

RNCM Research Bulletin

December 2015



RNCM

ROYAL NORTHERN
COLLEGE of MUSIC

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Welcome to the December 2015 edition of the RNCM Research Bulletin. If you have information about your research, scholarly and professional activities for inclusion in future issues of the Bulletin or would like to comment on this one, please email Christina.Brand@rncm.ac.uk Tel: 0161 907 5386 or research@rncm.ac.uk

Chrissy Brand, Research & Knowledge Exchange Manager

Cover photo: Kyoto, where the International Symposium for Performance Science (ISPS) was hosted by the Ryukoku University in September and was attended by RNCM's Anna Zabuska and Jane Ginsborg.

Music in the Third Age: Practice and Research

The purpose of this interactive workshop, held on 25 November, was to raise awareness of existing initiatives, activities, training, projects and research on music-making for, with and by the elderly, including people with dementia; to share best practice; and to inspire students and staff at RNCM not already involved in such initiatives to include 'music in the third age' in their portfolios.



Speakers included **Professor Alistair Burns** (Vice Dean, Clinical Affairs, Faculty of Medical and Human Sciences, University of Manchester and National Clinical Director for Dementia, NHS England), **Gill Drummond** (NW Manchester Mental Health Trust; Dementia Friends), **Clare Morel** (Singing for the Brain; Vibrant Voices), **Philip Curtis** (Prince Claus Conservatoire, Groningen; Music and Dementia), **Professor Jane Ginsborg (RNCM)** and **Martin Harlow (RNCM)**. Harpist and music therapist **Christina Rhys** worked with musicians from Manchester Camerata, improvising with RNCM students to demonstrate Music in Mind (Care UK), and **Robyn Dowlen** reported on research evaluating this project.

It was an inspiring, informative and often entertaining afternoon. Sessions included the *Hearts and Voices* presentation with Gill Drummond, Clare Morel and an RNCM student barbershop quartet showed how the *Singing for the Brain* project works and included a practical demonstration of a music session appropriate for people living with dementia. Nick Ponsillo, musicians from Manchester Camerata and the RNCM, Christina Rhys and Robyn Dowlen gave an introduction to *Music in Mind*, one of Manchester Camerata's projects for people with dementia and their carers. They explained the background of the project, the research with The University of Manchester that underpins the development of Manchester Camerata's work, together with Robyn Dowlen (PhD student), and the audience too part in practical

demonstrations. Philip Curtis's presentation "If music be the food of love, let's forge a food chain!" explored the training of musicians to work with people with dementia. Councillor Susan Cooley, Lead Member of Manchester City Council for Age Friendly Manchester shared the story of her successful mission to make Manchester an "age-friendly" city.



Alistair Burns, Philip Curtis, Susan Cooley, Nick Ponsillo, Julian West.

Over 80 people took part in this half-day event and we look forward to working with organisations to build upon it throughout 2016.



Clare Morel

Research Studentships

Arts and Humanities Research Council (AHRC) studentships are offered by the North West Consortium Doctoral Training Partnership on a competitive basis. RNCM is one of the seven partner organisations. The studentships cover the full cost of fees for the duration of the degree and an additional stipend for living costs (UK applicants only)/ AHRC studentships are available only to UK and EU students. The closing date for applications for 2016-17 entry is 7 January 2016. Please see the [research website](#) for more details.



Performances, Presentations, Publications & Recordings

Garth Bardsley (Senior Lecturer, School of Vocal and Opera Studies) is currently directing an opera double bill - Handel's *Acis & Galatea* and Purcell's *Dido & Aeneas* - for the Bath Spa University music department opera module. He has also begun writing the poems for a song cycle on which composer Ben Parry and Garth are collaborating for international baritone, Christopher Purves. It will be premiered in 2017.

Harvey Davies (Teaching Fellow in Historical Performance & Staff Pianist) recently recorded song cycles and instrumental works by the Manchester composer Roy Heaton-Smith with Claire Wilkinson (soprano), John Turner (recorder), Ben Holland (violin) Alistair Vennart (viola), and the Solem Quartet. These are all première recordings and will be released on the Divine Art label in 2016. Harvey was involved in the fifteenth of 18 concerts in the [Pleyel Ensemble's](#) "Mozart Plus!" series at Emmanuel Church in Didsbury in October, which included the complete works of Mozart for violin and piano put into historical context with reference to contemporary letters and other sources. Harvey has also been invited to three study days at Southampton University and Chawton House where papers will be given on aspects of domestic music-making, repertoire and late 18th-century performance practices in some of the great English houses of the period. This is part of a continuing collaboration between the RNCM and Southampton University, which began four years ago with a project at Tatton Park.

Dr David Fligg (Tutor in Academic Studies) delivered a workshop at the annual conference of the Association of Jewish Genealogical Societies (IAJGS) E. Randol Schoenberg, grandson of Arnold Schoenberg, chaired the session. This year's conference took place in Jerusalem in early July, and attracted over 800 worldwide delegates.

David's session, 'How to use fieldwork to find family information: A Czech case-study', was an interactive presentation exploring on-the-ground research methods. It used three geographical areas - Moravia, Prague and Auschwitz - connected to David's current research on the composer and pianist Gideon Klein (1919-1945). David demonstrated how various types of archival research can be utilised to create a comprehensive family portrait, and he also talked about the importance of visiting the actual places where people lived. He said, "The workshop looked at how we can discover often unexpected and fascinating information when visiting those places connected to the people we're researching. To get a sense of 'place', there's no substitute for seeing first-hand where, and how they - in my case, Gideon Klein and his family - lived, and how this can inform how we perform the music."



Photo shows David (right) with Randol Schoenberg.

In addition to his RNCM work, David is Project Consultant for the AHRC-funded [Performing the Jewish Archive \(PtJA\)](#), an international research initiative based at the School of Music, University of Leeds. The RNCM will be collaborating in the project's forthcoming festival, 'Out of the Shadows', in Leeds and York next June.

It was entirely appropriate that Randol Schoenberg chaired David's session. He is at the forefront of Czech-related genealogical research, and President of the Los Angeles Museum of the Holocaust. As an attorney, he represented Maria Altmann in her suit to obtain five Gustav Klimt paintings. She won her case before the Supreme Court of the United States against the government of Austria in 2004. This has recently been dramatized in the film, *The Woman in Gold*, where Randol is portrayed by Ryan Reynolds.



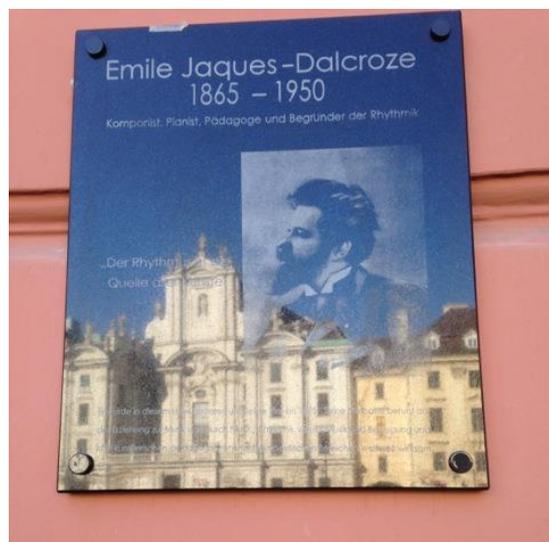
Prof. Jane Ginsborg (Associate Director of Research) and her PhD student, Ania Zabuska, attended the International Symposium on Performance Science at Ryokoku University, Kyoto, between 2 and 5 September 2015. As the winner of the Graduate Award, Ania gave a keynote lecture entitled 'Burnout and engagement among music performance students: A quantitative study'; the other keynote lectures were given by Gary McPherson on musical prodigies, Janet Karin on the neuromotor system, with specific reference to dance, Hiroshi Kinoshita on movement organisation in skilled musical performance and Markus Raab on a heuristics approach to performance science. Jane Ginsborg took the role of discussant in a symposium on the impact of background information on audiences and performers, in which her co-author Dawn Bennett presented their joint paper 'The impact of program notes on audience responses to unfamiliar songs'; as first author Jane also presented another paper co-authored with Dawn entitled 'Developing familiarity: A new duo's individual and shared practice features and

performance cues'. Both papers reported research undertaken in the spring of 2014 when Jane was on study leave funded by her Leverhulme International Academic Fellowship. Finally, Jane chaired a thematic session on performance stress and anxiety. Highlights of the conference and social programme included Julian Jacobson's workshop on his edition of the transcription for piano duet of Beethoven's *Grosse Fuge*, a guided tour of the Nishi-Jongwanji temple, and a traditional performance of Bunraku puppet performance contrasted with contemporary performance by computer-generated avatars. More information and the [full proceedings are available](#).

2015 has been a busy year for **Karin Greenhead**, as it is the centenary of the founding of the Institut Jaques-Dalcroze, Geneva and 150th anniversary of Dalcroze's birth in Vienna. Karin is grateful to RNCM for its support in funding her travel, accommodation and fee (where necessary) for the conferences below. Karin was invited to give a keynote presentation and masterclass at the Akademie Remscheid. "Drawing threads together: influences in Dalcroze's development, fragmentation and the practice of Dalcroze Eurhythmics today – a personal selection of ideas, applications and intentions" In *Emile Jaques-Dalcroze 150 - Bonne Anniversaire, Internationales Rhythmikfestival* (Keynote paper and workshop) in Remscheid, Germany in March.

Photo: Institut Jaques Dalcroze Conference. 100 years of Dalcroze Eurhythmics.

This was followed by the Reflective Conservatoire conference at GSMD. Karin's paper was subsequently accepted for publication by the *Journal of Arts and Humanities in Higher Education*. Another paper, "Being music: Transformative experience through Dynamic Rehearsal, a phenomenological investigation", was published in *The reflective conservatoire conference 2015: Creativity and changing cultures*. The Institut Jaques-Dalcroze organised a three-day closed conference for Dalcroze



Diplômés only and invited Karin to co-present a paper analysing and presenting the document, 'The Dalcroze Identity'. This conference was followed by an open conference that attracted 400 participants. At this Karin was invited to present a paper with demonstration on Dynamic rehearsal and a second paper on Dalcroze for musicians.

Dr Emily Howard (Senior Lecturer in Composition) had works created through the RNCM Research funded m62 collaboration project performed at the [Huddersfield Contemporary Music Festival in November](#). A performance of her 2011 opera scena [Ada sketches](#) was performed at an interactive event 'Evening Exchange: Science of Harmony' at the Science Museum, London, as part of the Museum's Ada Lovelace bicentenary celebrations. It was London's [Time Out's Critic's Choice](#). She also presented a similar event 'Turning Numbers into Notes' as part of the University of Oxford's Ada Lovelace bicentenary celebrations in Oxford on 30th November.



Professor Barbara Kelly (Director of Research) organised the annual meeting of the Francophone Music Criticism Network with Dr Clair Rowden (University of Cardiff) at the Bibliothèque nationale, Paris in July. The two-day event brought together musicologists from all over the world to present and discuss their research on francophone culture from 1789-1914 in an informal and supportive environment. Professor Kelly also participated in the conference, Music, Intertextuality, and Inter-Art Forms in Third Republic France: Remembering Paul Dukas at 150 in Maynooth, Ireland in early July. She gave a paper entitled 'Jane Bathori and Experimental Theatre: Music, Literature and Art at the Théâtre du Vieux Colombier, Paris, 1913-1919', which enabled her to extend her work on the singer, Jane Bathori's collaborative work with Jacques Copeau at the Théâtre du Vieux Colombier in Paris. Barbara was invited to speak at an interdisciplinary conference, Musique et Nation dans l'entre-deux-guerres: Europe-Amériques at the Maison de la Recherche, Paris in December. She gave a paper on the promotion of contemporary foreign music at the *Revue musicale* concerts, entitled 'Internationalisation comme politique musicale: les concerts de la *Revue musicale* (1921-1927)'. This was a launch event for



a new interdisciplinary research group exploring nationalism, internationalism and transnationalism in Europe and the Americas in the interwar period. Participants include colleagues from France, Canada,

North America, Germany and Switzerland. The group has just applied for funding to support the next conference, which will take place at the RNCM in November 2016.

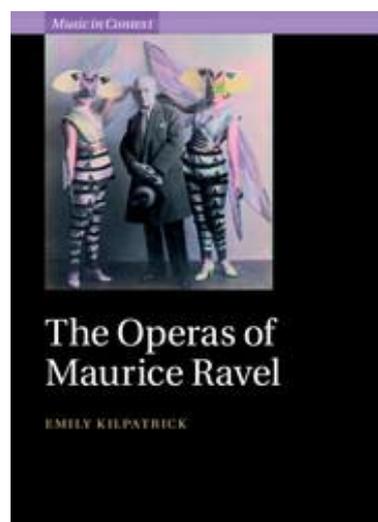
Barbara is giving the keynote address at the forthcoming IMR Study Day: Inter-War Avant-Garde Discourse across National and Disciplinary Borders in Cardiff University, School of Music (Sunday, 31st January 2016). She has been invited to speak at Princeton University in February 2016 and she will be Professeur invité at the University of Paris Sorbonne in March and April 2016. Photo above: Pyramide du Louvre.

Dr Nicolas Southon has been awarded a Marie Curie Post-doc Fellowship by the European Commission. He is working under the supervision of Prof. Barbara Kelly. Dr Southon has a Visiting Research Fellowship at the RNCM this year; next year he will be based at the RNCM with an Honorary Fellowship at Keele University. Nicolas' research project is entitled 'Transnational Localism and Music after the two World Wars: the case of Francis Poulenc'.

This project looks at the role composers played in the construction of European culture in the aftermath of two World Wars. Taking Francis Poulenc as an example of a French composer who experienced war twice, it looks at his creative responses to both wars. It prioritises the musical and cultural significance of localised urban, suburban and rural places in shaping a distinctive musical and national identity, an identity that was recognised by his contemporaries as representing a generation; it scrutinizes his international activities in pursuit of cultural and artistic cooperation, collaboration and exchange. The project addresses Poulenc's UK connections, using understudied archival materials in the UK to explore his connections with composers such as Benjamin Britten and Lennox Berkeley, his presence in concert life and his clandestine WWII activities with the BBC. It also examines the significance of the European-American artistic exchanges from the post-WWI period onwards as a form of cultural cooperation. Transnational Localism shows the extent to which creative artists reflected the trauma of conflict, contributed to peacebuilding and to national and European identity on a cultural level and participated in the politics of their time without needing to be explicitly politically engaged. The project is timely in building on the 50th anniversary of Poulenc's death and the on-going centenary commemorations of World War One.



Emily Kilpatrick's book, [The Operas of Maurice Ravel](#) was published in October as part of the Cambridge University Press [Music in Context](#) series.



Maurice Ravel's operas *L'Heure espagnole* (1907/1911) and *L'Enfant et les sortilèges* (1919–25) are pivotal works in the composer's relatively small oeuvre. Emerging from periods shaped by very distinct musical concerns and historical circumstances, these two vastly different works nevertheless share qualities that reveal the heart of Ravel's compositional aesthetic. In this comprehensive study, Emily Kilpatrick unites musical, literary, biographical and cultural perspectives to shed new light on Ravel's operas. In documenting the operas' history, setting them within the cultural canvas of their creation and pursuing diverse strands of analytical and thematic exploration, Kilpatrick reveals crucial aspects of the composer's working life: his approach to creative collaboration, his responsiveness to cultural, aesthetic and musical debate, and the centrality of language and literature in his compositional practice.

Volume 3 of the new critical edition of [Gabriel Fauré's complete songs](#), edited jointly by Emily and Roy Howat, has been published by Peters Edition (EP11393), in high and medium-voice versions. This volume comprises all Fauré's magnificent settings of the poetry of Paul Verlaine, and includes dozens of

manuscript corrections, as well as many fascinating variants, together with a complete critical apparatus, autograph facsimiles and trilingual prefaces and poetic texts. The first volume in the series (Early Songs, 1861-1882) was awarded a 'Best Edition' prize by the German Music Publishers' Association at the 2015 Frankfurt Musikmesse.

Dr Mauricio Pauly (Senior Lecturer) has performed a number of pieces in recent months which include *Another Celibate Machine* (2013), for amplified ensemble and live electronics and *Sky Destroys Dog* (2014), for solo electric guitar at the [Images Sonores Festival](#) in Liege and Brussels on 14th November, scapegoat's *The Threshing Floor* for amplified duo (sax and percussion) and live electronics at the Huddersfield Contemporary Music Festival and RNCM in November. There was also [The Ensemble Interface](#) tour in Manchester, Leeds and London in November and the [Alessandra Rombolá / Festival Smash](#) in San Sebastián, Spain in December.

Dr Tom Scott (Tutor in Electroacoustic Composition) has made a [video recording](#) of his organ composition *Hydraulis*, specifically composed for The Queen's Organ, which was housed in Mansion House (now located in Westminster Abbey). The video was filmed on an organ of a similar specification at the RNCM (performed by Jonathan Scott).

Dr David Vickers (Lecturer, School of Academic Studies) appeared on BBC Radio 3 during the Proms, talking about Monteverdi's *L'Orfeo*. In November he lectured at Martin Randall Travel's Festival "Monteverdi in Venice" - which presented all of Monteverdi's operas and also concerts of madrigals and church music, all performed by internationally renowned artists (La Venexiana, The Academy of Ancient Music, I Fagiolini, Odhecaton, Compagnia dei Madrigale) at historic venues in Venice. David's performing edition of Handel's opera *Partenope* has been recorded by Il Pomo d'Oro, directed by Riccardo Minasi, and he was also commissioned to write an extensive new essay on the opera for the booklet, which came out on Erato in November. Also in November, he gave a paper on the London repertoire of Handel's oratorio prima donna Giulia Frasi at The Handel Institute Conference in London.

Dr Sarah Watts (Tutor in Solo, Contemporary, Bass Clarinet, photo right) has written a recently published book [Spectral Immersions: A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics](#). Alongside this book, Metropolis have also published a series of works composed for the project in a new [Spectral Immersions series](#).

Malcolm Williamson (Alexander Technique Tutor) gave a presentation in Manchester in October in a workshop - 'Rethinking mobility through the Alexander Technique and other embodied practices' for the Step-Change research programme: [Understanding transport behaviour change and changing transport modelling](#) - involving the Institute for Transport Studies (University of Leeds), School of Civil Engineering (University of Birmingham), and the ESRC Centre for Research on Socio-cultural Change, University of Manchester. Part of the study is to see how learning the Alexander Technique can help people acquire life-skills around adapting to change and aging. Ultimately, the project is intended to provide researchers and planners with the tools for building more resilient and sustainable urban environments.



Foundations for Excellence Conference

Three members of the Research Department – Jane Ginsborg, Naomi Norton and Raluca Matei – contributed to the [Foundations for Excellence conference](#) held at Trinity-Laban Conservatoire of Music and Dance on 2 November, designed for those working with young dancers and musicians, many of them students at Centres for Advanced Training in dance, specialist music schools and junior conservatoires. Jane Ginsborg led three breakout groups on stress and anxiety and took part in the

plenary discussion following the Musical Impact presentation, in which Raluca reported on the “Better Practice” project; Naomi chaired the breakout groups led by Charlotte Woodcock (Staffordshire University) and Terry Clark (RCM) on self-awareness, which she summarised in the final plenary session at the end of the day’s activities. Resources are also available at the [Foundations for Excellence](#) website for information, guidance and sign-posting in the area of health and wellbeing for young musicians and dancers.



Sir John Manduell Research Forum

There have been 11 Research Forums so far in the 2015-16 Sir John Manduell Research Forum series. We approached the planning of the forums differently this academic year and have not held them all on Wednesdays, in order to help us reach a wider audience. Audience figures currently total around 500.

As ever, the topics have been varied: We have seen Music Psychology presentations from Professor Frank Pollock of the University of Glasgow on the brain as it thinks and feels about music and Ann Shoebridge from La Trobe University in Melbourne on musicians’ health and posture. Robert Dick (photo) Director, Robert Dick Residential Flute Studio and Artist Teacher of Flute, Steinhardt School at the New York University spoke about his radical invention, the Glissando Headjoint.



We have also heard about timbre and texture of mixed-ensemble chamber music (Professor Thomas Schmidt, University of Manchester) and heard how music meets mathematics with RNCM’s Dr Emily Howard and Professor Lasse Rempe-Gillen from the University of Liverpool and has a roundtable discussion on composers’ responses to the idea of synaesthesia. If you were unable to attend in person then most of Research Forums are available to view again on [Moodle](#).

The two Forum Plus events, Music and Synaesthesia, and European Composers and the Transatlantic Exodus around World War II, were very well attended by members of the public, professional musicians from other institutions and RNCM students and staff. These events were linked to performances and demonstrate that there is an appetite from the public for research-informed presentations and discussion.

Research Forum reconvenes on a Sunday morning, at 11.00 a.m. on 24 January. As part of the New Music North West Festival there will be a roundtable discussion on “Music of extreme duration”, chaired by Dr Michelle Phillips (RNCM) with Dr Matthew Sergeant (University of Huddersfield), Dr Nina Whiteman (RNCM) and Dr Ian Vine. This is a discussion with three composers featured in New Music North West that day. Matthew Sergeant’s recent solo violin work and Ian Vine’s video and sound installation twenty-seven trios are both concerned with extremely long duration. Nina Whiteman’s new work The Astrolabe Series experiments with open/flexible durations in a collection of overlapping and colliding pieces. They will discuss their own and other relevant works.

Also as part of the New Music North West Festival, Sir Harrison Birtwistle discusses his music and the compositional process through workshop performances of his works *Pulse Sampler* and *Five Distances* on Wednesday 27 January at 5.15 in the Carole Nash Recital Room. For details of the rest of the 2015-16 Research Forum series, which runs until 18 May 2016, please see the [Research Forum web page](#).



Photo: Brian Ferneyhough, Christopher Redgate (hidden), Dr Fabrice Fitch (RNCM) and Dr Lois Fitch (RNCM) at *Ferneyhough and Fitch In Conversation*. Brian Ferneyhough spoke with Lois Fitch about his recent piece for oboe and string quartet *Schatten aus Wasser und Stein* in advance of its performance at that evening's concert, with the participation of the oboist Christopher Redgate and composer Fabrice Fitch, whose *agricologies* for string quartet was also on the programme.

Nineteenth-Century Studies Association Conference Material Cultures / Material Worlds

Rachel Johnson writes: In March 2015 I presented a paper at the Nineteenth-Century Studies Association's annual conference. Held in Boston, Massachusetts, this was my first overseas conference and my first exposure to the American scholarly community. The conference was on the theme 'Material Cultures / Material Worlds', inviting engagement with the current turn to materiality evident across the represented disciplines. It was held at the Parker House Hotel, a grand building founded in 1855, which is something of an institution in Boston. It was here that the Boston Cream Pie, now the official dessert of Massachusetts, was invented in 1856.

The NCSA is highly interdisciplinary, papers presented over the three days covering wide-ranging literary, historical and sociological areas. The 62 parallel sessions ranged from Material Texts to Mummies, via Eco-Materialities, Women and/as Things, and Body Parts. The most unlikely-sounding papers were as a rule the most engaging. I particularly enjoyed Kelly Bushnell's paper on "'Monster' Whales: Politics and Poetics of Sea Monsters on Display in the Nineteenth Century'. Other unexpected highlights included tales of Napoleon's penis (which was chopped off after his death and is currently in private ownership in New Jersey), Rossetti's pet wombat, and an entertaining paper by Arne Koch on 'Cats, Ethnography, and Zoontological Disorientation', detailing the uneasiness caused in the nineteenth

century by cats apparently regarding themselves as superior to humans, thus upsetting the proper God-given order of things.

I was one of a small contingent of musicologists, with three parallel sessions at this conference devoted to music. The first of these – ‘Materialising the Ideal: Opera and the Shaping of Nineteenth-Century Ideologies’ – was excellent. Cindy Kim (Independent Scholar), Marie Sumner-Lott (Georgia State University) and Kristen Meyers Turner (North Carolina State University) formed a coherent, stimulating panel. Their papers drew on musicology, sociology and cultural history to explore respectively published operatic ornaments, nineteenth-century operas based on the middle ages, and nineteenth-century staging of virtue and vice in *Carmen*. All three have had connections with the field of Nineteenth-Century British Music Studies and the open, interdisciplinary approach characteristic of this field in the UK was very much in evidence.

My paper was titled ‘Materialities, Music and the “Manchester Man”’, detailing how the stereotype of the industrial philistine breaks down when confronted by the evidence of his engagement with the material culture of music. My paper was one of a handful overflowing from the specifically musical sessions, instead being scheduled in ‘Theatre and the Stage’. I was initially concerned I might not reach my intended audience, but I need not have worried as most of the musicologists present at the conference did attend. My paper was well received, prompting several questions in the session, then



much discussion during the remainder of the conference. It was particularly useful to make the acquaintance of David Coates (University of Warwick), who is currently researching nineteenth-century amateur theatrical networks.

Attending this conference brought various financial and logistical challenges. A conference rate for rooms had been negotiated with the Parker House, but as this was still \$199 plus tax per night I had booked into the HI Boston Hostel a mile down the road, where the same amount covered four nights in a 6-bed dormitory. While this had its occasional inevitable interruptions, the kitchen, lounge and coffee shop were all very useful, and the peculiar combination of academics attending various conferences, gap year travellers and a Chinese school party in residence led to many interesting conversations over breakfast.

I allowed time to spend the day before the conference exploring Boston, including walking the Freedom Trail, visiting the USS Constitution museum, Bunker Hill Monument and the Public Library. I had planned on a boat trip up the Charles River but as this was still frozen solid I ambled along the esplanade instead. It was peculiar being confronted with a history celebrating bashing the Brits at every opportunity – a very different account of British naval power to that presented in Portsmouth! After the conference I also visited Manchester, New Hampshire. Filled with nineteenth-century industrial detritus and crumbling red-brick cotton mills, there are many parallels with our own Manchester, including a Palace Theatre, just off Oxford Road.

Rachel’s attendance at this conference was supported by the RMA’s Oldman Research Grant, the NWCDTP Conference Fund and the MMU Conference Fund.

Research Student Successes

In addition to the articles above and below, here is a summary of what some of RNCM's research degree students (MPhil and PhD) have been working on in recent months.

Dr David Curington has been awarded his PhD for a portfolio of compositions and a dissertation entitled "Composing with Theories of Emotion in Music: A Critical Commentary." Many congratulations to David and to his supervisory team, Dr Fabrice Fitch, Dr Larry Goves and Dr Martin Blain, David's Director of Studies at MMU.

Dr Cheryll Duncan, Tutor, School of Academic Studies, has been awarded her PhD by Published Work in Musicology (without corrections! – an extremely rare outcome). Cheryll was supervised by Prof. Richard Wistreich, Dr Martin Harlow and Dr Martin Blain, her Director of Studies at MMU. Her thesis is entitled 'Music and Musicians in the Equity and Common-law Courts of England, 1690-1760.' Many congratulations to Cheryll and to her supervisory team! Cheryll also gave the [Research Forum seminar](#) on 7 November – the title of her talk was "Purcell's Sonatas of III Parts and the construction of identity." The photo, taken at Congregation, shows Dr Emma Ruth Richards and Cheryl after receiving their PhDs, with Jane Ginsborg.



Dr Gillian Menichino has been awarded her PhD for a portfolio of compositions and a dissertation entitled "Explorations of the use of timbre and texture as expressive narrative devices in my compositions." Many congratulations, also, to her supervisory team, Professor Adam Gorb, Dr David Horne and Dr Martin Blain, Gillian's Director of Studies at MMU!

Bruno Heinen has released [an album on the Babel Label](#), [Postcard to Bill Evans](#), with Kristian Borring.

Raluca Matei has been involved in recent months with a number of events taking place in Romania. In June at the Romanian Broadcasting Society she spoke at Science in the right words about the Musical Impact project and Better Practice, as well as about the need for interdisciplinary research and how the latest research from behavioural sciences and health psychology can be used to address musicians' health and inspire behaviour change for the better. She also spoke about health issues that are prevalent among musicians on Radio Planet's Medical Series in June.

'Modern interventions in clinical psychology from an evolutionary perspective', a two-day event organized by CHOICE (an NGO formed of young psychology students, promoting evidence-based psychology through events). In November, she gave a 90-minute lecture called 'Anxiety - calmly, from prevention to intervention' to psychology students and members of the lay public at the University of Bucharest.

Raluca also co-organised an event called 'Doctor-patient communication - a multidisciplinary approach' that took place in November in Bucharest. It was aimed mostly at GPs and other medical professionals, as well as medical students and psychologists. Speakers included a range of health professionals and experts. She gave a talk on 'Evidence-based behaviour change tools'. Topics included the importance of the therapeutic alliance, how to encourage adherence to treatment, intentional non-adherence, the image of the GP in the media and the legal implications of the doctor-patient communication. The event was accredited by the Romanian College of Physicians.

Jing Ouyang gave a presentation at the AHRC North West Consortium Doctoral Training Partnership Conference at Keele University in October 2015. She later presented a paper at the international conference 'Muzio Clementi and the British Musical Scene' which was held in Lucca, Italy in November (the RNCM research fund supported Jing's attendance).

The conference discussed wide-ranging topics concerning musical life of Clementi and his contemporaries in Britain between 1780 and 1830. Jing was pleased to meet scholars and performers such as Leon Plantinga, Simon McVeigh, David Rowland, Mark Kroll and Rohan H. Stewart-MacDonald. The presentations were given in relation to changes of performance and compositional styles, the music-publishing trade and instrumental manufacturing. The topic of her paper was 'Changes in keyboard performing style in the late Eighteenth-century'. She demonstrated different types of legato playing in accompaniment patterns including overholding technique and changing fingers silently on a single key, focusing on the repertoire written by Clementi, Cramer and Dussek. The above photo shows Jing outside Giacomo Puccini's house in Lucca.



Kiana Shafiei has attended conferences and given piano recitals both in the UK and abroad. The Conservatoires UK Students' Research Forum hosted by the Royal College of Music brought together all nine CUK conservatoires and offered a stimulating day of presentations and lecture-recitals given by research students of completed work or reports on work-in-progress.

The event was more than a mere opportunity for students to present their work, but also an engaging and fruitful example of collaborative research and knowledge exchange among institutions, its students and staff. Topics were diverse and ranged from programme notes studies, music performance anxiety issues, transcription techniques to investigations on specific composers and performers. Kiana gave a 30-minute lecture-recital on her on-going research entitled "Persian music in a Western paradigm and its Ramifications in Performance". Financial support was from the RNCM Research Department.

In June and July, Kiana gave several recitals in venues across the UK from St. John's Waterloo in London, St. Ann's Church in Manchester, Wakefield Cathedral in south Leeds and St. Giles' Cathedral in Edinburgh. This was the first time that she had given recitals with a programme consisting of both Iranian and Western works.



Kiana also performed this repertoire abroad in Portugal at two venues: the University of Coimbra's Baroque library 'Biblioteca Joanina', a UNESCO world heritage site, considered to be the oldest Baroque library in Europe; and the Foz Palace, a historical building built in the 18th-century with 17th-century architecture and one of the cultural hotspots in the capital. These two recitals were promoted through several media channels including the Portuguese national classical music station, Antena 2. Kiana received financial support from RNCM to cover travel and accommodation expenses for her recitals in the UK and Portugal.

Anna Zabuska received the Graduate Award to present at the International Symposium for Performance Science (ISPS) hosted by the Ryukoku University in Kyoto, Japan (2-5 September 2015). This year's theme was "performance education". The title of the paper was "Burnout and engagement among music performance students: A quantitative study."



RNCM, University of Manchester and MMU Postgraduate Forum

Organised by PhD students Jessica Beck (RNCM) and Dan Elphick (University of Manchester), the inaugural Postgraduate Forum took place on 2 December.

Olga Paliy (RNCM, photo) gave a presentation on Sergey Taneyev's influence on genre's interrelation in selected piano sonatas by Medtner, Grechaninov, Stravinsky and Prokofiev. Even though Taneyev only wrote one significant polyphonic piece for piano Prelude and Fugue in G sharp minor op.29, his contrapuntal method influenced a generation of composers. Evidence of such influence can be traced not only through their personal connections but also in relation with specific piano repertoire. Olga's PhD in Performance is under the primary supervision of David Horne. In her research Olga concentrates on the "Interrelation of the Fugue and Piano Sonata as a result of Taneyev's influence on his contemporaries and exploration of the practice and performance strategies".



Rory Dowse (University of Manchester) gave a paper on "The Original Concepts in Beethoven's Piano Concerto in E-flat major, WoO 4E". Beethoven's Piano Concerto in E-flat major, WoO 4, otherwise known as the 'Piano Concerto No. 0', is often overlooked in favour of its five successors. Beethoven wrote the work in 1784, aged 13, and only the piano solo score in the hand of a copyist survives. Rory a doctoral researcher, studying under Professor Barry Cooper's supervision. His research concerns Beethoven's Bonn compositions, involving analysis and comparisons with contemporary works. He is a MMus graduate of the Royal Northern College of Music, and a BMus (Hons) graduate of Queen's University, Belfast.

Jonas Hummel (MMU) gave a paper titled “Improvising code: creative composing through uninformedness.” Improvisation is a musical practice where the arrangement of sounds happens in real-time. It is a way to create ad-hoc structures by the means available - normally a particular acoustic instrument. How does this process work when using a computer to produce sounds and ‘playing’ this computer through live-coding text in a programming language? What at first seems a juxtaposition of immediacy (the affordance of the improvised music practice) and mediatedness (the ‘nature’ of the computer instrument) can produce interesting results on any level – from the HCI-interaction, to stage presence to sounding music. Jonas is a PhD researcher at MMU Cheshire, studying with Martin Blain.

There was also a musical installation organized by Lucy Pankhurst (RNCM). As a composer, Lucy has received many accolades for her work and this installation was based on a project she did for the 2014 Salisbury Arts Festival about the World War I Christmas Truce. The second postgraduate forum will take place next March.



ESCOM 2015 Conference

The Ninth Triennial Conference of the European Society for the Cognitive Sciences of Music (ESCOM) was held at RNCM between 17 and 22 August, chaired by Jane Ginsborg (President of ESCOM 2012-2015) and Alexandra Lamont (Keele University) with the support of Michelle Phillips and Chrissy Brand. Visit Manchester arranged accommodation for visitors and provided a subvention to support student delegates; other sponsors besides ESCOM, the Society for Education, Music and Psychology Research (SEMPRE) and RNCM itself included Musical Impact, the Institute for Musical Research, Manchester Metropolitan University, Ashgate Press, Sage Publications, Oxford University Press and Leuven University Press.



A total of 285 international delegates – more than a third of whom were postgraduate researchers – from countries as far north as Norway, as far south as Australia, as far east as Japan and as far west as California attended the conference. The programme ([available for download](#)) included four keynote

lectures given by Séverine Samson (France) on the power of music to probe the emotional brain, Richard Parncutt (Austria) on major/minor tonality, Suvi Saarikallio (Finland) on music and emotional competence and Andreas Lehmann (Germany) on expert performance; lectures by Kelly Jakubowski and David Greenberg, the winners of Early Career Researcher Awards made by ESCOM and SEMPRES respectively; symposia on understanding audiences, cognitive motor control of music, music and sadness; three workshops; 49 parallel sessions of spoken presentations, and 80 poster presentations of research undertaken within a variety of disciplines: artificial intelligence, cognitive science, education, health and wellbeing, linguistics, music theory, music therapy, neuroscience, philosophy, psychoacoustics, psychology and psychophysics.

In addition, there was a pre-conference workshop on music, health and wellbeing organised by Jukka Louhivuori (Finland) for postgraduate research students, all of whom had the opportunity for one-to-one meetings with senior academic staff either before or during the conference, and a post-conference workshop led by Annabel Cohen (Prince Edward Island, Newfoundland) under the auspices of the international research project Advancing Interdisciplinary Research in Singing.

During the conference, delegates were treated to performances by the Abelia Saxophone Quartet and the Ali Roodcroft Trio (all RNCM students) and – at a welcome reception held at the Palace Hotel – the Todd-Plews-Clarke Trio, had the opportunity to make guided excursions to Tatton Park, Old Trafford and Imperial War Museum North, and to enjoy a banquet in the splendid ambiance provided by Gorton Monastery, with pre-dinner entertainment provided by an RNCM alumnus, harpist Alex Scott Young. At RNCM, Jo Dooley (Head of Conference and Catering) and her team provided plentiful and varied refreshments throughout each day; Scott Webb (Facilities Manager) and his team ensured that every conference session ran smoothly, with the help of a superb group of student volunteers led by Naomi Norton.

Gloomy prognostications about August weather in Manchester were unfounded; there was drizzle on the first day of the conference, unfortunately coinciding with a (genuine) fire alarm, but the professionalism and speed with which RNCM's fire marshals evacuated the building, permitting return after a mere 13 minutes (!) was so impressive that it far outweighed any temporary discomfort experienced by delegates as they bonded in the car park. Thereafter the sun shone, and if the feedback from the 100 delegates who completed the post-conference survey is anything to go by, the conference can be regarded as one of the most successful events in the history of ESCOM.



Photo: Some of the team of RNCM postgraduate volunteers - Jay Hall, Richard Haslam, Lucy Eviston, Keith Phillips, Sophie Rocks, Elaine Yau and Hayley Parkes

Calls for Papers/ Conferences

Financial support is normally available for RNCM staff and research students towards the costs of presenting at national and international conferences and other research events. Speak with Director of Research Barbara Kelly, or contact Rachel Ware, Research Administrator research@rncm.ac.uk. Staff and students should regularly consult the [Golden Pages Musicology Conference webpage](#), a comprehensive listing of events throughout the UK and internationally, which is updated regularly. Here you will find a wide range of opportunities to present your work to a wider audience.

The Hidden Musicians revisited conference. Music Department at The Open University, 11–12 January. Open to discussion of all musical styles and contexts – Western and non-Western, historical and contemporary. Selected papers from the conference will be expanded and published in an edited volume. Professor Finnegan and Professor Derek Scott, University of Leeds, will address the conference.

Music, Composition and Interdisciplinarity: states of play, Oxford Brookes University, 28 January. A one-day seminar at Oxford Brookes University hosted by Music Composition as Interdisciplinary Practice, a recently established research network of practitioners and academics funded by the AHRC. There is no registration fee, lunch and refreshments will be provided. If you would like to attend please email Tom Armstrong (the principal investigator) at t.armstrong@surrey.ac.uk by 14 January.

Virtuosity – An interdisciplinary symposium, The Liszt Academy of Music, Budapest 3–6 March. We are pleased to announce the joint symposium of the Kodály Institute of the Liszt Academy and ESCOM (European Society for the Cognitive Sciences of Music), an interdisciplinary event to be held in Budapest, in the Art Nouveau palace of the Liszt Academy between 3 and 6 March 2016.

Music Composition as Interdisciplinary Practice symposium, University of York, 28–29 June. Submissions are invited for this event hosted by Music Composition as Interdisciplinary Practice, a research network of practitioners and practitioner-researchers funded by the AHRC. Please send your proposals to Tom Armstrong: t.armstrong@surrey.ac.uk by 21 March.

RMA Music and/as Process Study Group 4th Annual Conference, Bath Spa University, 2 July. The Music and/as Process study group extends its focus to collective working practices, which involve group decision making as part of the composition process, rehearsal, or performance. The day will include practice-led presentations, workshops, and papers and will be based at Bath Spa University's Newton Park campus. We welcome proposals for contributions in the following formats: Paper (20 minutes); Lecture-recital (30 minutes); Participatory lecture/workshop (30 minutes). Proposals on any aspect of process in music are welcome, but particularly welcome are proposals that address: collective composition working practice; collective decision-making in rehearsal; live group decision-making in performance uses of technology to mediate collective behaviours and decision-making formation and operation of collectives distributed creativity. Please send proposals by 18 March to lauren.redhead@canterbury.ac.uk

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