



OX

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The editor would like to thank all the students, staff, and alumni who have contributed to this magazine, as well as the University of Oxford Alumni Office and Development Office.



From the CHAIR OF THE BOARD

On 1 October 2021 I took over from Prof. Suzanne Aspden as the new Chair of Faculty Board, so it is my great pleasure to welcome readers to this year's issue of *The Oxford Musician*, the alumni magazine for the Faculty of Music at the University of Oxford. Like the outgoing Chair, I am one of the alumni of the Music Faculty, having done my undergraduate and doctoral degrees here at either end of the 1990s, separated only by a brief Masters at King's College, London. My first two jobs, however, took me away: I spent time at the University of Bristol and Royal Holloway, University of London, before I returned to Oxford in 2008.

Despite the well-worn joke about how many Oxford dons it takes to change a lightbulb (answer: Change?! What do you mean

change????!!) Oxford, as both a University and as a City, has altered greatly since I studied here, as have the things we study and teach. The very Faculty itself, despite the seemingly eternal brown wood panelling of our St Aldate's building (a site we inherited decades ago from a nascent College), will itself soon be left behind when, if all goes to plan, we move to our first ever custom-built premises in 2025. An article about this new building, part of the all-new Humanities building, the Schwarzman Centre, can be found on page 18—the first in a series that will update you on progress as the building work continues ... until such time as the Grand Relocation occurs!

This prospective move will give us numerous exciting new

performance, composition, and research spaces. A substantial change will be that we will share the new site and the building with most of the other Faculties in the Humanities Division. It is going to be a novelty to operate in such a shared space, even if we will have our own dedicated area of the new building. But it's not a novelty that I have any qualms about: music as a university subject—like music as a thing in general—very readily reaches out to other areas of study, to other parts of life, and to other places in the world. International links in particular are visible in the pages that follow here, from work with musicians from Afghanistan (pages 5–6), through the importance of Saint-Saëns to aspects of French cultural history (page 12), to teaching music in Uganda (pages 14–15).

Concomitantly, other subjects in the Humanities are currently experiencing a 'sonic turn', as a focus textual and/or material evidence grows to include consideration of the aural and the oral. In anticipation of our move, I expect Music's future physical proximity to other Humanities subjects to lead increasingly to many fruitful collaborations between Music's performers, composers, and researchers and those in other Faculties.

Meanwhile, I hope you enjoy the articles in the following pages as well as the news from alumni, staff, and students.

Elizabeth Eva Leach

**PROFESSOR OF MUSIC AND
CHAIR OF FACULTY BOARD**

Photo © Benedict Johnson British Academy



FACULTY *news*

Dr Leah Broad (Christ Church, 2010) recently presented a BBC Radio 3 documentary which uncovers the stories of three marginalised twentieth century women composers and hears some of their music for the very first time. The episode also features Dr Samantha Ege giving the first recording of Coleridge-Taylor's *Rhapsody* (see page 22 for more information about this recording).

Professor Daniel M. Grimley has been appointed Head of the Humanities Division, having already served as Interim Head since October 2021. Most recently he served as Deputy Head of the Humanities Division and as Associate Head of Division for Research from 2016 to 2021, overseeing the Division's submission to the 2021 REF. During this time, the Division's excellence in research and teaching contributed to the University's top placement in several international rankings for arts and humanities, including the *US News and World Report* rankings and the QS World University Rankings by Subject.

Professor Elizabeth Eva Leach (Magdalen College 1990) has become one of the three co-editors of the Oxford University Press music journal *Early Music*. *Early Music* is the leading journal for anyone interested in early music and its contemporary interpretation, with the term "early" encompassing music from antiquity up to Beethoven (and beyond) when viewed from a historical standpoint.

Dr Emanuela Vai has been awarded a prestigious prize for research excellence in the Humanities at the Italian Embassy in London. The award is given to researchers in UK institutions, selected by an international panel of experts, publishing high-profile research in the domains of Life Sciences, Physical Sciences, Engineering, Social Sciences, and Humanities.



Professor Daniel Grimley



Dr Sebastian Wedler

Professor Jennifer Walshe has been appointed as the new Professor of Composition in association with Worcester College. Her research output is widely seen as trailblazing in the overlapping fields of composition, performance, video, and text, resulting in works for orchestras and ensembles; musical compositions created and disseminated by, through, and 'about' the internet; a host of new projects created using artificial intelligence; and a completely fictional history of avant-garde music and art in Ireland.

Dr Sebastian Wedler (Merton College, 2012) was invited to give the first talk at the Society for Musical Analysis Research Colloquium series in early February. The paper was entitled 'Rethinking Late Webern'. He also was invited to give the 2021 Anton Webern Lecture at the University of Basel, Switzerland.

Introducing ROSALIND VENTRIS

In 2021 Rosalind Ventris was appointed as the new Director of Musical Performance and Performance Studies. She takes up the position from Dr Peter Collyer who served as Interim Director of Performance for the 2020-21 academic year. Rosalind has worked with students on the Faculty's examined performance modules as well as coordinating performance opportunities for students across the Faculty.

We asked MPhil student Wilmien Janse van Rensburg to interview Rosalind, to find out more about her first year in the role.

What do you hope to achieve in your new role as performance director?

A significant part of my role at the University involves connecting people. At the start of the academic year, I ran a musical 'speed dating' afternoon, where we matched up students with similar interests into chamber ensembles. I hope to foster an environment where students feel encouraged and supported to push themselves, to experiment with their practice, to explore different kinds of music, and to realise their potential.

How do you balance your duties as performance director and your professional career?

The beauty of being an active performer and Director of Performance is that there is a two-way flow between these roles. As anyone who has ever taught will attest, explaining a concept or skill requires analysis of one's own craft, which results in it improving. Similarly, working with outstanding

professional musicians as a performer stimulates and enriches my teaching.

What do you think is the most important skill for a young musician to foster?

If I had to choose one skill it would be to cultivate an open-minded attitude. Focused work is of course essential, but if you aim to move and reach people through performing, searching for the optimal ways of doing so is bound to be a process of experimentation. Inspiration comes from all sorts of directions—from colleagues, mentors, reading, daydreaming, nature—the list goes on!

How did the lockdown affect your relationship with your instrument/ the music industry in general?

Without the pressure of ensuring specific attendance quotas, promoters and musicians became freer to programme a more diverse and imaginative selection of repertoire. Although the industry does feel more open

in this regard now, there is still much work to be done, and, if anything, the time to think about repertoire in lockdown made me even more determined to prioritise imaginative programming in my own practice.

We can look forward to an exciting new project you have been working on - you have a new album coming out. How did you decide which works to include?

As a violist who was drawn to the instrument in part because of its lesser-known but fascinating repertoire, I've been performing works like the Rebecca Clarke Sonata for almost twenty years. I've always known that there are real gems by composers who are not household names. My new disc assembles a wide-ranging selection of outstanding music for solo viola, all of which happens to be written by women. I fervently believe these pieces should be better known, and I hope that this recording will achieve this goal.



Wilmien Janse van Rensburg (Wolfson College, 2020) is a violinist currently pursuing an MPhil in Music Performance. As a current Ertegun Scholar, her work has interfaced with a variety of disciplines across the humanities in order to strengthen her approach to performance, which is primarily concerned with studying the importance of bodily knowledge. Wilmien studies with Clio Gould at the Royal Academy of Music and performs with a Hill bow kindly sponsored by the Brownlee family.



*The Orchestral Music
of Afghanistan:*

Looking Forward

2



Dr Cayenna Ponchione-Bailey (Merton College, 2011), Director of Performance at St Catherine's College, Conducting Fellow of the Oxford Philharmonic Orchestra, and Leverhulme Early Career Research Fellow at the University of Sheffield, discusses her work with the next generation of Afghan composers, conductors, and musicians.

Musicians in Afghanistan have been silenced yet again by the Taliban. After twenty years of work to rejuvenate their musical cultures following the first Taliban regime in the 1990s, Afghanistan's musicians have now buried their instruments, fled the country, or are risking brutality or even death to continue to make music.

In the midst of this, I am collaborating with the Oxford Philharmonic Orchestra (OPO) and my Afghan colleagues now living in exile across the globe to ensure that their musical voices continue to be heard and celebrated.

Since my short visit to Afghanistan in 2018, and after bringing the Afghan Women's Orchestra (Ensemble Zohra) to Oxford for a residency in March 2019 in collaboration with the Faculty of Music, Somerville College, Foreign and Commonwealth Office, and the Orchestra of St John's, I have been working closely with the young conductors at the Afghanistan National Institute of Music (ANIM), giving weekly online conducting tutorials. ANIM in Kabul

has now been closed by the Taliban, but many of the students and teachers from there have been offered asylum in Portugal, where they are working to relocate the school. Meanwhile, the music professors and lecturers from the Music Department of Kabul University, also closed by the Taliban, have been offered asylum in Germany.

Coming to understand the specific challenges for conductors of these ensembles, and working to find ways to help them overcome them, has given me a glimpse into the uniqueness and beauty of Afghanistan's orchestras—their instrumentation, repertoire, and rehearsal and performance practices. For example, the orchestras in Afghanistan often comprise a combination of Afghan and Northern Indian instruments such as

the rubab (frequently referred to as the national instrument of Afghanistan), dutar, tanbur, sitar, and tabla, and historically European instruments including violins, trumpets, clarinets, and guitars; a mixture of instruments and musical traditions requires its own approach to musical leadership and rehearsal technique.

In October 2021, I was appointed as the Oxford Philharmonic Orchestra's inaugural Conducting Fellow, a role that supports the orchestra's Side-by-Side scheme and the performance of new compositions. In this capacity, and as part of my Leverhulme Early Career Research Fellowship at the University of Sheffield, which is focused on the historical and contemporary orchestral activities of Afghanistan, I am co-curating and conducting a concert of all-new Afghan orchestral works. These works will form part of the Spitalfields Music Festival with composer and pianist, Arson Fahim, who is currently studying composition in a degree programme at the Longy School of Music in Boston.

Alongside a new work by Mr Fahim, the concert on 5 July 2022 at Earth in London, *The Orchestral Music of Afghanistan: Looking Forward*, will see the premiere of an additional six new commissions by a bold new generation of Afghan composers including Elaha Soroor, Milad Yousufi, Mohsen Saifi, Qudrat Wasefi, Ghafar Maliknezhad, and Qambar Nawshad.

The concert will also include a performance of *Dawn* (2021) for solo cello and orchestra which was composed by Meena Karimi and performed by Chineke! at the Queen Elizabeth Hall in October 2021, as well as a piece collaboratively composed by Ustad Zalai Pakta, a master player of the nay (Persian flute) still in Afghanistan, and composer Milad Yousufi, who is now based in the USA.

The Oxford Philharmonic Orchestra will be joined by master Afghan musicians from the UK and abroad, including Ustad Asif Machmood (tabla), Yusuf Machmood (harmonium) and Ustad Homayoun Sakhi, widely considered to be the world's finest rubab player.

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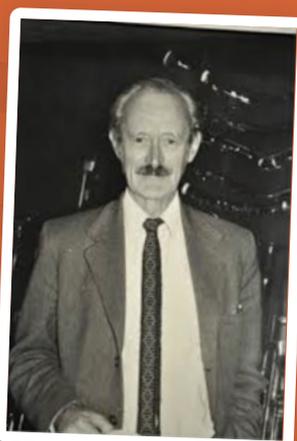
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THE BAINES FAMILY AND THE BATE COLLECTION



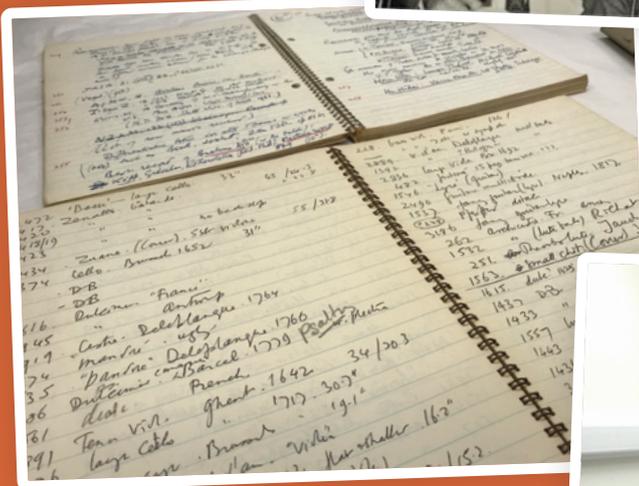
In 2018 the Bate Collection opened up the Anthony Baines Archive for the first time since Baines' death in 1997. My role has been to catalogue, correctly store, and write about what I find there. Now in its second phase, this project has become about more than simply making an archive accessible to researchers, it is about describing the origins of the Bate, and the first custodian's impact on the Collection.



Anthony Baines (1912–1997) was the Bate Collection's first Lecturer/Curator, in the 1970s. Baines first came to Oxford University in the 1930s as a chemistry student, but went from there to the Royal College of Music and spent his early career conducting orchestras and performing on the bassoon. During WWII, as a prisoner of war, Baines conducted orchestras in two POW camps, writing out scores transcribed from gramophone recordings, and providing parts for alternative instruments—clarinet instead of viola in one quartet, for example. After the War he returned to conducting, then taught music, using the school holidays to write. By the time he came to the



Dr Alice Little (St Cross College, 2015) is a Research Fellow in the Music Faculty, where she is responsible for the Anthony Baines Project at the Bate Collection of Musical Instruments. She is a Junior Research Fellow in History/Music at Corpus Christi College, and Administrator at the Oxford Centre for Life-Writing. Her research focuses on music collectors and collections.



Bate in 1970 Baines was widely considered a world expert on organology (the study of musical instruments).

In 2021 the Bate Collection published a biographical catalogue of the Anthony Baines Archive, detailing Baines' life and showcasing archive highlights. The catalogue includes both research notes for his publications on woodwind and brass instruments, and personal papers such as his wartime identity cards, musical compositions, and botanical drawings. With the completion of the archive catalogue, the second phase of the Anthony Baines Project is now underway, linking archive documents to instruments in the collection that were donated, bought, or otherwise brought into the museum by Anthony Baines and members of his family.

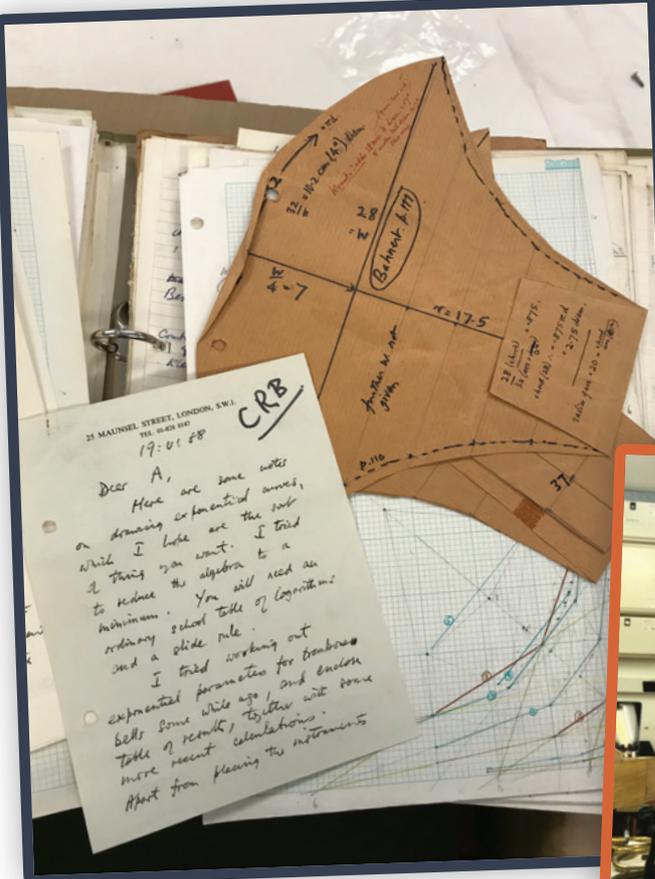
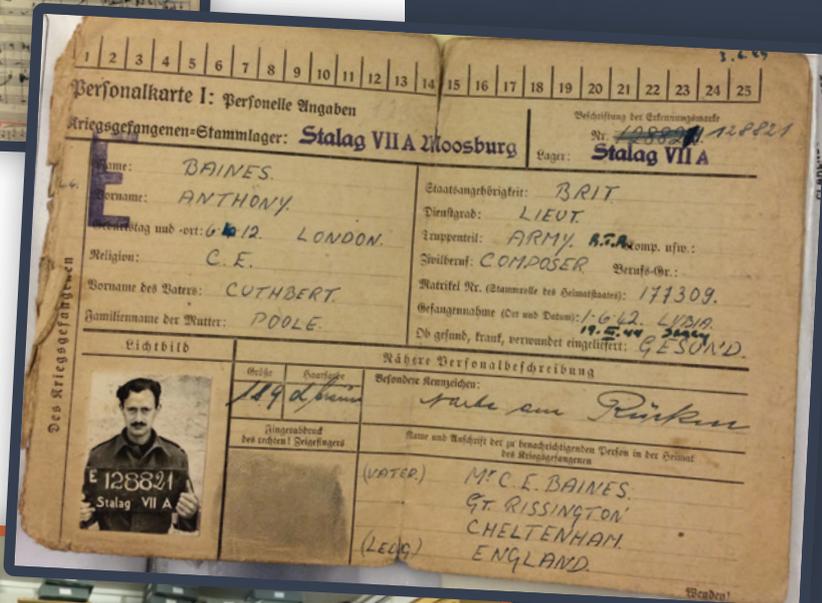
Many members of Baines' family were musical, and as a teenager Baines wrote out traditional airs for a family band, providing

his siblings and parents with instruments he bought from junk shops. Anthony's brother Christopher appears several times in the Bate database as the source of instruments in the collection. Likewise, Patricia Baines, Anthony's wife, donated a large number of instruments to the Bate Collection and funded the acquisition of others; the Patricia Baines Trust has funded this project.

The instruments that came to the Bate through the Baines family have long been on display to the public as well as in use

by students, but this project is the first time attention has been paid to these instruments as a collection in their own right. In institutional history, individuals can matter more than you might think, and it is my aim in this project to assess for the first time the Baines family's impact on the Bate Collection.

FIND OUT MORE
The Anthony Baines Archive catalogue can be bought from the Bate Collection shop or online via www.bate.ox.ac.uk/baines



THE HANS KELLER



STRING QUART

Portraits of
Hans Keller
by Milein
Cosman

LER



*Alison Garnham (Magdalen College, 1982) is a cultural historian specialising in the social history of music in Britain in the mid-twentieth century (in particular the BBC). Her work includes several books on Hans Keller, most recently the contextual biography *Hans Keller 1919–1985: a musician in dialogue with his times* (Routledge 2019). She is the current chair of the Cosman Keller Art & Music Trust.*

It was a strange time to try and start something new, but it was during the first lockdown of Spring 2020 that the Cosman Keller Trust began discussing the idea of a Hans Keller String Quartet Project. With concert halls shuttered, musicians stranded, and the future uncertain, it was a time of solitary thought, angst, and longing for live music. Some of the busiest concert artists were suddenly available for lengthy talks over Zoom to share their advice and experience (we are particularly grateful to the cellist David Waterman), and quickly a network of projects and partnerships began to form. At the apex of it all was the idea of a new properly funded university residency for a string quartet of international standard—and, thanks to the indefatigable Laura Tunbridge, this became a reality when the Castalian String Quartet came to Oxford in October 2021.

The Cosman Keller Art & Music Trust (www.cosmankellertrust.org) was founded by the artist Milein Cosman after the death of her husband Hans Keller. A

prolific writer and broadcaster, Keller's had been a dominant voice in post-war twentieth century music in Britain. Having "grown up in the string quartet" (as he put it) in inter-war Vienna, the string quartet remained the musical form closest to his heart, and his contribution to its development in the second half of the century was immense. It is hard now to believe the extent to which great repertoire had then been forgotten—for example, when Keller was running courses on Haydn and Mendelssohn at Dartington in the 1950s, it was sometimes a struggle to get hold of enough scores and parts. And in the 1960s, Keller's work in charge of chamber music at the BBC was a revelation to listeners, as they were made newly aware of a whole tradition, rooted in Haydn and extending to the present day. Most of the leading British quartets of the time were coached by Keller, and he inspired many composers to write in this form, most famously Benjamin Britten, who dedicated his Third Quartet to the man who, he said, "knows more about the string quartet,

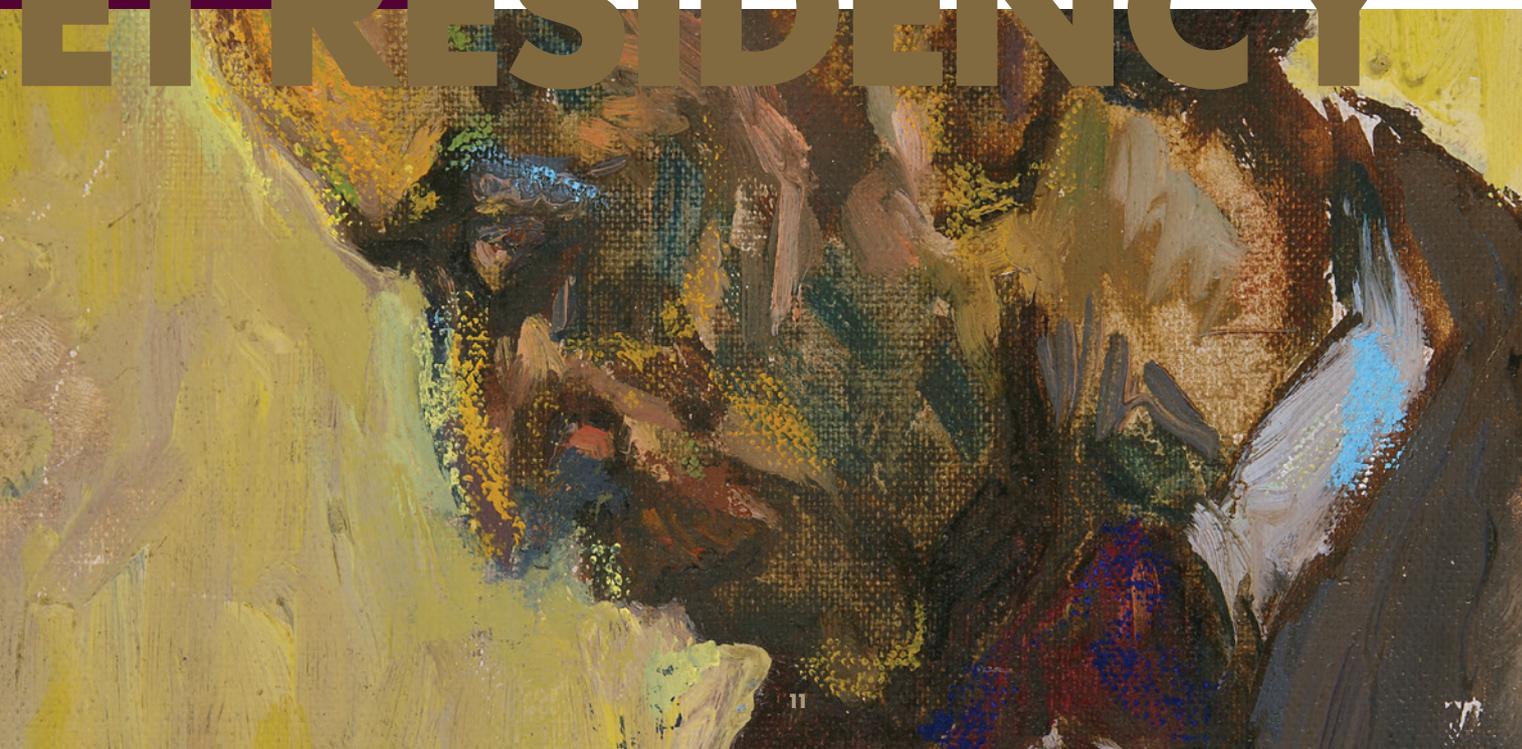
and understands it better, than anybody alive".

In March 2020, the Castalian String Quartet was in New York, about to make their debut at Carnegie Hall when lockdown left them stranded. The Trust was delighted to be in a position to support such a remarkable ensemble and help bring them to Oxford. Over this last year, the Castalians' poetic imagination, innovative programming, and inspiring teaching have thrilled Oxford audiences and enthused students. Their new CD, bringing together Beethoven's Op.132 and Thomas Adès's *The Four Quarters*, framed by their own vivid arrangements of Lassus and Dowland, takes the listener on a profound journey into a place where light and dark, death and hope can meet. If you have not yet heard the Castalians, listen to this recording to know why you should waste no time in booking your tickets for next season.

FIND OUT MORE

To find out more about the residency, please visit www.music.ox.ac.uk/castalian-string-quartet

ET RESIDENCY



CAMILLE SAINT-SAËNS

A Belated Centenary



Of the numerous composer commemorations impacted by the COVID-19 pandemic, Beethoven's 250th anniversary in 2020 was arguably the most prominent. By 2021, when many of the events marking the centenary of Camille Saint-Saëns's death also had to be postponed, such disappointments had become commonplace. But as the world returns to some sense of "normality", scholars and performers have been able to gather (both in person and online) to celebrate Saint-Saëns's 101st year and to explore new perspectives on this complex figure at the centre of nineteenth century French cultural life.

Saint-Saëns (1835–1921) has often been understood as a "grand old man" of the French musical establishment. His legacy is dominated by iconic works such as the *Danse Macabre* and *The Carnival of the Animals*. Yet his lasting love for travel is less well-studied, despite the huge influence it had in shaping both the man and his music.

Over his long life, Saint-Saëns

made almost two hundred trips overseas, visiting twenty-seven different countries across Europe, Africa, and Asia. As was fashionable for the time, he acquired a large collection of decorative furniture and *objets d'art* from his travels, now held at the Château-Musée in his father's hometown of Dieppe.

His fascination with other cultures was undeniable, and many of his works—most notably *Africa*, a fantasy for piano and orchestra, and the *Piano Concerto No. 5* (the "Egyptian")—were shaped by what he encountered on his travels. Like many composers of the time, however, Saint-Saëns evoked the musics of other cultures using solely western instruments and techniques, and he looked upon his subjects with a colonial, orientalist gaze.

Saint-Saëns's writings give a fascinating insight into his views on all manner of musical subjects, and allow us to trace how they developed over the course of his life. His early essays (published prior to his travels outside Europe)

reveal problematic and overtly racist opinions on the superiority of western art music, particularly in terms of harmony. Nevertheless, his views softened once he began to experience other cultures. He would eventually express significant reservations about the French colonial project, writing in 1907: "Wherever Europe gains a foothold, it destroys the land and creates ugliness and misery".¹

Whatever his misgivings, Saint-Saëns ultimately cannot be separated from the political and social contexts of France as a colonial power. Yet there is much to be learned from situating his music in this wider global context. The long-awaited centenary conference, hosted by the Royal Northern College of Music, highlighted this in its choice of theme: "Saint-Saëns Across Borders". The hybrid format—necessitated by the pandemic—brought together scholars from across the world to discuss his life and work in the light of his interest in other cultures. We can only hope that Saint-Saëns would have approved.



Emma Kavanagh (Linacre College, 2018) is a fourth-year DPhil candidate in Musicology, and a lecturer at Magdalen College and St Hugh's College. Her research focuses on opera and musical culture in France during the long nineteenth century, and she submitted her doctoral thesis, "Masculinity and the Other in Belle Époque Opera, 1870–1914", in April 2022. Emma is the inaugural Louis Curran Scholar in Music at Linacre, and is the current holder of the Ralph Gibson Bursary from the Society for the Study of French History.

¹ This quotation, from a letter dated 13 July 1907 to "mon cher confrère", appeared (possibly for the first time) in print in Ralph P. Locke, "The Exotic in Nineteenth-Century French Opera, Part 2: Plots, Characters, and Musical Devices", *19th-Century Music* 45, no. 3 (2022): 185–203.

Music, Creativity, and Culture in England, 1642–88

MARKING THE 350TH ANNIVERSARY OF THE DEATH OF CAPTAIN HENRY COOKE



Samuel Teague (The Queen's College, 2019) is a second-year DPhil candidate. His doctoral research focuses on Captain Henry Cooke and the music of those pupils under his tutelage—the English Restoration School. Samuel moved to Oxford for his master's degree having completed his undergraduate degree at Bangor University. Alongside his undergraduate degree, Samuel sang as a choral scholar at Bangor Cathedral and also held a number of posts as a choral director. He is now supervised by Professor Owen Rees, who also directs the Choir of The Queen's College, Oxford, in which Samuel sings as a tenor lay clerk.

13 July 2022 marks the 350th anniversary of the death of Captain Henry Cooke, who became Master of the Children of the Choristers upon the Restoration of the Monarchy in 1660. History has not been very kind to Cooke, far preferring the output of his pupils. Cooke's skillset, wide as it must have been, undoubtedly included an eye for prodigious talent, as amongst his first pupils were Pelham Humfrey, John Blow, and Michael Wise. He was pivotal in the musical education of these boys, and the still-visible impact of his deft tuition is the large corpus of exceptional music composed by his pupils—the most notable clearly being Henry Purcell.

This conference and concert, which took place on Saturday, 21 May 2022 at The Queen's College, aimed to make some progress in rectifying this apparent overlooking of Cooke as a central figure in the history of English church music. Nine speakers took part in the event,

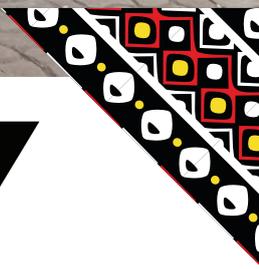
which covered topics ranging from the broader context of music in late seventeenth century England, to detailed dives into Cooke and his compositional style. The conference address—delivered by this author—explored the origins of *Sleep, downy sleep*, a devotional song attributed to both Cooke and his eldest pupil, Pelham Humfrey. The argument for considering definite reattribution to Cooke, not Humfrey, was well-received by the delegates.

The keynote was delivered by Professor Rebecca Herissone (University of Manchester), who gave a thoroughly detailed paper which dove into Cooke's compositional style, using evidence from the only surviving autograph manuscript source, which is now in the Special Collections of the University of Birmingham Library (known by the siglum GB-Bu 5001). The paper was engaging, entirely convincing, and will hopefully be making its way towards publication in the near future.

We were incredibly fortunate to have both the Choir of The Queen's College, Oxford and the Instruments of Time & Truth on hand to perform the evening concert, which sought to contextualise the content of the conference by presenting a programme comprised of works by Cooke and his pupils. Three anthems by Cooke were performed, and whilst their quality as compositions cannot be said to match that of Purcell's—especially *Hear my prayer* and *My heart is inditing*, both of which featured in the programme—the combination of works served to demonstrate the development of this new 'English Restoration School' from Cooke to its zenith with Purcell.

The Church Music Society is due huge thanks for their support in funding and publicising the event. Additionally, contributions were made by HM Chapel Royal, St James's Palace, The Queen's College, Oxford, and the Faculty of Music.





SAVED BY MUSIC UGANDA

Four Second-Year Music Students Go to Saved by Music, Uganda



Over the Easter vacation I, together with three other second-year music undergraduates, embarked on an adventure of a lifetime to volunteer at the Saved by Music Foundation in Mbale, Uganda. The Foundation is a safe haven for about 120 children from the local area, 20 of whom live there full-time. Music is their life—every morning we were woken up by the sounds of a violin, four flutes and three clarinets which we had donated ... along with a very noisy cockerel! The music just did not stop! The Foundation is also home to the Elgon Youth Brass Band, of which many of the children at the Foundation are members; our aim was to introduce new instruments to the children and really get involved with the community music-making.

A typical day consisted of a morning trip to the local café

(which was owned by a friend of our wonderful caretaker, Ivan), followed by a motorbike ride into the city centre for fruit, vegetables, and occasionally rice, to make dinner for us and those who lived at the Foundation. We would then spend all afternoon and evening giving lessons on our instruments, in a band rehearsal, or a mixture of both. Particularly exciting for me was how spontaneous everything was! Some days we had the chance to get involved with the cultural dance troupe, made up of the girls (boys only in the band!). The amount of energy they had was insane and they were impossible to wear out. Learning their dances was so much fun and a further insight into the role of music in their community—the gift of music just kept giving.

While we were there, we taught all the boys *Valerie* for brass band, flutes, and clarinets, and *Our Last Summer* for a smaller

ensemble. One evening, while I went to get some water, I left my ABBA music on the stand. When I came back, one of my flute players had whisked the music away to learn in his dormitory. Considering he hadn't even seen a flute less than a week before, I was bowled over when the next day he played it perfectly. Many of the others struggled to read music as it simply was not how they learnt—for them, the Suzuki method and lots of repetition is their technique.

I shall particularly cherish memories of the walks around the gorgeous hills of Wannale with members of the Foundation and the many games of Uno late into the night with the boys living there. Despite being there for just under three weeks, we will never forget the family we now belong to.



Hannah McFarlane (Christ Church, 2020) is a second-year Academic Scholar reading music. Although primarily a cellist, she also plays the flute. This trip formed the placement for her Music in the Community module for FHS—the most rewarding and fulfilling three musical weeks. She is very grateful for the travel grant from Christ Church that enabled the trip to happen. When in Oxford, Hannah manages the Oxford University Orchestra, and enjoys a very busy performing schedule: highlights include performing the Elgar Cello Concerto with the Oxford University Philharmonia and being a finalist in the Oxfordshire Senior Concerto Competition 2022.





Professor William Whyte is the “Senior Responsible Owner” for the new Humanities building project. He is also Professor of Social and Architectural History in the Faculty of History, and a Tutorial Fellow at St John’s College.

FIND OUT MORE

You can find out more information about the proposed building, including viewing the consultation’s exhibition boards, at www.schwarzmancentre.ox.ac.uk/buildingconsultation

Support for academic posts, graduate scholarships and cultural programmes will be vital for realising the transformational vision of the Stephen A. Schwarzman Centre for the Humanities. If you would like to help, please contact our development office at humanities@devoff.ox.ac.uk

PLANNING APPROVAL GIVES GREEN LIGHT

for the New Humanities Building and Concert Hall

The Music Faculty and Humanities Division received some good news in March, when our proposal to build the Stephen A. Schwarzman Centre for the Humanities was approved unanimously at Oxford City Council’s planning meeting. In fact, we did not receive a single objection to the planning application—whether in the councillors’ vote, during the consultation period, or in local media coverage. I am told this is a first for a University planning application.

This achievement is a recognition of all those who have shaped the plans for the building to date—including many academic and professional staff and students in the Music Faculty. Our intention to create a 500-seat concert hall was compelling evidence of the clear benefits the building will bring to the University, the City, and visitors to Oxford. The BBC’s coverage even largely ignored the rest of the Centre and declared that “a planning application for a major concert hall has been approved”!

After more than a decade of planning and discussion, we can

finally start to look forward to moving into our new home—for the Faculty and the Humanities at Oxford. Enabling works are already underway on the site, which is being surrounded by hoardings. Construction will begin in earnest towards the end of the year. We are glad to have Laing O’Rourke as main contractor for this. They have a stellar record for environmentally-sustainable construction and they are very experienced on the Radcliffe Observatory Quarter site having previously delivered the Blavatnik School of Government and Mathematical Institute buildings. You can sign up to receive updates on their progress by emailing schwarzmancentre@humanities.ox.ac.uk.

Hard work continues on the all-important musical aspects of the building. Professors Martyn Harry, Michael Burden, and I recently joined colleagues to visit a sound lab designed by Arup, who are developing the acoustics of our venues. You can see Martyn’s silhouette in the photograph accompanying this article. Arup showed us how they aim to achieve the warm



acoustic that is so important to musicians and audiences, and we provided further feedback. We look forward to bringing the Humanities Cultural Programme Director into these conversations once they are appointed in the coming months.

Despite the challenges of Covid-19 and supply and inflation issues in the construction trade, we remain on track to open the building in 2025. I have kindly been offered the opportunity to provide you with a regular update in this magazine ahead of that opening. So, I look forward to writing to you again in a few months and, ultimately, welcoming you into the building in just over three years’ time.





Student Profile: **FROM STUDYING MUSIC TO INTERNING AT A 'MAGIC CIRCLE' LAW FIRM**



Declan Peters (Christ Church, 2020) is a second-year undergraduate Music student. He is also President of Oxford 93% Club (Oxford University's State School Society) and a training contract offer holder at 'magic circle' law firm Allen & Overy.

When I started at Oxford in 2020, I had two standout interests which I felt could shape my future career: (1) a love of music and the creative industries, and (2) a passion for academic study. Looking back on it now, it is perhaps the combination of these two factors which led me to apply for Music at Oxford in particular. However, it was not until a year later that I started to learn about a career path which could marry these two aspects—IP (intellectual property) law. Having studied modules in first year that referenced the idea of copyright, royalties, etc, my interest was piqued. I would go on to write an article for the student newspaper *Oxford Blue* on the legal implications

of music sampling, analysing landmark cases like *Bridgeport Music Inc vs Dimension Films* alongside my own thoughts on the legality of recent Stormzy and Drake samples. At the start of my second year, I began attending law firm open days at companies which housed such an IP specialism. Of the five top 'magic circle' firms in particular, the one which emerged as consistently best-ranked for IP was Allen & Overy. One application and one successful vacation scheme (internship) later, I received my training contract, which involved both a law school scholarship and a post-law school job offer. Going forwards (after my Oxford degree and two years at law school), I hope to qualify in

IP, and am open to the idea of in-house legal work within the music industry further down the line too. Studying a Music degree at Oxford University has allowed me to gain both specialist subject knowledge and develop highly transferrable skills—both of which were vital for my training contract applications, and subsequently my future after university. In the meantime, I hope to continue my passion for access-related work at Oxford (currently, I hold the position of President at the 93% Club, Oxford's State School Society), and I would also like to carry such sentiments into pro-bono work at a law firm further down the line.

Alumni

SEVENTEEN PROFESSORS

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Photo © Richard Geary

PAUL SARTIN

(Magdalen College, 1991)

I led something of a double life at college—student and choral scholar during the day, frequenter of the clubs and pubs of East Oxford at night, where the segment between the Cowley and Iffley Roads and The Plain, the so-called Amber Triangle, was host to a now-legendary traditional folk scene, in which I served an apprenticeship. Five wonderful years as a lay clerk at Christ Church gave me breathing space in which to develop my performing career, culminating in comedy duo Belshazzar's Feast (BBC award nominees), Faustus (Preis der Deutschen Schallplattenkritik), and multi-award winning big band Bellowhead. Having gained an ABRSM diploma I embarked on another parallel career as a teacher, alongside community work and mentoring for Live Music Now.

The skills I acquired as an undergraduate—analysis, research and editing—came to the fore in 2003 when I re-entered academia to take a Master's, examining traditional songs collected from my family. I was also able to apply them to a number of publications, including two for Faber Music. Techniques, and orchestration studies were invaluable in compositions for BBC R4, the RSC, Streetwise Opera (BASCA nominated), and ballad opera *The Transports* (Guardian ****).

I'm blessed to have such a colourful and varied career. From one day to the next I could be working in elderly care or criminal justice settings, conducting the Andover Museum Loft Singers, playing Glastonbury or the Royal Albert Hall or the Chris Evans Show. Oxford introduced me to a wide variety of talented and inspiring people, many of whom are lifelong friends. And the legacy continues—my three sons are musicians.



PETER BENNETT

(Pembroke College, 1998)

The path to my current position in the USA has been anything but direct. I had taken science A-levels and worked for a year building nuclear power stations for GEC before an organ scholarship led me to Gonville and Caius College Cambridge and a degree in Natural Sciences. On graduating, faced with the choice between a career in biochemistry or music, I chose to go to Vienna, where I studied organ and conducting for two years before returning to the UK to take the MMus at King's College London (with Reinhard Strohm) and to play the organ at St Bride's Church, Fleet Street. Various twists and turns—taking up the harpsichord, studying in Paris with Kenneth Gilbert, freelancing, then setting up my own ensemble to perform sacred French vocal music—resulted in the decision to come to Oxford for a DPhil with Edward Higginbottom, which in turn set me on a more scholarly path that took me across the Atlantic to Case Western Reserve University in Cleveland, Ohio, where I have been working since 2005. I now get to combine all the things I enjoy most: I play continuo with Apollo's Fire and teach harpsichord at the Cleveland Institute of Music and in the CWRU historical performance program; I teach graduate and undergraduate musicology and historical performance classes; and I continue to work on seventeenth century France, recently publishing a monograph on music and power at the court of Louis XIII.



NAOMI CHARATAN

(Exeter College, 2010)

During my time at Oxford, I was never quite sure where my passions in music lay. I enjoyed most, if not all areas of my degree and knew I wanted to work in music—I just couldn't decide what bit!

Teaching was in the back of my mind, and at the end of my second year I saw an advert for an 'insight into teaching' programme, where you could spend a week in an Oxford school shadowing a teacher. I had a week in New College School and loved it—the buzz, the music, and working with young people. I was conscious that this experience was perhaps not representative of most schools in the UK, so requested to have another placement in my third year, this time at Oxford Academy in Blackbird Leys. I enjoyed that even more, so clearly teaching was something to explore.

After unsuccessfully applying to Teach First, I decided to apply for the Japanese Exchange and Teaching (JET) Programme, and a few weeks after finishing my finals, I was on a plane to Kochi City on Shikoku Island, Japan. I spent two happy years there as an Assistant Language Teacher. My day job mostly consisted of English teaching, but once I had good enough Japanese I was able to run the school choir, and do a good deal of accompanying, singing and playing elsewhere. On my return to the UK, I completed a PGCE at the UCL Institute of Education, and got a job at a start-up comprehensive school in Enfield, North London, where I worked for five years; the last two as Head of Music. As head of department, I found it increasingly frustrating that musical opportunities for pupils were so reliant on parental income and school budgets, and was eager to work somewhere where the arts were more wholeheartedly supported by senior leadership.

In September 2021 I moved to Bristol, to start a new role as Head of Music and Performing Arts at Trinity Academy, a music specialist school in one of the most deprived areas of the city. We take in 10% of our pupils on musical aptitude, and significantly subsidise instrumental and vocal tuition for all students in year 7, and pupil premium students. All year 7s and 8s sing in a choir, and music is at the heart of the school and what I do. It sounds clichéd, but it's my dream job: every day I play, sing, conduct, analyse, and teach music, and (hopefully!) pass this passion onto young people.

For those who would be interested in opportunities to work with Naomi, please email oxfordmusician@music.ox.ac.uk

Alumni NEWS

Anna Lapwood (Magdalen College, 2013) has been made an Associate Artist of the Royal Albert Hall. The project is part of a wider push around innovation and diversity at the venue and aims to increase young people's engagement with more traditional artforms. Her involvement will include a focus on commissioning young female composers.

The BBC Scottish Symphony Orchestra have announced that alumnus **Ryan Wigglesworth** (New College, 1998) has been appointed chief conductor, starting in September. He will be conducting the opening concert of the Orchestra's 2022–2023 season.

Bernard Hughes (St Catherine's College, 1992) has released his second choral album *Precious Things* on the Delphian label in 2022. This includes pieces written over the last 11 years, including *I Sing of Love*, which

was nominated for the The Ivors Composer Awards in 2020.

Rose Campion (MPhil Musicology, 2018) has been awarded a fieldwork grant from the British Forum for Ethnomusicology. Her project explores the creative and social processes of intercultural music programmes with forced migrants in North-Rhine Westphalia, Germany. Rose is currently pursuing her DPhil in Migration Studies here at the University of Oxford. Her co-supervisor is Professor Jason Stanyek of the Faculty of Music.

Antony Pitts (New College, 1988) has just released a new disc via Hyperion Records, *Known Unknown*. A composer, conductor and producer, Antony Pitts has during lockdown returned to past performances of the two ensembles with which he is associated, Tonus Peregrinus

and The Song Company. Both ensembles perform "old" and newly commissioned music, and he saw it as a "chance to reassess the nature of music and the value of human music-making". The disc is an eclectic combination of Steve Reich *Clapping music* (1972), Bernie Van Tiel *Een ongehoorde wereld* (2016), John Cage *4'33"* (1948–52) and Roland Orzabal *Mad world* (1980–82), and includes a complete recording of Pitts's own chamber opera *Anna's Rapid Eye Movement* (1990–2017).

"British Music, Musicians, and Institutions, c.1630–1800" is a collection of essays written in honour of the distinguished former lecturer of the Faculty, **Harry Diack Johnstone** (Balliol College, 1957). The book was published by Boydell & Brewer in November and is co-edited by two Faculty alumni, **Peter Lynan** (St Edmund Hall, 1989)

and **Julian Rushton** (Magdalen, 1964). The collection features several essays contributed by former Faculty members, both students and staff.

Pianist and vocal coach **Paul Plummer** (New College, 1992) accompanied a series of live-streamed song recitals during the COVID lockdowns; these performances by Proud Songsters are still available to view on YouTube. One of them, with baritone Jamie W. Hall, led to two intensive days' recording in an exquisite Wiltshire church; the result is *Die Schöne Müllerin*, released on Convivium Records (2022) and available on Spotify, Apple Music, and Naxos.

SEND US YOUR NEWS

We always like to hear from our alumni. If you would like to be featured in a future issue, please email oxfordmusician@music.ox.ac.uk



Anna Lapwood
Photo © Andy Paradise



Ryan Wigglesworth
© Gordon Burniston



Rose Campion



STAFF PROFILE

Brianne Dolce

Brianne Dolce is the Fitzjames Research Fellow in Music at Merton College, Oxford. She holds degrees from the University of Michigan, King's College London, and Yale University, where she earned her PhD in Musicology in 2020. Before arriving at Oxford, she was a Past & Present Research Fellow at the Institute of Historical Research, University of London, and a visiting researcher in the History Department at Ghent University, Belgium. In 2021, her first article, on women musicians in thirteenth century Arras, won the Jerome Roche Prize from the Royal Musical Association.

I arrived at Merton in October 2021, and it has been an exciting, busy, and incredibly fulfilling first year in Oxford. As the Fitzjames Research Fellow in Music, my job entails teaching tutorials, undertaking research, and serving on the

College's governing body and various committees. I have tremendously enjoyed meeting members of the Faculty, as well as music students from all over the University—they have all made me feel welcome and very much at home!

My research focuses on music and religious life in Europe between the eleventh and thirteenth centuries, and my work takes a decidedly historical and archival approach to questions about music and its relationship to medieval society. I am especially interested in using primary source material, and particularly non-musical texts, to illuminate the musical and sonic landscapes of the Middle Ages. At Merton, I am working on two projects, both of which deal with heresy and non-orthodox religious practices and their interactions with music and culture. The first is about the city of Arras, now in

Northern France, which was an important centre of vernacular music making in the thirteenth century. This project shows how experimentations with religious life directly fed into that vernacular culture over the course of almost three hundred years. My second project picks up a similar theme, but looks closely at historical and musical records from the south of France that reflect women's voices and experiences. A core argument of this second project is that paying close attention to women does not simply re-insert them into our histories, but also opens up entirely new windows onto medieval culture and other types of music making that are otherwise lost.

Over the last year, I have really enjoyed speaking about my work at seminars and informal conversations over meals, but also with Oxford students. In teaching tutorials for the "Vernacular Song in

the Long Thirteenth Century" topic, I have found students to ask incredibly intuitive and provocative questions, and I find myself continually inspired at the end of an afternoon of tutorial teaching! I have also been incredibly grateful to colleagues in libraries, particularly at the Bodleian and Merton, who have allowed me to teach with their manuscripts and special collections—this has really enhanced my own teaching experience, and I am consistently delighted to see students interact with books that are eight hundred years old for the very first time. This is one of the real privileges of being in Oxford, and I feel very lucky to be in a place that provides not only a supportive research environment, but also one that offers students such unique and once-in-a-lifetime experiences.



Publications & PRIZES

The Medieval Dominicans: Buildings, Books, Music and Liturgy, edited by Professor Christian Leitmeir (University of Oxford) and Dr Eleanor Giraud (University of Limerick), was published by Brepols in their Medieval Monastic series. This edited book germinated from the TORCH (The Oxford Research Centre in the Humanities)-funded conference on “The Influences of the Dominican Order in the Middle Ages”, which was organised by Giraud while she was Lord Crewe Junior Research Fellowship at Lincoln College (2014–2016).

Professor Michael Burden and New College Archivist Jennifer Thorp’s volume, *With a Grace Not be Captured: Representing the Georgian Theatrical Dancer, 1750–1830* has shared—with *Beethoven Visuell*—the Claire Brook

Award for an outstanding volume on music iconography published in 2020. The award is made by the Barry S. Brook Center for Music Research and Documentation at CUNY.

The album *American Quintets*, recorded by Rosalind Ventris with her group the Kaleidoscope Chamber Collective, was nominated for the 2022 BBC Music Magazine Chamber Award. The album features recordings of works by Amy Beach, Samuel Barber, and Florence Price, and was released last year. The recording is the world premiere recording of Price’s Quintet in A minor and it was Editor’s Choice in Gramophone Magazine.

The album, *Aenigmata* for soprano and piano, co-produced by Dr Thomas Hodgson (St John’s College 2008) was shortlisted for the

2020 RMA Tippett Medal. Dr Hodgson co-produced the album with composer Edward Nesbit, who he worked with at King’s College London. Along with countertenor Michael Wood, they initiated a musical collaboration soon after the national lockdown began in 2020. The project draws upon Latin riddles by St Aldhelm to create a commentary on the new, uncertain world that we all live in.

Dr Samantha Ege has released, *Black Renaissance Woman*, an album of forgotten piano music by five trailblazing yet overshadowed women composer-pianists of the Black Chicago Renaissance, including the first recording of the sole surviving work by Helen Eugenia Hagan. The project has been awarded the American Musicological Society’s prestigious Noah

Greenberg Award and was launched in March 2022 on the LORELT label, dedicated to recording work by important and neglected composers.

Professor Daniel Grimley’s book *Jean Sibelius: Life, Music, Silence* has recently been named as a Presto Classical Prizewinner and a TLS book of the year. The book, published earlier this year by Reaktion, discusses the life and music of the Finnish composer.

Her 2019 *Music Analysis* publication, “Do Trouvère Melodies Mean Anything?” by Professor Elizabeth Eva Leach (Magdalen College 1990) has been awarded the American Musicological Society’s Roland Jackson Award 2021. The Roland Jackson Award is awarded by the AMS each year for outstanding work in music analysis.



Student NEWS

In April Schola Cantorum celebrated their delayed 60th anniversary concert, organised by **Beth 'Fitz' Fitzpatrick** (St Peter's College, 2020). Schola comprises around thirty singers, most of whom are students at Oxford University. Music Faculty alumni, including Robyn Allegra Parton (Worcester College, 2005), Nick Pritchard (New College, 2008), and Roderick Williams (Magdalen College, 1984) were invited to perform as part of the celebrations.

The Ludlow English Song Weekend's young composer platform selected **Leoni Hughes-King** (New College, 2018) and alumnus Will Harmer (Worcester College, 2018) to write a new piece for performance at this year's festival. Ludlow English Song Weekend has taken place

since 2001. Inspired by the musical world of Gerald Finzi, it is a unique celebration of poetry, music, culture, and ideas.

Emma Kavanagh (Linacre College, 2018) has been awarded the Ralph Gibson Bursary by the Society for the Study of French History, which supports fourth-year doctoral students in the completion of a thesis in French Studies. Their mission is to promote the study and understanding of the history of France and the Francophone world in the UK and Ireland. Emma's thesis is on opera and gender in Paris during the Belle Époque. (*See her article on Camille Saint-Saëns on page 12*).

An article by **Christopher Holman** (New College, 2019) entitled "Swiss Renaissance

Keyboard Ornamentation" was published in *Keyboard Perspectives*, the peer-reviewed journal of the Westfield Center for Historical Keyboard Studies. Christopher is pursuing a doctorate in historical musicology, directs the Choir of Exeter College, and is a graduate teaching assistant in Bach Keyboard Music and Techniques of Composition at New College. He is also the organ teacher at the Dragon School.

DPhil student **Min Erh Wang** (St Catherine's College, 2017) has recently been awarded a prize by the International Journal of Taiwanese Studies for his research on the reception of Pablo Casals in East Asia. The prize-winning article is titled: "The Commodification of Cold War Ideologies: The Reception

of Casals in Japan and the Sinoophone World in the Post-Cold War Era".

Explore Ensemble, co-founded and directed by Oxford DPhil composer **Nicholas Moroz** (St Hilda's College, 2017), has been selected as one of two recipients for the prestigious Ernst von Siemens Music Foundation's Ensemble Prize for 2021.

Leo Geyer (St Catherine's College, 2019) has joined the BBC Open Music programme on the pathway to become a presenter for Radio 3 and the BBC Proms. Over the next year, he will receive training and mentorship from BBC producers and presenters to develop his skills in broadcasting, culminating in a prom in 2022 with the BBC Concert Orchestra.



Schola Cantorum



Leoni
Hughes-
King



Leo
Geyer

KEEP IN TOUCH



Alumni Benefits

Oxford alumni are eligible for a wide range of benefits and services, including discounts associated with the My Oxford Card, a virtual book club, and opportunities for professional development.

Meeting Minds: the Oxford Alumni event series

The Alumni Office also organises exclusive alumni occasions throughout the year, in-person and online. Our chief event, Meeting Minds, uncovers some of Oxford's most fascinating insights, from award winning scientific research to ground-breaking television and everything in between, as well as offering the chance to reconnect with fellow alumni.

To find out more, visit www.alumni.ox.ac.uk or search oxfordalumni on Facebook, Twitter, and Instagram.

Alumni Careers Service

The Oxford University Careers Service provides careers support for life for matriculated alumni of the University. To see details of all relevant services, please go to the dedicated webpages: www.careers.ox.ac.uk.

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