

RESEARCH BULLETIN

Issue 13 | Summer 2016



Dr Emily Howard works with RNCM Flautist Lily Caunt © Science Museum, London

RESEARCH PROJECTS AND EVENTS

A review of our recent research projects and events

PROJECTS

RNCM involved in new AHRC-funded project

The RNCM's Director of Research, Professor Barbara Kelly, is a co-investigator for an exciting new project funded by the Arts and Humanities Research Council.

Accenting the Classics: Durand's Edition classique (c 1915-25) – a three year project focussing on the edition of European classical and romantic piano repertoire commissioned by the publisher Durand during the First World War – was awarded over £460,000 from the AHRC and is led by Professor Deborah Mawer (principal investigator) and Graham Sadler (co-investigator) of Birmingham conservatoire.

Research on musicians' hearing set to start in September

Professor Jane Ginsborg, the RNCM's Associate Director of Research, is to join a team of co-investigators based at the University of Manchester's Department of Audiology to assess and track staff and students' hearing using state-of-the-art audiological measures, and develop and test interventions to increase the use of hearing protection in future musicians more widely.

Led by Dr Piers Dawes, the three-year project (commencing in September) complements the *Better Practice* work package of the AHRC-funded CUK-wide research project *Musical Impact*, which includes a survey of staff and students' current use of hearing protection.



Professor Jane Ginsborg



Professor Barbara Kelly

...A THREE YEAR PROJECT FOCUSING ON THE EDITION OF EUROPEAN CLASSICAL AND ROMANTIC PIANO REPERTOIRE COMMISSIONED BY THE PUBLISHER DURAND DURING THE FIRST WORLD WAR...

EVENT REVIEWS

Musicians' health and wellbeing: An interdisciplinary approach

The research seminar *Musicians' health and wellbeing: an interdisciplinary approach* took place at London's Royal College of Music in May.

Funded by the British Psychological Society (Division of Health Psychology), the event was proposed by PhD student Raluca Matei, Professor Jane Ginsborg and Professor Aaron Williamson (RCM), and brought together around 40 delegates, including health and sports psychologists, physiotherapists, GPs, postgraduate students in performance sciences and public health, and representatives from organisations such as Help Musicians UK, One Dance UK and the Music Education Council.

The RNCM hosted a similar event on 13 June, with funding from the North West Consortium Doctoral Training Partnership. The programme included topics such as musicians' hearing (Dr Piers Dawes, University of Manchester), translating research into policy (Dr Caroline Kenny, Parliamentary Offices), health psychology (Dr Jenny McSharry, National University of Ireland, Galway) and sports psychology (Dr Andrew Hill, York St John University).

Engaging with Publics

The RNCM hosted a day of presentations, workshops and discussions in May focussing on the problems and potentials of engaging audiences, publicising opportunities in the sector, and promoting collaboration between students from different disciplines and cultural institutions.

Engaging with Publics in the Cultural and Creative Sector was organised by the RNCM's Professor Barbara Kelly, Professors Thomas Schmidt and Helen Rees Leahy of Manchester University, and novelist Joe Stretch from Manchester Metropolitan University. Sponsored by the AHRC-funded North

RESEARCH PROJECTS AND EVENTS

West Consortium Doctoral Training Partnership (NWCDTP), guest speakers included poet and librettist Michael Symmons-Roberts, Opera North's Dominic Gray, and Michael Birchall from Liverpool John Moores and Tate Liverpool.

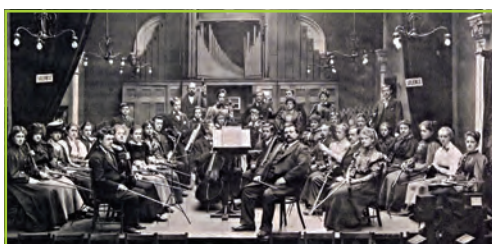
Making Music in Manchester during World War I

The RNCM received funding from the Arts and Humanities Research Council (AHRC) for a new research project exploring music in Manchester during the First World War.

Drawing on the archives of the RNCM, Henry Watson Music Library and Hallé Concert Society, *Making Music in Manchester during World War I* is bringing to life the music of the city and wider region during the period through interactive performances, workshops, exhibitions, and online resources.

Led by Professor Barbara Kelly, assisted by RNCM Archivist Heather Roberts, researcher Geoff Thomason, partners and volunteers, the project featured at this year's Manchester Histories Festival, where involvement included a display of previously unseen items from the College archives; drop-in sessions with Heather Roberts; presentations by Professor Kelly, Geoff Thomason and PhD student Rachel Johnson; and a performance by students Zachary Owen and Leif Kaner-Lidstrom of Debussy's Cello Sonata, which was played in Manchester during WWI.

An exhibition from the project is currently on display at Manchester Central Library. For up-to-date information visit the [blog](#).



RNCM Orchestra Lees Hall, c. 1900

RNCM in Budapest

Staff and students had a strong presence at *Virtuosity – An Interdisciplinary Symposium* held at the Liszt Academy, Budapest, in March.

Academic Tutors Dr Simon Clarke and Dr David Horne presented *Vulgar display: The virtuosity of failure*; Professor Jane Ginsborg (a member of the organising team) presented *What virtuosity means to musicians*; and postgraduate research students Olga Paliy and Silvia Lucas Rodriguez gave lecture recitals. In addition, delegates enjoyed concerts by the MAV Symphony Orchestra with Miklós Perényi (RNCM Haworth International Tutor in Cello), conducted by Gábor Takács-Nagy (Manchester Camerata), and Euphonia, an orchestra comprising students of several Austrian and Hungarian conservatoires.

EVENTS PREVIEW

Arts and Humanities Postgraduate Conference

The second Arts and Humanities Postgraduate Conference of the AHRC North West Consortium Doctoral Training Partnership will take place at the RNCM on 19 and 20 October.

Creative Humanities: Thinking, Making and Meaning will bring together the new intake of postgraduates, current PhD students and academic staff from different backgrounds, providing a fantastic opportunity to present and discuss their work in a supportive environment.

Music and Nation

The College will also host an international conference on 23 and 24 November bringing researchers from all over the world to the RNCM. *Music and Nation, 1918 – 1945 – Europe – the Americas (II): Music, Nationalism and Transnationalism: Diplomacy, Politics, Aesthetics* is organised by Professor Barbara Kelly with a team of international collaborators from l'Université d'Évry Val d'Essonne (SLAM), l'Université de Versailles Saint-Quentin-en-Yvelines (CHSCS), l'Institut Universitaire de France, and l'Université de Montréal (OICRM).



Heather Roberts

MAKING MUSIC IN MANCHESTER DURING WORLD WAR I WILL BRING TO LIFE THE MUSIC OF THE CITY AND WIDER REGION DURING THE PERIOD THROUGH INTERACTIVE PERFORMANCES, WORKSHOPS, EXHIBITIONS, AND ONLINE RESOURCES

EMILY HOWARD: PROMS PREMIÈRE, ADA SKETCHES, ALDEBURGH

Proms Première

Research Bulletin Feature

Dr Emily Howard, Senior Lecturer in Composition, and RNCM alumna will see her new work, *Torus* (Concerto for Orchestra), premiered at the BBC Proms on Thursday 25 August by the Royal Liverpool Philharmonic Orchestra (RLPO) and Vasily Petrenko.

A co-commission by the BBC Proms and RLPO in celebration of the orchestra's 175th anniversary, the piece will feature as part of [Prom 53](#) alongside works by Shostakovich and Rachmaninov. Prior to the concert, Emily will discuss *Torus* and the influences on her music in a BBC Proms Extra *Composers in Conversation* event, which includes chamber performances of her 2014 composition *Afference*, 2015's *Orbit 1a*, and the UK première of *Orbit* for microtonal tuba, by students and alumni.

Ada Sketches at the RNCM

Before Emily heads to the Proms she will be at the RNCM on Wednesday 27 July for a *Science Late* performance of *Ada Sketches*, her tribute to Ada Lovelace.

Born in London in December 1815, Ada Lovelace, the daughter of Byron, was a pioneering mathematician, often referred to as the first computer programmer due to the investigative work she carried out on Charles Babbage's Analytical Engine. In 1842 Ada wrote notes about her findings, explaining in detail thoughts that the engine might be able to turn numbers into notes:

'Supposing, for instance, that the fundamental relations of pitched sounds in the science of harmony and of musical composition were susceptible of such expression and adaptations, the engine might compose elaborate and scientific pieces of music of any degree of complexity or extent.'

It is this vision – that a machine could make music – which inspired Emily to write *Ada sketches*, an opera scena for mezzo-soprano and chamber ensemble, in 2011 to a text by Dr Laura Tunbridge.

At this event, forming part of the 2016 Manchester EuroScience Open Forum Conference, Emily will speak about the process of composing *Ada sketches* and the mathematics behind the work with colleagues, mathematician Lasse Rempe-Gillen and computer scientist David de Roare, alongside performances by RNCM musicians, including vocal alumna Rosie Middleton. Emily will also lead an interactive event, engaging the audience in *'turning numbers into notes'*.

NMC and Aldeburgh

Looking ahead, September sees the release of Emily's first complete disc with the NMC label, and the first of two Aldeburgh Music Residencies to develop a new chamber opera with writer Selma Dimitrijevic and director Dan Ayling, supported by Arts Council England.



Dr Emily Howard

EMILY WILL ALSO LEAD AN AUDIENCE INTERACTIVE EVENT ENGAGING THE AUDIENCE IN 'TURNING NUMBERS INTO NOTES'



Dr Howard with RNCM students, alumna Rosie Middleton and Professor Rempe-Gillen at a previous *Ada Sketches* performance

POSTGRADUATES HIGHLIGHTS

A brief look at RNCM postgraduate news and successes



Naomi Norton

HEALTH PROMOTION IN INSTRUMENTAL AND VOCAL MUSIC LESSONS: THE TEACHER'S PERSPECTIVE

Naomi Norton



Kiana Shafiei's TED performance



Kiana Shafiei's TED talk

PhD Success

Congratulations to Naomi Norton and Geoff Thomason on being awarded their PhDs. Naomi's research on *Health promotion in instrumental and vocal music lessons: The teacher's perspective* was supervised by Professor Jane Ginsborg (RNCM), Dr Alinka Greasley (University of Leeds) and Dr Islay McEwan (Manchester Metropolitan University), and Geoff's *Brodsky and his circle: European cross-currents in Manchester Chamber Concerts, 1895-1929* by Professor Barbara Kelly, with Dr Fabrice Fitch (RNCM) as second supervisor and Dr Martin Blain (MMU) as Director of Studies. Both underwent their viva voce examinations in May and will graduate at the College's Congregation of Awards in December.

NWCDTP and RNCM Studentships

Once again the RNCM has been successful in obtaining two full studentships through the North West Consortium Doctoral Training Partnership (NWCDTP) competition.

Simon Callaghan and Caroline Clegg will now undertake postgraduate research in performance, leading to a PhD. Simon, a pianist and Artistic Director of Conway Hall, will research *England's lost Rachmaninoff: A discovery and appraisal of Roger Sacheverell Coke*, while Caroline, a part-time member of staff at the RNCM for many years, will focus on *The artistic journey of creating site-specific music and drama in Heaton Hall and Park*.

RNCM studentships have also been awarded to two further applicants to the research degrees programme: Nellinne Perera, who undertook her MRes at Keele University and will be carrying out research in music psychology, and the composer Elspeth Brooke, a graduate of the Royal Academy of Music and University of London.

PhD Student Updates

An article by **Olga Paliy**, *Taneyev's musical inheritance*, has been published in *Piano Journal*, *European Piano Association EPTA* (December).

Raluca Matei co-organised *Health Now*, a health psychology conference held in Bucharest in January. It brought together a range of subjects such as psychology, cardiology, preventative medicine and behavioural economics, and the topic of musicians' health and wellbeing was included for the first time. In April, Raluca also initiated the first Romanian series of workshops on psychology and prevention among musicians in two cities, and in July presented a literature review of existing health promotion interventions and evaluated courses among musicians at the Performing Arts Medicine Association International Symposium held in New York. Later this summer, she is set to take part in *The Health promotion among musicians: Opportunities for health psychology* round table discussion at the European Health Psychology Society Conference in Aberdeen alongside Professor Jane Ginsborg and Dr Naomi Norton (RNCM), Professor Jill Francis (City University London), Ann Shoebridge (La Trobe University, Australia) and Agneta Larsson (Lulea University of Technology, Sweden).

Kiana Shafiei gave a TED talk/performance at the prestigious TEDxTehran last December. The event took place at Raazi International Conference Hall, a stone's throw from Iran's Milad Tower, and was broadcast live. Entitled *Classical Music with a Persian Twist*, Kiana's talk focussed on why, as a classically trained pianist, she began to include Iranian pieces in her repertoire and how it developed into her current performance research at the RNCM. Kiana's talk is available to watch [online](#).

In March, Kiana recorded excerpts of three piano concertos by Andre Aminoullah Hossein (1905-1983) with the Salford Symphony Orchestra and an orchestra of RNCM students. The project was funded by the College's Centre for Music Performance Research. Kiana re-joined the Salford Symphony Orchestra during the same month for public performances of three piano concertos, and in September will give a lecture-recital at the *Doctors in Performance* conference in Dublin.

ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings

PERFORMANCES

Professor Gary Carpenter

The Tutor in Composition and soon to be RNCM Fellow was a guest on BBC Radio 3's *Music Matters* in April, talking about Shakespearean music for the station's *Sounds of Shakespeare Live* series.

Gary enjoyed two recent premières: *Pantomime (Prague Version)* for 13 winds at St John's Smith Square by the London Woodwind Orchestra and conductor Shea Lolin, and *Willie Stock* for orchestra at the Aldeburgh Festival by the BBC Symphony Orchestra and Oliver Knussen. *Willie Stock* was a joint commission by Aldeburgh Music and 14-18 NOW WW1 Centenary Art Commissions.

Professor Adam Gorb

The RNCM's Head of Composition travelled to Italy last year to chat to teacher and pianist Francesco Lotoro about music written in concentration camps during the Second World War for a Radio 4 documentary, [Raising the Dead](#), ahead of Holocaust Memorial Day.

Earlier this year, Adam also received premières for two compositions: *In Solitude, For Company* by the BBC Philharmonic in Salford Quays, and *Mélange à Trois* by the Pleyel Ensemble in Alderley Edge.

Additionally, excerpts from his award-winning opera *Anyat* were performed by the National Opera Studio at Sadler's Wells (directed by alumnus Graham Vick) in April, and in July the full production returns to America, this time Los Angeles, for performances by the Angles Vocal Art company at the State Playhouse Theater.

A CD for Adam's work, [Dancing in the Ghetto - Music for Large Ensemble](#), has been released on Prima Facie Records and includes by the RLPO's Ensemble 10/10, Manchester Camerata and the RNCM Wind Ensemble.



Dr Nina Whiteman

DR NINA WHITEMAN'S THE MAP OF DAYS OUTWORN, PREMIERED ON 23 APRIL AT THE BRIDGEWATER HALL

Dr Fabrice Fitch

The College's Head of Graduate School had a performance of his Rabelais-inspired cycle of chamber music, *Per Serafino Calbarsi* given by Trio Atem in May. This included a newly completed work on a spoonerist text, *Antistrophes*, commissioned by the Trio with funds from the Ralph Vaughan Williams Trust. In August, Fabrice's work will be featured at the Darmstädter Ferienkurse für Neue Musik by Distractfold, current holders of the Kranichstein Prize for Performance. Distractfold will also première a new work for bass clarinet and string trio, and the ensemble's cellist, Alice Purton, will perform a movement from his Rabelais cycle, *Per Serafino Calbarsi II: Le Songe de Panurge*. In May, Distractfold recorded *Agricola IXd: Je n'ay dueil* for flute and string trio, which will be included on flautist Richard Craig's second solo album, due for release later in the year.

Garth Bardsley

A choral work by American composer Gregory Wanamaker with poems by the RNCM stagecraft tutor based on Italian mediaeval Laude, was premiered at the Crane School of Music, SUNY Potsdam New York, in December. Garth's production of Thomas Arne's *Thomas and Sally* was performed as part of the 2015 Bath Festival at the Old Theatre Royal. This was where it was originally performed in the 18th century but although the Theatre is now a Masonic Hall it features some remnants of the original auditorium.

Dr Nina Whiteman

The BBC Philharmonic premiered Nina's *The map of days outworn* at The Bridgewater Hall in April.

The piece was commissioned by BBC Radio 3 as part of the *Sounds of Shakespeare Live* series, and was broadcast on the station's *In Concert* programme. Focussing on Shakespeare's Sonnets, the BBC project led to the creation of five radio plays and five orchestral compositions, including two by alumni Daniel Kidane and Aaron Parker.

ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings

PUBLICATIONS

Dr Cheryll Duncan

The RNCM Tutor in Academic Studies recently published 'New Purcell Documents from the Court of King's Bench' in the *Royal Musical Association Research Chronicle* (Vol 47, 2016). The article provides new information about Henry Purcell's final years, shedding light on his familial relations and financial circumstances at that point in his career when he was turning his attention to the London stage.

Professor Jane Ginsborg

The College's Associate Director of Research had the first of two articles reporting the 'scientific' findings of the AHRC-funded research *Interactive performance for musicians with a hearing impairment* published in May. The research was carried out by Professor Ginsborg and Dr Robert Fulford in collaboration with a team at Liverpool University and was shortlisted for the 2013 Times Higher Education Research Project of the Year Award. (C Hopkins, S Maté-Cid, R Fulford, G Seiffert, and J Ginsborg, 2016. *Vibrotactile presentation of musical notes to the glabrous skin for adults with normal hearing or a hearing impairment: Thresholds, dynamic range and high-frequency perception.*) It can be [downloaded here](#).

Professor Barbara Kelly

The RNCM Director of Research recently published chapters on the critic, Henry Prunières and composers Stravinsky and Poulenc: 'L'Affaire Prunières-Vallas' in *Henry Prunières (1886-1942): Un musicologue engagé dans la vie musicale de l'entre-deux-guerres* (Paris: Société française de musicologie, 2015), edited by Myriam Chimènes, Florence Gétreau and Catherine Massip; and 'Poulenc et Stravinsky: influence musicale, crise ou compliité' in *Du langage au style: singularités de Francis Poulenc* (Paris: Société française de musicologie, 2016), edited by Lucie Kayas and Hervé Lacombe.

Dr David Vickers

Dr David Vickers, an RNCM Academic Studies Tutor, is preparing a new performing edition of Handel's opera *Ottone* (1723) in collaboration with Peter Jones, to be recorded by the Italian baroque orchestra Il Pomo d'Oro this summer. David also directed North West Early Music Forum workshop day on his own new performing edition of Bononcini's anthem *When Saul was king*, composed for the funeral of the First Duke of Marlborough.

RECORDINGS

Dr Paul Goodey

The RNCM Wind Orchestra's recording of Paul Goodey's flute concerto, *Hohler Fels*, was released in March as part of a new CD by flautist Karin de Fleyt. Find out more [here](#).



PRESENTATIONS

Karin Greenhead

Karin Greenhead, a Lecturer in Dalcroze Eurhythmics, taught at Hansei University, South Korea in January and gave a joint presentation with Louise Mathieu entitled *Foundations and principles of movement in Dalcroze Eurhythmics*, which will be published in Korean. She also has a book chapter, co-authored with John Habron and Louise Mathieu, titled 'Dalcroze Eurhythmics: Bridging the gap between the academic and the practical through creative teaching and learning', published in *Creative Teaching for Creative Learning in Higher Music Education* (edited by Elizabeth Haddon and Pamela Burnard, Routledge). Karin is giving two presentations at [ISME](#) (International Society for Musical Education) in Glasgow this summer based on these publications.



Dr Cheryll Duncan

DR CHERYLL
DUNCAN HAS
RECENTLY
PUBLISHED
'NEW PURCELL
DOCUMENTS
FROM THE COURT
OF KING'S
BENCH' IN THE
ROYAL MUSICAL
ASSOCIATION
RESEARCH
CHRONICLE
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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:

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