FACULTY OF MUSIC

Spring/Summer Events 2015
Hilary and Trinity Terms

INCLUDES HOLYWELL MUSIC ROOM CONCERT LISTINGS

www.music.ox.ac.uk/events
Welcome to another full and varied season of events at the Faculty of Music!

As always, academic work remains at the heart of what we do, and you are warmly invited to attend our public lectures and seminars in order to explore both very early and the most recent music (and much in between) from all over the world – entry is free to the Tuesday research colloquia, the new music seminars, the Balzan project, the ethnomusicology lectures, and the Medieval and Renaissance seminars.

We are delighted, as always, to welcome many distinguished visitors to the Faculty this season. These include the cellist Natalie Clein and the composer Rebecca Saunders, as well as the lively Marmara Trio. We continue our collaboration with the Orchestra of the Age of Enlightenment, including an intriguing ‘arranging Beethoven’ project led by violinist and researcher Claire Holden. We look forward to return visits from Contrapunctus and Oxford Philomusica, and we bid a fond farewell after many years to Phantasm.

I do hope you can join us, and I look forward to welcoming you to the Faculty.

Professor Jonathan Cross, Chair, Music Faculty Board

The Denis Arnold Hall and the Bate Collection of Musical Instruments are situated within the Faculty of Music, on St Aldate’s, Oxford, OX1 1DB.

These premises are accessible to those with mobility difficulties, visual impairments, and hearing impairments.

The Holywell Music Room is in Holywell Street, Oxford, OX1 3SB.

Further information about the Faculty of Music is available on our website: www.music.ox.ac.uk

Find us on our Facebook page ‘Music Faculty Events, University of Oxford’

Chairman of Performance Committee: Dr Mine Doganant-Dack

Concerts and Events Manager: Alobe Fiala-Murphy

Events Office: Arabella Pratt, Marie-Alice Frappat and Cayenna Ponchione

Design and production: John Croft, Lynne Featherstone, Woessner, Chris Christodoulo, Peter Mays, John Cairns, Susie Ahlburg, music2020, Thierry Ehrmann.

The weeks indicated next to the dates relate to the University term.

If you would like to be added to our mailing list please email events@music.ox.ac.uk with your details.

www.music.ox.ac.uk OxfordMusicFaculty @MusicFac_Events
**CONCERTS** | **Cavaleri Quartet**

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### Radcliffe Chamber Music Residency Competition

**Sunday 1 March (7th week)**  
4pm, 5pm & 6pm  
Holywell Music Room

#### Radcliffe Chamber Music Residency

The Radcliffe Trust has generously supported chamber music at the Music Faculty for many years. Following a long-standing residency by the Allegri String Quartet, a new scheme came into place in 2011. The Cavaleri Quartet were the first recipient of this competitively recruited 3-year residency.

Thanks to the continuing support of the Radcliffe Trust, time has come to choose the next first-class string quartet, who will become a regular visitor to Oxford from November 2015 until February 2018.

Come and witness the selection process and enjoy the performances of the shortlisted ensembles. The three quartets will give a 45 minute recital each and interact with Music Faculty staff and students in front of a panel of leading experts. The winning quartet will be announced on the day.

More information about the residency [http://music.ox.ac.uk](http://music.ox.ac.uk)

Residency run in collaboration with Music at Oxford

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#### Concert

**Sunday 15 February (5th week)**  
4pm  
Holywell Music Room

**Remembering Radcliffe Concert**  
**Cavaleri Quartet**

- **Mozart**  
  Quartet no. 19 in C major, K. 465, Dissonance
- **Turnage**  
  Contusion (2014)
- **Smetana**  
  Quartet no. 1 in E minor, From My Life

The Cavaleri Quartet are well known to Oxford audiences as the first recipient of the Radcliffe Chamber Music Residency at the Music Faculty, Oxford University 2011–14. They return to the beloved Holywell Music Room to join in the celebrations of the anniversary of John Radcliffe’s death in 1714. Their performance accompanies the exhibition Remembering Radcliffe: 300 years of science and philanthropy organised by the Bodleian Libraries.

Their enticing programme includes a piece commissioned from Mark-Anthony Turnage by the Radcliffe Trust to mark the occasion. An exciting opportunity not to be missed.

*Concert sponsored by the Radcliffe Trust*

**Admission is free**

The concert is followed by a glass of wine in the Divinity School, Bodleian Library  
Register your attendance [www.bodleian.ox.ac.uk/whatson](http://www.bodleian.ox.ac.uk/whatson)

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#### Tickets

£15 for all 3 recitals*  
(4pm, 5pm & 6pm)

Or £5 for an individual 45 minute recital  
[http://musicatoxford.com](http://musicatoxford.com) / 01865 244806

*This ticket includes a glass of wine at Wadham College after the competition, where the results will be announced.*

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**Music students!**

E-mail events@music.ox.ac.uk to claim your free ticket
Concert
Saturday 7 March (7th Week)
7.30pm
Chapel of The Queen’s College, Oxford
Contrapunctus
Owen Rees, director
In the Midst of Life:
Music from the Baldwin Partbooks
The Baldwin partbooks in the library of Christ Church are the richest single source of Tudor music copied during Elizabeth I’s reign. This concert presents motets from the partbooks on the theme of mortality by Byrd, Parsons, Mundy, Taverner, and Tallis, with the centrepiece being Sheppard’s epic Media vita. The Tenor partbook of the set is missing, and Contrapunctus here present new reconstructions of several works.
Contrapunctus is Vocal Consort in Residence at the University of Oxford. Their debut disc ‘Libera nos: The Cry of the Oppressed’ on Signum Classics was shortlisted for the Gramophone Early Music Award 2014.

Workshop
Friday 6 March (7th Week)
1.30-4.30 pm
Denis Arnold Hall, Faculty of Music
Editing the Baldwin Partbooks
An opportunity to develop skills in editing Tudor polyphony and completing missing parts. The workshop will be led by Prof. Owen Rees and Dr Magnus Williamson, and forms part of the AHRC ‘Tudor Partbooks’ research project. Five singers from Contrapunctus will participate, giving the opportunity for editorial solutions to be tried out during the session, and to seek the singers’ perspective.
Free admission – open to the public.

Tickets
£15/£12
01865 305 305
www.ticketsoxford.com
In person at the Oxford Playhouse or on the door

Music students!
E-mail events@music.ox.ac.uk
to claim your free ticket.
**Concert**

**Sunday 24 May (5th Week)**
**7pm**
Holywell Music Room

**Beethoven**
- Pathétique Sonata, op. 13
  (1807 arrangement for String Quintet)
- Symphony no.8 in F, op. 93
  (1816 arrangement for String Quintet)

**Hüttenbrenner**
- String Quintet in C minor

Claire Holden, violin and project director
Margaret Faultless, violin
Jordan Bowron, viola
Oliver Wilson, viola
Andrew Skidmore, cello

During the late 18th- and early 19th-centuries, many of the popular works of major composers were published as chamber music arrangements. Beethoven was concerned about unauthorized poor quality arrangements of his works, and collaborated with the publisher Tobias Haslinger to produce a number of arrangements over which he could retain artistic control.

These skillfully crafted arrangements are convincing pieces in their own right and also provide fascinating insight into performance practice in Beethoven’s lifetime.

This concert forms part of a major practice-led research project aiming to realign professional, historically informed performance of Beethoven. It is led by Claire Holden, Research Fellow at the Faculty of Music and professional violinist with the Orchestra of the Age of Enlightenment. For this concert Claire will be joined by other leading period performers including Margaret Faultless, co-leader of the OAE.

**Tickets**
- £15/£12
- 01865 305 305
- www.ticketsoxford.com
- In person at the Oxford Playhouse or on the door

**Music students!**
E-mail events@music.ox.ac.uk to claim your free ticket.
Monday 8 June (7th week)
7.30pm
Holywell Music Room

Phantasm
Purcell Series
A farewell concert featuring the 16th and 17th centuries’ most exhilarating viol consort music.

Laurence Dreyfus, treble viol and director
Emilia Benjamin, treble viol
Jonathan Manson, tenor viol
Mikko Perkola, tenor viol
Markku Luolajan-Mikkola with Elizabeth Kenny, theorbo

Phantasm, directed by Laurence Dreyfus, will appear alongside acclaimed theorist Elizabeth Kenny performing some of the most brilliant pieces by Gibbons, Purcell, Locke, Lawes, and Ward.

This performance marks the end of the award-winning viol consort’s 10 year residency at the University of Oxford both as Consort-in-Residence at the Faculty of Music and at Magdalen College. Phantasm’s concerts have become a much loved fixture of the Oxford musical scene.

This concert will be an excellent opportunity to indulge in the wonderful soundworld of Phantasm as their residency comes to an end.

‘There is something irresistible about Lawes’s music... Phantasm and Daniel Hyde are elegant, erudite guides to this strange and beautiful world, relishing each telling dissonance, each mercurial harmonic shift.’

(BBC Music Magazine about Phantasm’s recent recording of Lawes)

Tickets
£15/£10
01865 305 305
www.ticketsoxford.com
In person at the Oxford Playhouse or on the door

Music students! E-mail events@music.ox.ac.uk to claim your free ticket
NEW MUSIC
Co-convenors: Professor Martyn Harry and Professor Saxton. Musical Director: Dr John Traill.

String Quartet Composition Workshop
The Soloists of Oxford Philomusica
Tuesday 3 February
(3rd week)
2-5pm
Holywell Music Room
Admission is free.

Mixed Ensemble Composition Workshop
Monday 9 February
(4th week)
1.30-4.30pm
Denis Arnold Hall,
Faculty of Music
Composer Joe Cutler responds to student compositions performed by Ensemble ISIS, conducted by John Traill. Admission is free.

New Music Forum 2015
21-27 February (6th week)
This week-long festival of new music features performances, talks and intimate workshops by visiting performers and composers and Oxford’s composition faculty and students. Admission is free unless otherwise stated.
The Forum’s composer in residence, Rebecca Saunders (pictured), joins us from Berlin from 25-27 February.

Oxford Philomusica
Orchestral Composition Workshop and Concert
Saturday 21 February
Sheldonian Theatre
Oxford Philomusica, John Traill, conductor
10am-12pm Workshop
7.30pm Concert including world premiere of Nahash by Huw Belling (selected from the 2013/14 Composers’ Workshop). Workshop admission free. For concert tickets see page 14.

Voice and Piano Composition Workshop
In association with Oxford Lieder Festival
Saturday 21 February 2-5pm
Holywell Music Room

Concert for Piano and Electronics
Monday 23 February 8pm
Jacqueline du Pré Music Building,
St Hilda’s College
Richard Casey, piano and Ed Hughes, electronics
Music by Hughes, Harry and Harvey.
Tickets: £5, music students free
www.sthildas.ox.ac.uk/jdp-music-building

Solo Piano and Electronics Composition Workshop
Tuesday 24 February 10am-1pm
Jacqueline du Pré Music Building

Trevor Wishart Electroacoustic Composition Workshop
Tuesday 24 February 2-5pm
Jacqueline du Pré Music Building

Composer Talks
Wednesday 25 February
9.30am-12pm
Committee Room, Faculty of Music
Current Oxford postgraduates speak about their creative processes. Refreshments served.

Solo Instrument and Piano Composition Workshop
Wednesday 26 February
3-6pm
Ensemble Room

Ensemble ISIS Concert: The Music of Rebecca Saunders
Thursday 26 February
1pm
Denis Arnold Hall, Faculty of Music
ISIS performs new music by students and visiting composer, Rebecca Saunders. John Traill, conductor.

New Music Players Composition Workshop
Friday 27 February
10.30am-1.30pm
2.30-5.30pm
Denis Arnold Hall
Guest composer Rebecca Saunders responds to student compositions for clarinet, cello, harp and percussion in this workshop convened by Prof. Martyn Harry.
Oxford University Music Society exists to support and develop the performance and appreciation of music within the University. Details of other performances in Oxford, by OUMS ensembles and other ensembles, can be found at http://oums.org/events and on the individual ensembles’ websites, listed at http://oums.org/ensembles

**Oxford University Orchestra**

**Friday 13 February (4th week)**

8pm

Sheldonian Theatre

**Revueu**

Rachmaninov

Ravel

Conductor: Natalia Luis-Bassa

Leader: Sean Dunn

Tickets: £12/£6 from http://ouo.oums.org/orchestra members, or on the door

**Oxford University Jazz Orchestra**

**Sunday 22 February (6th week)**

7.45pm

Sheldonian Theatre

OUJO performs with Schola Cantorum and saxophonist Nigel Hitchcock

Tickets £12/£5 http://oujo.oums.org/

**Oxford University Wind Orchestra**

**Oxford University Brass Band**

**Saturday 27 February (6th week)**

7.30pm

St Peter’s College Chapel

OUWO Conductor: John Warner

OUBrass Conductor: Ben Horton

Programme to be announced

Tickets and details from http://oubrass.oums.org/

**Oxford University Philharmonia**

**Monday 9 March (8th week)**

8pm

Sheldonian Theatre

**Copland**

**Huw Belling**

**Borodin**

Conductor: Jacob Swindells

Leader: Alex Vai

Tickets £10/5 available via eventbrite, orchestra members or on the door

http://ouphil.oums.org

**Oxford Philomusica**

**Saturday 21 February (5th week)**

7.30pm

Sheldonian Theatre

**Huw Belling**

Nahash (world première)

**Mendelssohn**

Violin Concerto in E minor

**Sibelius**

Symphony No. 2 in D, Op. 43

Conductor: Jacob Swindells

Leader: Alex Vai

Tickets £5 available via eventbrite, orchestra members or on the door

http://ouphil.oums.org

Following her success in the 2013 Oxfordshire Youth Concerto Competition, undergraduate Music student Makoto Nakata takes to the stage to perform with Oxford Philomusica. The orchestra will also give the world première of DPhil student Huw Belling’s Nahash, a work selected from the Philomusica’s 2013/14 Composers’ Workshop. Finally, Sibelius’s great Symphony No. 2 brings this fascinating programme to a close.

Tickets: £5–£42, box office: 01865 980980

www.oxfordphil.com

**Orchestra of the Age of Enlightenment**

**Saturday 24 January (2nd week)**

3pm

Holywell Music Room

**Concert**

Director: Alison Bury

Flute: Lisa Beznosiuk

Keyboard: Robert Howarth

Music Faculty students

After a successful first year running their student programme in Oxford, principal players of the Orchestra of the Age of Enlightenment are back this year working with Music students, giving them an insight into historical performance and playing side by side in what promises to be a special occasion for performers and audience alike. They will present an exciting programme of core baroque repertoire music featuring French music by Lully and Rameau, Handel’s Concerto Grosso Op.6 No.1 in G and Purcell’s Chaconne from Fairy Queen. A unique opportunity not to be missed.

Open to the public – Admission free
**Merton College**

**Thursdays at 1.10pm**

*Hilary Term*
- 22, 29 January;
- 5, 12, 26 February;
- 5, 12 March

*Trinity Term*
- 30 April, 7, 14, 21 May;
- 4, 11, 18 June

Daniel Hyde, organist of Magdalen College, plays the complete organ works of J S Bach to celebrate the new Dobson organ at Merton College, in their 750th year. It is some years since the complete works have been played in Oxford, especially by one person.

Tickets: Admission free with retiring collection

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**St Anne’s College**

*Friday 13 March 7pm*

Mary Ogilvie Lecture Theatre, St Anne’s College

- **The Maxwell String Quartet and the St Anne’s Camerata**
  - Part of the Beyond the Dots recital series
  - **Robert Saxton** String Quartet no.3 (2011/12)
  - **Thomas Hyde** String Quartet (2011)
  - **John Traill** New work for string orchestra (premiere)

Free admission

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**New College**

**Friday and Saturday 30 and 31 January 8.30pm**

New College Ante-chapel

- **Michael Nyman** The man who mistook his wife for a hat

**New Chamber Opera**
  - Musical director: Michael Pandya
  - Director: Michael Burden
  - Tickets: £12/£6 from [www.ticketsource.co.uk/newchamberopera](http://www.ticketsource.co.uk/newchamberopera)

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**St Peter’s College**

*Sunday 8 March 1pm*

St Peter’s College Chapel

- **J.S. Bach**
  - **Matthäus Passion**

Presented by past and present members of St Peter’s. With Nick Pritchard (Evangelist), George Coltart (Christus)

Roger Allen, Director

Tickets: Admission free with retiring collection

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**Merton College**

*Sunday 29 March 5pm*

Merton College Chapel

- **J.S. Bach**
  - **Mass in B minor**

Elin Manahan Thomas, soprano

Merton College Choir & Oxford Baroque, Benjamin Nicholas conductor

Tickets: £35, £25, £15, £10 available from The Oxford Playhouse and on the door

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**Saturday 16 May 8pm**

Merton College Chapel

- **Mahler’s 2nd Symphony for Organ**

David Briggs plays his own arrangement of Mahler’s Resurrection Symphony

Merton College Choir, Oxford Bach Choir and The Kodaly Choir, Benjamin Nicholas conductor

Tickets: £20 (£10 for students) available from The Oxford Playhouse and on the door [www.ticketsoxford.com](http://www.ticketsoxford.com)

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**Oxford Philomusica**

Orchestra in Residence at the University of Oxford

**The Queen’s College**

*Thursday 2 April 7pm*

Sheldonian Theatre

- **Bach** St John Passion

Oxford Philomusica with the Choir of The Queen’s College

Owen Rees, Conductor

Tickets: £10 - £42 01865 980980

[www.oxfordphil.com](http://www.oxfordphil.com)

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**Saturday 7 March 6pm**

Christ Church Cathedral

- **Choral Evensong**

With the combined choirs of Christ Church, Magdalen College and New College

Tickets: Admission free – Open to the public

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**Keble College**

*Saturday 28 February 8.30-9.45pm*

Keble College Early Music Festival Harpsichord Recital by Mahan Esfahani

Keble College Chapel

Tickets: £15/£10 (£5 on the door for members of the Music Faculty) – Open to the public

- **Tournemire’s L’Orgue mystique and its Dedictees**
  - David Maw – Organ

Keble College Chapel

- **Wednesday 18 February 8.30pm**
  - Recital No. 5: Jean-Yves Daniel-Lesur

- **Wednesday 27 May 8.30pm**
  - Recital No. 6: Louis Viaire

*Free admission*
**Hilary Term**

**Cello Masterclass with Natalie Klein**
Saturday 7 March (7th week)
2pm
Holywell Music Room
Music at Oxford bring virtuoso cellist Natalie Klein to work with Music Faculty’s most talented cellists on Bach’s solo suites.
Tickets £5
Information: www.musicatoxford.com
01865 244806

**Piano Masterclass with Angela Hewitt**
Friday 13 March (8th week)
11am-12.30pm
Holywell Music Room
One of the world’s leading solo artists gives a masterclass to student pianists.
To apply to participate, contact rebeccah@oxfordphil.com
Tickets £5. Free admission to all students (call 01865 980 980 to book).

**Conducting Workshops with John Traill (Oxford Conducting Institute)**
Monday 27 April (1st week)
2-4pm
Denis Arnold Hall, Faculty of Music
Seminar for participants
Repertoire: Holst The Planets and Stravinsky The Firebird.
Saturday 2 May (1st week)
9.30am-12.30pm
Centre for Music, Bayards Hill, Waynflete Road, Oxford, OX3 6CA
Workshop with the Oxfordshire County Youth Orchestra
The Oxford Conducting Institute, directed by Dr. John Traill (Professional conductor, Director and Lecturer of Music at St Anne’s College), provide a series of workshops and short courses for conductors. Events range in focus, from professional training, work in education and with non-professional orchestras, to outreach, enterprise, and career development. Outstanding participants will be selected for a third workshop, with the Oxford Philomusica, on 19 June 2015 at the Sheldonian Theatre.

**Workshop by Marmara Piano Trio**
Mine Dogantan-Dack, piano; Mona Kodama, violin; Thomas Gregory, cello
Friday 6 February (3rd week)
2-3.30pm
Holywell Music Room
The Marmara Piano Trio will conduct an interactive workshop on Beethoven’s infrequently performed trio in E Flat major, Op. 70 No.2.
The workshop will familiarize the audience with this piano trio work by introducing the structural and thematic components of each movement, and the larger-scale tonal narrative that unfolds.
The workshop will be followed by an evening concert by the Marmara Trio.

**Concert by Marmara Piano Trio**
Friday 6 February (3rd week)
6.30pm
Holywell Music Room
Marmara Piano Trio was established in 2009, and has won a major award from the AHRC (Arts and Humanities Research Council of the UK) for their research on classical chamber ensemble practice.
The trio has emerged as an innovative ensemble through their practice of open-rehearsals and workshops reflecting on music-making.

- Haydn Piano Trio in E major Hob.XV/28
- Brahms Piano Trio in C minor Op.101 (1886)
- Beethoven Piano Trio Op. 70 No. 2 in E Flat major

Free admission - Open to the public.
**The Bate Collection**
The Bate Collection celebrates the history and development of musical instruments of the Western Classical tradition from the medieval period until the present day. The Collection is made available for study and judicious use by scholars, students, makers, and players, so as to enhance and increase the knowledge of the history of music as well as the enjoyment of historical performance.

**THE BATE COLLECTION | Bate Collection of Musical Instruments  
Faculty of Music, St Aldates, Oxford OX1 1DB  
www.bate.ox.ac.uk 01865 276139**

**FAMILY CONCERT**
Full Fathom Five of Music of Shakespeare
Sara Stowe and Matthew Spring – voice and early instruments

*Sunday 1 February (3rd week)*
3.30pm
Hollywell Music Room
A concert of music from the time of Shakespeare, featuring original songs from his plays, tunes mentioned in the plays and popular Elizabethan songs and instrumental music by Robert Johnson, Anthony Holborne, Thomas Morley, John Dowland and others.

Tickets: £8/£4 available on the door or by pre-booking 07966 933332
Information: 01865 286261 / www.bate.ox.ac.uk

**GALLERY RECALT**
Wednesday 4 March (3rd week)
1pm
David Garrard plays historical keyboards from the collection.
Free Admission, open to the public

**BATE CONCERTS**
Syrinx: The Saxon Alternative
Tuesday 19 May (4th week)
7.30pm
Hollywell Music Room

A rousing concert of music for horns, oboes and bassoon by Georg Philipp Telemann.
Syrinx: Belinda Paul, Ann Allen – oboe; Hanna Geisel – taille; Anneke Scott, Kate Goldsmith – horn; Sally Holman, Inga Maria Klaucke – bassoon; Dan Tidhar – harpsichord
Tickets: £12/ £10 available on the door or from the Oxford Playhouse 01865 305305 www.TicketsOxford.com
Information: www.syrinx-winds.com

**THE BATE COLLECTION**
The Bate Collection Shop
A veritable Aladdin’s cave of musical toys, beautiful cards, gifts and delights.

**Visiting The Bate**
Free admission. Open 2-5pm weekdays throughout the year. Weekend openings: Saturday mornings 10-12 (OU full term).

**SPECIAL EXHIBITION**
Music of the Tudors
Continuing Free Admission, open to the public

**EVENING CLASSES**
Learn Gamelan with the Oxford Gamelan Society
Wednesday Evenings
6-9.30pm
commencing 16 January
OGS meet at the Faculty of Music on Wednesday evenings during the University Term. This is a chance to learn to play on the Javanese Gamelan with other members of the group.

**FAMILY EVENTS**
Saturday 14 February 10am-2pm
A day of family events featuring: A treasure trail, live musical performances and demonstrations. Plus a chance to play some of the instruments in the handling collection...
Free of charge, no advance booking necessary
16 – 20 February (half term week) 2-5pm
Gallery activities including trails, colouring and word-searches.
Free of charge, no advance booking necessary
25 – 29 May (half term week) 2-5pm
Gallery activities including trails, colouring and word-searches.
Free of charge, no advance booking necessary

**FAMILY CONCERT**
Sunday 21 June 3pm
Hollywell Music Room
Discover the bronze gongs and metallophones of the Javanese Gamelan. With an opportunity to try the instruments at the end of the concert.
Hollywell Music Room.
Tickets: children free, adults £5, available on the door.

**SUPPORT MUSIC**
Music at Oxford University has a long and distinguished history.
We offer a wide-ranging undergraduate and postgraduate education in music, with possibilities for specialising in performance and composition among many other options. We also play an important part in enriching the cultural life of the wider University and the community at large, and house the internationally important Bate Collection of Musical Instruments.

But Oxford has to shape its future in a world of unprecedented change. The challenge is considerable, and we need help with the investment required to secure the future for the next generation, and many more to come. No institution can survive and prosper over more than 800 years without being adaptable.

The Faculty of Music is seeking funding for artist residencies, concerts and masterclasses, student chamber music ensembles, performance tuition, conducting, and scholarships. We want to secure the future of academic posts with endowments, and provide scholarships for the highly qualified graduates who apply to study here. We are also ambitious in our aim to move to new, purpose-built premises providing the space and facilities – including performance, practice, and research facilities – that will benefit future generations.

Please help us to realise those ambitions in whatever way you can.

To make a gift, please visit www.giving.ox.ac.uk/music

You can make a regular gift by credit card or by direct debit. A single gift can also be made by credit card or by sending a cheque to the Faculty of Music. You will be taken to our approved payment provider for secure processing of your gift.

If you wish to discuss your preferred giving designation, please contact the Humanities Development team on 01865 611540.
Towards a Global History of Music is a Balzan Prize Musicology project (2013-2016), directed by Emeritus Professor Reinhard Strohm in collaboration with an international committee of musicologists from Humboldt University, Berlin, The Hebrew University, Jerusalem, King’s College London, University of Oxford, University of Vienna and the University of Zurich.

Full programme on www.music.ox.ac.uk/research
Open to the public – Admission free
Email marie-alice.frappat@music.ox.ac.uk for more information

SEMINARS | Balzan workshop-conference

Balzan Programme in Musicology 2013-2016
“Towards a Global History of Music”
WORKSHOP-CONFERENCE
Friday 13 – Sunday 15 February (4th Week)
Denis Arnold Hall, Faculty of Music

Topical Encounters and Rhetorics of Identity in Latin American Art Music
Convenor: Dr Melanie Plesch (The University of Melbourne)

In this workshop-conference, an international panel of musicologists explores the application of topic theory to our understanding of musical constructions of national identity through the study of the topical uses of tradition in Latin American art music. The keynote address will be delivered by Professor Kofi Agawu (Princeton University).

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CONFERENCE CONCERT
Friday 13 February (4th Week)
8pm
Holywell Music Room
Featuring leading musicians from the Teatro Colón (Buenos Aires)
Virginia Correa Dupuy, mezzo-soprano
Marcelo Ayub, piano
Pieces by Alberto Ginastera, Silvestre Revueltas, Heitor Villa-Lobos, Carlos Guastavino, Julián Aguirre, Juan José Castro, Ramón Delgado Palacios and Víctor Guzmán Cáceres.
Open to the public – Admission free
**Hilary Term**

**Thursday 22 January (1st Week)**

**Justin Williams**
Lecturer, Department of Music, University of Bristol

**Toward a Sloanist Theory of Popular Music Production**
While a number of scholars have theorized links between music and industrial production developments within Fordist and post-Fordist frameworks, these studies often neglect a related aspect to such capitalist strategies: the upgrading or updating of cultural products (e.g. cars, computers, iPhones). This paper begins to outline the key aspects of what could be termed ‘Sloanism’ in cultural production. Using examples from pop production teams such as The Trackmasters, Jimmy Jam and Terry Lewis, and Stock, Aitken and Waterman (SAW), a Sloanist perspective may help to provide a deeper understanding of not only popular music more generally, but also cultural products such as pop cover versions, film remakes, franchise re-boots, as well as the emphasis on speed in the updating/upgrading of certain musical products.

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**Thursday 5 March (7th Week)**

**Suzel Ana Reily**
Reader, Anthropology and Ethnomusicology, Queen’s University Belfast and Universidade de Campinas

**Folia Voices: A Tribute to Elizabeth Travassos**
This paper draws its inspiration from Brazilian ethnomusicologist Elizabeth Travassos, who dedicated the final years of her life to constructing an interdisciplinary approach to the study of the voice. The paper begins by looking at how the voice has been addressed in ethnomusicology and anthropology, noting that each discipline has tended to focus either on the sung or the spoken voice. In many ritual settings, however, speech and song work together to construct an intricate ‘voicescape’ in which the very mode of articulation (speech or song) and vocal ‘grain’ employed in each vocal genre contributes to the aesthetic environment of the event; indeed, the very properties of the vocalisation articulate the ‘voice as sound’ to the ‘voice as agent’. Through an ethnography of the folia de reis, a popular Catholic ritual tradition of South Eastern Brazil, I aim to show how the interplay of vocal genres during folia performances evinces multiple and complex layers of signification, grounded within a moral economy of the voice.

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**Trinity Term**

**Thursday 7 May (2nd Week)**

**Karin Bijsterveld**
Professor of Science, Technology & Modern Culture, Department of Technology & Society Studies, Maastricht University

**Sound and Safe: A History of Listening Behind the Wheel**
Many people enjoy listening and singing along to music while driving—it is their auditory break in the hustle and bustle of everyday life. But how did the car, noisy and open as it was at the beginning of the twentieth century, develop into a space for celebrating auditory privacy? This lecture unravels the history of the sonic ideals and acoustic practices of automotive engineers, marketing departments, and consumers. It shows how drivers learned to shift their auditory attention from the engine to the car radio, and how car sound design helped to sustain the visual ideal of the cinematic drive and the illusion of freedom on the road. It also reflects on how to study sensory experiences of people in the past.

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**Thursday 28 May (5th Week)**

**Gascia Ouzounian**
Lecturer and Head of Performance Studies, School of Creative Arts, Queen’s University Belfast

**Hearing with Two Ears at Once**
We take for granted that hearing is a spatial and directional phenomenon, and that ‘space’ can be described in acoustic terms. However, in the late-nineteenth century the concepts of binaural audition and acoustic space were widely contested in medicine, psychology, and philosophy. This paper will examine a century of conceptual, technological, scientific and musical developments from 1850-1950 that led to the emergence of ‘spatial music’ in the mid-twentieth century. It will draw upon medical and musical literature, newspapers and magazines, trade journals and advertisements to show how music became spatialised, especially in connection to sound reproduction and transmission technologies.
Thursdays 5-7pm
Wharton Room, All Souls College
Free admission – Open to all
Convenor: Margaret Bent
The speaker’s presentation is followed by a full hour of discussion during which wine is served.

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Hilary Term
Tuesday 20 January (1st week)
David Code (University of Glasgow)
Mozart Films the Vietnam War: Music, Nation, and Gender in Kubrick’s Full Metal Jacket

Tuesday 27 January (2nd week)
Eleanor Giraud (Lincoln College, University of Oxford)
Dominican Chant Books: A Quest for Uniformity

Tuesday 3 February (3rd week)
Emily Payne (St Peter’s College, University of Oxford)
The Ideology of Innovation: Performance, Creativity, and Craft

Tuesday 10 February (4th week)
Geoff Baker (Royal Holloway)
El Sistema: Orchestrating Venezuela’s Youth

Tuesday 17 February (5th week)
Heather Wiebe (King’s College London)
Confronting Opera in the 1960s: Birtwistle’s Punch and Judy

Tuesday 24 February (6th week)
Jeremy Llewellyn (Leverhulme Visiting Professor, University of Oxford)
The Long and Short of It: Generating Textless Music in Medieval Europe

Tuesday 3 March (7th week)
Kevin Korsyn (University of Michigan)
At the Margins of Music History, Theory, Composition, and Performance: Completing the Unfinished Fugue from Die Kunst der Fuge by J. S. Bach

Tuesday 10 March (8th week)
Marina Frolova-Walker (University of Cambridge)
Stalin’s Playlist
## Research Colloquia

**Tuesdays 5.15pm**  
Denis Arnold Hall, Faculty of Music **Free admission – open to all**  
The Music Research Colloquia series is organised by graduate students (this year, Christopher May and Leah Broad). The Colloquia feature leading figures as well as younger scholars presenting their research in papers on all kinds of music-related topics. The speakers come from Oxford and many different universities around the world. Presentations are followed by discussion and a drinks reception. Students, staff and the general public are warmly encouraged to attend.

### Trinity Term

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker</th>
<th>Topic</th>
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<tbody>
<tr>
<td>Tuesday 28 April</td>
<td>Anna Morcom</td>
<td>Illicit Worlds of Indian Dance</td>
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<tr>
<td>(1st week)</td>
<td>(Royal Holloway)</td>
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<td>Tuesday 5 May</td>
<td>Robert Sholl</td>
<td>The Ageing of 9/11: Michael Moore's Fahrenheit 9/11 and Arvo Part's Cantus in Memoriam Benjamin Britten as Soundtrack of an Age</td>
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<td>(2nd week)</td>
<td>(University of West London)</td>
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<td>Tuesday 12 May</td>
<td>Lawrence Kramer</td>
<td>From Clockwork to Pulsation: Music and Virtual Life</td>
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<td>(Fordham University)</td>
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### Tuesday 26 May (5th week)

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### Tuesday 2 June (6th week)

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<tr>
<td>tbc</td>
<td>Pieter van den Toorn</td>
<td>The Rite of Spring Briefly Revisited: Thoughts on Stravinsky’s Stratifications, the Psychology of Meter, and African Polyrhythm</td>
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### Tuesday 9 June (7th week)

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<tr>
<td>tbc</td>
<td>Scott Burnham</td>
<td>Beethoven, Schubert, and “The Movement of Phenomena”</td>
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<td>(7th week)</td>
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### Tuesday 16 June (8th week)

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<tr>
<td>tbc</td>
<td>Chris Wiley</td>
<td>National Trends in Musical Biography</td>
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<tr>
<td>(8th week)</td>
<td>(University of Surrey)</td>
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All prices, artists and event details are correct at the time of publication; we reserve the right to make any necessary changes should circumstances demand.