

October 2011
RNCM Research Bulletin

Welcome to the first edition of the RNCM Research Bulletin, which marks the start of what we hope will be a useful new resource. We aim to provide readers with a regular insight into the exciting research performance, production and knowledge exchange activities that are taking place within the College throughout the academic year and the research activities of individual staff and students. The RNCM's research community continues to flourish and grow, with an increasing number of students not only from Britain, but also from America and Europe, choosing to undertake doctoral study here.



The following pages demonstrate work by RNCM staff in all areas of music research activity, including publications, compositions, critical editions, pedagogical materials, première performances and recordings. Future issues of the Bulletin will also feature the achievements of our research students. You will also find information about upcoming RNCM events and conferences, as well as relevant funding opportunities and deadlines, calls for papers, and other research opportunities, which will be useful for staff and research students.

This month's special edition is exceptionally long, as it traces College staff publications and other 'outputs' between September 2010 and August 2011. Future Research Bulletins will focus on staff achievements in the current academic year. I hope that you enjoy the first edition and I welcome both your comments and also submissions for future feature articles.

A major accolade for the College this summer was the award of an Arts and Humanities Research Council Early Career Fellowship to Dr Lois Fitch. These awards are highly sought after, but hard to get – a clear acknowledgement of the quality of Lois's

research project. It will enable her to undertake work on her monograph on the life and work of composer Brian Ferneyhough. This is described in more detail in the first article. The increasingly prominent area of music practice-as-research forms the focus of the second article, about the commissioning of a new Clarinet Quintet from the composer John McCabe (RNCM alumnus), by the RNCM's Vice Principal and clarinettist, Professor Linda Merrick. Linda's research investigates the collaborative process between composer and performers.

The links between research and performance will also play an important role in our research events calendar this term. A Symposium on *Learning and Teaching as / in Practice as Research* takes place at the RNCM on Friday 18 November. We hope that many staff and students will attend this free event, which includes presentations and discussions by RNCM staff, students and a number of guest presenters. The weekly *Research Forum* got off to a great start on 5 October with a presentation on early graphic scores given by Dr Paul Attinello (Newcastle University). A full list of this term's Forums and a flyer for the Symposium are available to download either from the RNCM's website or RNCM Moodle.

All that is left for me to say is that we look forward to presenting news of the research-related activities of our dedicated staff and research students as the year unfolds and sharing these creative and often innovative projects with readers.

Professor Richard Wistreich
Dean of Research and Enterprise

Congratulations to Dr Lois Fitch!

Lois Fitch, Head of Undergraduate Studies at the RNCM, has been awarded an Arts and Humanities Research Council Early Career Fellowship, which provides for nine months of research leave to work on her monograph on the life and work of the composer Brian Ferneyhough. The monograph, due to be published by Intellect Ltd. (US and UK) in 2013, will be the first in English on Ferneyhough, and will examine his compositional output, his aesthetics and his career, successively in the UK, Europe, and North America.

Peer-reviewers of the proposal commended Lois's research as 'extremely highly regarded, showing great intellectual ambition' and suggested that 'an authoritative and comprehensive survey of Ferneyhough's work is valuable and long-overdue... There seems little doubt that an important contribution to knowledge will result, and be not only an important contribution to national cultural and intellectual life, but confirm and reinforce the international reputation of this vital British composer'. The assessors also noted that the work 'will be of great interest to readers and researchers beyond the immediate field of contemporary music, in philosophy, aesthetics, art and cultural history', concluding that 'there is also a need to confront rather than ignore those aspects of our culture which seem problematic, and this project aims to do that in exemplary fashion'.

The work continues Lois's research on Ferneyhough, which is also explored in published articles, a second book proposal on music and painting, and numerous conference papers including an invited presentation at a recent IMR 'Brian Ferneyhough Day' in the presence of the composer. Ferneyhough also visited the RNCM in February 2011 to work with students.

Dr Fitch read music at Durham University and afterwards completed her PhD there on Ferneyhough in 2005. Before joining the RNCM, Lois was Programme Leader (BMus) at Napier University, Edinburgh (2007–2008), CETL Teaching Fellow and part-time lecturer at Durham University (2000–2007) and Teaching Assistant at Newcastle University (2004–2006). Lois' teaching responsibilities include history, performance studies, language of music, dissertation and various elective courses at both undergraduate and postgraduate levels. She has supervised research students in the areas of contemporary British music, aesthetics, topic theory and analysis.

Professor Linda Merrick

John McCabe: *Clarinet Quintet*

Practice-as-research at the RNCM fully supports the AHRC's definition of this subject area as 'research where practice is an integral component and / or where it theorises contemporary practice in order to then inform your own individual practice'. This underpins the research agenda of Professor Linda Merrick, Vice Principal and Director of the RNCM's prestigious Centre for Excellence in Teaching and Learning, as well as an international clarinet soloist and recording artist. Linda has provided the following outline of her latest research project for this first edition of the Research Bulletin and we look forward to returning to this work once it is published.

The project involved the commissioning of a new Clarinet Quintet from the eminent British composer and RNCM alumnus John McCabe, realising the work in performance and recording, and exploring the creative collaboration that took place between composer and performers. The aim of the project was to build upon my previous work in this field, applying the knowledge gained from my PhD - published in *Collaboration between Composers and Performers: British Clarinet Concertos 1990-2004* (VDM Verlag, 2009), my subsequent research projects relating to the clarinet concerto and clarinet quintet, and my work as a professional clarinetist (www.lindamerrickonline.com).

The methodology for this particular project was founded on qualitative techniques, derived primarily from the principles of Action Research, complemented by semi-structured interviews with the composer and fellow artists from the Kreutzer Quartet; public presentations and workshops by the composer and performers; and video footage of the rehearsal sessions.

The project concluded with the RNCM and London premières of the new work in June 2011, followed by the making of a professional recording in July 2011, due for release by *Guild* later in the year. I am currently in the process of collating and analysing the data that she has gathered, which will result in the writing of an article and conference presentations next year.

The project should be contextualised as part of my continuing exploration of the collaborative process since 2004, which has so far led to the realisation of nine new clarinet concertos and six clarinet quintets by British composers. As other practice-based researchers now begin to examine the collaborative process from the perspective of their own disciplines, it is clear that the principles of my work are transferable, thus increasing its reach and impact.

Talking of her project, Linda commented, 'whilst I envisage pursuing my investigation of collaboration in the future, the focus is likely to be on the growing role of "performer as producer"; a new avenue of exploration that has emerged from my research'.

RNCM Research Forum: Autumn Term 2011: 5.15pm – 6.45pm

5 October 2011, Studio Theatre: Dr Paul Attinello (Newcastle University)
The structure of graphic scores: systems, deconstructions, liberations

12 October 2011, Lecture Theatre: Professor John Miller (RNCM)
When the trumpet met the cornet

19 October 2011, Lecture Theatre: Dr Biranda Ford (GSMD)
What are Conservatoires for?

2 November 2011, Lecture Theatre: Mr Tom Kemp (RNCM)
Transfigured by time? – Evolving performance practice issues in Schoenberg's Verklärte Nacht

9 November 2011, Lecture Theatre: Dr Susan Rutherford (University of Manchester)
Vibrato and the Victorians: passion and 'trembling' on the nineteenth-century operatic stage

23 November 2011, Lecture Theatre: Ms Holly Marland (RNCM)
Creating musical space in a medical place

30 November 2011, CETL Seminar Room 102: Professor Mervyn Cooke (University of Nottingham)
Be flat or be natural? Pitch symbolism in Britten's operas

7 December 2011, CETL Seminar Room 102: Dr Patricia Holmes (Trinity Laban)
Expressive use of timbre as a means of communication in music: the performer's perspective

14 December 2011, CETL Seminar Room 102: Dr Larry Goves (RNCM)
'Little unsexy ways': some reflections on the impact of literature and literary conventions on my approach to composition

Forthcoming RNCM Research Event

Friday 18 November 2011

A One-Day Symposium: *Teaching and Learning Music Practice as / in Research* Carole Nash Recital Room, RNCM

The event, for all students, performance teaching staff and other researchers, will explore questions such as:

- Is the teaching and learning of performance always also a process of research?
- In what ways can performance students and their tutors understand and then articulate their questions, experiments and discoveries as 'research'?
- How can tutors and students collaborate as researchers?
- What sorts of 'research skills' do students and their teachers need to acquire in order to enable them to articulate their knowledge and communicate it to others?
- How can tutors and students make best use of the fruits of the research of others – performers, musicologists, music psychologists and pedagogical researchers – in their day-to-day learning and practice?

Presenters include postgraduate students, performance and composition staff and distinguished guests including:

John Rink: Professor of Musical Performance Studies, Cambridge University and Director of the AHRC Research Centre for Musical Performance as Creative Practice

Roy Howat: concert pianist, ex-professional violinist, scholar, teacher, French music expert

Bridget Marsden: British-born Swedish folk-fiddle star; music graduate of Cambridge University and the Royal College of Music, Stockholm

Professor John Bryan, University of Huddersfield: performer and musicologist.

A flyer can be downloaded from <http://www.rncm.ac.uk/research-mainmenu-52/rncm-research-mainmenu-80.html>

To book your place at this **free event**, please contact **as soon as possible**

Dr Sara Wolfson
Research and Enterprise Administrator
sara.wolfson@rncm.ac.uk
Tel: 0161 907 5228

Funding opportunities (staff)

British Academy <http://www.britac.ac.uk/funding/>

Small Research Grants

Grants are available to support primary research in the humanities and social sciences. The first recourse for funding should be to your own institution (where applicable). Applications will not be considered for less than £500. The maximum grant is £10,000 over two years. Applications for collaborative or individual projects are equally welcome under this scheme. Applications from international groups of scholars are 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.

The closing date for applications is 9 November 2011. Award decisions will be confirmed by March 2012, to start from April 2012 onwards. The level of award will be up to £10,000 and grants are tenable for up to 24 months. Applications must be submitted via [e-GAP2](#), the Academy's electronic grant application system.

British Academy/Leverhulme Trust Senior Research Fellowships

The Academy continues to offer the Senior Research Fellowship scheme, with funding generously provided by the Leverhulme Trust (on a non-FEC basis). This enables mid-career scholars to have one year's research leave with funding being provided to cover the costs of replacement teaching. The closing date for applications is expected to be 16 November 2011. Applications must be submitted via [e-GAP2](#), the Academy's electronic grant application system, but application forms are not yet available.

British Academy Mid-Career Fellowship Scheme

Proposals are invited for a new round of British Academy Mid-Career Fellowships. The Academy intends, through this scheme, both to support outstanding individual researchers with excellent research proposals, and to promote public understanding and engagement with humanities and social sciences. Awards can be held over a minimum of 6 months and a maximum of 12 months, beginning in the autumn of 2012.

The closing date for applications for the Outline Stage is 2 November 2011. Decisions on the outline applications will be announced at the end of January and a small proportion of applicants invited to submit a second-stage application with full financial details. Applications must be submitted via [e-GAP2](#), the Academy's electronic grant application system.

Funding opportunities (research students)

Musica Britannica: Louise Dyer Awards 2012

The trustees of the Musica Britannica Trust invite applications for the Louise Dyer awards, the purpose of which is to assist postgraduate students researching British music. 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. 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.

Application for an award must be made by 31 December 2011 on the form which may be downloaded from www.musicbritannica.org.uk, where full details will be found. Further information may be requested from the Secretary, secretary@musicbritannica.org.uk.

SEMPRE The Aubrey Hickman Award (£500 biennially to a graduate student)
http://www.sempre.org.uk/awards_hickman.htm

Deadline for applications: Friday 4 November 2011. The Aubrey Hickman Award is intended to promote original research from new researchers in the field. The Award is offered biennially to a graduate student (a doctoral research student or individual who is normally no more than two years post graduation at the time of the conference) submitting the best paper to the Society's two-day Easter conference.

The Aubrey Hickman Award will be given in recognition of a paper that offers a significant and previously unpublished contribution to the knowledge and understanding of music education and/or music psychology. E-mail submissions to the SEMPRE conference secretary: Dr Elaine King, E.C.King@hull.ac.uk

Calls for papers

Seventeenth Biennial International Conference on Nineteenth-Century Music, Edinburgh University, 27-30 June 2012

Abstract submission deadline: 1 November 2011 at 5 p.m. GMT
Conference website: <http://sites.ace.ed.ac.uk/c19music/>. The programme committee welcomes proposals on any aspect of music during the long 19th century.

DMRN+6: Digital Music Research Network one-day workshop, Arts One Lecture Theatre, Queen Mary University of London, 20 December 2011

Abstract submission deadline: Friday 18 November 2011
<http://www.elec.qmul.ac.uk/dmrn/events/dmrnp6/>

The Theory, Practice, and Business of Opera Today, LUCOS, University of Leeds, UK.
12-14 April 2012

Abstract submission deadline: 30 November 2011
<http://www.operaconference.leeds.ac.uk>

The conference has three themes: the business of opera; theory and practice; and opera now. Proposals are invited for individual papers, workshops, and round tables. Workshops may be based, for example, on conflicting interpretations of an operatic scene. Round tables may examine a topic from the point of view of different practitioners (e.g. conductor, director, librettist, composer, designer, choreographer). Please send your proposals to Anastasia Belina. LUCOS (Leeds University Centre for Opera Studies), email: A.Belina@leeds.ac.uk.

New Music in Britain, an International Conference hosted by the Department of Music and Performing Arts, Canterbury Christ Church University, 10-12 May 2012

Abstract submission deadline: Monday 19 December 2011

<http://www.cccubritishmusic.org.uk/>

Abstracts should be submitted via email (preferably as plain text-only attachments in .rtf format will be accepted) to the conference organiser, Dr Eva Mantzourani at eva.mantzourani@canterbury.ac.uk. Postal correspondence should be addressed to Dr. Eva Mantzourani, Department of Music, Canterbury Christ Church University, Canterbury, CT1 1QU, UK. Further information will appear on the conference website www.cccubritishmusic.org.uk [website under construction].

Perspectives on Musical Improvisation, Faculty of Music, University of Oxford, 10-13 September 2012

Abstract submission deadline: Monday 9 January 2012

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

Proposals are invited for individual papers, poster presentations and practical sessions on topics in the field of musical improvisation. Papers and practical sessions should be between 20-25 minutes in length. Submissions should be sent to impconfsubmission@music.ox.ac.uk. Submissions will receive an automated acknowledgement. We will confirm whether the submission has been accepted for the conference by Wednesday 15th February 2012. Programme committee: Eric Clarke (Chair), David Maw, Tina Ramnarine, John Rink and Mark Doffman. For information other than about submissions, contact Mark Doffman, Faculty of Music, University of Oxford at mark.doffman@music.ox.ac.uk.

Other conferences and events

Brahms in the Home: Concert series and international conference

www.rcm.ac.uk/rahms

Royal College of Music, 2-8 November 2011, featuring Roger Vignoles, Ashley Wass, Colin Lawson, the Revolutionary Drawing Room Quartet, Berent Korfer, Madeleine Mitchell and the Chilingirian Quartet

From 2 to 8 November 2011, the RCM brings together international performers and scholars for a week of concerts and discussion to celebrate the rich world of domestic music-making in Brahms's circle. Through performances of Brahms's arrangements of his own works, as well as rarely-heard works by his contemporaries, this week of events showcases not only the music, but its performance space: the private home.

Institute of Musical Research

The Institute of Musical Research events programme for September – December 2011 is now available at www.music.sas.ac.uk via a link from the home page.

Research publications by RNCM staff in 2010 and 2011

Edited books

Fabrice Fitch and Jakob Kiel (eds.) (2011). *Essays on Renaissance Music in Honour of David Fallows: Bon jour, bon mois et bonne estrenne*, Woodbridge: Boydell Press (published with the help of a subvention from the RNCM Research Fund)

Richard Wistreich (ed.) (2011). *The Baroque Composers: Monteverdi*. Ashford: Ashgate

David Vickers (ed.) (2011). *The Baroque Composers: Handel*. Ashford, Ashgate

Book chapters

Jane Ginsborg and Roger Chaffin (2011). Performance cues in singing: evidence from practice and recall. In I. Deliège and J. Davidson (eds.), *Music and the Mind: Investigating the Functions and Processes of Music (a book in honour of John Sloboda)*, Oxford: Oxford University Press, 339–360.

Elaine King and Jane Ginsborg (2011). Gestures and glances: Interactions in ensemble rehearsal, in A. Gritten & E. King (eds.), *New Perspectives on Music and Gesture*, Aldershot: Ashgate Press, 177–201.

Douglas Jarman (2010). 'Remembrances of Things that are to Come': some reflections on Berg's palindromes', in Christopher Hailey (ed.), *Alban Berg and his World*, Princeton University Press.

Douglas Jarman (2010). Introduction to a facsimile edition of the manuscript of the Berg Violin Concerto (*Alban Berg ViolinKonzert, Mesterwerke der Musik in Faksimile*, Band 22, Laaber Verlag).

Journal articles

Fabrice Fitch (2010). Two fellows from Ghent, *Journal of the Alamire Foundation*, 2, 143–55.

Martin Harlow (2010). Anton Stadler and the Mozartian example, *Acta Mozartiana*, 57/2, 147–65.

Louise Lansdown (2010). Hindemith's Early Years: Patrons and Mentors, *Hindemith Jahrbuch*, 39, 9–53.

Catherine Stevens, Jane Ginsborg and Garry Lester (2011). Backwards and forwards in space and time: Recalling dance movement from long-term memory, *Memory Studies*, 4, 234–50.

Clemens Wöllner, Jane Ginsborg and Aaron Williamon (2011). Music researchers' musical engagement, *Psychology of Music*, 39 (3), 364–82.

Other publications

Louise Lansdown (2011). The viola needs a fair start. *The Strad*, 122/1453, 25.

Philippa Bunting (2011). What's a bad student? *The Strad*, 122/1458, 25.

Research News

Professor Richard Wistreich was appointed a member of the Council of the Society for Renaissance Studies, founded in 1967. This Society provides a national and international forum for all those who have an interest in Renaissance history. The 5th Biennial Conference of the Society for Renaissance Studies will be held in Manchester from 9 to 11 July 2012 and includes events at RNCM.

Professor Jane Ginsborg, Dr Carl Hopkins (University of Liverpool) and Robert Fulford (RNCM PhD student) had their research on interactive performance for musicians with hearing impairments chosen as a Research Councils UK and Universities UK Big Idea for the Future. The article entitled *Everyone Deserves Music* provides a clear insight into the inspiration for this research project: Dame Evelyn Glennie, the deaf Scottish virtuoso percussionist who used floor vibrations for feedback, while also considering the project's desire to understand the 'interaction between musicians with and without hearing impairments'. The full article can be downloaded from <http://www.rcuk.ac.uk/Publications/reports/Pages/BigIdeas.aspx>.

RNCM composer Professor Gary Carpenter, with Nick Owen, Jen Heyes and Brian Hanlon, are the creative minds behind *Closing Schools for the Future*, an operatic performance which draws on material 'not from Greek tragedy, ancient European myths or Italian romances – but from research into the day to day lives of ordinary people who are facing a critical event in their local community; that of the closure of their local primary school'. This research project has spanned a two year period and examines the effects of school closures across the UK, particularly in the North West areas of the Wirral and Knowsley. <http://www.tete-a-tete.org.uk/closing-schools-for-the-future/>

Larry Goves's work *Virtual Airport* was nominated for the Chamber-Scale Composition Prize at the Royal Philharmonic Society Music Awards.

H K Gruber, the RNCM's International Chair in the School of Composition since October 2010, was honoured at this summer's Grafenegg Festival in Austria, which celebrated the music and vast career of this composer and conductor. The festival was marked by the world première of *Northwind Pictures*, which travels to Bucharest, Tallinn and Manchester over the coming season. *Northwind Pictures* draws upon music from Gruber's modern fairy-tale opera *der herr nordwind* and has been likened to 'a symphonic poem' rather than an operatic suite. The UK première of *Northwind Pictures* is scheduled for Manchester on 3 February 2012 within Gruber's Composer/Conductor series with the BBC Philharmonic, together with works by Britten, Goehr and Cerha.

Robert Fulford, who is working on his thesis in Music Psychology, was one of a hundred students of science, music and fine arts backgrounds selected from all over Europe to spend a week in Salzburg, Austria, during the world-famous Salzburg Festival. This was a unique event exploring the common ground of creativity and innovation in the Arts and Science. The event was subsidised fully by Roche, one of the world's leading research focused healthcare groups in the fields of pharmaceuticals and diagnostics. Roche has a long-standing commitment to contemporary art as a means of expressing innovation.

PhD awarded to member of RNCM staff

David Jones was awarded the degree of PhD by the University of Manchester in 2011 for his thesis on the music and career of the composer, Jeffrey Lewis (born 1942). Lewis's music often plays with our temporal expectations; the close interrelationship between texture, structure, harmony and melody, and its effect upon our perception of the passage of time, are explored in the main analyses. These are conducted partly by means of comparison with

other works by Lewis or his contemporaries. *Memoria* is examined in relation to a similarly tranquil score, *Naaotwá Lalá*, by Giles Swayne. The thesis discusses the extra-musical inspiration for *Epitaph for Abelard and Heloise*, whose relationship to *Tableau* is then explored in the next. The difficulties of creating a large-scale structure that unifies the work's various harmonic elements are also investigated. The analysis of *Carmen Paschale* is considered in relation to Lewis's other choral music, whilst comparing and contrasting two three-movement works, the Piano Trio and the *Fantasy* for solo piano. Lewis's melodic writing in the Piano Trio is discussed in relation to that of James MacMillan, and the origins of the first movement of *Fantasy* in Oliver Knussen's *Sonya's Lullaby* are explored. The thesis concludes with an epilogue, which examines the possible reasons for Lewis's current neglect, the various influences on Lewis's musical thinking as well as his achievements.

First performances, broadcasts and recordings

Adam Gorb <http://www.adamgorb.co.uk/>

Eternal Voices (words by Ben Kaye), commissioned by the Royal Marines Band Service
First performance: 20 November 2010 in Exeter Cathedral by Sir Trevor MacDonald, Exeter Festival Chorus, Her Majesty's Band of the Royal Marines, conducted by Lt. Col. Nick Grace. Score published by Maecenas; CD Recording: CHVCD32

Adam was interviewed on the radio and TV leading up to, and as a consequence of the performance. The work was also broadcast on BBC Radio 3.

Concertino for Alto Saxophone, commissioned by Tim Watson with funding from Arts Council England.

First performance: 17 December 2010 at St. Matthew's Church, Northampton by Tim Watson and the Northampton County Wind Orchestra, conducted by Peter Smalley. Score published by Maecenas.

Agen (2010) for Clarinet Solo

CD Recording: Prima Facie PFCD008. Soloist: Paul Vowles

Reconciliations (2010)

CD Recording: Prima Facie PFCD008. Performers: Paul Vowles, Simon Parkin, Midori Sugiyama, Ben Powell, Gintante Gataveckaite, Les Neish, Jonathan Fisher and Graham Scott.

Repercussions (2010–2011), commissioned by Kappa Kappa Psi and Tau Beta Sigma

First performance July 2011 Colorado Springs

Rondo Burlesque from Mahler Symphony no. 9 (2011): arrangement for Wind Ensemble

Farewell (British Composer Award winner in 2009)

Asian première at the World Association of Symphonic Bands and Ensemble conference (WASBE) in Taiwan, by Singapore Winds conducted by Timothy Reynish.

Rob Buckland

Carillon performed by the RNCM Saxophone Orchestra on 16 Mar 2011

AltoGenesis performed at the International Saxophone Summer School, 26 July 2011

Tim Garland <http://www.timgarland.com/>

LSO Double Concerto performed at the Barbican Centre, London, with soloists Neil Percy (principal percussionist) and Tim Garland (saxophone and bass clarinet).

Momentum (2010) performed at St. Luke's, London, as part of the Eclectica Series.

Music For The Present Tense (2011) for RNCM Symphony Orchestra and Big Band, and ESMUC, premiered at the Conservatori Municipal de Música de Barcelona and broadcast on Catalan National Radio

VIA (Storms/Nocturnes) shortlisted by several American radio stations for CD of the year

Extrapollination performed by RNCM students at the Victoria Baths, Manchester, July 2011 (the slow movement of a three movement piece originally written for McFalls Chamber Ensemble)

Canticles of the Elements for Acoustic Triangle and the Royal Holloway University Choir, performed at Windsor and Manchester Cathedrals (Spring 2011)

Larry Goves http://www.thehouseofbedlam.com/larry_goves/home.html

Things that are blue, things that are white and things that are black (2010) for solo piano/electric piano/prepared piano (one player), clarinet/bass clarinet. London Sinfonietta with Sarah Nicolls (piano) & André de Ridder (cond.), Queen Elizabeth Hall, London

Virtual airport (2010) (text by Matthew Welton) for high female voice, low female voice, piano (with midi piano bar), cello and live electronics. Seaming To and Sofia Jernberg (voice), Sarah Nicolls (piano), Olly Coates (cello) and Larry Goves (electronics). Howard Assembly Rooms, Opera North Projects, Leeds.

for Jess and Anne (2010) for female voice, bass flute and piano and electronics. Composed and performed with Bill Thompson, also performed by Martin Q Larson, Sofia Jerberg and Jan Hendricks, Cafe Otto, London

for Jess and Anne 2 (2011) for female voice, bass flute and cello with optional electronics. Members of the Heritage Orchestra with pre-recorded electronics, Lottolabs Research Space, The Science Museum, London

Little unsexy ways (2011). Written as part of the London Sinfonietta's Blue Touchpaper scheme

The life and death of 9413: a Hollywood Extra (soundtrack version). Oliver Coates: cello. Cryptic Theatre, King's Place, London

Notable Première Performances

Clark Rundell (conductor)

World première of James MacMillan's opera *Clemency* at the Royal Opera House, Covent Garden, 6 May 2011 and five subsequent performances

World premières at the Muziekgebouw, Amsterdam with the Asko/Schoenberg Ensemble of Julia Wolf's *Combat de boix* and Joey Roukens' *scenes from a memory box* as part of the international world minimal music festival, 31 March 2011

With the Royal Liverpool Philharmonic's Ensemble 10/10 (of which Clark is Director), world premieres of works by Adam Gorb (*Scenes from the Ghetto*) and Anthony Gilbert (*Encantos*) on 16 March 2011 at the Cornerstone, Liverpool; Larry Goves/Mira Calix (*We are over here*) on 9 February 2011; a new work by Mira Calix commissioned by the Bang On A Can Allstars

With the Royal Liverpool Philharmonic Orchestra, the release of a CD entitled *Tahiti* of music by Michael Torke, Ecstatic.