



FACULTY OF  
MUSIC



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EDITED BY  
Laura Howorth

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Schwarzman Centre dome  
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The editor would like to thank  
all the students, staff, and  
alumni who have contributed  
to this magazine.



## From the CHAIR OF THE BOARD

As I write the clock is ticking on the time we have left in the current building, a fact which may inspire mixed emotions. Many of you will have warm (I hope!) memories of the Music Faculty building on St Aldate's, with its main Hall named after Denis Arnold, its dedicated subject library, and its near maze of corridors and multiple staircases. Some of you may even remember the earlier buildings on Holywell Street.

When I first entered this building as a Fresher in Michaelmas Term of 1990 I was about to enjoy three years of studying music and—for me more importantly—engaging with ideas about music that I hadn't yet encountered. As someone already enthusiastic about ideas, philosophy, and musical analysis, I had chosen my college remarkably well. As someone who had no idea about Oxford colleges, this had been partly luck as my criteria had largely been aesthetic ones: Magdalen was pretty, with a medieval cloister, deer park, and extensive Cherwell river walk. What it also had was a Music Fellow who taught the Music and Aesthetics paper at the Faculty, a paper I ended up taking for finals. In that way

I encountered figures from Kretzschmar to Dilthey, via Mallarmé, Darwin, and Riemann. That tutor, Dr Bojan Bujic, died at the start of this academic year, aged 86. The details of his life, marked by some key conflicts of the 20th century, were detailed in the lovely [Guardian obituary](#) written by his daughter Hannah Bujic. I know that many readers of this magazine will want to pause here to remember fondly his lectures and seminars, and his calm thoughtful manner shot through with shards of wit.

Alongside moves and departures we note, too, changes and arrivals. First, Professor Laura Tunbridge, currently Henfrey Fellow in Music at St Catherine's College, will be leaving that post in October to take up the Heather Chair of Music, the Faculty's only Statutory Chair, which is associated with a Professorial Fellowship at Wadham College. The Heather Chair is an old foundation, named after its instigator in the early 17th century, William Heather. First held by Richard Nicholson in 1626 and most recently by Eric Clarke who retired in 2022, Prof. Tunbridge is the first woman elected. I and my colleagues offer hearty congratulations

to her and all best wishes for a successful tenure. Prof. Tunbridge will also take over the Faculty Board Chair when I step down in September, so I look forward to reading her first thoughts in her two new roles here next year!

Replacing Prof. Tunbridge at Catz will be Professor Nomi Dave, who will be joining us from the University of Virginia in the US. In a pleasing closing of a circle she will in fact be returning to Oxford where she did her doctoral work on music and political culture in Conakry, Guinea, work she later incorporated into a prize-winning book, *The Revolution's Echoes* (University of Chicago Press, 2019), which considers music and the aesthetics of authoritarianism in Guinea.

Meanwhile, you will see from these pages it has been another busy and productive year for the Faculty's staff, students, and alumni. Enjoy!

### Elizabeth Eva Leach

Professor of Music and Chair of the Faculty Board

Photo © Benedict Johnson British Academy

# Faculty NEWS

**Dr Luke Lewis** was commissioned by the Three Choirs Festival to write a piece for the GBSR Duo, *O Dreamland* for piano and percussion, which celebrates the work of Steve Martland and received two performances across the Festival in Worcester. Luke is also working with Music Theatre Wales and Sinfonia Cymru to run the 'New Notes' scheme, for composers aged 14–18 from South Wales. Six selected music makers will receive one to one and group composition support from Luke to write a piece for players from Sinfonia Cymru.

*Harmonies of Devotion*, the latest CD from early-music ensemble Contrapunctus, directed by **Professor Owen Rees** was named Editor's Choice in the September 2024 edition of Gramophone.

In April, **Professor Gascia Ouzounian's** ERC-funded project *Sonorous Cities* hosted its third Design Week—an interdisciplinary programme exploring sound, architecture, and urbanism through the work of spatial practitioners, artists, and designers. Co-presented by the DAAD Gallery (Berlin) and Central Saint Martins' MA Cities programme, the design commissions and outcomes from these gatherings have been featured in the London Festival of Architecture, the Barbican's Feel the Sound exhibition, and the Museum of Contemporary Art, Zagreb.

**Dr Oliver Chandler** has been appointed Book and Score Review Editor for *Soundboard Scholar*, the world's leading journal concerning scholarly study of the guitar.

**Professor Jennifer Walshe** contributed to the *Musica ex Machina* exhibition at EPFL Pavilions, with a performance, a symposium talk on AI and music platforms, and five exhibited works exploring the intersection of artificial intelligence and music.

**Professor Daniel Grimley** is working as the Principal Investigator for 'Elgar's Themes', a major large-scale research project funded by the Leverhulme Trust. The project will use pioneering new technology to analyse the themes of the classical music titan and understand their meanings.

The **Bate Collection of Musical Instruments** is to receive a donation of an extensive collection of German-made archtop



Professor Jennifer Walshe © 2025 EPFL/Alain Herzog - CC-BY-SA 4.0



Professor Gascia Ouzounian in Silent RoomV.04 by Nathalie Harb, a SONCITIES design commission featured in the London Festival of Architecture. © Carla Campanaro.

guitars from Cameron Brown (St Edmund Hall, 1966, BA German). In partnership with the Bate, Cameron has written a comprehensive catalogue, *German Jazz Guitars: The Archtop Guitar in Post-War Central Europe*, in which he details each instrument and provides important insights into the socio-political context around guitar manufacturing in post-war Europe.

The centenary of the birth of French composer, conductor and iconoclast Pierre Boulez fell in 2025. **Professor Jonathan Cross** contributed to a range of events to evaluate Boulez's legacy: at 'The Boulez Effect' symposium with the LSO; chairing 'Boulez Man and Music' at the Barbican; exploring 'The Boulez Legacy' with Gillian Moore (also broadcast on BBC Radio 3); and in conversation with pianist Tamara Stefanović and presenter Kate Molleson on BBC Radio 4's *Front Row*. Additionally, Jonathan's critical biography of Igor Stravinsky, first published in 2015 by Reaktion Books, has now appeared in Chinese translation (斯特拉文斯基) with Shanghai

Literature & Art Publishing House.

In July 2024, **Dr Jacob Kingsbury Downs** was awarded a John Fell Fund grant from Oxford University Press for a one-year empirical pilot project exploring practices of 'loudcasting' in public spaces. This comes alongside a busy year of broadcasting appearances for Jacob during his tenure as a BBC/AHRC New Generation Thinker, including a newly commissioned episode of BBC Radio 3's *The Essay* about the intimacy of radio, a pre-concert talk at the BBC Proms, and various expert appearances on a range of radio stations including the BBC World Service.

**Professor Samantha Sebastian** was one of two recipients of the Humanities Division Impact Leaders Scheme 2024/25 for her project 'Voicing Global Labour Migration: The Songworlds and Livelihoods of Overseas Filipino Workers'.

### FIND OUT MORE

Keep up to date with news from  
the Faculty of Music at  
[music.ox.ac.uk/news](https://music.ox.ac.uk/news)



# If you hide your own roots

*In search of a Karelian identity through metal music*



*Dr Charlotte Doesburg is a Leverhulme Trust Postdoctoral Research Fellow at the Faculty of Music and a Junior Research Fellow at Somerville College. Her current research project focuses on identity negotiations in metal music from the transnational region of Karelia and it is jointly funded by the John Fell Fund and the Leverhulme Trust.*

The dense pine forests and vast lakes of the transnational region of Karelia harbour many secrets. Divided between Russia and Finland, Karelia has rarely been a unified whole. Karelian language, culture, and folklore has been variously erased, appropriated, and ridiculed, but also occasionally celebrated. The historical conflation of Karelian language and culture with Finnish, and the hostile stance of Russia's government towards ethnic minorities has led to an unstable and fragmented sense of identity. Yet, acts of Karelian identity exploration and negotiation happen in, perhaps,

the most unlikely of places: heavy metal music. The music genre, popularly known for controversy and violence, has become a place where Finnish and Russian Karelians explore what it means to have multiple identities: ethnic minority and national majority. Metal music offers these artists a space to express themselves in their minority language, to come to terms with a traumatic past, and to create a more unified and stable sense of identity.

The majority of Karelia is in Russia and subject to the country's unofficial censorship rules. Musicians wishing to

express their dissatisfaction with the national government's decisions have developed various strategies to do so. The most prevalent is ambiguity. The Russian Karelian band Satanakozel has created various songs in this vein. The song 'Medved' ('The Bear') can variously be understood as a song about an ailing bear but the bear can also function as a metaphor for Russia, which is often depicted as a bear in the West.

The negative perception of the endangered Karelian language, which is closely related to Finnish and Estonian,



Jouni Hynynen,  
the singer  
of the band  
Kotiteollisuus  
CC BY 3.0

complicates revitalisation efforts. However, the metal music scene challenges prevailing notions by employing the language in a new cultural domain. The band Voivotus ('shout') uses the Karelian language for their album titles and instrumental songs. Another band, Zergeyth (made-up name), exclusively sings in one of the various dialects of Karelian, known as Livvi. Karelian identity and traditions are central to Zergeyth's music.

The sociopolitical and economic situation is radically different for Finnish Karelian artists. However, over a century of conflation between Finnish and Karelian cultures mean that the artists' sense of Karelian identity can be ill-defined. Often, the artists express their Karelian roots through an emphasis on belonging within forested areas over urban centres, and by adapting traditional Karelian Finnish folklore.

The band Kotiteollisuus ('cottage industry') sometimes interweaves traditional folklore with societal criticism, often aimed at traditional ideas on hegemonic masculinity.

The closed border between Finland and Russia means that cross-border collaborations are no longer possible. Despite these difficulties, Karelia has become a concept with a multitude of meanings for different people. This allows the artists to conceptualise Karelia in myriad ways in their music on a lyrical and sonic level.

## FIND OUT MORE

*A suggested playlist to accompany this article can be found at [open.spotify.com/playlist/3Ypezy8Wij9TD1uqy4JVm9](https://open.spotify.com/playlist/3Ypezy8Wij9TD1uqy4JVm9)*



# ‘Let’s *build* a TOWN!’

*Reimagining Hindemith in East Oxford*

Bedales Record, no. 43 (1930–1933). Courtesy of Bedales School Archive.



“WIR BAUEN EINE STADT” (Hindemith),  
AT THE 9TH ANNUAL FESTIVAL OF CONTEMPORARY MUSIC, OXFORD, JULY, 1931.



All images © Matthew Johnson, excluding Bedales Record image.

a designer, and a hip-hop choreographer—took place between January and March 2025. At the final performance, around 50 young people aged 8–10 demonstrated just how far their skills, confidence, and teamwork had developed by singing songs from Hindemith’s original piece, intertwined with new music and theatre which they had created themselves.

Our project benefited enormously from the involvement of students from the Music Faculty. Electra Perivolaris (Magdalen, 2022) led workshops in composition and arrangement at Oxford Spires Academy (a local secondary school) and created bespoke new arrangements of Hindemith’s score. Evaluation of the project was led by Dr George K. Haggett (St Hugh’s, 2014), with support from the project intern third-year Erin Townsend (Somerville, 2022). Second years Eiam Lau (Somerville, 2023) and Cornelius Nowicki (Magdalen, 2023) also contributed to the workshops and the final performance, as part of a placement for the Music Faculty Finals course ‘Music in the Community’.

At the final performance, the children conveyed a wonderful sense of pride and joy in their own achievements and rightfully basked in the acclaim of their teachers, families, and other supporters. We are very grateful indeed to all those who helped to make such unforgettable moments possible.

‘Let’s Build a Town!’ was produced by Music at Oxford in collaboration with the University of Oxford’s Cultural Programme, and with the support of the Faculty of Music, Magdalen College, RETUNE Festival, and the Marchus Trust.

## FIND OUT MORE

A short film about the project is available via the Music at Oxford YouTube channel:  
[youtube.com/watch?v=c\\_hYTF0kBrw](https://www.youtube.com/watch?v=c_hYTF0kBrw)



Dr Giles Masters (New, 2011) is a historian of nineteenth- and twentieth-century music. He is a Fellow by Examination (Junior Research Fellow) in Music at Magdalen College. ‘Let’s Build a Town!’, the project described in this article, arose from the confluence between his interests in transnational histories of musical modernism, on the one hand, and music education and public engagement, on the other.

‘My mum asked me how I thought it went and I said I felt free... just like happiness.’

These are the words of one of the young people who took part in ‘Let’s Build a Town!’, a community music and theatre project which I co-curated with Felicity Newby-Smith (Learning and Participation Manager, Music at Oxford).

The project began in summer 2023, when I first approached Felicity about some of my recent research concerning Paul Hindemith’s *Wir bauen eine Stadt* (Let’s Build a Town), an experimental work of children’s

music theatre composed in 1930. I had discovered that Hindemith’s piece was performed in 1931 by British schoolchildren in the Holywell Music Room.

Felicity and I thought it would be exciting to revisit—and reimagine—Hindemith’s piece in Oxford today for two reasons. First, *Let’s Build a Town* invites children to imagine a city where there are no adults and they are in charge. What do local children think about Oxford in 2025, we wondered, and if it was up to them, what kind of place and community would they want to live in? Second,

Hindemith and his collaborators put a big emphasis on games and play. Several scenes are based on children’s games (such as cops and robbers). In our project, we tried to make play an even bigger part of the creative process, including by developing new games which the children played ‘for real’ as part of the final performance.

In summer and autumn 2024, we held trial workshops at our main partner school, St Francis CofE Primary School, in East Oxford. The main series of workshops at St Francis—led by a multidisciplinary team of artists including musicians,



# Digitising Oxford's Musical Instrument Collections

*(The Hill Collection and Bate Collection)*

*Using digital technologies and the University of Oxford's musical instrument collections to enhance research, conservation, and teaching*



*Dr Emanuela Vai (FRHistS, FHEA) is Head of the Bate Collection of Musical Instruments and Archives, where she leads on all research, conservation, and curatorial aspects, and is also Head of Research in Humanities and Senior Fellow at Worcester College. She is the founder and academic lead of the 'Digital Humanities and Sensory Heritage' network at The Oxford Research Centre in the Humanities (TORCH).*

The University of Oxford is home to some of the world's most significant historical musical instruments, from Renaissance masterworks like the Stradivari violins in the Ashmolean Museum's Hill Collection to the rare Bassano Bassett recorder in the Bate Collection of Musical Instruments. Preserving these fragile material objects while enhancing their accessibility for scholarly research and public engagement presents an ongoing challenge. Dr Vai has been leading the digitisation of the University of Oxford's musical instrument collections.

Digital technologies, such as 3D scanning and printing, photogrammetry, and augmented and virtual reality, offer new ways of seeing, playing, experiencing, and interacting with the material culture of music history.

Dr Vai's projects with the Hill Collection and Bate Collection (Ashmolean Museum and Faculty of Music, respectively) are using state-of-the-art photogrammetry to develop high-resolution, interactive digital models of selected instruments. This digitisation process forms a vital part of the preservation of these objects, while also opening up new possibilities for researching and teaching with these renowned Oxford collections.

Digitisation can also render cultural heritage collections more accessible, enabling visitors to hear or better see objects that are often locked inside glass cabinets. Many iconographic features of these instruments, such as crests, coats of arms, inscriptions, and pictorial representations are degraded or difficult to see. High-resolution 3D photogrammetry can help us read these elements and understand how (and where) these instruments were handled and displayed, providing insights into their original appearance, and enabling us



Background image: Cittern (detail of decoration), c.1570, attributed to Girolamo Virchi (c.1532–after 1574), Italy (Ashmolean Museum, Oxford).



3D Scanning and Filming (Digitisation process)

*“Digitisation can also render cultural heritage collections more accessible, enabling visitors to hear or better see objects that are often locked inside glass cabinets”*



Cittern (3D model), c.1570, attributed to Girolamo Virchi (c.1532–after 1574), Italy (Ashmolean Museum, Oxford). Scanned and modelled by ThinkSee3D Ltd for Dr Emanuela Vai, University of Oxford.

to trace the origins of their material components so that we can better understand the wider social, cultural, and colonial contexts of these objects.

The project involves partnerships with national and international stakeholders from the cultural heritage sector and has attracted funding from high-profile funders, including the British Academy and the EU Commission. The resultant 3D digital models will be incorporated into the first virtual museum collection of fully manipulable and remotely accessible musical instruments.

Students have been able to engage with the project via the new Master's course 'Musical Instruments, Material Culture, and Museums', designed and taught by Dr Vai. The course examines the challenges that museums face, while introducing state-of-the-art research and key debates in organology and heritage studies, equipping students with real-world employability skills required for the museum and heritage sector.

The digitisation will significantly increase the visibility and reach of Oxford's historical musical instrument collections, as well as greatly enhance public engagement and visitor interest. The publications and digital resources stemming from the project are already advancing discussions within the digital humanities and museum studies on the potential of digital technologies for enhancing research, conservation, and access to tangible and intangible cultural heritage.

**FIND OUT MORE**  
[ashmolean.org/renaissance-musical-instruments-research-project](https://ashmolean.org/renaissance-musical-instruments-research-project)



# alumni news



**Alexandra Skevington née Sarsby** (Wadham, 1994) has written music for NOYO, NYJO, and the recorder syllabus on ABRSM's Writing for Education Programme 2024/25. Wingert-Jones has published several of her works for string orchestras of all levels; *Bright Lights*, *Big City* was performed by young pianists in the Renée B. Fisher Piano Competition in New Haven, CT; and Clifton Edition is publishing her first book of viola pieces.

Albion Records has released *Royal Throne of Kings: Vaughan Williams & Shakespeare*, with Kent Sinfonia conducted by **James Ross** (Christ Church, 2012). Never previously recorded, the album includes orchestral music by Ralph Vaughan Williams for Shakespeare plays at Stratford Memorial Theatre and for BBC radio.



James Ross - Ankara CSO  
Salonu Turkey



Nicholas Miller  
and Harry  
O'Connor

In September 2024, graduates of the MSt Composition course **Nicholas Miller** (New, 2023) and **Harry O'Connor** (Worcester, 2023) were artists in residence at the Fish Factory Creative Centre in Stöðvarfjörður, Iceland. Their collaboration resulted in *GILDIA ORGANORUM HYPERBOREA*, a recording project based around free improvisation, culminating in the production of 10 vinyl LPs, 10 unique cassettes, and a **live performance**.

College Lecturer in Music at Magdalen **Dr James Donaldson** (Christ Church, 2010) has taken up the position of Assistant Professor of Music Theory at Indiana University, Bloomington.

**Harry Sever** (Queen's, 2010) will be starting a Ring Cycle with Grange Park Opera in 2026 having conducted performances of the Ring at Sønderjyllands Symfoniorkester in Denmark and at Longborough Festival Opera in the UK.

**Leoni King** (New, 2018) is one of three composers on the Britten Sinfonia 2025 Magnum Opus scheme. The culmination of the development programme will see new chamber concerti performed by the orchestra at King's Place.

Have you met *Stan?*, a new musical by **Bart Thiede** (Exeter, 2015), is a story of migration, belonging, and the struggles of living away from home. The music blends Polish and Irish folk traditions with punchy pop, creating a soundscape that feels both contemporary and deeply rooted in tradition. The show is touring the UK and Ireland throughout 2025.

**Michael Harris** (St Peter's, 1977) has been appointed

Member of the Order of the British Empire (MBE) in the New Year Honours List for his services to music. From 1996 until his retirement on 31 December 2024, Michael was the Organist and Master of Music at St Giles' Cathedral in Edinburgh.

## SEND US YOUR NEWS

We are always interested to hear from you. Share your updates and let us know how we can shape your alumni experience at [oxfordmusician@music.ox.ac.uk](mailto:oxfordmusician@music.ox.ac.uk)



Bart Thiede

# alumni profiles

## Your Oxford Alumni Community

Oxford alumni are eligible for a wide range of benefits and services, from discounts associated with the My Oxford Card, access to the Careers Service, online journals and groups around the world, as well as opportunities for professional development.

The Alumni Office also organises events throughout the year, both in-person and online. Visit Oxford in September for Meeting Minds, to discover award-winning research or quirky tours, as well as the chance to reconnect with fellow alumni.

To find out more, visit: [alumni.ox.ac.uk](http://alumni.ox.ac.uk)

## Nicholas Chalmers

(Lincoln, 1997)

I was organ scholar and music student at Lincoln College, Oxford from 1997–2000. I have fond memories of touring with Lincoln College Choir, helping produce new operas written by my tutor, John Caldwell, and working with my fellow student Benjamin Nicholas to produce CDs, tours, and performances with the chapel choir and the Oxford Chamber Choir.

Since graduating, my career now encompasses church music, orchestral and choral conducting, festival producing, and a continuing passion to bring music to the next generation, through my work in music education.

I have been on the music staff of St Paul's Cathedral, Westminster Abbey, and English National Opera. In 2012 I founded Nevill Holt Opera and opened a new RIBA award-winning theatre in Leicestershire in 2018. Alongside my work at NHO, I was Conductor of Northern Ireland Opera from 2011 to 2017. My time is now devoted to being the Fernside Chair of Choral Conducting at the Royal Academy of Music, Principal Conductor of the National Youth Choir, and Associate Conductor, Learning for the BBC Singers. I am a Senior Associate Artist of the Royal Ballet and Opera and made my conducting debut there last year.



Nicholas Chalmers image: © Genevieve Girling.





Emily MacGregor

## Dr Emily MacGregor

(Worcester, 2010)

I'm an author, music historian, and broadcaster. My most recent book, *While the Music Lasts: A Memoir of Music, Grief, and Joy*, came out earlier this year. It begins with my experience of being unable to listen to music after my father's sudden death, and explores how our relationships with music ebb and flow throughout our lives. Until I began writing it, I'd had a conventional academic career: after an MSt and DPhil at Oxford, I did research postdocs at Harvard University, Royal Holloway, and at King's College London, and I published an academic book: *Interwar Symphonies and the Imagination*.

Writing about a much more personal subject was one part of a significant career and perspective shift, at the heart of which has been communicating about music to more generalist audiences. I now appear regularly on BBC Radio 3 and 4, including *Woman's Hour*, *Soul Music*, and *Record Review*, and I've written for publications like the *Guardian*, *Gramophone*, and *Big Issue*. Most recently, I became the commissioning editor for classical music books at *Faber & Faber* publishers.

Reflecting on the memories from Oxford that have influenced me the most, it's not the splashy things that stand out. Mostly it's a quieter feeling of community and us all being in the gruelling, inspiring, and sometimes frankly ludicrous (!) process of doing a doctorate together—in the music department, in Worcester MCR, and in The Beatroots (our postgrad a capella group featuring Taylor Swift/Green Day mashups). I was also part of an amazing writing group, where I learned a huge amount about writing-as-craft, and some core techniques I still draw on all the time: how much consistently showing up to write pays off, and the value of freewriting to unlock your brain. Part of the dialogue between being a writer and a musician is understanding that sometimes, to produce the really good stuff, you need to let go.

## Steve Gardiner

(Merton, 1975)

Like many people, I have had several profound experiences down the years which have changed my life's direction. For me, most of these have involved music or sound. I remember vividly hearing for the first time Schubert's G major string quartet, Stockhausen's *Stimmung*, the remarkably varied folk music of Bulgaria, and the fascinating drones and rhythmic signals on short-wave radio, to name but a few.

But perhaps the most significant encounter of my career occurred when I undertook a postgraduate course in music at the University of Sussex. I made friends there with a blind English postgraduate called Mike; through him I discovered there was a job vacancy in the music department of the Royal National Institute of Blind People.

Having been accepted as a music proofreader, my initial task was to dictate a music score to a blind brailist or braille proofreader. I also had to master the braille literature code, which contains a whole wealth of contractions and short forms. After passing the braille literature test, I was able to grapple with the vastly complex mystery of the braille music code. This has taken me a little matter of 42 years—and counting!

Over the years, I have transcribed music as diverse as Stravinsky's *Rite of Spring*, Gregorian Chant, every Haydn string quartet from op. 17 onwards, and have just begun Schubert's C major string quintet (which evokes happy memories of Susan Wollenberg's inspirational lectures on Schubert's late chamber works). Perhaps my proudest moment was tackling Stockhausen's *Klavierstück X*. The sheer size of its single sheet required me to photograph and then transcribe each musical event separately, and to describe its relative position on the page. One of the principal tenets of transcribing music is that the blind teacher or pupil must know exactly what is in the print, and where.



Steve Gardiner



Ewan West

## Dr Ewan West KC

(Exeter, 1978)

After studying at Exeter under the legendary Fred Sternfeld, I spent seven years writing my DPhil on Schubert and the Lied, during which time I was also Director of Studies at Somerville, held a JRF at Mansfield, and worked alongside my former tutor Robert Sherlaw Johnson (Worcester) and John Warrack on the Oxford Dictionary of Opera. I even did a stint as Caretaker of the Music Faculty; an abiding memory is locking up at 10pm every evening and assisting out of the building those who had taken temporary refuge in the loos, teaching me negotiation skills that have proved invaluable in later careers!

Leaving Oxford in 1994, I joined the Civil Service via the Fast Stream exams. Twelve years and an MBA (Cranfield) later, I moved into law at the advanced age of 46, following four years of part-time study while working as a Senior Civil Servant. I was taken on as tenant by my current set (Monckton Chambers) in 2007 and became a KC in 2024 at the age of 63. I practise across competition, procurement, commercial, and public law, and I am also called to the Bar in Ireland and registered at the Dubai International Financial Centre Court.

I have always been grateful for my years at Oxford: research, analysis and writing are all key skills for a barrister, while oral advocacy is undoubtedly a performance art. But, most importantly, I never regret having started out as a musician. Some of my most inspirational moments came in tutorials with Fred, whose work with Richard Strauss and Karl Weigl (Mahler's rehearsal conductor at the Vienna Hofoper) connected me to the Austro-German Romantic tradition to which I have always been drawn. Music at Oxford has been the bedrock on which my later careers have been based and without which I might never have stayed the course.

## Catriona Bourne

(University, 2011)

I'm a London-based multi-instrumentalist performer and composer specialising in new and improvised music. I've loved new music ever since my scholarship in the Faculty of Music's Ensemble Isis; more recent performances include the Ibert Flute Concerto, Liebermann Flute Concerto No. 1, and a re-working of Saariaho's *Terrestre*. I've commissioned new works from Asha Parkinson and Nathen Durasamy, performed at Kings Place with Cirque de Pierrot, explored free improvisation with the London Ambient Orchestra, and experimented with electronics, recently performing a solo set of original arrangements and improvisations in the Elgar Room at the Royal Albert Hall. I also perform in a contemporary trio with percussionist Ethan Windle and pianist Raymond Yiu, winning the Carne Trust Chamber Music Competition last summer.

In October 2024, I released a debut album of my original, jazz-infused folk compositions, *Triquetra*, funded by the Youth Music NextGen Fund and featuring electroacoustic harp alongside my jazz quartet: Francis Tulip (guitar), James Owston (bass), and Joe Bainbridge (drums). The album has been described as 'haunting Gaelic-blues' (*Morning Star*) and praised for offering 'a genuinely sublime and wholly unique perspective' (Blue-in-Green: Radio). Nominated for *Indie Boulevard Magazine's* 2024 Album of the Year, it was named in both Lance Liddle's Top 10 Instrumental Albums of 2024 and Colin Muirhead's 8 Top Albums of 2024 by Live Act on jazz blog *Bebop Spoken Here*, and has received airplay on Alyn Shipton's *Jazz Record Requests* and Soweto Kinch's *Round Midnight* (BBC Radio 3).

I additionally enjoy working as a choral scholar in historic churches around London, performing on tour (currently with the Fulltone Orchestra, Centre Stage London and the Northern Musical Theatre Orchestra), and doing session work, which engenders collaboration with a range of artists including Léa Mondo, Tsz Ching Kylie, and Grace Angelica.



Catriona Bourne



# Supporting the Segovia Fund

*Philanthropy  
inspiring  
Philanthropy*



*Alice Green is a Development Executive for the Humanities Division and is the dedicated fundraiser for the Faculty of Music. Having completed a music degree herself, Alice is committed to promoting the importance of and access to a musical education.*

The Music Faculty is extremely grateful to its community of donors for their support of our students, academics, and activities. Their generosity makes a real and tangible difference and allows us to carry out our world-leading teaching and research.

Each donor's motivations for giving are varied—but behind every gift is a story that allows us to discover more about the Faculty, the individuals it has impacted, and the distance its influence has travelled. One story that has evolved over the past year demonstrates this perfectly.

After receiving his Honorary Doctorate of Music from the University in 1972, legendary Spanish guitarist Andrés Segovia donated the proceeds of his concert given in Oxford to the Faculty of Music to be used to promote the study and performance of music. He added to this fund following another concert in 1974. These two donations were used to establish the Segovia Fund, which disburses grants to allow graduate students to travel as part of their studies, from attending conferences and visiting research archives, to participating in composition and performance-related activities.

It is precisely this sort of research-related activity that, while being fundamental to the successful graduate student experience, unfortunately suffers from a lack of funding and so, over the years, the Segovia Fund has become depleted. The struggle to find travel grants is something that alumnus Enrique Sacau (MSt Music, 2003, Queen's; DPhil Music 2004, St Catherine's) remembers only too well: 'I would search for every opportunity possible to fund my research travel, often applying retrospectively to pay myself back for trips I had already taken. I mainly had success securing grants through my college or external funders, as the Faculty's provision to support travel was limited'. It was this personal experience that motivated Enrique to make a donation earlier this year to revive the Segovia Fund. 'I have been a regular donor to the Faculty since graduating because I believe in its capacity to transform the lives of the students who go through it, and I want to help with that. When I came into the situation of being able to give a more substantial gift, I wanted to do something that would be of practical benefit to students. In my conversations with the Development Team, I was alerted to the Segovia Fund and this immediately resonated with me. This was mainly because I could relate to the needs it helps cover. That Andrés Segovia is a musical hero in my home country of Spain was a happy coincidence. It felt very fitting to lend my support to a fund that he had established at Oxford.'

Thanks to Enrique's generosity, the Segovia Fund is once again available for Faculty students who are planning to travel as part of their studies.

*"When I came into the situation of being able to give a more substantial gift, I wanted to do something that would be of practical benefit to students"*  
*Enrique Sacau*

## GIVING TO THE FACULTY OF MUSIC

Alumni and friends play a vital role in upholding the Faculty of Music as an internationally recognised centre of excellence in musicology. Their generosity supports the next generation of talented academics, performers, and composers, allowing them to have a significant impact on music scholarship and performance worldwide.

Please consider joining them today. Your donation will make a difference by:

- Funding scholarships for disadvantaged students
- Enhancing resources for studying, teaching, and research
- Improving the Faculty's facilities to bring the University's music-making to a wider audience.

## DONATIONS CAN BE MADE:

- Online at [development.ox.ac.uk/music](https://development.ox.ac.uk/music)
- By post using the form at [development.ox.ac.uk/donate/donate-by-post](https://development.ox.ac.uk/donate/donate-by-post)
- By calling +44 (0)1865 611530

Thank you

## FOR MORE INFORMATION:

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T: +44 (0)1865 611571





# Schwarzman Centre update



## Oxford's organ scholars are widening their horizons



*Michael Koenig is currently completing his DPhil in Music and Global History. As the head of the Betts Centre for Organ Studies since August 2024, Michael provides educational and welfare support to the student organists of Oxford University and fosters research into all aspects of organ music and organ building.*

With more than fifty organ scholars and student organists, alongside some thirty professional organists (holding posts as directors of music, assistant organists, organ teachers and scholars), Oxford University is likely home to the largest academic community of

organists in the world. With over forty instruments located across the University's many secular and sacred spaces, Oxford arguably also boasts more organs per square mile than any other university. However, such exceptional richness raises one timely question: how can this unique potential and venerable legacy remain relevant and meaningful in the twenty-first century and further the University's commitment to being at the forefront of scholarship and practice?

In response to this question, Michael Koenig, Oxford's Betts Scholar in Organ Studies, is encouraging all student organists to widen their horizons—both literally and figuratively. Therefore, among many other initiatives, he led a combined group of nearly thirty organ scholars from both



© François Cloete



*Professor William Whyte is the 'Senior Responsible Owner' for the new Humanities building project. He is also Professor of Social and Architectural History in the Faculty of History, and a Tutorial Fellow at St John's College.*

We're nearly there! The idea for a new Humanities Building dates back until at least the last century; a colleague recently recalled that when he arrived in Oxford in 1974, he was promised better office accommodation and teaching rooms within a couple of years. In 2002, almost my first meeting as a freshly minted lecturer was about the prospect of a new building, which was due to open in a couple of years. It is utterly remarkable to be able to say that the new Humanities Building will actually open this year.

Of course, there is still work to do. Following the completion of construction, subsequent jobs include checking 1,000 rooms, installing 12 miles of shelves, moving 9,000 pieces of furniture—and relocating tonne after tonne of books. There are trees to plant, green roofs and walls to cultivate. There are cafes and a bar to

stock. But after several years of building—and many decades of promising to build—the Stephen A. Schwarzman Centre for the Humanities is on track to welcome students, staff, and the public from 29 September.

Music is just one part of what has become the single largest building project the University has undertaken. It will also be the home of six other Faculties: English, History, Linguistics, Modern Languages, Philosophy, and Theology and Religion. The Bodleian Humanities Library will house the Music collection alongside six others. But music will play an outsized role within the building as a whole. Whether in the 500-seat concert hall or the Black Box experimental performance space, the practice rooms or recording studios, in the Bate Collection or in a series of other venues, music will be the beating heart of the Centre.

In preparation for that, we are acquiring an array of performance technology, and we're heading to Hamburg to visit the Steinway factory in search of a concert grand. Before you worry, I should assure you that the choice isn't mine. We are in safe hands with a team consisting of Dan Grimley, Professor of Music and Head of Humanities, John Fulljames, Director of the Cultural Programme, Robert Quinney, Organist of New College, and pianist Víkingur Ólafsson.

And soon, you will be able to see (and hear) for yourself. The Schwarzman Centre will be open all day, every day, for everyone. That is one of its most exciting features: the fact that it is a public as well as a university building. We do hope to welcome you there for a concert, a coffee, or just a chat.

### FIND OUT MORE

Visit the Schwarzman Centre website at [schwarzmancentre.ox.ac.uk](http://schwarzmancentre.ox.ac.uk)



© Betts Centre

Oxford and Cambridge to Paris in March 2025, supported in no small part by his counterpart from 'the other place', Katelyn Emerson. The primary aim of this visit was to hear and play some of the city's magnificent instruments, including a memorable visit to the newly reopened Cathedral of Notre-Dame. But the trip also gave participants the opportunity to connect across their respective colleges and universities, share experiences and build friendships.

François Cloete (Merton, 2022) described it as 'the perfect blend of discovering historic organs, connecting with colleagues and exploring Paris.' For Alyssa Chan (St Edmund Hall, 2021), the highlights included 'attending High Mass at Notre-Dame, playing the music of Duruflé at Saint-Étienne [the church where Duruflé was organist for over

fifty years], and spontaneously singing in the stairwell of our hostel with the other organ scholars.'

The Paris trip also served as a vivid reminder that Oxford's community of organ scholars is more inclusive and diverse than ever before—and certainly full of life! What brings everyone together is the shared love of an instrument that speaks to people of many faiths and none, and offers boundless possibilities for music-making, ranging from historic idioms to experimental sound installations.

Plans are already underway for another joint trip next year with Amsterdam as its destination.

### FIND OUT MORE

Visit the Betts Centre website at [betts.web.ox.ac.uk](http://betts.web.ox.ac.uk)



# student news



Undergraduate student **François Cloete** (Merton, 2022) received the outstanding paper award at the 2025 Society for Music Analysis's Theory and Analysis Graduate Student Conference. François's paper, 'Transient Forms: Tonality and Migration Politics in Alban Berg's *Wozzeck*', drew on music analysis and political theory to trace dynamics of exclusion in Berg's opera with contemporary significance.

**Briana Williams** (Somerville, 2021) and **Tegan Addison** (St John's, 2023) took first and second prize respectively at the 2024 Kendrew Songwriting Competition, organised by St John's College.

DPhil student **Rose Champion** (Hertford, 2018) was awarded the BFE Student Prize at the 2024 British Forum for Ethnomusicology conference, alongside Sheyda Ghavami,

for their paper 'Whose Knowledge, Whose Production?: Experiences from Co-produced Research on Kurdish Singers in Europe'. Jim Hickson (St John's, 2023) was also given an honourable mention for his paper 'Micro-Organology of a One-String Fiddle'.

Doctoral student **Juan Carlos Méndez Álvarez** (St Hugh's, 2023) won the 2024 Hélène Noltenius Prize, awarded by the Royal Society for Music History of The Netherlands, for his MA thesis 'Hauntologies of Music in Latin American Cinema'. Juan Carlos continues to explore Latin American film music from the perspective of hauntology for his doctoral thesis.

A series of outreach sessions have been held at Hertford Chapel, inviting students from local state schools to learn how an organ works, listen to a short recital, and have a romp

on the organ. There was even a surprise visit from the vice chair of the RSCM Council in one session. A fixed committee is being established for the Hertford College Pipe Organ Experience to ensure its continuity.

**Maria del Mar Umbert Kimura** (Somerville, 2020) and **George Lawson** (New, 2022) shared the honours at the Davison Young Musicians Award 2024. The DYMF adjudicating panel made the rare decision to award two Recital Prizes, as the standard of auditionees was extremely high.

DPhil student **Emmanuel Sowicz** (St Hilda's, 2024) has been elected Associate of the Royal Academy of Music. He was joined at the award ceremony by four alumni, also named in the 2024–25 list: bassoonist Angharad

Thomas (New, 2011), flautist Daniel Shao (St Catherine's, 2013), conductor Chloe Rooke (St Catherine's, 2015), and conductor Tom Fetherstonhaugh (Merton, 2016).

The Oxford Post-Graduate Orchestra was founded in Michaelmas term 2024 by MSt Musicology student **Sam Kail-Dyke** (Linacre, 2024) to fill a gap in exclusively post-graduate music making opportunities in Oxford. Rehearsing weekly, the Orchestra has performed termly concerts with musicians from across departments, colleges, and stage of study—many of whom have come back to their instruments after taking a break during studies. Highlights from the year have included working with members of the English National Ballet, a packed Hilary concert, and collaborations with singers to perform Vaughan Williams's *An Oxford Elegy*.

# Keeping up with OUMS



First-year music student **Lucian Ng** (St Hugh's, 2024) is the 2025–26 President of the Oxford University Music Society. He is a composer and aspiring sound artist and can be seen either doing music and sound for theatre or playing the violin in various orchestras around Oxford.

From the start of my time here, I have felt that Oxford has been a truly special place for music-making, from jazz jams and silly comic operas to choirs and orchestral concerts. I am privileged to have met so many amazing musicians and to have had such rich musical experiences over the course of my first year. I believe that OUMS is at the centre of music-making in the university community; it therefore excites me to be able to lead the University Music Society for the next academic year. With the help of my committee, I hope to improve the lives of all musicians across Oxford.

OUMS has had an abundance of successes this year. We had a record number of auditions to join our ensembles, and more than ten ensembles joined us to be supported as affiliated ensembles. In March, the RETUNE Festival returned for its second year, with three of our ensembles having leading roles in its expansion. With more ensembles having signed the Alternative Canon Pledge, 2024–25 featured the most diverse repertoire on show yet. Furthermore, composition competitions and calls for works for OUSinf, OUSE, and OUBB ensure

that we celebrate fresh and exciting compositional voices from our own community. Our musicians are passionate about performing concerts at the Iffley Care Home, with whom OUMS has had a renewed relationship this year, as well as holding outreach events at the John Radcliffe Hospital. Just outside the reach of OUMS, initiatives in our community such as the new Hot Mess Project redefine what it means to, and who can, celebrate music and musicians. This is all proof of a thriving and ever-growing music community here in Oxford, not only as something to be proud of but also as something to preserve and protect.

Over the next year my committee and I hope to grow our community of musicians further and to widen our support for music-making across the university. OUMS should be a place to bring together all musicians regardless of whether they play in any of our ensembles. A range of socials and welfare events—organised by our first ever full-time welfare officer—will support all members of OUMS. While we currently have OUMS ensembles and OUMS-affiliated ensembles, I also think that there are now countless bands, orchestras, music groups, ensembles and projects that all belong in our university music community. We hope to help to give a platform even to the smallest musical acts, beginning with fostering partnerships between performers and venues of all sizes.

I look forward to any discussions with you to see how OUMS can serve you in the best way. And I hope to make music together soon!

## FIND OUT MORE

Keep up to date with OUMS at [oums.co.uk](https://oums.co.uk)





# The LOST MUSIC of Auschwitz



Dr Leo Geyer (St Catherine's, 2019) recently completed his DPhil. He is the founder and Artistic Director of Constella Music—the creative powerhouse that performs, broadcasts, and publishes Leo's work.

In 2015, I was commissioned to compose a work in memory of the historian Sir Martin Gilbert, renowned for his extensive writings on World War II and the Holocaust. As part of the research and development for this project, I visited the Auschwitz-Birkenau State Museum to grasp the full gravity of his work. During my visit, I spoke with one of the archivists, who mentioned—almost offhandedly—that there were music manuscripts in the archive. He assumed I wouldn't be interested, citing their poor condition: many were incomplete, some fire-damaged, and most merely faded pencil sketches.

These manuscripts originated from prisoner orchestras formed under Nazi orders, primarily to play marching music and perform at SS gatherings. However, the manuscripts reveal a far more complex and poignant story. They document how musicians rebelled through coded messages, gave secret performances, and composed original works as expressions of grief and sorrow.

These were not conventional orchestras, but makeshift ensembles—often missing standard instruments such as double reeds or full string sections, and instead incorporating saxophones, mandolins, and accordions. Constant personnel changes due to



death or deportation meant that multiple copyists were continually adapting scores for ever-changing lineups.

Restoring the music required sensitive recomposition, a process I undertook over the course of a decade. This work became the foundation of my doctoral research at the University of Oxford. The process was enriched by cross-referencing the manuscripts with survivor testimonies, including in-depth conversations with Anita Lasker-Wallfisch, the sole surviving member of the Auschwitz orchestra.

For many years, I aspired to create an opera-ballet to bring these stories to life, engaging audiences in a powerful act of remembrance—especially as we approached the 80th anniversary of the liberation of Auschwitz. To build support for this endeavour, Constella Music and I presented selections of the restored compositions at Sadler's Wells Theatre in November 2023. The performance attracted global media attention from the BBC, *The Times*, and CNN. This led further Holocaust survivors and their descendants to reach out and offer additional insights into the camp orchestras.

Following the performance, I was commissioned to present *Orchestras of Auschwitz* for BBC Radio 4 (available on BBC Sounds) and a documentary film *The Lost Music of Auschwitz* for Sky Arts (available on Now TV). The film, which I also presented, received

critical acclaim far beyond my expectations—described as 'extraordinary' (*The Independent*), 'groundbreaking' (*The Daily Express*), and 'profoundly moving' (*Financial Times*). It has since been shortlisted for a Broadcast Digital Award.

Most recently, in June 2025, I premiered my opera-ballet *The Lost Music of Auschwitz*, featuring new choreography by Claudia Schreier, at the Bloomsbury Theatre. This marked the first full public performance of the restored works. I was deeply moved by the response and am now actively raising funds to take the production on tour—harnessing the expressive power of music and dance to engage the public in Holocaust commemoration and education.

*"[the manuscripts] document how musicians rebelled through coded messages, gave secret performances, and composed original works as expressions of grief and sorrow"*







Luke Whitlock (Magdalen, 2024) is a Graduate Scholar at Magdalen College. He is a composer and has produced programmes for BBC Radio 3 & 4, and presented for the BBC World Service.

One sunny morning in London's historic Highgate Cemetery with its ornate tombs and elaborate mausoleums, I found myself in the East section seeking out the grave of my great-great-grandparents, who had once owned a successful organ and piano parts manufacturing company. Their resting place, apparently down a dead-end path, required my walking past a particularly ornate grave with the statue of an angel. In the dappled light beneath the trees, this angelic figure kept drawing my attention. According to my guide it was the grave of the composer Liza Lehmann. Was fate giving me a nudge?

Over nearly the past two decades, I have researched and produced over one hundred editions of BBC Radio 3's Composer of the Week series. Around sixty percent of this output has featured neglected composers previously not included. Examples I've proposed, produced, and sent for broadcast include Antonio Salieri (2009), John Stanley (2013), Élisabeth-Claude Jacquet de La Guerre (2015), Rebecca Clarke (2017), Marie Jaëll (2020), and Maddalena Lombardini Sirmen (2024). Will Liza Lehmann be featured at some stage next?

# Angels, Activists and Archives



Lehmann family grave in Highgate Cemetery © Simon Edwards [creativecommons.org/licenses/by-sa/4.0/deed.en](https://creativecommons.org/licenses/by-sa/4.0/deed.en)



Above: Elizabeth Nina Mary Frederica ('Liza') Lehmann (Mrs Bedford) © National Portrait Gallery, London [creativecommons.org/licenses/by-nc-nd/3.0/](https://creativecommons.org/licenses/by-nc-nd/3.0/)

Left: Courtesy of the Delfont Mackintosh Theatre Archive

Lehmann was a British composer who first came to public attention as a singer, having previously had tuition with Jenny Lind, and a period of studying with Clara Schumann too. After nine years of singing professionally, Lehmann turned fully to her other occupation, composition. Everything was about to change, for in 1896 with the publication of her song cycle *In a Persian Garden*, Lehmann became something of a household name, especially in the UK and America.

As a composer of songs and song cycles Lehmann was prolific, and much academic research has mainly focused upon this output. Lehmann's creative output was also a form of activism for the suffrage movement, because, despite the restrictive conventions of the time for women composers, Lehmann also produced chamber and orchestral music including opera. These larger-scale works are a focus for my current doctoral research, and the reception of some demonstrate that Lehmann was famed in countries around the globe. Her musical farce *Sergeant Brue* was popular in London's West End, it toured Australia, and ended up on Broadway. The 1907–08 season of popular Ballad Concerts at the Royal Albert Hall not only featured songs from Lehmann's opera *The Vicar of Wakefield*, but her music was included in every concert that season. Few other composers, male or female, could boast as much.

Exploration is underway, in conjunction with the composer's family, as to whether Lehmann's surviving archive might now move to a new home for increased public access and understanding. As my research continues, it is apparent that Lehmann composed more works than previously documented, including two stage works which toured cities in Germany. It is hoped that with future support from funders and musicians, and the location identified of more orchestral scores by Lehmann, that this composer of once international appeal has the opportunity to be heard and appreciated again.



## Faculty Publications

*Performing Desire* (Cornell University Press, 2025), by **Professor Elizabeth Eva Leach** and Professor Jonathan Morton, examines the intellectual and philosophical complexity of a monument of medieval literature: the mid-thirteenth-century *Bestiaire d'amours* of Richard de Fournival.

**Professor Jennifer Walshe** has long been interested in the ways that AI can be used to compose and improvise. Her long essay '13 Ways of Looking at AI, Art, & Music', which explores the subject in a playful, nuanced, and timely way, has now been published by *Unsound*.

The latest release by **Professor Owen Rees** and the choir of The Queen's College, *That Sweet City*, features two major works written for Queen's in the 1950s: Kenneth Leighton composed and saw performed his cantata *Veris gratia* during the final year of his undergraduate studies at Queen's, and the premiere of the last major works of Vaughan Williams, *An Oxford Elegy*, for choir, orchestra, and narrator, took place at Queen's a year later.

**Professor Michael Burden's** new edition of Alessandro Stradella's opera *Il Trespolo tutore*, has been published by Edizioni ETS as part of the Stradella Opera Omnia. This is the first modern published edition of the opera, which tells the tale of the dotty old tutor who has terrible eyesight and is in love with the maidservant Despina. The plot devices—which include a will, the dictation of a letter, and a mad scene—come thick and fast.

**Professor Naomi Waltham-Smith's** *Free Listening* (University of Nebraska Press, 2024) offers a radical reframing of seemingly intractable debates and polarized positions on free speech, academic freedom, systemic injustice, and political dissent by shifting attention from our voices to our ears. Instead of reclaiming the terrain of free speech that is increasingly ceded to conservatives, it argues that progressives should assume a more radical task—to liberate listening from those frameworks that have determined what freedom looks like, who enjoys it, and at what cost.

### EMERITI

*Arthur Nikisch: Connecting Cultures in a Fragmenting World* (Boydell, 2025) by **Professor Roger Allen**, considers Nikisch as a primary link between later nineteenth-century performance practice, and the twentieth-century 'fetishisation' of the superstar conductor as a commercially driven phenomenon.

**Professor Robert Saxton** has released a new recording of two major works: *Scenes from the Epic of Gilgamesh*, which takes inspiration from the oldest written literary text in Middle Eastern/Western cultural history, and *The Resurrection of the Soldiers*, which was commissioned by George Vass for the 2016 Presteigne Festival.



### ALUMNI

**Joanna Forbes L'Estrange** (Hertford, 1990) has released *Winter Light*, an album of her Christmas and winter-themed choral pieces. Recorded by London Voices and produced by Alexander L'Estrange (Merton, 1991), the album includes a setting of 'In the Bleak Midwinter' for SSAA & harp, dedicated to Anna Lapwood (Magdalen, 2013). Six of the tracks feature pianist Harry Baker (St Anne's, 2015).

Having graduated with a DPhil in 2023, **Eric McElroy** (Merton, 2018) has since released three commercial CDs: *Tongues of Fire*, featuring original art-songs; *Ivor Gurney: Songs, Vol. 2*; and *An English Pastoral*, featuring music by Ian Venables, Ivor Gurney, Arthur Bliss, and Gerald Finzi.

**Dr Frederick Reece** (Jesus, 2008) has published *Forgery in Musical Composition: Aesthetics, History, and the Canon* (OUP, 2025). Dr Reece is now Assistant Professor in Music History at the University of Washington.

SANSARA, founded by **Tom Herring** (Merton, 2013), released a new album in the *midst*, in which the choir joins forces with United Strings of Europe.

**Dr Bradley Hoover** (New, 2018) has published *The Aesthetic System of François Delsarte and Richard Wagner* (CUP, 2025).

**Charles Mauleverer** (St Peter's, 2003) has released two symphonies, *The Jersey Symphonies*, recorded by the RSNQ, including one which was proudly written in the beautiful libraries of Oxford.



# A new home for the Faculty of Music

Faculty of Music  
Schwarzman Centre for the Humanities  
Radcliffe Observatory Quarter  
Woodstock Road  
Oxford OX2 6GG

[music.ox.ac.uk](http://music.ox.ac.uk)

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