inspired an impressive historical and critical literature. It turns out though, that *performing* early music from scholarly editions is not always the best way to understand it and appreciate its expressive content. Phantasm, Consort-in-residence at Magdalen College, specialises in the early 17th century English chamber music called 'consort music' and is experimenting with performing Fantasies by composers such as Orlando Gibbons (1583–1625) and John Jenkins (1592–1678) from original notation or from specially prepared parts which duplicate the layout of manuscripts sources. Just as in later chamber music, players see only their own lines, but – here is the big difference – in the Jacobean sources these parts contain no bar lines.

Playing without bar lines, and without a conductor of course, means that making music has an entirely different 'feel'. Rather than counting groupings of say, four beats, after which there is a vertical line for metrical orientation, one counts durations of notes and measures them against the regular beat or 'tactus' which underlies the composition. But even though this beat is generally regular, the organisation of pulses in the individual parts is often wildly and intentionally irregular. In playing ensemble music, one has to listen intently both to complement the other parts as well as to ignore their potentially conflicting metrical signals. This is completely different from playing the rhythms in a classic or romantic string quartet, for example, which are dead easy by comparison. Consort music completely lacks a hierarchy of parts. Instead there is a pure democracy of voices – or perhaps better, a corporate leviathan in which

everyone busily pursues naked self-interest for a greater contrapuntal good. Because the Jacobean fantasy is music freed from words, composers like Gibbons and Jenkins can indulge in some rather complex games: interrelating players in new ways and challenging them to stay together, while at the same time befuddling and astounding them by some remarkable musical experimentation. One viol player's part might, for an extended passage, be composed in such a way as to assert the wrong beat. Or, because this is music built on the parts imitating each other, one part might play a clear musical phrase but the rhythms of the next part will be altered just enough to prove mightily confusing. Multiply these processes by five or six times (the typical number of players in a consort) and you can see the difficulty – but also the fun!

Playing fantasies without bar lines has clarified how composers thought of the genre: a challenging parlour game in which the basic task is for everyone to make it to the end of the piece without 'falling off'. This element of confrontation and surprise is of course primarily experienced by the participants, but the excitement and conflict are also easily picked up by listeners as well, contributing to the swirl of excitement that marks this fascinating music.

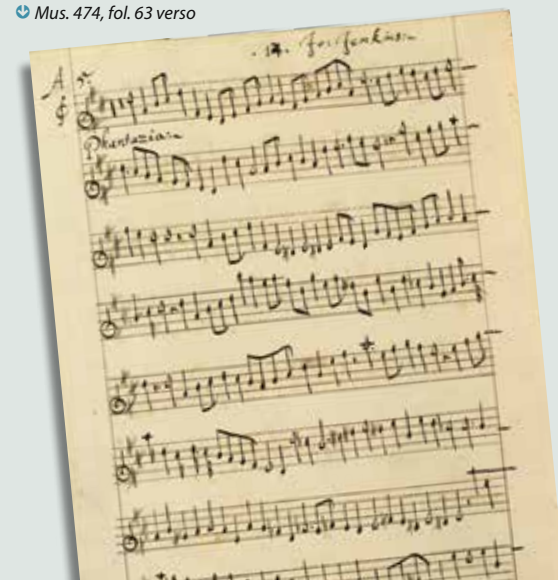
Professor Laurence Dreyfus FBA
Magdalen College

Director, Phantasm

www.phantasm.org.uk

PhantasmViols

Mus. 474, fol. 63 verso



Stravinsky, *The Rite* and the piano



Stravinsky at the piano



Professor Peter Hill

Peter Hill first got to know Stravinsky's arrangement of *The Rite of Spring* for piano duet when an undergraduate at Oxford in the late 1960s. He is the author of the *Cambridge Handbook on The Rite*, and has recorded the four-hand version with Benjamin Frith in a Stravinsky recital for Naxos that also contains the *Sonata for Two Pianos* and the *Concerto for Two Pianos*.

Stravinsky's piano duet arrangement of *The Rite of Spring* has a validity all of its own: the range of colour which he elicits from the huge orchestra is lost, of course, but the black-and-white medium

of the piano gives if anything a sharper focus to the brutal dissonances, as well as to the complex rhythms from whose ruthless momentum the work derives its unique power. The four-hand version also reminds us of the central role of the piano in the work's creation. The bulk of the music was composed in a tiny room in Clarens, in Switzerland, Stravinsky using a muted upright to pummel and pound his ideas into shape. The music has strong pianistic qualities, the snug 'fit' under the hands – as with the hammered chords that open 'The Augurs of Spring' – suggesting that much was discovered while improvising.

Stravinsky's performance on the piano, as he unveiled his new work, made an indelible impression. One of his first listeners was the conductor Pierre Monteux, who heard *The Rite* in April 1912, more than a year before the first performance: 'The room was small and the music was large, the sound of it completely dwarfing the poor piano on which the composer was pounding, completely dwarfing Diaghilev and his poor conductor, listening in utter amazement. The old upright piano quivered and shook as Stravinsky tried to give us an idea of his new work ... I remember vividly his dynamism and his sort of ruthless impetuosity as he attacked the score. By the time he had reached the second tableau his face was so completely covered with sweat that I thought, "He will surely burst ...". My own head ached badly, and I must admit I did not understand one note of *Le Sacre*.'

We hear for the first time of Stravinsky's arrangement of *The Rite* for piano duet when he and Debussy met to read through the work (on 9 June 1912), the occasion described by Louis Laloy: 'Debussy agreed to play the bass part. Stravinsky asked if he could remove his collar; and pointing his nose at the keyboard, and sometimes humming a part that was omitted from the arrangement, he led into a welter of sound the supple, agile hands of his friend. Debussy followed without a hitch and seemed to make light of the difficulty. When they had finished, there was no question of embracing, or even of compliments. We were dumbfounded,

overwhelmed by this hurricane which had come from the depths of the ages, and which had taken life by the roots.'

The postponement of the premiere (originally intended for the 1912 Paris season) enabled Stravinsky to rethink the ending. The sacrifice itself was to have been to the music that was later renamed 'Ritual Action of the Ancestors', with its mesmerising gyrations engulfed by two huge *tutti*, and the stuttering bass clarinets at the end of the movement depicting the victim's death by exhaustion. At some point in the early autumn of 1912 Stravinsky decided to compose a new 'Sacrificial Dance': this was completed with frantic haste in mid-November just in time for the rehearsals with the dancers. The music for this final section contains *The Rite's* most radical innovation, rhythmic 'cells' that are lengthened and shortened unpredictably. The complexities gave endless trouble to Diaghilev's Ballets Russes dancers, and the young Marie Rambert (who later founded the Rambert Dance Company, and who had been trained in Dalcrozie eurhythmics) had to be drafted in to give the company extra coaching. She remembered Stravinsky's furious energy at rehearsals when he 'blazed up, pushed aside the fat pianist ... and proceeded to play twice as fast as we had been doing and twice as fast as we could possibly dance.'

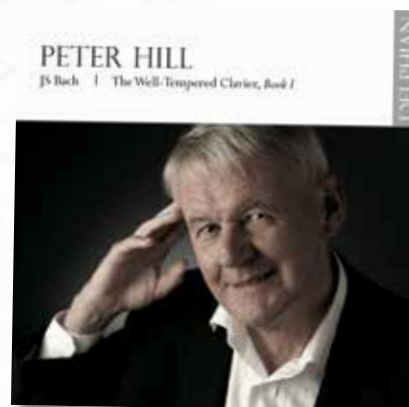
The earliest score of *The Rite* to be published was the arrangement for piano duet, which appeared a few days before the first performance, and predates by eight years the first edition of the orchestral score; this 1913 edition of the piano duet contains a number of interesting details (later omitted in Stravinsky's numerous revisions of the work), including changes of tempo in the 'Danse sacrée'. We also get some idea of what the first performance sounded like from the two earliest recordings, conducted by Stravinsky and by Monteux, both dating from May 1929. A press release issued on behalf of Monteux by the *Compagnie française du gramophone* stated that his interpretation had Stravinsky's approval, and that it was 'the only model on which all conductors base their performances'. Stravinsky's riposte, issued by Columbia Records (France) described his own recording as 'a masterpiece of phonographic realisation, a model of recording that renders a true

service to all those who would like to learn the performance tradition of my work'. To modern ears both versions sound astonishingly ragged (though Monteux's has a 'Danse sacrée' that is uniquely fast and exciting). Stravinsky's later recordings are a different matter, of course, but we can only regret that he never thought to record himself in the version for piano.

In later spoken accounts Stravinsky sought to recapture the original impulse for *The Rite*. He remembered 'the violent Russian spring that seemed to begin in a hour and was like the whole earth cracking ... the most wonderful event of every year of my childhood' – a remark that reminds us that *The Rite* is the most 'natural' of Stravinsky's stage works: no narrator (as in *L'Histoire du soldat* or *Oedipus Rex*), no play-within-a-play (*Petrushka*), no stylistic pastiche (*Pulcinella*, *The Rake's Progress*). A century after its first performance, the marvel of *The Rite* is that it just *is*, an essential work, that continues to arouse something of the same feelings

of awe as the grandest works of nature. Stravinsky must have felt this too, that he 'discovered' *The Rite*: 'I heard, and I wrote what I heard,' he said simply, 'I am the vessel through which *The Rite* passed.' ■

Professor Peter Hill Christ Church, 1969



Peter Hill's most recent recording, of Bach's *The Well-Tempered Clavier*, is available on the Delphian label.

www.delphianrecords.co.uk



CONCERT

Celebrating The Rite of Spring

Peter Hill and Benjamin Frith, piano

Friday 31 May
8pm
Holywell Music Room

An evening of four hand piano music to include Stravinsky's arrangement of the Rite of Spring and pieces by Schubert, Debussy and Rachmaninov

Pre concert Talk
7.15pm
Professor Jonathan Cross
Paris 1913: a Riot, The Rite and its Re-Write

Tickets
£14/£10
(price includes pre-concert talk)
01865 305 305
www.ticketsforoxford.com
In person at the Oxford Playhouse

To receive the Faculty of Music's events brochure, email your postal address to events@music.ox.ac.uk or phone 01865 276 133.

Music alumni can claim a 20% discount off all tickets to this event, which will include an alumni drinks reception.

Email events@music.ox.ac.uk, or phone 01865 276 133 for more information and to book your ticket.

Scales

'...even though I might be 6000 miles away from where I did the fieldwork when I'm doing the write-up, I still feel – and I do my best to convey – those proximate sensations'.

being moved by a hand motion, or I feel a drop of sweat come off another body onto mine – even though I might be 6000 miles away from where I did the fieldwork when I'm doing the write-up, I still feel – and I do my best to convey – those proximate sensations.'

In elaboration of this idea Stanyek's work on Brazilian choro in the United States

reveals deep connections between the ethnographic moment and the sonic fabric, on the one hand; with cultural politics that are at once local, transregional and global on the other. Other essays show how seemingly mundane music technologies are actually caught up in urgent questions about both the past and future of capitalism, labour, consumerism and ultimately humanity itself.

Such is the field for Born and Stanyek, that Ethnomusicological teaching and research must be defined by working across disciplines and scales, by an experimental ethos that looks to combine micro-level readings of sonic texture with overarching visages of broad cultural and historical processes. Stanyek comments *'The flickering between those scales is very important to me'*, and he is in agreement with Born *'Such work gives a sense of the distinctive identity of what Jason and I are forging together here in Music at Oxford'*.

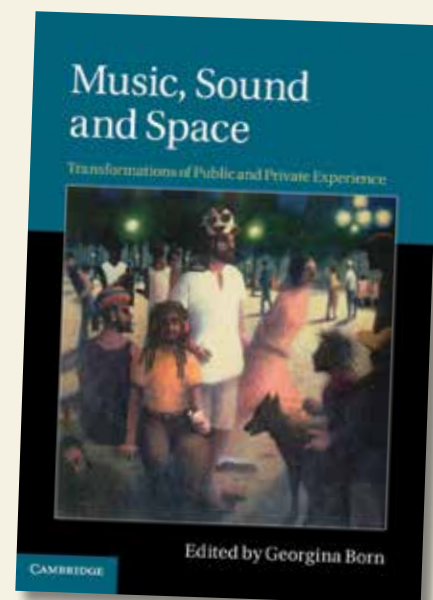
It is clear as we look to the future that Ethnomusicology will continue to change. Whilst the nature and direction of the change is difficult to predict, the work of Born and Stanyek at the Faculty of Music will ensure that we lead the way in charting and influencing the path ahead. ■

Dr Kyle Devine
Project Administrator (MusDig)

📍 Malwi folk musician Prahlaad Tipaniya in concert at the Rajasthan Kabir Yatra 2012

🎵 Recording together: Women singing in a tribal village near Nandurbar, Maharashtra

Photographs by Dr Aditi Deo, MusDig India project



Music, Sound and Space Edited by Georgina Born

This is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. Music and sound exert an inescapable influence on the contemporary world, from the ubiquity of MP3 players to the controversial use of sound as an instrument of torture. In this book, leading scholars explore the spatialisation of music and sound, their capacity to engender modes of public and private, their constitution of subjectivity and the politics of sound and space. (Cambridge University Press)



George Eastman

Visiting Professorship



Professor Kofi Agawu

It has been my very good fortune to spend 2012–13 in Oxford as the 71st George Eastman Professor. The lovely Eastman House on Jowett Walk, where my wife Christie and I have lived since the end of September, is a short walk from Balliol College, the Bodleian library and the centre of town. It's been a year to experience various rituals associated with college life, meet a wide range of students and colleagues with diverse interests, and take in any number of plays, concerts and films in Oxford; it's been 'too much,' as we would say in West Africa.

I'm not exactly a stranger to Oxford. As an undergraduate at Reading University many years ago, I occasionally took the train to Oxford to browse in Blackwell's Music Shop. It was on one of those visits that I picked up a used miniature score of Haydn's op. 76 no. 3, read it silently on the way back, inadvertently committed the minuet movement to memory, only to find the same minuet on a pastiche-composition exam the following week! More recently – and more to the point – the Oxford-Princeton partnership in music analysis, initiated in 2010, has brought a number of colleagues and postgraduate students from our two institutions into contact. I also spent a week here in October 2010 as Astor Visiting Lecturer, lecturing to the music faculty on 'Tonality

as a colonizing force in Africa' and to the African Studies Seminar on 'Theories of African rhythm.' Finally, and by some twist of fate, several of my former teachers (Bojan Bujic, Harry Johnstone, Reinhard Strohm and Brian Trowell) and colleagues (Laurence Dreyfus, Curtis Price and Rhian Samuel) have ended up at Oxford. It's easy to understand how I can feel at home here, 'home' being a place where one finds existential comfort and at the same time receives unrestrained critical feedback to one's work!

When the Faculty suggested that I give a series of public lectures to be known as the George Eastman Lectures in Music, I responded with a rubric that raised an eyebrow or two: "Is African Music Superior?" What I had in mind was simply, or perhaps not so simply, to compel attention to the basic qualities of traditional African music (foremost among them, repetition), and to encourage discussion within a comparative framework. Alas, the bald provocation seemed to engender some anxiety. 'Superior to what?' I was often asked, and often indignantly.

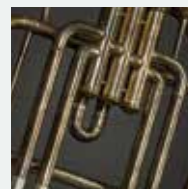
The four lectures took place during Hillary term. Each one dealt with a different aspect of African music. It was nice to see many people in attendance, and especially gratifying to observe a genuine interest in

It's easy to understand how I can feel at home here, 'home' being a place where one finds existential comfort and at the same time receives unrestrained critical feedback to one's work!

the recorded samples of music from across western and southern Africa. The substance of the lectures is now being incorporated into a monograph, *The African Imagination in Music*, which I hope to complete by the time I leave here in August.

On a wall above the staircase in the Eastman House hangs a plaque with the names of previous Eastman professors (the list begins in 1930–31). The last (and only other) music scholar to have occupied these premises was Charles Welles Rosen, Eastman Professor in 1987–88, who passed away on 9 December 2012, a couple of months after I'd begun my own tenure here. Professor Rosen was a truly seminal thinker in our field, an inspiring combination of theorist, critic and practitioner. I wish to take this opportunity to pay a special tribute to him. ■

Bate Collection *News*



October began with the excellent news that the Bate Collection had been awarded Full Accreditation status by the Arts Council of England. Following this, we have been given leave to apply for Designated Status. Whilst this might all seem like a bureaucratic burden, it is in fact of signal importance and places the collection on an equal footing with all of those national collections held by the British Museum and the V&A. The main submission will be made in 2014 and we will be seeking endorsement from friends and other institutions. In our work towards this, we have been fortunate in appointing a new Museum Registry Officer, Elin Bornemann, who has been doing sterling work on the production of an updated catalogue and special exhibition.

2012 has seen an increase in gallery activities and we have broadened our programme of informal gallery recitals giving students the opportunity of demonstrating instruments from the collection. This has proven so popular that we are now assisting the Ashmolean Museum to set up their own programme of events, including musical recitals for their forthcoming Stradivarius exhibition, which runs from 13 June until 11 August 2013.

We are also well on the way to completing the next phase of our archival recording project. We have been working with professional performers to make high-quality recordings of instruments in the collection and we are just about to launch a CD of horn music, performed by Anneke Scott and friends. This has been a fabulously exciting project and has been eagerly copied by other music collections in the UK and abroad.

Another fun development has been progress on the interactive gallery display. This comprises a touch screen that contains in-depth label copy about objects, aspects of the collection, sound samples, photographic images and technical analysis. For this technological endeavour we have had teams of volunteers and work-experience students helping out with new information and media. This effort has proved invaluable in bringing the Bate to a new generation through the work of our Education Officer, Isabelle Carré, who incorporates it into her taught gallery sessions for local schools.

We are looking forward to hosting a major conference (24–29 July) on the place of musical instruments in science, culture and society. This has attracted the attention of the international community and we are looking forward to welcoming members of the International Council of Museums and the American Musical Instrument Society.

Next academic year we plan to run a series of study days. We have worked closely with a number of specialist musical instrument societies over the years and will be looking to develop these and new relationships. We have already approached the Viola da Gamba Society and the Institute of Musical Instrument Technology and the plans are already taking shape.

If you'd like to be kept further informed of the Bate's activities, then you can become a friend of the Bate, or let us know your email address to receive our monthly newsletter. ■

Andrew Lamb
Bate Collection Manager
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The Bate Recording Prize

The 2012/13 Bate Recording Prize for undergraduates of the Faculty of Music has been awarded to **Joseph Currie (Finalist, Jesus College)**. Joseph has worked substantially with the Bate Collection and pioneered the exciting performance 'Action Potential' in collaboration with the Royal College of Art. He was selected from a strong field on entries for his recording of two movements from the Keyboard Suite No. 3 (Set 1) in D minor by G F Handel, played on the Goermans Harpsichord made by Jean Goermans the Elder in his Paris workshop in 1750 (dated on one of the jacks). It is said to have come from the Chateau de Landres, Mauves-sur-Nuigle, France, where it is thought to have been located since the 18th century. It was purchased from the Michael Thomas collection thanks to a generous donation from the Austin & Hope Pilkington Trust. ■

📷 Joseph Currie



Become a friend of the Bate

www.bate.ox.ac.uk/friends-of-the-bate
and download the application form.

Old Bonds Renewed



Leave the High and make for Headington. Keep driving straight for some 50 miles and the elevated Westway will bring you gently back to earth at the Marylebone Road, home of the Royal Academy of Music. This straight and narrow path between the University and the Academy is emblematic of the close connections that have existed between the two institutions for nearly 200 years.

The Academy's founding Principal, William Crotch, simultaneously held the Heather Chair in Music at Oxford between 1822 and 1832. Radical changes in the duties of both posts make it unlikely that history will repeat itself, but in recent times, too, most Academy Principals have been Oxford musicians: Sir Thomas Armstrong was Organist of Christ Church, Sir David Lumsden the Organist of New College; the current Principal, Professor Jonathan Freeman-Attwood, was a postgraduate at Christ Church; and his predecessor, Sir Curtis Price, moved from the Academy to become Warden of New College in 2008.

Academics have also moved between the two institutions. Professor Laurence

Dreyfus held a Chair at the Academy in the 1990s and Professor Robert Saxton was its Head of Composition. In the other direction Jane Glover (p. 12), the Academy's Head of Opera, was a Fellow of St Hugh's College in the 1980s. Many current staff at the Academy read music at Oxford, including the Deputy Principal, Timothy Jones, Head of Organ, David Titterton, the Head of Choral



Professor Jonathan Freeman-Attwood

Conducting, Patrick Russill, the Sterndale Bennett Lecturer, Jeremy Summerly, and the Crotch Professor of Early Music, Laurence Cummings.

The Academy has historically been the most attractive route for postgraduate studies for Oxford alumni, especially those looking for a different 'flavour' of music education and a training that emphasises professional preparation and a student experience at the heart of professional musical life in London. One thinks of all sorts: from broadcaster and pianist David Owen

Bust of Dr William Crotch. By J. Fazi, 1853. White plaster. Crotch is depicted, head and shoulders, wearing academic robes.

RAM Scheme Student Profiles

TOM JESTY

2nd Year, St Peter's College

I am very involved in College life and I get plenty of exciting experience playing as an accompanist and répétiteur, and as a soloist with the college orchestra. Alongside this the monthly lessons I am having with Ian Fountain under the RAM scheme have been the perfect avenue to focus on solo repertoire. I am currently enjoying working on Rachmaninov's D minor piano sonata, which I hope to perform in the winter. In addition, it is a fantastic opportunity to visit the Academy once in a while and meet with Oxford friends now studying there. It is also a great way to have a taste of what is in store if I should take a postgraduate course at a conservatoire as my next step.



This summer I am attending a music course in Cervo, a good chance to meet more professionals in the field and continue to explore the world of solo and chamber piano performance. ■

OLIVIA CLARKE

Finalist, The Queen's College

Scuttling around on hands and knees pretending to be a fox cub on the stage of the Royal Opera House aged twelve, with Joyce DiDonato and Dawn Upshaw playing my 'parents' was enough to show me what I wanted to spend the rest of my life doing. Janáček's *The Cunning Little Vixen* was my introduction to a world that still excites and inspires me, a world that my degree has enabled me to engage with academically as well as practically.



The wealth of student-run opera companies in Oxford has enabled me to get out onstage at least once a term. Some favourites include Erste Dame/Die Zauberflöte, Madame Silberklang/Der Schauspieldirektor, and Cleonilla/Ottone in Villa. Although I have remained studying with my current teacher, Eileen Price, throughout Oxford, the University has offered me some high quality extra-tuition in the form of the RAM scheme and invaluable termly masterclasses.

Outside of singing, being an organ scholar in Oxford has contributed greatly to building an all-round musicianship, enriching my skills as a conductor, accompanist and keyboard player. In the future I'm very excited about starting the next level of vocal training, and am planning to apply to American schools as well as UK conservatoires in a year or two. ■



Norris to a promising current tenor on the Royal Academy Opera, Stuart Jackson.

Like the University, the Academy is as cosmopolitan an environment as you'll find, with students from over 50 countries. There are some 400 students on full-time postgraduate programmes in a large number of disciplines, ranging from the core classical disciplines to musical theatre, jazz and commercial composition. Many Oxford students identify the Academy teacher of their choice whilst still 'up', thus preparing the ground for audition. Several also attend events delivered by regular visiting professors such as Maxim Vengerov (Menuhin Professor), Semyon Bychkov (Klemperer Chair of Conducting), Barbara Bonney, Angelika Kirchschlager, Reinhold Friedrich, Patrick Messina and a battery of alumni and teachers who now hold principal chairs in the Royal Concertgebouw and Berlin Philharmonic Orchestras – to name just a few.

Recognising all these complementarities and shared values, in 2011 the Academy and the Oxford Music Faculty established a scheme for a number of talented Oxford performers to receive one-to-one lessons with Academy staff and to participate ever-more broadly in the musical life of the Academy. ■

Alumna profile

Interview with

Jane Glover CBE

Mozart's Woman

Since her tenure with the London Mozart Players in the late 1980s, conductor and alumna Jane Glover (St Hugh's College, mat. 1968) has become recognised as one of our leading Mozart experts. Her 2005 book *Mozart's Women* was nominated for both the Samuel Johnson Prize and the Whitbread Prize for Non-Fiction and this year sees her debut at the Metropolitan Opera conducting *The Magic Flute*.

We sent **Jonathon Swinard (St Catherine's College, 2008)** to the Royal Academy of Music, where she is currently Artistic Director of Opera, to catch up on her career to date and to find out more about the composer she describes as being 'completely in her DNA'.

You made your professional conducting debut at the Wexford Festival in 1975. Did you feel there were any barriers to launching a career as a female conductor?

Oh it felt completely mad. There weren't many women conductors around at the time. When I left Oxford I said: 'I'll give myself two years'. Yet after two years one was still lying awake at night wondering how to pay the bills and finding other ways of earning a living. I did a lot of editing of music for Neville Marriner, for instance, and I wrote the music column in *The Listener*.

Was conducting initially a complement or a supplement to your academic work?

My DPhil was on 17th century Venetian opera, but the point of it actually was to make performing editions of early operas and put them back in the theatre where they belong. It was doing those in Oxford that caught the attention of the wider music business, which led to professional conducting offers from Wexford and the BBC.

Your first opera was presumably in Oxford?

I did *Figaro* in my final year. It wore me out and gave me glandular fever, but actually I learnt as much doing it as I did doing anything else in those three years. In my day the academic background (of the undergraduate course) was terribly unpractical. And although I wasn't very



...you can have fantastic technique and nothing in the eyes, face or aura. I often like to stop conducting altogether and just look at people and smile.



good at those keyboard tests, I must say that *those* are the things that have stood me in good stead. I now play recitatives till the cows come home and figured bass is virtually a second language.

Who were your academic mentors?

The legendary Fred Sternfeld who later supervised my DPhil He and his wife sort of slightly adopted me. I basically spent four years living between Oxford and Venice and would go and see them in Florence. He had my academic career worked out, so when I eventually said: 'you know, Fred, this conducting thing...' I think he thought I'd chosen for second best.

When did you become comfortable, then, that the conducting career had gained sufficient impetus?

The big change was going to Glyndebourne. Whenever I stood up to conduct, people would write articles about what I was wearing and whether a woman should be doing this. I became the focus of attention for the wrong reasons and needed to be a small cog in a big wheel – learning my trade from watching other great people. So I wrote to Brian Dickie (the then Head of Music) and asked him if I could have a job. And he said 'Yes, come and join the music staff'. I never had to do the audition, thank god. There's *no way* I would have passed it. I don't have good chops, so I practised like anything before I went down. Even so, after a year they said: 'Jane... we'd like you to be Chorus Master'. Quite right.

What advice would you give aspiring conductors?

In a gardening sense, just get your hands dirty. Conducting is part technique (which you can learn) and part communication. But you can have fantastic technique and nothing in the eyes, face or aura. I often like to stop conducting altogether and just look at people and smile. With a group of people I know very well like Music of the Baroque, my orchestra in Chicago, I can do that. In general one does far too much as a young conductor.

Antonio Pappano has recently caused controversy by suggesting the current generation of young opera singers are 'weaker in the bodies' or 'don't care' as much as their elders did. As someone responsible for the next generation, do you think he is right?

I wouldn't want to ruffle feathers, but I do think there is a class of musician – not just singers – who fly around the world too quickly, do too many gigs and get worn out. And the thing about a singer is that your burnout point is much lower because your instrument is your body and it's very hard to protect it.

What is the most challenging project you've done recently?

The 2011 world premiere of Peter Maxwell Davies's *Kommilitonen!* at the RAM (co-commissioned with the Julliard School) is possibly the most thrilling thing I've ever done. David Pountney wrote the libretto and was directing – so it was like having Mozart and Da Ponte in the room!

You've conducted all the mature Mozart operas. Have any of his earlier stage works been unjustly neglected?

I have never conducted any of the three teenage Italian operas *Mitridate* (1770), *Ascanio in Alba* (1771) and *Lucio Silla* (1772) but I am about to do *Lucio Silla* in Bordeaux, which I think is the greatest of them. Maybe ask me again later in the year!

Of course we can't leave before congratulating you on your forthcoming Metropolitan Opera debut this December where you will be conducting their 'reduced' *Magic Flute*. Do you have any say in what makes the final cut?

No, I don't think I do! They do it in English as a family show for Christmas. I normally can't bear to lose a semiquaver of Mozart, but James Levine has already done it and is a man I worship, so I'm not going to turn my debut down on those grounds! I'm just thrilled to be going there. ■



Jonathon Swinard studied at St. Catherine's College, where he held the New Chamber Opera Répétiteur Scholarship, and the Guildhall School of Music and Drama. In September 2012 he joined the music staff at Scottish Opera as the company's

first Emerging Artist Répétiteur, working on *The Magic Flute* and *Werther*. He is currently Chorus Master on Nicolai's *Die lustigen Weiber von Windsor* at the Royal Conservatoire of Scotland where he is also a vocal coach in the opera department.

His opera experience began with New Chamber Opera (NCO), first as répétiteur, then as NCO Studio conductor (Rossini, *The Barber of Seville*, Handel *Esther*) and assistant conductor for the company's main summer production (Salieri *Falstaff*, Mozart *Il re pastore*). Other conducting experience includes *Murder in the Cathedral* (Oxford Playhouse), the premiere of Dr Martyn Harry's children's opera *Passing the Remote* and a year with the Oxford University Student Chorus. ■

jonathon.swinard@gmail.com



New Music New Technology

In 2012–13 the Faculty has deepened its commitment to New Music, increasing opportunities for student composers and performers alike. At the heart of New Music in the Faculty is the work of Professor Robert Saxton and Dr Martyn Harry, whose wealth of experience and professional engagements is supported by the continued efforts of Dr John Traill, founder and conductor of Ensemble ISIS, the Faculty's dedicated New Music ensemble.

This academic year we were particularly pleased to introduce the new ISIS Scholars scheme; recognising the work of our fantastic student musicians, allowing the ensemble to grow from strength to strength. It has been a joy to reap the resulting rewards, not least, the professionally executed performance of student compositions during the annual New Music Forum (Hilary term 2013). These scholarships have made a real difference to the vitality of the New Music Programme and would not have been possible without the support of the Joan Conway Fund and Osgood Memorial Prize.

The opportunity for student composers to hear their works performed by accomplished professional musicians is a staple of the New Music programme. This year's New Music Forum included workshops led by electroacoustic composer Trevor Wishart, the acclaimed contemporary music ensemble CHROMA, and contemporary pianist Richard Casey of the New Music Players.

The forum also encompassed the bi-annual visit from the Cavaleri String Quartet (in residence at the Faculty of Music, supported by the Radcliffe Trust) and featured two further composition workshops ahead of the premiere of two student compositions in the Holywell Music Room.

“Rehearsing my work with the Cavaleri String Quartet enabled me to accrue practical skills that can only come with such experience.”

Nigel McBride
(postgraduate composer, Magdalen College)

Another fantastic success has been the formation of the new Oxford Laptop Orchestra (OxLOrk). This type of ensemble is an exciting new development in technological Music performance, and



Images, clockwise from top:

Daniel Hulme in the Faculty's Electronic Music Studio

iMac computers in the new MRC

Professor Eric Clarke speaking on musical technologies at the Ashmolean

Family enjoys an interactive musical installation at Live Friday

DJ demonstration at Live Friday

OxLOrk perform in the Ashmolean's atrium



mirrors similar projects embarked upon by Princeton and Stanford Universities (PLOrk and SLOrk respectively). The student led project uses specialist equipment designed for the performance of live electronic and electroacoustic music by individually expressive players. OxLork performers control musical parameters digitally, in real time, with a wide variety of different controllers. Members of the orchestra are trained to code new pieces for the ensemble and to perform with their laptops. They perform with specially designed hemisphere speakers which mimic the sonic properties of acoustic instruments and allow listeners to perceive each member of the ensemble as an individual performer. So far the ensemble has already performed in spaces as varied and prestigious as the Ashmolean Museum and the Holywell Music Room.

This year we have also sadly said goodbye to Dr Duncan Williams, former Information and Music Technology Officer, who moved to Plymouth University as Research Fellow in Music with Artificial Intelligence. We wish him every success in Plymouth, and have appointed a worthy successor in Daniel Hulme, Electronic Music Studio Manager. This change in role has been in response to the growing interest among our students in the technology driven

disciplines of Electroacoustic Composition and Computer Music. This interest has been reflected in the curriculum as a new prelim course 'Sound Design and Studio Techniques' has been introduced.

To further facilitate this development, Dan has pioneered the development of the new MRC (Multimedia Research Centre) in the Music Library. Here students can use computers to edit and compose with audio on platforms such as 'Pro Tools' or 'Logic Pro', analyse and notate score using Sibelius, edit video, transcribe music, or simply sit and listen to a CD or online music source.

The MRC also functions as a seminar room where students can be taught practical technology skills to help with their research.

In support of all of these activities we are also delighted to announce that Cayenna Ponchione (DPhil Candidate, Merton College) has been appointed as the first New Music Coordinator, providing additional administrative support for the healthy schedule of New Music workshops, lectures and concerts. ■

 **Oxford Laptop Orchestra (OxLork)**

A Night at the Museum 'Live Friday'

At a time when the smartphones and mobile listening devices in people's pockets have the power of a small recording studio, we are aware as never before of the powerful relationships between music and technology. In one way or another, those links stretch back throughout the whole of the history of music, in the shape of the instruments, notations, and mechanical-musical inventions that have been integral to music for millennia. The invention of sound recording and reproducing technologies at the end of the 19th century had a particularly revolutionary impact on the ways in which we encounter, listen to, understand, and make music, and the gramophone and its successors have brought access to more music across a wider diversity of cultures and epochs than ever before in human history. In an exciting new initiative, the Faculty of Music collaborated with the Ashmolean Museum in a unique evening of old and new music technologies displayed, demonstrated and installed



in the Museum. The event provided a fascinating opportunity for people to see, hear, understand, be entertained by, and get hands-on experience of some of the music-making and music-reproducing technologies from the early 20th to the early 21st centuries, presented in the Museum's outstanding spaces and among its wonderful collections. Wind-up gramophones, a demonstration of one of the earliest electronic instruments (the Theremin), live improvisation to a silent film, the art of the DJ, performances by the newly formed OxLork – Oxford's innovative laptop orchestra, and end-of-evening performances by members of the Orchestra of the Age of Enlightenment up in the museum restaurant, and The Original Rabbit Foot Spasm Band down in the café: all this, and more, brought 2,400 people through the doors on a cold Friday evening. A great success, and reminder both of the transformative power of music and its technologies, and of the fantastic and adaptable place and space that is the Ashmolean Museum. ■

Eric Clarke
Heather Professor of Music



Alumni profiles

RAPHAEL CLARKSON

**St Peter's College,
2008 – 2010**

My masters at Oxford allowed me to delve into the subject of creativity and expression, both academically and as a performer on trombone. I've been really lucky in having the chance to put this into practice, through my long-term involvement with punk-jazz quintet WorldService Project (WSP), and Match&Fuse (M&F), a Europe-wide project which promotes creative collaboration between like-minded ensembles.



Match&Fuse's first project involved WSP and a Norwegian group, both bands sharing double-bill exchange tours in each others' countries and collaborating musically. I've had the pleasure of co-developing the project to the point where under the M&F umbrella, tours are happening throughout Europe and where the first M&F festival has taken place in London to critical acclaim – both strands of the organisation involving collaboration between artists performing cutting-edge improvised music in all its forms. In July a M&F mini-festival will be staged in London, headliners including Magnus Ostrom's (of Esbjorn Svensson Trio) new ensemble Thread of Life, and the UK's Portishead-based Get The Blessing. It's an exciting time and I'm indebted to my period at Oxford for setting me on this promising path!

@MatchFuse Match&Fuse

www.matchandfuse.co.uk

PAUL MERRICK,

**Wadham College,
1965 – 1968**

After submitting a parcel of compositions and being interviewed by Sir Jack Westrup, I spent my undergraduate years as a Major Scholar in Music. During this time I developed an interest in the religious music of



Liszt after finding a Hungarian recording of the *Gran Mass* in Blackwell's Music Shop. I collected everything (all Hungarian recordings) – the masses, requiem, psalms, oratorios, motets – and did a PhD on the subject at Sheffield University. I visited Budapest in 1978 and since 1982 my wife and I have lived here. I taught Music History at the Liszt Academy and Marion taught English. Our children went to Hungarian schools, both later graduating (in Law) from London University. My book *Revolution and Religion in the Music of Liszt* was published in 1987 by Cambridge University Press and re-issued in 2008. Marion's book *Now You See It, Now You Don't* describes our life in Communist

Hungary before 1989. Gran is the German name for Esztergom, Hungary's Canterbury, and in 2008 some Hungarian musicians and myself started an Esztergom Liszt Week, held annually at the end of August. I am now researching the relationship between key and programme in Liszt – I have analysed 500 works bar by bar and written articles on the topic. *Liszt: A Chorus of Voices* published by Pendragon Press in 2012 contains a list of my writings.

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ALEXANDER L'ESTRANGE

**Merton College,
1991 – 1994**

**JOANNA FORBES-
L'ESTRANGE**

**Hertford College,
1990 – 1993**

Alexander and I met in 1991 as Music undergraduates, sharing a desk as cellists in the Philharmonia orchestra. We bonded over our eclectic musical tastes and formed a jazz duo,

Alexander alternating between double bass, piano and guitar with me on vocals. As well as playing several instruments professionally, Alexander is now a world-renowned choral composer; his flagship work, *Zimbel*, a fusion of jazz and African songs scored for SATB choir, unison children's choir and jazz quintet, achieved such enormous success that he was commissioned to write a similar work, *Ahoy!*, this time fusing Tudor music with sea shanties.



To celebrate twenty years in the music industry we have recently released an album, *New things to say*, dedicated to the memory of my singing hero, Christiane Legrand, who died in 2011. She was the original soprano in The Swingle Singers, the *a cappella* octet of which I was soprano/Musical Director for seven years. The album features eight songs by her brother Michel and eight by Alexander, hence *Songs of L'Estrange & Legrand*.

@ALEstrangemusic | @JoannaLEstrange

info@forbes-lestrange.co.uk

www.lestrangesinthenight.com

FRANCIS ROADS

**Pembroke College,
1961 – 1965**

I left Oxford in 1965 with an unusual degree, with Part 1 in Chemistry, and Part 2 in Music. After a year's postgraduate course in Composition and Conducting at the Royal College of Music, London, I abandoned my plan to become Britain's rising young composer owing to a lack of talent.



SEND US YOUR NEWS! It's always good to hear from you. Stay in touch, and let us know what you've been up to since graduating from the faculty: oxfordmusician@music.ox.ac.uk

After a spell teaching in Comprehensive and Junior Schools, I became a Music Advisory Teacher for the London Borough of Redbridge. Thence I moved to Essex, where I ended as Head of Music Curriculum Support. I took early retirement in 1994 at the age of 51. I had become interested in West Gallery Church Music, and devoted myself to researching, editing and publishing the genre.

Since then I have been active in the West Gallery Music Association, www.wgma.org.uk, taking on the post of Hon. Secretary this year, founding London Gallery Quire www.lgq.org.uk in 1997, publishing music on my own website www.rodingmusic.co.uk, and leading workshops throughout Britain and overseas. Four of these took place in the Damon Wells Chapel, Pembroke College. In 2002 I was awarded a PhD by the Liverpool University for research into some West Gallery manuscripts in the Manx National Heritage Library, Douglas. I was encouraged to do this by my friend Lionel Pike (Pembroke College, 1959), another Music alumnus.

BOURBY WEBSTER (NÉE NORMAN)

Somerville College, 1993 – 1996

On leaving Oxford I could never have predicted that a postgrad course at the Royal College of Music on viola would lead to me to the remarkable experience of being a founding member of the all-female electric string quartet 'bond'. I play on the first album 'born'.



I moved to Perth, Western Australia (the world's most remote city) in 2000 with the clear goal of learning as much about business as possible. I completed an MBA at the University of Western Australia and rose through the ranks of the commercial world. By 2007 I felt confident dealing with C-Suite executives and knowing how a business worked, so started my own company called North Street Music, www.northstreetmusic.com. The company offers services to musicians and the music industry across all genres. We run business skills courses for musicians, programme festivals and events, produce concerts and shows, and promote our own concerts.

The biggest project to date has been founding, running and managing the Perth Symphony Orchestra since late 2011 www.perthsymphony.com, a professional orchestra committed to innovation and excellence in developing new audiences for the Symphony, making classical music as relevant and appealing as possible to a 21st century audience.

This also led to the creation of the Perth Chamber Orchestra in 2013, which presents concerts that are multi-sensory so you

taste, see, hear and feel the music. Food and wine are selected to complement the music, and a live artist paints in response to the music.

[@NorthStMusic](https://twitter.com/NorthStMusic) [@PerthSymphOrch](https://twitter.com/PerthSymphOrch)

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LEO BLACK

Wadham College, 1950–1953

The climax of my first three Oxford years was the award of a First in the final Honours exam. That was most gratifying though I was puzzled to see that no fewer than six candidates out of not many more than a dozen had also received what was supposed to be the rarest of distinctions. It could be that the examiners, who had in the first year of Honours awarded just one first, to a man who went to become a professor, felt uneasy and needed time to get the balance right.



What followed was bathos. Ill-advised over my research subject, I returned from Austria deeply discouraged. Switching to a composition degree for my already-approved fifth year (didn't we know there was a world out there?) I duly acquired a BMus. with a porridgey string quartet that's still somewhere in the deepest recesses of Bodley. It finished me as a composer. After too long a period concluding that I was unemployable, I was taken on as a trainee by a very wise old Austrian music publisher, even surviving the question "Sprechen Sie deutsch?", to which I answered "Oui!". I spent a couple of years peddling a mixture of the latest Stockhausen Unsinn and Kodaly's Dances of Galanta, then I was miraculously summoned to the presence of the BBC's new Controller of Music and asked if I'd like to help plan programmes. Would a duck swim!? 27 of the ensuing 28 years were spent in Paradise; I finally made a reluctant exit, and the next fifteen saw the production of three books, on Schubert, Edmund Rubbra (that one an amende honorable to my well-respected Oxford harmony-and-counterpoint tutor, for whom said 28 years had seen very little done), and then *BBC Music in the Glock Era and After*. The last two words of that title were noted by Glock's successor, a fine old English gentleman and Oxford alumnus to whom the not-so-young lions had been known to give a hard time regardless of his seniority; he rang me to ask whether they meant he should at all costs avoid the book. I reassured him that all was by now sweetness and light.

A fourth book is stuck at the Pirandellian 'four chapters in search of a theme' stage, but 80,000 further words on Schubert are there for the taking if any publisher should be listening.

And a final request: if any of the other five 1953 Firsts are still about, might they care to make themselves known and say how it looked to them? I do hope so: oxfordmusician@music.ox.ac.uk ■

Student profiles



Joe Snape

MSt, New College

Trained as a classical percussionist, I grew up rummaging in record shops, self-releasing hand-painted CDs, and peeling PVA glue from my fingers. Since then, I've performed, held residencies and released music on records in quite a few places around the world, most recently London (Nonclassical,

ADSR), Rotterdam (DanceWorks) and Berlin (K77 Studio, Month of Performance Art 2012), Amsterdam (Melkweg) and Morelia, Mexico (Centro Mexicano para la Música y las Artes Sonoras). I tend to make pieces that involve computers and incandescent light bulbs, and along the way I've had the chance to work with many very good people.

During my degree at Cambridge, I fell in with a crowd interested in making music happen on large scales in unusual spaces. With Carmen Elektra, we earned our chops putting newly written operas in bars, museums and warehouses together with huge sound systems and lukewarm beer. In 2011, with three other Cambridge graduates, I set up The Rite Of Spring Project. In the two summers since, we've put on orchestral works by Stravinsky and Adams on the fifth floor of a Peckham car park. The Times, Arts Desk, the BBC and Sky Arts are all fans.

At Oxford, I'm writing about digital art music with regards to the specific materials of contemporary practice: types of headphone, kinds of magnetic tape, and particular programming environments. As part of this work, together with the Ertegun Programme, Music Faculty, Oxford University Press John Fell Fund, Oxford Brookes and Modern Art Oxford, I directed a three-day festival of post-digital music practice with Christabel Stirling and Martyn Harry (May 2013). Artists included Tim Hecker, BJ Nilsen and Oval.

www.digitalisdead.org ■



Savitri Grier

2nd Year, Christ Church

I was certain I wanted to pursue a career as a violinist long before I came to Oxford, so some were surprised at my decision to apply for an academic degree. At first I was apprehensive about how I would manage to combine my violin playing with my academic studies, but a year-and-a-half down the line, I

can truthfully say that I think doing my undergraduate degree at Oxford has been one of the best decisions of my life!

I had already been successful in competitions before beginning in Oxford (winning the Tunbridge Wells International Young Artists Competition in 2010), and I was thrilled to have been selected as the overall winner of the Oxford Philomusica Concerto Competition in February 2012. Having the chance to perform the Tchaikovsky violin concerto in the final with a professional orchestra was a hugely special experience. I was honoured to be invited back to perform the Sibelius concerto with the Philomusica in October 2012, a hugely memorable occasion. In Christ Church I have been given further concerto opportunities, performing the Mendelssohn concerto in March 2012 in preparation for my Royal Albert Hall debut in May 2012. I am delighted that my first performance of the Beethoven Violin Concerto, perhaps the 'king' of the violin repertoire, will take place in Christ Church Cathedral in June 2013. I have also been able to continue my passion for chamber music in Oxford, performing sonatas as well as works such as the Brahms Piano Quintet and Beethoven's Razumovsky Quartet no. 2 with friends.

After finishing my degree in Oxford next year, I am planning on continuing my musical education in conservatoire, hopefully at the Guildhall School of Music, where I would continue with Professor David Takeno with whom I have been studying throughout my time at Oxford. ■



The past year has been a busy one for OUMS.

Musical highlights have included Oxford University Orchestra's performance of Mahler's First Symphony under the baton of Thomas Blunt and Oxford University Sinfonietta's display of various French chamber works, including Poulenc's Sinfonietta, in Hilary term 2013. Especially

noteworthy was Oxford University Philharmonia's 'Varsity Concert' in Michaelmas 2012, where the orchestra was joined by singers from Cambridge and Oxford chapel choirs to perform Verdi's Requiem, while the Wind Orchestra again participated in the National Concert Band Festival and the Brass Band in the 'UniBrass' competition.

Beyond music-playing, the Society also secured a year-long sponsorship deal with Lloyds Banking Group, but is – as ever – on the look-out for other avenues of financial support. With an updated constitution to be finalised over the summer, the society is in a healthy shape as the outgoing committee passes our responsibilities on to our successors and considering the exciting ideas and initiatives of the new executive, the future is looking bright for University-wide music. ■

Thomas Nelson
University College
OUMS president 2011-12



Everyone on the new OUMS committee is extremely excited about the year ahead.

Not only do we have the successes of the last committee to build upon, but we also share a strong vision of what we can achieve in the terms ahead. Our principal aim is to revamp the society – to update OUMS's image and give our members a

refreshed sense of just how active we are as a collective student body. The new committee will strive to strengthen the perception of OUMS amongst students as the musical hub of Oxford, as we continue to bring students of all subjects together into the several University ensembles. Together, these ensembles display to the outside world the variety and high standard of musical opportunities on offer in Oxford beyond the lecture room.

Our first task has been to update the OUMS web presence, through which we can engage most effectively with our members. At the time of writing, the dynamic new OUMS website is nearing completion, which will contain up-to-date details on all

OUMS ensembles and upcoming events. It will also provide easily accessible information for members about OUMS databases and resources. Not only will the website be a useful new resource for members in and of itself, but the more professional and engaging image of OUMS will surely aid us in presenting the society to potential external sponsors. In terms of sponsorship, and following from the successful guidance of the last committee, we are looking to secure funding from a variety of sources, and are approaching companies with a clear and positive outlook.

Many exciting programmes and projects have already been confirmed for the next year. Trinity term will see the Oxford University Orchestra perform Sibelius, Britten and Stravinsky under the baton of Ben Palmer, and Oxford University Philharmonia are looking forward to working with their newly appointed student conductor, Cayenna Ponchione. All OUMS ensembles will be participating in events other than their termly concerts over the coming year, and the new committee is also hoping to encourage joint concerts between OUMS ensembles in the next few months. A string players' tour to Costa Rica this summer is currently being finalised, and the new committee is hoping to organise further varsity concerts as successful as that given by the Oxford University Wind Orchestra at Trinity College, Cambridge last term. ■

Chloe Bradshaw
Christ Church
OUMS president 2012-13
president@oums.org

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The Oxford University Orchestra provides an opportunity for the University's top musicians to play challenging and exciting repertoire with a variety of exceptional professional conductors and soloists. For only a small donation you could help support us in this activity so that we can continue to put on the ambitious concerts the orchestra is famous for.

www.ouo.oums.org/friends.php

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NEWS AND RELEASES FROM MEMBERS OF THE FACULTY

News, recordings, books and broadcasts.

Books

THE RIVAL SIRENS: PERFORMANCE AND IDENTITY ON HANDEL'S OPERATIC STAGE (CUP)

Dr Suzanne Aspden has released a new book. In it she suggests that the rivalry fostered between the singers in 1720s London was in large part a social construction, one conditioned by local theatrical context and audience expectations, and heightened by manipulations of plot and music. She offers readings of operas by Handel and Bononcini as performance events, inflected by the audience's perceptions of singer persona and contemporary theatrical and cultural contexts. Through examining the case of these two women, Dr Aspden demonstrates that the

personae of star performers, as well as their voices, were of crucial importance in determining the shape of an opera during the early part of the 18th century.



Collection, student involvement in school outreach programmes, and other activities focused on the Orchestra's current repertoire from Corelli and Rameau to Brahms and Verdi, and beyond!

REINHARD STROHM 2012 BALZAN PRIZEWINNER

Professor Reinhard Strohm (former Heather Professor) was awarded the prestigious Balzan Prize, the musicological equivalent of the Nobel Prize, 'for his extensive research on the history of European music within the cultural and socio-historical context from the late Middle Ages to the present, and for his detailed descriptions of high-rank vocal music, especially early sacred music in Flanders, and of the works of Vivaldi, Handel and Richard Wagner'. (*Gottfried Scholz, Professor Emeritus of Music Analysis at the University of Music and Performing Arts, Vienna*) Professor Strohm is using the prize money to fund a five-year programme of research with a range of international collaborators on the theme, 'Towards a global history of music'.

A symposium was held at Saarland University, Saarbrücken, 26–28 October 2012, to mark Prof Strohm's 70th birthday. It was organised jointly by the German Historical Institute Rome and Saarland University Institut für Musikwissenschaft.

UNIVERSITY TEACHING AWARD

At a ceremony at Rhodes House on 7 November, **Professor Elizabeth Eva Leach** received an Oxford University Teaching Award recognising her innovative teaching practice in creating the first ever interactive open-source notation course for medieval music. She also won an award in the Oxford University Computing Service's OxALENT scheme for the innovative use of IT in teaching.

HUMANITAS VISITING PROFESSORSHIPS

We have been delighted to welcome the renowned international pianist **Imogen Cooper** as this year's Humanitas Visiting Professor in Classical Music and Music Education. Recognised worldwide

as a pianist of virtuosity and poetic poise, Imogen Cooper has established a reputation as one of the finest interpreters of the classical repertoire. This professorship is hosted by St John's College with thanks to the generous support of Mick Davis.

On the 6-8 June **Gérard Mortier**, Humanitas Visiting Professor of Opera Studies, will be giving his lectures at Merton College. Dr Mortier is the General Director of the Teatro Real, Madrid, and his dedication to a creative and innovative focus on new productions has been commended worldwide. This professorship is hosted by New College with the generous support of the Clore Duffield Foundation.

Events are free to attend and it is necessary to register online: www.humanities.ox.ac.uk/humanitas

12TH CENTURY HAWICK MANUSCRIPT DISCOVERED

Dr Matthew Cheung Salisbury (Lecturer, University College and Assistant Manager of DIAMM) is leading an innovative two-year arts and music project inspired by the recent discovery of a fragment of a medieval manuscript in a local history archive in Hawick, Scotland. The Hawick fragment offers a tantalising insight into an otherworldly landscape of medieval spirituality. The project is sponsored by Creative Scotland as part of the Year of Creative Scotland 2012 and has already received BBC News coverage.

WHAT'S THE SCORE AT THE BODLEIAN?

The Bodleian Libraries are enlisting the help of the public in this experimental project to help improve access to parts of their music collections. A selection of unbound and uncatalogued piano sheet music from the mid-Victorian period has been digitised and people are asked to submit descriptions of the scores by transcribing the information they see. To sign up to be a contributor and for more information please visit www.whats-the-score.org

Faculty News

NEW OAE RELATIONSHIP

The Faculty of Music is delighted to have embarked upon a relationship over the next few years with the Orchestra of the Age of Enlightenment. As a result of a benefit concert given in the Sheldonian in February by the Orchestra and a roster of top international soloists, and thanks especially to the hard work and generosity of Sir Martin and Lady Elise Becket Smith, a significant five-figure sum has been raised to support this work. Future projects will include a major concert with **Dr Owen Rees** and Contrapunctus (see p. 22), coaching of student early music groups, a 'directing from the keyboard/violin' project, work involving instruments in the Bate

Composition News

PROFESSOR ROBERT SAXTON

In September 2012 Ashgate Press published Wyndham Thomas's monograph devoted to **Professor Robert Saxton's** first opera, *Caritas*. Roger Williams commissioned and premiered *Little Suite* for solo organ at the Sound Festival in Aberdeen in November 2012 and will record the work for CD in August 2013. The Orchestra of the Swan and trumpeter **Simon Desbruslais (DPhil candidate, Christ Church)** premiered Robert's trumpet concerto *Shakespeare Scenes* in May 2013. A CD of this event, including the 2012 recording of *Psalm – A Song of Ascents*, will be released on the Signum label later this year. Pianist Clare Hammond has given a series of performances of *Chacony* for piano left-hand (1988) and will premiere a major new piano cycle, *Hortus Musicae*, at the City of London Festival in June 2013.

DR MARTYN HARRY

Dr Martyn Harry is currently composing 'Beltway Series', the first movement of a projected hour-long piano piece set to receive its first performance later this year. 'Beltway Series' refers both to the baseball rivalry of the teams in Washington and Baltimore, and to ideas drawn from serialism. It is dedicated to the memory of Martyn's close friend, Phanos Dymotis. Martyn's suite of nineteen short movements scored for four cornetts, four sagbutts, harpsichord and organ, *At His Majesty's Pleasure* (premiered last year), has been released by Sforzando Records to high acclaim from both contemporary music and early music reviewers.

www.sfmusic.co.uk

OXFORD PHILOMUSICA COMPOSERS' WORKSHOP

On 7 March 2013, the Oxford Philomusica gave the world premiere of postgraduate composer **Chris Garrard's** *Broken Thumbs* to a full house in the Sheldonian Theatre. The orchestra's realisation of the wide variety of extended timbral effects in coordination with a highly unusual part for speaker and megaphone, was met with thunderous applause. Chris's piece was selected from a number of entries at the orchestra's composers' workshop in 2012 and is inspired by the impassioned impromptu speech of Kumi Naidoo, Executive Director of Greenpeace, made during action in Durban.

Choir News: Recordings and Performances

OXFORD IN VOICE

Oxford Today, in association with the Faculty, has filmed a six-part web series on how an Oxford choir works. The project goes behind the scenes to understand what it takes to sing at a world-class level, and attempts to understand the scholarship, discipline and passion for excellence that underpins every note.

www.oxfordtoday.ox.ac.uk/voice

CHRIST CHURCH CATHEDRAL CHOIR

Last August the choir made its first visit to China and gave the opening concert of the annual International Choral Festival at the National Centre for the Performing Arts in Beijing. The concert was streamed live throughout the country. The choir's recording with the Oxford Philomusica of the original manuscript of Mendelssohn's version of Handel's *Acis and Galatea* (in the Bodleian Library) was released before Christmas on the Nimbus label. Press reaction has been glowing about this uniquely Oxford-based recording project. The choir's latest CD, vol. 2 from the Eton Choirbook entitled 'Choirs of Angels' has just been released on the Avie label. The works range from John Browne's richly scored eight-part *O Maria salvatoris mater*, to William Cornysh's exquisite miniature *Ave Maria mater Dei*. During the year, the choir also featured in various Royal Jubilee celebrations including BBC's *The One Show!* This year there are a number of first performances of commissioned works, in particular a major new mass by Francis Grier, in collaboration with the Rambert Ballet School, and a new work by alumnus Mark Simpson for the Newbury Festival.

NEW COLLEGE CHOIR

This year New College Choir, in addition to its regular chapel services, has given concerts in Oxford, Malvern, Bath, and St David's, and recently in the USA (San Francisco, Stanford University, Tulsa and Dallas). In March, it participated in BBC Radio 3's 'Baroque Spring' with a live broadcast of French sacred music from New College Chapel. The choristers have recorded the boys' choir sections of Britten's *War Requiem* for the Gabrieli Consort's forthcoming release, and

the full choir recorded tracks for a new compilation of music by Patrick Hawes for Decca. On the Choir's in-house label (Novum) the Choir has released a 2-CD anthology of choral music by Britten to mark the composer's centenary. In this period, music by Marc-Antoine Charpentier has also been recorded for release this Autumn.

MAGDALEN COLLEGE CHOIR

At the start of the year the choir was heavily involved with Peter Phillips' *Divine Office Festival* and then went straight into term with a large number of new Clerks and Choristers. November saw the choir open the Faculty's flagship concert with the Orchestra of the Age of Enlightenment, leading on to memorable Christmas concerts and sell-out 'Messiahs' along the way. December saw the release of a new Christmas CD for former organ scholar Martin Souter's 'Gift of Music' label. In March the BBC broadcast a liturgical performance of Buxtehude's *Membra Jesu nostri*, and the choir was privileged to be performing with members of the Orchestra of the Sixteen, provided by former Academical Clerk and Honorary Fellow, Harry Christophers. A sell-out performance of Bach's *St John Passion* at Easter saw a welcome return from former Academical Clerk John Mark Ainsley, as evangelist, and marked the beginning of a new partnership with Oxford's most recent concert hall, St John the Evangelist, Iffley Road. At the time of writing the first in a series of discs with resident viol consort Phantasm is being recorded.

Alumni News and Releases

Mark Simpson (St Catherine's College, 2011)

has had a number of significant recent premieres. 2012 saw him commissioned to write the opening piece, *sparks*, to the Last Night of the Proms, and 2013 saw *mirror-fragment...* given its London premiere by the BBC Symphony Orchestra, as well as a major new work for the National Youth Choir of Great Britain. He has just been signed by the music publisher Boosey & Hawkes. Mark will be known to many as the first ever winner of both the BBC Young Musician of the Year (clarinet) and the BBC Proms/Guardian Young Composer

of the Year competitions. As a clarinettist he is also highly active, being part of the BBC's New Generation Artist scheme. Of his many appearances, the most recent was with the BBC Symphony Orchestra playing the phenomenally difficult Lindberg Clarinet Concerto.

Graham Griffiths (Christ Church, 2004) has been appointed to a part-time lectureship at City University. Graham's thesis on Stravinsky has recently been turned into a book *Stravinsky's Piano – Genesis of a Musical Language* (CUP)

Gareth Moorcraft (Worcester College, 2012) won the Student Competition of the British Composer Awards 2012. His piece *Rondo?* was performed by Helen Keen, Mark van de Wiel and Amy Harmon of Endymion at the opening of the awards ceremony held at London's Goldsmiths' Hall on Monday 3 December 2012.

Raphael Clarkson (p.16) together with his Punk-Jazz Quintet 'WorldService Project' will be staging the Match&Fuse Mini-Festival from 25-27 July, at Rich Mix www.richmix.org.uk and the Vortex www.vortexjazz.co.uk in London. Further details can be found at www.matchandfuse.co.uk. WSP's new album *Fire In A Pet Shop* has just been released on Megasound records: www.worldserviceproject.co.uk

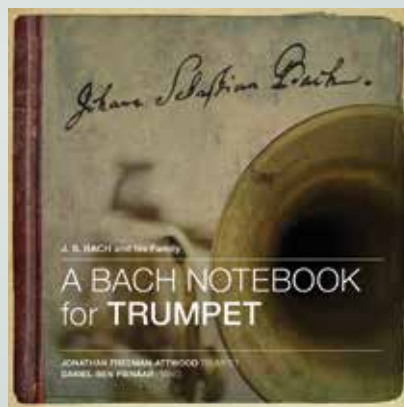
JENNIFER PIKE: NEW CDS

Jennifer Pike (Lady Margaret Hall, 2012) has recording of Chausson's Concert for Violin, Piano and String Quartet with Tom Poster and the Doric Quartet (5**s* BBC Music Magazine) is now

available, as well as a recital disc including sonatas by Robert Schumann (op. 105) and Brahms (op. 78) and the beautiful Romances by Clara Schumann. Jennifer's recording of Miklos Rozsa's sensational Violin Concerto was also released in 2012. Norman Lebrecht described her interpretation in *Open Letters Monthly* as "the most appealing I have heard since Heifetz". She is partnered by the BBC Philharmonic conducted by Rumon Gamba. www.jenniferpike.com

A BACH NOTEBOOK FOR TRUMPET

Jonathan Freeman-Attwood (Christ Church, 1987), trumpet and Daniel-Ben Pienaar, piano, have concocted a rare programme of eleven different Bachs from the ubiquitous family, writing between 1615 to 1785 – Gabrieli to Mozart, in broad stylistic terms. Taking the domestic ideal of a 'notebook', concerto and sonata movements, chorale preludes and opera overtures, are all re-imagined in unlikely and virtuosic re-workings. This is the fourth in the series (for Linn) of works which the trumpet and piano boldly claim in a radical expansion of new chamber possibilities.



NEW THINGS TO SAY

L'Estranges in the Night, Alexander and Joanna (p. 16) have released their debut jazz duo CD of songs by L'Estrange and Legrand. With Alexander on double bass and Joanna on vocals, the CD is dedicated to the memory of Christiane Legrand, original Soprano of the Swingle Singers, of which Joanna is a former Musical Director. www.lestrangesinthenight.com



ALUMNI EVENT: Robert Saxton 60th Birthday Concert

On 11–12 November Ensemble ISIS (p.14) and pianist Claire Hammond will present two special retrospective concerts of Robert Saxton's instrumental works in honour of his 60th birthday. The concerts will involve Professor Saxton's former composition students and Ensemble ISIS alumni, and will feature two of his most recent works, *Shakespeare Scenes* for trumpet and string orchestra, and his new magnum opus for solo piano, *Hortus Musicae*. Contact newmusic@music.ox.ac.uk to reserve your ticket.

THURSDAY 14 NOVEMBER 2013, 7.30PM SHELDONIAN THEATRE

CONTRAPUNCTUS

ORCHESTRA OF THE AGE OF ENLIGHTENMENT

CHOIR OF THE QUEEN'S COLLEGE, OXFORD

The Treaty of Utrecht:
Handel and Croft's Oxford Odes 1713

Owen Rees director

A concert celebrating the tercentenary of the Treaty of Utrecht, which marked the end of the War of the Spanish Succession.

A unique opportunity to hear rarely performed pieces by William Croft in the space in which they were first performed three hundred years ago.

Professor Susan Wollenberg will give a pre-concert talk at 6.30pm, free to ticket holders.

Tickets £42 £28 £18 £10 | End time: 9.50pm
Box Office www.musicatoxford.com | 01865 244806

A number of discounts are available to alumni, please email events@music.ox.ac.uk

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In memory of

Robert Sherlaw Johnson

At the start of Michaelmas term 2012 the Faculty held a tribute concert in memory of Dr Robert Sherlaw Johnson, whose eightieth birthday it would have been last year. It was a stimulating and convivial evening in which a wide variety of generations and areas of the music profession came together to celebrate Robert's legacy, one of the outstanding composer/pianists of his generation.

The programme commenced with Robert's Piano Sonata No.3 played by **Peter McMullin (Lady Margaret Hall, 1982)**, followed by Commotio's rendition of his choral work *Sedit Angelus*, and a performance by **Robert Keeley (Magdalen College, 1978)** of *Four Northumbrian Tunes*. This was followed by two piano pieces written for the occasion by current Worcester College undergraduates **Thomas Stewart** and **William Marshall**, celebrating Robert's continued legacy. Violinist **Mandhira de Saram (Worcester College, 2003)** with former organ scholar, **Elizabeth Burgess** on piano (**Christ Church, 2002**) performed Robert's final work, *Margana 2*, after which we were treated to the sparkling and powerful *Asterogenesis*, played by Robert Keeley. The second half of the concert was devoted to an inspired performance of the cantata/song cycle *Carmina Vernalia* by Ensemble ISIS, led by their conductor **Dr John Traill (New College, 2001)** with rising star in the opera firmament, Susannah Fairbairn (Magdalen College, 2003). The Music

Department of OUP, Robert's publisher, provided post-concert food and drink creating the perfect environment for an evening of reminiscences.

Amongst Robert's early achievements was the complete premiere recording for Argo of Messiaen's *Catalogue d'Oiseaux*. I also recall him playing his own ferocious large-scale Second Piano Sonata at the ISMC Festival in London in 1970, with Boulez sitting under Robert's nose in the audience at St John's Smith Square! As a composer, Robert was joint first prize-winner of the Radcliffe Music Award 1969 for his String Quartet No 2, adjudicated by Benjamin Britten. Other memorable performances of his work include the superb performance on BBC Radio 3 of his aforementioned visionary *Carmina Vernalia*, conducted by his former organ scholar, **Nicholas Cleobury (Worcester College, 1971)**. As a scholar, Robert also achieved much: his book on Messiaen (Dent, 1975) was for many years the standard reference work on the composer in English and, at the end of his life, he was researching into plainchant.

Having moved from the then new Music Department at York to Oxford as a University Lecturer and Tutorial Fellow of Worcester College, Robert established the Faculty's electro-acoustic studio, researching into the then uncharted compositional use of fractals. He also composed some of his finest music, his last large-scale work being the *Northumbrian Symphony*, a

return to his roots which features the Northumbrian pipes (he was not only able to play the pipes, but had numerous other hidden talents, not least his status as an international card player and a dedication to home brewing!). His generosity was extraordinary. Having been the external examiner for my Finals at Cambridge in 1975, he invited me to apply to Oxford to take the BMus under his supervision. Almost everything in my life subsequently unfolded from this gesture and, like all those who had the privilege to work under his guidance during his twenty-nine years at Oxford, I owe him an incalculable amount. ■

Professor Robert Saxton
Worcester College
Professor of Composition

...like all those who had the privilege to work under his guidance during his twenty-nine years at Oxford, I owe him an incalculable amount.

👤 Professor Robert Saxton, former student and successor of Dr Robert Sherlaw Johnson, teaching undergraduate composition



Spotlight on...

EDEN BAILEY, 1st Year, Magdalen College

How a shy bairn became an Oxford Undergraduate



After just two terms I am already fully engaged in the new and exciting Music course. The revised curriculum is particularly diverse, with special topics including the 13th century motet and global hip-hop, and plenty in between! Although I play the flute, my main interests are academic, which means that the course

here is ideal for me. I still get excited by the sheer number of books available at the University! I didn't really know what to expect here as no-one from my school in Newcastle had ever come to Oxford (or indeed Cambridge) to study Music, and I don't believe anyone had successfully applied to Oxford in the four years prior to my application. This made the whole application process quite scary!

I first became really enthusiastic about the academic study of music when I was 13 and discovered music theory – music I

could do when the rest of the world was asleep! Since then I've always looked for any outlet for my musical curiosity. I was infamous at school for always asking questions. I've always been adventurous. At the beginning of my A2 year I realised I had nothing to lose, and decided to listen to the Geordie saying "shy bairns get nowt" and applied to Oxford as well as for a job at The Sage, Gateshead. Suddenly I had a part-time job working in an exciting and progressive concert hall, and an offer to read Music at Oxford. Since coming to Oxford I've tried to make the most of the opportunities. I'm part of a new vocal ensemble started by fellow first-year musicians, the Oxford Consort, I played Debussy's *Syrinx* in the haunting acoustics of Magdalen antechapel, and I heard the Orchestra of the Age of Enlightenment play Handel's *Messiah* at the Sheldonian Theatre, among other things. I've been very lucky, and am working very hard, trying not to let a moment go to waste!

After my degree I hope to work in music. I am not at all doing this degree simply to have a degree. The more I look into possible careers in music, the more exciting and varied opportunities I seem to discover. Although I worry about the future of the arts – Newcastle Council has just cut 100% of arts funding resulting in the closure of ten out of eighteen public libraries, to name just one example – I hope there will still be some exciting prospects left when I graduate. If not, then I hope I will be able to rise to the challenge and reassert the importance and value of creativity and the arts in everyday life, socially and culturally. Through my degree course and all of the other opportunities Oxford has given me, I'll be in a good position to have a go when the time comes. ■

STAY IN TOUCH...

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20% discount off all tickets for **Celebrating the Rite of Spring**, with alumnus Peter Hill (p. 4)

Discounts off a number of tickets for **Orchestra of the Age of Enlightenment & Contrapunctus Sheldonian Concert** (p. 22)
Book your ticket with your alumni number and sign up to our events mailing list: events@music.ox.ac.uk | 01865 276 133

The **Alumni Weekend 2013** will take place on **20-22 September 2013**. Register online:
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