



RNCM PhD student Simon Callaghan working with the BBC Scottish Symphony Orchestra and Martyn Brabbins. (Photograph courtesy of the BBC SSO)

# RESEARCH PROJECTS AND EVENTS

A review of our recent research projects and events

## PROJECTS

### Arts Council opera funding

Following the success of his collaboration with Ben Kaye on the opera *Anyà 17*, Adam Gorb, the RNCM's Head of Composition, has received Arts Council funding to write another opera on a subject based on the Holocaust. Ben Kaye will be the librettist with former RNCM Head of Opera, Stefan Janski, the director. The première will be in Spring 2018.

### Research on RNCM students' health and wellbeing under way

As part of the 'Better Practice' strand of the AHRC-funded CUK-wide Musical Impact project, led by Professor Jane Ginsborg, RNCM Associate Director of Research, the Artist Development 1 module of the newly revalidated BMus programme at the RNCM now includes a component on health and wellbeing for musicians. First year students are taking part in a study (September 2016-April 2017) that explores their current levels of health and wellbeing and evaluates the effectiveness of this component of the new module.

### Course based on the philosophy of Gilles Deleuze

Dr Stephen Preston, RNCM Tutor in Baroque Flute, has begun work on the development of a course based on the philosophy of Gilles Deleuze. The aim is to produce a practical course, which also demonstrates to students the practical dimensions of academic work. Key collaborators in the development of this project are RNCM colleagues Dr Lois Fitch and Dr Fabrice Fitch.

### Collaborations with the Museum of Science and Industry

The RNCM's Dr Michelle Phillips attended a reception to celebrate the success of Manchester as the European City of Science at the Museum of Science and Industry in October. During the event, and subsequently, Dr Phillips discussed possible research collaborations with the museum, including being involved in the design of their music exhibition next year.



Arnold Cooke manuscript

**HARVEY DAVIES REDISCOVERED A COPY OF THE MANUSCRIPT OF COOKE'S PIANO QUARTET, WHICH HAS NOW BEEN ADDED TO RNCM'S ARCHIVE**

### Arnold Cooke collection

Harvey Davies, RNCM Teaching Fellow in Historical Performance, continues his research into the Arnold Cooke collection in the RNCM Archives with a number of performances and the discovery of new materials. Davies organised a concert at the RNCM on 4 November to celebrate the 110th anniversary of the composer's birth. In the summer, he recorded Cooke's two sonatas for violin and piano with Ben Holland, the G major Sonata being a world première recording. To follow will be the first commercial recordings of the two-piano Sonata, Piano Trio, Piano Quartet and Piano Quintet. Davies rediscovered a copy of the manuscript of Cooke's Piano Quartet, which has now been added to the RNCM's Archive. Also added are letters from Cooke to the organist, the late Peter Marr, who gifted them as a direct result of Davies' research, along with the missing manuscripts of several organ works. The manuscript of a previously unknown work of Cooke's, a *Wedding March* composed in the 1930s (gifted by his closest living relative Julia Earnshaw), and rediscoveries by Davies of a 'new' work at Repton School where Cooke was a pupil, *The Prelude to the Pageant* (1957), and an early Cello Sonata manuscript, have all been added to the collection. Davies has made the first edition of Cooke's 6th Symphony (1983-84) from the manuscript, which was given its world première and broadcast by the BBC Philharmonic under Andrew Gourlay in September.

### Research on musicians' hearing

The Colt Foundation is supporting a collaborative research project to be undertaken by Professor Jane Ginsborg and members of the Department of Audiology at the University of Manchester. The project investigates future professional musicians' use of hearing protection and 'hidden' hearing loss using state-of-the-art audiological measures. Dr Sam Couth is recruiting RNCM students to take part in the study; he can be contacted at [samuel.couth@manchester.ac.uk](mailto:samuel.couth@manchester.ac.uk).

# RESEARCH PROJECTS AND EVENTS



Jing Ouyang

JING OUYANG WAS A MEMBER OF THE 'CREATIVE HUMANITIES: THINKING, MAKING AND MEANING' STUDENT CONFERENCE ORGANISING TEAM

## EVENT REVIEWS

### North West Consortium Doctoral Training Partnership Student Conference

The AHRC-funded North West Consortium Doctoral Training Partnership (NWCPTP) Student Conference 'Creative Humanities: Thinking, Making and Meaning' was held on 19 and 20 October at the RNCM. PhD students Jessica Beck (who also delivered a poster presentation, 'Interpreting Archives/Interpreting Lives: Josephine Troup and the South Place Ethical Society') and Jing Ouyang were members of the organising team; Kiana Shafiei gave a performance of works for piano by the Persian composer Alireza Mashayekhi; Keith Phillips gave an oral presentation ('Creativity in improvisation') and Raluca Matei ran a workshop ('What psychological tools can we use for better management of our time, performance and health?'). With opening remarks from Professor Martin Harlow, there were also two keynote speakers (Dr Scott Thurston and Professor Leon Cruickshank, ably chaired by Dr Emily Howard), three keynote workshops on social media, writing and public speaking, student posters and no fewer than six parallel sessions of student presentations. The event was well organised with excellent support from the RNCM Conference and Catering team, very well attended, with delegates from as far afield as Plymouth and Ukraine, and highly stimulating.

### Music and Nation, 1918-1945 Europe-Americas (II)

Professor Barbara Kelly, Director of Research, hosted an international conference at the RNCM on 23-24 November entitled 'Music and Nation, 1918-1945 – Europe-Americas (II), *Music, Nationalism and Transnationalism: Diplomacy, Politics, Aesthetics*'. This conference was the second stage of a research programme entitled 'Music and Nation in the Interwar Period – Europe – Americas', which was initiated by the l'Université d'Évry Val d'Essonne (SLAM), l'Université de Versailles Saint-Quentin-en-Yvelines (CHSCS), l'Institut Universitaire de France, l'Université de Montréal (OICRM), and the RNCM. It followed on from the Study



Day 'Musique et nation dans l'entre-deux-guerres', which took place on 10 December 2015 in Paris.

The conference reflected on the use of music by public and private stakeholders in local, national and international contexts. It addressed the following underlying themes from national, transnational or comparative perspectives: the use of music in cultural diplomacy; music in commemoration events and repertoires with a commemorative dimension, and the place of the national and nationalist imagination in discourses on music. Delegates attended from Australia, Mexico, Canada, USA, Poland, Belgium, France, Germany and Norway. A highlight of the event was the inaugural Michael Kennedy International Research Lecture, given by Professor Annegret Fauser (University of North Carolina at Chapel Hill) on 'Nationalism and Transnationalism in 20th-Century Music: Some Historiographical Reflections'. The organisers were delighted to welcome Joyce Kennedy, Michael Kennedy's widow, to the lecture.

## EVENTS PREVIEW

### International Conference of Dalcroze Studies

As well as being a member of the scientific committee of the International Conference of Dalcroze Studies, RNCM postgraduate student Karin Greenhead is an invited keynote presenter for its third conference at Université Laval, Québec, between 30 July and 3 August 2017 ([www.dalcroze-studies.com](http://www.dalcroze-studies.com)). The focus of the conference is improvisation, and submissions may be made and presentations given in either English or French.

# MAKING MUSIC IN MANCHESTER DURING WORLD WAR I

Research Bulletin Feature by Dr Geoff Thomason and Heather Roberts

Research Bulletin Feature



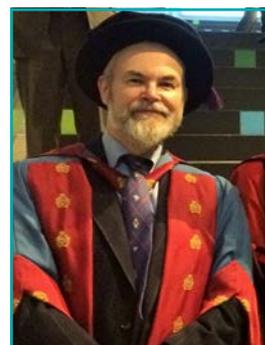
RBCM Orchestra Lees Hall, c. 1900

YOU'VE SEEN THE EXHIBITIONS AND MAYBE ATTENDED THE CONCERTS, BUT WHAT IS DRIVING ALL THIS INTEREST IN THE FIRST WORLD WAR? FOR MUCH OF 2016 AN ENTHUSIASTIC TEAM OF RNCM STAFF AND VOLUNTEERS HAVE BEEN DISCOVERING STORIES OF THE MUSICAL LIFE OF MANCHESTER DURING THE FATEFUL YEARS 1914-18 AS PART OF A PROJECT FUNDED BY THE AHRC WORLD WAR ONE ENGAGEMENT CENTRE, EVERYDAY LIVES IN WAR.

Led by Professor Barbara Kelly, the project has joined forces with Manchester Central Library and the Hallé Archives to explore a number of areas in which music played an important role in people's lives during the war. How, for example, did the hostilities impact on the repertoire played in public concerts? What effect did the war have on teaching at the Royal Manchester College of Music? How did amateur music societies fare? What was the role of brass and military bands? The project has focussed too on the experiences of individuals, such as the RCM student and Hallé violinist Frank Tipping, killed in action in 1917, or the pianist and RCM teacher Frank Merrick, imprisoned during the war as an absolutist conscientious objector. The project has unearthed some interesting links, reminding us that music always exists in a social context. It's been fascinating to see the extent to which issues like

gender and class, the women's suffrage movement, pro-war nationalism or anti-war pacifism coloured people's music making.

The team has undertaken different strands of research. Professor Kelly has been looking at student concerts at the RCM during the war. Professor John Miller, RNCM Head of Wind, Brass and Percussion, and volunteer Stephen Etheridge have explored brass band culture. Two historians, Ali Ronan and Katherine Seddon, have shown how the prison correspondence of Frank Merrick and his wife Hope Squire links to the feminist/pacifist movements in wartime Manchester. Others have researched the Hallé's programming, tracing the sometimes uneasy balance between standard German repertoire and the emergence of new music, often by French or Russian allies.



Dr Geoff Thomason



Heather Roberts

# MAKING MUSIC IN MANCHESTER DURING WORLD WAR I

Research Bulletin Feature by Dr Geoff Thomason and Heather Roberts

Research Bulletin Feature

Geoff Thomason, Associate Researcher on the project, having addressed the impact of the war on Manchester's chamber concerts as part of his PhD, focused on amateur music-making during the war years. Although the period produced at least one new amateur orchestra, in practice the amateur scene is the domain of choral societies and the numerous glee clubs (small, selective choirs founded in the 19th century), which functioned at this time. At the outbreak of the war there were several dozen choral societies operating in the Manchester area, including many attached to a particular church or place of work. On one level the war posed a potential threat to their activities; the dwindling number of men, particularly after the introduction of conscription in 1916, was often noted by the press. On another, the war opened up more opportunities for performance in the form of an increasing number of concerts held to raise money for war charities. A compromise was often achieved by the inclusion of solo or instrumental items. Of particular interest are the glee clubs. Not only did the war intensify their concentration on a national and often patriotic repertoire, but their survival as civic institutions of which Manchester could be proud is witnessed by the presence of civic dignitaries at several of their concerts. Much of this patriotic repertoire was also couched in militaristic terms, introducing a gendered discourse into some of their concerts. While men sang of heroism and victory, women mourned for the country's – and indeed the Empire's – losses. One of the most fascinating aspects of the project has been trying to see the First World War and its cultural legacy through the eyes and attitudes of those who lived through it, rather than through an all too common posthumous historical filter.

As much as possible, the project has had a practical focus. There have been hosted events where we have invited the public to engage 'hands-on' with some of our archival material. Three lunchtime performances using researched repertoire took place at the RNCM in November to enthralled audiences. The 'meet the



Concert Programme, August 1918

team' chat after the first performance was attended by an eager group of audience members who were impressed with the breadth of research undertaken and left asking for more! The second concert was devoted to music performed during World War I by students at the RNCM including works by Nováček, Grieg and Debussy. The final concert featured works performed by the Hallé during this period.

Manchester is fortunate in having a wealth of material in various partner institutions. Eleanor Roberts at the Hallé, Ros Edwards at the Henry Watson Music Library and RNCM Archivist Heather Roberts have proved tireless advocates in promoting these rich collections. Along with exhibitions at Central Library, material from the Hallé Concerts Society Archives, Henry Watson Music Library and the RNCM's own historical items are on display in the College reception. The project runs until the end of 2016, but such is the richness and diversity of what it has brought to light that a year is little time to do it justice. To that end the RNCM is investigating the possibility of funding to make its continuation possible.

For more information about the project visit:  
<https://musicmcrww1.wordpress.com/>

MANCHESTER IS FORTUNATE IN HAVING A WEALTH OF MATERIAL IN VARIOUS PARTNER INSTITUTIONS.

# RESEARCH BULLETIN FEATURES



Dr John Habron

## Dr John Habron

The RNCM's new Head of Music Education, Dr John Habron, joins the College in January 2017. His research focuses on the relationships between music and movement, and how – as a resource – these can help people of all ages and abilities to learn, feel better and flourish. His current explorations centre on Dalcroze Eurhythmics, a musically mediated pedagogical practice, with educational and therapeutic applications. Dr Habron is investigating how Dalcroze practice is interwoven with the development of music therapy. Having recently been awarded a Wellcome Trust Medical Humanities grant (2015-16) and a Gladstone Library Scholarship (2016), he has been developing his research into the lifework of Dalcroze practitioner, craftswoman and pioneer music therapist Priscilla Barclay (1905-94), undertaking archival work in the UK and Switzerland.

## Taneyev Study Day

A Taneyev Study Day took place at the RNCM on 7 November. Organised by RNCM PhD student Olga Paliy, it commemorated the composer's 160th anniversary. Taneyev's contribution to the development of music theory and practice

cannot be underestimated. His treatises on strict counterpoint and the rules of canonic writing were innovative. However, Taneyev's activity as a performer and piano professor was never the main aspect of numerous studies dedicated to the composer's personality, his theoretical approach and compositional method. Therefore, the aim of the Study Day was to reveal Taneyev's influence on his contemporaries and to demonstrate the impact of his contrapuntal rules and technical instructions on practice and performance strategies of specific polyphonic repertoire.

Activities on the day included lectures, a workshop, masterclass and an evening concert. Anastasia Belina-Johnson (Royal College of Music, London) delivered a talk on Taneyev and his place in Russian music. Olga Paliy concentrated in her lecture-recital on the demonstration of Taneyev's contrapuntally oriented unpublished exercises *On the subject of piano technique, 5-finger exercise* and *Exercises in Arpeggios* as guidance to the practice of selected piano repertoire by Medtner, Prokofiev, Stravinsky and Grechaninov. Nataliya Kompaniyets-Jouri (Royal Irish Academy of Music, Dublin) gave a presentation on the use of elements of sonata form and suite in Medtner's vocal works in relation to the contrapuntal nature of *Sonata-Vocalise* and *Suite-Vocalise*. According to a statement made by Simon Desbruslais (University of Hull), who organised the workshop on Taneyev's counterpoint, the choral demonstration of *Taneyev's Moveable Counterpoint* in sixteenth-century polyphony was realised in the UK for the first time. Four singers from the University of Hull also participated in the workshop. Collaboration with the School of Keyboard Studies enabled Olga Paliy to lead a masterclass with two students working on particular piano sonatas by Medtner and Prokofiev.

The Study Day concluded with a solo recital by Olga Paliy performing selected repertoire by Taneyev, Medtner and Prokofiev.



PhD student Olga Paliy

# POSTGRADUATES HIGHLIGHTS

A brief look at RNCM postgraduate news and successes

## PhD Awards

Congratulations to **Dr Geoff Thomason**, Deputy Librarian at the RNCM, and **Dr Naomi Norton** pictured with their primary supervisors Professors Barbara Kelly and Jane Ginsborg. Geoff's PhD in Musicology was awarded for a thesis entitled 'Brodsky and his circle: European cross-currents in Manchester Chamber Concerts, 1895-1929'. Naomi's PhD in Music Psychology was awarded for her thesis, 'Health Education in Instrumental and Vocal Music Lessons: The Teacher's Perspective'.

## PhD Student Updates

**Simon Callaghan** has continued his work on Derbyshire-born composer Roger Sacheverell Coke (1912-72) with the first recording of his complete concertos, with the BBC Scottish Symphony Orchestra and Martyn Brabbins. The CD will be released in autumn 2017 as part of Hyperion's Romantic Piano Concerto series.

**Rachel Johnson** has had a paper accepted for the Music and Politics in Britain 1780-1850 conference, part of the European Research Council-funded 'Music in London 1800-1851' project. She has also had a paper accepted for the RMA Research Students' Annual Conference. In November, she gave a course of lectures to the Glossop Guild on music in 19th-century Britain, which included a lecture recital on music for flute and piano by British composers, including little-known compositions by Ebenezer Prout, John Francis Barnett, George Macfarren, Charles Nicholson, Edward German and Dora Bright.

As part of her PhD, **Jessica Beck** was offered a place to study at Christ University in Bangalore, India, for two weeks in the summer through a programme devised by the British Council. The course, 'Women in India', covered various topics regarding the changing role of women in the country and incorporated music, drama and dance in the programme. In November, she travelled to

Kraków, Poland, to present a paper at the 'Young Musicology Today: Challenges, Tendencies and Perspectives' conference. The programme included some sight-seeing, a concert, and a panel discussion about the labour market for young musicologists. Jessica also writes a blog for Rhinegold Publishing as part of their *Classical Music* magazine.

[www.rhinegold.co.uk/classical\\_music/phd-music-presenter/](http://www.rhinegold.co.uk/classical_music/phd-music-presenter/)

Jessica will be presenting at the RMA/BFE postgraduate conference 2017, alongside RNCM PGR students, **Jing Ouyang**, **Kiana Shafiei** and **Rachel Johnson**. She is also organising the North West Doctoral Music Symposium which will be hosted at the RNCM on 14 March 2017 (to apply, please email [NWCDDTPMarch2017@gmail.com](mailto:NWCDDTPMarch2017@gmail.com)).

**Kiana Shafiei** gave a 40-minute lecture-recital for the biennial festival conference 'Doctors in Performance' hosted by the Royal Irish Academy of Music in Dublin in September. This event focused on music performance and practice-based research for early career scholars at doctoral and postdoctoral level. Kiana presented on her on-going research on the performance and interpretation of piano repertoire of three Iranian composers.

On 24 October, Kiana gave a piano recital at Leighton House Museum in London for the Nour Festival of Arts, an annual event that showcases the best in contemporary arts in the Middle East in venues across the Royal Borough of Kensington and Chelsea. The concert was themed 'An Exploration of Persian Music' where Kiana performed repertoire that is the focus of her PhD research. She opened with Alireza Mashayekhi's (1940) *Short Stories* in four movements (1993) followed by André Hoessein's (1903-1985) *Prelude and Persian Legend* (1956). After the intermission she performed Alireza Mashayekhi's *À la Recherche du temps perdu* (1994) and Behzad Ranjbaran's (1955) *Nocturne: A Night in a Persian Garden* (2002).



Kiana Shafiei at the Nour Festival

# ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings

## PERFORMANCES

### Dr Larry Goves

A new chamber orchestra and electronics version of the RNCM Lecturer in Composition's existing piece *The clouds flew round with the clouds* (original version for cello and electronics) was performed at Ambika P3, London, as part of nonclassical's 'Rise of the Machines' in April. The piece was subsequently broadcast on BBC Radio 3 in June.

### Dr Stephen Preston

In September, Dr Preston gave a Deleuze-based presentation and performance *Lines of Flight* with his ensemble *Trio Aporia* for the opening of the new Centre for Performance Philosophy at Surrey University. The presentation consisted of extracts from composer Tom Armstrong's diary of a year-long collaboration with Trio Aporia, a Deleuzian commentary on the process by Dr Preston, and the response of director Andy Lavender to the work and development of the performance. The music, *JPR*, an assemblage of Rameau's *Pièces de clavecin en concerts* was by composer Tom Armstrong; the show with live and pre-recorded video by videographer Sebastian Melo, was directed by Andy Lavender.



Trio Aporia perform *Lines of Flight*



Dr Cheryll Duncan

## DR CHERYLL DUNCAN PRESENTED HER PAPER: THE ROYAL LICENCE AS AN EARLY FORM OF MUSIC COPYRIGHT PROTECTION

## PRESENTATIONS

### Dr Cheryll Duncan

Dr Duncan, RNCM Lecturer, presented a paper at the international Music and Power in the Baroque Era conference, Complesso Monumentale di San Michele, Lucca on 11 November. 'The royal licence as an early form of music copyright protection' explored a legal case in which the composer Lewis Granom accused a group of London music publishers of infringing the royal privilege granted to his *XII New Songs and Ballads* (1752). Although the action did not proceed, it demonstrated the significance of such privileges in protecting the livelihoods of musicians working outside the patronage system.

### Professor Jane Ginsborg

Professor Ginsborg presented the findings of her recent research, 'Musical structure as a hierarchical retrieval organization: Serial position effects in memory for performed music' in a presentation co-authored with her US-based colleagues Roger Chaffin, Alex Demos and James Dixon at the biennial International Conference on Music Perception and Cognition held on 4-5 July in San Francisco. She also took part in a round table discussion, 'Health promotion among musicians: Opportunities for health psychology', organised by RNCM PhD student Raluca Matei at the European Health Psychology Society conference in Aberdeen on 25 August.

### Dr Larry Goves

The RNCM Lecturer in Composition presented a paper in November at Michael Finnissy: Dialogues, a symposium at the University of Huddersfield, on Finnissy, surface, line and anthropology (with particular relation to his work inspired by Mozart).

### Karin Greenhead

In October, the RNCM postgraduate student and Lecturer in Dalcroze Eurhythmics held a workshop at the Musician's Union CPD event at Trinity Laban Conservatoire of Music and Dance.

# ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings

## Professor Barbara Kelly

The RNCM's Director of Research was invited to present her recent research on experimental performance in Paris during the First World War at the University of Aberdeen and City University in September and November. She also gave a paper on 1920s concert life in Paris at the Royal Musical Association's Annual Conference in September at the Guildhall School of Music.

## Dr Michelle Phillips

Dr Phillips presented a paper entitled 'How can a performer shape experience of time for an audience?' and chaired a session at the Making Time in Music conference in Oxford in September.

## PUBLICATIONS

## Dr Cheryl Duncan

Dr Duncan recently had her article, 'Henry Purcell and the construction of identity: iconography, heraldry and the *Sonnata's of III Parts* (1683)', published in *Early Music* (Vol. 4/2, 2016). It examines the engraved frontispiece portrait that precedes Purcell's 1683 sonatas as a potential source of new information about the composer's life and personality, illuminating the strategies that he used to project his image as a member of the cultivated elite and to validate the novel foreign genre materialised in the *Sonnata's*.



Henry Purcell

## Karin Greenhead

Karin Greenhead had her article 'Becoming music: Reflections on transformative experience and the development of agency through dynamic rehearsal' published in *Arts & Humanities in Higher Education (A&HHE) Peer reviewed Digital Special Issue* (August 2016).

## Professor Martin Harlow

In October, the RNCM Vice-Principal (Academic) edited the first publication by Edition HH of the seven *Eberl Sonatas with Violin*. Among Vienna's many composers and pianists of the time, Anton Eberl (1765–1807) was the one considered most worthy of comparison with Beethoven. His Sonata in D minor, the fifth of seven sonatas, Op 14, for violin and piano, was composed around 1800–01, at the time when Beethoven wrote his violin sonatas Op 23 in A minor and Op 24 in F major ('Spring'). In its duration, formal and harmonic novelty, and lively relationship between the instruments, the piece reveals much of the musical ambition and quality typical of Beethoven's works rather than those in the genre by Eberl's lesser contemporaries. The Op 14 sonatas (and the three Op 13 quartets) were first published in Vienna in autumn 1801 by Tranquillo Mollo (the publisher of Beethoven's Opp 23 and 24 and string quartets Op 18 nos 4–6). All seven sonatas will appear in Edition HH.

## Professor Barbara Kelly

Professor Kelly recently published a chapter entitled 'Ravel's Timeliness and his Many Late Styles' in *Late Styles and its Discontents: Essays in art, literature and music* (Oxford, 2016), edited by Gordon McMullan and Sam Smiles.

## Dr Naomi Norton

The recent RNCM PhD graduate had her article 'Health promotions for musicians: Engaging with instrumental and vocal teachers', published in *Arts & Humanities in Higher Education (A&HHE) Peer reviewed Digital Special Issue* (August 2016).



Dr Naomi Norton

**DR NAOMI  
NORTON'S  
ARTICLE 'HEALTH  
PROMOTIONS  
FOR MUSICIANS:  
ENGAGING WITH  
INSTRUMENTAL  
AND VOCAL  
TEACHERS' WAS  
SELECTED FOR  
PUBLICATION**

# RESEARCH

---

# BULLETIN

Issue 14 | Spring 2017

If you have information about your research, scholarly and professional activities for inclusion in future issues of the Research Bulletin or would like to comment on this one, please contact: [research@rncm.ac.uk](mailto:research@rncm.ac.uk)