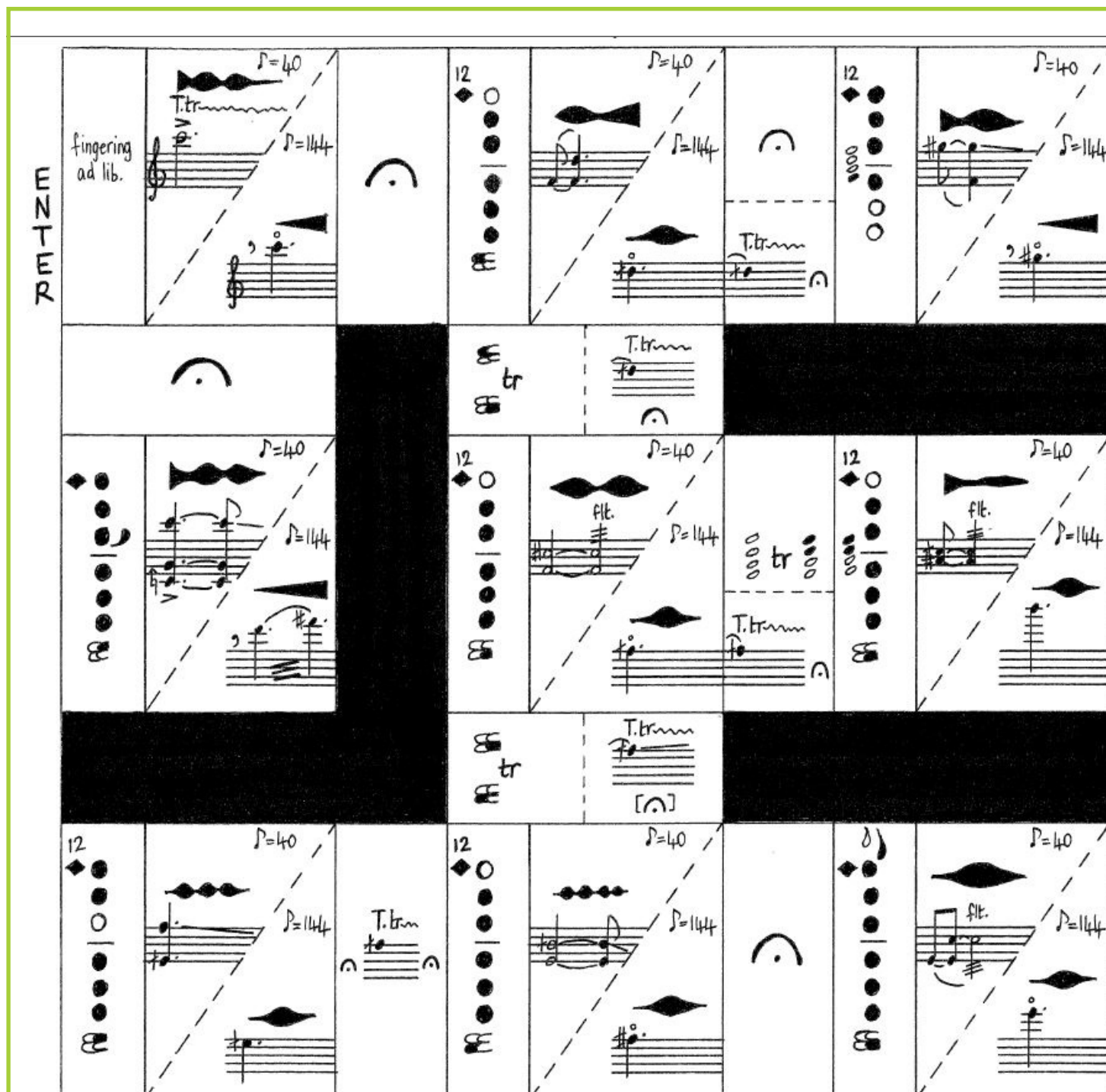




RESEARCH PROJECTS AND EVENTS

A review of our recent research projects and events

PROJECTS

Making Music in Manchester During WWI

On 21 January, Director of Research Professor Barbara Kelly, Associate Researcher Dr Geoff Thomason and Stephen Etheridge, a volunteer on the Making Music in Manchester project, travelled to Durham for a conference organised by Durham University's Centre for Nineteenth-Century Studies. The conference was entitled 'A great divide or a longer nineteenth century? Music, Britain and the First World War', covering the extent to which the First World War acted as a watershed in the discourse of British music.

Barbara, Geoff and Stephen had all submitted proposals for the conference with a Manchester theme and, as they were all accepted, they were able to devote an entire session to music in Manchester.

The Manchester session was chaired by Dr Aidan Thomson of Queen's University Belfast:

- Stephen Etheridge, 'Brass Band Music Contests and Entertainment in Manchester's Public Parks in World War One: Reinventing Repertoire, Patriotism and Tradition?'
- Geoff Thomason, "'The war seems so violently to have affected the liking for music': Rethinking Inherited Models of Concert-Giving in Manchester's Wartime Chamber Concerts'
- Barbara Kelly, 'Training the Nation's Musicians During World War I: Tradition and Change at the Royal Manchester College of Music'

Dr Thomason and Professor Kelly also participated in the Music in the First World War Research Networking Meeting in April at the AHRC Gateways to the First World War Hub, University of Kent. They reported on their research and engagement activities relating to their AHRC Making Music in Manchester project.

EVENT REVIEWS

Dr Mauricio Pauly

Dr Pauly was commissioned by the Bludenzer Tage zeitgemäßer Musik (Bludenz Festival for Contemporary Music 2016 – Bludenz, Austria) to write a new piece for the Viennese ensemble Phace. The piece, an amplified quintet titled *The Difference is the Buildings Between Us*, was premiered at the festival in November 2016 and then performed again in January at the Wien Konzerthaus.

The work was co-funded by the Arts Council UK and the British Council through the International Artists' Development Fund.

Mauricio is the co-director of the Manchester-based Distractfold Ensemble, who were asked to curate this year's Cut & Splice Festival. The festival, produced by BBC Radio 3 and the charity Sound and Music, took place over the second weekend in March and comprised concerts at installations at Halle St Peter's and Halle St Michael's. Among the works featured were Mauricio's Charred Edifice Shining for amplified string trio with performative electronics.

Dr Fabrice Fitch

Dr Fitch's work also featured prominently at the Cut and Splice festival this year. *Agricola IX*, written for the Distractfold Ensemble, was performed at the festival and a recording of this was broadcast on BBC Radio 3's *Hear and Now* programme.



Dr Mauricio Pauly

MAURICIO WAS COMMISSIONED BY THE BLUDENZER TAGE ZEITGEMÄßER MUSIK TO WRITE A NEW PIECE FOR THE VIENNESE ENSEMBLE PHACE.



Phace performing *The Difference is the Buildings Between Us* at Bludenzer Tage zeitgemäßer Musik 2016

RNCM COLLABORATES WITH *PERFORMING THE JEWISH* ARCHIVE PROJECT

Research Bulletin Feature



Gideon and his sister Lisa, 1940



Dr David Fligg

A PIECE OF MUSIC UNCOVERED IN A PRAGUE ARCHIVE BY RESEARCHER AND RNCM TUTOR IN ACADEMIC STUDIES, DR DAVID FLIGG, RECENTLY RECEIVED A WIGMORE HALL PERFORMANCE.

The piece, *Topol* ('The Poplar Tree') by the Czech composer and pianist Gideon Klein (1919-1945), was composed in 1938. It was never publicly performed, but secreted away during the German occupation of Prague before finding its way to the archives of Prague's Jewish Museum. There, it was inventoried as part of the composer's papers, but although his sister Lisa (Eliška) Kleinová supervised the publication of most of his completed works, *Topol* remained forgotten. When David came across the manuscript, not only was there a substantial sketch of the work, but a fair-copy manuscript. "*It's extraordinary that this significant work was never published along with Klein's other works,*" says David.

Topol is a melodrama for narrator and piano, and David suspects, for various reasons, that the somewhat melancholy words are by Klein, who was later murdered at Auschwitz. David undertook some editing of the score, and facilitated the work's

world première at the [Music Conservatory of Pilsen](#), as part of the Out of the Shadows festival in the Czech Republic last September. This was organised by the Performing the Jewish Archive (PtJA) project, the AHRC-funded Leeds University-based international research initiative for which David is Project Consultant, and which is rediscovering and reanimating music and theatre once thought lost as a result of the Holocaust.

With an English translation, *Topol* was then included in a concert at London's Wigmore Hall in January, [Music on the Brink of Destruction](#), later broadcast on BBC Radio 3. The pianist for the Pilsen première, Vera Müllerová, was brought over for it from the Czech Republic. Shortly before the concert, the narrator became indisposed, and so David stepped in at the last minute, not quite expecting the day to end with his unplanned Wigmore début and BBC broadcast!

RNCM COLLABORATES WITH *PERFORMING THE JEWISH* ARCHIVE PROJECT

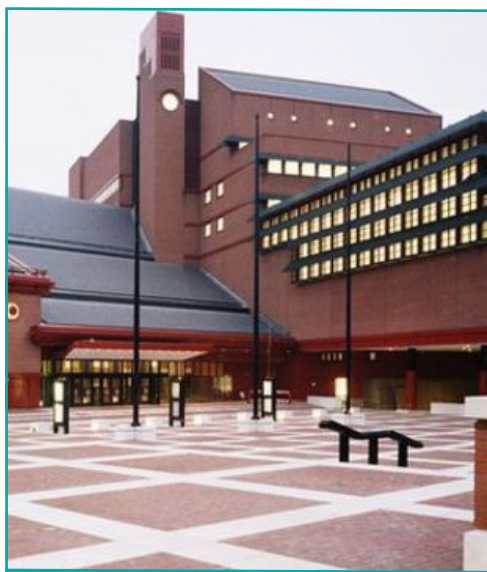
Research Bulletin Feature



David with pianist Vera Müllerová at Wigmore Hall

Topol was not the first of Klein's compositions for which David has organised a world première. He came across a short movement for solo harp, part of an unfinished suite that Klein wrote when he was 15. After some minor editing, it was first performed in Leeds last June.

The RNCM continues to collaborate with the PtJA. In January, to mark Holocaust Memorial Day, the Sir John Manduell Research Forum here at the RNCM welcomed David and PtJA colleague Dr Lisa Peschel (University of York) for their presentation, 'Performing a Holocaust Archive'. Last June, as part of the PtJA's [Out of the Shadows festival](#) in Leeds and York, RNCM's Head of School of Composition, Professor Adam Gorb, enabled a project whereby



The British Library where RNCM students will perform in June

college student-composers wrote, and had performed, short opera scenes based on materials which PtJA researchers had discovered.

In a few weeks' time, on 27 June at the British Library, RNCM composers and performers, again facilitated by Adam, will be involved in another PtJA event, *Archives into the Future*, where new works will be performed inspired by the Library's *Russian Revolution: Hope, Tragedy, Myths* exhibition.

David Fligg is now working on a critical biography of Klein. In the meantime, his chapter on Klein in the forthcoming *Routledge Handbook on Music under German Occupation* will be published either later this year, or next.

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POSTGRADUATES HIGHLIGHTS

A brief look at RNCM postgraduate news and successes

Kiana Shafiei

In February, Kiana Shafiei gave a lecture-recital on her ongoing PhD research for the practice-led research event Performance as Research hosted by the Guildhall School of Music in London and organised by the Cambridge Centre for Musical Performance Studies in association with the Institute for Musical Research. The event was chaired by Professor Mieko Kanno (Sibelius Academy) and Professor John Rink (University of Cambridge).

Kiana has been invited to give a performance of Iranian piano repertoire in April at the Fitzwilliam Museum, University of Cambridge, as the Guest Artist for the third biennial conference Symposia Iranica, the leading international forum for Persian studies. The performance will be part of an event to honour Professor Charles Melville, Chairman of the Faculty of Asian and Middle Eastern Studies and Trustee of the British Institute of Persian Studies, for his contributions over an academic career spanning 40 years.

Rachel Johnson

Rachel Johnson presented a paper on Musical Sociability at the RMA Research Student Conference in January, during which she also completed her two-year term of service on the RMA Student

Committee. In April, Rachel also presented a paper at the Musical Cultures conference in Hull titled 'Musical Entrepreneurship in early-Victorian Manchester', and has had a paper accepted for the Music in Nineteenth Century Britain Conference to be held in Birmingham in June. She will be leading a Sonic Cultures Research Group session at the University of Manchester in May and has been invited to be part of a History of the Humanities research network in association with the University of Amsterdam.

Alongside her PhD research, Rachel gave a flute recital at St Martin-in-the-Fields in February, including new and unfamiliar repertoire, and presented a concert of music uncovered during her Master's research into 19th-century British flute repertoire in the Music at Wesley concert series in Chester.

Amir Sadeghi Konjani

Amir Sadeghi Konjani has been selected along with three other RNCM student composers to create a new work for piano trio, to be premiered during the College's Gold Medal Competition on 17 June.

The four were chosen by British composer Tansy Davies from among 15 applications.

RACHEL JOHNSON HAS HAD A PAPER ACCEPTED FOR THE MUSIC IN NINETEENTH CENTURY BRITAIN CONFERENCE TO BE HELD IN BIRMINGHAM IN JUNE.



Kiana Shafiei



Rachel Johnson

ROUND-UP ON RESEARCH

Performances, projects, presentations, publications and recordings

PERFORMANCES AND PROJECTS

Dr Emily Howard

Dr Emily Howard's large-scale orchestral work *Torus* (Concerto for Orchestra) (2016), a BBC Proms 2016 co-commission (BBC/Royal Liverpool Philharmonic Society in celebration of their 175th anniversary), received a second performance given by the Royal Liverpool Philharmonic Orchestra (RLPO) conducted by Vasily Petrenko in Liverpool on 19 January. Recordings of earlier orchestral works *Magnetite* (2007), *Solar* (2010) and *Mesmerism* (2011) by the RLPO with conductor Andrew Gourlay and pianist Alexandra Dariescu (soloist in *Mesmerism*) alongside recent chamber works *Threnos* (Lucy Goddard and Simon Whiteley), *Leviathan* (scapegoat) and *AffERENCE* (Elias String Quartet) can be found on Emily's NMC début Disc [Magnetite](#), released in Autumn 2016.

Emily was part of a [British Council Composer Showcase](#) at Casa de Música, Portugal, alongside composers Edmund Finnis, Daniel Kidane and Philip Venables in January. In February, Emily travelled to the US East Coast for research meetings, performances of *Chaos or Chess* (a new work for solo microtonal tuba written for Jack Adler-McKean), and to deliver lectures about her work at New York

University, Stony Brook University (with tubist Jack Adler-McKean and mathematician Professor Lasse Rempe-Gillen), Middlebury College, Vermont, Boston University and Boston Conservatory. More recently the short orchestral work *sphere* (2016-17), commissioned by the Bamberg Symphony Orchestra, received three première performances given by the Bamberg Symphony Orchestra conducted by Alondra de la Parra in Schweinfurt and Bamberg, Germany in March.

This year Emily will continue to work with writer Selma Dimitrijevic and director Dan Ayling on a sci-fi chamber opera developed with support from Arts Council England, Aldeburgh Music, The Nicholas Boas Charitable Trust, the Royal Northern College of Music and Christoph and Marion Trestler. Further information about the opera's development during two Aldeburgh Residencies (September 2016 and January 2017) can be found [here](#).

Emily's work, and in particular the influence of science and mathematics on her music, was the subject of a recent feature article [The Way I Work](#) in Big Issue North.

EMILY'S SHORT ORCHESTRAL WORK SPHERE (2016-17), COMMISSIONED BY THE BAMBERG SYMPHONY ORCHESTRA, RECEIVED THREE PREMIÈRE PERFORMANCES IN MARCH.

Dr Nina Whiteman

Dr Nina Whiteman, acting Deputy Head of Undergraduate Programmes, has been researching ancient and modern thinking concerning mazes, and developing idiosyncratic maze notation that enables performer creativity and musical games.

She has completed two compositions in recent months. The first - *House of Mazes* (flute, mezzo-soprano, cello; 2017) – was premiered by her ensemble Trio Atem in March, and forms part of their 10th birthday celebrations funded by Arts Council England. This work was developed with funding for performer collaboration from RNCM Research and will receive further performance across the UK. The



Dr Emily Howard

ROUND-UP ON RESEARCH

Performances, projects, presentations, publications and recordings

the UK. The second piece - *Maze-Vortex* ('White Light') (amplified clarinet and viola; 2017) – was commissioned by The Night With... series, with funds from Creative Scotland, and received première performances in Edinburgh and Glasgow in April.



Trio Atem

RNCM Research video

A short film showcasing the wide range of excellent research carried out by the College is now available to view on the RNCM Research webpages. The five-and-a-half-minute film is presented by Director of Research, Professor Barbara Kelly and features Dr Emily Howard discussing her research into combining music with maths and science, Professor Adam Gorb discussing his award-winning opera *Anya 17*, Professor Jane Ginsborg on the College's renowned research in the field of music psychology, as well as Heather Roberts on the College's archives and historical instrument collection. The film also features current postgraduate research students Jing Ouyang, Jessica Beck, Kiana Shafiei, David Bainbridge and Rachel Johnson, as well as Dr Geoff Thomason on the completion of his PhD here last year.



RNCM Research releases new video

Fashion students explore the RNCM Archives

Students from Manchester Metropolitan University Fashion Institute recently came together under the direction of Senior Lecturer David Leathlean to explore the RNCM archives. They used the Thomas Pitfield sketchbook collection to inspire their own work processes, gathering inspiration and ideas and creating their own sketchbooks. The collaboration illuminated different resources and encouraged varied approaches to the students' own unique works and voices. It was wonderfully successful with over 40 students participating and we are proud to display some of the results in an exhibition in the College's reception area. The visit worked so well that David Leathlean is hoping to develop the model and repeat it with his students next year.



Archives display in RNCM Reception



Professor Barbara Kelly

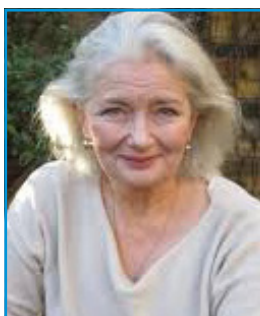
**PROFESSOR
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SHOWCASING
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THE RNCM.**

ROUND-UP ON RESEARCH

Performances, projects, presentations, publications and recordings



Professor Jane Ginsborg



Karin Greenhead

PRESENTATIONS

Professor Jane Ginsborg

On 21 March Professor Ginsborg, Associate Director of Research, gave a Newland Lecture at the University of Hull reprising the talk she gave as part of the John Manduell Research Forum at RNCM on 8 March 'The Singer as Researcher'. This lecture reported and discussed her research on preparation for performance and the cognitive and social processes underlying music making.

Better Practice, for which Jane is Principal Investigator, is one of the three strands of the AHRC-funded CUK-wide research project *Musical Impact*. Outputs and other publications from *Better Practice* are now available at the project website, musicalimpact.org.

Professor Ginsborg gave the keynote lecture at the Fifth Symposium on Paradigms of Teaching Musical Instruments in the 21st century in the School of Music and Scenic Arts at the Federal University of Goiânia, Goiás, Brazil on 19 April. The title of her lecture, which was simultaneously translated into Portuguese for a predominantly Brazilian and Portuguese audience, was 'Better Practice: Health promotion for music performance students.'

Karin Greenhead

On 27 January, Karin Greenhead, Tutor in Dalcroze, gave an invited three-hour presentation at the Fundación Pública Andaluza Barenboim-Said in Seville. This consisted of the paper 'Movement is the key' followed by a practical workshop in which participants were able to experience for themselves some of the techniques and approaches spoken about. The content was Dalcroze Eurhythmics applied to instrumental teaching and drew partly on a previous presentation, 'Dalcroze for musicians', which Karin gave in Geneva in 2015. Most of the participants were instrumental teachers based at the

Foundation, which has outreach projects in schools and for under-privileged children.

The presentation and workshop was very well received and Karin has since received requests from attendees and the Foundation to expand it into a longer event.

Michelle Phillips

Michelle Phillips, along with her collaborator Luke Jones from the University of Manchester, was part of the 'Lates' event at the Museum of Science and Industry. Michelle and Luke gave a presentation on time perception research (with a focus on psychological time during music listening) and also ran an experiment in which the 400 visitors could participate. The experiment involved listening to one of four sound files (recorded for the experiment by an RNCM masters student, Richard Wang) and estimating time elapsed (further details of the study are included in this [MSI blog](#)). Data are currently being analysed and will be presented at the *Troubling Time* conference at the University of Manchester (1-2 June).

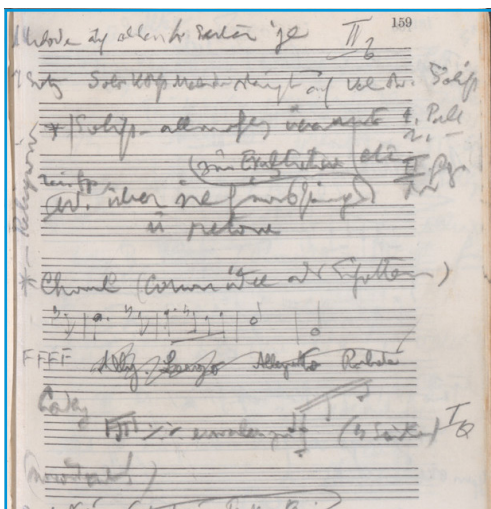
PUBLICATIONS

Professor Emeritus Douglas Jarman

Professor Emeritus Douglas Jarman has just published an article in the on-line periodical for Austrian Musicological Studies (musau.org) entitled 'Frisch, Fromm, Frohlich, Frei'. The Deutscher Turnerbund and the Berg Violin Concerto'. Using analysis of Berg's sketches for the concerto, the article addresses questions raised by the composer's original intention to base the concerto on the motto of the Deutscher Turnerbund, and subsequently his attitude toward and relationship with Nazi cultural policy as well as his efforts to survive as an artist in the mid-1930s.

ROUND-UP ON RESEARCH

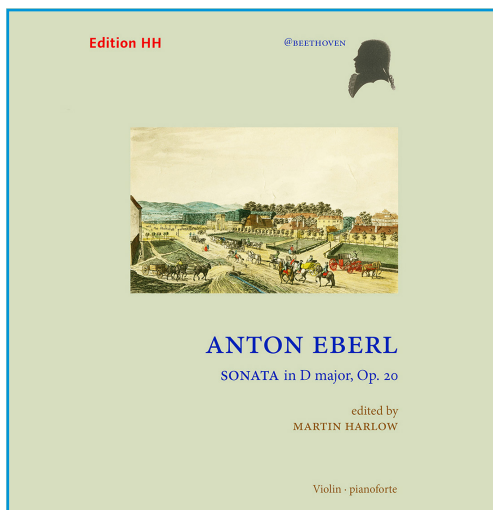
Performances, projects, presentations, publications and recordings



Berg's sketches for his Violin Concerto

The article is one outcome of work carried out by Professor Jarman on the Critical Commentary for the Berg Gesamtausgabe edition of the Violin Concerto, published by Universal Edition nearly 20 years ago. It is expected that Professor Jarman's Commentary will be published later this year.

Professor Martin Harlow



Anton Eberl's Sonata in D major Op 20

Professor Harlow has edited two scores recently: Philipp Jakob Riotte's Clarinet Concerto in C Minor Op 36 (A-R Editions) was composed in the early 19th century, specifically to showcase the radical developments made to the instrument by Russian virtuoso clarinetist, composer and instrument designer Iwan Müller, and noted Viennese maker Johann Merklein. The work was premiered in 1809, published in 1818 and was previously thought to be lost.

Anton Eberl's Sonata in D major Op 20 (Edition HH) demonstrates the composer's superiority among his many contemporaries in Vienna, as well as his worthiness of comparison to Beethoven. This was the sixth of seven sonatas for violin and piano, composed around 1803.

Larry Goves

Larry recently had an article published in the Cambridge University press journal Tempo, 'Michael Finnissy and Wolfgang Amadeus Mozart: the composer as anthropologist', which explores the analysis of Finnissy's work by anthropologist Tim Ingold, starting with three pieces connected to Mozart and containing themes that '*are informed by an investment in people that aspires to musical and personal transformation*'. The article can be found in Volume 71, Issue 280, April 2017.



Larry Goves

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