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FROM THE CHAIRMAN OF THE BOARD

What is the power of music? So asks Professor Eric Clarke and his research team as part of an Arts and Humanities Research Council Cultural Value project, which aims to ‘make a major contribution to how we think about the value of arts and culture to individuals and to society’ (see p. 3). We might usefully adopt this more broadly as the strap line for the Faculty of Music – after all, reflecting on the value of culture to individuals and society is at the heart of what we do here, as musicians, performers and composers. As Eric points out, for many people, involvement with music can be among the most powerful and potentially transforming experiences in their lives. Documented in this issue of Oxford Musician are all manner of activities of our students, staff and alumni who are helping, through music, to transform lives.

Take, for example, the work of the Hearing Landscape Critically network (pp. 4–5). This project grew out of a Masters seminar run by Professor Daniel Grimley that inspired a group of graduate students to take up the ideas and examine them in their own particular contexts. One outcome of this was an extraordinary coming-together in South Africa last year, not only of musicians but also of critical theorists, anthropologists, lawyers, film-makers and even wine-makers, in order to explore the transformative power of music in places and spaces ripped apart by violence, hatred and misunderstanding. I had the immense privilege of being there and learning how, for instance, by reclaiming their own songs and dances, black workers on a Cape vineyard had been able to reconcile themselves with the history of the land on which they had lived for centuries. Closer to home, the Hands-On Music in Museums programme run by the Bate Collection has developed a highly successful ‘transition’ project to engage local children more fully with music, and at the same time to help ease the difficult passage from primary to secondary school (see p. 8).

Many of our graduates go on to help transform other people’s lives through music, and not least by going into teaching. This year, as every year in recent years, a number of our finalists are proceeding straight onto the Teach First scheme, which aims to place the most able UK graduates in some of the most challenging educational environments where their skills are most needed. I am always thrilled when any of my students makes the positive choice to go into teaching. Increasingly, however, I worry about how much longer they will be able to continue to do this. As I write, the Department for Education has launched a consultation in which it is recommended that local authorities stop funding music services. Where, then, will future musicians come from? How will ordinary children have access to life-enhancing musical experiences if their parents cannot afford to pay for them? The Oxford Faculty has written to respond robustly to the consultation. We hope all Oxford graduates will use their influential voices to speak out for the value of access to music for all. As Eric concludes, in a world riven with social and cultural antagonisms, there is a pressing need to find ways (musical and other) in which we might learn to live together better.

I do hope you enjoy reading about the rich variety of work that goes on here, and how we try to reach out to a wider community. Do come back and see it for yourself! You will always be welcome.

Professor Jonathan Cross
Chair, Music Faculty Board

Chair, Music Faculty Board
In the age of the internet and with the dramatic proliferation of mobile listening technologies, music is unprecedented in its global distribution and ways that it is embedded in people’s lives. It is a source of intense experiences of both the most individual (personal stereos) and massively communal kind (large-scale live events, and global simulcasts); and it increasingly brings together or exploits an exceptional range of cultures and histories, through developments in ‘world music’, sampling, the re-release of historical recordings, the explosion of informal and ‘bedroom’ music-making that circulates via YouTube. For many people, involvement with music can be among the most powerful and potentially transforming experiences in their lives. How might we understand this better, and are there ways in which ‘the case for music’ might be made more powerfully?

In March 2013, the UK’s Arts and Humanities Research Council (AHRC) launched a two-year Cultural Value Project, the overall aim of which is to ‘make a major contribution to how we think about the value of arts and culture to individuals and to society’. At a time when the Arts and Humanities are under increasing pressure (financial, and in terms of their perceived contribution to society) this is an important initiative, and in collaboration with Tia DeNora, Professor of Sociology at the University of Exeter and author (among other important publications) of the much-cited book *Music in Everyday Life*, Professor Eric Clarke and Oxford-based postdoctoral research fellow Dr Jonna Vuoskoski have been carrying out a research project entitled ‘Music, Empathy and Cultural Understanding’ within the AHRC’s Cultural Value initiative. The aim of the project is to investigate the idea that music has the capacity to offer powerful insights into the consciousness and value systems of other people, and that in doing so it has important potential for cultural understanding. The aims of the project are to bring together a great range of research, from the neuroscience and psychology of music, the sociology and anthropology of music, and cultural musicology, to music education and music therapy – all of which has proposed or provided evidence for music’s power to promote empathy and social/cultural understanding through emotional, cognitive and social factors.

Some examples of this research include studies showing that music-making can encourage children to cooperate with one another in a subsequent task; that people attribute ‘person-like’ characteristics to music; and that participants in an experiment are more likely to trust the experimenter when there is emotionally positive music (a soppy love song!) playing in the waiting area – even when the participants were completely unaware of it.

For musicians – and the huge numbers of people who do not describe themselves as ‘musicians’ but spend large amounts of time with music – it is perhaps no great leap of the imagination to acknowledge that music is a social good; but it is a rather different thing to spell out just why and how that is, and where we should look for the evidence. And of course there is a dark side to this too: music – sadly – can be used as an instrument of oppression and torture, and can divide people, as well as bring them together. Paradoxically, this might actually be rather important evidence for our basic argument: music can play a powerful role in people’s sense of their own identities and cultural ‘belonging’. That same power can be used either to divide, exploit, and isolate; or to help people to understand themselves and others, and perhaps to learn to live better and more richly with one another.

In bringing together this large and diverse body of research, the project aims to see whether any kind of unifying framework might be identified, and to undertake a piece of empirical research (we are still thinking about just how to try to test this!) that might be able to demonstrate directly whether exposure to the music of another culture can make people behave more empathetically towards members of that culture. Watch this space: in a world riven with social and cultural antagonisms, there is a pressing need to find ways in which we might learn to live together better.

**Professor Eric Clarke**  
Heather Professor of Music
Studying music’s cultural geography

Why do certain pieces of music suggest particular landscapes or places? What is it about Elgar’s Variations on an Original Theme (‘Enigma’) Op. 36, for example, that evokes the Malvern Hills? Why is it that the music of Sibelius, for many listeners, is so often associated with the sweeping lakes and brooding forests of the Finnish landscape? Do all landscapes have pieces of music associated with them, or is it only specific places or locations that evoke music so powerfully? These questions were starting points for a deeper investigation into the complex relationship between music and landscape being undertaken at the Oxford Faculty of Music by Professor Daniel Grimley, and which now underpins the Faculty’s Hearing Landscape Critically project, led by Dan and funded by the Leverhulme Trust.

The origins of the Hearing Landscape Critically project lie in the work of three Oxford graduate students – Jo Hicks (now a post-doc at King’s College London), Michael Uy (now a doctoral candidate at Harvard) and Carina Venter (DPhil candidate at Oxford and JRF-elect at Merton College), who took Dan’s course on music and landscape as part of their Oxford MSt. Interested especially in the interdisciplinary connections between music and cultural geography, they have all been keen to explore the ways in which landscape’s rich musical associations arose as the result of specific historical and cultural preconceptions. Following critical theorist W. J. T. Mitchell’s claim that landscape is a medium of cultural and political empowerment – a way of shaping social boundaries and hierarchies – as much as a physical space or resource, the Hearing Landscape Critically project has dedicated itself to analysing the conditions under which such musical associations emerge: for instance, reappraising Elgar’s attachment to the pastoral landscapes of his Worcestershire childhood at a time (in the years either side of the First World War) when the quality and status of the English countryside was under particular strain; or contemplating the role of landscape in the determination of Finnish cultural identity in the early years of the 20th-century, a process in which Sibelius’s music played a formative role. As Jo and Carina have discovered, very different kinds of landscapes – whether the urban metropolis of early 20th-century Paris, or the violated landscapes of post-apartheid South Africa – can have a transformative effect upon the way that listeners understand and perceive their environment. Music and landscape serve as a repository of remembrance and testimony, and act as a profound creative resource.

The work of the project has been undertaken both individually and through a series of scheduled meetings and symposia. The first official event was the inaugural Hearing Landscape Critically conference held at Oxford in May 2012, attended by more than 100 delegates from across a broad range of disciplines. Keynote papers were given by sonic geographer David Matless (University of Nottingham) and Julian Johnson (formerly of Oxford, now Regius Professor of Music at Royal Holloway University of London). Discussion at this meeting generated...
such momentum that there was clearly potential for a project of much wider scope and ambition, which in turn led to the preparation of a large-scale funding bid to the Leverhulme Trust. Following the success of this application, the project has now secured funds for three further meetings – the first of which was held at the University of Stellenbosch in September 2013, and which will be followed by meetings at Harvard University (January 2015) and in Oxford (2016).

The Stellenbosch conference was generously hosted by alumnus Professor Stephanus Muller and graduate students of the Conservatorium of Music. South Africa has proved to be a compelling focus for much of the project’s work. Papers dwelt particularly on the relationships between music, landscape, violence and loss, drawing frequently on material from recent South African historical contexts but reflecting also on recurrent themes and problems in 20th-century music more widely (with its many landscapes of musical exile and domination). For example, Jonathan Cross’s opening conference address on the work of Harrison Birtwistle, who lived for a time on the Hebridean island of Raasay, offered an insight into the legacy of displacement and colonisation following the Highland clearances, and addressed the significance of landscape as a figurative site for the melancholia that so powerfully pervades Birtwistle’s work. Just as striking in other conference contributions was landscape’s significance as a source of resistance and affirmation. One of the most uplifting aspects of the Stellenbosch meeting was the variety and depth of the music-making (including original composition) which was integral to the event, from live performances of new works at the conference itself (such as Kyle Shepherd’s haunting improvisations to archival film footage of Cape Town’s District 6, which had been forcibly cleared by the Apartheid regime), to the swinging dances and songs of local ensembles at the Solms-Delta farm in the Franschhoek valley. The presence of film-maker Aryan Kaganoff, who documented the entire meeting and subsequently juxtaposed footage from the event with images from the aftermath of the 2012 massacre at the Marikana mine near Johannesburg, was especially powerful. Listening again to music’s embeddedness in landscape has raised pressing issues of ownership, representation and belonging, and has helped challenge anew long-held Romantic assumptions about music’s autonomy or naturalness.

The development of the ‘Environmental Humanities’ initiative at Oxford, under the auspices of The Oxford Research Centre for the Humanities (TORCH), has provided an ideal base for the project. The role of sound studies in monitoring and responding to climate change is increasingly acknowledged. Oxford’s unparalleled interdisciplinary depth has added particular urgency to this investigation – not least through connections with other networks such as the Oxford Water Research Centre and the African Studies group. It is precisely the way that thinking about sound and music in landscape opens up research questions that rapidly cross conventional disciplinary boundaries that most appeals to Dan and other members of the group. Dan is equally keen to emphasise, however, that such conversations often fold back into more focused questions about the musical text: how is it that certain sounds suggest a specific place, and what does music tell us about the landscape that it animates and evokes? Contemplating music’s complex cultural geographies – the multi-layered relationships between sound, place and landscape – offers new perspectives on issues of musical significance and meaning, and fosters a much greater depth of interpretative response. Thinking of the Malvern Hills while listening to Elgar’s great set of orchestral variations might never seem quite the same again.

More information about the project can be found on its website and blog at www.hearinglandscapercritically.net and on the research pages of the Faculty of Music website.

Professor Daniel Grimley
Fellow and Tutor, Merton College;
Lecturer at University College
As the recipient of the prestigious Balzan Prize for Musicology 2012, Emeritus Professor of Music, Reinhard Strohm, has designed a research programme entitled Towards a Global History of Music. The programme, which runs from 2013 to 2016, is hosted collaboratively by six separate institutions: the Department of Music at King’s College, University of London; the Institut für Musikwissenschaft, Universität Zürich; the Musicology Department of The Hebrew University, Jerusalem; the Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin; and the Faculty of Music, University of Oxford.

The main aim of the project is to promote post-European historical thinking. Postcolonial critique has challenged the West’s self-assigned position at the heart of world history. In the light of this challenge, the project interrogates the position of ‘western music’ within an account of music history that aspires to be truly global. The project is not meant to create a universal (or global) history by itself, but to explore parameters and terminologies that are suitable to describe a history of many different voices. The programme encourages comparative outreach between the fields of European music history on the one hand, and ethnomological or sociological fieldwork on the other. This is designed both to inspire greater awareness within western scholarship of the historical depth of other civilisations, and also to negotiate the place of ‘western music’ within a global history.

At the core of the programme is the funding of 12 short-term research visitorships. These grant researchers at an intermediate stage of their academic careers the opportunity to visit one of the participating departments for a period of between 4 and 12 weeks, during which they will further their research and communicate about their work with colleagues, students and the public. The recipients in 2013–14 have included Dr Jason Stoessel (University of New England, Australia); Dr David Irving (Australian National University); Professor Estelle Joubert (Dalhousie University, Canada); and Dr Sudhaseel Sen (Stanford University/Presidency University, India); subsidies for shorter research visits were awarded to Dr Tobias Robert Klein (Humboldt University, Berlin, Germany); Professor Henry Spiller (University of California Davis, USA); and Dr Jonathan Goldman (University of Montreal, Canada).

Since the inception of the programme, a number of successful events have been convened by the research visitors themselves, in order to discuss the key concerns of the project. These have included a workshop on voice and song in pre-colonial Eurasia (Oxford, December 2013); a workshop-conference on postcolonial transformation of ‘traditional’ music in the 19th and 20th centuries (Berlin, January 2014); and two events in May 2014 with a workshop at King’s College London addressing ethnomusicological and historical-musicological perspectives and a three-day conference in Oxford under the title ‘Alterity and Universalism in Eighteenth-Century Musical Thought’, hosted by the Faculty of Music and Wadham College. The 2014–15 research visitors will soon be announced.

For more information, please visit www.music.ox.ac.uk/research/projects/balzan-research-project
Enquiries can be directed to Marie-Alice Frappat, Balzan Research Coordinator: marie-alice.frappat@music.ox.ac.uk

Professor Reinhard Strohm
Professor of Music
Emeritus Fellow, Wadham College
It was a great surprise and honour to be awarded in 2013 one of the first international research visitorships in the Balzan Programme in Musicology, *Towards a Global History of Music*, to conduct research at the Faculty of Music on the role of the singing voice and concepts of song in encounters between Latin, Persian and Mongol cultures during the time of the Mongol Empire, 1206–1368. It was also a matter of great fortune. In recent years, my research had gravitated towards this unique topic, drawing me gently away – as a willing participant – from the traditional Eurocentric focus of pre-modern musicology into largely uncharted territories. To be invited to contribute to Professor Strohm’s project was both a great opportunity and an affirmation of my research.

Arriving in Oxford just before the busy Michaelmas 2013 term, it was wonderful to be warmly welcomed by colleagues old and new from the Faculty and to return to one of my favourite university cities. I cannot stress enough the importance of being close to expert colleagues and the easily accessible resources necessary for research. My near splendid isolation in Australia is wonderful for developing original ideas but it is not always optimal for researching them efficiently and trying them out on unsuspecting audiences.

The flight to the United Kingdom from Australia is more than 21 hours. Obviously it was in my best interests to achieve as much as possible in the available time. Beyond the Faculty of Music, the cross-disciplinary nature of my research brought about many fruitful contacts with members of the Oxford Global History group, the Faculty of History and the Oriental Institute. Professors Chris Wickham and Mark Whittow kindly invited me to speak in their Medieval History Seminar, and Professor Elizabeth Eva Leach bravely introduced her brightest postgraduate students and postdoctoral colleagues to me and my research. Also, due to their otherwise unimaginable proximity, I was able to speak on my research at Basel, Sheffield and Utrecht, to complete some additional archival research and visit an esteemed colleague in Italy in the week after I had left Oxford. And all of this was achieved while maintaining an intense programme of research and writing!

My time in Oxford culminated in early December with a one-day workshop, provocatively entitled ‘Mongols Howling, Latins Barking: Voice and Song in Early Musical Encounters in Pre-colonial Eurasia’. For this workshop I gathered a group of leading scholars whose research is concerned with transcultural relations in the pre-modern era. Again, being close to those working on related topics meant that Charles Burnett, Manuel Pedro Ferreira, Catherine Holmes, Felicitas Schmieder, and Reinhard Strohm, as well as many of those who attended the event, could make important contributions to the workshop. It was a humbling experience, but one that I hope will provide at the very least a point of departure for the *Towards a Global History of Music* project.

Dr Jason Stoessel
Adjunct Research Fellow, School of Arts
University of New England, Australia
Nestled in the north-west wing of the Faculty of Music, the Bate Collection of Musical Instruments houses more than 2,000 instruments ranging from the medieval period to the present day. However, the Bate Collection has earned its international reputation not only for the instruments themselves, but also for the ground-breaking work it does behind the scenes.

While it operates as a resource for students of the Faculty of Music and researchers, the Collection also has an important duty to the wider public. In recent years the Bate has, like many museums and galleries, been seeking to extend public access, so it has developed learning opportunities aimed at a variety of audiences. These activities range in character from formal, taught sessions designed for upper secondary school students, to instrumental workshops and classes, specialist study days, visits for special interest groups, and events for family and community groups. The unique selling point of the Bate Collection is the opportunity it gives to visitors to have a hands-on experience with objects: in other words, they can bash, blow and scrape the instruments! This kind of service is uncommon for most museums, and indeed no other music collection in the UK is able to give this level of access to instruments.

One of the Bate’s most distinctive offerings is the Hands-on Music in Museums (HoMIM) programme. Developed in collaboration with the Pitt Rivers Museum, this provides free music education workshops for school children aged 9–18 from Oxfordshire and surrounding counties. Sessions are delivered both in the museums and in the schools. They give students an opportunity to play musical instruments from a range of historical periods and cultural traditions, and to develop their musical skills and awareness of musical cultures.

Part of the HoMIM programme offers hands-on workshops for GCSE and A-level music students via ‘Music through the Ages’: an historical overview of instruments since the Renaissance including the chance to play a range of instruments from lute to crumhorn, from sackbut to serpent. HoMIM also offers workshops on the Javanese Gamelan and African Music. For younger pupils, a new primary session on Tudor Music has been launched, in conjunction with the Tudor Ships session at the Museum of the History of Science. HoMIM also delivers teacher training and other professional development sessions.

HoMIM has an important presence outside the Collection in a large ‘transition’ project. The move from primary to secondary school is a sensitive time for many children and is one at which they may cease their involvement in musical activities. The project aims to carry pupils through this transition with a unique learning experience to ensure that children start their secondary career fully engaged in music making, while creating a bridge between their two very different school environments. Now in its fifth year, the project has been very popular with both teachers and pupils. One eleven-year old from Windmill Primary School commented, ‘I have learnt how to use inspiration during music. You can play everything when you use your mind’.

As a result of its hands-on work with a broad range of audiences, the Bate Collection is frequently invited to share best practice and to collaborate with other institutions such as the Ashmolean Museum, the Foundling Museum, Kneller Hall Museum, the Horniman Museum, the Royal Academy of Music, and the Cité de la Musique in Paris.

If you are tempted to handle a serpent, check out the opening hours and special events, as well as further information about the Bate Collection, at www.bate.ox.ac.uk

Andrew Lamb
Bate Collection Manager
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01865 276139

BECOME A FRIEND OF THE BATE!
Just visit the website: www.bate.ox.ac.uk/friends-of-the-bate and download the application form
Music Plus has a significant impact in the schools where it currently works. We regularly receive very positive feedback from both the school students and teachers.

Despite Oxford being associated with academic prestige globally, a number of the state schools a short distance away from the city centre tell a different story. In 2008, only 18% of GCSE pupils at The Oxford Academy achieved 5 grades above C including English and Maths. In 2012 this had improved slightly, with a figure of 22%. Since then the school has taken various measures to ensure improvement, and last year 42% of pupils gained 5 grades above C including English and Maths. In 2012 this was 1st year flautist, Daniel Shao.

At the Oxford Academy, Music was only reintroduced to the curriculum last year, after a decade without the subject being taught. Organised through Music Plus, students go into the Academy, among other local schools, and help teach composition and theory, and lead choirs. We are currently in the process of speaking to each of the schools we work with to find out exactly how our skills can be used to match the needs of their students, and are trying to develop the scheme so that our team can cover a fuller range of requirements from school music departments in underprivileged areas of Oxford.

Eden Bailey
2nd Year, Magdalen College

Music Plus has a significant impact in the schools where it currently works. We regularly receive very positive feedback from both the school students and teachers. In The Oxford Academy, Music Plus tutors have supported the introduction of GCSE Music back into the syllabus after a prolonged absence, and the weekly one-to-one support has helped to develop a strong provision of GCSE music.

In another secondary school, St Gregory the Great, tutors have been significant in supporting extracurricular activities like the school orchestra and choirs, providing music performance opportunities for students who might not otherwise have been able to access them. We are hoping to expand our programme to primary schools over the next two terms, with funding from O2 Think Big and the Magdalen Trust Fund, and training provided by the British Kodaly Academy and Sing for Pleasure, in order to expand a successful model of student–pupil tutoring.

Elisabeth Brierley
2nd Year, Magdalen College

Dr John Traill (New College, 2001)
Director of Music, St Anne’s College

Building on 12 years of conducting and composition workshops at the Faculty, Dr John Traill has been involved in outreach initiatives that connect University music to secondary education across Oxfordshire.

Music at St Anne’s College has delivered the second year of the ‘Oxfordshire Advanced Musicianship Programme’, a partnership with the County Music Service involving up to 75 participants. A college recital is accompanied by a short lecture, and small group work with visiting music students. Featured artists have included Simon Desbruslais (trumpet), Claire Hammond and Jonathan Powell (piano), and players from the ensemble CHROMA. Additional workshops have featured singer Teresa Cahill, the Cornish American Song

Institute, and Brazilian conductor, Daniel Bortolosy.

The outreach programme has benefited St Anne’s musicians beyond their involvement as mentors. The St Anne’s Camerata, a new group that combines professional musicians, instrumental scholars, and leading players from the Oxfordshire County Youth Orchestra, completed a five-day residency at the Sao Bento monastery in Brasilia, Brazil (April 2014). Featuring guest soloist Simon Desbruslais, they presented a series of workshops in conducting and performance, including the premiere of John’s Serenade for Trumpet and String Orchestra. The Camerata also participated in the premiere of John’s Lighbobs at Symphony Hall, Birmingham (March 2014). Commissioned by the Music Service, with Arts Council funding, the work, which featured 600+ young musicians, charts the story of the Oxfordshire and Buckinghamshire Light Infantry in the First World War.

John has also conducted the Oxfordshire Concerto Competition, since its inception in 2012. Open to musicians connected to Oxfordshire, either in secondary education or as undergraduates, the Oxford Philomusica, in partnership with the Oxfordshire County Music Service, presents four rounds of selection. The semi-final is accompanied by the youth orchestra, and the final is an Oxford Philomusica concert in the Sheldonian Theatre. This year’s winner was 1st year flautist, Daniel Shao.

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Partnerships

Creative

Music Plus

Taking Music to Schools

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‘Music Plus has a significant impact in the schools where it currently works. We regularly receive very positive feedback from both the school students and teachers’. who are struggling at school and who also may never have met a university student before.

At The Oxford Academy, Music was only reintroduced to the curriculum last year, after a decade without the subject being taught. Organised through Music Plus, students go into the Academy, among other local schools, and help teach composition and theory, and lead choirs. We are currently in the process of speaking to each of the schools we work with to find out exactly how our skills can be used to match the needs of their students, and are trying to develop the scheme so that our team can cover a fuller range of requirements from school music departments in underprivileged areas of Oxford.

Eden Bailey
2nd Year, Magdalen College
In April 1713, the Treaty of Utrecht was signed, bringing to an end more than ten years of warfare – the War of the Spanish Succession – between the great European powers.

This momentous event for the whole of Europe was celebrated in England at thanksgiving services in St Paul’s Cathedral, featuring the performance of Handel’s *Utrecht Te Deum* and *Jubilate*. In Oxford, the peace was marked by the performance on 10 July – at the ‘Oxford Act’ (a ceremony of which the surviving part is Encaenia) in the Sheldonian Theatre – of William Croft’s odes *With Noise of Cannon* and *Laurus cruentas*, these two odes (together entitled *Musicus apparatus academicus*) forming his doctoral exercise, and praising the triumph of peace under the rule of Queen Anne.

Croft’s splendid works have suffered undue neglect, and they deserve to be much better known. Thus, on 14 November 2013, three ensembles – all with Oxford links – joined forces to present these works in the space in which they were first performed three hundred years earlier. The ensembles were the Orchestra of the Age of Enlightenment (as part of their developing association with the Faculty of Music), Contrapunctus (vocal consort in residence at the Faculty of Music), and the Choir of The Queen’s College Oxford. The concert also included Handel’s famous *Utrecht Te Deum* and his *Ode on the Birthday of Queen Anne* for 1713 (‘Eternal source of light divine’), which likewise celebrates the achievement of peace. The vocal soloists were all Oxford alumni who are now forging successful professional careers: Esther Brazil (The Queen’s College, 2005–8), Rory McCleery (St Peter’s College, 2005–8), Guy Cutting (New College, 2009–13) and Giles Underwood (Magdalen College, 1992–5). The conductor was Professor Owen Rees. The concert drew upon the research expertise of two other members of the Faculty: Professor Susan Wollenberg, who set the historical scene in a pre-concert talk in the Sheldonian, and Dr Harry Johnstone, who wrote a revealing essay on the works of Handel and Croft for the printed programme.

The process of bringing to light Croft’s *Laurus cruentas*, of which there are no recordings, and of revealing this work and its magnificent companion-piece *With Noise of Cannon* to a larger audience, was
Students Side-by-Side with the OAE

In November 2013 a small group of students was lucky enough to meet members of the Orchestra of the Age of Enlightenment and embark on a project of intensive masterclasses in period-instrument performance. This culminated in February 2014 with a joint concert of the students and members of the OAE in the Holywell Music Room.

There were two strands to the project: the first for string players to experience Baroque bows, facsimile editions and all of the stylistic differences that arise from them; and the second for keyboard players to experiment with playing continuo on the harpsichord.

The masterclasses were held by the OAE’s principal violinist, Alison Bury, and the principal keyboard player, Robert Howarth. It was a fascinating opportunity to work with such extraordinarily talented and enthusiastic musicians, and particularly interesting to see how a rich knowledge of Baroque treatises and recent research into their instruments fed into the way they approached the music of Handel, Geminiani and Corelli. It is perhaps too easy to see academia and performance as very separate, but this was clearly not the case in this project – both aspects created an exciting and rewarding musical experience for all of the students.

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"I’ve particularly enjoyed the working atmosphere within the ensemble, partly because it has always been a dream of mine to play and rehearse with the OAE, but also because they are such fantastic musicians and truly want us to get better. They were extremely encouraging and helpful. This project has been one of the musical highlights of my music studies at Oxford!"

Christine-Marié Louw  
Masters student,  
Merton College

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Professor Owen Rees  
Professor of Music; Organist, Fellow and Tutor, The Queen’s College; Senior Research Fellow, Somerville College

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The Side-by-Side project has been made possible thanks to the generous support of the Faculty’s association with the OAE from Sir Martin and Lady Smith.
Alumna Zoe Rahman (St Hugh’s College, 1989) is one of the brightest stars on the contemporary jazz scene. A vibrant and highly individual pianist and composer, her style is deeply rooted in jazz, yet it reflects her classical background, British/Bengali heritage and her very broad musical taste. Known for her powerful technique, wide-ranging imagination and exuberant performances, she has become a highly sought-after musician, working most recently with the likes of George Mraz, Courtney Pine and Jerry Dammers’ Spatial AKA Orchestra.

We sent Kevin Sliwoski (Hertford College, 2012) to interview Zoe to ask her more about her career as a successful jazz musician.

What prompted you to make the transition from classical music to jazz?

My parents took me to a jazz gig and that was it for me. As soon as I saw that I thought, ‘How do I do that?’ I had no idea how they were creating the music. I thought the atmosphere was great, and there was also a bar at the back of the room!

What was the jazz scene like when you were at Oxford, and how involved were you?

When I got to Oxford there wasn’t a jazz society, so I set one up. I tried to involve as many people as I could. I ran gigs and various events, really just as an excuse to get on a coach and go to Ronnie Scott’s Jazz Club in London.

From your perspective now as a professional musician, how do you think you benefitted from the Oxford Music course?

I still find it hard to understand why you don’t have to play an instrument to study music at Oxford - I chose to do a performance element in my finals. I also chose to do a dissertation on jazz pianist Bill Evans and it was a great excuse to transcribe lots of his solos - some of that research still influences my playing. Mostly, I spent a lot of time playing with different musicians from within the University and also with musicians who lived in Oxford so it was a great place to meet and learn from other gigging musicians.

What is it like collaborating with your brother Idris, in comparison with working with other musicians?

It’s completely different. You don’t really need to talk about anything, you just have this real connection on stage. It’s different playing with other musicians you haven’t grown up with! It’s almost telepathic, especially for us since we’re exploring our father’s side of Bengali music. That’s something I share with him that I don’t share with anyone else.
Has your Bengali heritage always influenced your approach to music?
For me, the Bengali side is more of a personal journey. I don’t know how much it influences my own writing, but I think it’s a sort of sensitivity. I have got to know quite a few Bengali musicians; they do influence my approach in certain contexts. It’s a very melancholic musical leaning.

You studied music in the UK (at the Royal Academy of Music and the University of Oxford) and also in the USA (at Berklee College of Music, Boston). What are the similarities and differences between learning and playing jazz in the two places?
Boston was incredible for going to see music live. There are quite small clubs so you can go up to the musicians and shake their hands. You’re sitting right in the thick of it; it’s not like seeing gigs by the same musicians in London, where you can sometimes seem slightly removed. In Boston, there was just a real sense of learning jazz first hand in that environment, an immediate connection. In fact, I learned more outside college going to see gigs.

Were there any challenges in starting your career as a female jazz performer?
No, not initially: I just played. I think it’s hard for everybody as a jazz musician. But as a woman, yes, it’s a very male-dominated art form, there’s no doubt about that. Because I’m a woman in jazz, people expect me to be a singer!

Aside from the pianist Joanne Brackeen, with whom you studied at Berklee College of Music, who have been your musical mentors?
When I was at Oxford, Julian Joseph came to do a gig at the Playhouse with his band. I went straight to him afterwards and ended up going to him for some lessons. I’ve had lessons with Jason Rebello as well. My real mentors are the albums and the music.

Could you describe the process of writing, rehearsing and recording a new album?
For all my albums I’ve written tracks and then gigged them over a period of time. Gig them and get them to a point where I’m comfortable with how they sound, because they always develop. They’re never set in stone. Also, depending on who you’re playing with, other musicians bring their personality to the music too … it’s just a moment in time anyway, an album, because jazz is always changing. I see my albums as just a record of what I did at that particular time on that particular day.

What advice would you give to aspiring pianists and jazz musicians?
Listen to the greats, the masters of the art form and you can’t go wrong. And do it for the love of doing it. There is so much pleasure in just learning, it’s a lifelong journey.

What are your upcoming performing plans and projects?
Well, I’ve just had a baby so things are slightly on hold at the moment. I’m an artist in residence with a youth big band in Lincoln and that’s been a big project for the last year and half. I’ll be at Herts Jazz Club on 30 November with my trio, then at Dereham Jazz Society, near Norwich, on 16 April 2015, Leighton Buzzard Music Club on 18 April and at Hebden Bridge Piano Festival on 19 April (Solo piano).

For more information about Zoe’s up and coming gig dates please visit her website www.zoerahman.com
Five doctoral composers – Samantha Fernando, Huw Belling, Solfa Carlile, Anna Krause and Toby Young – all took part in an innovative project associated with Judith Weir’s residency called ‘Make An Aria’ in association with Music Theatre Wales. Here the composers had the opportunity to create a new aria in collaboration with five Oxford-based writers over the period of four months under the direction of opera director Michael McCarthy and conductor Michael Rafferty. A large audience came to see semi-staged performances of the final arias at the Jacqueline du Pré (JdP) Music Building, St Hilda’s College, in conjunction with the Oxford Playhouse and the Oxford TORCH Comparative Criticism and Translation Centre.

Another significant theatre-based project at the JdP was the production of John Cage’s Circus on Finnegans Wake by students of the Faculty’s second-year Opera and Music Theatre course. Students had to create the score and electroacoustic recording for the production from scratch, following Cage’s strict instructions under the watchful eye of director Lore Lixenberg and DPhil student James Percival. Circus on Finnegans Wake was performed in January 2014 and revived a month later for a conference at St Hilda’s College focusing on John Cage’s and Merce Cunningham’s own rendering of the name of James Joyce’s novel, Roaratorio.

Over the past three years, the Cavaleri String Quartet has made a remarkable contribution to new music at Oxford thanks to their vibrant and insightful compositional workshops, and their advocacy of our students’ compositions in their concert programmes. The third and final year of the Quartet’s residency, generously funded by the Radcliffe Trust, yielded four outstanding compositional workshops plus two memorable evening concerts in the Holywell Music Room featuring the premieres of the String Quartet by doctoral student Eugene Birman and Eschaton: Requiem for Gaia by undergraduate Anna Appleby.
There has been a renewed focus on music technology and electronic music in the past 18 months to respond to the changing needs of the Faculty. As part of these developments, Daniel Hulme, the Electronic Music Studio Manager, has designed and presented two new courses.

**Sound Design and Studio Techniques** is a 7-week seminar series now part of the Prelims composition syllabus in Hilary term, but also open to finalists and graduates who show an interest. It focuses both on introducing the uninitiated to electronic music production and developing the skills of those who already have some knowledge. The Max/MSP and Computer Music seminars run through Michaelmas term and help students learn how to build their own interactive musical software device using a graphical object-orientated computer-programming platform called Max/MSP. Max literally enables students to design any musical application they can imagine using the computer. Last year one of our graduates focused on creating an algorithmic video game composition engine, which created original musical textures and elements dependent on user interaction. No two renditions were the same and it made for some interesting and surprising results!

Another welcome recent development has been OSCaR, the Oxford Surround Composition and Research studio. Part-sponsored by audio specialist Sennheiser, this new facility allows the user to explore cutting-edge areas of audio research using an 8-channel diamond formation-speaker array and the latest sound transformation and diffusion software.

Daniel Hulme commented, ‘The development of OSCaR in addition to the Multimedia Resource Centre established in 2013 has allowed us to expand teaching and explore so many new fields of studio-based research not previously possible. I have noticed a surge of interest in Music Technology due to this commitment from the Faculty and I hope to further develop our offering in this area in the future!'
Alumni Profiles

LEONARD ATHERTON
Keble College, 1960–63

My biggest surprise took place at London Bridge station. Ready to board the arriving tube, a gentleman picked up his bag and then stared at me. Once inside, the same person turned and stared at me again. Then he asked if I were Leonard Atherton. I hesitatingly said ‘yes’, and he told me that he sang in Carmina Burana (which I conducted in Keble’s Hall some forty years earlier) and had much enjoyed doing so!

It was at Oxford that I decided on a conducting career. This has taken me to posts in South America, Canada and the United States, guest conducting in Argentina, Japan, Taiwan, South Korea and Thailand, and meeting many excellent artists.

My longest ‘stay’ has been at Ball State University in Muncie, Indiana where I taught conducting courses, conducted the university’s orchestra, operas and the Muncie Symphony Orchestra for 20 years. I received honorary recognition from the Governor of the State as a ‘Sagamore of the Wabash’!

I am pleased about my students’ successes and was particularly honoured when former student Dr Shu-Ling Lu invited me to conduct Mahler’s Second Symphony with the National Taiwan University of the Arts Orchestra (which she conducts) and their Chorus in the National Concert Hall. The torch continues to be passed.

JOANNA BULLIVANT
(née Dunn)
Christ Church, 2001–04

I remained in Oxford for my graduate studies (MSt and DPhil), before taking up posts as Lecturer in Music at Merton and University Colleges, and a Junior Research Fellow at Worcester College. My undergraduate interests in 20th-century music and politics have flourished in my current project, a monograph on the English communist composer Alan Bush (1900–95). I was awarded a Leverhulme Early Career Fellowship, held at the University of Nottingham, to pursue this research. I have also published articles on aspects of music and politics in the work of Britten, Tippett and Eisler, and spoken about my work as far afield as Pittsburgh and Yokohama. I also enjoy disseminating my research outside academia, recently organising a public concert, lecture and workshop in Nottingham centred on Alan Bush’s Dialectic for string quartet.

NICHOLAS CLEOBURY
Worcester College, 1968–71
Christ Church, 1972–76

Worcester College as Organ Scholar, Christ Church as Assistant Organist, Conductor of the Schola Cantorum, a marvellous training for the wider musical world. Then summers as Chorus Master at Glyndebourne, winters as Assistant Director of the BBC Singers, with an exciting time as Assistant to Leonard Bernstein.

Opera and orchestral conducting increasingly took over. Work with the BBC and other orchestras, many opera companies, festivals and the Proms, with seven years as Principal Opera Conductor at the Royal Academy of Music.

Oxford nurtured my love of contemporary music (Kenneth Leighton and Robert Sherlaw Johnson and a lifelong working relationship with Michael Tippett). I started the ensemble Aquarius then the Britten Sinfonia (now Founder Laureate) and Sounds New, giving countless first performances and working with many leading composers.

A long period as Guest Conductor at Zürich Opern spanned all this and I am now Artistic Director of Mid Wales Opera, guest at the National Opera Studio and Jette Parker programme (Royal Opera House), am extending my conducting teaching and continue to be Principal Conductor of the Oxford Bach Choir. This marvellous profession has given many opportunities for travel, extensively through Europe and Scandinavia as well as Australia, Hong Kong, Singapore and the USA.

Sarah Cropper
Lady Margaret Hall, 1990–93

When I was studying music at Oxford I was involved in many extra-curricular activities: Head of the University Jazz Society, and Founder of the University Jazz Orchestra, as well as writing music for LMH’s The Tempest set in the college’s idyllic riverside gardens. I then headed to London and jumped around various music admin posts before moving into Radio Production via the BBC Symphony Orchestra and Radio 3.
In between gigging and teaching I developed my freelance career with BBC Radio and enjoyed many years as Producer on Private Passions and Courtney Pine’s Jazz Crusade, among other shows. My Billie Holiday project Billie & Me, which started life as a BBC Radio 2 series with Neneh Cherry, ended up at Carnegie Hall as part of a major US tour – via the Barbican.

Latterly I’ve also worked in TV, notably creating and developing BBC Four’s recent Requiem documentary. Two years ago I decamped to lovely Somerset, and am currently producing The Art of Artists for BBC Radio 2.

A new and exciting development for me is moving into film production via my own company, with two innovative projects already in development. For more information, contact me on sarah@heartstrung.co.uk

DEBORAH PRITCHARD
Worcester College, 2004–11

I hold a synaesthetic approach to composition and since graduating from Worcester College, where I studied with Robert Saxton for my DPhil, I have worked with a number of distinguished visual artists including Maggi Hambling and Hughie O’Donoghue. Recent commissions include Skyspace for solo piccolo trumpet and string orchestra, premiered by Simon Desbruslais and the Orchestra of the Swan, conducted by Kenneth Woods in 2012. Described as having ‘extracted a strikingly rich and diverse range of colours’ by Tempo, Skyspace is inspired by the beautiful skylines of the light artist James Turrell. I’m looking forward to its second performance at the 2014 Ryedale Festival by Simon Desbruslais and the Royal Northern Sinfonia, conducted by Rebecca Miller, in addition to its commercial release on disc by Signum Classics.

Recent and forthcoming premieres include a new violin concerto Wall of Water for Harriet Mackenzie and the English Symphony Orchestra, written in response to the paintings by Hambling and due for performance as part of the Frieze London, 2014 at LSO St Luke’s, and Seven Halts on the Somme for trumpet and piano, written in response to the paintings by O’Donoghue, due for performance at the 2014 Ryedale Festival by Simon Desbruslais and Clare Hammond.

I have also been commissioned to write a new work for choir and trumpet to celebrate the Tercentenary of Worcester College, premiered at St John’s Smith Square in May 2014, followed by a BBC Radio 4 broadcast in June, and have recently been accepted for a residency at the Leighton Artists’ Colony, Banff.

@DPritchardm
www.nmcrec.co.uk/composer/pritchard-deborah

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:
oxfordmusician@music.ox.ac.uk
Samantha Fernando  
*DPhil Composition, Worcester College*

My interest in composition began at Oxford as an undergraduate music student at Worcester (2002–5). Robert Saxton was my college tutor and my first composition teacher. It was as a result of his encouragement that I went on to pursue a career as a composer. After Oxford, I worked and saved up to do a Masters course and the following year went to the Royal Academy of Music. For a composer, studying at a conservatoire is a brilliant experience because you are surrounded by exceptional musicians. Composing can be a solitary pursuit but the conservatoire environment remedies this with endless concerts, workshops and a community of talented musicians who become friends as well as colleagues.

Leaving the security of an academic setting and entering the world of a freelance composer was a daunting prospect. Because so much of this world operates by word of mouth, it takes a certain dogged perseverance to get your music out there and heard. Crucially, it is important to keep on learning and growing as a composer and as an artist. I find that immersing myself in literature, art, architecture, theatre and whatever else catches my interest is essential for my creative process.

Last year I was awarded a Royal Philharmonic Society Composition Prize and as a result, I have been commissioned to write for the Philharmonia Orchestra. My new work, *Sense of Place*, was performed at the Royal Festival Hall on 31 May 2014. Later this year I will be working on projects with Vocaallab in Belgium, Festival d’Aix-en-Provence and Aldeburgh Music. My current doctoral research is focused on the relationship between text and music in composition, examining Boulez’s notion of ‘centre and absence’ and how this has influenced my own compositional process.

Daniel Shao  
*1st Year, St Catherine’s College*

I grew up in South London and Beijing, which apart from anything makes Oxford a sumptuous change! Aiming for a career as a flautist, many were surprised at my decision to apply, particularly my horrified flute teacher, worried about me not spending six hours a day on Boehm studies. I ended up accepting both the Royal Academy of Music’s offer (where I was offered a scholarship) as well as Oxford’s. Luckily I can say it was the right decision for me to come!

I attended the Purcell School of Music where I had an experience of a somewhat ‘music college’ attitude: most of my colleagues only had to achieve a C in music and an E in something else at A-Level, and got roughly that, despite being capable of more. Furthermore, many people were catty and competitive, with pianists talking about colleagues who they believed shouldn’t be let anywhere near a piano stool, and soloist-type string players doing anything to get out of orchestra rehearsals. Solipsism sadly often came from the best players. Being around consistently determined (yet amiable) people at Oxford, who manage somehow to keep up impossibly hectic schedules, has inspired me and given me space to improve as a performer (being smarter about my use of practice time), as well as academically.

I’ve enjoyed some competition successes this year, in particular winning the Oxford Philomusica Concerto Competition, and as a Category Finalist in the BBC Young Musician. Previously I’ve won prizes at competitions in several countries (including 1st prizes at the British Flute Society and the International Award ‘Carl Reinecke’), was Co-Principal Flute in the National Youth Orchestra, and performed as a soloist at Wigmore Hall, King’s Place and the Royal Albert Hall. Future plans include playing a few more scales, a recital for Nonclassical, whose contemporary music competition ‘Battle of the Bands’ I won jointly, and a recital in Rottingdean with my tute partner, the brilliant pianist/composer Joshua Hagley (commended in the BBC Young Composer of the year 2012), whose piece *Scherzo for Flute* I premiered last year.
The Oxford University Music Society has been transformed over the past year. Our web presence is now both functional and vibrant, and is encouraging an even bigger membership for the society. Our aim is, as always, to further the performance and appreciation of music within the University. To this end, two new ensembles and one chamber music society have been added to the OUMS family in 2013–14. The Oxford University Brass Band is a non-auditioning full-size brass band who perform throughout Oxford. The Oxford University Jazz Orchestra is the University’s award winning premier big band, bringing twenty of the university’s best jazz musicians together into one ensemble to perform exciting jazz to the highest level of musical excellence. The Oxford University Chamber Music Society provides chamber music resources and organises chamber music events in Oxford to further the performance and appreciation of chamber music for those not studying Music. Information about all OUMS ensembles can be found on our website oums.org

Chloe Bradshaw 3rd Year, Christ Church
OUMS President 2013–14

EXPLORING ENGLISH SYMPHONIC REPETOIRE OF THE FIRST WORLD WAR

The Oxford University Philharmonia (one of two OUMS auditioned symphony orchestras), under the direction of Cayenna Ponchione, presented a series of three concerts which explored English symphonic repertoire before, during, and after the First World War, in the lead up to the 2014 centenary.

The first programme, performed on 5 June 2013 in the Sheldonian Theatre, featured Bridge, Butterworth and Brahms, in a celebration of English orchestral music written in the years just before the outbreak of war, while at the same time acknowledging the popularity of the Austro-German symphonic repertoire in England’s concert halls. Although both Butterworth’s orchestral rhapsody A Shropshire Lad (1911–12) and Bridge’s evocative tone poem The Sea (1911) might share a musical language evoking impressions of an idyllic English countryside, the composers’ responses to the outbreak of the War were starkly different: Bridge was a devout pacifist and refrained from enlisting (an ideology that his protégé, Benjamin Britten, would later share), while Butterworth immediately enlisted at the outbreak of the War, a commitment that led to his untimely death on the battlefield. He never heard this piece performed. Brahms's Symphony No. 1 in C Minor is an icon of the canonical Austro-German orchestral repertoire and was featured in this concert, as it was in Sir Henry Wood’s Prom of 20 August 1913.

For the second concert, notable works written during the Great War were selected and included Holst’s The Planets (1914–16) and Elgar’s The Spirit of England (1915–17). Although Holst resisted the political associations of his popular multi-movement composition, Elgar’s choral-orchestral work was written in direct response to the tragedies suffered in the first year of the War. Encouraged by a friend to compose a ‘requiem for the slain’, Elgar elected to set three poems by Laurence Binyon for chorus and orchestra. The Oxford University Student Chorus, undergraduate Jacob Swindells and soprano alumna Rosalind West, joined the orchestra for the performance of the last movement, For the Fallen.

As part of this project, OUPhil sponsored a composition competition for current Oxford students, soliciting proposals for new works that reflected on the Great War. Out of the many outstanding applications, two DPhil students, Toby Young and Maria Kallionpää were invited to write for the orchestra. Toby’s work, Slow Dawn, which opened the Holst–Elgar concert, took its inspiration from Wilfred Owen’s poem, Anthem for Doomed Youth, and explored the range of complex human emotions portrayed in the well-known verses in an exclusively instrumental work. Maria’s composition, The Song of War (El Canto de la Guerra), was featured on the final programme of the series along with Vaughan-Williams’s A Pastoral Symphony (1922) and Brahms’s Piano Concerto No. 1 in D Minor, performed by Becky Lu (MPhil Music), winner of the OUPhil 2013 Concerto Competition. The Song of War is scored for solo theremin, solo soprano, and large orchestra, and combined the prophetic texts of Pythia, the Oracle of Delphi, and the 19th-century Spanish poet Carolina Comanoia, with striking orchestral sonorities and effects. Renowned theremin player Lydia Kavina and Israeli soprano Tal Katsir joined the orchestra for the premiere on 5 March 2014 in the Sheldonian Theatre.

Cayenna Ponchione DPhil student, Merton College

For more information about OUMS, the OUMS ensembles, and to sign up to the OUMS weekly newsletter, please visit oums.org
News from Members of the Faculty

NEW ARRIVALS
The Faculty is delighted to announce the appointment of Dr Laura Tunbridge to an Associate Professorship and Tutorial Fellowship at St Catherine’s College. She will join the Faculty of Music in October 2014. Her research focuses on the reception of Schumann, taking into account the influence his biography has had on understanding his music; she is also interested in placing his compositions in their cultural context. The Faculty is also thrilled that Robert Quinney has been appointed as Associate Professor, and Organist and Tutorial Fellow in Music at New College. Robert is an organist, whose recordings of the music of J. S. Bach on the Coro label have been universally well received. He will be familiar to many for his performance in the organ loft of Westminster Abbey at the wedding of the Duke and Duchess of Cambridge.

Also, the pianist and scholar Dr Doğantan-Dack will take up the post of Departmental Lecturer for 12 months.

MUSIC AND THE DIGITAL
Professor Georgina Born gave the prestigious Bloch Lectures this year at the University of California, Berkeley. The lecture series, entitled Music and the Digital, began on 24 February with a lecture called Directions in digital musics. How is the creation, circulation, and consumption of music changing with its pervasive digital mediation? How are popular music producers adapting, and why are entrepreneurs in Nairobi more upbeat than those in Buenos Aires? Why has sound art emerged as a form in parallel with digital art musics? How can we make sense of live hacking practices and reverisons to analogue music technologies? As yet we have only a nascent understanding of the profound transformations wrought by music’s digitization. In the lectures, Georgina presented fresh insights drawn from a global programme of ethnographic studies of digital music cultures in Argentina, Canada, Cuba, India, Kenya, the UK, and beyond. Georgina currently directs the €1.7m European Research Council project Music, Digitization, Mediation: Towards Interdisciplinary Music Studies (‘MusDig’) based in the Faculty of Music.

REBURYING RICHARD III
Richard III, last king of the Plantagenet dynasty, was discovered by archaeologists in 2012 beneath a Leicester car park. When he is reburied, with Leicester Cathedral as his planned final resting place, a discovery by Dr Alexandra Buckle (Lecturer in Music at St Anne’s College and St Hilda’s College) is likely to form an important part of the ceremony.

The manuscript in the British Library, which describes medieval reburials.

Alexandra has reconstructed how an authentic medieval reburial service should be conducted. She has found lying unreocgnised in the British Library the only known surviving description of the prayers and music used for reburying medieval aristocrats, a service rich in ritual and elaborate prayers. Richard seems to have been a religious man, his devotional books having survived with his own notes in the margin. Alexandra believes he would have expected such a religious service.

TRANSFORMING MUSICOLOGY
As a co-investigator participating in an AHRC-funded Large Grant ‘Transforming Musicoology’ (£1.4 million, 2013–16), Professor Laurence Dreyfus will join a pioneering collaboration between musicologists, computer scientists, audio engineers and psychologists working in several universities (Goldsmiths College London, Queen Mary College London, Utrecht University and the University of Oxford), seeking to extend traditional musicological investigations by taking advantage of the opportunities offered by data-rich music information retrieval (MIR). In his work at the Faculty of Music, Laurence will be augmenting traditionally humanistic methods used to study Richard Wagner’s influential system of leitmotifs (via historical documentation, close score analysis, and metaphor theory from philosophy and linguistics) with state-of-the-art MIR tools operating on encoded scores and recordings. The musicological goal is to shed light on Wagner’s developing compositional praxis in which constantly altered but recognisable repeated musical segments evoke emotive and dramatic gestures in ever changing ways.

TAKE A BOW (OR TWO):
THE VENTAPANE VIOLIN
Thanks to a generous donation from Professor George and Mrs M Susan Brownlee, the Faculty of Music has been loaned a very fine early 19th-century Neapolitan violin made by Ventapane, and two outstanding bows (one by Hill and the other by the French bow-maker Lamy) for a period of eight years. This will enable Faculty students to use these wonderful instruments over substantial periods of time. The Faculty would like to express its thanks for this generous donation, which will help to enrich the experience of many students during their time at Oxford.

If you would like more information about lending or donating instruments to the Faculty of Music please contact Professor Eric Clarke: eric.clarke@music.ox.ac.uk

Professor Georgina Born.
Sennheiser, known for their long-standing support of various educational bodies, have provided generous prizes for first, second and third place. Finalists will be notified in October 2014 and will then be invited to take part in the OSEMP showcase event in Oxford on 8 November, with the three winners being announced at the conclusion of the concert, partly on the basis of their performances.

Finalists will also receive a vinyl copy of Patten’s EstoiLe NaiAnt, kindly donated by Warp Records. Confirmed jury panel members for the event include notable electro-acoustic composers Natasha and Trevor Wishart. For more information about the competition, please contact Daniel Hulme: daniel.hulme@music.ox.ac.uk

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**THE MUSIC OF HERBERT HOWELLS**

Dr David Maw (Tutor and Research Fellow in Music at Oriel College, and Lecturer at Christ Church, Queen’s and Trinity Colleges) is co-editor of a newly published volume on the music of Herbert Howells. This book is the first large-scale study of Howells’s music, affording both detailed consideration of individual works and a broad survey of general characteristics and issues.

**Composition News**

**PROFESSOR ROBERT SAXTON**

From September 2013, Professor Robert Saxton began a new role as Composer-in-Association at the Purcell School for Young Musicians. In October 2013, Robert’s new song cycle Time and the Seasons, commissioned by Sholto Kynoch as part of the Oxford Lieder Festival, was premiered by Roderick Williams (baritone) and Andrew West (piano). At the City of London Festival 2013 Robert’s new work for piano, Hortus Musicae, was premiered by pianist Clare Hammond and also performed at the Holywell Music Room during a concert series in honour of his 60th birthday during November 2013. His two compositions for trumpet and ensemble, Psalm (1992) and Shakespeare Scenes (2013) are going to be released this year (alongside works by Deborah Pritchard and John McCabe) played by Simon Desbruslais and the Orchestra of the Swan, and conducted by Kenneth Woods and David Curtis.

Robert is giving a lecture to the Thames Valley Red Cross on 8 September 2014 at 7.30pm about his radio opera The Wandering Jew: Corpus Christi College, Oxford: tickets £20 to include wine and canapés.

For further details please contact Cheryl Trese Community Fundraiser Oxfordshire ctree@redcross.org.uk or 01235 552 680.

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**ContraPunctus** Faculty Vocal Consort in Residence, ContraPunctus, directed by Professor Owen Rees, released its debut disc on Signum Classics in 2013: Libera nos: The Cry of the Oppressed. The disc draws together Owen’s research on English and Portuguese music in the 16th and 17th centuries, and includes the first reconstruction of a vocal work by Tallis, Libera nos, which has previously been assumed to be an instrumental piece.

**Alumni News**

**Julian Jacobson** (The Queen’s College, 1968) performed an all-day marathon of all 32 Beethoven piano sonatas at St Martin-in-the-Fields, London in aid of WaterAid and The Connection (St Martin’s homeless charity). This was the tenth-anniversary repeat of the marathon he completed at St James’s Church Piccadilly in October 2003, when he raised over £6000 for WaterAid. At the time he was only the second pianist
ever to attempt this marathon; since then, just one other pianist has done it.

www.julianjacobson.com

Jennifer Pike (Lady Margaret Hall, 2009) has recorded the Sibelius Violin Concerto with the Bergen Philharmonic and Sir Andrew Davis, praised as a ‘gripping interpretation’ by the Daily Telegraph and violin genius’ by the Daily Mail. Her recording of Janáček’s complete works for violin and piano is due for release later in 2014.

www.jenniferpike.com

The Society for Music Analysis (SMA) announced earlier this year that the winner of the Adam Krims Memorial Prize is Maria Witek (Wadham College, 2009) for her essay “Filling In”. The Relationship Between Body-Movement, Pleasure and Syncopation in Groove, first presented as a paper at the PopMAC conference in July 2013, when Maria was completing her doctorate. Maria graduated from Oxford with a DPhil in Music, and is now a post-doc as part of the ‘Music in the Brain’ group at the University of Aarhus, Denmark.

A new orchestral work by Ryan Wigglesworth (New College, 1998) was commissioned to mark the centenary of Benjamin Britten’s birth and was premiered by the BBC Symphony Orchestra and Chorus in November last year. Ryan has also recently been announced as the new principal guest conductor of the Hallé Orchestra.

Matthew Martin (Magdalen College, 1994) won a 2013 British Composers Award in the Liturgical category for his innovative composition entitled I Saw the Lord, written for Daniel Cook and St David’s Cathedral Choir.

Student News

DPhil composer Toby Young (New College, 2012) has been signed to Faber Music, co-writing various Top-20 songs (including a number 5 in the regular charts and a number 1 in the dance charts). He is also writing pieces for Westminster Abbey, the London Mozart Players and the London Symphony Orchestra, as well as coordinating arrangements for the Rolling Stones, Duran Duran and Ellie Goulding.

Congratulations to two current Organ Scholars, Ben Bloor (New College, 2011) and Alexander Pott (Christ Church, 2012), on being awarded the prestigious Fellowship of the Royal College of Organists.

Remembering Edward Olleson

Professor Susan Wollenberg pays tribute to Dr Edward Olleson, University Lecturer and Fellow of Merton, who died on Friday 20 September 2013.

I first encountered Edward Olleson when, as an undergraduate, I attended his lectures at the Faculty of Music – which were extremely popular: his series on Mozart’s Piano Concertos was a special favourite. Edward was later to be my much-valued colleague (and source of wise advice) at the Faculty for many years. He and I both sat at the feet of the great Fred Sternfeld, and it was a particular pleasure to serve with him and our colleague Professor John Caldwell as co-editors of the Festschrift for Fred (The Well Enchanting Skill: Music, Poetry, and Drama in the Culture of the Renaissance. Essays in Honour of FW Sternfeld) published at Oxford by the Clarendon Press in 1990.

Edward’s own contributions to musicology were primarily in the field of the Viennese Classical style, where his fine scholarship made a significant and lasting impact, for instance on research relating to Haydn’s Creation, and in his taking editorial responsibility, at Stanley Sadie’s invitation (after the latter had examined, and been greatly impressed by, Edward’s DPhil thesis on Baron van Swieten, patron of Haydn and Mozart), for 18th-century articles for the New Grove Dictionary of Music and Musicians (1980). Indeed, in his many editorships (including those of the Proceedings of the Royal Musical Association and the journal Music & Letters, as well as various symposia), Edward’s work had a tremendous influence on the development of the discipline in the last few decades of the 20th century.

As a supervisor he guided (with legendary patience) a series of first-rate dissertations to successful completion; a nice tribute comes from one of his pupils, Professor Simon McVeigh, author of several distinguished works on 18th-century concert life and compiler of the authoritative database of references to music in 18th-century London newspapers, who remembers Edward’s suggesting one day that Simon might ‘look at some newspapers of the period’ – with consequences that even he may not have foreseen!

Besides all this (and his college activity), Edward served the Faculty and University in high office, with a rare administrative flair; we reaped the benefits when he became ‘our man in Wellington Square’ (as Vice-Chairman of the General Board), and forever afterwards he was regarded in the Faculty as a source of enlightenment on the mysterious workings of the University’s central administrative machinery. He has also left his mark on the Faculty’s lovely gardens, having served as our unofficial garden steward.

Professor Susan Wollenberg
Professor of Music, Fellow and Tutor, Lady Margaret Hall

The Faculty of Music also notes with sadness the passing of Professor Joseph Kerman, late of the University of California at Berkeley, who served in Oxford as Heather Professor of Music between 1972 and 1974.
And, have things changed for the better over 38 years? Yes, I think they have, if we discount cumbersome central administration and over-regulated procedures. The challenge for those who stay on is to maintain a blithe spirit in the face of such vexations, and relish the unparalleled opportunities Oxford offers to student and tutor alike.

There is much I will miss as I retire from this job, but nothing more than the contact with the intelligent young.

Telling the difference between a university department and an advertising agency has got more difficult these days, but Oxford’s Music Faculty certainly has a lot to congratulate itself on, not least the quality of student it attracts. The best part of a tutor’s week can be the teaching bit, when we encounter, certainly challenge, and occasionally find ourselves in awe of the young minds we meet. If our superb examination results (45% achieving firsts in FHS in 2013) are a reflection of our using the mark-band 70-100 with more élan, and of performance excellence is set high, and that so many clear it with such proficiency.

Strange though their ways, the Music Faculty and St Catherine’s College have been good places in which to work. I look back on stimulating times with former colleagues like John Caldwell and Bojan Bujic, from both of whom I learned much, as from the late Edward Olleson, whose tobacco smoke lingers in the room next to mine. And there was much wit and wisdom from Roger Parker, Emanuele Senici, Suzie Clark and Hélène La Rue (fate, lamented guardian of the Bate Collection) and from the many other colleagues with whom it has been a privilege to work – not to mention the procession of wonderful students who are, after all, what it is all about.
By the time I started my DPhil in Music at Oxford in September 2012, I felt deeply invested in and committed to attempting to understand the relationship between music, sound, urban geography and everyday life. I am now in my second year of doctoral study, conducting ethnographic fieldwork on social relations and spatial politics in contemporary London music/sound scenes. Working across sound installation, classical, roots/dub, ambient and electronic dance musics as they occur in various sites and London neighbourhoods, I explore questions of access, social difference, subordination, mutability, and solidarity; and the extent to which social and spatial stratifications are re-configured or reproduced by live music and sound events in the city.

Holding an Ertegun Graduate Scholarship in the Humanities … has provided me with opportunities that I simply could not have imagined otherwise. In March 2013, I co-organised an international conference, Music, Sound and Space, with my supervisor Professor Georgina Born, which was fully supported by the Ertegun programme. Two months later, I co-curated a three day post-digital music festival in Oxford with fellow Ertegun scholar Joe Snape, co-funded by the Ertegun Scholarship Programme, the John Fell Fund, and Oxford Brookes Sonic Arts Research Unit. Organising events of this scale, and witnessing their convergence, was a phenomenal experience. More than this, the scholarship grants me 24-hour access to Ertegun House, where I have a desk, a shared music studio, the unfltering support of staff, and the space to hold events, teach tutorials, and host the reading groups on affect theory and sound philosophy that I help run. This, in addition to the full funding of my DPhil, is a truly remarkable privilege. Future plans are to apply for a post-doc in the hope of beginning an academic career, as well as continuing to teach, play and produce music.

Christabel Stirling DPhil student, Wadham College

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