

# Research Bulletin

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Spring 2018  
Issue 17

# Research projects and events



The PRISM team with Lord Mayor of Manchester Eddy Newman and Lady Mayoress Naomi Newman, Professors Barbara Kelly and Linda Merrick

## Lord Mayor of Manchester launches research centre at the RNCM

Manchester's Lord Mayor Eddy Newman opened the new RNCM research centre for Practice & Research in Science & Music (PRISM) in October.

Bringing together researchers and practitioners in composition, performance, music perception, mathematics, big data and other disciplines, PRISM fosters and promotes research through creative collaborations between the sciences and music. Founding members are Dr Emily Howard, Dr Michelle Phillips and Professor Lynne Dawson from the RNCM, Professor Marcus du Sautoy from the University of Oxford, Professor David De Roure from Oxford e-Research Centre and Professor Lasse Rempe-Gillen from the University of Liverpool.

*'We see PRISM as a 21st century version of the Enlightenment, an opportunity to break down artificial barriers, to bring together music and science as colleagues from different disciplines share experiences that will lead to new insights for all of us,'* said Emily, Director of PRISM and an RNCM Senior Lecturer in Composition.

*'Many people throughout history have talked about the enduring connection between mathematics and music, but it is my belief that this goes much deeper than the obvious links between number, harmony and rhythm,'* added PRISM Co-Director Marcus du Sautoy, Simonyi Professor for the Public Understanding of Science and Professor of Mathematics at the University of Oxford. *'This new centre will give researchers across a range of disciplines the chance to explore the connections and differences between our practices.'*

The launch day was full of musical events, conversations, digital installations and world première experiments at the RNCM, supported by Oxford e-Research Centre, Manchester Science Festival and New Scientist.

Click [here](#) to read about PRISM in more detail

## Dr Howard wins prestigious British Composer Award

Dr Emily Howard received a British Composer Award in December for *Torus (Concerto for Orchestra)*.

The work was nominated in the Orchestral Category alongside *Forest* by Tansy Davies and *Two Eardley Pictures* by Helen Grime.

Chair of The British Academy of Songwriters, Composers and Authors (BASCA), Crispin Hunt said: *'The composers honoured are testament to the UK's thriving and vibrant new music community. Their creations challenge the status quo; push boundaries, celebrate our rich and diverse history, inspire and innovate at every turn. They demonstrate the positive impact of music on all our lives and it is an honour for BASCA to celebrate their achievements.'*

Howard's work *Chaos or Chess* received its German première on 24 October. *Chaos or Chess* (2016) is a short work for solo tuba dedicated to Jack Adler-McKean, part of a series of compositions *Orbits* (2015-) initiated by composer Dr Howard and mathematician Professor Lasse Rempe-Gillen and influenced by recent mathematical research in dynamical systems (Rempe-Gillen/van Strien).

Also in October, the BBC Scottish Symphony Orchestra performed Howard's *Solar* as part of a concert for children. Dr Howard was invited on stage to discuss the scientific ideas behind the piece with Blue Peter presenter Greg Foot.



## Third International Conference of Dalcroze Studies

Dr John Habron (Head of Education) organised the third International Conference of Dalcroze Studies 'The living moment: exploring improvisational practice', which held at Université Laval, Québec, Canada from 30 July – 3 August 2017. It attracted over 250 delegates from 25 countries and incorporated a wide range of presentations, including a keynote and a paper with workshop from RNCM Tutor and PhD student Karin Greenhead.

# Research projects and events

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One of the chief aims of this biennial conference is to highlight practice and the work of practitioners. In addition to academic presentations, it includes workshops and performances. This year, the conference took place in two languages, English and French, and as result attracted a large number of French-speaking delegates.

For the first time the conference featured 'Practical Keynotes'. The keynote presenters were: Ruth Alperson (USA), Ruth Gianadda (Switzerland), Karin Greenhead (RNCM), Reto Kressig (Switzerland), Raymond MacDonald (UK), Max Van Manen (Canada) and Lisa Parker (USA).

A number of RNCM alumnae and tutors gave presentations, including Diane Daly (now playing with the Irish Chamber Orchestra and a doctoral candidate); Monica Wilkinson (who presented on 'Ringtime', a project in which Sally Beamish was commissioned to compose a piece for three instruments that could be used in educational, and especially Dalcroze-inspired projects in music and dance; and Rebecca Spencer (who gave a workshop on how exploring tension and release in movement can help musical performance). Dr John Habron (Chair) and Bethan Habron-James (currently teaching on the RNCM's Young Strings programme and a doctoral candidate) also presented.

Karin Greenhead's Keynote presentation was entitled 'Adventures in music and movement: improvisation – the essential means of teaching and learning in Dalcroze pedagogy' and consisted of a practical demonstration and explication of how a Dalcroze practitioner thinks while teaching that was sandwiched between two parts of an academic paper. The paper presented pedagogical thinking in Dalcroze Eurhythmics 'in rhythmics lessons, music and movement, teacher and students, time, space and energy are brought together in diverse, active, experiential and dialogical relationships. The agent in forming these relationships is improvisation. The teacher's musical improvisation both guides and responds to the class, while the students, in improvising their own response in movement, enact their musical experience, feeling, understanding, ideas and skill' (abstract, 2017). The central, practical part was, as far as is known, something never attempted before at a conference, namely, to try to make transparent the teacher's thinking and processes while teaching. She took a group of volunteers through some simple Dalcroze exercises, guided by her piano improvisation, while explaining her thinking to the audience as she improvised. The event was enthusiastically received by both practitioners and academics.



In addition to her Keynote, Karin presented a paper with workshop 'Dynamic Rehearsal – using improvised movement with materials as a means of developing musical interpretation and improving performance'. This presentation was planned with a co-presenter, alumna Kathryn Williams, one of the interviewees for Karin's doctoral thesis. Unfortunately Kathryn was unable to secure sufficient funding to attend and a high-quality film of her contribution was made with the help of Stephen Guy and Barney Cunningham from the RNCM's recording department. The audience was invited to try out the preparatory exercises for Dynamic Rehearsal.

As part of her general research in the field of music-movement relationships Karin followed up invitations to participate in a number of interesting events including a one day conference run by EU funded [Wholodance](#) about investigating bodily knowledge using similarity search tools, computational models, emotional content analysis and techniques to analyse non-verbal expressive movement to investigate principles, vocabulary, mental images and simulation connected to dance practices. She was interested in how these tools might be used in the context of the improvised movement used in Dalcroze Eurhythmics, a field new to wholodance.

Alongside leading teachers from Canada, Italy, Japan and Switzerland, Karin also taught on an advanced International Dalcroze training programme for which she is Director of Studies and also for Dalcroze Canada's Summer course. She was also co-opted for an international panel interviewing candidates for a teaching post in aural training and improvisation at the Conservatoire de Genève.

RNCM kindly supported the shipping of the exhibition *Émile Jaques-Dalcroze: Music in movement* from the UK to Canada. The exhibition was mounted several weeks before the conference and made accessible to a range of students and researchers not attending. It was the first time it had been shown in Canada. The exhibition, of 24 textile panels and a DVD, focuses on Emile Jaques-Dalcroze and the diverse educational, artistic and cultural developments that flow from the research and creative outputs he undertook with his collaborators. It was enhanced with holdings from Université Laval's library and a micro-exhibit on the Dalcroze pioneers of Canada, curated by Professor Selma Odom (Professor Emerita, York University, Toronto).

[Click here for highlights of the conference](#)

# Postgraduates

A brief look at RNCM postgraduate news and successes

## Anna Zabuska

In December Anna Zabuska was awarded her PhD in Music Psychology entitled 'Burnout and engagement in music performance students'.

The Research Office wish her many congratulations and all the best for the future. Congratulations are also due to her supervisory team, Professor Jane Ginsborg, Dr David Wasley and Dr Martin Blain, Anna's Director of Studies at Manchester Metropolitan University.

## Mark Dyer

In October, Mark Dyer presented at the RMA Study Day: Music and Space. This study day aimed to bring together composers, musicologists and practitioners from all areas of music to explore the concept of space in music. The programme covered a wide range of topics from 18th-century glees and public houses to Björk, via a range of electroacoustic music related topics. In his paper, entitled 'House remains Beautiful: evoking the ruins of a heritage site through composition', Mark presented a recently commissioned composition for Southampton-based OUT-TAKE Ensemble. After giving a brief overview of his artistic practice, Mark detailed the creative process undertaken for the commission, along with any reflections that informed and resulted from these processes. The paper prompted an interesting discussion on our conceptions of music being in any way intact or complete.

## Jo-Yee Cheung

The [Olympias Music Foundation](#) (OMF), founded by Jo-Yee Cheung in 2015, has recently been named Grassroots Champion at the 2017 Community Integration Awards.

The Community Integration Awards reward best practice in community integration and cohesion across the UK. Its aim is to influence the immigration debate by highlighting positive examples of people doing vital work in their communities, which has allowed migrants, refugees and host communities to flourish.

The OMF was established initially to raise musical aspirations in Greater Manchester schools and has developed significantly over the past two years. With support from students and alumni, the Foundation now runs singing lessons for the Women Voices Choir for refugees, asylum seekers and victims of domestic violence, and an African drumming workshop for victims of human trafficking, as well as continuing its work with young people in schools and in the community who might not otherwise have access to music education.

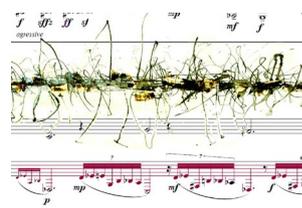
Ms Cheung said: 'What we want to do at OMF is to show that music should, and can be, enjoyed by everybody, and has a really transformative effect on the people that it touches.'



## Isabel Benito-Gutierrez

On 18 October, Isabel Benito-Gutierrez's composition *Triptych* for clarinet/bass clarinet, viola, cello and live painting was performed at Manchester Metropolitan University's Grosvenor Galley. *Triptych* is an audiovisual experience in three movements, where the music is reflected by live painting. In this performance, abstract artist Roland Keogh painted onto three panels, one for each movement. A film of the performance is available [here](#).

Earlier in October, her unpublished work, 'Quand les pôles opposés ...', was performed at the inaugural concert of the Allegro Festival, held at the Cajamurcia Culture Hall in San Pedro del Pinatar in Murcia, Spain. It was performed by Ars Futura, an instrumental ensemble made up of performers from conservatoires across Europe, with experience of different chamber and orchestral formations.



### Triptych

for clarinet/bass clarinet, viola, cello and live painting  
18 October 2017, 5pm

*Triptych* is an audiovisual experience written by the composer Isabel Benito Gutierrez. The piece for music and live painting structured in three movements. Details for each corner and painting. Includes for viola, cello and live painting, and music for clarinet, bass clarinet and the painting. In each of the three panels the abstract artist Roland Keogh reflects the music material through a different connection with it. As the work is divided in three sections, the painting will be projected in three different corners.

Performers: Reyes Chomben (clarinet/bass clarinet), Beth Willett (viola), Mateo Castello (cello) and Roland Keogh (painting).

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for  
Contemporary  
Music

*Triptych*

# Postgraduates

A brief look at RNCM postgraduate news and successes

## Raluca Matei and Keith Phillips

Raluca Matei and Keith Phillips organised a one-day event called 'Critical thinking and health in music education' on 14 November 2017, at RNCM and with funding from the North West Consortium Doctoral Training Partnership (NWCDDTP). The event brought together an interdisciplinary audience of physiotherapists, health and educational psychologists, nurses, musicians, as well as postgraduate students in psychology and music education from the University of Manchester, Manchester Metropolitan University, University of York and University of Liverpool.

The first part of the day included presentations from Professor Jane Ogden (Professor of Health Psychology at the University of Surrey) and Professor Reinhard Kopiez (Professor of Music Psychology at the Hanover University of Music, Drama and Media). After lunch, the audience was divided into six small groups and asked to brainstorm and discuss about misconceptions in their profession, solutions with regards to bridging the gap between research on musicians' health and the relevant training provided to musicians, as well as the incorporation of critical thinking into music education.



Keith Phillips

The day ended with a short panel discussion. The panel was formed of Professor Jane Ginsborg (Associate Director of Research, RNCM), Dr John Habron (Head of Music Education, RNCM), Dr Floriana Grasso, Lecturer in Computer Science and with an interest in e-health from the University of Liverpool, and Ben Whybrow, NHS Musculoskeletal Physiotherapist and Contributor to the Bass Guitar Magazine. Ideas that emerged from the discussions included the need for group and/or peer support in addressing music students' health; training students to question the world around them; encouraging a critical thinking approach more broadly (including practice-based research involving collaborations with health professionals who see/treat students, as well as encouraging students to do research by running their own case studies); incentivising music teachers to attend health-related training events; involving relevant stakeholders (management, teachers, students, counsellors, support and administrative staff and health professionals) when designing health education programmes; as well as providing reliable health-related information and sources electronically and in an attractive manner to music students.



Raluca Matei

## Simon Callaghan

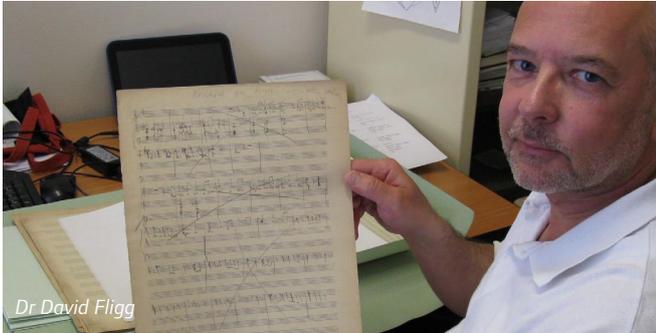
On 27 October, Simon Callaghan's CD of the three concertos by Roger Sacheverell Coke (1912-72) with Martyn Brabbins and the BBC Scottish Symphony Orchestra was released on the Hyperion Label. His performance of Coke's Prelude in A Op. 33/7 was also featured on a disc of highlights from the Husum Festival of Piano Rarities 2016 (Danacord). He has continued to present Coke's works in his recitals and plans are currently in place for London performances of the Elegiac Trio and the 2nd Cello Sonata with Raphael Wallfisch in 2018.



Simon Callaghan

# Round-up on Research

Performances, presentations, publications and recording



## Dr David Fligg: Re-visiting the Archive of Gideon Klein

Tutor in Academic Studies, Dr David Fligg, has contributed a chapter for the forthcoming Routledge Companion to Music under German Occupation, to be published in September 2018. The chapter, '(Re)Visiting the (Jewish) Archive of Gideon Klein – Terezín, 1941-1944', is based on the outcomes of David's recent research at the archives of Prague's Jewish Museum into Klein's Trio for Violin, Violin and Cello, the final work he composed before being deported from the Terezín ghetto in Czechoslovakia, to Auschwitz, where he was murdered in 1945. RNCM students will be able to have something of a sneak preview, as David will be sharing this research in his Music under the Third Reich research elective in the second term.

Meanwhile, Dr Fligg, who is the Project Consultant for the AHRC-funded Performing the Jewish Archive (PtJA), based at Leeds University, and for which the RNCM is a partner, will be the co-artistic director for GidoFest100. This festival, to be held in the Czech Republic in late 2019, will commemorate the centenary of Gideon Klein's birth. The publication of David's forthcoming critical biography on Klein will coincide with this.

The PtJA's second international conference, The Future of the Archive: Performing the Jewish Archive and Beyond will be held at the British Library between 14 and 16 January 2018. For registration and details, visit the PtJA [website](#), or contact David Fligg here at the RNCM for further information.

## Dr Cheryll Duncan

Dr Cheryll Duncan (RNCM Lecturer) was guest speaker at the University of Huddersfield Research Seminar on 1 November, part of a series focusing on Sources and Methodologies. Dr Duncan talked about 'Legal Documents and the Musicologist: Perils and Rewards', and explained some of the processes underlying her own research in The National Archives.

On 24 November Dr Duncan presented a paper entitled 'Musical life in the King's Bench Prison c.1760: new evidence from the Courts of Common Pleas and Exchequer' at the annual conference on 'Music in Eighteenth-Century Britain', held at the Foundling Museum in London. Her presentation focused on the extraordinary genesis of Lewis Granom's Plain and Easy Instructions for playing on the German flute (1766), which was largely the product of the lessons given by Granom to John Bourke, dedicatee of the treatise, who was incarcerated in the King's Bench for debt at the time. The lawsuit provides new evidence about the cultural and social life of the prison, along with a fascinating insight into the patron/composer/teacher relationship and the sources used to compile the Instructions.

## Professor Barbara Kelly

Professor Barbara Kelly and Dr Rebecca Thumpston published an article entitled 'Maintaining the Entente Cordiale. Musicological Collaboration between the United Kingdom and France', *Revue de musicologie*, vol. 103, no. 2, 2017, pp. 615-640.

The article looks at the presence of the *Revue de musicologie* in scholarship in the UK over the century. Britain has had a long fascination with French music, with certain prominent musicologists and critics participating and collaborating in the efforts to promote French music in the UK from the end of the Great War until the present day. The article compares the establishment of musicology as a discipline in both countries and the roles of the Royal Musical Association (RMA) and the Société française de musicologie (SFM) in this process. It also considers British scholarship on key French topics and individual composers, such as Berlioz, Debussy and Messiaen and its visibility in the *Revue de musicologie*. It explores themes of national versus international perspectives, generational change and cross-Channel collaboration on musicological projects.

Professor Kelly gave a paper at a conference entitled 'Rethinking the Dynamics of Music and Nationalism' in Amsterdam in September 2017. Her contribution was part of a panel devoted to the AHRC-funded project, 'Accenting the Classics'. Her paper was entitled 'Debussy's French Accent on Chopin' and it considered Debussy's editions of Chopin's Etudes, which he undertook towards the end of his life while writing his own homage to Chopin in his piano Etudes. The paper considered Debussy's 'reading' of Chopin as an editor, performer and composer and the extent to which his own 'French' sensibility and 'accent' is evident in his editions.

Professor Kelly gave a paper at the American Musicological Society's Annual conference in Rochester, New York in November

# Round-up on Research

## Performances, presentations, publications and recording

2017 as part of a panel session with members of her Music and Nation research group on Musical Festivals in France and Britain in the interwar period. Kelly's paper was entitled 'Festivals of Contemporary Music in Interwar Paris and London'. The paper considered initiatives to promote international cooperation and exchange in music in the aftermath of the Great War after a period of limited contact. It focused on contemporary music festivals in Paris and London, which showcased new musical developments in Europe with the purported aim to encourage dialogue across national borders. The festivals also gave nations the chance to display their best musical achievements in a sort of cultural one-upmanship. Recent research on the International Society for Contemporary Music (ISCM) has shown that festivals often reinforced national borders and distinctions rather than promoted transnational accord. Drawing on archival materials in the UK and France, this paper focused on selective festivals in the 1920s, including Walter Straram's *Quatre concerts de musique moderne internationale* (1923), Henry Prunières' *Concerts de la Revue musicale*, Edward Clark's *Contemporary Music Concerts* (1921), and the London Contemporary Music Centre.

Professor Kelly was invited to take part in a workshop entitled 'Musique et sorties de guerres', in January 2018, which was funded by Paris Saclay (École normale supérieure at Cachan). The workshop was organised by the Music and Nation research group, of which she is a member. Her contribution 'Music Publishing, Editing and Performance in Post-War France: the Case of Durand's *Edition Classique* (1917-ca.1925)' enabled her to place the Durand edition in the context of workshop theme, post-war transitions. She also focused on Saint-Saëns' wartime editions of Mozart and their subsequent performance history in the interwar period, particularly by the pianist Robert Casadesus.

### Harvey Davies: Recording, Performances and a missing Concerto by Arnold Cooke

In August, as part of his Ph.D. project, Harvey Davies' chamber group, the Pleyel Ensemble, recorded both of Arnold Cooke's Sonatas for violin and piano (1939 and 1951), the Sonata for solo violin (1969), Duo for violin and viola (1935), Sonata for two pianos (1937) and Piano Trio (1941-'44). All works except the 1951 Sonata are Première recordings. The first two CDs are to be released by MPR Recordings in 2018.

The Ensemble has also given further performances of the Piano Trio and 2nd Sonata for violin and piano in Altrincham and Didsbury respectively in August and September this year.

Harvey has also recently rediscovered the missing Concerto for piano and orchestra (1939-'40) by Arnold Cooke. Thought to have been lost and only existing in a version reduced for two pianos, he found a xerox of the original MS full score in the RAM library's reserve collection. It is an important British piano concerto and a really significant discovery. Harvey shall, in due course, be preparing a first critical edition of the work.

### Professor Jane Ginsborg

At the end of July the European Society for the Cognitive Science of Music (ESCOM) celebrated its 25th anniversary with a conference in Ghent, Belgium. Professor Jane Ginsborg, President of ESCOM between 2012 and 2015, was honoured to give the closing keynote address, with Professor John Sloboda (Guildhall School of Music), entitled '25 years of ESCOM: achievements and challenges.'

Members of the AHRC-funded CUK-wide Musical Impact research project came together en masse at the International Symposium on Performance Science in Reykjavik, Iceland, to present the findings of their research. Among them were Jane in her role as Principal Investigator of the Better Practice strand of the project, and her PhD student Raluca Matei. With Professor Stephen Broad, Royal Conservatoire of Scotland, they presented a symposium including three presentations: 'Trends in music performance students' wellbeing since 2000'; 'Health and wellbeing for musicians: course development' and 'Health and wellbeing for musicians: evaluation.' Jane also attended a presentation that she had co-authored, given by her PhD student Anna Zabuska,



Raluca Matei with Professors John Sloboda and Jane Ginsborg

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'A comparison of burnout and engagement in music performance students at conservatoires in Australia, Poland and the UK', and presented the latest findings from her on-going research project with Professor Dawn Bennett (Curtin University, Western Australia), 'Developing familiarity: Rehearsal talk in a new duo.'

The first publications have begun to emerge from the Musical Impact project, including 'Fit to perform: An investigation of higher education music students' perceptions, attitudes, and behaviours toward health' (Araujo, Wasley, Perkins et al., 2017), available to download [here](#). Others can be read on the [Healthy Conservatoires Network](#) website and a series of short films summarising the research in easily-digestible form can be seen on the [Musical Impact Research](#) YouTube channel: the first three are [Profiling Musicians' Pain](#), [Reacting to Audition Stress](#) and [The Satisfaction of Singing Professionally](#). With PhD student Raluca Matei, Jane has published an article in the British Journal of Psychiatry International: [Music performance anxiety in classical musicians – what we know about what works](#) and chapters in two new books: 'Small ensembles in rehearsal', in *Musicians in the Making: Pathways to Creative Performance* edited by John Rink, Aaron Williamson and Emma Redding, published by Oxford University Press and 'Memory in music listening and performance', in [Performing the remembered present: The cognition of memory in dance, theatre and music](#) edited by Pil Hansen and Bettina Blaesing, published by Bloomsbury. In January, Jane's article '[Violin Impulse Response Length and Perceptions of Acceptability](#)' was published in *The Journal of New Music Research*.



## News in Brief

### Professor Martin Harlow

The latest in a series of Anton Eberl scores edited by Professor Harlow, was published by [Edition HH](#) in October.

### Professor John Miller

Professor Miller's article 'Two Northern Bands', presenting the story of two regional brass bands, Stalybridge Old Band and Foden's Band, over the period from 1814 to the 1920s, has recently been published in Vol.110 of the Annual Transactions of the Lancashire and Cheshire Antiquarian Society.

### Dr Sarah Watts

In July, Dr Watts produced a catalogue of music written for and featuring contrabass clarinet. This was the product of a 2016 Teaching Award from the RNCM and was supported by Silverstein Works and Henri Selmer Paris. The catalogue is available for free from [www.sarahkwatts.co.uk](http://www.sarahkwatts.co.uk).

### Dr Nina Whiteman

Dr Whiteman has recently made a film of her performing her 2017 composition *House of Mazes* with Trio Atem. Nina said of the film: 'It was a really interesting process to consider how camerawork and lighting could interact to add another dimension to the performance of this piece. I'm really pleased with the results, which I think communicate to the audience the feeling of disorientation and lostness experienced by performers as they navigate the unusual notation'.

### Professor Denis Herlin

Professor Denis Herlin (International Chair in Musicology) gave the second Michael Kennedy International Research Lecture on new manuscript sources for Debussy's early songs on 18 October. The lecture involved the participation of Dr David Jones (Head of Accompaniment and Deputy Head of JRNCM), and RNCM vocal students Hayley Swanton and Monica Toll.



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