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Edited by Professor Eric Clarke, Ms Aloise Fiala-Murphy, and Ms Rebecca Tay
Magazine designed by Baseline Arts Ltd
Photography by Anna Söderblom, Ralph Williamson, Rob Judges, Jami Rossian, Graham Fellows, and Michelle Cossewell
The editors would like to thank all the students, staff, and alumni who have contributed to the magazine; Lang Lang and Columbia Artists Management Inc; Alfred Brendel and Ingpen and Williams Ltd; The Orchestra of the Age of Enlightenment; and the University of Oxford Humanities Division and Development Office

Oxford Musician 2012

FROM THE HEATHER PROFESSOR

Welcome to this, the second Faculty of Music alumni newsletter. A year passes incredibly quickly here, and it seems scarcely credible that we’re once again putting together our collection of snapshots of what members of the Faculty – past and present – have been doing, and a taste of the amazing variety of events and accomplishments that continue to pour forth from this hotbed of music and scholarship.

Nothing ever stays still around here, and alongside continuing developments in the buildings’ wonderful new lighting in the Denis Arnold Hall, a ceremonial opening for the new ensemble room and practice rooms, new flooring in various places, and most importantly new pianos in the practice rooms – thanks to Dame Mitsuko Uchida! – there have been various changes in the Faculty’s staff.

Michelle Anthony, who put the last newsletter together, got married and moved to the US with her husband – her place now happily filled by Rebecca Tay, a theology alumna from Oriel, who comes to us from time spent working at the Oxford Playhouse. And Oxford’s rather too successful track record of supplying other universities with their professors sadly (for us) continues with Martin Stokes’s appointment to the distinguished position of King Edward VII Professor of Music at the Kings College London. We wish Martin – who was featured in the last newsletter – every success in his new role, just as we welcome his successor as ethnomusicologist in the Faculty: Dr Jason Stanyek, who joins us from New York University in the autumn.

Fortunately it’s not only in their appointments to other universities that the Faculty’s outstanding scholars and musicians get their due recognition, and last summer no fewer than four members of the Faculty were recognised with the title of professor: Susan Wollenberg (whose profile appears on page 7), Michael Burden, Elizabeth Eva Leach, and Martin Stokes – before his appointment to Kings. No less significantly, the outstanding role of the Faculty’s library staff, and the facilities of the Faculty library itself, were quite rightly recognised this year by an International Association of Music Libraries (IAML) Excellence Award.

Looking forward, there’s great excitement in the Faculty about the forthcoming Anacreon event with the Orchestra of the Age of Enlightenment in the Sheldonian (see page 4); the next visit of our newly appointed Quartet in Residence, the Cavaleri String Quartet, who reflect on their first encounter with the Faculty on page 8; and much, much more.

As we said last year: this newsletter is just one of the ways in which we hope to stay in touch with you, our alumni: we hope you enjoy reading in the following pages about what members of the Faculty, and a selection of alumni and current students have been doing. We would love to hear from you, or see you at one of our events, so please do keep in touch, send us your news and suggestions, and help us to continue to grow from strength to strength!

Best wishes,

Eric Clarke
Heather Professor of Music
Earlier this year a major new graduate scholarship programme at Oxford was announced: the Mica and Ahmet Ertegun Graduate Scholarship Programme. These exciting new scholarships have been made possible by the most generous gift for Humanities students in the University’s 900-year history – £26 million pledged by Mica Ertegun to the Humanities Division. We are pleased to announce that two graduate students from the Faculty of Music are amongst the first award holders.

The Mica and Ahmet Ertegun Graduate Scholarships Programme will initially support at least 15 graduate scholarships per year, rising in due course to 35 scholarships or more at a later stage. The fifteen Ertegun Graduate Scholars will have the use of Ertegun House (37a St. Giles) which will be fully equipped with state-of-the-art IT facilities. A Senior Scholar from among the academic staff at the University will curate a programme of events for the Ertegun Scholars, as they will be known, and the wider Humanities graduate community.

Mica Ertegun is an interior designer of world renown, and is the widow of Ahmet Ertegun, the founder of Atlantic Records, the record company that shaped the careers of artists as diverse as Ray Charles, Aretha Franklin, Ray Charles, The Yarns... It is fair to say that the Ertegun name has borne witness to some of the most genre defining music of the past 60 years. OK, perhaps The Yarns aren’t quite there, yet. Nevertheless, it was our good fortune and pleasure to be rehearsing in the Faculty of Music when Mica Ertegun, wife of Ahmet, late founder of Atlantic Records, was being shown around.

After running through a couple of songs, we chatted about the band, how we met and the live music scene in Oxford. The Faculty of Music has played an integral role in the development of The Yarns, through providing both superb, newly refurbished, practice spaces and a professional recording studio, in which we recorded our EP. This year, we will be playing at several festivals and have been picked up by BBC 6 Music’s Tom Robinson.

The story of our (albeit fledgling) development is probably a story that’s all too familiar to Mica Ertegun, but it was clear that the facilities, diversity of music and support given by the Faculty of Music made a lasting impression. We’ll keep our fingers crossed for that recording contract arriving in the post…

Thomas Hodgson, DPhil candidate in Music St John’s College

FIND OUT MORE!

Ertegun awards: www.ox.ac.uk/ertegun
For information about how you can help support students and the Music Faculty visit The Oxford Thinking Campaign: www.campaign.ox.ac.uk
Modern premieres of long-neglected operas by major composers are rare, so a forthcoming concert in Oxford’s beautiful Sheldonian Theatre this autumn promises to be a very exciting event indeed. On 9 November the one-act opera Anacréon by Jean-Philippe Rameau will receive its modern premiere by none other than the Orchestra of the Age of Enlightenment, with Dr Jonathan Williams at the helm. This major collaboration is made possible by the significant support of the Music Faculty, St Hilda’s College, Magdalen College, the John Fell Fund, the Conway Fund, and generous private donors.

Jonathan teaches orchestration and is the Director of College Music at St Hilda’s, and is a busy freelance musician, and conductor. We caught up with Jonathan to find out what led him to be involved in Rameau’s music and this exciting premiere.

How did you come to be interested in the music of Rameau?

I came across Rameau whilst putting together a programme of French music for the University Chamber Orchestra in Manchester back in 1989. I was casting around for something from the eighteenth century to go with some Fauré, Ibert and Poulenc, and my tutor suggested Rameau. I got in touch with the Rameau scholar Graham Sadler who, with amazing and characteristic generosity, sent me his hand-copied score of Les Boréades. It’s such astonishingly imaginative, colourful, dissonant, varied and dramatic music: I was hooked! I was really surprised that it was impossible to get hold of Rameau’s music in print, so in an attempt to rectify that I applied to Keble to read for an MPhil and study Rameau. I arrived in 1989 and, with Brian Trowell and Edward Higginbottom as supervisors, I got to work on Anacréon, alongside the distractions of horn playing and conducting the OU Opera Club.

Why Anacréon?

Graham Sadler had suggested that Anacréon would be a good subject for some research; the sources were incomplete and little was known about the music or its composition, so it presented some interesting challenges to a novice musicologist - the first being to arrive at a definitive version of the score. The autograph score hasn’t survived and none of the surviving musical sources is complete. What’s more there are two different versions dating from three different productions, so initially this was quite a puzzle!

Establishing the basics of the historical circumstances of the opera meant exploring Paris libraries and sifting through two decades’ worth of journals and newspapers for any mention at all of its creation, performance, and reception. My most fruitful time spent in the Archives nationales going through paperwork from the royal department...
FRIDAY 9 NOVEMBER 2012
7.30pm • Sheldonian Theatre

Vivaldi Gloria
Daniel Hyde conductor
Robyn Allegra Parton (alumna) soprano
Esther Brazil soprano

Jean-Phillipe Rameau Anacréon (1754)
The first complete performance in modern times
Consort Iridiana
Jonathan Williams conductor
Anna Dennis soprano
Agustin Prunell-Friend tenor
Matthew Brook baritone

ORCHESTRA OF THE AGE
OF ENLIGHTENMENT

THE CHOIR OF MAGDALEN COLLEGE

Tickets: £42 £28 £18 £10
Booking: 01865 244806
www.musicatoxford.com

 hasil Rameau been neglected in the UK?
Rameau enjoyed a renaissance around his bicentenary year in 1983 but has been only infrequently performed in the UK since. Unlike his contemporaries Vivaldi, Bach or Handel, Rameau didn't compose a Gloria, Brandenburg Concerto or Messiah, so his music doesn’t have the same accessible points of entry. And even that his operas were bark rolled by Louis XV, and make extravagant use of large forces (including dancers), they’re neither cheap nor easy to stage. Then there’s the French Baroque style itself – like any French music it inhabits a raffled sound world and poses quite particular technical challenges for the performer. But Rameau has had some champions in the UK. John Eliot Gardner and Simon Rattle have both performed his music at the Proms and when invited to the Salzburg Festival it was Rameau’s Les Boréades with OAE that Rattle chose to perform. Next year OAE will play the first Rameau opera at Glyndebourne.

So OAE were the obvious choice for this project?
Yes. My first experiences hearing OAE were during the 1990s when they visited Oxford regularly with such conductors as Charles Mackerras and Frans Brüggen. A friend and I used to listen through a gap in the doors at the back of the Sheldonian where we could best hear the horns (and from where we were regularly shooed away by the custodian…). The players of OAE combine an open-minded approach towards scholarship with an unparalleled virtuosity and creative enthusiasm and flexibility. I am hugely encouraged by, and grateful for, the enthusiasm and support that everyone has shown for the project, a celebration of scholarship and world-class performance.

Daniel Hyde,
Informator Choristarum,
Organist and Tutorial Fellow at Magdalen College; Lecturer in Music

“We’re delighted that Magdalen College Choir will be appearing alongside OAE, with a mix of the well-known Vivaldi Gloria and the lesser-known Anacréon”

Oxford Musician 2012 [F]__Layout 1  30/07/2012  11:59  Page 5
I wanted to position more as a rich prototypical form of mass-cultural entertainment than a bridge to the Modernism that led Leverkühn into the arms of the Devil.

Perhaps it was because Berkeley’s illustrious Professor Richard Taruskin (sole author of all five volumes of the recent *Oxford History of Western Music*) had swapped the usual late-romantic put-downs (like ‘decadence’ and ‘self-indulgence’) for ‘maximalism’ that I wanted to nuance the idea that European musical culture at that time had been all about size. The opposing poles of my main title alluded to two operas by Franz Schreker (the subject of the last lecture): his once popular *The Distant Sound* (1912) and his more experimental *The Singing Devil* (1929). Each enabled a different way of confronting the usual critical dismissals of music that had consequently furnished models of the regressive conservatism against which avant-garde Modernism defined its project. It was a topic that had emerged in my film-music book, *Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores* (OUP 2011); I was able to see that through its pre-publication stages in my borrowed office (from Mary-Ann Smart) in the Berkeley Music Department. Along the corridor were Oxford alumnus and eminent Beethovenian Nicholas Mathew, musical-theatre scholar Holley Replogle-Wong and Romanticism specialist James Davies – high-quality colleagues, including of course Richard Taruskin himself, who even tried to explain baseball to me on one memorable trip to watch a game in Oakland.

Back in Oxford the job in hand is to turn the Bloch Lectures into a book – a happy one that brings back memories of my *Euphoria* days as I work through drafts made on US notepads bought in the little student-shop on Euclid. But then I turn the corner of Jowett Walk and bump into Berkeley friends like New College JRF Adeline Mueller and Musicology MSt student Mark Rodgers. Small world…

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Professor Peter Franklin
St Catherine’s College
This year, rather remarkably, is the 40th that I have been in post at the Faculty: when I took up my University Lectureship I was scarcely much older than the students I was teaching, and if any of my earliest pupils are reading this they may remember my attic room in 32 Holywell, where the Faculty’s premises were originally situated. Because of the sloping floor, I was advised that it would be impossible to install a piano; but I was allowed instead to have a Hitchcock spinet, originally on loan from the Roger Warner Collection, which was certainly an attractive alternative (and which later found a permanent home in the Bate collection, thanks to the support of the Bate Friends, the Hulme University Fund and the MGC/V&A Local Museums Purchase Fund).

When I joined it in 1972 the Faculty had until then been an all-male team: I was the first woman to be appointed to a University Lectureship in Music at Oxford. When in 1975 our first child was born, provision for my maternity leave had to be invented by the University as the situation had never arisen with this particular type of post before! In 1980, with our second child due and the Faculty’s move to St Aldate’s in prospect, Anne Roberts, the administrator at the time, suggested that I might prefer an office on the first rather than the second floor. I was delighted to find that it featured a view over Christ Church meadow (as well as comfortably housing a piano).

Much has changed, of course, in the Faculty over the decades, and in particular the gender balance has definitely improved. Not so long ago we reached a total of four women lecturers; with Suzanne Aspden, Suzie Clark and myself, together with the late Hélène La Rue, who wondered if she should change her name! In the 1990s I introduced my courses on women composers, when this was still a very new area of study. Highlights of those early efforts included guest lectures by Julie Sadie and Rhian Samuel in the wake of their work on the New Grove Dictionary of Women Composers: the collaborative review of that volume produced by my seminar students was subsequently accepted for publication in the Musical Times (1995). More recently the bicentenary conference ‘Fanny Hensel (née Mendelssohn Bartholdy) and her Circle’ brought leading scholars in the field to Oxford in celebration of a composer with Oxford connections (through the Deneke Mendelssohn collection housed in the Bodleian Library).

Schubert has been another important focus of my teaching and research: it was wonderful to hear the ‘Spirit of Schubert’ on BBC Radio Three in March of this year and to know that my former pupil Emma Bloxham had a guiding hand in planning the musical side of this enterprise. Finally, I’ll mention an area of research which I embarked on not by plan but by chance when Fred Sternfeld, who acted as my unofficial mentor in the early years of my appointment to the Faculty, found he didn’t have time to complete the work for his chapter on Music for the eighteenth-century volume (vol. 5) of the History of the University of Oxford and offered the task to me! This area has remained a strong interest, and I’ve moved through the centuries since then, recently contributing a chapter on ‘Music in Oxford, 1945–60’ for the Festschrift for John Caldwell (ed. Emma Hornby and David Maw) in which the beginnings of the modern Music Faculty were traced.

I’ve found (and still find) this a most hospitable and stimulating place in which to work, and am rather proud to contemplate my long association with the Faculty.

Professor Susan Wollenberg
Lady Margaret Hall
Congratulations once more! How did it feel winning the competition?

Great! We know there are many deserving quartets out there so it’s always very satisfying when it goes your way. And we felt honoured to be chosen by a panel of Oxford professors, who assessed us not just in performance but also in the short coaching session that we gave to a student ensemble. It’s nice to know that we were chosen on the basis of both of these aspects of what we do.

The purpose of the residency was to attract young ensembles wishing to develop and deepen their approach to works from the standard repertory. What draws you to this kind of work?

I think if you ask any quartet player why they devote their lives to the genre, they’ll say it’s because of the abundance and richness of the repertoire. We are spoilt for choice with masterpieces written by some of the greatest composers. You only have to listen to any Haydn quartet to hear an example of this. We all get such a buzz from achieving the pure blended sound that is possible in these pieces. It feels as if the four instruments are so beautifully balanced that they become one. Add to this the charm, humour and warmth in Haydn’s music and it becomes an immensely satisfying form of music-making. It’s difficult to talk about core classical string quartet repertoire without mentioning Beethoven. We all grew up listening to great recordings of the Beethoven Quartets and it’s so rewarding to get to play them! From the energy and vigour of his early quartets, to the emotional intensity of the late works, they have everything that a performer could want. We also have a passion for the late Romantic and 20th century repertoire. A big favourite is Janáček’s Quartet No. 2 Intimate Letters, which we’re performing quite a lot around the country at the moment. He writes such sublime melodies and each of the four parts is full of challenges. Another favourite is the Ravel Quartet. We’ll always have fond memories of performing that work from our Wigmore Hall debut in 2010.

How do you approach new music as a group? Do you find it presents a different set of challenges to traditional repertoire?

The challenges of new music can be very different but the goal is the same. The difficulty lies in trying to understand the composer’s style quickly. Each time we play a new Beethoven quartet we already have a degree of understanding of his music. Another challenge is to bring our own style to the music. We are all different so we naturally bring our own personalities to the playing. It’s also exciting to work with new music in a residency, where you can really explore the possibilities. It’s great to have the time to get to know the music and work on it with the support of the faculty. We’ve been working with some wonderful musicians who have really helped us to develop our playing and approach to the music.

“From the moment we arrived we were made to feel very welcome… there was a real buzz around the faculty and we quickly settled in.”
So far you’ve visited the faculty for the first of three week-long residencies which will take place over the next few years. How did you find it?

From the moment we arrived we were made to feel very welcome. It was great to see that there was a real buzz around the faculty and we quickly settled in (the coffee and pastries also helped!).

Coaching the students was a real pleasure. All the ensembles were of a high standard and it was challenging for us to coach not just quartets but piano trios and other mixed ensembles too. Another highlight was getting to work with the composers, who produced some excellent pieces for us. It’s pretty exciting to learn around ten new works in a very short space of time for a public workshop!

Our concerts at the Holywell were also very memorable; it’s a venue with a real sense of occasion and history. Towards the end of the busy week, we were lucky enough to be invited to dinner at high table in Magdalen and Wadham Colleges – two of us at each college. For the two of us who went to Magdalen, it was incredible to walk across the roof tops and down what seemed like a secret staircase, into that stunning dining room.

At dinner Rowie sat next to an astrophysicist, who taught her all about atom splitting. On hearing that she played the cello for a living, he teased her ‘Is that all?!’ It was a great night and by the end of the week we felt very much part of the Oxford family.

Our students gave you some wonderful feedback with regards to the coaching you provided. When you were students who inspired you? Did you all always want to form a string quartet?

As students we were all incredibly lucky to learn from some of the most eminent musicians from all over the world. Anna and Rowie both attended the Yehudi Menuhin School and were greatly inspired by his musicianship. We all admire the violinist Jordan Nikolić, whose approach to music is so free and liberating. Being part of the string ensemble directed by him at the Royal College of Music was an unforgettable experience. It was here at the RCM that the quartet was formed. Anna and Ciaran were founding members, later joined by Annie from the Sydney Conservatorium and Rowie, who came down to London after finishing at the RNCM. She was very fortunate to receive coaching in Manchester with the late Chris Rowland, and indeed the quartet in its student years also received coaching from him. He was a fascinating character and a wonderful chamber musician. In our first session with him he seemed to have an almost psychic ability to work out each of our personalities after hearing us play one movement of a Mozart Quartet! The older generation of string quartets, like the Amadeus and Alban Berg Quartets, were also a constant source of inspiration to us. We’ve been lucky to play to members of these great groups and to learn from their decades of experience at the top level. Growing up with their recordings inspired all of us to form a string quartet.

The next part of the residency will take place in Michaelmas term 2012. What are you most looking forward to, and what music do you plan to bring us?

As we spend so much time travelling, it’s nice to know that we have a creative base in Oxford. The faculty is the perfect place to escape the hectic pace of London life and get some good work done. We’re particularly looking forward to learning the Third Quartet by Hugh Wood, an Oxford alumnus who is celebrating his 80th birthday this year. Hopefully he will spend one of the days with us, introducing his work to the students. We’ll also have some Beethoven, Brahms and Schmittel on the menu. All very exciting!

musical language, but with a new piece this is not always the case. We recently played Black Angels for electric string quartet by George Crumb, at the Wigmore Hall. In this piece we were required to play tuned wine glasses, maracas, tam tams, and cymbals with our bows, as well as shouting in Swahili, Russian and French! However unusual the piece, you realise that a contemporary composer very often has intentions that are similar to those of a ‘classical’ composer, but with a different voice. It’s our job and pleasure to discover what that voice is.

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ALUMNI OFFER!

A limited number of free tickets for the Michaelmas Term Cavaleri Concert will be available to Music Faculty Alumni. Email events@music.ox.ac.uk to register your interest and receive dates and programme information.
In February 2012, the distinguished pianist Alfred Brendel presided over two remarkable musical events in Oxford, joint ventures promoted by both the Music Faculty and Music at Oxford. Now in his 82nd year, Brendel has various connections with Oxford: he is an Honorary Fellow of Exeter College and was awarded an honorary DMus in 1983; the present writer has the honour of bearing the name of Alfred Brendel in his job title, since the post of Curator of Music at the Bodleian Libraries was endowed in honour of the pianist in 2010.

On 15 February, Brendel gave an eagerly anticipated masterclass in the Holywell Music Room – a complete sell-out well in advance, as might be expected. Those present were privileged to witness three talented students being put through their paces by a pianist who sets the same exacting standards for his pupils as he does for himself. Movements from both of Beethoven’s A flat major sonatas, opp. 26 and 110, were put under the microscope, separated by Bach’s Chromatic Fantasia and Fugue, and a common theme to emerge from Brendel’s comments was his concern to realise the composer’s intentions as faithfully as possible. Speaking of his own place in pianistic history, Brendel has said: ‘If I belong to a tradition it is a tradition that makes the masterpiece tell the performer what he should do and not the performer telling the piece what it should be like, or the composer what he ought to have composed.’

Although Brendel is primarily associated with the music of Beethoven, Schubert, Haydn and Mozart, a glance at his discography reveals significant excursions into other areas of the repertoire. Liszt is not a composer with whom one might at first expect a performer of Brendel’s temperament to have a great affinity, but the pianist is evidently fascinated by Liszt the man and his music. Over the years, he has produced benchmark recordings of most of the more important works, including the B minor sonata, the Années de Pèlerinage and the concertos.

It should not, therefore, have come as a surprise that he chose this occasion to premiere his Liszt lecture in English in the Sheldonian Theatre on 24 February, following on from Liszt’s bicentenary celebrations last year.

The event was entitled ‘Genius of Expression’, a Lecture Recital exploring the Legacy of Franz Liszt (1811–1886), employing Schumann’s description of the legendary 19th century pianist whom Wagner described as ‘the most musical of musicians’. While readily admitting that Liszt’s considerable output is uneven in quality, Brendel drew attention to the huge range of his music, his influence on others, and his foreshadowing, in the later works, of developments in 20th century music. Since his much-publicised retirement in 2008, Alfred Brendel has played in public hardly at all. Although some of the musical examples on this occasion were provided in classic recordings by other pianists, whose playing Brendel evidently admires, he did treat us to his own live renderings of the Petrarch Sonnet no. 123, Unstern and excerpts from the sonata, to illustrate his points.

The lecture has certainly caused the present writer, at least, to look at Liszt in a new light. To use Brendel’s own words, what emerged was a picture of “a noble and generous personality”, a description that is as appropriate to the lecturer as it is to his subject. ■

Martin Holmes
Alfred Brendel Curator of Music
In my first two years at Oxford I’d taken part in a number of masterclasses put on by the Faculty—sometimes as a soloist, but also with chamber groups, duos, singers—and I’ll admit that I’d expected something along the same lines with these two most recent events, in spite of the occasions involving musicians with significantly bigger international reputations. Turning up that Thursday at the Holywell Music Room, then, and finding the venue filled to a capacity that I’d never dreamed it could hold (‘It’s very, very busy in there’, I was told in the Green Room) would be the first surprise of many to follow. In contrast to the clamour of the Room itself, the space backstage was deathly quiet. Clocks ticked, radiators hummed (without offering any breath of warmth for frozen fingers), and three eager student pianists tried not to gape as Alfred Brendel offered them each a chocolate biscuit. I’d love to be able to say that in response to my reverential questioning Brendel revealed some of the deepest secrets in the world of piano playing; but the truth is that when you sit in a room eating biscuits with one of the world’s most famous pianists (the muted thunder of hundreds of people waiting just outside) you’re lucky if you can cobble together even the most basic pleasantries. Mostly we just concentrated on breathing, relaxing, and trying to remember to enjoy what might just be the highlight of our musical careers.

Anyone who has seen Alfred Brendel speak or teach will probably have a fair idea of how the rest of that masterclass panned out. Let’s say that he is not one to pull his punches and, for all that I think much of what he was saying was profoundly, unequivocally true, the lesson he taught us best was how to handle often quite trenchant criticism in a room full of your peers and teachers. ‘You do not understand dynamics!’ ‘You play totally, completely, out of time!’ But I can honestly say that I really did enjoy playing to Alfred Brendel in the end. And not just because ‘What doesn’t kill you makes you stronger’, as one audience member reminded me afterwards, but because I got to experience first-hand the standards of a man who has made his way to the absolute top of his game.

The contrast with Lang Lang less than a week later could hardly have been greater. As I discovered, one does not simply sit in a Green Room with Lang Lang. The Sheldonian was buzzing with audience members, camera crew, sound technicians, piano technicians—in fact I met everyone other than the man himself. When I eventually did lay eyes on my second great pianist of the week, he was everything I’d expected: immaculately turned out, and with that air of supreme confidence that, I’d imagine, comes with celebrity like his. And in the end, while Brendel had chastised me, Lang Lang patted me on the back. Brendel’s reality check was complemented by Lang Lang’s generous encouragement. I watched in awe as he enchanted the audience, as he swept around the stage, as he demonstrated my piece with breath-taking and effortless bravura. And then it was over. I signed the BBC’s release form, returned the smiles of the departing crowds, and watched as the man I’d shared a piano stool with not ten minutes before was escorted into a limousine by men in black sunglasses.

In short, two very different pianists and two very different experiences. But in all truth, the lasting impression is simply of having had an unbelievably inspiring (and on my CV it looks literally unbelievable) couple of days—of coming into contact with a world that, even amongst the dreaming spires, is the stuff of dreams.

Robert Gorrie, Finalist Christ Church

Excerpts from the Masterclass with Lang Lang will be broadcast in a forthcoming BBC documentary with Alan Yentob.

‘I got to experience first-hand the standards of a man who has made his way to the absolute top of his game.’

‘The stuff of dreams’
Unsurprisingly, it seems there is always a radio in the faculty tuned into Radio 3. We catch up with alumna and voice of Radio 3’s In Tune, Suzy Klein to talk about past experiences and future plans.

It must be an exciting time to be at Radio 3, with so many varied projects. We really enjoyed your programming of the complete works of Schubert in March this year. How did the project come about, and what was it like to work on?

The Schubert project was, like Mozart, Beethoven, Stravinsky and Tchaikovsky before it, an attempt to understand better one of the great composers through a deep and immersive experience of their music – allowing the notes to speak for themselves. Around that, there were talks, discussions and features. It makes me immensely proud of the BBC that Radio 3 broadcast The Spirit of Schubert, featuring pretty much every complete piece and musical fragment he ever composed. You just don’t get that kind of dedication to a subject anywhere else, so I absolutely love being part of these projects!

Are there plans for similar projects in the future? What are you most looking forward to, and what would you most like to see?

Next year we have a focus on the music of Verdi and Wagner, which as a huge opera fanatic I’m very excited about. There are also celebrations of the Britten centenary, which I’m looking forward to being involved in. And alongside those are other special projects – one of which is a new music series on BBCTV soon presented by Oxford alumnus Howard Goodall, for which I’m hoping to do a series of companion pieces on Radio 3. I can’t tell you more about it yet as I’m sworn to secrecy, but it should be very exciting.

You first started broadcasting while at Oxford. How did that happen, and how did you carve your own path?

My route into broadcasting was by pure chance. I had always driven past the BBC as a child and loved Broadcasting House. Then, at Oxford, I got involved in Oxygen FM where I presented a weekly arts show. I didn’t give presenting another thought until more than ten years later, when someone dropped out of a screen-test that I was producing (I was then working in BBC Television as a producer). I stepped in, loved talking to camera and had my first break on the Proms that summer. I’ve not looked back since.

What advice would you give to any of our alumni wanting to pursue similar careers?

It is very difficult to get started, but don’t let that stop you. I had seven months of rejection letters before I got even a single day of unpaid work experience at the BBC at the very start of my career. If you know your subject, are passionate about it and can talk about it engagingly (plus you have a good speaking voice), you should go for it and send a voice tape to Radio 3. If you want to go into production, scour the jobs pages. After all, everyone’s looking for new faces, voices and creative talent all the time. Good luck!

Outside of music, what are your other passions?

I love contemporary art and have just finished a book, co-written with my sister Jacky. It’s a children’s guide to the joys of contemporary art and will be published this autumn. Apart from going to concerts and the opera as much as I can, I’ve also got two young children, so between all of that I’m kept pretty busy.

What is Contemporary Art?

A Child’s Guide to the Joys of Modern and Contemporary Art

Suzy Klein

School of Music

The University of Oxford
The year ahead is an important one for OUMS. After no external sponsor for the past year, the society’s current priority is to establish a substantial sponsorship deal with a major corporation, as well as promote links more locally in Oxford, to ensure that all Oxford ensembles have the necessary funding to achieve their goals. Alongside creating a new website and player database, the new committee is also exploring possibilities of additional concerts with other Universities, especially Warwick, Cambridge and London.

Although larger musical plans for the coming year are still in the pipe-line, this Trinity term has seen, amongst other concerts, Oxford University Orchestra performing Berlioz’s Symphonie Fantastique under Dane Lam and the Philharmonia performing Brahms’s 3rd Symphony under its new conductor, Harry Sever. The Big Band also commissioned Callum Au (an Oxford alumnus who now writes music for the BBC Big Band) to write a suite based on West Side Story, which was performed at Corpus Christi auditorium with Mornington Lockett, one of the top professional tenor saxophone players in the UK.

Looking further ahead to the next academic year, Oxford University Orchestra will be performing extracts from both Wagner’s Tannhäuser and Prokofiev’s Romeo and Juliet with Geoffrey Paterson on November 8th, while Philharmonia is currently considering the possibility of performing a large-scale choral work with a University of Cambridge choir. Along similar lines, the OUMS committee is also in contact with representatives of the University of Warwick to determine the feasibility of a joint concert with their orchestra or choir. The Wind Orchestra will also be entering the National Concert Band Festival once more, after two successive performances in the National Finals over the past two years. Following their recent tour to Israel (hosted by the Tel Aviv University Wind Band), they are also hoping to organise a return visit in 2013, in which Oxford would host the Tel Aviv University Wind Band in a joint tour of Oxford and London.

As even this brief overview shows, music at Oxford University continues to thrive well beyond the lecture room and remains a vibrant part of University life. If you would like to stay up to date with the latest OUMS news, concert listings and musical notices, please email musicosociety-subscribe@mailist.ox.ac.uk to subscribe to our weekly email newsletter and also like our facebook page www.facebook.com/OUMusicSociety to see details of upcoming events, as well as the latest photos from rehearsals and concerts.

Thomas Nelson
University College
president@oums.org
During the past three years there have been significant changes to the St Aldate’s teaching facilities, thanks to timely and generous investments from University capital funds and one-off government funding dedicated to the improvement of teaching and learning spaces in UK higher education.

In 2009, the Faculty’s two small lecture rooms, the seminar room and committee room received a complete makeover, with the installation of new lighting, carpets, tables and chairs, and state-of-the-art IT/AV equipment (smart boards, visualisers, audio equipment, speakers). A celebratory reception was held to mark the completion of the work, attended by the Vice-Chancellor, Pro-Vice Chancellors and others, showcasing the research achievements of Faculty members.

The renovated Denis Arnold Hall

Practising in the Ensemble Room

(notes: 1. the new Ensemble Room
2. The renovated Denis Arnold Hall
3. Edmund Whitehead (1st Year, Hertford College) practicing in the Ensemble Room)
2010 – 11 saw the completion of two more ambitious, and long-awaited, projects: the renovation of the Denis Arnold Hall, with new air-conditioning, chairs and decorations, and top-quality IT/AV (including HD widescreen overhead projector, an eight channel speaker system, permanently installed microphones, and audio and video links to the recording studio); and the transformation of the music practice block, creating nine soundproofed and air-conditioned practice pods housing a brand new fleet of Yamaha pianos, together with a new large ensemble room for chamber music rehearsal and performance. The result has been a complete transformation: the DAH is now a truly multi-functional space for lectures, rehearsals, recordings, composition workshops and much more, and the practice block provides an amazing world-class resource for our student performers.

Looking to the future, the Faculty is eager to expand and strengthen its teaching and research profile in all areas, maintaining coverage of the broadest possible span of scholarly, performance and composition elements. An absolute pre-requisite for this ambitious development will be the construction of new, purpose-built facilities alongside other Humanities Faculties on the Radcliffe Observatory Quarter; an estimate of the total cost of what is needed (including valuable public performance space) is something like £50m.

David Hyland, Faculty Administrator and Board Secretary
DAVID BEDNALL  
Queen's College, 1997 – 2000  

Upon leaving Oxford I held organist positions at Gloucester and Wells Cathedrals, and during this time became increasingly interested in composition – which has now very much become my calling. Most of my work to date has been choral and this has resulted in a large number of broadcasts and recordings – Hail, gladdening light (which was a Gramophone Editor’s Choice), Flame Celestial with Wells Cathedral, and Requiem with St Mary’s, Calne. The last of these was nominated for a Disc of the Year on www.musicweb-international.com. A particular joy of this project was to work again with Edward Whiting (Queen’s, 1998 – 2001) as he commissioned it for his choir; the world-renowned Philip Dukes played the extensive viola part. The most recent project is very exciting – I was commissioned by Owen Rees to write a large-scale (70 minute) Christmas Cantata for the Chapel Choir of Queen’s. This work, Welcome All Wonders, was given its premiere there in November 2011 and has now been recorded; I’m very much looking forward to its release. I am currently finishing a PhD in Composition at Bristol University which is hugely enjoyable, but am always glad of any opportunity to return to Oxford.

JENNIFER TAMPLIN  
Christ Church, 2006 – 2011  

I graduated last October with a DPhil in Music. My research, which was funded by an Arts and Humanities Research Council three-year studentship, explored melancholy within the context of modernity (both modernist and early modern), with Harrison Birtwistle’s music forming the lynchpin of my research. I was also very active in the Music Faculty, giving undergraduate tutorials, playing the clarinet in Ensemble Ibis, convening the graduate colloquia and pioneering a reading group for graduate students and staff – as well as becoming a ‘Singing Medicine’ tutor at Oxford Children’s Hospital. I took up a full-time position at Wadham College, Oxford in March 2012, working in admissions, and continue to use my musical skills in workshops designed to introduce university to Year 9 – 11 students, mainly from seven local authorities in East London (the college’s ‘link areas’).

Before coming to Oxford, I completed an undergraduate degree in Music and French at Bristol University (one of only 2 students in my year), and then moved to Newcastle University to complete an MA in Music. Oxford was thus my third university experience and I keep up with many music graduates, now scattered to London, Hampshire and Cambridge. I found the college social life to be a major benefit at Oxford and one of my closest friends with whom I happily both matriculated and graduated, completed a DPhil not in music but in something to do with fruit flies and genetics. With my doctorate under my belt, I am now looking forward to my next challenge – which is to bicycle from Land’s End to John O’Groats this summer, perhaps foolishly declining the option of a support vehicle to carry all the kit!

LIAM NOBLE  
Lady Margaret Hall, 1987 – 1990  

Music in all forms was always something that interested me. I grew up in Bromley and got involved with the Music Service there as a clarinettist, although piano was always my main instrument. My twin passions were playing and composing but I wasn’t a potential concert pianist, and could never actually finish a composition. Jazz combines elements of both these disciplines, though you have to ‘unlearn’ a lot of classical technique.

Oxford was great for me; a relatively free rein to study great scores and discuss my findings with experts in their field. I remember conversations, essays, and musical discoveries while at LMH that continue to inform my work. After Oxford, I went to the Guildhall to do the Postgraduate Jazz Course, and occasional gigs gradually turned into a career path. I teach on the jazz courses at Trinity Laban and the Birmingham Conservatoire now; teaching is a major part of a career in performance for most people. I feel very lucky that I get asked to work in many varying contexts as a sideman, my own new quintet premieres at the Cheltenham Jazz Festival this summer, following a gig at the Vortex in Dalston. www.liamnoble.co.uk

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.
'Striggio Gramophone award for early music for our première recording of slow to get into the recording business, but last year we won the acrobats do puts our vocal worries into perspective... We were company Circa in UK cathedrals this summer: what those current collaboration with Australian contemporary circus restaurant about couples breaking up. 'How like an angel' is our design; 'The Full Monteverdi' was a theatre piece set in a African group; 'Tallis in Wonderland' used speakers and sound another art form. 'Simunye' was a crossover project with a South benefits from either a dramatic context or juxtaposition with and they have all come about from my feeling that some music congrats to him.

The Editor writes: Robert has recently been appointed to an Anniversary Readership in Music at the University of York. Many congratulations to him.

My first lecturing job at University College Scarborough took me to a town that I still love nearly as much as Oxford, and after that I took up a Junior Research Fellowship at St Hilda’s College, which entailed teaching Magdalen undergraduates in techniques and analysis. For a further two years I taught hesitantly and broadly at the Welsh College of Music and Drama, and then with some relief got a job at Newcastle University, where I’ve been for the last ten years, and am now Head of Undergraduate Studies in Music. I’ve recently had articles published in the journal Music Analysis and in Music and Consciousness (eds. Clarke and Clarke, OUP), and am about to go on a research trip to Thailand.

JONATHAN FINN Christ Church, 1986 – 1989
At the start of my degree I was already painfully aware, from composing at school, that writing music involved a lot of unnecessary scribbling, correcting, and copying out instrumental parts. Why wasn’t there some kind of computer program to help you – a ‘music processor’ perhaps? This was 1986, when most people’s experience of computers wasn’t Windows but green-on-black text. So with only rare forays into the Music Faculty I started creating the tool I wanted to use myself: it should seem like composing directly onto a hyper-intelligent sheet of manuscript paper, and (unlike a word processor) should play the results as well as print them.

After graduating I finished the program, teamed up with my twin brother Ben and we started selling it as Sibelius. The time seemed right and demand was instant, helped by press coverage you couldn’t buy (such as a Times editorial, and a cartoon in the South China Morning Post). Throughout the 1990s Sibelius was adopted by composers, schools and universities worldwide, including Oxford. Meanwhile I programmed more and more features, often based on personal requests. Dr Robert Sherlaw Johnson once emailed me his wish-list and, unsure of my academic status, took no risks and went for ‘Professor Finn’!

The company was acquired in 2006, and since then I’ve been devising other artificially intelligent software, currently for poker. Meanwhile Sibelius flourishes without me: now you can display your score on an iPad, bringing the humbling music stand into the digital age.

The Editor writes: Jonathan and his brother Ben, who co-founded Sibelius Software, were awarded the OBE for services to Software Technology in 2007.
Adam Harper
Wadham College, DPhil Candidate in Music

My long-time belief in the richness and creativity of underground pop music led me to moonlight as a music critic while I studied classical music history academically, but now I’m training my scholarly sights on one of the pop subcultures that has always charmed me the most.

I’m now coming to the end of the second year of my DPhil research at the Music Faculty, with Eric Clarke as my supervisor, exploring ‘Home-Recorded, “Lo-Fi” Pop Music: the Construction of an Aesthetic’. I’m looking at the development of pop music recorded domestically on tape from the 1960s up to the present day, and the particular aesthetic narratives that are constructed by those many musicians searching for an ‘authentic’, ‘lo-fi’ sound that now has more to do with nostalgia and being evocative than with technological limitations. This follows an undergraduate music degree at Magdalen culminating in a dissertation on Charles Ives, and a Master’s in Historical Musicology at Goldsmiths. I’ve been a fan of lo-fi music for many years, but away from the iPod and under the magnifying glass of a DPhil its claims to authenticity and political subversion become much more complicated than they appear.

As a music critic, I write for The Wire and Dummy magazines, having branched out from the blog I started in 2009, Rouge’s Foam. The essays on my blog led to my writing Infinite Music: Imagining the Next Millennium of Human Music-Making for Zero books, published in November last year. Aiming to rebuild a modernist aesthetic and ambition for the comparatively doubtful and derivative twenty-first century with some help from John Cage, it hopes to understand new music through a conception of music as a complex and continuously changing system of variables, and in the process addresses the hunger I’ve always had for musical novelty. I also turned one of my Rouge’s Foam essays Heaven is Real, John Maus and the Truth of Pop on the philosophy of pop music as it arises from the work of one particular underground practitioner into a small pamphlet for Precinct in 2011. In the past year, I’ve very much enjoyed doing some tutoring, discussing with bright undergraduates the controversial topics that bring depth and urgency to musicology. I’m looking forward to more teaching, further music criticism, and the chance to continue pursuing my adventures in lo-fi pop through my final doctoral year - and perhaps considerably beyond.
This has been an exciting year for the Bate Collection. A number of long-term projects are beginning to bear fruit and student engagement with the collection has reached an all-time high.

As part of our archival recording project we have celebrated the launch of a professional CD of the historical recorders in the collection. The aim of the project has been to create a series of high-quality, professional recordings of some of the more iconic instruments in the collection and make them available for sale to the general public. Professor Peter Holstlag, world expert on early recorders, spent some time with the instruments, developing a sparkling programme of music including pieces by Banister, Eccles, Handel and Schickhart. This is only the first of a series of recordings, which will ultimately include the use of the whole collection.

We are also producing a new series of publications on aspects of the collection. These take the form of demi-catalogues and guides that have been authored by experts from the broader world of organology. The aim of all of these projects is to produce sounds and images to make the collection accessible to a wider range of people via books, recordings and uploads from our website. To this end we have also developed an on-line store for the sale of books, CDs and technical data: www.oxforduniversitystores.co.uk

This year we have also started a programme of informal lunchtime gallery recitals. Music Faculty students have always been encouraged to use the collection and borrow its instruments, and we are pleased now to be able to give them the opportunity to have fun showing off their range of skills. The performances have proven immensely popular with a loyal band of regulars and we are looking forward to expanding this idea further in the future.

For next year, we have also planned something more substantial, with a multi-disciplinary conference on the history and development of musical instruments in collaboration with the University of Huddersfield and the Galpin Society (25 - 29 July 2013). This is timed to coincide with the forthcoming Stradivarius exhibition at the Ashmolean Museum (16 June - 18 August 2013). There will be a rich variety of workshops, performances and paper sessions – so do come along if you’re in town!

The Bate Recording Prize

We are pleased and proud to announce the award of the new Bate Recording Prize for Oxford undergraduates – a new initiative from this academic year. There are two prizes awarded to students who have engaged with the collection in historically informed performance. From a strong field of entries we selected a pair of very fine performances, both in joint-first place. Jennifer Pike (Finalist, Lady Margaret Hall) was BBC Young Musician of the Year 2002. She chose to play the Adagio and Presto from Sonata No 1 in G minor by JS Bach. This was played on the Rose violin, dated 1750 (Bate 9010) donated by M. Jean Henri of Paris in 1999. This is the most ‘original condition’ violin in the Bate Collection, retaining many of its historical features.

The other prize winner was Michael Papadopoulos (2nd year, Trinity College), who had contributed a piano performance to the Bate 40th Anniversary Concert (12 March 2011). His entry for the recording prize was an Allemande in D minor by Handel, performed on the Smith harpsichord, dated 1720 (Bate 974) donated by Audrey Blackman of Boars Hill in 1990. According to legend, this instrument was owned by George Frideric Handel, and it certainly bears a striking resemblance to the instrument in the portrait of Handel by Philip Mercier. Copies of the instrument can be found in the Handel-House museums in London and Hamburg.
NEWS AND RELEASES FROM MEMBERS OF THE FACULTY

News, recordings, books and broadcasts.

Books

MUSIC AND POLITICS IN TWENTIETH-CENTURY EUROPE
Professor Jonathan Cross has a chapter entitled Stravinsky’s Petrushka. Modernising the Past, Russianising the Future, or, How Stravinsky Learned to be an Exile coming out, in P. Fairclough (ed.) Music and Politics in Twentieth-Century Europe (Farnham: Ashgate, forthcoming 2012).

Jonathan has also recently appeared on BBC Radio 3 as Part of Hear and Now – BBC Total Immersion Day on Unsuk Chin and Jonathan Harvey, as well as discussing Stravinsky’s The Rake’s Progress on Music Matters, and Schubert the Wanderer as part of the Complete Works of Schubert’s Series.

INTERDISCIPLINARITY: RECONFIGURATIONS OF THE SOCIAL AND NATURAL SCIENCES
Professor Georgina Born has two new books out soon. The first, Interdisciplinarity: Reconfigurations of the Social and Natural Sciences, edited by Andrew Barry and Georgina Born, is based on a series of ethnographic and historical case studies of distinctive fields of interdisciplinarity. In the context of the escalating commitment to interdisciplinarity in research policy and funding in recent years, which has been accompanied by continuing difficulties in comprehending the term interdisciplinarity and what is novel in the practices it engenders, the book outlines an innovative methodology for understanding specific trajectories of interdisciplinarity, as well as for evaluating them. (Forthcoming Routledge, Dec 2012).

MUSIC, SOUND AND SPACE
Georgina’s other new title Music, Sound and Space, is the first collection to integrate research from musicology and sound studies on music and sound as they mediate everyday life. 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. Chapters discuss music and sound within specific settings, including sound installation art, popular music recordings, offices and hospitals, and music therapy. With international examples, from the Islamic soundscape of the Kenyan coast, to religious music in Europe, to First Nation musical sociability in Canada, it offers a new global perspective on how music, sound and space transform the nature of public and private experience. (Forthcoming Cambridge University Press, Jan 2013).

GUILLAUME DE MACHAUT: SECRETARY, POET, MUSICIAN
Professor Elizabeth Eva Leach’s book Guillaume de Machaut has recently been awarded the Phyllis Goodhart Gordan Prize for 2012 for best book in Renaissance studies published between 1 July 2010 and 30 June 2011. In it Leach discusses Machaut’s central poetic themes of hope, fortune, and death, integrating the aspect of Machaut’s multimedia art that differentiates him from his contemporaries’ treatment of similar thematic issues: music. In restoring the centrality of music in Machaut’s poetics, arguing that his words cannot be truly understood or appreciated without the additional layers of meaning created in their musicalisation, Leach makes a compelling argument that musical literary performance occupied a special place in the courts of fourteenth-century France. Published by Cornell University Press in 2011. The twenty chapters range across a wide range of musical traditions, from Monteverdi and Madonna to Indian classical music and free improvisation, discussed from perspectives that include neuroscience, phenomenology, music therapy, Jungian psychology, drugs, and Buddhism. Eric also appeared in BBC4’s programme ‘Summertime’ – broadcast a number of times since last autumn – examining why it is that George Gershwin’s perennial favourite is ‘the most covered song in musical history’ (25,000 versions, and counting…).
training. Arvo Pärt is one of the few living composers to have a dedicated volume, and this collection of essays, written by a distinguished international group of scholars and performers, is the essential guide to Arvo Pärt and his music. The book begins with a general introduction to Pärt’s life and works, covering important biographical details and outlining his most significant compositions. Published by Cambridge University Press.

**Choir News: Recordings and Performances**

**CHRIST CHURCH CATHEDRAL CHOIR**

Christ Church Cathedral Choir’s latest CD, the Treasures of Christ Church was Radio 3 Essential Classics featured CD of the week 12 December 2011. It is a newly recorded, special collection spanning 500 years of English choral music, all of which has some connection to Christ Church cathedral, the college or its precious manuscript collection. It includes several works from the sixteenth and seventeenth centuries as well as premiere recordings of a version of Handel’s Zadok the Priest, edited by Stephen Darlington, and new pieces by John Rutter and Howard Goodall. The recording is the latest in an award-winning series on the Avie label, and the CD was the highest new entry in the UK specialist Classical chart on its release.

From Michaelmas 2012 the choir will launch their webcast series. Visit: www.chchchoir.org to listen in.

The choir will be touring in China in August 2012 and will be in the USA again in 2013.

**MAGDALEN COLLEGE CHOIR**

Magdalen Choir will be performing in Anacreon with the OAE in the Sheldonian on 9 November 2012 (page 4). As part of its on-going collaboration with consort in residence Phantasm the choir will also be involved in an exploration of music for choir and viols by John Ward.

The choir will be performing in late September this year as part of the Oxford Choral Festival, plans to perform Bach’s St John Passion as part of their Easter Festival in 2013, and will also take part in a number of events as part of the 300th anniversary of Oxford 2013 celebrations. For more information on this festival visit: www.britteninoxford.co.uk

The choir also hopes to tour the USA later in the year.

**NEW COLLEGE CHOIR**

2012 has seen several new recordings from New College Choir. The first, François Couperin, Petit Motets came out in January on Novum, and was BBC Radio 3 CD of the week. The second, Illumina: a choral anthology (including choral versions of Mahler’s Fifth Symphony Adagietto, and the Inspector Morse theme music) came out in April on the Decca label. And the third, Haydn, Nelson Mass with New Century Baroque will be released on Novum in September 2012.

This year New College Choir also appeared on BBC 2’s Andrew Marr Show on Easter Day, and broadcast their Choral Evensong on BBC Radio 3 on May 30 2012.

On 5 June New College Choir also took part in the special Queen’s Jubilee Concert in St David’s Cathedral (Wales), and performed with the University’s resident professional orchestra, Oxford Philomusica, in Malvern, Bath and Oxford during July.

New College Choir has also launched their weekly webcasts. Visit www.newcollegechoir.com to listen to an evensong, festival, or carol service.

© New College Choir Evensong
Composition News

PROF ROBERT SAXTON

In 2011 Robert Saxton's String Quartet No.3 was premiered by the Arditti Quartet at the Queen Elizabeth Hall, London, as part of the South Bank Centre's International String Quartet series. It has been repeated in 2012 as part of Sounds New Festival, Canterbury, and recorded for future broadcast on BBC Radio 3.

2012 has also seen a performance of Psalm – A Song of Ascents (written for John Wallace for the 25th anniversary of the London Sinfonietta in 1993) recorded by DPhil student Simon Desbruslais and The Orchestra of the Swan (Stratford-upon-Avon) for the Signum label. Chacony for piano left-hand (1988) also received its Japanese premiere in Tokyo this year, and the autumn will see the premiere of Little Suite for Organ; at the University of Aberdeen with Dr Roger Williams.

Future projects for 2013 include Time and the Seasons, a song cycle on own texts, for baritone (Roderick Williams) and piano (Andrew West); commissioned by Oxford Lieder Festival, and Shakespeare Scenes for Trumpet and Strings, commissioned by The Orchestra of the Swan for Simon Desbruslais, to be premiered in Stratford-upon-Avon's Civic Hall and recorded on the Signum label.

DR MARTYN HARRY

In 2011-12 Martyn was commissioned by His Majesty's Sagbutts and Cornets on the occasion of their 30th anniversary season to write a work for four cornetts, four sagbutts, harpsichord and chamber organ. The resulting work, At His Majesty's Pleasure, received its world premiere recording at Crystal Palace, London on 9-13 April 2012, and will be released by Sforzando Records in September 2012. The project was funded by the PRS Foundation, Living North Pennines project and the John Fell Fund.

The world premiere of Martyn's newest work for large orchestra Gegenhumoreske took place at the Barbican Concert Hall in London on 12 June 2012, performed by the Oxford Philomusica, conducted by Marios Papadopoulos.

2012 has also seen the UK tour of My Mother Told Me Not To Stare, a 'deliciously dark operetta for curious children and their grown ups' by Finn Hruedemos and Martyn Harry. This version was commissioned with funding from Arts Council England and the John Fell Fund, and toured in June, with a week's run at The Pegasus Theatre, Oxford. A CD of the operetta was recorded at the Jacqueline du Pré Music Building, St Hilda's College, and will be released on Sforzando Records in Spring 2013.

Being recognised for such sustained excellence across the University is a great achievement, particularly the recognition that the resources Oxford devotes to students are second to none.

Other Faculty News

Oxford TOPS TABLE

The 2012 Times Good University Guide once again ranks the Oxford Music Faculty as No. 1 in the UK. The University of Oxford also tops the Times Good University Guide for the 11th year running.

The Times Good University Guide ranks higher education institutions using eight criteria, including student satisfaction, research, staff-student ratios, graduate employment and degree results.

Oxford’s Vice-Chancellor, Professor Andrew Hamilton, said: ‘To have remained at the top of The Times league table for eleven years running is an incredible testament to the achievements of Oxford’s faculty and students across its many colleges and departments. Being recognised for such sustained excellence across the University is a great achievement, particularly the recognition that the resources Oxford devotes to students are second to none – and student achievement and satisfaction are high to match.

Next academic year, Oxford will be offering the most generous financial support for low-income students of any university in the country as a further sign of our commitment to supporting our students. With our educational excellence and our financial support package, Oxford represents not just quality, but affordability too.

THE OXFORD–PRINCETON PARTNERSHIP

In 2008 the Faculty of Music was successful in a bid to the John Fell Fund to establish a research partnership in music theory and analysis with colleagues in the Music Department at Princeton University.

The Oxford–Princeton Partnership aims to encourage closer research collaborations on projects of mutual interest between colleagues in the two institutions; to rethink definitions and boundaries of musical analysis in the context of the historical, critical and interdisciplinary work of both departments; to produce joint publications emerging from our annual symposia; and to consolidate Oxford as a leading UK centre for music theory.

The second Oxford-Princeton Analysis Symposium took place at Princeton University, 17–19 March 2011. Faculty members Eric Clarke, Jonathan Cross and Laurence Dreyfus, along with graduate students Simon Desbruslais and Maria Witek, took part in three intensive days of presentations and discussions on and around analytical/theoretical topics with the aim to share and explore current ideas in progress.

Discussion of future collaborations between faculty and graduates of the two departments, and how to fund this, are currently in progress.
Alumni releases


Robert Hollingworth (P17) leads his maverick ensemble I Fagiolini on a new album unearthing incredible lost works from the late Renaissance and early Baroque: 1612. The recording recreates a thanksgiving Vesper in commemoration of the famous Venetian naval victory at Lepanto in 1571, celebrated for over 200 years after the event in a new festival – The Feast of the Holy Rosary.

Awards and Prizes

GIBBS PRIZE HOLDERS
Rachel Coombes (Christ Church) and William Church (Magdalen College) have been awarded the Gibbs Prize 2012 for Music.

The Gibbs Prizes are awarded, provided that there be candidates of sufficient merit, on the results of the examination for the Honour School of Music in Trinity Term 2012.

CHRISS FEREabee at the Oxford Philomusica Composers’ Workshop

Contrapunctus presented a concert of eighteenth-century works revealing the links between Italy and Portugal, in the Setubal Festival on 2 June. On 12 July they also gave a concert in Santander, Spain, and in October appear in the Evaora Festival, Portugal. November will see an appearance at De Bijloke Music Centre in Ghent, followed by a concert in Oxford on 17 November in the Queen’s Chapel, and the group’s first CD recording (on the Signum label).

SEND US YOUR NEWS!

If you have released a book or CD recently, please email the information to oxford.musician@music.ox.ac.uk and we’ll try to include you in the next issue.
HOW YOU CAN STAY IN TOUCH WITH US...

JOIN US FOR AN EVENT

We will be offering special deals for Alumni for our future events.

Coming up:

Music Faculty Alumni can claim a 15% discount off a number of tickets for Anacreon. Simply quote ‘Oxford Musician’ when booking your ticket over the phone.

A limited number of free tickets for the Hilary Term Cavaleri String Quartet Concert will be available to Music Faculty Alumni. Email events@music.ox.ac.uk to register your interest and receive dates and programme information.

Email events@music.ox.ac.uk to be put on the mailing list for the Events Brochure or visit the Events page at: www.music.ox.ac.uk

From 2013 the Events Office will be programming an Alumni Recital Series. If you would like to be considered, please email the Events Manager aloise.fiala-murphy@music.ox.ac.uk

This year’s Alumni Weekend will take place on 14 – 16 September. Book online to register your place: www.alumniweekend.ox.ac.uk

ALUMNI CAREERS TALKS

The Music Faculty will be running careers talks for current students in Michaelmas Term 2012. If you would like to take part as an Alumni speaker please email rebecca.tay@music.ox.ac.uk

The Oxford Careers Service provides careers support for life for all alumni: www.careers.ox.ac.uk/alumni

ALUMNI BENEFITS

Alumni of the University of Oxford are entitled to an ever-expanding range of benefits and services; from discounts associated with the Oxford Alumni Card, to exclusive holidays and opportunities for professional development.

For more information and to register for an Alumni Card visit: www.alumni.ox.ac.uk

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