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MUSIC

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# Musician



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Edited by Professor Michael Burden and Elizabeth Green

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Photography by Stephen Cummiskey, Benjamin Ealovega, Lithia Efthymiou, Ian Wallman.

The editors would like to thank all the students, staff and alumni who have contributed to the magazine, as well as the University of Oxford Alumni Office and Development Office.

Cover image: Rahat Fateh Ali Khan plays with students and the Fusion Project at the Faculty.



Professor Michael Burden  
Chair, Music Faculty Board, 2015-18

## From the Chairman of the Board

One of the most enjoyable tasks of the year is composing this letter; writing to Faculty alumni – many of whom I can remember – is an enormous pleasure.

The Faculty as a whole continues to perform excellently. We topped the Guardian University League Table 2018 for the subject (and for once, not equal first, but first on our own!), while the University of Oxford was ranked second in the world in the QS rankings for Arts and Humanities. Like all league tables, the Faculty's position in any one of them entirely depends on the range of factors taken (or not taken!) into account, and to obsess about such 'ratings' would be both foolish and self-defeating. But that said, being at the top is better than not! One cannot help but feel, though, that these are laurels based on the past, however immediate. I wrote last year about the difficulties that Brexit was already causing the music industry; my fear that we were unlikely to have greater clarity on such matters has proved horribly, hideously true. The uncertainty in the industry continues, and losses close to home – the European Union Baroque Orchestra has moved from Oxfordshire to Antwerp – suggest that the period of readjustment will not be easy.

We will, of course, try to meet these challenges; those I mentioned last year – the estate, meeting the University's diversity agenda, and ensuring that our admissions net is cast as widely as possible – remain.

But there have been positive moves in all three areas, and even more changes are in the pipeline. One of the changes that has not been positive is the eroding of financial support mechanisms for undergraduates; as I write in July, the latest figures suggest that, at its worst, student debt on graduation may be in the region of £57,000.

From the safety of Oxford, though, the significance of even £57,000 pales beside the horror of war-torn Syria. Beyond the human suffering, the destruction of the results of human endeavour – the loss of libraries, architecture and archaeological sites – is incalculable. From the heart of this appalling situation we received an appeal from Susie Attwood, a filmmaker, violinist and Faculty alumna, for support in the form of the loan of a violin for 14-year-old Syrian musician Aboud Kaplo who fled from Aleppo and is now living in London. The Faculty has lent him a 19th-century instrument made in Germany by Wolff Brothers, and his parents have written to us: 'Your action brought happiness, hope and encouragement to Aboud and to us in the midst of our life circumstances.' It is fitting that the violin was previously the property of the late Helene La Rue, our much-missed curator of the Bate Collection, whose work and generosity embraced music around the world.

# Faculty News

## Research Round-Up

In September 2017 Professor Dan Grimley and Dr Joanna Bullivant will embark on a



new project, *Digital Delius: Interpretation, Performance, and Analysis*, supported by a £97,000 grant from the Arts and Humanities Research Council's (AHRC) Follow-On Funding for Impact and Engagement scheme. Digital Delius will create a virtual exhibition that will allow anyone with an internet connection, at any time and without cost, to access items from the extraordinarily rich collections of the British Library and the Delius Trust. Not only will users be able to view items that have previously only been available to those able to visit the British Library or the Delius Trust in London, but they will also benefit from a wealth of expert commentary drawing on

research conducted during the original AHRC project. Moreover, the project will allow non-expert listeners to understand and engage with the digital items, as well as presenting recordings and photographs. The project is particularly targeted at students aged 16-21, and will develop digital teaching resources while offering an exciting programme of practical workshops to complement the exhibition.

The Faculty will be hosting a number of conferences this year. Two key conferences to note: *18C Opera*, led by Professor Suzanne Aspden, will take place in the Faculty on 11 and 12 September 2017. This conference will address two key questions: How did the representation of interiority develop in eighteenth-century opera's libretti and music? And were there different developmental paths for different genres or regions in the period?



The combined expertise of the opera historians, historians of ideas and music psychologists participating in this conference will facilitate a systematic interdisciplinary consideration of the ways in which opera's structures and practices demonstrate contemporaneous thought on identity, the self and interiority. The British Academy Postdoc Dr Anna Stoll-Knecht is coordinating an interdisciplinary conference *Wagner 1900*, taking place in Jesus College, Oxford, 9-11 April 2018. Comprising about twenty papers (including from several members of the Faculty of Music) and a keynote lecture from Wagner scholar Barry Millington, this conference will investigate the impact of Richard Wagner on fin-de-siècle Vienna, not only in music but also in visual arts, theatre, literature and philosophy. Two performances taking place during the conference each address different issues related to the topic of *Wagner 1900*.

## New Arrivals

Dr Christophe Masson, Dr Laura Slater and Dr David Murray joined the interdisciplinary ERC-funded MALMECC team looking at Music and Late Medieval European Court Culture, led by musicologist Professor Karl Kügle. Christophe is a historian with research specialism in late medieval church history and military history. David's research focuses on songs and poetry



of the Middle Ages and Laura is an art historian.

Dr Marten Noorduyn and Dr Cayenna Ponchione both joined Claire Holden and Professor Eric Clarke's AHRC-funded *Historically Informed Performance* project. Marten has a special interest in performance practice and tempi in Beethoven. Cayenna did her thesis in Creativity and Authorship in Orchestral Performance, as well as being active as a conductor.



Dr Joanna Bullivant returned to Oxford in October 2015 as research assistant on the AHRC-funded project *Delius, Modernism, and the Sound of Place*, working with Professor Grimley. She has been lecturer in Music at Magdalen since October 2016, and will be working again on Delius as Researcher on the new phase of the project from September 2017.

Dr Yvonne Liao will start her research in the Faculty in October 2017 as a Leverhulme Early Career Fellow to examine the

## Awards and Distinctions

Composer and Master of the Queen's Music Judith Weir was awarded the degree of Doctor of Music honoris causa at this summer's Encaenia.



Professor Reinhard Strohm was awarded Honorary Membership of the Royal Musical Association.



The Philharmonia Orchestra's critically acclaimed 2016 series *Stravinsky: Myths & Rituals* (with series advisor Professor Jonathan Cross) won the 2017 South Bank Sky Arts Awards in the classical music category. This is the second award nomination for the Stravinsky series, which was shortlisted for a Royal Philharmonic Society Award earlier this year.

musical venues of British and French settlers from the 1880s through to the 1940s in China's treaty ports (specifically Shanghai and Tianjin).



Dr Joseph Browning is in receipt of a British Academy Postdoctoral Fellowship; the subject of his study is *Vital Sounds: Mediating Nature in British Contemporary Music*.





*About the Author: Professor Gascia Ouzounian  
Associate Professor; Fellow and Tutor, Lady  
Margaret Hall; Lecturer at Brasenose College*



# Sound Art and Environment

Professor Gascia Ouzounian is a musicologist and violinist whose work is focused on experimental traditions in music and sound art of the last century. Her current book project, *Stereophonica*, examines technologies of space in relation to sound after 1850.

I was delighted to join Oxford as an Associate Professor of Music and Tutorial Fellow at Lady Margaret Hall in September 2016. I have found the Faculty of Music to be enormously welcoming and accommodating of a broad range of academic and creative interests. At first glance my new course on 'Sound Art and Environment'

might not seem like typical fare for an undergraduate student reading Music, since we mostly study artworks that reside between music and the visual arts. The term 'sound art' is normally used to describe sound-based artworks that are exhibited outside the concert hall: sound sculptures, sound installations, interactive sound art, soundwalks, soundscape design, and mobile audio works, to name a few of the genres that have been associated with sound art since the late 1960s. I have been fascinated by the history of sound art because it represents an expansion of music into new territories, and because sound artists have been

remarkably innovative in conceptualising new approaches to form, material and medium.

In the Sound Art and Environment course we explore sound art works that are specifically concerned with issues of environment, place and site. For example, we encountered works that give 'voice' to a place, like Walter Fähndrich's *Music for a Quarry*. In this work, a marble quarry that has loudspeakers embedded into it produces a 12-minute electronic composition every day at the precise moments of astronomical sunset and sunrise. If you happen to walk by the quarry at these times, the quarry itself appears to be singing. We also explored works that reconfigure the soundscapes of public spaces, like Max Neuhaus's *Times Square*, a sound installation that has been active for over 30 years in Manhattan's Times Square district, where it emits a continuously evolving, richly layered electronic hum. Other works take root between music and architecture. For example, *BUG* (2008-) by the sound artist Mark Bain and the architect Arno

Brandlhuber invites people to plug their headphones into the façade of a building in order to listen to the sounds produced by the building itself; this is made possible through the use of seismic sensors that are embedded into the building's infrastructure. Listeners who plug in their headphones can hear the building as it responds to changes in weather, atmospheric pressure, wind and rain, and as the building material contracts and expands over time.

Each of these works - and many others - represent new ways of experiencing and conceptualising sound in relation to environment and place. They also invite new ways of analysing and thinking about sound. It was important for me that students would be exposed to relevant theoretical concepts and histories, but equally that they would have opportunities to explore the creative dimensions of sound art. Students were therefore invited to create their own works - sound installations, sound maps, and so on - and to reflect on these as part of their essays for the course.



*Listening to BUG, a collaboration between sound artist Mark Bain and architecture firm Brandlhuber at 9 Brunestrasse, Berlin*



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The Sound Art and Environment course was first offered at a time when the Faculty of Music has supported a number of initiatives in this area. In 2016 Professor Jason Stanyek launched a Sound Artist-in-Residence programme at St John's College. Through this programme internationally leading sound artists including Jacob Kirkegaard (Denmark) and Marianthi Papalexandri (Greece) have each spent several months in Oxford, where they have created new works, presented exhibitions, workshops and lectures, and collaborated with students on sound art projects. In March of this year the Faculty co-presented *Supersonic* at the Ashmolean Museum: an extraordinary evening that featured the work of several dozen composers and sound artists. At Oxford I hope to be part of this growing conversation, and I hope to facilitate new opportunities for students to explore the fascinating world of sound in contemporary art.

## PROFESSOR GASCIA OUZOUNIAN

Professor Ouzounian is in receipt of an Early Career Research grant from the Arts & Humanities Research Council (AHRC) for a cross-disciplinary research project that seeks to better understand the urban environment through an examination of sound and sound art, focusing on the particular conditions of post-conflict cities undergoing rapid and radical change. *Hearing Trouble: Sound Art in Post-Conflict Cities* focuses on Berlin and Belfast, cities that support vibrant communities of sound artists and that have similar architecture and planning cultures.



**About the Author: Professor Karl Kügle**  
ERC Research Professor and Senior Research Fellow,  
Wadham College



# Music and Late Medieval European Court Cultures:

REWRITING THE CULTURAL HISTORY OF LATE MEDIEVAL EUROPE

Late medieval cultural history in Europe has traditionally been studied from a mono-disciplinary and national(ist) perspective. For musicologists researching the period 1250–1450, this meant a strong focus on sources and on notation, leading to well-established distinctions between ‘English’, ‘French’ or ‘Italian’ music and styles. Musicology’s sister disciplines developed along similar lines: we speak of an ‘English’ or ‘French’ Gothic, a ‘northern’ and a ‘southern’ Renaissance, Middle French, Middle Dutch or Middle High German ‘literature’. Historians of different nationalities sometimes even place starkly contrasting value on a single historical figure: the Holy Roman Emperor Charles IV, for example, to modern Germans is merely a transitional figure, whereas to modern Czechs he is a national hero. And scholars generally take little interest in ‘peripheries’ - which actually often include formerly powerful polities whose territories nowadays are divided up among several nation states.

How can we rectify the distortions generated by such traditional historiographies? How did words, sounds, visual,

gestural, material, and spatial components interact and form culture, and specifically ‘court culture’? Can we rewrite the cultural history of late medieval Europe along lines that adequately reflect the perceptions of contemporaries and give due attention to courtly centres or networks that have become submerged? Specifically to music, what exactly were the social and architectural contexts in which a polyphonic song by, say, Du Fay, or a motet by Machaut would have been performed, and how would an audience have savoured these pieces aesthetically? These are some of the questions that the ERC-funded MALMECC project will seek to tackle in the upcoming years.

MALMECC, an acronym for Music And Late Medieval European Court Cultures, is supported by an Advanced Grant provided by the European Research Council (ERC) and will run through the end of 2020. The project not only seeks answers across disciplinary fault lines but also strives to innovate methodologically. As Principal Investigator, I am the only musicologist on the team; all other MALMECC researchers

were deliberately recruited from sister disciplines in order to generate the transdisciplinary critical mass that the project requires to achieve its objectives. Three post-doctoral researchers, Drs Christophe Masson (History), David Murray (Literary History) and Laura Slater (Art History) are my scholarly collaborators on the project. Martha Buckley lends invaluable support as Programme Administrator.

Each MALMECC scholar will pursue their own research project. The various sub-projects within MALMECC were selected to converge along interlinked research themes, generating synergies that can only be achieved through our work together. For my own research, for example, I focus on the court culture of late medieval Savoy during the reign of Duke Amadeus VIII (1383–1451), later (anti-) Pope Felix V (1439–49), his son and successor Louis of Savoy (1413–69), and Duchess Anne of Savoy (1418–62), better known under her maiden name Anne of Lusignan. She was the daughter of King Janus of Cyprus and French royal princess Charlotte of Bourbon and, among other things, was



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‘Chantilly, Musée Condé: Frères Limbourg, Très Riches Heures du duc de Berry, mois de mai’ (image in the public domain)

responsible for the acquisition of the Shroud of Turin. Laura Slater, our art historian, in turn researches cultural and dynastic networks linking late medieval England, the Low Countries and France. The court of English Queen Philippa of Hainaut (1311–69) is her primary point of entry. Philippa was the daughter of another French princess, Joan of Valois, and her husband William, Count of Hainaut, Holland and Zeeland – a group of territories nowadays divided among France, Belgium and The Netherlands. Our two projects share an interest in the role of females as cultural patronesses and nodes of power at court, but also deal with territories that have been relegated to the periphery of the modern nation states that they now belong to (in the case of Savoy, France, Italy and Switzerland).

Literary historian David Murray and historian Christophe Masson pursue a complementary focus: the dynamics of ecclesiastic courts. David examines the musico-poetic production of the *Monk of Salzburg* against the background of the considerable political ambitions of prince-archbishop Pilgrim II von Puchheim (c1330–96) at Salzburg. For an ecclesiastic ruler such as Pilgrim, available power networks would have extended deeply into the Austro-German aristocracy through his familial lineage, alongside the transnational coterie of churchmen that extended all the way to the cardinals and, with a bit of luck, the one cardinal who served as Pope at any given time. Princes of the Church during the later Middle Ages were typically brothers, nephews and uncles of secular rulers and their wives. They played important roles as advisers, educators, intellectuals, administrators and rulers in their own right, and formed a network of their own that will be examined by Christophe Masson.

Needless to say, visual and musical performances were essential for the cultural

display at all these courtly communities. Courtiers secular and ecclesiastic often grew up together and were connected through dynastic and educational ties. This makes it easy to understand how a transnational courtly habitus came about that the MALMECC team aims to reconstruct.

Music, sounds and listening played a vital role in courtly life, from the daily prayers and mass to making, exchanging, discussing, hearing and performing courtly song and poetry, to dancing and acoustic signals performed at courtly ceremonies. Much remains to be recovered about music’s *Sitz im Leben* from romances, chronicles, educational texts and archival records as well as architectural, visual and material artefacts. Triangulating this evidence against that of the notated sources and archives already explored, and assembling our findings into a coherent picture, is an exciting challenge and the main objective of the MALMECC team in the upcoming years.

For further information please go to the project website [malmecc.eu](http://malmecc.eu), which features regular updates and blogs by team members.

“HOW DID WORDS, SOUNDS, VISUAL, GESTURAL, MATERIAL, AND SPATIAL COMPONENTS INTERACT AND FORM CULTURE, AND SPECIFICALLY ‘COURT CULTURE’?”

# Night Dance

## Fantasy: re-mapping a sound world

**About the Author:**  
**Professor Robert Saxton**  
Professor of Composition;  
Fellow and Tutor,  
Worcester College



with such wonderful musical colleagues. To date, both performances (Ashmolean and Union Chapel, London) seem to have gone down well with audiences. Future performances are planned at an Arts Centre in Covent Garden, London, and at a UK festival.

**About the Author:**  
**Dan Hulme**  
Musician and  
Studio Manager



The idea began, as good ideas often do, over a curry in central Oxford. Three friends and colleagues, all from different musical disciplines, discussing the exciting possibilities of a collaboration.

That idea became *Night Dance Fantasy*: a dramatic electronic re-sonification of Robert Saxton's 1986-7 composition *Night Dance*. Based on the original structure and narrative, but introducing the talents of electric guitarist Nick Fowler (who plays with numerous pop and rock acts including Oxford legend Gaz Coombes) and me: studio musician, record producer and director of the Music Faculty's Electronic Music Studios.

Nick and I have long been fans of *Night Dance*, and as it was approaching the 30th anniversary of its premiere it seemed like a fitting time to

*Night Dance Fantasy* (2016-17) is a re-composition for electric guitar and electro-acoustics by Nick Fowler and Daniel Hulme of *Night Dance* (1986-87), a work for acoustic guitar, originally commissioned and premiered by the New York-based guitarist David Starobin (recorded by him on the Bridge Record label). The music depicts an old man sitting in a doorway on a hot Spanish evening, playing the guitar to himself, when a crowd of increasingly nightmarish revellers (as in Goya's late paintings) pass and dance wildly. At the close, they have disappeared and the old man, once more, plays to himself. Was it real, or did he imagine it?

Nick and Dan have recreated this ten-minute tone poem in an impressive and highly imaginative fashion, using the shape and dramatic idea of the original and much of the latter's musical material to produce a really intense and expressive new piece. Both the process of working alongside them, and the end-product, have been a revelation for me, as has been working



There are three distinct sequential movements to Robert's composition: the *Serenade*, *Dance* and *Nocturne*. Together they construct the journey of a lone old man playing the guitar, a troupe leading him in an exotic dance and his return to earth from the revelry.

We committed to keeping both the *Serenade* and *Nocturne* recognisable from the notated music, Nick playing the score with additional electroacoustic transformations and gestures as described, but we wanted to completely rework the *Dance* section to include elements of hip hop, electronica and rock. No easy feat with such a harmonically and rhythmically dynamic piece as the original!

To accomplish this, we attempted to distil parameters of the *Dance* movement such as signature, pulse and key to an elementary level that would convey a sense of the original, but also allow us to build a solid electronic framework with contemporary popular music reference points. We employed a poly-rhythmic approach to this section with layers at different time signatures: tribal vocal samples, arpeggiated modular synthesisers, percussion elements and Nick's electric guitar toggling between power chords and ambient drone, all the while basing his fretwork on the tuning of open strings of the guitar, in line with Robert's concept. We then re-notated and rehearsed a structure of the textures that

allowed us to create a climax that segued into the *Nocturne* movement and the originally notated score. The whole project has been a rewarding and successful exploration of blurring the lines between genre, very much enabled by technology. We hope to carry on pushing into new ground with other pieces in the not too distant future.

Watch this space.

collaborate with Robert on a reworking.

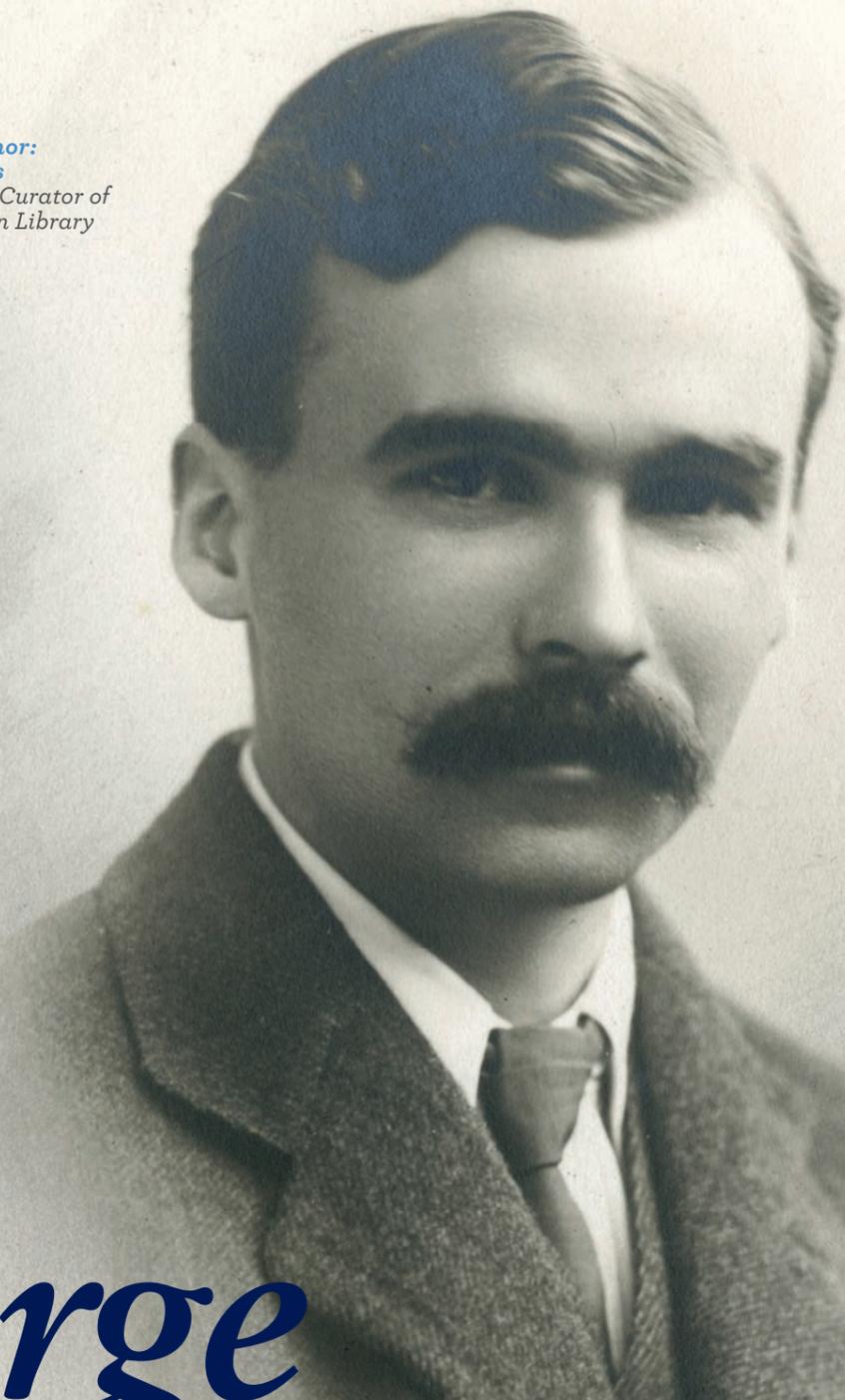
Professor Saxton describes the concept behind the original piece elsewhere in this article, but I wanted to briefly explore the challenges and methodology of bringing together what are often perceived as disparate musical genres: classical, popular and electroacoustic.

Initially Robert, Nick and I sat down to map out an approach and aesthetic for the piece. We decided that it must be a performance, not merely a 'tape' piece (i.e. a studio recording). We wanted to create an exciting live dialogue between electric guitar and electronics that evoked the climatic spirit of the original, and weaved between fragments of the notated music and completely new electronic transformations and gestures.

**About the Author:**  
**Martin Holmes**  
 Alfred Brendel Curator of Music, Bodleian Library



# George Butterworth and Oxford



2016 marked the centenary of the death of composer George Butterworth, one of several Oxford-trained musicians killed in the Great War, who has come to symbolise that lost generation.

Born in London on 12 July 1885, Butterworth grew up in Yorkshire and came up to Oxford from Eton where he had been a somewhat rebellious teenager, as correspondence between his father and house-master reveals. Excelling in sport and music he won a place to read Classics at Trinity College in 1904.

A series of letters home survives in the Bodleian which tells us much about his student life. His mother was constantly fretting about his health and it is clear that George was more interested in his musical activities than his academic work, which suffered as a result.

He became Secretary of the Musical Club and was President from October 1905 to March 1907. He played piano in several OUMC concerts and his letters report on various notable events, such as a visit by Kreisler and Elgar's honorary degree ceremony in 1905. In his second year, he moved out of college into shared digs opposite the Union, at 20 St Michael's Street. His interest in AE Housman's poems dates from this period although it was not until 1911 that the first of his famous sets of *A Shropshire Lad* songs appeared (first heard at an OUMC concert).

While at Oxford, Butterworth made a lasting friendship with Hugh Allen, then Organist of New College (subsequently Heather Professor of Music). Crucially, he was introduced to Ralph Vaughan Williams and Cecil Sharp, sparking an interest in folk song

and dance which greatly influenced his own music.

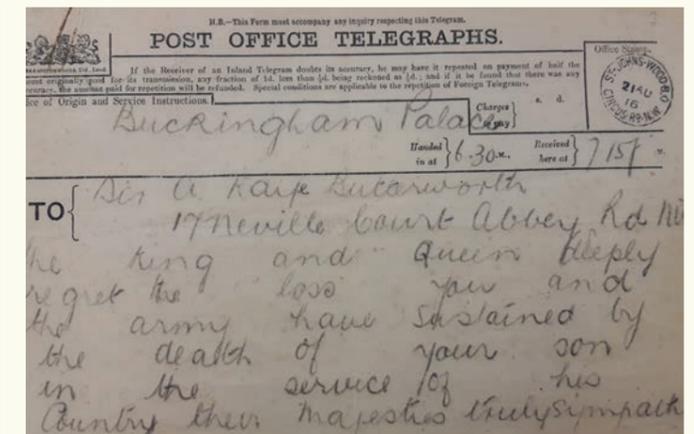
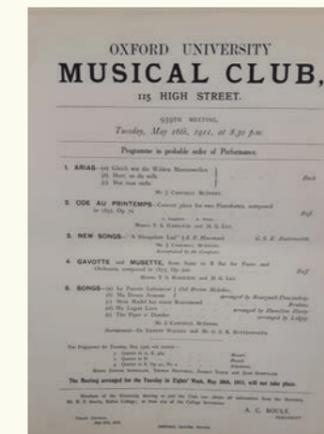
After going down with a Third in 1907, he remained a frequent visitor to Oxford. A spell as a music critic for The Times was followed by a year teaching at Radley College when he met a Christ Church student, the young Adrian Boult. Always restless, he left Radley to go to the RCM but that, too, did not last long. In 1910, he began (but never completed) an Oxford BMus and thereafter spent his time composing, collecting folk tunes and honing his skills as a folk dancer, still making occasional appearances at OUMC concerts.

In addition to the letters, the Bodleian holds his war diary and many of Butterworth's surviving music manuscripts, among which is an unfinished Orchestral *Fantasia* which has been treated to two different completions in

recent years. There is also a fascinating scrapbook compiled by his father after his death and a remarkable Kinora 'flip book' of Butterworth Morris dancing in 1912 ([www.youtube.com/watch?v=X7UZ4WXI9sc](http://www.youtube.com/watch?v=X7UZ4WXI9sc)). Also, last year, a lost early song, which had previously been hidden in the archive of the Butterworth Trust for many years, emerged from the Bodleian backlog. The discovery was celebrated with a recording of the song made by current Music student John Lee and lecturer Guy Newbury (<https://soundcloud.com/bodleianlibraries/butterworth>).

Following the outbreak of war in 1914, Butterworth joined up and obtained a commission in the Durham Light Infantry. After a brief but distinguished period at the front, he fell victim to a sniper's bullet and died near Pozières on 5 August 1916.

Left: Flyer for OUMC concert featuring the first performance of some of Butterworth's *A Shropshire Lad* songs, 16 May 1911  
 Right: Telegram of condolence from Buckingham Palace to Butterworth's father, 21 Aug 1916





**About the Interviewer: Luke Lewis**

Luke recently completed a DPhil at the Faculty under the guidance of Professors Robert Saxton and Jonathan Cross, having also studied with Hans Abrahamsen at the Royal Danish Academy of Music. His research centres on political expressions in the work of British composer Steve Martland. Alongside his classical composition, he works as an arranger for pop bands, an editor of baroque opera, and is currently writing music for an AHRC-funded film project. More information: [luke-lewis.com](http://luke-lewis.com).



Alumna Profile:  
**Rachel Portman**

(c) Benjamin Ealovega

**Rachel Portman** (Worcester College, 1979) is a film composer who has scored countless feature films including *Chocolat* and *The Duchess*. In 1996 she became the first female composer to win an Academy Award in the category of Best Original Score for *Emma*.

We asked **Dr Luke Lewis** (Merton College, 2010) to interview Rachel and find out more about her.

**What are your memories of studying Music at Oxford?**

I enjoyed orchestration lessons with Robert Sherlaw Johnson most of all. I was writing a lot while I was there, and it was during that time I became

interested in film scores. I wrote scores for OUDS and Buskins productions and was always involved in some kind of theatre.

**How did you become interested in film composition?**

A group of students decided to make a feature film which was released theatrically – Hugh Grant was in it – he was a contemporary. I wrote the score and discovered the joy of writing for film which has fascinated me ever since.

**How do you approach scoring a film? Does it differ from colleagues?**

I write at the piano with pencil and paper which is

unusual these days!

**With so many advances in technology throughout your career, have you had to adapt much and seen your working method altered?**

I've adapted my working methods hugely with all the technical advances. Things move much faster; there are many more late picture cuts, which naturally affect the score cues. I always work with a music editor who is responsible for placing the music within the film. Demo mock-ups are the norm now whereas they hardly existed when I started out.

**Naturally you must be inspired by other composers,**

**but is there another art form that inspires you particularly?**

Not really, except perhaps poetry. I love the poems of Mary Oliver.

**You've worked on some incredibly exciting projects – what would your advice be to aspiring film composers?**

My advice would be to get as much experience writing for different films, paid or unpaid, as possible. It is tough to break in, but determination paid off for me.

**What are you working on now?**

A bunch of projects. An animated film, an opera in development and a choral piece.



**About the Author: Professor Stephen Darlington**

Associate Professor and Choragus; Organist, Student and Tutor, Christ Church



# The Old Hispanic Office Project

You might be forgiven for being sceptical about Medieval Hispanic chant as a potential source of inspiration for contemporary composers: after all, less than two dozen Old Hispanic chants survive in pitched notations amongst a repertory of thousands of chants. However, as a consequence of pioneering research by **Dr Emma Hornby** (Worcester College 1991-1999; college lecturer at Christ Church 1999-2003) and her team at Bristol University, Iberia's early-medieval Christian liturgy has emerged as fertile ground for composers seeking to explore musical idioms which convey spiritual concepts.

The EU-funded Old Hispanic Office project is focusing on musical, liturgical, theological, notational and historical aspects of the rite celebrated in medieval Iberia until it was suppressed in favour of the Roman liturgy with its Gregorian chant repertoire. The research is introduced at [expo.neumes.org.uk](http://expo.neumes.org.uk). Alongside the presentation of their

work through conventional means (including conference papers, journal articles and a monograph), they have also been sharing their findings with composers within and beyond the project team. These composers are then responding to the historical findings in compositional form, capturing something of the aesthetic and purpose of the medieval material, in modern music for modern contexts. You can hear more about this element of the project in a podcast at [podacademy.org/podcasts/i-will-pour-out-my-spirit/](http://podacademy.org/podcasts/i-will-pour-out-my-spirit/).

Part of Emma's vision for the Old Hispanic Office project included an international composition competition, and it was with this in mind that she approached me when making the original funding application to the European Research Council. In the event, this application was successful and since the outset, Christ Church Cathedral Choir have been thrilled to be a partner in the project along with the choir of Bristol Cathedral. The competition was announced

in 2014, and EU composers were invited to write 3-5 minute pieces that engage with the research of the Old Hispanic Office project. Amongst the many applicants, twenty composers were shortlisted, and their pieces were workshopped by Kokoro Ensemble, Bristol Cathedral Choir, or Christ Church Cathedral Choir in Bristol and Oxford in March 2016.

As a result, six composers were commissioned to write 15-minute works for Kokoro Ensemble or the Cathedral Choirs, to be performed in concerts in Bristol this year. The choral concert took place in Bristol Cathedral on 20 May 2017. It included music by Francisco José Carbonell (Spain/USA); Euchar Gravina (Malta/UK), Alison Willis (UK) and Benedict Todd (UK). We also performed music by one of Bristol University's composers, Dr. Michael Ellison.

Not surprisingly, composers have responded in very different ways to the challenge of using such unusual material as a basis for their music. In

particular, the series of workshops were especially creative as performers interacted with composers in developing their work. For some, the relationship with the medieval models has been a loose one, attempting to fathom the spirit of the age and apply it in a modern context. For others, there has been a more literal approach, taking known melodic shapes and expanding texture from a monothematic base. Overall, the result has been a body of contemporary compositions of extraordinary variety, validating my ongoing commitment to new music. Christ Church have been able to play a crucial role in bringing this music to a wide public and helping to shed light on a mysterious and enchanting area of Iberian musical history. Take a look at the choir's website for a video diary of the workshops and more information about the Old Hispanic Office project: [www.chcchoir.org/2016/05/video-diary-christ-church-cathedral-choir-eu-project-workshops/](http://www.chcchoir.org/2016/05/video-diary-christ-church-cathedral-choir-eu-project-workshops/)



Choir Rehearsal - (c)Litha Efthymiou



Andy Lamb, Bate Collection Manager



# Out *in Oxford*

Arcangelo Corelli by Hugh Howard held in the Music Faculty Collection

On 16 March 2016, we received an email requesting our support for an innovation-funded project. The ambition was to produce an LGBTQ+ themed gallery trail for the museums and Collections of the University of Oxford.

The aim of this initiative was to address issues raised in a recent lecture by Professor Peter Parkinson – *A Great Unrecorded History: LGBT Heritage and World Cultures* (available at [podcasts.ox.ac.uk](http://podcasts.ox.ac.uk)).

In this, he highlighted the demand for more LGBTQ+ representation within the University's museum displays. The Bate Collection was quick to support this project, although it did take some head-scratching to find aspects of the collection and displays that could reasonably be said to have LGBTQ+ significance.

In the end, we offered the following as subjects in the Trail handbook: an oil painting of Arcangelo Corelli, a pink plastic recorder of Bressan design and a watercolour featuring the pink recorder.

Arcangelo Corelli (1653–1713) was, although not the most prolific, one of the most influential composers of the baroque period. He never married and lived for the last 30 years of his life with the violinist Matteo Fornari, to whom he was 'devoted' and 'rarely...absent from his side'. As well as his 50 sonatas, which were used as models by many 18th-century composers, Corelli was a pioneer of the concerto grosso, a baroque form in which the performance is shared between the orchestra and a small group of soloists. His 12 concerti, which inspired works by Locatelli, Vivaldi and Handel, among others, have survived

because of his partner Fornari's efforts to have them published after Corelli's death in 1713 at the age of 59. He died wealthy; his only indulgence had been collecting art and violins – these, along with his manuscripts, were all bequeathed to Matteo Fornari.

The pink recorder was selected as an example of using bright colours to represent LGBTQ+ people. In the late 19th and early 20th century, gay Londoners and Parisians wore a green carnation; Oscar Wilde is a famous example. Under Nazism, gay prisoners in concentration camps had to wear a pink triangle as a sign of shame. This symbol was reclaimed in the 1970s as a symbol of gay rights and protest. Since 2000, the Independent on Sunday has published the Pink List to celebrate influential LGBTQ+ people in the UK. It was renamed the Rainbow List in 2014 and the rainbow flag is now the most popular LGBTQ+ symbol. The first rainbow flag had eight stripes and was designed by Gilbert Baker in San Francisco in 1978. The flag is a symbol of unity between all people and a celebration of diversity.

Although not created with an LGBTQ+ theme in mind, the watercolour echoes the experience of many queer people when trying to 'fit in' to mainstream society. I was fascinated to hear from the curator that, by sound alone, it is not possible to tell the pink plastic



“I was fascinated to hear from the curator that, by sound alone, it is not possible to tell the pink plastic recorder apart from one of its more respectable wooden companions”

recorder apart from one of its more respectable wooden companions. I feel lucky to have grown up in a time and place where it tends to be accepted that, similarly, LGBTQ+ people are the same deep down as everyone else, even if we do initially seem a bit strange, a bit different. But often, we can find ourselves caught between embracing a colourful, loud and proud identity or suppressing our 'pinkness' so that we can be fully accepted as part of the group, just like everyone else. LGBTQ+ groups, pubs and events can be a huge comfort; it is great to hang out, every now and again, with other 'pink recorders' in a space that feels fully ours, where we do not have to think about whether we look out of place or not.

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# Women Conductors at Oxford



In February acclaimed conductor Marin Alsop visited the Faculty of Music delivering an inspiring lecture titled *Leading by example: my path to the podium at the Holywell Music Room*. As you may remember, back in September 2013 she made history as the first female conductor of the BBC's Last

Night of the Proms in London and during her talk she spoke at length about her illustrious career revealing some of the challenges she has faced so far.

We asked three female student conductors to talk about their own experiences of the podium here in Oxford.



Chloe Rooke



Hannah Schneider



Cayenna Ponchione

## Chloe Rooke 3rd Year, St Catherine's College

Since coming to Oxford, my musical trajectory has changed enormously. Although I arrived as a first-study flautist, I quickly saw the need for an orchestra at my college, with a number of keen instrumentalists lacking an ensemble to join, and so decided to set one up. Side classes in conducting at the Junior Academy meant I already had the basic technique needed to rehearse and conduct the players, but exercising and developing these skills was only possible because of the nature of the Oxford music scene. The vast number of exceptional

musicians wanting to play in high-standard ensembles lends itself to a vibrant environment; it encourages developing musical directors to take on ambitious projects without feeling discouraged. After a successful first term with the newly formed Catz Orchestra, I won the conductorship of the Oxford University Wind Orchestra, where I have recently been appointed for a second year. In that time I have worked on a number of other incredibly exciting projects as a conductor. From directing operas by Stravinsky and Walton, to

conducting a performance of Clara Schumann's vastly under-acknowledged Piano Concerto in Christ Church Cathedral, I have been soaked in a wealth of unforgettable experiences, and yet it has been the longer time spent with OUWO that has been particularly special. The group has allowed me to push them through increasingly challenging repertoire – focusing especially on repertoire for the contemporary band written in the last 20 years – which has in turn pushed me as a conductor. Yet the biggest privilege has been working

week by week with individuals who are all eager to grow as people and musicians. In recent months the sensitivity they have developed, in responding to each other and to my gestures, has led to some beautiful moments in rehearsal and concert. Music is exceptionally powerful in communicating things we cannot verbalise – a device which the world desperately needs – and my time in Oxford has encouraged me to pursue the creation of such a medium wholeheartedly.

## Hannah Schneider MPhil, St John's College

After observing Valery Gergiev conduct every day for over a year while I worked as his personal assistant, I arrived in Oxford eager to begin conducting myself. I was instantly impressed by the multitude and quality of ensembles here, but I also noticed that there was room for a new approach among these traditional groups. Convinced that classical music has wrongly been labelled obsolete and elitist, in December 2016 I

founded Oxford Alternative Orchestra, with the aim of exploring the intersection of music and social impact. Within three months we had performed at a homeless shelter, hospice centre, retirement community and children's hospital, and had raised money for local charities. In addition, we went on tour to Scotland and collaborated with the University of Edinburgh Chamber Orchestra.

I feel blessed to work with

remarkably dedicated student musicians who quickly caught on to the vision. There is clearly a hunger to explore how we as musicians can serve our communities and expand access in more active ways.

From 2017 to 2018 I will also have the honour of conducting Oxford University Philharmonia, and have programmed the first concert to include the Oxford premiere of Stravinsky's

*Chant funèbre*, a masterpiece lost for over 100 years and only discovered last year.

All of these opportunities testify to what an unusual place Oxford is: not only have I not felt disadvantaged by being a woman conductor, I have also witnessed dozens of students willing to push the boundaries and discover what classical music is and what it can become. In a field as traditional as ours, this is a rarity.

## Cayenna Ponchione DPhil, Merton College

This is an exciting time to be a young conductor at Oxford, and a particularly exciting time for young women. The recent surge in the press about women conductors has been hugely beneficial to raising awareness about inequality on the podium.

Personally, I have benefited from the helping hands of the women conductors who have gone before me. I had the advantage of a role model in the conductor of the symphony orchestra in my hometown of Fairbanks, Alaska: Dr Madeline Schatz, who was both an advocate and an inspiration. More recently, I am indebted to Marin Alsop for selecting me to conduct the BBC Concert Orchestra as part of an exclusive all-female conducting workshop in 2015.

As a conducting tutor myself I have been inspired by Alice Farnham's conducting workshops. Alice demonstrated to me the critical need for women conducting tutors and mentors. Conducting is an embodied art and, historically, one that has been primarily embodied by men. Women need safe spaces to be able to explore the types of embodied communication essential to become effective conductors.

It is not just women conductors who have taken up the flag, however. My colleague, John Traill, founder of the Oxford Conducting Institute (OCI), with which I am a Conducting Associate, first came to me looking for ways to proactively encourage and support female conducting students. OCI

is now committed to equal gender representation in its tutors. Additionally, OCI has led the charge with hosting the first ever Conducting Studies Conference, programming a plenary session dedicated to exploring issues of gender in conducting. The session was transformational as over 50 male and female conductors from across the globe engaged in an open discussion about gender issues. For many of the women there, this was the first time that they had the opportunity to have such candid discussions with their male colleagues, many of whom expressed genuine concern about how to best be supportive of their female conducting students.

As a doctoral student, I was

the first female conductor to win the conductorship of the Oxford University Philharmonic in 2012 but already we have seen the second female appointed to that position, and Natalia Luis Bassa has been invited twice to conduct the Oxford University Orchestra in the past 5 years. In the last conducting workshop with the Oxford Philharmonic, two of the three candidates were female, while over 50% of the applicants were female. While a true balance has not quite been struck, the trend is a positive one and there is a strong momentum right now that makes me feel optimistic about the future of conducting and the opportunities for the bright young women conductors at Oxford.

# Books, recordings & Composition News

## Books

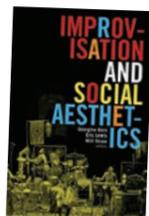
Professor Eric Clarke and Dr Mark Doffman are the co-editors of a substantial new book entitled *Distributed Creativity: Collaboration and Improvisation in Contemporary Music*, and are the co-authors of four of the book's chapters. The book has 14 chapters and 12 shorter and more personal



'Interventions' from practising musicians of one kind or another, together covering a wide range of topics relating to the variety of collaborative and more or less improvised ways in which contemporary music is made. The volume is one of five books all published together by

OUP, arising out of the AHRC-funded research *Centre for Musical Performance as Creative Practice (CMPCP)* which, between 2009 and 2014, brought together researchers from Cambridge, Oxford, King's College London and Royal Holloway in an extensive programme of research, conferences, workshops, public events and publications.

A new publication co-edited by Professor Georgina Born has just arrived from Duke University Press. *Improvisation and Social Aesthetics*, edited by Georgina Born, Eric Lewis and Will Straw, is a collection that addresses a wide range



of improvised art and music forms – from jazz and cinema to dance and literature – locating improvisation as a key site of mediation between the social and the aesthetic. As a catalyst for social experiment and political practice, improvisation aids in the creation, contestation and codification of social realities and identities.

## Recordings



Professor Robert Quinney and New College Choir entered the charts in June with their disc *Like As The Hart: Music For The Templars Garden*. It features music by Faculty alumni Anthony Pitts (New College, 1987) and Alexander L'Estrange (Merton College, 1991).

*Delius Quartet* (1916) in their original versions, uncovered together by Villiers Quartet's lead violinist James Dickenson and Professor Grimley at the British Library in London.

In March *A New Heaven*, the latest CD release from the Choir of The Queen's College directed by Professor Owen Rees, was at number one in the Official Specialist Classical Chart. The bulk of the pieces on the recording are inspired by the extraordinary visions of St John, the writer of the *Book of Revelation*, describing the ravaging of the world through divine judgement, the battles between good and evil, and the world's eventual remaking as 'a new heaven and a new earth' in which death and suffering are no more. The disc features works by composers Sir James MacMillan, Cecilia

McDowall, Gabriel Jackson, David Bednall (The Queen's College, 1997) and Kenneth Leighton. There are three new commissions by Phillip Cooke, Toby Young (New College, 2012) and Marco Galvani (The Queen's College, 2013).

In October 2016 Christ Church Cathedral Choir joined forces with soloists from The Sixteen and Oxford Baroque on their new recording of Francesco Durante's *Requiem Mass in C minor*, directed by Professor Stephen Darlington.

Magdalen College Choir and Roderick Williams (Magdalen College, 1984) released a seasonal disc, *On Christmas Night* conducted by Daniel Hyde (former Associate Professor in Music at Magdalen College),

in September 2016 on Opus Arte.

The recording of Christmas music by James Whitbourne (Magdalen College, 1982), Honorary Research Fellow at St Stephen's House, was released by Naxos in November 2016.

Director of Performance Natalie Clein released her new record *Bloch, Ligeti & Dallapiccola: Suites for solo cello* on Hyperion in February. 'This lovely disc reveals the cello as a kind of private sketch pad, or journal, capturing big emotions on a small scale, with a poetic concentration in sharp contrast to the larger, more furious musical gestures of the post-war moment.' (Gramophone)

Contrapunctus, under the direction of Professor Owen Rees, released the second

volume of its series of recordings of music from the Baldwin Part-books, the largest surviving manuscript collection of Tudor music, preserved in Christ Church library.

Released in March this year, *Elgar: Organ Works* is the second recording of Merton's new Dobson organ. Merton's Reed Rubin Organist and Director of Music Benjamin Nicholas (Lincoln College, 1995) proves himself a fine Elgarian and an inventive programmer, coupling Elgar's two original major works for the organ with three transcriptions – including a first outing on CD for the superb arrangement of the *Prelude to The Kingdom* made by Herbert Brewer, Elgar's contemporary and the long-serving organist of Gloucester Cathedral.

## Composition

Professor Robert Saxton In September 2016 the second performance of *The Resurrection of the Soldiers*, based on a painting of the same name by Stanley Spencer, was given by the English Symphony Orchestra under Kenneth Woods at the Shire Hall in Hereford. It was performed again in June 2017, at the Aldeburgh Festival by the Aldeburgh Festival Orchestra. The festival programme also features numerous Faculty Alumni (see page 23 for details).

In October 2016 the Kreutzer Quartet gave the Chinese premiere of Professor Saxton's *third String Quartet* at the Tianjin Conservatory of Music. The piece was originally commissioned by the South Bank Centre London for the Arditti Quartet.

The Villiers Quartet played Saxton's *Fantazia* for String Quartet at the Holywell Music Room in November 2016.

Professor Saxton is currently writing a replacement *Agnus Dei* for the *Mozart Requiem* in the manner of late Mozart for a forthcoming BBC TV drama written and directed by Peter Kosminsky (Worcester, 1976), director of *Wolf Hall*. The BBC Singers and BBC Symphony Orchestra will record the music later this year.

Professor Martyn Harry has composed a new children's opera, *Vehicles*, in creative collaboration with primary school children in Blackbird Leys, Banbury and Ellesmere Port and Nina Hajjiyanni, the director of Action Transport Theatre. Each opera scene focuses on a different vehicle, with children from King's Sutton Primary Academy in Banbury providing the accompaniment for one scene with a percussion ensemble made out of car parts from the BMW Factory in Cowley.

A new brass band piece by Professor Harry that is based on the works and life of George Butterworth and entitled *Green Bushes* was premiered at Girton College, Cambridge, in June 2017.

The Oxford Philharmonic Orchestra will perform pieces by both Professor Saxton and Professor Harry at their Residency anniversary concert on Thursday 2 November. For further details visit [oxfordphil.com](http://oxfordphil.com)

# Events

In September 2016 scholars, students and alumni gathered at Lady Margaret Hall for a one-day conference in honour of Professor Susan Wollenberg, titled *Analytical and Critical Reflections on Music of the Long Eighteenth Century*. Organised by Joe Davies (St Hugh's College, 2013) and Dr Benjamin Skipp (Christ Church, 2001), the event marked Susan's retirement from her University lectureship (which she had held continuously since 1972), and celebrated her significant contribution over four decades to 18th- and 19th-century studies. It featured nine individual papers on topics ranging from Haydn to late Schubert, a keynote address by Professor Matthew Head (King's College London), and an evening recital by soprano Aisling Kenny, accompanied by Oxford alumna Cecily Lock (St Hilda's College, 2001) on the college's new Steinway. The programme of *Lieder* by Fanny Hensel, Clara Schumann and Maude White provided a moving end to the conference, paying tribute to Professor Wollenberg's pioneering work on women composers.

In late October 2016 Roger Allen (St Peter's College) gave



a lecture, *Richard Wagner's Beethoven*, and taught classes in Analysis at the Hochschule für Music in Lucerne. He also made a research visit to examine primary source materials held in the Richard Wagner Museum, Villa Tribschen, where Wagner lived from 1866 to 1872. In April 2017 he took part in a weekend of events at University College London examining Culture in the Third Reich, when he lectured on the controversial career of the conductor Wilhelm Furtwängler.

The holder of this year's University Visiting Chair of Opera was acclaimed stage director Katie Mitchell. She spoke at length to Professor Michael Burden about her experiences creating new and contemporary opera as well as engaging students with masterclasses. ✓



Alexander Gebhard (St Edmund's Hall, 2016) writes...

I very much enjoyed the masterclass with Katie Mitchell. We worked on the hair scene from Debussy's *Pelleas and Melisande*. One of the big challenges for the singers is what to do with the symbolist allegory that is Maurice Maeterlinck's libretto. Katie was extremely articulate in framing the concept that she used for her interpretation of this opera. She shared with us her vision that the opera was in fact a dream, a surreal sequence where anything is possible. The dream context enabled the introduction of characters to scenes that were not meant to be present. Thus, we arrived at the situation where Melisande was seducing her brother-in-law Pelleas on the marital bed, while her husband, Golaud, entered the room and sat down next to the bed, nursing their baby. I found it fascinating how this enabled us to access deeper layers of the text that weren't explicitly referenced in the libretto. In sum, the masterclass was truly inspiring, both for the way in which we worked on so much detail in such a short space of time and for getting an insight into how one of the world's foremost opera directors thinks about acting and stage presence.

## Concert: Rahat Fateh Ali Khan

In May 2017 internationally celebrated Pakistani singer Ustad Rahat Fateh Ali Khan gave a sold out fundraising concert for the Faculty of Music at the Sheldonian Theatre. He worked with student performers and student group - The Fusion Project - on a special programme commemorating the life and work of his famous uncle and revered performer, Ustad Nusrat Fateh Ali Khan.

Rahat Fateh Ali Khan generously gave the concert to help raise money to support the work of the Faculty of Music. The proceeds will be invested in further concerts that promote music and musicians from South Asia.

Khan also donated a harmonium played by his uncle to the Faculty's Bate Collection of Musical Instruments.



# Alumni Profiles

## SEND US YOUR NEWS

It is always good to hear from you. Stay in touch, and let us know what you have been up to since graduating from the Faculty: [oxfordmusician@music.ox.ac.uk](mailto:oxfordmusician@music.ox.ac.uk).

### Claire Hobbs (Kitay)

St John's College, 1979

On leaving St John's in 1982 (where I had been organ scholar) I spent a year at the Royal Northern College of Music studying organ performance before going to the Conservatoire de Musique in Geneva, Switzerland. After returning to the UK, I was Assistant Organist at Bristol Cathedral and Organist at Clifton Cathedral. Although I performed as a soloist and accompanist a great deal in those years, I had become increasingly fascinated by the psychological aspects of music-making both in performance and teaching. So in 1994 I returned to study - this time to train as a music therapist at the Guildhall School of Music and Drama.

For the last 20 years I have worked mainly as a music therapist in settings ranging from pre-schools to secure psychiatric services. I worked for many years in the

NHS, setting up and running therapy services in both adult mental health and learning disability. More recently I have worked more in education than health, running a project evaluating music therapy with children in local authority care and developing work with children and adults from pre-school upwards. Reflecting on Oxford's place in my own musical career: it



has been the open-minded thinking and critical evaluation skills that I developed there that have served me well in my therapy career.

I have maintained my more traditional musical work through running choirs and singing workshops both independently and for the Sing Up initiative some years back. Examining for the ABRSM for more than 20 years has kept me busy also, alongside continuing to undertake work combining therapeutic and musical skill and freelance accompanying.

Now I am back nearer my home town of Cambridge with my husband and two teenagers.

### Ken Shifrin

Linacre College, 1995

I received my DPhil (Linacre College) in musicology in 2000 after performing as a professional musician for nearly 20 years. Formerly I was Principal Trombone in the England's City of Birmingham Symphony Orchestra under Chief Conductor Sir Simon Rattle, Principal Trombone in the Israel Radio-Symphony Orchestra and Co-Solo Trombone in the Radio Orchestra of Stuttgart. I have played under the baton



of leading conductors Daniel Barenboim, Zubin Mehta, Loren Maazel, Bernard Haitink, Sir Georg Solti, Marris Jansons, Antal Dorati and Charles Dutoit, among others. In America I was a member of the popular rock band The Atlantics, performing for such artists as Michael Jackson, Olivia Newton-John, Natalie Cole, Paul Anka, The Drifters, Pearl Bailey and Andy Williams.

I am currently the leader/music director of the internationally touring baroque/jazz ensemble Posaune Voce Trio and first

trombone in the English Consort. I am a frequent guest-soloist both in the USA and Europe, having appeared with the US Navy Band, the US Army Orchestra and the Florida Sinfonia, as well as various other ensembles. I regularly present recitals and masterclasses on both sides of the Atlantic, including for the International Janáček Music Festival, the International Smetana Festival, the International Trombone Association, the Eastern Trombone Workshop, the International Women's Brass Conference, the British Trombone Society, the North Carolina School of the Arts, Rice University, the University of Texas, the University of Florida, the Prague Conservatoire of Music, the Royal Danish School of Music and the Bratislava Academy of Music.

### Emma Granger

New College, 1986

After completing my degree, I won a scholarship for a postgraduate year in harp performance at the Royal College of Music.

Solo, duo and chamber music performances followed before I joined the Birmingham Royal Ballet as Resident Harpist, touring the UK and abroad.

After gaining experience in this role I was appointed Principal Harp at the Royal Opera House, Covent Garden, where I have made numerous recordings, including Harrison Birtwistle's *The Minotaur* and *Anna Nicole* by Mark-

Anthony Turnage. I also had an onstage cameo appearance in a revival of Britten's *Gloriana*.

I was particularly pleased to return to New College in 2012 to record *A Ceremony of Carols* with New College Choir under Edward Higginbottom (Benjamin Britten, The Sacred Choral Music).

I have recently been on a career break, living near Strangford Lough in Ireland with my husband and Jack Russell terrier, Pickle. I have spent my free time attempting to learn ballroom dancing (although my quickstep is still rather slow...).



I am returning to the Royal Opera House for the 2017-18 season beginning with a new production of Puccini's *La Bohème*, directed by Richard Jones and conducted by Sir Antonio Pappano, Music Director of the Royal Opera.

### Duncan Fraser

Keble College, 1977

I arrived at Oxford, tender, naive, hopeful and full of the toxic mix of hubris and humongous anxiety. By the end of the first week I had organised a rehearsal of Mendelssohn's *Octet*; by the end of the term avoided lectures and many tutorials all because, as with so many others I subsequently discovered, I was convinced a mistake had been made in taking me. I convinced myself my aural ability wasn't



good enough, surrounded as I was by brilliant people and yet I simply got on and did all those things which at other universities would

have been counted as part of the degree: I conducted world premieres and pieces on little rehearsal, set up the OU Contemporary Music group with John Hardy and Ivan Hewett, wrote music including a ridiculously difficult *Mag and Nunc* for Bernard Rose, promoted a series of concerts and did lots of conducting and what later would be called arts admin.

Did any of this help later on? Well, for the first couple of decades I worked in jobs as a festival organiser, arts funder and eventually as the Artistic and Community Education Director of the Royal Liverpool Philharmonic Society, where you kept very quiet about having been to what was most definitely seen as an elitist and aloof institution.

What did help was the wonderful Channel 4 documentary which traced four women through St Hilda's, one of whose tutors pointed out that her student wasn't working because she thought the University had

made a mistake in taking her. As tears rolled down my eyes in recognition, I felt permission to connect with other Oxford friends who revealed they had felt the same.

Neither the University, nor Faculty nor tutors spotted the obvious depression and anxiety that I and so many others were afflicted by and it took a whole career change to therapeutic coach, after being a Chief Exec, to realise the pain and damage of that.

And yet... I have such wonderful memories: flyposting for contemporary music concerts at 1am, the exquisite and world-class choral singing at evensongs, the moonlit quads, falling in love, and having the privilege of working with some of the finest musicians of my generation, some of whom I am honoured to call friends. And I am reminded of this beautifully by the composer John Hardy, who has every year on Candlemas Eve sent me a note to thank me for the premiere of his wonderful Symphony we gave all those years ago.

### David Mahoney

St Peter's College, 2006

Since graduating from St Peter's College, David has enjoyed success with Classical Brit Award winning group Only Men Aloud, including performances at the London 2012 Olympics Opening Ceremony, the Strictly Come Dancing Christmas Special and the Royal Variety Performance.

As well as performing, his work as a conductor and producer has seen him collaborate with artists including Rufus Wainwright, Tim Minchin, Tim Rice, Andrew Lloyd-Webber, Roger Daltrey, Kerry Ellis, Sophie Ellis-Bextor, Ruthie Henshall, Petula Clark, Tony Hatch, David Arnold, Gemma Arterton and Laura Mvula.

David founded The Novello Orchestra in 2011, and recent performances include the Wales Millennium Centre's 10th Anniversary production *Broadway to the Bay*, *Live with Pink Martini* (Wales Millennium Centre), *The Golden Age of Dance* (Theatre Royal Drury Lane and Wales Millennium Centre), *Broadway in Concert* (Wales Millennium Centre and the London Palladium) and



Disney's *The Jungle Book* in Concert (Royal Festival Hall, London).

Further credits include Show Producer for the BAFTA Cymru Awards, Music Supervisor for the Roald Dahl centenary celebrations *City of the Unexpected*, Creative Director / Conductor for *Christmas on Broadway* with the Royal Welsh College of Music and Drama, Artistic Director of the Cardiff Music Festival and Producer for various ITV and BBC television productions, including *Songs of Praise*.

Future projects include conducting the UK tour of *La La Land* (Film with Live Orchestra) and Musical Director / Music Supervisor for *Tiger Bay the Musical* (Artscape Theatre Cape Town and Wales Millennium Centre).

# Alumni & Student

NEWS



Anthony Hedges

In June 2016 *Inside Colour* by **Dr Deborah Pritchard** (Worcester College, 2004) was featured in the *Sinfonietta Shorts* series released on NMC Recordings. The work for solo violin is inspired by images of the Aurora taken from the International Space Station.

In November 2016 **Anna Appleby's** (St Hilda's College, 2011) new opera *Citizens of Nowhere* premiered in Manchester. Find out more about Anna's work at [www.annaappleby.com](http://www.annaappleby.com).

**Graham Dwyer** (Merton College, 1981) appeared on harpsichord in November 2016 as guest performer with the Philippine Philharmonic Orchestra in a concert that was part of its 34th concert season at the Cultural Center of the Philippines.

He performed continuo accompanying internationally renowned guitar soloist Eduardo Fernandez in a rendition of the Vivaldi *Guitar Concerto in D*.

In December 2016 **Jake Downs's** (Christ Church, 2012) debut album *Fracture* was released. His unique style blurs musical boundaries, with elements of orchestral pop, folk, post-rock, ambient, noise, EDM and experimental.

Written to commemorate the opening of the Humber Bridge, *Bridge for the Living* by **Anthony Hedges** (Keble College, 1949) and poet Philip Larkin was performed earlier this year.

In February ENO's composer in residence **Ryan Wigglesworth** (New College, 1998) conducted his own new

opera *The Winter's Tale*.

Composer **Nicola LeFanu** (St Hilda's Keble College, 1968) celebrated her 70th birthday in April. Nicola was BBC Radio 3 Composer of the Week (24-28 April) and in May celebrations continued with the première of a new work for mezzo-soprano and ensemble performed by Charlotte Tetley and the Orchestra of St John's Smith Square at the Ashmolean Museum in Oxford. *May Rain*, conducted and commissioned by **Cayenna Ponchione** (Merton College, 2011) as part of the *Water-Culture: Women's Work(s) song project*, sets a text by Kerry Hardie, which rejoices in the showers that bring her Irish garden to life.

In May **Marion Bettsworth** (Lincoln College, 2012) was appointed organ scholar at Alexandra Palace.

> **Ruth Chan** (St Hilda's College, 1997) worked on new music for the Royal Shakespeare Company's production of *Snow in Midsummer* (February-March 2017). The production was based on one of the most famous Classical Chinese dramas by Guan Hanqing.

**William Whitehead** (University College, 1990) is behind an ambitious plan to complete JS Bach's unfinished work, the *Orgelbüchlein*. In May he played 5 of the 118 newly composed pieces as part of a live broadcast on BBC Radio 3. He will play a further 3 pieces at this year's Proms. The final commissions will be heard next year at a concert in the Festival Hall.

**Richard Pinel** (Magdalen, 2002) has taken over from Merton College's Benjamin Nicholas as Director of Edington Music Festival.

In November 2016 Maxim Vengerov premiered **Eugene Birman's** (Christ Church, 2012) *Violin Concerto* with the Oxford Philharmonic Orchestra.

Congratulations to organ scholars **Ben Cunningham** (Worcester College, 2013) and **Daniel Mathieson** (Worcester, 2014), who have been appointed to posts at Westminster Abbey and Salisbury Cathedral respectively.

**George Parris** (St Peter's College, 2014) has completed a 5-year recording project this year, making a mini-series of discs of British choral music for Naxos with his professional choir, **The Carice Singers** [www.thecaricesingers.co.uk](http://www.thecaricesingers.co.uk).



In June **Peter Phillips** (St John's College, 1972), founder of the London International A Cappella Choral Competition, was featured in *Classical Music* magazine.

The Aldeburgh Festival 2017 programme comprises a plethora of alumni talent. Included are two works by **Dr Deborah Pritchard**, both responses to art works by

Maggi Hambling. Other alumni to be heard at Aldeburgh this year are **Mark Simpson**, whose *Windflower* is played by oboist Nicholas Daniel, and **Ryan Wigglesworth**, who conducts a new production of Britten's *A Midsummer Night's Dream*.

**Alexander Campkin** (St Catherine's College, 2002) was commissioned by the Tallis Scholars to write a new setting of *Miserere mei* as a partnering piece to Allegri's strikingly moving *Miserere mei, Deus*. The Tallis Scholars, conducted by Peter Phillips, premiered *Miserere mei* in London and are touring it in Europe this summer.

Alexander has also been commissioned by the Southbank Centre to compose a short reflection on Wagner's *Die Walküre* for Streetwise Opera. It was premiered in the Southbank Centre preceding



Alexander Campkin



a performance of *Die Walküre* by Opera North.

*Sansara's* debut recording, *Cloths of Heaven* (Convivium Records), was released in February 2017 and has since



Ruth Chan

been reviewed by *Choir & Organ* (5 stars) and *The Observer* (4 stars), with critics praising the choir's 'perfect intonation' and 'breathtaking interpretations'. The disc features choral works old and new with five debut recordings by living composers including James MacMillan, Gabriel Jackson, Malcolm Archer, Oliver Tarney and **Marco Galvani** (The Queen's College, 2013). *Cloths of Heaven* is available to purchase online on iTunes, Amazon and the choir's website [www.sansarachoir.com](http://www.sansarachoir.com).

## STUDENT NEWS

Congratulations to DPhil student **Marc Lewon** (St Hugh's College, 2010), appointed Professor for Early Lute Instruments at Schola Cantorum Basiliensis.

DPhil student **Dionysios Kyropoulos** (New College, 2014) has been working on a BBC Radio 4 documentary all about the musical life of Samuel Pepys, which was broadcast in April.

*Versus*, by graduate composition student **Giulia Monducci** (St Hilda's College, 2014), was premiered by the Oxford Philharmonic Orchestra in January.

Congratulations to **Frederick Viner** (St Peter's College, 2016), who came first in the NCEM Young Composers Awards this year. His choral piece, *Prayer from Afar*, will now be performed at Bridgewater Hall Manchester by the Tallis Scholars in September, and also broadcast by BBC Radio 3.

Frederick also came first in William Howard's Love Song Composing Competition and, in February, one of his commissions premiered during the closing recital of the Brundibar Arts Festival in Newcastle.

## Awards and Distinctions

Congratulations to Trinity College President **Hilary Boulding** (St Hilda's College, 1975), who was appointed a dame in the Queen's 2017 Birthday Honours, and to **Roderick Williams** (Magdalen College, 1984), who was appointed OBE.

Both **Jessie Reeves** (Lady Margaret Hall, 2011) and **Ghislaine Reece-Trapp** (Christ Church, 2011) were finalists in BBC Radio 3's carol competition this year. Jessie's carol *Alleluia!*

*A new work is come on hand* was named the winner.

Congratulations to **Mark Simpson** (St Catherine's College, 2008), alumnus and fellow at Lady Margaret Hall. He was shortlisted this year at the RPS Music Awards for chamber composition.

**Marco Galvani** (The Queen's College, 2013) was chosen for the Royal Philharmonic Society and Classic FM co-commission. 7 young composers all under the age of 25 were chosen

from 180 applications to write a new piece of classical music each to celebrate the radio station's 25th birthday.

Congratulations to **Giles Masters** (New College, 2011), who was judged the joint runner-up in the *Observer/Burgess Prize for Arts Journalism*.

Tenor **Nick Pritchard** (New College, 2008) won the 'Breakthrough Artist in UK Opera' award for his performances in *La Calisto* and *Ulysses' Homecoming* with English Touring Opera.

Congratulations to finalist **James Chater** (St Anne's College, 2014) on being awarded the van Clemm Fellowship to study journalism at Harvard. The van Clemm Fellowship, which is associated with Corpus Christi College, is highly competitive and James's proposal is to study at Harvard in preparation for a journalistic career. James has already been published in the *New Statesman* and has been the editor of the *Oxford Student Journal*.

# It's a Musical Life



Helen and Geoff

**Helen Caisley**  
*Somerville College, 1957*

**Geoff Keating**  
*The Queen's College, 1957*

Having met on the first day of the first term in the Music Faculty they are still married and making music 59 years later! After Oxford (where Helen sang with a vocal quartet and solos around the University and was college organist, and Geoff was in Queen's chapel choir and captain of rugby), their first move was to Abingdon School where Geoff was Assistant Director of Music with **George Pratt** (St Peter's, 1956) as Director. Geoff and George were members of the Master Singers of *Highway Code* and *Weather Forecast* fame (if you're old enough to remember those!). Recordings of these led to TV performances over the UK and Holland, with royalties (minimal!) from everywhere including an Icelandic jukebox, and reaching no 22 in the charts (above Bob Dylan and the Kinks!). In turn this led to Geoff being invited

to arrange for Cliff Richard and The King's Singers. Moves to Clayesmore and Cheadle Hulme School followed, and finally for 17 years Geoff was Director of Music at Millfield School while Helen was Director at Millfield Junior School.

After Geoff's early retirement Helen spent three years as a Housemistress at Sherborne School for Girls before they retired early to south-west Scotland (where they had holidayed for many years), where their musical life has continued. Geoff is a part-time church organist and has a jazz group ('Gentle Jazz') while Helen has conducted the local choir and been accompanist for another, when she's not embroidering (including some of the Great Tapestry of Scotland), tapestry weaving or acting as Secretary of the local Community Council.

The best part of retirement, however, has seen the creation in 1997 (largely their responsibility) and the flourishing of the Solway Sinfonia which Geoff conducts while Helen plays double bass (badly!) and is librarian. Centred in Dumfries, it gives two large concerts with professional soloists a year and another smaller one somewhere in the region, drawing its 60 or 70 players from all around the Solway. The horn section this term even contains our

best man, **David Greer** (also Queen's, 1957), ex-Professor of Music at Durham!

An exchange in 1989 between Czech schools and Sherborne girls led to a strong Czech connection and friendship, indirectly resulting in the orchestra giving the world premiere of a piece of music by the daughter-in-law of Alphonse Mucha, the famous Czech painter. A Scot who studied at the RAM, Geraldine Mucha's legacy of manuscripts contained two unpublished pieces which Helen transcribed, and *The Tempest* Overture was played in Gatehouse of Fleet to an audience which included her son John, the American pianist in Prague who looks after her music and has performed her piano concerto, and the Czech Consul General for Scotland who knew Geraldine in Prague.

When he's not conducting or playing, Geoff is a very keen sailor, spawning an even more fanatical son **Graham** (The Queen's College, 1983 (engineering)) who is at present sailing round the world with his wife. At last Geoff has discovered gardening (after 55 years of marriage and having 4 stents fitted in his heart), so the old passion for fishing has died off, but the involvement in and enjoyment of music will never disappear and life is never dull. They just keep wondering, though, when retirement is going to start!

## In Memoriam

**David Wulstan**  
18 January 1937–  
6 May 2017



Professor David Wulstan, scholar and musician, died on 6 May 2017 at the age of 80.

Best known outside academic circles as the founder director of the vocal ensemble the Clerkes of

Oxenford, his legacy can be seen and heard in the establishment of a style of performing polyphonic music that broke new ground in the 1970s, and has now become mainstream.

**James Dalton**  
1930–2017

It is with sadness that the Faculty of Music announces

the passing of James Dalton, for many decades University Lecturer in Music, and Organist and Fellow of The Queen's College (1957–95).



To read more about James Dalton and Professor Wulstan please go to our website [www.music.ox.ac.uk](http://www.music.ox.ac.uk).

Stay in touch...

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