

Pierre
BERNAC
BARITONE

Francis
POULENC
COMPOSER-PIANIST



"The two visitors from France, fervently received by a large audience, provided an evening of music-making not often equalled for artistry and perfection of ensemble . . . this was a recital long to be remembered."

— *New York Times*

"When the current season has become a matter for retrospect this particular concert might well prove to be its most distinguished event . . . Mr. Bernac . . . brought to mind the great Chaliapin. The French baritone proved himself an interpreter of the highest order . . . It is easy to understand the enthusiasm of the audience which found expression in cheers and stamping."

— *Boston Post*

PHOTO
DENIS MANCEAUX

Town Hall

JANUARY 22, 1950 • SUN. EVE. at 8:30

(PROGRAM OVERLEAF)

RESEARCH PROJECT: FRENCH MUSICIANS AND THE CONQUEST OF NORTH AMERICA

On 3 and 4 July, the conference *French Musicians and the Conquest of North America: Musical Travels, Cultural Politics and Patronage* took place at the RNCM.

The event was organised by Dr Nicolas Southon, holder of a Marie Curie Incoming Fellowship funded by the European Commission. The Programme Committee also included Professor Barbara Kelly (RNCM Director of Research, and Nicolas' Fellowship Supervisor), Caroline Rae (University of Cardiff) and Marie Duchêne-Thégarid (HEMEF Project, France).

The focus of the conference was to explore the diverse aspects of the relationship that French musicians had with North America in the 19th and 20th centuries. What did this country represent to French musicians at a time when their careers and work were becoming internationalised? To what extent did composers consolidate their reputations by travelling to the USA and making their music better known? What networks did they tap into and what strategies did they employ to make an impression in the New World, with the support of particular cultural policies?

A century separates the autobiographical 'Offenbach in America, Notes of a Travelling Musician' (1877) and the première of Henri Dutilleul's Quartet, 'Ainsi la nuit' (1977), which was commissioned by the Koussevitzky Foundation. It was a century during which French musicians travelled to the USA to conquer new audience territory and to disseminate their music. A century during which they received commissions from North American institutions and patrons, who were often Francophile. Some of their tours on American soil have become famous, such as Maurice Ravel's in 1928, the tour of the Orchestre National 20 years later and the many trips Olivier Messiaen undertook in the second half of the century.

The event began with an introduction from Professor Martin Harlow (Vice Principal, Academic, RNCM) and the following two days saw talks from 14 scholars from the UK, France, Australia, Italy and United States. The papers presented explored

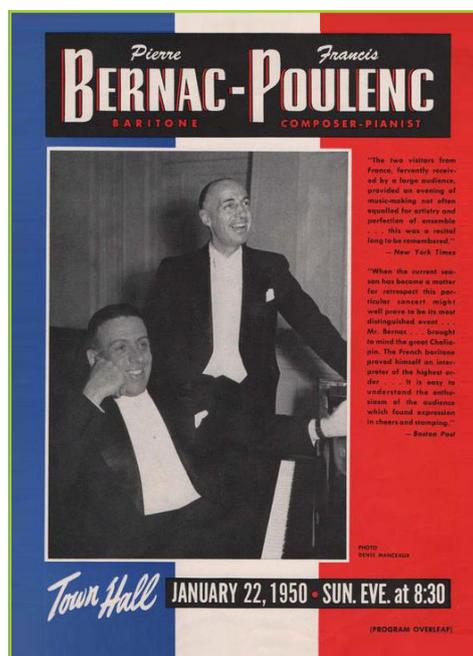
many aspects of the tours and the strategies of interpreters, such as the violinist Henri Kowalski, the pianist Raoul Pugno, or composers, such as Camille Saint-Saëns, Vincent d'Indy and Francis Poulenc. Many of the speakers raised institutional, financial and political questions. One particular highlight was Keynote Speaker, Professor Philippe Cathé (Paris-Sorbonne), who delivered a fascinating paper about Charles Kœchlin's trips to America.

The conference also included a wonderful midday concert, given by two students of the RNCM: the tenor Jonathan Stevens (with pianist David Jones, Head of Accompaniment) performed a set of French songs by Fauré, Kœchlin and Poulenc. Pianist Giulia Contaldo then played a Debussy *Étude* and Ravel's *Valses nobles et sentimentales*.

The conference allowed for many interesting exchanges about a fascinating topic, which has not received a great deal of scrutiny up until now. It formed a perfect preview to the [French Connections](#) theme, which will take place at the College from September 2017 to July 2018.

A full conference schedule can be found [here](#).

FRENCH CONNECTIONS IS THE RNCM'S YEAR-LONG FESTIVAL CELEBRATING THE MUSIC OF FRANCE AND ITS IMPACT ACROSS THE WORLD. IT TAKES PLACE BETWEEN SEPTEMBER 2017 AND JULY 2018.



POSTGRADUATES HIGHLIGHTS

A brief look at RNCM postgraduate news and successes

Jing Ouyang

Jing has presented papers to several conferences this year with the support of RNCM Research funding. In January she presented a paper and performed a Cramer sonata to the *RMA/BFE Annual Research Students Conference* in Canterbury Christ Church University. The sonata had never before been recorded or performed in public.

In May, Jing gave a presentation and performance at a Research Masterclass led by Professor John Rink at the Guildhall School of Music. The presentation was titled 'The influence of English pianoforte on keyboard technique and composition from 1790 to 1826':

In the late 18th and early 19th centuries, the compositional and performance style in London changed in accordance with the rapid development of English pianos. An examination of the music written by the London Pianoforte School including Clementi, Dussek and Cramer shows that producing a singing tone and the use of sustaining pedal were significant characteristic elements of performance in London at the time. These features encouraged a new way of notating the score and new kinds of sound.

The presentation prompted a fascinating discussion with Professor Rink and the audience around Jing's current PhD project, particularly performance issues on period and modern piano.



Jing Ouyang

In June, Jing presented a paper titled 'The 'English style': Clementi's performance markings of his piano sonata Op 2 No 2' at the *Music in Nineteenth-Century Britain* conference at Birmingham University. The focus of this paper was an examination of sonatas by Clementi from a performance perspective, comparing the musical text of the first and revised versions, which provides insights of interpretation by the composer. The additional performance indications in the revised version by Clementi helps performers in the present day to give a stylistically and historically informed performance.

Simon Callaghan

In May Simon recorded his second disc for Hyperion Records with the BBC Scottish Symphony Orchestra and Ben Gernon. The CD features world première recordings of the piano concerti by Josef Rheinberger and Bernhard Scholz.



Simon at Brookhill Hall

In June Simon gave a lecture-recital at Brookhill Hall in Pinxton, Derbyshire to coincide with the unveiling of a blue plaque commemorating Roger Sacheverell Coke, the focus of his PhD project. As curator of the event, Simon brought together the composer's family and friends for an evening of performance and discussion, including the first performance in 50 years of Coke's *Berceuse* (dedicated to his niece, Griselda Brook, who was in the audience).

There was also the opportunity to hear Coke's Op 19 songs (sung by Jason Darnell) which were hugely popular during his lifetime. The event was invaluable to Simon's project in that it brought about connections with a number of people who knew the composer and who will hopefully help to fill the gaps in his research.



COMPOSER AND PIANIST ROGER SACHEVERELL COKE IS THE FOCUS BEHIND SIMON CALLAGHAN'S PHD PROJECT

POSTGRADUATES HIGHLIGHTS

A brief look at RNCM postgraduate news and successes



Rachel Johnson

Rachel Johnson

Rachel presented two papers at conferences in June; at the *Music in Nineteenth-Century Britain* conference in Birmingham, she presented a paper on 'Musical entrepreneurship in early-Victorian Manchester' and at the Music & Politics in Britain 1780-1850 conference at KCL on 'The contested roles of music in the Institutions of early-nineteenth-century Manchester'.

Rachel also led a Sonic Cultures Research Group session at the University of Manchester on institutional music making in early-Victorian Manchester, and participated in the History of the Humanities research network with the University of Manchester.

In May, Rachel's review of John Carnelly's book *George Smart and London's Nineteenth-Century Concert Life* was published by *Nineteenth-Century Music Review*.

In June Rachel performed at the Didsbury Arts Festival. This included a recital of music for flute and piano by composers from, and associated with, Manchester and the North West, from the 19th-century to the present.

Raluca Matei

Raluca and her supervisor Professor Jane Ginsborg (Associate Director of Research) have published their first joint article in the May edition of *British Journal of Psychiatry International*: 'Music performance anxiety in classical musicians – what we know about what works'. The article is available [here](#).

Raluca and fellow Music Psychology PhD student Keith Phillips have just received NWCDTP Cohort Development Fund support to fund an event around critical thinking in music education. The event will take place at the RNCM on 14 November 2017. Attendees will also have the chance to listen to Professor Reinhard Kopiez from Hanover University of Music, Drama and Media, who has recently co-authored the first study on neuromyths in music education.

Raluca was a finalist in the Europe – Postgraduate category of the Awards for Academic Excellence – the Romanian Student of the Year 2016 competition, organised by the League of the Romanian Students Abroad. The ceremony took place in January at the Palace of Parliament in Bucharest, the largest administrative building in the world. As a finalist, Raluca received the Special Award for Academic Achievements.

Raluca was the principal guest on the weekly Romanian Broadcasting Society radio programme *Diaspora. Beyond Borders*. On the programme she provided an evaluation of the RNCM Health and Wellbeing course.

Raluca will offer a presentation on the evaluation of RNCM's Health and Wellbeing course, as well as a talk on the role of psychology and critical thinking in music education, as part of the *Health Now* conference, the first annual event dedicated to health psychology in Bucharest, Romania, which she initiated and will co-organise alongside the Choice Association. Now into its third year, the conference will take place on 29 and 30 July 2017 at the University of Bucharest.



Raluca and her Special Award for Academic Achievements

Aled Smith

Composition PhD student Aled Smith was one of the recipients of this year's prestigious RNCM Gold Medal.

Professor Linda Merrick said: 'Each year the competition is extremely high and 2017 was no exception. The overall standard was absolutely exceptional and everyone who competed, especially the five winners, should be very proud.'

ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings

Dr David Vickers

The May issue of *Gramophone* featured Dr Vickers' cover feature on the 450th anniversary of Monteverdi, which included a broad survey of performance and recording activity over the last few decades, and interviews with many leading practitioners: Anthony Rooley, Emma Kirkby, Andrew Parrott, John Eliot Gardiner, Rinaldo Alessandrini, Paul Agnew, Giuseppe Malotto and Robert Hollingworth. The July issue features a comprehensive article by David comparing numerous recordings of Telemann's *Musique de Table*.

In April David presented a paper on 'Giulia Frasi and English music' at the American Handel Society Conference at Princeton University.

In June Decca released the recording of David's edition (edited in collaboration with Peter Jones) of Handel's opera *Ottone*, performed by Il Pomo d'Oro, conducted by George Petrou.

Dr Michelle Phillips

Dr Phillips presented at the *Troubling Time* conference at the University of Manchester on in June: 'Is music a special case in time perception?'

Music listening has been shown to alter perception of time in multiple and complex ways. Characteristics of the music (tempo, volume) have been shown to effect estimation of duration, along with judgments made (sense of enjoyment and familiarity), and the listener's personal characteristics (age, music training).

Unlike many sounds, music is organised and structured in time, and often has a high degree of predictability (where the next beat will fall, where the phrase will end, which chords commonly follow others etc.). In Jones and Boltz's (1989) words, music is 'structurally coherent' and hence allows listeners to 'dynamically attend'. Due to its high degree of structural coherence, could music may be a special case in time perception, and



THE MAY ISSUE OF GRAMOPHONE FEATURED DR VICKERS' COVER FEATURE ON THE 450TH ANNIVERSARY OF MONTEVERDI

dictate 'new models of psychological time as it features in music' (Jones, 1990)?

The paper presented results of a study carried out in March as part of a Museum of Science and Industry 'Lates' event, which addressed the question of whether music is a special case in time perception research. Visitors listened to extracts of unfamiliar music (recorded for the experiment at the RNCM) with varying degrees of 'structural coherence' and prospectively estimated their duration. It was hypothesised that higher structural coherence will lead to shorter estimates, as listeners are able to process global, rather than local, relationships. The study has implications for the role of the musician – could a performer's ability clearly to express musical structure influence perception of time for an audience?

Dr Larry Goves

Dr Goves presented a paper at MuSA 2017: 8th International Conference on Music/Sonic Art: Practice and Theories, held in Karlsruhe on 9 July. The paper is titled 'Multimodal performer interaction as a creative compositional parameter' and includes extracts from a new work in progress for two alto saxophones and electronics, *The two from Rastibon could start a hailstorm*.

Dr Geoff Thomason

In June, Dr Thomason attended the International Association of Music Libraries (IAML) Congress in Riga and gave a presentation on his WW1 project as a case study in cross-sectoral cooperation between libraries. It was called 'It takes a war (to bring libraries together)'. He also delivered a version of this at the IAML (UK & Irl) Annual Study Weekend in Exeter in April.

Geoff and Director of Research, Professor Barbara Kelly, attended the Networking meeting for 'Gateways to the First World War' in Canterbury in April. Their 'Making Music in Manchester' project was one of a small number chosen to give a presentation.

ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings

Geoff is preparing a performing edition of the Piano Quintet by Sydney Nicholson for the upcoming Chamber Music Festival at the College in March next year. This was premiered by Lucy Pierce and the Brodsky Quartet in Manchester in 1918 but has never been published. Geoff hopes to revive it in its centenary as part of the festival.

Professor Jane Ginsborg

Professor Jane Ginsborg gave a talk entitled 'Health and Wellbeing for Music Performance Students' at the Performing Arts Medicine Day organised by University College London's Division of Surgery and Interventional Science on 17 June.

Volume 8 of *Music Performance Research, the international, peer-reviewed, online journal* hosted by RNCM (Managing Editor: Professor Jane Ginsborg) was launched in May and can be read at www.mpr-online.net. Six articles illustrating a variety of perspectives on music performance are available for free download as pdfs with links to additional audio- and audio-visual resources.

The first three articles were originally presented as spoken papers at a study day organised in collaboration with the Institute of Musical Research and the AHRC Centre for Musical Performance as Creative Practice in November 2014, and constitute the Performance and Analysis Special Issue, edited by Mine DoĐantan-Dack:

- 'Recorded asynchronies, structural dialogues: Brahms's *Adagio Affettuoso* Op 99ii, in the hands of Casals and Horszowski' – Ana Llorens sheds light on the expressive style of the performers, but also to explore how performance data can reveal music-structural, analytical insights;
- 'Harmonic evasions and their shaping in performance: The opening movement of Schumann's G minor Trio' – Cecilia Oinas considers the interface between analysis for performance and role of performance in analysis;
- 'Doubting the Resurrection? Questions and

dilemmas in performances of the first "et expecto" from Bach's Mass in B minor' – Uri Golomb examines the relationship between performance choices and performance instructions as notated on the score, and evaluates the hermeneutic implications of analytical readings that can be drawn from performance interpretations.

The first two of the remaining articles report research using empirical methods to explore different kinds of musical collaboration, and the third presents a review of the literature on resilience.

- 'Communicating through notation: Michael Finnissy's Second String Quartet from composition to performance' – Amanda Bayley and Neil Heyde reflect on the role of notation in the quartet's preparation of the work for performance;
- 'School and university collaboration: A case study of a performance of Britten's War Requiem' – Andrew Sutherland reports an interpretative phenomenological analysis of interview data;
- 'Towards a conceptual framework for resilience research in music training and performance: A cross-discipline review' – Patricia Holmes develops a new definition of resilience applicable specifically to performers.

You can read a new article by Jane Ginsborg and Dawn Bennett entitled 'Audience Reactions to Program Notes of Unfamiliar Music' published in *Psychology of Music* [here](#).

Dr Emily Howard

Dr Howard has received a PRS Foundation Composers' Fund grant to complete her first full-scale chamber opera *To See The Invisible*, with writer Selma Dimitrijevic and director Dan Ayling. The grant will support the completion of the opera by enabling a further period of development with an extended creative team that includes music director Richard Baker. *To See The Invisible* is based on a short sci-fi story by Robert Silverberg and will premiere at the Aldeburgh Festival next year. A trailer for the opera can be found [here](#).



Professor Jane Ginsborg

PROFESSOR JANE GINSBORG GAVE A TALK ENTITLED 'HEALTH AND WELLBEING FOR MUSIC PERFORMANCE STUDENTS' AT THE PERFORMING ARTS MEDICINE DAY IN JUNE.

ROUND-UP ON RESEARCH

Performances, presentations, publications and recordings



Composers' Fund PRS Foundation Esmée Fairbairn Foundation

Dr Emily Howard

DR HOWARD HAS RECEIVED A PRS FOUNDATION COMPOSERS' FUND GRANT TO COMPLETE HER FIRST FULL-SCALE CHAMBER OPERA TO SEE THE INVISIBLE



Emily Howard with Selma Dimitrijevic and Dan Ayling (credit: Sam Murray-Sutton)

With additional support from the Esmée Fairbairn Foundation, the Composers' Fund offers £150,000 annually to enable young composers to realise projects and ambitions that may not be possible through traditional commissioning models. Established last year, the initiative supports the creative and professional development of composers with a clear track record of success to contribute to their long term recognition, in the UK and overseas and to establish an effective funding model shaped by contact with composers who are empowered to take more control of their career development in the short and long term.

Emily said: *'I'm absolutely thrilled to receive this award from the prestigious PRSF Composers' Fund, as I develop my first full-length chamber opera To See The Invisible in collaboration with writer Selma Dimitrijevic and director Dan Ayling. The award could not have arrived at a more appropriate time, and will enable a further development period for the opera with an extended creative team. I believe that collaboration is fundamental in the creation of opera and I have no doubt that these workshops will crucially enhance the project artistically.'*

Earlier in July, Emily gave the annual keynote TORCH Lecture at the Digital Humanities Oxford Summer School 2017 entitled ['Chaos or Chess: The Extra-Musical as Creative Catalyst'](#).

Dr John Habron

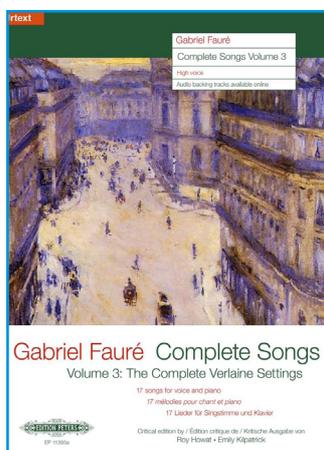
Dr Habron and Dr Liesl Van der Merwe (Assoc. Prof. North West University, South Africa) delivered a paper to the *3rd International Conference of Dalcroze studies*, on 'Stories students tell about their lived experiences of spirituality in the Dalcroze class'. They also led a roundtable discussion on 'Dalcroze studies: Achievements, aspirations and challenges'. The conference was held in Québec, Canada, between 30 July and 3 August.

John has recently had an article published, co-authored with Dr Van der Merwe, in *International Journal of Music Education* 35(2). The article, titled 'A conceptual study of spirituality in selected writings of Émile Jaques-Dalcroze', seeks to 'understand how a hermeneutic phenomenological model for spirituality in music education can inform our understanding of spirituality in selected writings by Jaques-Dalcroze'.

Dr Emily Kilpatrick

Dr Kilpatrick, in collaboration with Professor Roy Howat (Royal Academy of Music and the Royal Conservatoire of Scotland), has recently edited a new edition of Gabriel Fauré's complete Verlainé Settings. Published by Edition Peters in three volumes, the edition will be accompanied by a new CD recording, *Gabriel Fauré: The Complete Verlainé Settings*, featuring Tony Boutté (tenor) with Emily Kilpatrick and Roy Howat (piano).

According to the publisher Peters: *'Numbering more than 100 in total, and composed across a 60-year period, Gabriel Fauré's songs form the single most influential contribution to the field of French art song. Despite their importance, the songs have long been riddled with misprints and inconsistencies. This first complete critical edition is based on study of hundreds of manuscript and printed sources, along with evidence and interpretative advice from artists who worked with Fauré.'*



DR KILPATRICK HAS EDITED A NEW EDITION OF GABRIEL FAURÉ'S COMPLETE VERLAINE SETTINGS

ROUND-UP ON RESEARCH

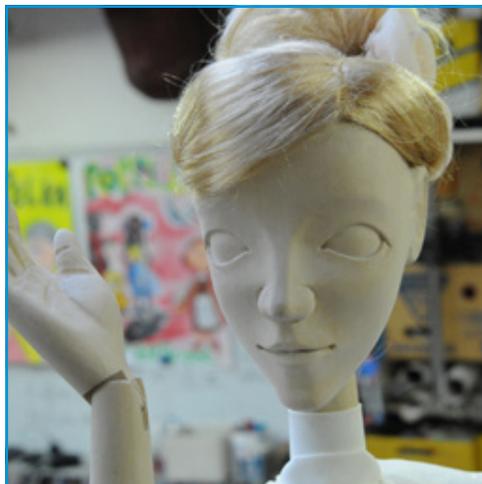
Performances, presentations, publications and recordings

Professor Barbara Kelly

Professor Kelly was invited to take part in a workshop funded by the Social Sciences and Humanities Research Council and by the Observatoire interdisciplinaire de création et de recherche en musique (OIRCM) in Montréal in May-June 2017. The workshop, organised by Dr Catrina Flint, was entitled Music for the Eye (Musique pour l'oeil). Kelly's paper was entitled 'The Influence of African Sculpture on Music Theatre and Ballet Staging in Paris (1916-1924)' and focused on Honegger's *Le Dit des jeux du monde* and Milhaud's *L'Homme et son désir*. She joined a group of international music scholars from Europe and North America to present the results of research focussed on French works from the late 19th century that involve some degree of separation between the visual subject, such as puppets, marionettes, shadow puppets and mimes, and sound, such as dialogue or singing.

The workshop included public performances of excerpts from 19th-century musical works for the theatre of mime, shadow puppets and

marionettes that have been restored or recreated especially for the occasion, including, Maurice Bouchor's French adaptation of William Shakespeare's *The Tempest* for marionette theatre, with live music by Ernest Chausson; Paul Vidal and Paul Margueritte's *Pierrot assassin de sa femme* for piano and mime; and selections from George Fragerolle's *L'Étoile* for piano with recitants (melodrama) and shadow puppets using a projection of original images by Henri Rivière. Dr Flint commented: 'Our performance of *The Tempest* is of particular interest, because we will be using the same kind of puppets that Bouchor used in 1888, called 'marionette à claviers' that we had to have built by a master puppet builder in Prague, Czech Republic'.



RESEARCH

BULLETIN

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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