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FROM THE CHAIRMAN OF THE BOARD

Music Matters

Beyond the endless meetings, budget discussions and day-to-day firefighting, one of the great pleasures of being Faculty Board Chair is having the opportunity to meet alumni of our Faculty on a regular basis. Last November I hosted a reception in the splendours of the Rector’s Lodgings at Exeter College ahead of a memorable violin recital given by alumna Jennifer Pike. In attendance was a wide cross-section of our graduates, recent and not so recent, alongside some of the many generous donors who support the work of the Faculty of Music. In my welcome speech I touched on some of the obstacles faced by today’s students, which increasingly act as a disincentive to university-level study. Even as I write, the Chancellor of the Exchequer has announced the scrapping of maintenance grants that support undergraduates from low-income backgrounds.

I was touched by the responses of our guests on that occasion. Their concern was genuine. They, like me, who benefited from an entirely free education from the age of 5 to 25, are now overseeing a generation who can only fund their education by taking on ever-higher levels of personal debt. ‘What can we do?’ many of our alumni asked me, to which there was no immediate easy answer. Individual benefaction is, of course, one way to help current students, whether by making grants to undertake fieldwork, by endowing scholarships to support the costs of postgraduate study, or by encouraging performance activities. Any donation, small or large, makes a significant difference to the work of the Faculty.

But beyond questions of finance, it is vital that we all continue to make the case for the value of a top-quality university education, accessible to all. Many of our graduates go on to work in the musical professions. But many don’t. They become teachers, accountants, lawyers, charity workers, even MPs. They all also become good citizens, trained in the skills of critical thinking, evidence-based argument and effective communication. Don’t let anyone tell you that a Music degree is worth less than a degree in the sciences. I fervently believe that we prepare our students well for the world, that deep knowledge and experience of music in all its variety makes us better, more fulfilled, more compassionate people. But if, in the future, only wealthy school-leavers have access to higher education, then we put at risk many of the great achievements of the post-war social democratic consensus.

Education matters. Music matters. Let’s all sing out this message loud and clear.
In 2010, I was awarded a five-year AHRC Fellowship in the Creative and Performing Arts to research string playing at the time of Beethoven. The repertoire of the 19th century presents particular challenges for historically informed performers.

Received ‘period’ style is not attuned to early 19th century aesthetic values. Most ‘period’ performances of Beethoven in fact demonstrate few stylistic characteristics of the period. The aim of the Fellowship was to undertake new practice-led research, to build on existing scholarship, and to devise and deliver ways of bridging the gap between scholarship and performance.

The first four years of the Fellowship (at Cardiff University) concentrated primarily on research into Viennese violin playing of the early 19th century, combined with attempts to incorporate elements of historical style into professional performances of the music of Beethoven and his contemporaries. While this approach was certainly successful in achieving a greater awareness of the constituents of 19th-century string playing, for many professional players there remained a lack of an aesthetic intimacy, which creates a barrier to the instinctive assimilation of technical skills.

When the opportunity came to join the Oxford Faculty of Music for the final year of the Fellowship, I leapt at the chance, because it coincided with a change of direction in my research: a move towards a more (scholarly) contextualised approach that could be used to better equip performers to make confident historically informed decisions. I present some of these ideas in a forthcoming article on articulation in Beethoven within the context of early 19th-century attitudes to poetry, where, for example, an understanding of poetic metre can be ‘sounded’ in purely instrumental works.

I have also disseminated my ideas to professional performers, conservatoire students and academics. I have given coaching workshops to professional ensembles (including the Orchestra of the Age of Enlightenment, with which I play regularly) and have led workshops at the Royal Academy of Music, the Royal Conservatory in The Hague and the University of Arts, Berlin. Most recently I have received an invitation from the Argentinian Ministry of Culture to develop and coach a new period instrument orchestra specialising in the performance of early 19th-century repertoire.

I am currently putting together material for a Fellowship website (including detailed case studies of Beethoven symphonies) and preparing another conference paper on salon string playing in Vienna. Once the Fellowship ends in October, I am looking forward to spending some time in the Bodleian looking at string playing in Oxford 1800–60 as an Albi Rosenthal Visiting Fellow of the Bodleian Libraries.

Claire Holden
AHRC Fellow in the Creative and Performing Arts
There seemed to be more performances of Schubert’s song cycle Winterreise last year than ever before: there were multiple renditions at the Oxford Lieder Festival, including Humanitas Professor Ian Bostridge’s recital in the intimate space of the Holywell, while Jonas Kaufmann sold out the Royal Opera House. How did British audiences come to prize such an esoteric, and in some ways inherently German, work of art?

In my current research I’m exploring the history of lieder performance in London and New York between the World Wars. It turns out that many of our ideas about how the songs of Schubert, Schumann, Brahms, Wolf and Strauss should be performed stem less from the 19th century than from political and technological developments in the mid-20th century.

Lieder all but disappeared from recital programmes in London and New York during the First World War, partly because of the ban on using German musicians, but also because there was a reluctance to hear the language of the enemy. The ‘classics’ were replaced by songs by Britain and America’s allies – including France and Russia – and, of course, by native composers. There was also a concerted effort to encourage the performance of songs in translation, a practice we tend to frown on today as being somehow inauthentic, but then thought to enhance accessibility and understanding.

Once wartime visa restrictions were lifted in the early 1920s and German musicians began to tour again, lieder, sung in the original language, began to reappear. Yet the specialist Liederabend was still relatively rare and performances weren’t confined to conventional concert halls. They were also sung in vaudeville, converted into Tin Pan Alley numbers, and featured at musicales hosted by luxury hotels such as the Waldorf-Astoria. In other words, they could be high-, middle- and lowbrow.

Gramophone companies took the centenary celebrations of Beethoven and Schubert in 1927 and 1928 as opportunities to promote new, technically superior, electrical recordings. Many lieder were released, sung by stars of the day such as German mezzo soprano Elena Gerhardt and Austrian tenor Richard Tauber. The first complete recordings of song cycles were made and subscription series, dedicated to particular composers, were established, all of which helped confirm the status of the repertoire. We might think of this process as a democratisation of classical music, and that was true up to a point, but these were limited-edition recordings sold at a premium, so more for the connoisseur than the layperson.

Radio broadcasts could reach a larger and more diverse audience: in the United States and in Britain, though, Lieder were heard most often in English and cycles such as Winterreise would be broken up across evenings because of the belief that listeners would not want to endure such a gloomy collection of songs in one sitting. Early sound films were taken as opportunities for more
people to see as well as hear famous singers: for example, John McCormack’s appearance as a world-famous but homesick Irish tenor in *Song o’ my Heart* (1930) was recommended less for its plot than as a masterclass in performance.

Lieder also cropped up at the concerts that passengers gave on the penultimate night of voyages across the Atlantic. These were wildly varied affairs at which anyone, professional or amateur, might perform. In October 1938 German soprano Elisabeth Schmann described the concert en route to New York as ‘just like being in Paris’. She sang, accompanied by the ‘wonderful pianist’ Myra Hess; there was a tenor and lyrical soprano from the Chicago Opera; and afterwards cabaret artists, a banjo player who’s just done a big tour of Africa, then a pair who did some apache dances’. There is a political dimension to these cultural collisions, of course, but the wide range of entertainments heard on board also point out the social mobility of lieder during the interwar period.

I’ve constantly been surprised by the wide variety of venues in which lieder performance took place between the wars. In the course of my research I’ve explored the recital programmes of venues such as the Wigmore Hall and Brooklyn Academy of Music, and the shipping lists and menu cards held by the Maritime Museum in Liverpool; I’ve visited the American Women’s Club on Old Brompton Road to read accounts of the soirées they used to hold on Pall Mall, and the Leo Baeck Institute to scour the diaries of Jewish refugees in New York. I’ve also benefited greatly from the generosity of enthusiasts for singers of the period, who have shared memorabilia and old recordings. The turning point for the reputation of lieder, I’m discovering, came in the political aftermath of the Second World War and with the advent of the long-playing record, both of which encouraged a new seriousness in song interpretation. In some ways it seems a shame that we’ve lost a little of the playfulness of earlier generations.

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**Professor Laura Tunbridge**  
Associate Professor; Fellow and Tutor,  
St Catherine’s College  
@LTunbridge
The Faculty of Music is delighted to introduce the Villiers Quartet, winners of the most recent Radcliffe Chamber Music Residency Competition, generously supported by the Radcliffe Trust. We caught up with the Quartet to find out more about them, and to see how they are feeling about coming to Oxford.

**Congratulations once again! How did it feel to win the competition?**

It was an honour to win the competition and it still feels like a dream. Stepping into the Holywell Music Room gave us a great sense of occasion, and we were excited on the day to share our vision with the panel and audience. We enjoyed performing and coaching the student chamber group. Playing Eugene Birman’s *String Quartet*, the compulsory piece, also stood out for us on the day.

**What made you decide to play together as a quartet? How long have you been performing with each other?**

The unique thing about the VQ is that, even though we’ve only been playing together for four years, our relationships go back a long way. Nick and James played in quartets together when they were students at the Royal Northern College of Music. On a separate continent, Tamaki formed a quartet while she was studying in New York. James later moved to America after music college, and he joined Tamaki’s quartet. After James and Tamaki got married, they returned to the UK, where they re-connected with Nick. Along the way they also met Carmen, who had moved to the UK from California. Considering our individual backgrounds re-locating around the globe, it seemed a very roundabout way to end up with this formation! But the rest, as they say, is history...

**Who has most inspired you on your musical journey so far?**

We find inspiration from many other quartets and chamber musicians. James and Nick were encouraged early on by Chris Rowland of the Fitzwilliam Quartet when they were students at the RNCM. We’ve worked very closely with Jerry Horner, who was a violist with the Fine Arts Quartet. We listen, watch, and learn so much from quartets who have developed their own unique sound and technique. Other quartets who inspire us include the Brentano, Cleveland, Amadeus, the original Borodin, and Takács Quartets – all of them have defined quartet playing as a completely immersive art form and we’re fascinated by that.

**What drew you to apply for the three-year residency at Oxford?**

The Oxford residency offered us a multi-faceted approach to music, which is how we operate as a string quartet. We love the emotional intensity of quartet performance, but we are also drawn to the intellectual and technical aspects of the art form, including the history of the works and composers we play. The opportunity to work alongside the world’s most renowned researchers and academics at the Faculty of Music proved irresistible. We were also excited about working with students and finding ways to inspire them. All of this gives us a much greater breadth of meaning and experience to our work as musicians.

**Do you have a preference for playing a particular type of repertoire?**

For us, the quartet represents the purest form of string playing. We’re excited by repertoire that unlocks the potential of this ‘super-instrument’. Our primary wish has always been to find and play good music. We’ve played many incredible quartets which haven’t found their way into the canon. One example is the Quartet by Delius, who is often overshadowed by his contemporaries Elgar and Ravel, composers we also love. We are also inspired by new repertoire and working with composers. Every two years we run our VQ New Works Competition, which encourages composers to create new pieces for string quartet. We have a rich and beautiful tradition, but it needs to keep evolving.
The opportunity to work alongside the world’s most renowned researchers and academics at the Faculty of Music proved irresistible. We were also excited about working with students and finding ways to inspire them.

The start of the residency will be in Michaelmas Term 2015. What are you looking forward to the most?

We look forward to joining the Oxford family and becoming a valuable performance resource for the students and staff. Our first concert at the Holywell Music Room will feature quartets by Fauré, Delius and Elgar. We’re excited to work on a project with Professor Daniel Grimley to research the Delius Quartet, which will help us in our interpretation of this work. We’re also doing a comparative study of two 20th-century English composers, Benjamin Britten and Robert Still, and looking at how their careers differed in light of the BBC’s influence. Combining scholarship with performance is a vital part of what we do, and Oxford is the perfect place to nurture this.

www.villiersquartet.com
With the impact of the Reformation, increasing amateur musicianship and the development of English music printing, the cultivation of music changed rapidly under Elizabeth I. The music manuscripts of her reign bear witness to changing repertories and practices, preserving much of England’s pre-Reformation music alongside the newer fashions. October 2014 saw the start of the three-year, AHRC-funded Tudor Partbooks project, led by Dr Magnus Williamson (Newcastle University) and Dr Julia Craig-McFeely (University of Oxford). Capitalising on new digital research technologies, our project takes a fresh look at the manuscript record of this fascinating period of music history.

The project is already well under way with its first task of digitising all the extant manuscripts of Tudor polyphonic music in partbook format (where each part is copied into a separate book). So far we have 12,000 images, primarily from the Bodleian and British Libraries, which we are cataloguing ready to be made freely available to scholars and performers worldwide via the Faculty-based DIAMM website: www.diamm.ac.uk.

Bringing the entire corpus of Tudor Partbooks together for the first time (albeit in digital form) opens up some exciting new research opportunities. We’ll be looking for connections between different partbooks in their repertory, format, how they were copied (notational styles and practices), and the contexts in which they were written and used. In particular we’ll be hoping to find clues about the extent to which these sources preserve pre-Reformation practices, or made adaptations to suit later and non-liturgical use.

Two key manuscripts are in need of restoration or reconstruction. The first is a set of partbooks copied by the schoolmaster and clergyman John Sadler at Fotheringhay, and later Oundle, in Northamptonshire. They are conspicuous for the colourful inscriptions and charming illustrations that surround the notation. Unfortunately, Sadler used ink that was too acidic and has badly corroded the paper leaving the partbooks extremely fragile and partially illegible. With our new high-resolution images, however, we can undertake a digital restoration using Photoshop tools to return these manuscripts to a readable state and allowing their music to be accessed and performed again. The image [below] shows some of our initial restoration work. Early music vocal ensemble Stile Antico performed music found in these partbooks in the parish church at Fotheringhay in July.

The Baldwin partbooks require a different kind of recovery. John Baldwin was a singer at St George’s Chapel, Windsor, and later the Chapel Royal. This gave him privileged access to the polyphonic inheritance of the Tudor court, stretching back to the time of...
Elizabeth’s grandfather, Henry VII (r: 1485–1509), as well as to the repertories of numerous other institutions. Unfortunately this set is missing the tenor book, rendering all the music incomplete. While some pieces have concordances elsewhere, about 60 compositions are unique to Baldwin. We are experimenting with a process of collaborative reconstruction to create plausible and musically satisfying versions of these missing parts. Our first workshop in March brought together scholars, students and performers (including the Faculty’s vocal consort in residence, Contrapunctus) to pool our varied expertise and ideas. New tenor parts based on these collaborative efforts will be published with colour facsimiles of the surviving partbooks, and we also hope to develop a greater stylistic understanding of the repertory in the process.

A series of reconstruction workshops, digital restoration training sessions, study days, concerts and exhibitions are planned throughout the project where people can get involved and see the results of our research. You can find out more on our website or follow our progress via Twitter or Facebook.

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Music in Elizabethan Court Politics

Postdoctoral researcher Dr Katherine Butler explores the roles of music within the political intrigues of the court of Queen Elizabeth I (1558–1603) in her new book published by Boydell and Brewer. She begins by unravelling the connotations surrounding Elizabeth’s musical image, suggesting how personal musicianship could be a useful, but also potentially dangerous, political tool for a ruling queen. She goes on to scrutinise the most intimate performances within the Privy Chamber, analyse the masques and plays performed in the royal palaces, and explore the grandest musical pageantry of tournaments, civic entries and royal progresses. On such occasions noblemen, civic leaders and even musicians took advantage of Elizabeth’s love of music to present their complaints and petitions in song. Dr Butler reveals how music served as a valuable means for both the tactful influencing of policies and patronage, and the construction of political identities and relationships within the Elizabethan court.

Contrapunctus

Coupling powerful interpretations with path-breaking scholarship, Contrapunctus – directed by Professor Owen Rees – presents music by the best known as well as unfamiliar composers. As Vocal Consort in Residence at the Faculty, and collaborator in the Tudor Partbooks project, Contrapunctus is currently engaged in a series of concerts, workshops, and recordings centred on music from the Baldwin Partbooks. The extraordinary richness of the repertoire in these partbooks allows Contrapunctus to present familiar works alongside little-known gems and newly reconstructed works. The first disc in this series, In the Midst of Life, released on the Signum label in February, has done much to promote the work of the Tudor Partbooks project to a wider and non-specialist audience: it has been made Gramophone Editor’s Choice, The Sunday Times Album of the Week, BBC Radio 3 CD Review Disc of the Week and has been shortlisted for the Gramophone early music award.
2015 sees the 200th anniversary of the Battle of Waterloo, which marked the end of the Napoleonic Wars.

While the struggles of the muddy summer of 1815 are well remembered and documented, less familiar is the celebratory Grand Concourse of the allies that took place in Paris immediately afterwards. It was, in its own way, a watershed event in the development of musical instruments of the European tradition. On this occasion musicians and inventors from across the continent were able to contrast and compare their varied and various instruments. It marked an important milestone for woodwind and brass development and led to the next great design leap.

The Bate Collection is very fortunate to hold instruments that were used during the campaigns of the time and we are marking the anniversary by the production of a CD of music of the period, played on appropriate instruments.

With historical instruments and instrumentation representative of an early 19th-century wind harmony band, conductor and arranger David Edwards of the Friends of the Bate has prepared a programme of music, some familiar and some less so, representative of the music of the allies. The album is narrated by broadcaster and military music specialist Richard Powell.

The musical programme includes tunes and airs from the British, Dutch, Portuguese, German and Spanish armies. We also include a piece of music known to have been played at the Duchess of Richmond’s ball on the eve of the Battle of Waterloo.

Amongst the instrumental line-up are keyed bugles, flutes, natural horns, bassoons, trombones, clarinets, oboes and two serpents, including one by Key of London which was owned and played by Drummer Richard Bentinck of the 24th Regiment of Foot and claimed to have been played at the battle.

The instruments are played by a group of volunteers, including 1st-year student George Haggett, retired Bate Curator Jeremy Montagu and members of the Friends of the Bate, with sterling support from a number of ex-military musicians trying their heroic best on unfamiliar instruments.

The overall effect is rustic to a degree but entirely suitable for the sounds of the period and cannot fail to raise a smile. The CD can be obtained from the Bate Collection.

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BECOME A FRIEND OF THE BATE COLLECTION

Just visit the website below and download an application form www.bate.ox.ac.uk/friends-of-the-bate

RESOUNDING: CREATING AN APP

We are collaborating with the University Computing Services to build an app that provides playable virtual versions of instruments in the University’s musical instrument collections (currently the Bate Collection and the Ashmolean Museum). For each instrument, users will see an interface that mimics the instrument and be able to tap, swipe, shake and blow into their devices as appropriate to play it. In order to do this we will be sampling the instruments and creating SoundFonts from these samples. In addition to using the samples in the app, we plan to offer these samples freely online for musicians to use in compositions.
Fragments on the Borders

I am lucky to work on the texts and music of the medieval Latin liturgy as transmitted in the manuscripts and early printed books which survived the vagaries of the Reformation. Usually this research tries to tease out the histories of liturgical rites and their connections to the history of ecclesiastical institutions. Recently, though, I have been able to use my work to create new contexts for the reception and performance of medieval music, thanks to the discovery of a fragment of a medieval liturgical book in a local history archive in the Scottish Borders.

From 2012 to 2014, I had the great pleasure of co-directing an arts project inspired by these physical remnants of medieval music, Fragments: music, movement, and memory in a Borders landscape, in partnership with Tim Fitzpatrick (Red Field Arts, Fife) and Historic Scotland, and funded by a generous grant from the Year of Creative Scotland. In a series of events in the medieval, semi-ruinous abbeys of the Scottish Borders, at the Borders Book Festival, at a symposium in Hawick, and in Glasgow Cathedral, we explored the text and music of the fragment, and how it might speak to the present-day imagination, through new artistic collaborations and performances.

It was clear from the start that there was great excitement in the local community about the discovery of this 800-year-old parchment bifolium. Poets, sculptors, musicians, dancers, schoolchildren and others embraced both the medieval and present-day heritage of the fragment, with each artist taking inspiration from its words, or its decoration, or the elaborate Palm Sunday procession for which the fragment gives the music. We were particularly keen to explore the procession in light of (and physically within) some of the buildings in which such a rite could have been used, since Jedburgh, Kelso and Melrose Abbeys were at the hearts of the Borders towns in which we were working. What might the processional route have been in Melrose, we wondered, as we put the fragment’s instructions to the test.

The focal moments of the events in the abbeys and in Glasgow were new commissions by Séan Doherty, winner of the Fragments young composers’ competition, established composers Michael Nyman and Grayston Ives, and electronic music artist Goldie. Each was challenged to engage with some aspect of the music from the fragment. Séan used compositional techniques often applied to a plainchant cantus firmus, Michael explored the melodies through the medium of semi-improvised fiddle music, Bill combined music and text in a three-movement sequence, and Goldie composed an emotive and dramatic concept mix, which I then orchestrated for live performance. Musical forces combined local choirs led by Borders conductor John Stone, students at the Royal Conservatoire Scotland, and Oxford choral scholars and instrumentalists.

In the Middle Ages, plainchant was music for the grandest of cathedrals, monastic foundations and royal chapels, and for the humblest of local churches. Far from the ‘meditative’ and ‘calming’ associations it has in the present day, plainsong was also completely ordinary and commonplace for those who sang it – singers were ordinary people rather than monks. It was exciting for me to see how much our Borders friends, our musicians, and our project team took ownership: this was their fragment, their music.

Dr Matthew Cheung Salisbury
Lecturer at University College
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© The Hawick Missal Fragment

© Goldie after the premiere performance of ‘The Christian Celeste’ at Glasgow Cathedral

© Michael Nyman with Dr Cheung Salisbury discussing his own inspiration from the music of the original fragment
Interview with
Roderick Williams

Roderick Williams (Magdalen College, 1984) is a baritone and composer. He has worked with all the major UK opera houses and is particularly associated with the roles of Mozart. He has also sung world premieres of operas by leading living composers such as Michael van der Aa, Sally Beamish and Robert Saxton. He performs concert repertoire with the world’s leading orchestras, such as the Philharmonia, Deutsches Symphonie-Orchester Berlin, Russian National Orchestra, Orchestre Philharmonique de Radio France and Bach Collegium Japan. Roderick is also a composer whose works have been premiered at the Wigmore and Barbican Halls, and live on national radio. He will be the Artistic Director of Leeds Lieder Festival in April 2016.

We asked DPhil composer Solfa Carlile (Linacre College, 2012) to interview Roderick, and ask him more about his career and musical journey to date.

How did you find your time as a Choral Scholar at Magdalen College? What was the highlight of studying at Oxford?
I had a wonderful three years in the choir. My duties as a Choral Scholar gave me a sense of routine and discipline. From a personal standpoint, the highlight of my time at Oxford was forming the four-piece a capella group The Balfour Chorus. From an academic standpoint, I enjoyed the huge collection at the Faculty of Music Library. I recall listening to Schoenberg’s Gurrelieder with a full score the size of a coffee table!

What did you take from your Music degree at Oxford and how did it prepare you for your future career?
I looked to Oxford for as broad a musical education as possible. I ended up learning a little about many things rather than specialising in any particular field of music. I have no doubt that this basic education has served me well in my present career as singer and composer.

Despite a strong musical background, you were a latecomer to studying singing. How did this affect your outlook while studying, and do you feel that it enhanced your appreciation for the discipline?
I ended up studying twice – as an Oxford undergraduate and as a student at the Guildhall School of Music and Drama. In the ten years between, I had become a teacher, married, bought a house and started a family. The length of time affected the way I approached learning. As an undergraduate, I may not fully have appreciated the resources at my disposal. I’m also glad that I was able to take time for my voice to develop naturally.

You have created roles in contemporary opera, as well as specialising in Mozart. How does your approach differ in tackling contemporary operatic roles compared with the canonical repertoire?
I am not fundamentally aware of any difference in technical approach. I come to contemporary music with the same sense of line, lyricism and attention to text and character as I would Mozart. This enables me to perform contemporary music without compromising my technique. There are always adjustments. Michel van der Aa, for example, prefers his roles to be sung with as little vibrato as possible and with the performers miked up, but the singing needs to be supported nonetheless.
You have been described as a performer who likes a challenge. In what way do you feel that audiences should be challenged by music?

I don’t feel there need be any obligation on anyone's part, either performer or audience, in the world of art. I enjoy when people tell me they have never been to an opera or concert before and end up having their preconceptions challenged. This happened often with Castor et Pollux. Many people who knew the opera hated the production. Others who didn’t or had rarely seen opera before loved it. I don’t however protest that audiences need be challenged out of their comfort zones if they are not ready. I worry that will breed resentment and closed minds, which is not useful.

You have developed a reputation as a singer of Britten’s operatic roles. What do you think is attractive for singers about Britten's vocal music?

I think Britten’s operas in particular have an instinctive dramatic sense that is a gift to performers. They are like tautly constructed plays, only they happen to be set to music. I also admire his word setting in English which, as a native speaker, is irresistible. It has probably inspired me as a composer more than any other model.

How do you feel that children and young people could be further encouraged to explore and pursue singing?

I have the impression that UK primary schools don't enjoy daily hymn singing in school assemblies so much anymore. My experience is that hymn tunes have been replaced with 'catchier' songs. I have only noted that what I took to be the backbone of community singing has eroded naturally with change in society. I am fascinated by mass choruses at sporting fixtures. Also, to see people united by unison singing at the Last Night of the Proms was a joyous experience. I cannot offer a specific answer but I acknowledge the importance of this question and salute those who work in singing education.

As a composer of vocal and choral music, how do you feel that your experience of performing informs your own compositions?

I like to think that my compositional background grants me an insight into why a composer chooses specific notes to convey specific text. This helps me to interpret their wishes as best I can. I like to think that my experience as a performer helps me to understand the challenges of communicating another composer's music to an audience. Essentially, I want an audience to enjoy my music, even if they don't understand every note of it on first listening, but I would like to reach out to them on some level. To do that, my music needs to reach out to the performer first. Someone once commented that he could tell my music was written by a performer. It is not a mission statement for every piece I write, but I would like performers to be able to express themselves in my music without being distracted by the music itself.

This past year has been an eventful one for you, particularly given your highly praised performances at the BBC Proms in 2014. What would you say has been a recent career highlight?

I don’t often see projects in terms of career trajectory. My performing and composing career is made up of a whole string of personal highlights. I love rehearsing with my colleagues and sharing the stage with them. I find it incredibly moving to hear other people perform my music. I love visiting parts of the world with my singing that I would never have dreamed of without the invitation to perform there. I'm pretty happy, all told.

Solfa Carlile is originally from Cork, Ireland. She was awarded a Master's in Advanced Composition (MMus) from the RCM and is now studying for a DPhil at Oxford with support from the Stapley and Seary Trusts and the Arts Council of Ireland. Her music has been performed by the London Chamber Orchestra, the National Chamber Choir of Ireland and the Composers Ensemble. In 2010 she was awarded the Jerome Hynes Commission at the Irish National Concert Hall and received the Sean O’Riada Composition Award in 2013. She has been Composer-in-Residence for the Orchestra of St Paul’s, Covent Garden, since 2011.

WOULD YOU LIKE TO BE FEATURED?

Would you like to be featured in the alumni profile section of a future edition of the Oxford Musician? If so, we would love to hear from you. Please contact oxfordmusician@music.ox.ac.uk
For the past two years Faculty member Jonathan Darnborough, Director of Studies in Music at the Department for Continuing Education, has taken part in an EU-funded international project called ‘Music for Visually Impaired People’ or Music4VIP. ‘The aim of this project is to make much more music available, and all music more easily accessible, to blind and visually impaired people,’ says Jonathan, who is the UK representative on the project.

The Music4VIP project is made up of partners in Italy, France, Poland and the UK. Central to the project’s achievement has been the development of software that can create, read and edit music Braille. To this end a new programming language was created, Braille Music Markup Language (BMML), which enables the software to recognise all the different elements (notes, articulations, phrasing etc) in a Braille score.

Music Braille is the only medium by which every aspect of a musical score can be made accessible to a blind person but it differs crucially from staff notation in that every item of information in the score is presented in a linear sequence. Where a sighted person can see the rise and fall of a melody at a glance, the Braillist must decipher the music bit by bit whilst trying to build up an overview – a very mentally taxing task. Here (right), for example, is a single note in staff notation and Braille.

To help compensate for this, the software can filter out elements of the score, such as fingerings or dynamics, in order to let the user concentrate on others, such as notes. As the user moves the cursor across the Braille the screen-reading software says what each cell, or combination of cells, means. If it is a note, then that note is also sounded via MIDI and at any time the user can listen to the whole piece, a single bar or a single part.

The software can import scores from most notation packages via the MusicXML format and automatically create a Braille version. This means that new works and new editions can be made available in Braille much more easily – hence more quickly and cheaply – than ever before.

I am now in the process of authoring the Department for Continuing Education’s first online music course – an introductory course in musical analysis. Building on my work with the Music4VIP project the aim is to make this course fully accessible to blind and visually impaired people.

Further information about the Music4VIP project may be found at the project website: www.music4vip.org.uk

Jonathan Darnborough
Department for Continuing Education
Director of Studies in Music
jonathan.darnborough@conted.ox.ac.uk

Increasing access to Music for the Visually Impaired
Last year the Faculty of Music launched a national competition for excellence in electronic music: the Oxford/Sennheiser Electronic Music Prize, or OSEMP. Established in conjunction with the pro-audio manufacturer Sennheiser, it was an attempt to spotlight the very best experimental electronic music composers in the UK, as well as to give profile to the increasing importance of electronic music in the Faculty’s teaching and research. Additionally supported by electronic music record label Warp Records, the aim of the national competition was to find innovative new works in electronic music by composers aged 35 or under.

There was an overwhelming response to our call. We asked for submissions to be both innovative and communicative, and that could be performed in an event in early November in front of a panel of judges. First, second and third prizes would be chosen on the night. Both trained and untrained electroacoustic and electronica composers entered, and from 100 entries we managed to whittle down the field to 10 finalists, all of whom performed at the Jacqueline Du Pré Music Building in Oxford on 8 November 2014. There were additional master class performances from renowned electroacoustic composers Trevor Wishart and Natasha Barrett, both of whom also helped to make up the adjudication panel alongside our own Professor Martyn Harry.

The final was a magical evening. All involved remarked on the musicality and ingenuity of the pieces. The winner was Samuel Barnes for his composition *The Nature In Devices*, with Sam Kendall’s *One Fast Move or I’m Gone* and Daniel Cioccoloni’s *Deep Time* in second and third places respectively. Sennheiser provided prizes for all three, including headphones and microphones worth around £5,000. Samuel responded to his win by tweeting: ‘Delighted, shocked and honoured to have been awarded first place at OSEMP. A wonderful evening of inspiring new music! Thank you.’

Professor Eric Clarke was present on the night. He commented: ‘It was a fantastic opportunity for us to team up with a company with the international reputation of Sennheiser to support our activities in sound recording and studio composition. We’ve already benefited hugely both from the expertise of the people who work for this renowned company and from their outstanding audio equipment. We hope to continue to develop the relationship long into the future. OSEMP attracted a huge field of entries, 10 outstanding finalists and 3 extremely talented winners. In many ways, though, it was the audience in the packed Jacqueline du Pré Music Building who were the real winners. They were fortunate to be present at a memorable evening of terrific music. We’re already looking forward to next year!’

Plans are progressing well for the next event to be held in 2016. Follow our progress on Twitter: @osempupdates.

Daniel Hulme
*Electronic Music Studio Manager*
Alumni Profiles

TOM HAMMOND-DAVIES
Hertford College, 2005–8
Since graduating as Organ Scholar from Hertford College, I have combined a lay clerkship at Magdalen College Chapel with a Choral Conducting MMus at the Birmingham Conservatoire, graduating with Distinction and winning the Sir Michael Beech Conducting Prize and the Three Choirs Festival Conducting Award. On completion of my Master’s, I took up a lay clerkship at New College Chapel, keeping my positions as Director of Music at the City Church of St Michael at the North Gate and Resident Pianist at the Randolph Hotel. More recently I was appointed Musical Director of the Wooburn Singers, a large amateur choir based in Buckinghamshire founded by Richard Hickox, and I continue to work with my professional chamber ensemble, the Blenheim Singers, founded at Blenheim Palace in 2006. Within the last year, I have been appointed Co-Artistic Director of the Manning Camerata, a new orchestra spearheaded by Peter Manning, concertmaster of the Royal Opera House, and I founded the Oxford Bach Soloists, a dynamic ensemble of students and local professionals dedicated to performing the complete vocal works of J S Bach in Oxford.

www.tomhammonddavies.com

BERTA JONCUS
St Hugh’s College, 1999–2004
Since my DPhil graduation from Oxford in 2004, what has united my academic and professional activities has been my conviction of the transformative power of music.

I held a British Academy Postdoctoral Fellowship 2004–7, jointly hosted by St Catherine’s College and the Faculty of Music. During the Fellowship I developed a second research focus, creating the online resource Ballad Operas Online, while publishing other outputs and starting to work in music journalism. I learned much from members of St Catherine’s and the Faculty, who generously shared their research and teaching expertise with me, and in particular from my mentor Professor Peter Franklin.

With this experience, I embarked on a two-year contract as a Lecturer at St Anne’s and St Hilda’s. In this post I expanded my teaching portfolio, and, crucially, learned about pastoral care. Thanks partly to my teaching experience, Goldsmiths, University of London, appointed me in 2009 to a permanent Lectureship. The first year, while exhilarating, was challenging. It was students’ enthusiasm above all which buoyed my spirits, and I was grateful to receive their votes for an award in teaching excellence.

After being promoted to Senior Lecturer, since September 2012 I’ve had the privilege of being Head of Goldsmith’s Music Department. In this role, I help develop the department’s collective vision: to advance research through creative practice, and to dissolve boundaries between disciplines and between classical and popular repertoires.

PATRICIA HOWARD (née LOWE)
Lady Margaret Hall, 1956–9
My career has been entirely accidental – a series of lucky chances. When I went down in 1959, the only suggestion the University Appointments Board could come up with was that I learn shorthand and typing. I ignored their advice. My tutor, the much-loved Egon Wellesz, set me a more attractive project in much the same way that he set my weekly essays (“You will write something very nice about…”). My first book on Gluck was written and published shortly before my daughter’s second birthday. A book on Britten (and another daughter) followed, and, just as my younger child started school, the University of Surrey arrived on my doorstep, so I was at last able to study for a PhD (on Lully). Even as I was completing this degree, by another happy coincidence the Open University was founded, and a chance meeting led to my being invited to apply for a half lectureship, which supported my research for some 30 years. More books on opera followed – I rarely chose the topics for myself, enjoying rather the challenge of responding to commissions, and I have only once had to tout a proposal around publishers. My eleventh book (Gluck again) is due to appear this autumn. In retrospect, that qualification in typing would have been useful!

B. J. How. 1956–9
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FABIENNE MORRIS  
University College, 2004–7
Since graduating I’ve become fully immersed in the world of arts management, specialising in promoting London's professional orchestras.

I am not from a musical family. My closest friends are not musicians. This makes me a good marketer – I'm constantly reminded that classical music is alien to many people and needs presenting in engaging, relevant and transparent ways if we are to gain new followers.

I began my career with a six-month Marketing, Press and PR internship at the Philharmonia Orchestra, followed by a Marketing Assistant role at the Royal Philharmonic. Since 2009 I've been at the London Symphony Orchestra, holding the posts of Marketing Co-ordinator and New Audiences Manager. In my current role as Communications Manager I focus on advocacy, audience development (in particular around families) and fundraising.

I feel immensely privileged to represent the LSO. We’re not just a phenomenal symphony orchestra, world-class cultural export and major brand; we also have a ground-breaking education programme, our own record label and venue, and provide soundtracks for countless Hollywood blockbusters. We pioneer methods by which music can be disseminated and appreciated, guided by our mission to engage the broadest mix of people with the highest-quality and most evocative music-making.

MARK VAN DE WIEL  
Merton College, 1976–9
Since graduating in 1979 and following a postgraduate year at the Royal College of Music, I have followed a varied and exciting career as a clarinetist with a busy performing schedule throughout the world. I am currently principal clarinetist with the Philharmonia Orchestra (since 2000), the London Sinfonietta (since 2002) and the London Chamber Orchestra, and am founder principal clarinet of the chamber ensemble Endymion. Solo appearances have ranged from the Proms to the Sydney Opera House, including many world and UK premières. I have returned to Oxford many times for performances, including both Weber concertos with the Oxford Symphony Orchestra, recitals at the Holywell Music Room and concerts with the Philharmonia in the Sheldonian. Forthcoming highlights include several performances of the Finzi and Nielsen concertos with the Philharmonia in 2016. I am also a busy teacher – I recently gave masterclasses in Brazil and Poland, and am a professor at the Royal Academy of Music, which has awarded me an Honorary Associateship. I also hold an Honorary Doctorate from Northampton University.

SAM WOOD  
Christ Church, 2011–14
After graduating from Christ Church last year, I joined TeachFirst’s Leadership Development Programme. TeachFirst is an educational charity committed to attracting graduates into the teaching profession, placing them in schools in low-income communities across England and Wales. The programme has played its part in improving educational standards in London's state schools, which have historically suffered from a shortage of high-quality and consistent teachers. I work at Prendergast Vale School in Lewisham. Music has become increasingly marginalised in the national curriculum, and accordingly is often under-resourced. I am the sole teacher of music at Prendergast Vale, which has made the training process particularly challenging. The organisational qualities required to manage a department, along with the high standards of behaviour management required to cope in an inner-city London school, have resulted in a steep learning curve. However, I recently oversaw the school’s first-ever full-scale musical production, the reintroduction of the peripatetic provision, and completed my PGCE as ‘Outstanding’. In September, the school reached full capacity (Years 7–11) and I look forward to continuing to manage the music department as a Newly Qualified Teacher.

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
Eugene Birman
DPhil, Christ Church

I had just completed degrees at Columbia University (BA, Economics) and Juilliard (MM, Composition) as I set off to Estonia as a Fulbright scholar in the summer of 2010, assuming I would never again return to academia. But by the most fortuitous circumstances, and thanks to the unprecedented generosity of the American Friends of Christ Church and Jonathan Stone, my research advisor Professor Martyn Harry and my tutor Professor Jonathan Cross, I received an offer to study at Oxford commencing in 2012. The past three years as a DPhil student at the Faculty of Music have seen remarkable developments in my career and a newfound commitment to mentoring younger generations of composers through my teaching at the Faculty. I have been fortunate to receive many premieres and commissions over the past three years, highlights extending from symphonic works for the London Philharmonic and Minnesota Orchestras to choral works for the Eric Ericsons Kammarkör, Latvian Radio Choir and Helsinki Chamber Choir. A string quartet I wrote here in Oxford has since gone on to be performed in Carnegie Hall, and I have had three commercial CD releases. My 'financial opera' was covered widely by international news organisations, including CNN, BBC World TV, and Le Figaro. The future holds many unknowns, but my experience at Oxford has been so unquestionably positive I realise that my association with the University will extend far beyond my degree.

Anna Lapwood
3rd Year, Magdalen College

Having grown up in Oxford, I felt rather smug when I first turned up, thinking that I already knew the city. I quickly learnt, however, that studying at the University is extremely different from just living here; the colleges and faculties offer a unique world to the 'gown' that is rarely glimpsed as a member of the 'town'. I studied at Oxford High School in Summertown, and was very clear from quite an early age that I wanted to pursue music, commuting to London every weekend for the Junior Royal Academy of Music. Despite initially thinking of going down the conservatoire route as a harpist, two years later I am extremely glad that I decided to choose Oxford instead. As the Organ Scholar at Magdalen, I have the opportunity to perform in Chapel nearly every day, playing for 8 services a week and rehearsing the choristers on weekday mornings. It is admittedly rather tiring, and combining it with weekly essays while trying to achieve some semblance of a student life can be tricky, but it has given me an entirely unique university experience. There are few places where you have the opportunity to study both the academic and practical elements of music so thoroughly. On leaving Oxford, I hope to continue studying the organ at a London conservatoire, alongside an organ scholarship at one of the larger churches. I'm unsure as to what direction I'll eventually follow, but I know that, whether I return to the orchestral world on the harp or continue with choral music, the basic training that I received here will be indispensable.
Oxford University Music Society has had a typically busy and exhilarating year, with our ensembles continuing to excel and bringing together students from across the University to make a remarkable impact on the musical life of the city.

Oxford University Orchestra showcases Oxford’s finest talent. The year’s concert highlights included Brahms’ Symphony No. 4 conducted by Hugh Brunt, Rachmaninoff’s Rhapsody on a Theme of Paganini under Natalia Luis-Bassa, and Rimsky-Korsakov’s Scheherazade with Ben Palmer. Oxford University Philharmonia continues to go from strength to strength, with ambitious programmes including Ginestera’s Estancia suite and Chan Pui Fan’s Ching Ming Symphony under Jacob Swindells, plus Tchaikovsky’s tragic Symphony No. 6 and Rachmaninoff’s Symphonic Dances under new conductor John Warner. John also successfully conducted Oxford University Wind Orchestra to a Platinum Award at the NCBF Midlands Regional Festival, the second prize won by the ensemble in as many years at the competition. OUMS’s flagship choir Oxford University Chorus has had an impressive year under Eric Foster, including performances of Orff’s Carmina Burana and Stravinsky’s Symphony of Psalms. The highlight was undoubtedly Tippett’s formidable oratorio A Child of Our Time, only the second time the work has been performed by Oxford students. Oxford University String Ensemble and Oxford University Sinfonietta have excelled under conductors Seung-Eon Yoo and Isabel Stoppani de Berrié respectively, with repertoire spanning from Bach’s Brandenburg Concertos to world premieres. Oxford University Brass Band has continued to flourish under the batons of Leo Gebbie and Ben Horton. And OUMS’s newest ensemble, the Oxford University Jazz Orchestra, starred in a double-billing with Schola Cantorum for a sell-out performance of Duke Ellington’s Sacred Concerts in a packed Sheldonian.

We firmly believe that OUMS should be the voice for all student music in Oxford so are hoping to develop significantly use of the weekly newsletter, and mobilise social media. We are also seeking to promote the society through a number of new initiatives, commencing with an exciting new partnership between OUMS and The Oxford Union, which will feature a number of internationally renowned musicians coming to perform and speak. In Trinity Term 2015 we were delighted to open the partnership with concert violinist Nicola Benedetti and composer Eric Whitacre. Future speakers will include guitar duo Rodrigo y Gabriela.

Eric Foster
3rd Year, St John’s College
President, Oxford University Music Society, 2015–16

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

NEW ARRIVALS
The Faculty of Music is delighted to announce the appointment of Dr Christian Leitmeir as Associate Professor in Music and Tutorial Fellow of Magdalen College starting in Michaelmas 2015. Christian is currently Senior Lecturer in the School of Music at Bangor University. A specialist in medieval music theory, 16th-century sacred music and musical palaeography, Christian has wide-ranging interests in other periods of music history, which feed into interdisciplinary research and international collaborations. He has developed particularly strong ties to Germany, Poland and the Czech Republic.

The Faculty is also pleased to announce that Dr Jeremy Llewellyn, who has been Leverhulme Visiting Professor in the Faculty 2014–15, will be replacing Professor Elizabeth Eva Leach for three years while she works on a project entitled Douce 308 and the contexts of vernacular song c.1300. The large manuscript book, Oxford, Bodleian Library Douce 308, contains material that has never before been studied as a whole in the context of a single-author study: French literary works in verse and prose on courtly and eschatological subjects, as well as 516 lyric texts in various genres. A fully contextualised consideration of them, and of the culture of musico-literary quotation within which they are embedded, will chart significant changes in the musico-literary practice of courts of north-eastern France c.1300. In addition, the funding will allow for the digitisation of the manuscript, whose complete contents will become freely available online for the first time.

RESEARCH EXCELLENCE FRAMEWORK 2014
The UK Higher Education funding bodies published the results of the Research Excellence Framework (REF 2014) at the end of last year. This is the mechanism by which the quality of research is evaluated across the UK. The REF demonstrates that the Oxford Faculty of Music is performing at the highest of levels. In REF parlance, the majority of its research is world leading, the wider impact of this research is very considerable, and the research environment is unparalleled. The REF showed that 55% of the research in Music undertaken at Oxford is ‘world-leading in terms of originality, significance and rigour’ and 89% of research in Music undertaken at Oxford is ‘internationally excellent.’ Furthermore, the impact of 100% of the research in Music undertaken at Oxford is deemed to be outstanding or ‘very considerable’ in terms of its reach and significance.

RESEARCH FUNDING SUCCESS
Leverhulme Major Research Fellowship
Professor Elizabeth Eva Leach has been awarded a Major Research Fellowship by the Leverhulme Trust for three years. It supports a project entitled Delius, Modernism and the Sound of Place. Frederick Delius (1862–1934) is among the most compelling figures in early 20th-century music, and was a catalysing influence for a generation of composers, writers and musicians either side of the First World War. This project draws on recent writing in cultural geography and the philosophy of place, as well as more ‘conventional’ musico-logical literature, to develop a critical reassessment of Delius’ music and its entwinement with place as an aspect of his broader relationship with early 20th-century modernism. The results of this research will include a monograph, a digital catalogue of Delius’ works prepared in conjunction with the British Library and the Danish Centre for Music Publication, and a series of events relating to Delius and his music.

Book News

RICHARD WAGNER’S BEETHOVEN
A brand new translation by Dr Roger Allen of Wagner’s famous essay on Beethoven (1870) has been published by Boydell and Brewer. Drawing not just on the German text in the Collected Writings but also on transcriptions from facsimiles of Wagner’s working drafts and fair copy, this is the first new translation to appear in over a century. This brand new edition gives the German original and the newly translated English text on facing pages. It comes along with a substantial introduction placing the essay not only within the wider historical and intellectual context of Wagner’s later thought but also in the political context of the establishment of the German Empire in the 1870s.
BLACK BRITISH JAZZ
Ashgate Press has published a collection of essays under the title *Black British Jazz: Routes, Ownership and Performance*, co-edited by Dr Mark Doffman, Leverhulme Early Career Fellow in the Faculty of Music. Black British musicians have been making jazz since around 1920 when the genre first arrived in Britain. This ground-breaking book reveals their hidden history and major contribution to the development of jazz in the UK. More than this, though, the chapters show the importance of black British jazz in terms of musical hybridity and the cultural significance of race.

ARTISTIC PRACTICE AS RESEARCH IN MUSIC
Dr Mine Doğantan-Dack, Departmental Lecturer in the Faculty of Music 2014–15, has edited a new volume for Ashgate entitled *Artistic Practice as Research in Music: Theory, Criticism, Practice*. It brings together scholars and practitioners to explore the cultural, institutional, theoretical, methodological, epistemological, ethical and practical aspects and implications of the rapidly evolving area of artistic research in music. It engages, among other issues, with the conditions under which artistic practice becomes a research activity; practice-led research in conservatoire settings; issues of assessment; methodological possibilities open to music practitioners entering academic environments; the role of technology in composition; the role and value of performance knowledge in music-analytical enquiry; live performance as a research method; and artistic collaboration and improvisation.

MANUSCRIPTS AND MEDIEVAL SONG
*Manuscripts and Medieval Song: Inscriptions, Performance, Context*, co-edited by Professor Elizabeth Eva Leach and published by Cambridge University Press, contains ten chapters, each of which focuses on a single manuscript containing medieval songs. Since the manuscript sources of medieval song rarely fit the description of 'songbook' easily, the chapters detail the place of songs (with and without musical notation) alongside the diverse contents of these ten books. The sources contain Latin, French, German and English materials from across Europe during the Middle Ages, and each chapter attempts to show what the books and the songs within them meant to their medieval audiences.

Events News

LISTEN TO THE 20TH CENTURY
In September 2014 Professor Jonathan Cross travelled to Singapore with the London Sinfonietta to give a series of lectures and round tables as part of the *Listen to the 20th Century* series at the Singapore International Festival of Arts. An intensive week of talks, concerts and workshops were organised in association with Southbank Centre London as a spin-off from their award-winning 2013 festival *The Rest is Noise*. Jonathan engaged local audiences with such topics as ‘Musical modernism’, ‘The age of fear’, ‘From modernism to minimalism and beyond’ and ‘No more rules’.

BALZAN PROGRAMME 2015
In early 2015 the Faculty hosted Dr Melanie Plesch, University of Melbourne, as an International Research Visitor in the context of the Balzan Programme ‘Towards a Global History of Music’ (directed by Professor Reinhard Strohm). She convened an international workshop–conference titled *Topical Encounters and Rhetorics of Identity in Latin American Art Music*, which brought together scholars from Argentina, Brazil, Mexico, Colombia, Venezuela, Britain and the US. A recital of Latin American Art Music, featuring leading musicians from the Teatro Colon, was part of the programme. The keynote address was delivered by Professor Kofi Agawu (Princeton University) and the closing roundtable included Professor Eric Clarke (Oxford).
WOMEN CONDUCTORS
In Trinity Term 2015 the Faculty hosted a conducting workshop weekend especially for women conductors, led by alumna Alice Farnham. Delegates had the opportunity to conduct with two highly experienced keyboard players, William Whitehead and Libby Burgess and alumni of the Southbank Sinfonia, led by Jenny Nickson (Assistant Principal First Violin with the Royal Opera House Orchestra). The day was a great success and our students found the workshop extremely helpful. For more information about the programme visit www.morleycollege.ac.uk/womenconductors.

THE COMPLETE ORGAN WORKS OF J S BACH
During the 2014–15 academic year, Professor Daniel Hyde embarked upon the monumental task of playing the complete organ works of J S Bach. It is some years since the complete oeuvre has been played in Oxford, especially by a single performer. The series of recitals were arranged to celebrate the new Dobson organ at Merton College in the college’s 750th year.

HARRYFEST
Two spectacular concerts formed the Faculty of Music’s celebration of the 50th birthday of composer Professor Martyn Harry. HaryFest featured a programme of chamber and instrumental music at the Jacqueline du Pré Concert Hall (with guest soprano Lore Lixenberg), and a concert of ensemble works including the UK premiere of Eingestellt (played by members of the Cavaleri Quartet and alumna bassist Dr Deborah Pritchard) and a selection of movements from At His Majesty’s Pleasure, performed by His Majestys Sagbutts and Cornetts.

Alumni News
Piano music by Anna Appleby (St Hilda’s College, 2011) was commissioned by and broadcast on BBC Radio 3 as part of the International Women’s Day celebrations.

Since graduating Dr Simon Desbruslais (Christ Church, 2007) has obtained a contract to publish his doctoral thesis as a monograph; his trumpet concerto album has been released on the Signum label; and he has been appointed to a permanent Lectureship in Music at the University of Hull.

The Metier Ensemble is a grouping of flute, cello and piano, including alumna Elspeth Humphrey (Lady Margaret Hall, 2000). They formed over five years ago after meeting at Oxford and the Royal Academy of Music, where they individually won various prizes and scholarships. They are next performing on Tuesday 3 November in Croydon at a lunchtime event. For more information visit: www.metierensemble.co.uk.

In October 2014 Sholto Kynoch (Worcester College, 1998) curated The Schubert Project, part of the Oxford Lieder Festival 2014. It was the largest-ever celebration of the life and music of Franz Schubert. At its core was the UK’s first-ever complete performance of Schubert’s songs, alongside a host of other works. Oxford Lieder won the prestigious Royal Philharmonic Society Music Award in the category of ‘Chamber Music & Song’ for the Project.

Composer Dr Deborah Pritchard (Worcester College, 2004) was commissioned by the English Symphony Orchestra to write a violin concerto as a musical response to ‘Wall of Water’ paintings by artist Maggi Hambling housed in the National Gallery, London. The premiere of the concerto took place on 18 October 2014.

Nick Morrish Rarity (Jesus College, 2013) has won a Royal Philharmonic Society Composition Prize and has written a chamber work for the 2015 Cheltenham Festival. After Oxford Nick studied composition at Trinity Laban Conservatoire, where he won both the MMus prize and the Elias Fawcett Prize for Composition. His music has been played and commissioned by the Philharmonia Orchestra, London Chamber Orchestra, Octandre Ensemble, Trinity Laban Sinfonia and members of the BBCSO, among others.

After graduating from Oxford Charlotte-Anne Shipley (Exeter College, 1999) spent two years studying opera in Rome under soprano Renata Scotto and has subsequently participated in competitions across Europe. Most recently, she won second prize at Riva del Garda and first prize in La Fenice Versilia, and has taken part in a week of masterclasses with Montserrat Caballe in Barcelona.

Mark Simpson (St Catherine’s College, 2008) has been chosen as the new BBC Philharmonic’s Composer in Association. Mark’s first opera Pleasure has also been announced as part of the 2015/16 season at the Royal Opera House.

Dr Michael Smith (Christ Church, 1955) has recently published a look back at his career in At Cross Purposes: A Cathedral Organist’s Memoirs, which has sold over 350 copies so far. Full details are available on the Amazon website.

Student News
Marco Galvani (3rd year, The Queen’s College) is winner of the 2015 inaugural Schellhorn Prize for Sacred Music Composition. Marco wins a £500 prize and a world premiere during the Holy Week services at St Mary Moorfields Catholic Church in the City of London. His piece Ecce Quam Bonum is a short setting of the first verses of Psalm 133. Marco said: ‘I have been singing choral music for as long as I can remember, and it’s an amazing feeling to win a prize for a choral piece that I’ve composed myself. I’m very excited about having my piece performed in London.’

Peter Shepherd (3rd year, Merton College) has been made Fellow of the Royal College of Organists. Peter is the Junior Organ Scholar at Merton College. From 2009 until joining Merton he was the Organ Scholar at Great Malvern Priory, and has given organ recitals at cathedrals such as Southwark, Hereford and Bristol.

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Reflections on the Faculty

Professor Laurence Dreyfus

The Faculty of Music has always granted a great deal of freedom and autonomy to postholders to pursue their interests, and, after ten years here, it’s a pleasure to recall the stimulating opportunities I’ve been offered. As a lecturer to undergraduates and as a graduate seminar leader, I stayed close to my research interests focusing on J S Bach and Richard Wagner, but was also able to deliver a more exploratory set of lectures on Jews and anti-Semitism in German Musical Culture, as well as invent a graduate course treating the Analysis of English Consort Music.

Part of my brief in the Faculty was to develop performance studies within the already rich offerings devoted to choral practice. I’m especially pleased that I could devise a course in chamber music, which, over the years, has exceeded expectations in producing stirring, engaged and intelligent performances and associated written work. It was also terrific fun to host a class for first years, which tried to subvert some of the lazier musical traditions students had inherited from their previous training. With Masters’ students, I’ve encountered a raft of interesting musicians, including more than a few pianists, a harpsichordist, a trombonist, several singers, and even two viol players. The University setting for such studies seemed just at the right distance from the travails of music conservatoires, and allowed us all to think deeply about what we are doing as performers.

Interactions with Faculty colleagues have also proved invariably enriching, whether we were engaged in examining scripts, portfolios or performances, arguing about course reforms, participating in appointment panels, or organising (as did several of us) the Oxford–Princeton Analysis Symposia held on both sides of the Atlantic. Equally, Faculty and Library administrative staff have been among the most intelligent and supportive I’ve encountered anywhere in academia. They have certainly helped everyone maintain sanity in the face of mountains of marking and increasing administrative loads for academics.

In the first half of my tenure, the Faculty provided a welcoming home for my chamber ensemble Phantasm, a consort of viols, and though I have mixed feelings about the rebranding of what we do nowadays as ‘practice-based research’, I dare not complain when I’ve had the chance to play frequently in the inspirational space of the Holywell Music Room, let alone emerge from my Faculty office to confront a stunning portrait of the greatest composer of English viol music, William Lawes, or to repair to Faculty Board meetings relishing the gaze of yet another musical hero, Matthew Locke. The Faculty of Music is a treasure. Long may it prosper!

Phantasm Tops the Charts

The latest disc to be released by the viol consort Phantasm, directed by Professor Laurence Dreyfus, has flown right to the top of the charts. Lawes: The Royal Consort, released on the Linn label, has already won plaudits from Gramophone and the Guardian. It has so far reached number 2 in the UK Classical Music Charts, and was ‘Disc of the Week’ on BBC Radio 3.
Supporting the Faculty

When I left the Faculty of Music in 2008 I did it with very mixed feelings. On the one hand, I was tremendously looking forward to starting a new career – given that I now work in wealth management platforms, many of you may be wondering why! On the other, I was leaving behind what’s been, undoubtedly, my most defining period yet.

It had all started in 2003 when I arrived in Oxford from provincial Spain with a BA in History and a PGCE. My level of English was appalling, so much so that, applying today’s much stricter language requirements, my application wouldn’t even have been considered. In the MSt in Musicology I immediately had to read and discuss very complex texts under the supervision of people you couldn’t really fool – Suzie Clark, Professor Peter Franklin, Emanuele Senici and Professor Reinhard Strohm.

No less inquisitive were some of my peers. Open debate, stimulating colleagues and the freedom as well as the duty to think and write opened my eyes to a new intellectual world. This was the key to my academic development and a source of happiness…

While at Oxford I enjoyed the sponsorship of many, including the Faculty of Music – some paid for my fees, some for my conference and research trips. I feel it now to be my duty to support the institution and the development of the students. Helping out is also a way of being part of it, entertaining the thought that, behind the spreadsheet that awaits me when I stop writing this article, there is another part of me who’s still there in St Aldate’s.

Enrique Sacau
MSt, The Queen’s College, 2003
DPhil, St Catherine’s College, 2004
Currently Managing Director Europe at FNZ Ltd

I’m forever in debt for what I learnt at Oxford.
Indeed, the Faculty contributes to society at large by educating people, whatever they may end up doing.

Open debate, stimulating colleagues and the freedom as well as the duty to think and write opened my eyes to a new intellectual world. This was the key to my academic development and a source of happiness…

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The Alumni Weekend will take place in Oxford on 18–20 September 2015. The Weekend will showcase the best and brightest of the University – past, present and future. With more than 100 centrally organised events to choose from, together with a wealth of college-organised activities, we hope you’ll find something in the diverse programme to tempt you. To find out more and to register online visit: www.alumniweekend.ox.ac.uk.

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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.
To register for an Alumni Card or to find out more about the benefits available visit: www.alumni.ox.ac.uk.

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