

July 2012

RNCM Research Bulletin

Welcome to the Summer 2012 edition of the Bulletin, which this month features, among other things, a report by our Librarian, Anna Wright, on recent activities associated with the Collection of Historic Musical Instruments and also Professor Adam Gorb's recent opera première, *Anya17*, which attracted wide national coverage.

RNCM Collection of Historic Musical Instruments

Anna Wright, Librarian at the RNCM, provides a personal account of two instruments from the College's Collection that are out on loan in 2012, one for display and the other for performance.

Our beautiful division viol (Barak Norman, London, 1698; collection ref. V1 – pictured here) is on loan to the National Maritime Museum (NMM) in London for its prestigious exhibition in celebration of the Diamond Jubilee, "Royal River: Power, Pageantry & the Thames". The exhibition, which opened at the end of April and runs until 9 September 2012, is guest curated by Dr David Starkey and brings together objects from a number of collections, some of which have rarely been seen in public. <http://www.rmg.co.uk/visit/events/royal-river>. Members of the RNCM may view a copy of the exhibition catalogue in the Library.

The College's viol features in the section on Royal Music and the Pleasure Gardens, which looks at the use of the river by royalty mainly for leisure and pleasure, with a focus on the importance of the river as a physical backdrop for music and the arts, including royal patronage. It is displayed in a case with a flute and oboe (Horniman Museum), bassoon (William Waterhouse Collection), right and left-handed orchestral horns (Bate Collection, Oxford) and Handel manuscripts (Royal Society of Musicians and British Library).

This instrument has been out on loan before when, in 1995, it was displayed at the Museum of London for the Purcell Tercentenary exhibition; however, this was the first time that I had been involved with the arrangements for a loan of this type. The first approach to ask if the College would loan the viol was made in the middle of 2011 and, once agreed, was followed by the necessary paperwork. Arrangements were made for the viol to be transported to London and on 28 March the instrument and I (as its courier) were collected by a specialist museums transportation firm – the viol in its case was strapped into the back of a large van, together with an object from Manchester Art Gallery, while I travelled in the front with the two staff.

The exhibition is sited in the new Sammy Ofer Wing at the NMM; on arrival at the delivery door of the museum I met with colleagues from the other collections whose objects were going in the same case as the viol and we were all taken through to the exhibition space



**Division viol
(Barak Norman, London, 1698)
© RNCM / Michael Pollard**

(travelling up to the exhibition floor on an enormous lift – constructed so that they can move their largest Turner painting). Each of the items was carefully checked and documented by curators and conservators prior to installation in the case, the whole process lasting several hours as they constructed mounts and finalised the positioning of the objects.

It was very interesting to see behind the scenes and to find out a little of what is involved in mounting an exhibition such as this, which includes objects not only from a number of British institutions, including the Royal Collections, but also from European sources. For instance, the first item in the exhibition is the famous painting by Canaletto, “London: the Thames on Lord Mayor’s Day” (1752) (Lobkowitz Collections, Prague Castle), which was one of the inspirations for the Diamond Jubilee Thames Pageant, and also includes the (huge) carved Stuart coat of arms from the *Royal Charles* (Rijksmuseum, Amsterdam). Neither of these objects has been seen in this country for two hundred years or more and the latter had to be transported on a ship.

I returned to the NMM a month later for the official opening by the Queen and was able to view the exhibition in its entirety and see the amazing transformation in the exhibition space from when it was being set up. I am delighted that our Collection includes an object such as this which is in demand for important national exhibitions.

The violino piccolo (Stradivari, 1685; collection ref. i) is on loan to Dr Pauline Nobes, Tutor in Baroque & Classical Violin at the RNCM. Pauline has played and recorded with the leading period instrument ensembles in the UK and Germany and she is playing the violin in a concert at the Internationale Naturhorn Akademie, Bad Dürkheim near Mannheim. The concert programme includes three of the Brandenburg concertos by J.S. Bach, of which no.1 has an obbligato part for violino piccolo. The instrument has been used in this work on a number of previous occasions by Pauline and also Professor Malcolm Layfield.

Adam Gorb *Any a 17* (an opera in one act)
Libretto by Ben Kaye



Prof. Adam Gorb, Head of the School of Composition at the RNCM, talks to Research about the background and experience of creating *Any a 17* with Librettist, Ben Kaye.

The librettist Ben Kaye and I had been talking about writing an opera together almost from the time we met. After many lengthy conversations as to the subject matter we eventually decided to focus on a contemporary issue that needs bringing to people’s attention. Details

of the horrors of human trafficking and sex slavery can now easily be accessed in books and on the internet. Ben had done an enormous amount of research into the experiences of young people taken from their homes and forced into slavery in an unfamiliar country. In transforming their stories into a musical work for the stage what we have attempted to do is to focus in on the human drama: the girl Anya from an unspecified Eastern European country and her hopes and fears for a new life in 'The West', her betrayal, her subsequent dehumanisation, but ultimately with the small possibility of hope for the future.

I have conceived *Anya17* as an hour-long theatre piece and have striven to write music that would work in a theatrical and dramatic context. Sex slavery is a world-wide issue, but in this work, in keeping with the theme of the cultural differences between the 'East' and the 'West' I have attempted to give much of the score an Eastern European feel, but infiltrated by corrupting 'Western' vernacular elements as well.

Anya was first performed in the Philharmonic Hall in Liverpool on 7 March 2012 with a cast of vocal students from the RNCM and Ensemble 10/10 conducted by Clark Rundell. The director was Caroline Clegg.

Martin Harlow's edited collection *Mozart's Chamber Music with Keyboard* published by Cambridge University Press in 2012



Dr Martin Harlow, Dean of Academic Studies at the RNCM, has produced the first edited collection in English devoted to Mozart's much loved chamber music with keyboard. This book draws upon the latest Mozart research to explore the astounding creative achievements in, and the performance and reception of, Mozart's sonatas with violin, keyboard trios and quartets, and quintet with wind instruments. The reader is presented with fresh analytical, historical and critical perspectives in a broad range of writings from internationally renowned scholars and performers: Martin Harlow; Nicholas Baragwanath; Peter Walls; Robin Stowell; Katalin Komlós; Colin Lawson; Roman Ivanovitch; Simon P. Keefe; Robert S. Hatten; John Irving; Clive Brown; and Charles Rosen.

The chapters trace a broad chronology from the childhood works to the Mannheim and Paris sonatas with keyboard and violin, and the mature compositions from his Vienna years. Drawing upon the most recent research, this study serves the reader, be they a performer, listener or scholar, with a collection of writings that demonstrate the composer's innovative developments to generic archetypes, and that explore and assess Mozart's creative response to the opportunities afforded by new and diverse instrumental combinations. Manners of performance of this music far removed from our own are revealed, with concluding chapters considering historically informed practice and the challenges for modern performers and audiences.

Martin Harlow has also recently collaborated with the University of Manchester on the International Beethoven Conference in June 2012, with the RNCM offering two recitals of repertory debated in papers at the conference. His own paper, 'Texts as Prompts for Actions, and the Revelations of Performance: the First Movement of Beethoven's Clarinet Trio, Op. 11', was supported by a performance of the trio by Rocio Bolanos (clarinet), Mikhail Nemtsov (cello) and Harvey Davies (piano).

Funding / research opportunities

LSO Soundhub

<http://lso.co.uk/page/3603/LSO-Soundhub>

Application deadline: Wednesday 25 July 2012

The LSO is delighted to announce that it is to enter into partnership with one of the UK's largest grant-giving foundations, the Esmée Fairbairn Foundation, to create a hub for emerging composers.

Applications are now open for the first full year of LSO Soundhub, the LSO's new composer scheme. Based at LSO St Luke's, Soundhub provides a flexible space where composers can explore, collaborate and experiment, with access to vital resources and support from industry professionals, LSO members and staff.

Sound and Music: Embedded Programme

<http://www.soundandmusic.org/projects/embedded-artist-residency-calls>

Application deadline: Monday 13 August 2012

Sound and Music currently has three live calls for artist residencies and opportunities as part of our Embedded Programme for early career artists. Embedded is Sound and Music's artist development programme. Funded by The Esmée Fairbairn Foundation, Embedded places a selection of artists from a range of disciplines into real-world artistic contexts with leading national creative organisations. Aimed at talented artists at an early stage in their career, Embedded is a bespoke programme, providing practical hands-on experience and significant creative opportunities.

Opportunities are available with BBC Symphony Orchestra, Music Hackspace, and no.w.here.

The British Academy / Leverhulme Small Research Grants (suitable for musicologists only)

<http://www.britac.ac.uk/funding/index.cfm>

Opening date: 17 September 2012

Closing date: 7 November 2012

The British Academy announced in January 2012 that a major new partnership has been formed to support the funding of the Small Research Grants scheme. Grants are available for advanced research, at postdoctoral or equivalent level, in the fields of the humanities and the social sciences. The first recourse for funding should be to your own institution (where applicable). Applications for less than £500 will not be considered. The maximum grant is £10,000 over two years. Applications for collaborative or individual research projects are equally welcome under this scheme. Applications from international groups of scholars are also welcome, provided there is a UK-based scholar as lead applicant.

Funds are available to facilitate initial project planning and development; to support the direct costs of research; and to enable the advancement of research through workshops or conferences, or visits by or to partner scholars. Applicants may seek support for any combination of eligible activity and cost up to the overall limit of £10,000. The Academy will assess applications equally on their merits, with no preference as to mode of enquiry. All applications should demonstrate that funds are sought for a clearly defined, discrete piece of

research, which will have an identifiable outcome on completion of the Academy-funded component of the project.

The remit of BA funding schemes does not include primarily practice-based outputs such as musical composition and performance, visual practice, creative writing and film-making. Such outputs will be considered to fall within the BA's remit only when they form part of an integrated project of critical or historical significance.

AHRC Fellowships

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/Fellowships.aspx>

The scheme provides opportunities for mid and senior career researchers who meet the eligibility criteria outlined in the Funding Guide. The AHRC's Fellowships scheme has been revised in order to enhance the development of research leadership across the arts and humanities. The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts and humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process.

The Fellowships scheme provides salary and associated costs for periods of between 6 and 18 months. Proposals with a full economic cost of between £50,000 and £250,000 may be submitted.

AHRC Fellowships - Early Career Researchers

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/Fellowshipserc.aspx>

This route supports applications from early career researchers with outstanding future leadership potential who meet the eligibility criteria outlined in the Funding Guide. There is a separate route for mid and senior researchers. The scheme now provides time for research leaders, or potential future research leaders, to undertake focused individual research alongside collaborative activities which have the potential to generate a transformative impact on their subject area and beyond. In addition to demonstrating support for high quality, world leading research and associated outputs, proposals must include collaborative activities to support the development of the Fellow's capacity for research leadership in the arts and humanities.

Fellowships are supported as a partnership with Research Organisations. Applicants should discuss any potential application with their Research Organisation at an early stage, as strong evidence of institutional support for the proposed Fellow's career and leadership development is required as part of the application process.

The early career route of the Fellowships scheme provides salary and associated costs for periods of between 6 and 24 months. Proposals with a full economic cost of between £50,000 and £250,000 may be submitted.

AHRC Research Grants -route for early career researchers

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/RG-EarlyCareers.aspx>

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with and bring benefits to other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship. The aim of this route is the same as the standard; however, principal investigators must meet the additional eligibility criteria as outlined in the AHRC Funding Guide.

Please note that from 1 April 2012, all applications under the grants scheme will be required to include a principal investigator and at least one co-investigator to be jointly involved in the development of the research proposal, its leadership and management and leading to significant jointly authored research outputs.

The early career route provides grants for projects with a full economic cost (fEC) between £20,000 (£50,000 from 1 April 2012) and £250,000 for a varying duration of time, up to a limit of 60 months.

AHRC Research Networking Scheme

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/ResearchNetworking.aspx>

The Research Networking Scheme is intended to support forums for the discussion and exchange of ideas on a specified thematic area, issue or problem. The intention is to facilitate interactions between researchers and stakeholders such as a short-term series of workshops, seminars, networking activities or other events. The aim of these activities will be to stimulate new debate across boundaries - for example, between disciplinary, conceptual, theoretical, methodological and/or international. Proposals should explore new areas, be multi-institutional and can include creative or innovative approaches or entrepreneurship. Proposals must justify the approach taken and clearly explain the novelty or added value for bringing the network participants together.

Proposals for full economic costs up to £30,000 for a period of up to two years may be submitted. The exact mechanism for networking and the duration is up to the applicants to decide but must be fully justified in the proposal. An additional threshold of up to £15,000 full economic cost may be sought to cover the costs of any international participants or activities in addition to the £30,000 fEC scheme limit. Proposals will need to be submitted by an eligible Research Organisation but must involve collaboration with at least one other organisation, as well as having significant relevance to beneficiaries in the UK.

AHRC Research Grants - Standard Route

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/RG-StandardRoute.aspx>

The Research Grants Schemes are intended to support well-defined research projects enabling individual researchers to collaborate with, and bring benefits to, other individuals and organisations through the conduct of research. This scheme is not intended to support individual scholarship.

Please note that as a minimum, from 1 April 2012, all applications under the grants scheme will be required to include a principal investigator and at least one co-investigator jointly

involved in the development of the research proposal, its leadership and management and leading to significant jointly authored research outputs.

The standard route provides grants for projects with a full economic cost (fEC) between £20,000 and £1,000,000 for a varying duration up to a limit of 60 months.

Funding opportunities (research students)

AHRC Collaborative Skills Development Call

<http://www.ahrc.ac.uk/FundingOpportunities/Pages/SkillsDevelopmentCall.aspx>

RNCM deadline for expressions of interest: 20 July 2012

AHRC deadline: 20 September 2012

The AHRC's new Collaborative Skills Development call aims to support the development of innovative, collaborative training packages that will meet a range of capacity issues in the arts and humanities. It focuses on developing skills amongst students and Early Career Researchers for future careers in research and other contexts.

The Student-led strand will support doctoral students to establish and run smaller-scale collaborative programmes. The call will offer funds of up to £3,000 for student-led programmes. The Student-led strand is not restricted to AHRC-funded students.

Applications should propose the development of skills within one of the following areas:

- Partnership working including public engagement
- Entrepreneurship and the Creative Economy
- Research Skills Enrichment

Proposals will be eligible from any discipline within the AHRC's subject remit, although we particularly encourage applications addressing specific capacity building needs and skills gaps encompassed by our strategic themes and priority areas (see application guidance for more details). Applicants are welcome to propose innovative forms of skills development and training for students and ECRs, but we will also accept applications proposing conferences and workshops, placements and internships, business plan type competitions and entrepreneurs-in-residence, study visits and electronic resources, to name just a few examples. Proposals must be collaborative, involving at least two separate ROs, or an RO and a non-academic organisation

Please contact research@rncm.ac.uk for further information.

MIRIAD

Designing our Futures, an innovative AHRC funded programme of networks, events, placements, projects, residencies and workshops, aims to help you find new directions for your existing research. Current research students and early career researchers* are eligible to participate in fully-funded knowledge exchange opportunities designed to help you build your skills and experiences whilst working with a wide range of commercial, public and third sector partners. Designing our Futures is divided into seven themed projects described in this booklet. Between October 2012 and September 2013 each will provide a variety of opportunities developed with your research interests and career progression in mind. For further information on all the projects email miriad@mmu.ac.uk (headed 'Designing our Futures') or visit www.miriadonline.info

* An early career researcher is someone within 8 years of completing their PhD or within 6 years of starting their first academic post

Royal Historical Society (suitable for musicologist research students only)

<http://www.royalhistoricalsociety.org/>

The closing dates for applications for individual travel to conferences; for research expenses within the United Kingdom; and for research expenses outside the United Kingdom:

3 September 2012

2 November 2012

The closing dates for applications for organisers of workshops and conferences to encourage the participation of junior researchers:

2 November 2012

Royal Historical Society awards are intended principally for postgraduate students registered for a research degree at United Kingdom institutions of higher education (full-time and part-time); the Society will also consider applications under certain schemes from post-doctoral researchers. Application forms are available on the website and should be submitted by post to: The Administrative Secretary, Royal Historical Society, University College London, Gower Street, London WC1E 6BT

Louise Dyer Awards 2013

<http://www.musicbritannica.org.uk/LDawards.html>

Closing date: 14 December 2012

The trustees welcome applications for the Louise Dyer awards, the purpose of which is to assist postgraduate students researching British music. Applications will be invited in the autumn of 2012 for consideration in January 2013. Applicants must be full-time or part-time students of a British university or equivalent institution of higher education, registered for a higher degree by research. Preference will normally be given to those working for a doctorate. Awards may be made for any necessary research expenditure for which the applicant has no alternative source of funds, such as the purchase of books, music, or microfilms, or essential travel. They are not available for computer equipment, ordinary maintenance, or conference expenses.

An individual award may be for any amount not normally exceeding £1000.

Application for an award must be made on the form that may be downloaded from this link above or requested from the Secretary at the address given below.

The Secretary
Musica Britannica Trust
5 Meadow View
Water Eaton Road
Oxford OX2 7QS
secretary@musicbritannica.org.uk

Call for articles

Issue 5: Analyzing and Interpreting Improvised Music

http://www.act.uni-bayreuth.de/de/cfa_5/index.html

or http://www.act.uni-bayreuth.de/en/cfa_5/index.html

Deadline: 15 September 2012

Instant composing, real-time music, current music, free jazz, intuitive music – the genre indications on the part of artists point to a struggle surrounding a volatile subject. The focus of this issue is to present and discuss the scholarly methods for interpreting and analyzing these and similar genres and to identify their possibilities and limitations.

We warmly welcome all authors who are interested in the issue to send their articles for consideration. Editorially-supported languages are German, English, French, and Italian. In addition to scholars from different disciplines we would also like to invite composers, musicians, and artists to express their views through reflections on their own art or the art of others. The contributions should not exceed 45,000 characters in length (including spaces). Please send in submissions by e-mail to act@uni-bayreuth.de

Calls for papers

RMA, Music and the Seicento, Saturday 20 October 2012, University of York Music Department

<http://www.gesualdo.co.uk/seicento/>

Abstract deadline: 31 July 2012

The RMA Study Day 'Music and the Seicento' is a collaborative project between the music departments of the University of Huddersfield and the University of York. The aim of the study day is to provide an environment for postgraduate research students, who have an interest in music from seventeenth-century Italy, to present their research and to provide a platform for discussion of related topics. In addition to student papers, the study day will include a performance from Four's Company (Graham Cummings, John Bryan, David Milsom, and Duncan Druce) and a talk by Robert Hollingworth on his new recording of Gabrielli's 1612 Italian Vespers. We would like to invite proposals for 20 minute individual research or recital papers (followed by 10 minutes discussion), please see the website for further details. Proposals should not exceed 250 words and should be emailed to: seicento@gesualdo.co.uk. Please submit proposals as a MS Word or PDF document but please also include a plain-text version in the main email. The following details need to be included in your proposal: name, institution, postal address, email address, telephone number, and audio/visual requirements.

AHRC Research Centre for Musical Performance as Creative Practice (CMPCP)
University of Cambridge, 4-7 April 2013

www.cmpcp.ac.uk/conference2.html

Application deadline: 3.00pm on 3 September 2012

CMPCP's Performance Studies Network will hold its second International Conference at the University of Cambridge from 4 to 7 April 2013. The main conference events will be held at the Faculty of Music, 11 West Road; delegates will be accommodated at nearby Robinson College, where other events will also take place. Proposals are invited for individual papers, research reports, special sessions, and posters on any topic in the field of music performance studies. For individual papers, research reports and posters, a proposal of c.500 words should be submitted; in the case of special sessions the proposal should be c.1,200 words in length. Please indicate whether or not the presentation will involve live performance, and if so what instruments and repertoires are envisaged. In all cases provide a separate cover sheet with the following information, using the form provided on the website. Proposals should be submitted by 3.00pm UK time on Monday 3 September

2012. They should be sent by attachment (Word or PDF files only) to David Mawson, CMPCP Coordinator, at dgm41@cam.ac.uk. Late proposals will not be accepted.

RMA Research Students' Conference, 3-5 January 2013, University of Southampton – Call for Papers

http://www.southampton.ac.uk/rma_studentconference/papersworks/papers.page?

Abstract deadline: Monday 29 October 2012

Postgraduate students are invited to submit abstracts for individual papers on any aspect of music research. Papers must be of max. 20 minutes duration and will be followed by 10 minutes of discussion. Presentations can include a live performance element or use recorded electronic music, however, you will be expected to provide instrumentalists and repertoire. Submissions should consist of a title and an abstract of max. 200 words. All abstracts for papers should fully and clearly describe the topic of the presentation and include the following information: background, research questions, aims, summary of content and significance.

The deadline for submission of abstracts is Monday 29 October 2012. Please email abstracts to RMAStudent2013@soton.ac.uk. A cover sheet should be supplied with the following information: name; postal and email address; institutional affiliation; AV requirements; and any other special requests.

RMA - Research Students' Conference, 3-5 January 2013, University of Southampton - Call for Works

http://www.southampton.ac.uk/rma_studentconference/papersworks/works.page?

Deadline: Monday 29 October 2012

Postgraduate composers are invited to submit new works to be performed in an open workshop by members of the 'Workers Union Ensemble'.

New works should be of maximum 6 minutes duration and scored for:

Saxophone (soprano and/or alto)

Piano (limited, non-damaging preparations permitted)

Percussion (1 player):

marimba, vibraphone, glockenspiel, snare drum, two bongos, two congas, two tom-toms, kick drum, hi-hat, suspended cymbal, shaker

Scores will be accepted in all formats (e.g. conventional notation, graphic, text-based). There are no stylistic constraints. The use of recorded or live electronics is encouraged. The following kit will be provided: quadrophonic speaker set-up; microphones; a laptop running Logic, Supercollider and Max/MSP. Composers may bring their own laptops, but please be prepared to use the provided MOTU firewire interface (drivers are available from the MOTU website). Hard copies of the score and parts for compositions should be sent by post to Ben Oliver (Department of Music, University of Southampton, Southampton, SO17 1BJ).

A cover sheet should be supplied with the following information: name; postal and email address; institutional affiliation; AV requirements; and any other special requests.

Rhythm Changes II: Rethinking Jazz Cultures 11-14 April 2013, Media City UK/University of Salford.

<http://www.rhythmchanges.net/rhythm-changes-conference-2013/>

Abstract deadline: 5 November 2012

An international conference hosted by the Rhythm Changes research project at the University of Salford. Rethinking Jazz Cultures is a three day multi-disciplinary conference that brings together leading researchers in the fields of jazz studies, media and cultural studies, history and American studies. The event will take place at the University of Salford's prestigious new building at Media City UK, Salford Quays, commencing with a reception on Thursday 11 April 2013. The Conference committee invites papers and panel proposals that feed directly into the Conference theme and is interested in featuring perspectives from a range of international contexts.

The Conference committee welcomes individual papers and proposals for panels and roundtable discussions. For individual papers, abstracts of no more than 300 words should be submitted. Panels and roundtable proposals should include a session overview, participant biographies and description of individual contributions. Abstracts and proposals (as well as event queries) should be sent to Professor Tony Whyton (t.whyton@salford.ac.uk).

Ninth Biennial International Conference on Music in Nineteenth-Century Britain

<http://www.cardiff.ac.uk/music/newsandevents/events/conferences/13MNCB/index.html>

Abstract submission deadline: Friday 15 February 2013

Proposals for papers, panels, round-tables, and lecture-recitals are invited for the Ninth Biennial International Conference on Music in Nineteenth-Century Britain, to be held at Cardiff University School of Music, 24-27 June 2013.

The Programme Committee invites proposals of no more than 300 words for individual papers of 20 minutes (plus 10 minutes for questions), lecture-recitals of 40 minutes, and round tables of 50 minutes; and proposals of no more than 600 words for panel sessions of four papers (120 minutes in total). Please send proposals to MNCB@cardiff.ac.uk.

Other research events

SEMPRE 40th Anniversary Conference

<http://www.sempre.org.uk/conferences.html>

14–15 September 2012

The SEMPRE 40th Anniversary Conference will be hosted by the Institute of Education, London (UK) from 14 to 15 September 2012. The event will present leading international research and will also be a celebration of SEMPRE's activities and achievements over the past 40 years. In order to reflect the celebratory nature of the conference, it will include a range of special sessions bringing together distinguished members of the Society as well as other eminent researchers, enabling discussion of the challenges and opportunities for future work.

Perspectives on Musical Improvisation, Faculty of Music, University of Oxford

<http://www.music.ox.ac.uk/research/cpccm/perspectives-on-musical-improvisation-conference.htm>

10-13 September 2012

Twenty years on from Derek Bailey's mordant observation about the status of improvisation, researchers, theorists and practitioners in increasing numbers recognise the significance and range of improvisational practices in music-making. The conference aims to respond to

Bailey's original concerns about the understanding of improvisation and to offer a broad platform for our increased attention towards the subject. These four days in September will provide a critical and illuminating engagement with our topic across different musical genres and from distinct research perspectives.

Music and Movement BFE 2012, National Student Graduate Conference, London, IMR

<http://www.bfeconference.org.uk/13.html>

12-14 September 2012

People and music are always moving. Whether across the dance floor, across town, or across borders, neither rests. Sometimes this movement is intentional, other times it is not. Musical movement may benefit some groups but be to the detriment of others. Music can mediate our experiences of movement and movement can mediate our experiences of music. Ultimately, the study of musical movement is the study of social relations.

This conference seeks to explore how the metaphor of movement can unite different theoretical paradigms and afford new possibilities in ethnomusicology.

Gender, Musical Creativity and Age, University of Huddersfield

<http://www.hud.ac.uk/mugi/projects/>

6-7 October 2012

This interdisciplinary conference will take a broad approach to matters of representation and identity, examining the intersection of age and gender in relation to musical creativity across a wide range of historical periods and genres. Our keynote address will be given by Dr Sophie Fuller (Trinity Laban Conservatoire of Music and Dance; MuGI Visiting Research Fellow).

Recent research publications and keynote lectures

Edited books

Martin Harlow (ed.) (2012). *Mozart's Chamber Music with Keyboard*. Cambridge: Cambridge University Press.

Book chapters

Jane Ginsborg, Aaron Williamon and Claudia Spahn (2012). Health promotion for music performance students. In R. MacDonald, G. Kreutz, and L. Mitchell (eds.), *Music, Health and Wellbeing*, Oxford: Oxford University Press, 356-366.

Richard Wistreich (2012). Vocal Performance in the Seventeenth Century. In C. Lawson and R. Stowell (eds.), *Cambridge History of Musical Performance*, Cambridge: Cambridge University Press, 398-420.

Journal articles

Cheryll Duncan and David Mateer (2011). An Innocent Abroad? Caterina Galli's Finances in New Handel Documents. *Journal of the American Musicological Society*, 64 (3), 495-526.

Jane Ginsborg and Elaine King (2012). Rehearsal talk: Familiarity and expertise in singer-pianist duos. *Musicae Scientiae*, 16 (2) 148-167.

Jane Ginsborg and Roger Chaffin (2012). Preparation and spontaneity in performance: A singer's thoughts while singing Schoenberg. *Psychomusicology*, 21 (1&2), 137-158.

Mary Lennon & Geoffrey Reed (2012). Instrumental and vocal teacher education: competences, roles and curricula. *Music Education Research*, DOI:10.1080/14613808.2012.685462.

Richard Wistreich (2012). Introduction: Musical materials and cultural spaces. *Renaissance Studies*, 26, 1-12.

Other publications

Jane Oakland and Jane Ginsborg (2012). *FUTURES: Report on the scoping project initiated by the Manchester Camerata*. Funded by the Paul Hamlyn Foundation/ RNCM.

Philippa Bunting (2012). The Shock of the New *The Strad* 123/1461 p. 29

Philippa Bunting (2012). Little Angels *The Strad* 123/1462 p. 31

Philippa Bunting (2012). An Inconvenient Truth *The Strad* 123/1463 p. 27

Philippa Bunting (2012). Mysteries of the Stave *The Strad* 123/1464 p. 27

Philippa Bunting (2012). Target: Practice *The Strad* 123/1465 p. 31

Philippa Bunting (2012). Community Spirit *The Strad* 123/1465 pp. 24-25

Philippa Bunting (2012). Grounded in Sound *The Strad* 123/1466 p. 29

Invited lecture

Jane Ginsborg: Singers' memorisation and recall for words and melodies: tracking the use of performance cues. Conservatorio della Svizzera Italiana, Lugano. 17 February 2012.

Research news

Prof. Jane Ginsborg, Associate Dean of Research and Enterprise at the RNCM, has been admitted to the British Psychological Society as an Associate Fellow. The title Associate Fellow of the British Psychological Society (AFBPsS) is awarded in recognition of several years' experience and contribution to the field of psychology.

Anna Wright's edited collection on the RNCM's historical musical instruments was shortlisted for the C. N. Oldman Prize made by the International Association of Music Libraries for an outstanding work of music bibliography, music reference or music librarianship by an author resident in the United Kingdom or Republic of Ireland. For further details of Anna's esteemed work, please see:

Anna Wright (ed.), (2010). *Royal Northern College of Music: collection of historical musical instruments: catalogue of the collection / compiled by William Waterhouse; photography by Michael Pollard*. Manchester: Royal Northern College of Music, 2010.

From January to March 2012, Emily Howard was a featured composer on the Austrian contemporary music website www.terz.com

Tim Garland's hugely successful Lighthouse Trio with Gwilym Simcock and Asaf Sirkis are undertaking an international tour showcasing their new CD, which included an RNCM concert on 26 April 2012. A review of the CD, simply entitled Lighthouse. can be found here: <http://www.guardian.co.uk/music/2012/apr/15/garland-simcock-sirkis-lighthouse-review>.

Emma-Ruth Richards, a PhD student in Composition at the RNCM, was awarded a fully funded place to attend the Sonic Arts Research Centre at Queen's University Belfast, where she appeared in a Sonic Arts Showcase with other PhD students, as well as providing workshops for the Children's International Festival. Emma-Ruth was also appointed as an Associate Member of the LSO's Soundhub initiative; as the new Composer in Residence for the Milton Keynes City Orchestra; and selected for the prestigious St Magnus Composers' Course in Orkney. Emma-Ruth was also one of six Invited Emerging Composers to the Intimacy of Creativity 2012 - Bright Sheng Partnership: Composers meet Performers in Hong Kong earlier this year.

http://www.ic.shss.ust.hk/2012/eng/invited_emerging_composers_bio_richards.html.

First performances, broadcasts and recordings

Adam Gorb

Anya 17 was premièred on 7th March 2012 in Liverpool with Ensemble 10/10 conducted by Clark Rundell.

Emily Howard

The world première of *Zugzwänge* for clarinet quintet commissioned by the Rodewald Concert Society for Nicholas Cox and Brussels-based Quatuor Danel received its world première at St. George's Hall, Liverpool on 9th May 2012.

The world première of Emily Howard's New Music 20x12 mini-opera *Zátopek!* took place on Friday 15 June in the Epstein Theatre, Liverpool.

Linda Merrick

CD Recording: 'Fauvel's Rondo' – Chamber Music by John McCabe, Linda Merrick and the Kreutzer Quartet, Guild GMCD 7369

Preview performance of Martin Ellerby's Clarinet Quintet with the Gildas Quartet (current RNCM students) at Leeds College of Music's Terezin Conference on 26 February 2012, which involved a presentation by the composer followed by what was in effect a round table discussion with the composer and performers.

Emma-Ruth Richards

Collectives and Curiosities is a collective formed by Emma-Ruth Richards, Michael Betteridge and Jacob Thompson-Bell. Their first event took place at the RNCM on 5 March 2012 and featured performances of new works including graphic scores, choreography and musical theatre.

Hora Spoitorilor, a commission from the London Sinfonietta's viola player Paul Silverthorne, was premièred on 22 June 2012 at LSO St. Lukes.

First performance of *Sunstorm*, 18 March 2012, Milton Keynes Theatre.

Clark Rundell

Anyá 17. Music by Adam Gorb, Libretto by Ben Kane. World première on 7th March 2012 in Liverpool with Ensemble 10/10 conducted by Clark Rundell.

Première of *Zapotek!* by Emily Howard with soloists and Ensemble 10/10 conducted by Clark Rundell, on Friday 15 June in the Epstein Theatre, Liverpool.

Première of Andy Scott's *Laissez les Bons Temps Rouler!* 10 July 2012 at the World Saxophone Congress. Scott's commissioned piece is for tenor saxophone and chamber orchestra, performed by Branford Marsalis, the Scottish Chamber Orchestra and guest conducted by Clark Rundell

Jacob Thompson-Bell

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