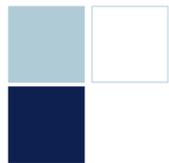




Musician



ISSUE 9
2019



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Photography by Vickie Bailey, Mark Bastick, Richard Haughton, Keith Leighton, Wiley Stewart

Magazine designed by The Graphic Bomb

Cover image: graduates perform at our EMPRES event

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



Suzanne Aspden
Chair, Music Faculty Board, 2018-21



From the Chair of the Board

It's a great pleasure to write to you as incoming Chair of the Faculty Board, as it gives me the chance to reflect on and celebrate some of the past year's achievements, and to look forward to our ambitious plans for the future.

Perhaps most notable in this regard is the diversification of our curriculum, in which we now encompass music education (with the appointment of Professor Samantha Dieckmann) and new training in listening skills designed to broaden students' approach to analysis. In the coming year, we're hoping to appoint a Visiting Professor in Music Business and a new Associate Professor in Popular Music, to broaden our curriculum and enhance our connections with the wider musical world further.

This diversification is a reflection of changing trends in the study of music, as well as the changing interests of our students. It acknowledges our need to do more to reach students who wouldn't usually consider applying to Oxford. A recent study has found that there has been a 35% drop in the number of students taking A-level Music between 2011-12 and 2017-18, with those in the poorest areas least likely to take it up. That's why we urgently need to develop and extend our outreach and access programmes to help more children and young people unlock their musical potential. You'll be hearing more from us about these initiatives in the near future.

As we work towards that goal to make music (and reading Music at Oxford) more accessible, we've been delighted to welcome Elizabeth Kenny to the role of Director of Performance this year. As Liz's story in this issue of the magazine might suggest, she has a real enthusiasm for developing our outreach activities as well as enhancing our students' performing abilities. Another aspect of Oxford's outreach activity featured in this issue of the magazine is Dr Cayenna Ponchione's transformative work with the Afghan Women's Orchestra. It was wonderful not only to have the orchestra here and playing with our students, bringing musical opportunities and understanding to both sides, but also to see them engage with local schoolchildren. We hope that connection will be an ongoing one. Our commitment to performance is also attested in this year's honorary degree awards; at Encaenia on 26 June both Yo-Yo Ma and Ustad Rahat Fateh Ali Khan will be honoured for their work in their respective fields, with accompanying concerts on the 25th and 27th.

This year's magazine also demonstrates just how diverse and active the Faculty's research community is beyond the regular professorial staff: Dan Hulme's work on Ambisonics show the Faculty's enthusiasm for exploring new areas of musical creativity and research. Dr Alice Little's work on the Anthony Baines

archive reminds us of the impact that one person's vision (or in this case, the vision of Baines and his wife Patricia) can have on the study and performance of music, with the Bate Collection (of which he was the first curator) remaining an internationally important research and teaching resource to this day. Dr Julia Craig-McFeely and DIAMM's work reconstructing the Sadler partbooks shows Oxford's key role in preserving our musical heritage for future use. The reports on Dr Yvonne Liao's work on the culture of colonial ports, and Dr Joe Davies' research into Schubert and drama demonstrate the vibrancy of our intellectual community across a range of interests. This vibrancy will be reflected in the next Research Excellence Framework submission, for which we are now preparing (along with other UK universities) at the end of 2020. We are confident that this will show Oxford to be a centre of research excellence second to none; the 'Faculty News' list of some recent publication, commissions and recording highlights gives a sense of this.

As ever, there's more going on at Oxford than we can do justice to here, but we hope the magazine gives you a taste of life in the Faculty and encourages you to stay in touch.

Suzanne Aspden
Associate Professor of Music and Chair of Faculty Board, Fellow in Music, Jesus College

Faculty News

New Arrivals

In October 2018 Elizabeth Kenny joined us as Director of Performance and Performance Studies, and Professor Samantha Dieckmann began her role as Associate Professor in

History and Philosophy of Music Education and Music in the Community. Sam is also Music Fellow and Tutor at Somerville College. As reported last year, Professor Steven Grahl has also been appointed Associate Professor in Performance and Organist at Christ Church.



Awards and Prizes



Dr Margaret Bent (Emeritus Fellow, All Souls College) has been honoured with the IMS Guido Adler Prize for her outstanding contribution to musicology.

Professor Georgina Born and Dr Chris Haworth were jointly awarded The Westrup Prize in 2018 for their article *From Microsound to Vaporwave: Internet-mediated Musics*,

Online Methods, and Genre (published in *Music & Letters*, Volume 98, Issue 4, November 2017).

Professor Michael Burden has been elected as a Corresponding Fellow of the Australian Academy of the Humanities.

Professor Stephen Darlington has been awarded an MBE for services to music. Stephen was a long-serving member of the Faculty, and retired from his post in September 2018.



Commissions

Professor Robert Saxton's new commission *Chorale Prelude in Memory of Oliver Knussen* premiered on Sunday 7 April in

Westminster Cathedral. In July 2019 Saxton's *Suite for Violin and Piano* will be premiered at the Three Choirs Festival in Gloucester, performed by violinist Madeleine Mitchell and pianist Clare Hammond.



Knussen and Saxton in rehearsal at the Proms, Royal Albert Hall 1983, for Saxton's *The Ring of Eternity*

Recordings

Two movements from Robert Saxton's *Shakespeare Scenes* CD (University of York Music Press, 2013) were broadcast on Sarah Walker's BBC Radio 3 Programme, April 2019. His *Piano Music* CD (Toccata Classics, 2018) was also cited in the *Sunday Times* New Year's edition as one of the Critics' Choice CDs of the year.

The Queen's Choir - directed by Professor Owen Rees - released their latest CD *The House of the Mind* in June 2018, recorded with Signum Classics.

Robert Quinney has produced the first critical edition of

C.H.H. Parry's *Songs of Farewell* (Oxford University Press, 2018) from autograph materials held in Oxford, and has subsequently released a recording of the work with New College Choir (Novum, 2018).

Elizabeth Kenny has recorded her new CD *Ars Longa: Old and New Music for Theorbo* with Linn Records, which will be available from June this year. The music provides a typically inventive recital of diverse repertoire spanning five centuries, from the early avant-garde repertoire for the instrument through to the new sounds explored by today's composers.





About the Interviewer:
Ceri Ngai is in her second year reading music at Lady Margaret Hall, where she holds the Kaifeng Senior Organ Scholarship. She studies organ with Nicholas Prozzillo, and piano with Andrew West at the Royal Academy of Music.



Elizabeth

Elizabeth Kenny was appointed Director of Performance in October 2018. As one of Europe's leading lute players, she has performed with many of the world's most-renowned period instrument chamber ensembles across Europe and the USA. Liz also has an extensive discography of solo and collaborative works, and was nominated for a Royal Philharmonic Society Award in 2011 (best instrumentalist category) having featured on two separate Grammy and Gramophone award-winning CDs in 2017.

What does your role as Director of Performance at the Faculty involve, and how does it compare with your busy life as performer and teacher?

I work across the Faculty with students who are studying performance as part of their degree in Music. It's a collaborative process and I'm loving it. The great thing for me is that it's a continuum with my other activities: observing others makes me observe my own playing, and helps me get better at it.

What visions do you have for the role?

Anyone who's been within a mile of Oxford will have experienced the sheer energy and buzz of the place and the variety of performance going on. I wanted to build an even greater sense of musical community across

the Faculty as well as in the colleges. I also really enjoy the process of encouraging students to flex the same critical muscles they use in their academic work. When to use tradition and when to reinvent it is another theme, and it's one that's central to life in Oxford in every way.

Have you always aspired to a career in performance? Was there a particular person who inspired you?

No; I come from a family of limited musical background, so I wasn't aware it was a possibility until quite late. I played guitar as a child, as it was the cheapest instrument in the local music shop. I went to study English at Cambridge but the musical itch needed to be scratched. I studied guitar and encountered the lute at the Academy, and later again at the Guildhall School of Music and Drama. My teacher Nigel North blew my mind by revealing that the lute could encompass solo and ensemble playing in theatres and opera houses. It's fair to say I was hooked.

You founded Theatre of the Ayre in 2007: a platform that brings together singers and players to create inspirational programmes of 17th-century music. What led you to the idea and how has it shaped your performance career?

I had been thinking about how I could bring my interest in words and music together;

a lot of the song and theatre music I'm interested in jams the serious and the comic together in ways I find intriguing, and is more common in theatre than in classical music. I also wanted to experiment with a different leadership model: in a stage play there is a director but the audience doesn't see them 'direct', unlike with a conductor. This seemed to me to be a useful model for how leadership might get passed between the members of an ensemble from moment to moment. It takes a lot of trust and a lot of listening, and we don't always get it right, but it has developed all of our skills and makes a lot of sense from the music. We've made recordings of some little-known Masque music, but it's also worked with more standard repertoire

such as John Blow's *Venus and Adonis*.

Finally, could you share with us some of your upcoming projects that you are excited about?

This year is developing a theorbo theme: I've made solo recordings for Outhere Records, and around the CD's release date in June I'll be playing solo recitals across the UK and the USA. I'm branching out from dead composers to living ones, and will include the world premiere of a piece I've commissioned by Nico Muhly, as well as works by Sir James MacMillan and Benjamin Oliver. A YouTube video I made - 'Introduction to the Baroque Theorbo' - has been viewed 1.4 million times so far this year: maybe the theorbo's moment has come.





About the Author:
Dr Cayenna Ponchione is a postdoctoral researcher on the The Arts and Humanities Research Council (AHRC) funded Transforming 19th-Century Historically Informed Performance project, and the Associate Conductor for the Orchestra of St John's. Cayenna expresses particular gratitude to Baroness Royall for her support.



Ensemble Zohra Oxford Residency

A little over a year ago I stumbled over an article about the first all-female Afghan orchestra and their conductor, Negin Khpalwak. Following a few breadcrumbs, I was led to Oxford graduate Lauren Braithwaite (Lincoln, 2015), who had written her dissertation on the Afghanistan National Institute of Music (ANIM) and has since been working closely with Negin in Kabul as Artistic Director of Ensemble Zohra: Afghanistan's first all-female orchestra.

ANIM is an institute that permits girls and young women (from as young as eight through to their early twenties) to study the national curriculum and make music alongside their male counterparts. But providing a platform for female musicians means that the school is not universally celebrated. In 2014, one of the school's concerts was attacked by a Taliban suicide bomber, killing a member of the audience and severely injuring the school's founder and director, Dr

Ahman Naser Sarmast. Nevertheless, the students (many of whom come from the streets and orphanages) continue to go to school and find joy and hope in making music.

The thought to invite Ensemble Zohra for a week's residency at Oxford came in a spurt of optimistic fervour around a dining table with the Orchestra of St John's Music Director, John Lubbock. But a project like this requires a village to realise. We quickly built partnerships with the Faculty of Music, Somerville College, Oxfordshire County Music Hub, St Anne's Camerata, the Foreign and Commonwealth Office, Harrow Council and the Embassy of Afghanistan.

During their visit, the girls played side by side with players from the Orchestra of St John's, students from the Faculty of Music, and students from the County Music Service. The first day of Ensemble Zohra's residency saw the traditional part of the orchestra perform in the



Holywell Music Room to multiple standing ovations. The concert was part of the Sounds of South Asia series, organised by Dr Des Oliver (Worcester, 2012) and featured scholars Professor John Baily (Goldsmiths) and Veronica Doubleday, alongside a performance by the classical Indian dancer, Dr Menaka P.P. Bora. The multiple standing ovations said it all. Despite the Holywell Music Room's 270-year history, this all-female Afghan ensemble was a first!

The following day, the orchestra played for hundreds of children from different parts of Oxfordshire. Later in the week the Afghan Embassy hosted a concert at the British Museum and the Harrow Arts Centre (organised by Councillor Peymana Assad). On Saturday morning Zohra made a visit to the Oxfordshire County Youth Orchestra. Here they joined forces to play a piece by Grieg, as well as traditional Afghan music arranged for the orchestra. Negin also received conducting coaching from **Dr John Traill**. During the break, Oxford students experienced holding and plucking the traditional instruments, and in no time the group was engaged in traditional Afghan dance! Ensemble Zohra comprises both traditional Afghan and Western Classical instruments, resulting in a uniquely Afghani orchestra. The traditional section comprises two rubabs (the national instrument of Afghanistan), two sitars, qashkarcha, delruba, dutar, harmonium and tablas.

The culmination of the visit was a gala concert in the Sheldonian Theatre to mark International Women's Day. A choral-orchestral work was commissioned, and with a full house the energy in the historical building was truly celebratory. As the concert happened to fall on St Patrick's Day, Oxford alumna Lauren Spiceley and harpist Steph West introduced the

orchestra to traditional Irish tunes. I further showed the tabla player some rhythms on my bodhrán. The result was a joyful musical fusion.

Finally, on their last day the ensemble performed at Lancaster House for a special invitation-only event hosted by the Foreign and Commonwealth Office. Lord Ahmad of Wimbledon presided and the demonstration made a renewed case for the importance of girls' education in Afghanistan.

The global history of the orchestra in a post-colonial context can throw up concerns. In this case the blend of Afghan and Western Classical instruments and repertoire substantially contribute to re-signifying what 'orchestra' means in an Afghani context. One of the things I love most about orchestras is that they bring large numbers of people together. In this marvellous week music did indeed bring us closer together: breaking down cultural stereotypes and providing a structure in which we learned from one another and simply enjoyed being together and making music.

The Orchestra of St John's will continue its relationship with ANIM through distance-learning lessons (I teach the conducting students every week on Skype). There is also a mentorship programme connecting Oxford University students with the students at ANIM for fortnightly online musical exchange sessions.

We encourage anyone who is involved in music education – particularly access and outreach programmes – to get in touch and let us know about your work. We would very much like to see whether there are ways we might collaborate in the future.



About the Interviewer:
Caspar Frankford is an MPhil Musicology student (St Peter's College, 2018), having studied for his undergraduate degree at the University of Birmingham.

Colonial Ports and

Global History

Back in March, Music student Caspar Frankford interviewed Dr Yvonne Liao – a Leverhulme Early Career Fellow at the Faculty, and a Postdoctoral Associate in the Humanities at St Cross College – to talk about Brexit, music and global history, but particularly the interdisciplinary network Colonial Ports and Global History (CPAGH).



The CPAGH network was launched in October 2018. What are its key aims?

The network was co-founded by me – a fellow musicologist and anthropologist – and three historians at Oxford.

We are supported by funding from TORCH: The Oxford Research Centre in the Humanities. We represent different cultural backgrounds, linguistic traditions and career stages, but all share a similar vision: a keen interest in postcolonial theory and decolonial praxis. In this, we are particularly preoccupied with the ways both theory and praxis can enrich and also challenge global history as an institutional practice. In fostering collaborative thinking and engaging diverse participants, CPAGH's objective is to explore (in democratic and provocative ways) the very idea of the 'colonial port'

with a view to disentangling – but not automatically divorcing – it from the many existing narratives of Anglo-imperial history.

Can you tell us a bit more about the activities of the CPAGH network, and how people have interacted?

Gladly! In Michaelmas 2018, CPAGH had a multimedia launch in the acoustically fabulous St Luke's Chapel. We had a full house, with an exciting array of panellists and position statements on the theme 'Colonial Ports: Nodes of Global History?' These were interspersed with live performances of music from, or associated with, colonial ports. In Hilary 2019 CPAGH collaborated

with the Pitt Rivers Museum for a public engagement afternoon: 'Global Ports: Postcolonial Enclosures?' We had three sensory-themed stations (tasting/smelling, seeing/feeling, hearing/listening) with various museum objects and stimulating short talks. The intention was to animate through the senses such (connected) themes as slavery, migration and colonial collecting practises. In Trinity 2019 CPAGH will host the interdisciplinary conference 'Sensing Colonial Ports and Global History: Agency, Affect, Temporality'. This will feature two distinguished keynote speakers: Leila Fawaz, a historian of the modern Middle East at Tufts;

and Dr Benjamin Walton, a musicologist and scholar of global opera at Cambridge. Our other presenters represent such fields as Archaeology, Area Studies, English, History, Italian and Comparative Literature, Music, Sociology and Visual Anthropology. Adding to the keynotes and panels is a World Café Workshop for the conference attendees. This is aimed at creating a more fluid, participatory dynamic, as well as exploring possible future directions – including concerns of distributive justice in the study of colonial ports and global history. Needless to say, we are much looking forward to the many boundary-crossing discussions!

We are pleased that CPAGH's activities have successfully brought together researchers, practitioners and members of the public. At our Pitt Rivers event we had enthusiastic visitors from multiple age groups and from all corners of the world.

What are the future plans of the CPAGH network?

We will be applying to TORCH for a second year of funding in 2019–20. We have also begun plans for a collaboration with the Berlin State Museums, in light of the Memorandum of Understanding signed in 2018 between Oxford University and the Stiftung Preußischer Kulturbesitz (Prussian

Cultural Heritage Foundation). In addition, we are very eager to engage further with similar networks, not only in English-speaking institutions but those further afield.

And finally, with Brexit necessitating a rethink of Britain's place, what role do you think 'global' music histories can play in nuancing understandings of Britain's past?

Brexit and related developments in the West have brought to the fore such longstanding – often historically contested – questions of migration, borders and identities. In my master's seminar 'Music and Global History' I stressed the importance of thinking not

just in terms of the 'global', but also in terms of the globality of the phenomena that musicians seek to understand across time and place. Contemporary politics can be so focused on the 'now' and on the sensationalist rhetoric of 'people power' that measured perspectives are easily lost in the wash. A global mindset (by extension) means highlighting the particularities of cross-cultural encounter, which need to be situated historically and geographically. Global music studies – with a heightened sense of voice, space and agency – will be instrumental in emphasising those particularities, and in boldly interrogating the knowledge of imperial pasts.



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About the Author:
Daniel Hulme is our
Electronic Music Studio
Manager and Creative
Director of the EMPRES
Collective (Electronic
Music Practice REsearch).
In 2018 Daniel received
John Fell funding to
research and direct a
short documentary on
a little-known piece of
Oxonian history.

Into the Soundfield

The story of Michael Gerzon and Ambisonics at Oxford

Oxford alumnus Michael Gerzon was born to Jewish refugee parents in Birmingham, 1945. He became an extraordinary inventor and sound recordist, as well as music lover and poet. He read Mathematics at Corpus Christi (1963) and went on to research axiomatic quantum theory at the Mathematical Institute (where he held a post until 1975). In his spare-time he theorised innovative ways of capturing and representing recorded sound and Ambisonics as a 360-degree immersive sphere: something that is only now becoming relevant and available for us to enjoy as artists and consumers.

Gerzon died prematurely in 1996 following a lifetime dogged with illness. However, during his time, he wrote over 120 papers on spatial sound recording, signal processing, systems theory and noise shaping. In his obituary, he was recognised as 'one of the audio industry's greatest thinkers and writers', a 'prolific polymath' and 'genius'.



Merton Chapel – the first ambisonics recording with Schola Cantorum, 8 May 1972

The terms 'Virtual Reality' and 'Augmented Reality' are now part of the common lexicon. However, when Gerzon was working on his Periphonic and Ambisonic ideas, these technologies were barely conceived.

Imagine you are placed inside a 360-degree sonic sphere, and you are receiving aural information from all directions in order to stimulate a deeper emotive experience: this is Ambisonics.

The system was designed to reproduce recordings made with a purpose-built 'Soundfield' microphone (or mixed in 3-D surround) over a minimum of four speakers (up to Nth). In essence, it can project an immersive surround image that contains the direction, distance and height of recorded sound.

The Oxford University Tape Recording Society

The roots of the Soundfield microphone, and the genesis of Michael Gerzon's ambisonic theory, lie in work done by him and other student members of the Oxford University Tape Recording Society (OUTRS) from 1967 to 1972.

Through a series of experimental recordings in the chapels and music halls of Oxford, the OUTRS set on a trajectory which led to their first tetrahedral 'Soundfield' recording in Merton Chapel on 8 May 1971. Other notable OUTRS alumni include Peter Craven (the co-inventor of the Soundfield microphone with Gerzon), Paul Hodges and Stephen Thornton (who fortunately diarised this period well).

In cooperation with the Gerzon Estate, the Thornton Estate and the British Library, we were able to access valuable photography, sound recordings and diaries from this time, as well as interview original members of the OUTRS on location at Merton Chapel. In making the film we hope to



have preserved an almost forgotten piece of Oxford's history, and re-establish a connection to immersive sound and VR in the city.

The Future

On a recent trip to an experimental electronic music conference at Institute for Research and Coordination in Acoustics/Music (IRCAM) in Paris, I witnessed many pieces using Ambisonics as part of their immersive composition. Artists are now able to manipulate space gesturally as an aspect of their work; in fact, this renowned institution uses Ambisonics in all of their studios. Indeed, the Music Faculty studios now have a modest Ambisonic system that our DPhil composition students regularly use as part of their portfolio.

Commercially, Ambisonics are enjoying a huge renaissance: many manufacturers are developing Ambisonic products as Virtual Reality and Augmented Reality become increasingly mainstream. YouTube, Facebook and other online content providers have adopted the system as their default immersive audio format. As Peter Craven reveals in the film, 'Michael would have been excited and proud': proud of the legacy of the OUTRS, and of the obsession with obtaining a 'proper sense of depth' in artistic illusion.

“The system was designed to reproduce recordings made with a purpose-built “Soundfield” microphone”

FIND OUT MORE

To find out more or to watch the documentary please visit:

<https://intothesoundfield.music.ox.ac.uk/>





The Tudor Partbooks Project

About the Author:

Dr Julia Craig-McFeely is a Research Fellow and Project Manager of the Digital Image Archive of Medieval Music (DIAMM). She completed her DPhil on English Lute Manuscripts and Scribes 1530–1630 at the University of Oxford in 1994. After several years as a college lecturer at a number of colleges, she held a Junior Research Fellowship at St Anne's College. Her most recent work has been examining Tudor manuscripts and the work of John Sadler.

'Tudor Partbooks' was a three-year research partnership between Oxford and Newcastle Universities funded by the Arts and Humanities Research Council. The teams examined the Tudor music repertory, and in particular worked on two sets of partbooks that have been damaged and rendered unusable by time. In the case of the Baldwin partbooks from Christ Church (Mus. 979–83), the five books are in excellent condition, but the sixth book (the Tenor) has been lost. The Newcastle team, led by Oxford graduate Professor Magnus Williamson, brought together a group of experts

in composing in the Tudor style to reconstruct the missing tenor voice parts of all the works in the set.

The Oxford team, led by Dr Julia Craig-McFeely, focused on a complete set of five partbooks from the Bodleian Library (Mus. e. 1–5) owned by John Sadler. The manuscripts had deteriorated badly from burn-through caused by the acidic ink used by the original scribes. The aim was to create a digital and print version of the books that would allow singers and players to use them as they had been intended. Because of their extreme fragility the books were withdrawn from public access in the 1970s,

having already been virtually unreadable for decades. Researchers of the last 50 years have only had a poor monochrome microfilm to work from, where the music often appears as little more than large black blobs.

The work took over 8,000 hours and involved the 'forensic' reconstruction of the pages. The process used new high-resolution colour digital images (in which enlarging and very close examination allowed a reading of much of the damaged writing); scans of a partial set of negative Photostats taken nearly a century ago; a handful of infra-red images taken near

the end of the project (limited in number because of the delicacy of the books); and musicological extrapolation.

Helped by a team of nearly 50 volunteers from all walks of life, the Oxford team reconstructed and restored over 700 pages, some of which were completely unreadable to the naked eye. Using image-processing software, each pen stroke was painstakingly 'drawn' around using a paper pattern created from a clean part of the page. This was required to remove fuzzy bleed and the writing showing through from the reverse of the page. Where the new colour image was unreadable, notes

could often be retrieved from the Photostats or the infrared shots. Notes lost to holes in the page could usually be reconstructed from concordances (these are appropriately signalled so that a user can tell which notes have been reconstructed). The finished pages look as close as possible to the way they would today if the original scribes had used better materials, based on the few undamaged pages available in this set and the appearance of other partbook sets contemporary with Sadler's.

This has been an extraordinary voyage of discovery, not only in

developing restoration processes, but also revealing hitherto unknown information about the way in which the books were copied and who might have copied them. The books contain sacred Latin music by Tallis, White (including both composers' sets of 5-part Lamentations), Byrd, Fayrfax, Robert Johnson, Morley, Parsley, Tye and Taverner: some of the leading composers of the day. The reconstruction has restored lost readings of some famous pieces and some works unique to the canon of Tudor music, and a now-usable set of partbooks to the world of editors, singers and players who use original sources.

TAKE A LOOK

The original images can be seen on the DIAMM website (www.diamm.ac.uk) and the reconstructions will be published by DIAMM Publications in 2019. The facsimile of the Baldwin books, with the reconstruction of the missing Tenor partbook will be published in 2020, also by DIAMM Publications.



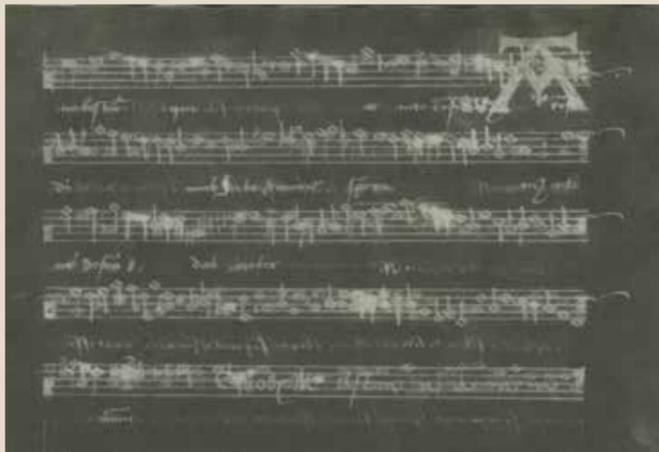
Folio 16r from Mus. e. 2, scanned from the 1970s microfilm. The large capital A at the end of the first line is showing through from the reverse.



The same page in a high-resolution colour digital image © Bodleian Library.



The opening of William Byrd's Aspice Domine in the Altus partbook, before and after repair.



The same page from the 1920s Photostats.



The same page after digital reconstruction and repair.



Mus. e. 3, folio 22u, before and after reconstruction work.





About the Author:

Dr Alice Little (*St Edmund Hall, 2003*) is Research Associate at the Bate Collection of Musical Instruments and a Junior Research Fellow in Music/History at Corpus Christi College. She is responsible for the Anthony Baines Archive Project. She completed her DPhil in Musicology at St Cross College in 2018, for which she wrote about John Malchair's tunebooks and the collecting of music in 18th-century England. She previously worked in documentation at the British Museum, and was Assistant Curator of Musical Instruments at the Horniman Museum.



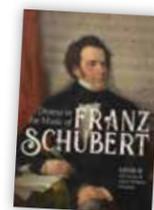
About the Author:

Dr Joe Davies (*St Peter's, 2012*) works on the aesthetics and cultural history of 18th- and 19th-century music. He completed an AHRC-funded doctorate at Oxford on notions of the sublime, the gothic and the grotesque in Schubert's late instrumental music. Joe is also a lecturer in Music at Lady Margaret Hall.

Drama in the Music of Franz Schubert

co-edited by Dr Joe Davies and James Sobaskie (Boydell & Brewer, 2019)

Franz Schubert was thought a failure in the field of dramatic music throughout much of the 20th century



– a perception that stemmed in part from the lack of critical acclaim for his large-scale stage works as well as ignorance of other projects that were never performed nor closely studied. For instance, the melodrama *Die Zauberharfe* and the *Singspiel Die Zwillingsbrüder* were briefly staged in Vienna during 1820, but they attracted little attention and enjoyed no revivals during the composer's lifetime. Regrettably, the more substantial operas *Alfonso und Estrella* and *Fierrabras* were never produced, while several other promising theatrical endeavours, including *Adrast*,



Claudine von Villa Bella and *Der Graf von Gleichen*, as well as the sacred oratorio

Lazarus, remained incomplete at his death. Without positive critical reception of these works – and no demonstrable evidence of their influence on later composers – the opinion arose that Schubert lacked the capacity for dramatic music.

Challenging this commonly accepted view, *Drama in the Music of Franz Schubert* provides a timely reassessment of Schubert's stage works, while also demonstrating previously unsuspected locations of dramatic innovation in his Lieder and instrumental music. In so doing, the

book establishes new definitions of drama in 19th-century music and offers fresh perspectives for its analysis and interpretation. It is dedicated to Susan Wollenberg, Professor Emerita of the Faculty of Music, as a mark of gratitude for her significant contribution to Schubert studies over the last four decades.

Dr Joe Davies, Professor Laura Tunbridge and Professor Susan Wollenberg have contributed to the co-editing of *Drama in the Music of Franz Schubert* (Boydell & Brewer, 2019).



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The Anthony Baines Archive at the Bate Collection of Musical Instruments

In October 2018 the Bate Collection launched a new project, conducting research into the archive left by the collection's first curator, Anthony Baines (1912–97). Baines was a founding member of the Galpin Society, and he and his wife Patricia donated a large number of instruments to the Bate Collection. These instruments have long been on display to the public as well as in use by students, but this will be the first time attention has turned to Anthony Baines himself: how and why he collected these instruments, and what both his academic and also his more personal papers can

reveal about certain objects in the collection.

The Anthony Baines Archive contains unpublished musical research covering a wide range of topics and periods: from European woodwind to Chinese strings, and from the medieval to the modern day. The archive also contains reproductions of artworks featuring musical instruments, notes on botany, family photographs, Baines' war records, and compositions he made and performed while in Chieti prisoner of war camp. The opening of this archive presents an opportunity to better understand the social and historical context

of the instruments Baines brought to the Bate, as well as offering a new resource to curators and researchers who might previously not have been aware of the archive's existence.

As part of this project the Bate is hosting an international conference, organised in conjunction with the Galpin Society, on the topic of Collectors and Collections of Musical Instruments. For more information about the project please email alice.little@music.ox.ac.uk, or visit bate.ox.ac.uk/conference2019 for details of the conference to be held in August 2019

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www.bate.ox.ac.uk/friends-of-the-bate



Main image left: Wartime paperwork and ID cards. Right: Music from Prisoner of War envelope



About the Interviewer:

Imogen Smalley (St Catherine's, 2017) is Assistant Alumni Relations Officer at the Faculty. Prior to her MSt she read Music at King's College London (2016) where she was awarded lessons at the Royal Academy of Music. This September Imogen will commence training to become a barrister at City, University of London with a scholarship.



Alumnus Profile: Tom Brown

Tom Brown (Merton, 1995) is a barrister, government adviser and judge. He specialises in EU anti-discrimination and gender equality laws, discussing human rights across Europe and the Middle East. Tom is also a Reviewer of the Bar Pro Bono Unit and is the Honorary Secretary to the British Senior Rowing National Championships.

We sent Imogen to interview Tom and find out about

his time at Oxford and his transition to the Bar.

Why don't we start with your time at Oxford?

I was very keen to go to Oxford. I remember it seemed like this rather magical place.

There was a particularly memorable experience: handing in my Techniques 2 paper. The deadline was May Morning, and I remember going to the

Exam Schools and finding the High Street full of people dressed like trees and a bit worse for wear. May Mornings were magical times: something that felt kind of genuine.

I sang with Schola Cantorum, which took up some of my time and in my second year I directed a performance of Mozart's *Bastien und Bastienne* in the college gardens. This was good fun, and I did flirt with the idea of becoming an opera director.

But my time at Oxford was too rich for there to be a single highlight.

How did music lead to this career? Had you always wanted to become a barrister?

Not especially. I loved music, and I was also thinking very seriously about a career in music. At various times I entertained the idea of trying to do a postgrad at one of the conservatories because I really enjoyed singing: I sang in the chapel choir, and I loved the idea of becoming an opera singer. But at some point I started to think that this isn't particularly realistic. Also, there was a Classics tutor at Merton who spent four days a week in London as a barrister and three days in Oxford teaching Classics and being a don; and so I thought 'being a barrister is maybe not shutting down my options for all time'.

But I must have been fairly advanced in my thinking that I was going to study law when I told my mother, who said 'you can't be a lawyer!' It seemed like quite a counterintuitive reaction for a parent whose child has just said 'rather than dabbling in

this music stuff, I'm going to do something that is objectively recognised as a respectable profession.' But it's heart-warming. It was nice for me that they were supportive of me doing music.

Do you still manage to make music alongside your schedule?

I don't do a lot of practical music-making now. I had a friend who was a keen amateur pianist; I'd take my cello over to his and we'd play Bach's *Gamba Sonatas* and Schubert's *Arpeggione Sonata*. It sounded awful, but it was really fun.

Last year I joined the committee of the Wagner Society. If you're not a member: join - I encourage people at Oxford to join. At the beginning of my second year I went to see the *Ring Cycle* at Covent Garden, a Richard Jones production. Funnily enough the soprano who sang Brünnhilde (Ann Evans) is someone who is very closely associated with the Wagner Society, and so having seen my first Ring Cycle in 1996 with Ann Evans I've now met her several times! Although the stuff that I've done with the Wagner Society hasn't been about me making music, it's nice to stay involved with the world of music. I did also sing at the Royal Festival Hall a few years ago to help out a conductor friend.

Of all the many positions that you hold, has there been a highlight?

I was involved in a case last year where my opponent Read music at Cambridge - for which I've forgiven her - and I wonder how many cases there have been in which counsel on both sides have been musicians?

'Who knows what the future will hold, but I always look out for opportunities to do with music and opera'

Alumni & Student

NEWS

In 2018, postdoctoral researcher **Dr Cayenna Ponchione** (conductor and researcher on the Faculty's AHRC-funded Transforming 19thC-HIP project) and Senior Lecturer **Dr Toby Young** (member of the Music Faculty and Gianturco Junior Research Fellow at Linacre College) founded the project Displaced Voices. The aim of the initiative was to raise awareness about refugee issues in Oxfordshire, bringing together University students and students from local schools with the Orchestra of St John's, community members, refugees and asylum seekers through musical collaboration. The project culminated in a performance at Somerville Chapel, January 2019, that was preceded by a discussion on the issues facing refugees in the UK.

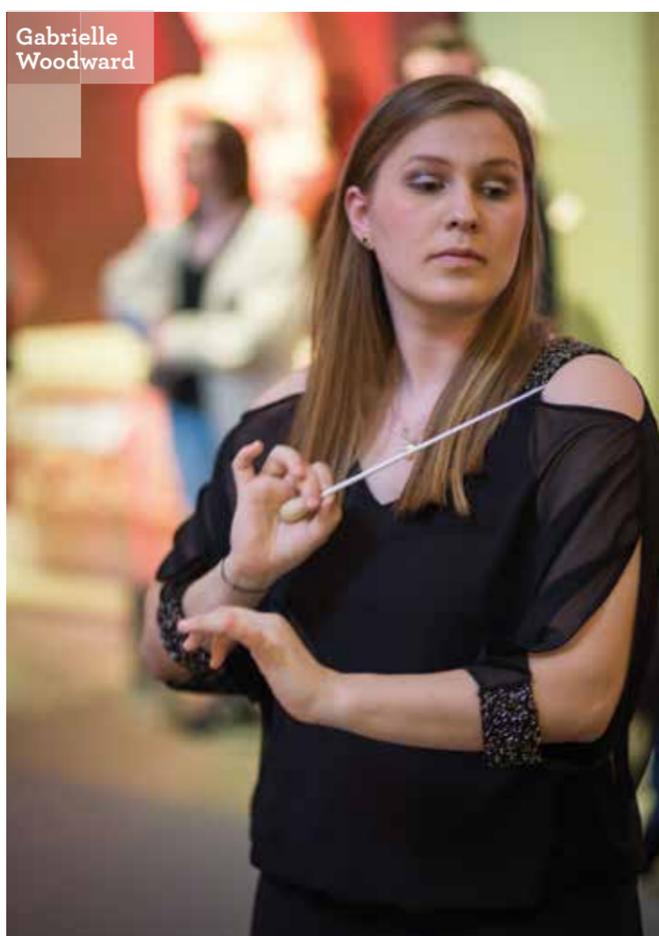
Will Harmer (Worcester, 2018) has been commissioned to write a new work for the BBC Singers. The piece is inspired by the Apollo 11 Moon landings (which has its

50th anniversary this year) and intersperses the setting of a Walt Whitman poem with quotations from the Apollo 11 astronauts. The work will be broadcast in August 2019.

DPhil student composer **Giulia Monducci** (St Hilda's, 2014) was granted the Francischa Chagrin Award by Sound and Music in January 2019, in support of a commission for Ukrainian pianist Dina Pysarenko.

DPhil student **Joel Baldwin** (St Hilda's, 2016) premiered his opera *The Beginning of an Idea* at the Jacqueline du Pré Music Building, January 2019. The work is a jazz-infused chamber opera that blends the intensity and absurdity often found in works of new music theatre with the vocal expressivity found in popular music. The opera is a setting of John McGahern's writing of the same title.

Leverhulme Research Fellow **Dr Yvonne Liao** was awarded 1st Honorary Mention for the



Gabrielle Woodward



Anna Appleby & Ninfea Cruttwell-Read

International Musicological Society's 2018 Outstanding Dissertation Award: the first award of its kind from IMS. The title of Yvonne's PhD is *Western Music and Municipality in 1930s and 1940s Shanghai*, and was completed in 2016.

Maya Saxena (The Queen's College, 2016) was commissioned to write a work for the Faculty's International Women's Day Concert, which took place in March. This year's concert featured works from across the ages, with the first half showcasing works by living female composers. Saxena's *Scenes at the Fairground* exploited the longstanding juxtaposition of merriness and a character's anxiety, and was heard alongside works by Dr Deborah Pritchard (Worcester, 2014) and Cydonie Banting (Worcester, 2011). The second half featured our new Director of Performance Elizabeth Kenny presenting works by 17th-century female composers Francesca Caccini and Barbara Stozzi. Saxena said 'it was an honour to be included in a concert which highlighted

music by women composers I admire.'

Final year **Matthew Jackson** (Lady Margaret Hall, 2016) saw his setting of *The Bee Carol* by Carol Ann Duffy reach the finals of the BBC Radio 3 Carol Competition, 18 December 2018. He was one of six finalists, and the work was subsequently recorded by the BBC Singers.

Alumnus **Mark Simpson** (St Catherine's, 2007) is the Composer in Focus at the Liszt Academy Budapest.

Gabrielle Woodward (Worcester, 2016) has been appointed Ambassador for the Women's Conductor Summer Course with the Royal Philharmonic Society (RPS). Gabrielle has detailed her experience of the scheme on a blog written for RPS titled 'Gaining Confidence: The Rise of Female Conductors'. She writes: 'one of the key things I lacked, as a young conductor, was some of the confidence which my male counterparts demonstrated in rehearsals; particularly in terms of gestures and body language.' These workshops cater for a

range of levels from beginners to professionals. Gabrielle felt 'it was important to take up this role because the workshops have been so influential in encouraging females.'

Alumna **Anabelle Lee** (Lady Margaret Hall, 2012) interviewed Sir Roderick Williams on his time at Oxford University and his approaches to singing and performance for an episode of her podcast *Talking Classical*. This interview marked the second of a two-part series on being a singer today.

Alumna **Anna Appleby** (St Hilda's, 2011) and **Ninfea Cruttwell-Read** (Magdalen, 2007) are two of the four female composers who have been selected for the *Balancing the Score* scheme at Glyndebourne. The programme is a part-time residency that spans two academic years, providing opportunities for commissions and collaborations.

Former Organ Scholar at Worcester, **Daniel Mathieson** (Worcester, 2014), won the Crown Court Scottish Church prize.

Faculty alumnus and composer **Dr Des Oliver** (Worcester, 2012) has curated a documentary series *Identity and the Anxiety of Influence* that explores black identity across the breadth of new music produced by black composers throughout the UK. Performer Chi-Chi Nwanoku OBE was also interviewed as part of the series. The work can be found on the British Music Collection website.

Dr Thomas Hyde (St Anne's, 1996) had his *Symphony op. 20* premiered by the BBC Scottish Symphony Orchestra in March 2018. Tom also saw two of his orchestral works aired on BBC Radio 3 this year. Tom appeared on BBC Breakfast and Radio 4 Today to explain his Overture *Les at Leisure*, written in memory of Les Dawson. The Overture was premiered at the Lichfield Festival July 2018 by the BBC National Orchestra of Wales, conducted by Dalia Stasevska.

Alumni **Tom Herring** (Merton,

2013) and **Alex Ho** (Merton, 2013) had their Barbican debuts on 19 May 2019 at Sound Unbound Festival. Tom's choir, SANSARA, performed a programme entitled *Vox Machina* that included music by Jonathan Harvey, Arvo Pärt and a new commission for choir with live electronics by Joe Bates. Alex was commissioned by Musicity (founded by BBC Radio 3's Nick Luscombe) to compose a piece responding to the Barbican's architecture. The piece, *Upon Brick*, was recorded by soprano Héloïse Werner at LSO St. Luke's and is available on Musicity's website.

Alex Ho



Alumni **Lauren Spiceley** (St Johns, 2011) and **Hannah Jacobs** (St Hugh's, 2009), as Directors of Tandem Collective, were awarded an Arts Council Grant to commission a work for the Bookshop Band. The piece *Take Care in Your Stride* is a response to Kate Raworth's 'Donut Economics' research, in partnership with the Oxford University Environmental Change Institute.

Since graduating, **Hannah Jacobs** has also co-founded a food sustainability organisation, Good Food Oxford, and has become a Director of the audio production company, Upcycled Sounds. Jacobs is also a Director of Tandem Collective: an organisation that uses the arts to create social-environmental change.



The Beginning of an Idea



Tom with Les



Francesca Amewudah-Rivers (St John's, 2016)

Oxford has one of the biggest student drama communities in the UK with around 25 plays being put on every term in a range of venues, from college gardens through small black box theatres to the Oxford Playhouse, which seats over 650, as well as tours over the summer to the Edinburgh Fringe and abroad. It's estimated that about a third of all students during their time here get involved with drama, both backstage and onstage; many go on to complete further training at prestigious drama schools before joining the long list of alumni alongside Hugh Grant, Richard Curtis, Rosamund Pike and others. We are very fortunate to have such incredible opportunities and facilities to showcase work to a really high standard, and it has been my goal as President of the Dramatic Society to make sure that these opportunities are open and accessible to everyone, regardless of background or experience.

After spending my first year acting in a range of plays, I wanted to address the issue of diversity, not only in the theatre scene but in the creative arts scene as a whole in Oxford. So, in my second year, I started the Oxford BAME Drama Society to unite BME creatives from all backgrounds, creating a

safe space for us to come together, create, and celebrate diversity in the Arts. Now, over a year later, we have a community of over 150 members and a committee of six, and we're hosting workshops, open mic nights, socials and creative panel events.

Due to the success of the society, I was able to direct Oxford's first all-BME cast and crew play in May 2018 at Keble's O'Reilly Theatre. This was a modern adaptation of Euripides' *Medea*, featuring spoken word, poetry, live music, movement and more! I wanted to bring together as many BME creatives from as many disciplines as possible, and I think it was this sense of unity and community that made the show so special and such a success. Musical directing and writing music for theatre has always been a big interest of mine, and so I wanted to choose a play to direct and adapt that would allow me to experiment with different forms of musical expression. The versatility of the chorus in Greek tragedy as a dramatic device is really exciting and unique to this genre and meant that I was able to use a mixture of live music on the piano and djembe, choral arrangements, recorded sound, and accompanied spoken word to form the narrative arc of the play. My vision for creating the

soundtrack was to merge the past with the present: interweaving influences from popular music from the likes of Kendrick Lamar, Stormzy and Ibeyi with traditional South Indian classical sounds and familiar African-American spirituals. Common messages of struggle, peace and endurance pervaded every song.

Now that graduation is in sight, I hope that the BME creative community will continue to grow as the University continues to make progress in diversity in terms of admissions. We're definitely seeing more representation and different narratives being explored in the Oxford drama scene. For example, this year the Dramatic Society commissioned a piece of new writing about Sri Lankan identity which won the New Writing Festival at the Burton Taylor Studio, and this term a BME-led student play exploring diverse narratives, *My Mother Runs in Zig-Zags*,



Francesca Amewudah-Rivers with assistant director Taiwo Oyebola

won the annual new-writing slot at the North Wall theatre.

At the end of my second year, I was invited by my amazing tutors **Professor Jason Stanyek** and **Professor Gascia Ouzonian** to speak at a Decolonising the Music Curriculum event held at the Faculty. In writing my speech and attending the event, I felt inspired to continue to fight for diversity in the arts. A creative education and a creative environment shouldn't just be limited to Western practices. Both theatre and music have legacies of community, and they've long been used as inclusive, impartial mediums for exploring humanity and our varying experiences and narratives. As soon as some of this openness is lost, artistic growth and progression is limited. Theatre is about living, it's about people, it's about communities, so if it's not diverse then it's not the best it can be.

Books, Catalogues & Projects News

Books

Dr Laura Slater *Art and Political Thought in Medieval England c.1150-1350* (Boydell and Brewer, 2018)

Starting with an examination of the writings of late 12th-century courtier clerics such as John of Salisbury, Laura's study explores how power and political society were imagined, represented and reflected on in medieval English art. Exploring events such as the Thomas Becket conflict, the making of Magna Carta, the Barons' War and the deposition of

Edward II, her monograph provides new perspectives on the political role of art.

Operatic Geographies: The Place of Opera and the Opera House (University of Chicago Press, 2018), edited by **Professor Suzanne Aspden**

Operatic Geographies invites us to reconsider the opera house's spatial production. The essays cover a range of geographical contexts and periods in the history of the genre, from girls' schools in late

17th-century England to the temporary arrangements of touring opera troupes in 19th-century Calcutta, to the signification of houses in the modern-day Americas, examining opera houses and opera's locations not as static backdrops but as expressions of territoriality and power.

Jeremy Montagu: *French Horns at the Bate Collection* (University of Oxford, 2018)

The catalogue presents a history of the orchestral use of the French horn over

three centuries, including full images of instruments and detailed descriptions. Find out more at www.bate.ox.ac.uk.

Douglas Yeo: *Serpents Bass Horns and Ophicleides at the Bate Collection* (University of Oxford, 2019)

This guide explores the development of the Bate Collection's serpents, bass horns and ophicleids that date from the 16th-century to the present.



Catalogues

Professor Dan Grimley and **Dr Joanna Bullivant** - in collaboration with the Faculty of Music, the British Library and the Delius Trust - have created the *Delius Catalogue of Works*: providing two new digital resources relating to the music of Frederick Delius (painting left by Ernest Procter (c) National Portrait Gallery London).



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Projects

Music and Late Medieval European Court Cultures (**MALMECC**) are holding numerous fruitful workshops and study days as well as organising its September 2019 conference. The team are also working with the University's Knowledge Exchange and Impact team to produce a series of 30-second 'teaser trailers' for their work.

Alumni Profiles

Laura Nakhla

Christ Church, 2009

The time I spent at Oxford taking the MPhil in Musicology was among the happiest of my life so far. I had a brilliant supervisor in Eric Clarke, I performed in lots of plays, concerts and operas, and I felt inspired every day by the people, history and culture at Oxford.

My first job was as an assistant agent at a talent agency in Covent Garden representing actors and TV presenters.



There were some big stars on the roster, no two days were the same and it was very exciting. However I did miss music, so I joined Air-Edel, the music production company founded by the Beatles' producer Sir George Martin where Hans Zimmer started his career writing jingles for commercials in the 70s. I stayed for five years, becoming a Music Supervisor and Composer Agent specialising in music for media. I loved working with and supporting composers and looking out for their interests as an agent. I had the pleasure of working with Academy Award and BAFTA-winning composers including Dario Marianelli and Patrick Doyle, and film directors including Sir Kenneth Branagh, Amma Asante, Alan Ball and Richard Loncraine. As a music supervisor I had the opportunity to have creative input into films by researching historically appropriate music for

directors and working with composers to produce original scores in the studio. I particularly loved working on period dramas where my classical music training came in handy.

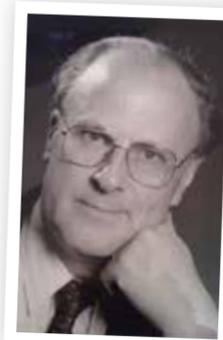
In 2017 I got married and my husband and I moved to Hong Kong where I joined major record label Warner Music. Based in the regional Asia office, I am the resident synchronisation specialist and am developing the company's music-for-media business strategy in the region. I work with Warner's ten local teams including Japan and China, and I travel often. It is amazing to be able to hop on a plane and be in Singapore, Taiwan or Cambodia in only a few hours. A number of international classical artists and orchestras come to perform in Hong Kong and my passion for classical music and opera remains an important part of my life.

David Pettit

Keble, 1956

On looking back at my career in music I have to admit that my path was influenced mainly by chance and continuing contacts. If it hadn't been for my aunt asking us to look after her piano during the war I would never have learnt music. I took to it readily, and this steered me towards gaining a Junior Exhibition at the Guildhall School of Music.

I was subsequently awarded the Keble Scholarship - where I spent three very happy years. From here I was advised to take the BMus, having also spent



a year as assistant organist at New College. Following the BMus I decided to cease being a student and go out into the wider world of music-making - but where? I was very fortunate in securing a Director of Music post at a small but incredibly musical school just outside Leicester. I was simultaneously appointed Organist at St Peter's Church Leicester, as well as Assistant Conductor to the Leicestershire Schools Symphony Orchestra. Having three jobs was a wonderful way to begin a music career. I met my future wife, who was a student at the RCM at this time, so it was the happiest period in my life.

After three years I was appointed Director of Music at St Edward's School in Oxford, where I also resumed contact with many Oxford associates. After three years, one of my former tutors brought to my attention the vacant post

of Director of Music and Organist at Clifton College in Bristol, to which I was appointed in 1966. I only intended to spend five years there but it was such a wonderful position and in such a lively musical city that I stayed fifteen.

In 1981 I was contacted by another former Oxford associate who wondered if I was interested in a post at Trinity College of Music in London. This was ideal as my wife was a professional clarinettist, busily working with London orchestras. I was anxious that this might be a 9 to 5 post, but I was assured of some flexibility so I moved to London. After ten years - including being elevated to the post of Vice-Principal - I took severance pay and experienced what it was like to be a freelance musician. A sudden vacancy for a Tutor at the Royal Academy of Music resulted in me starting there in 1991, retiring recently after 23 years.

SEND US YOUR NEWS

It is always good to hear from you. Stay in touch, and let us know what you have been up to since graduating from the Faculty: oxfordmusician@music.ox.ac.uk.

Yasmin Hemmings

New College, 2011

I currently work as Learning and Participation Producer at the Philharmonia Orchestra, a position I've held since June 2019. I work in the orchestra's education department, where I produce participatory and educational projects and programmes of work for the formal education sector, encompassing schools, music hubs, universities, conservatoires and adult learners. Our education work takes place in London and across our UK residencies in Leicester, Bedford, Basingstoke and



Canterbury, so I am often out on the road delivering projects involving Philharmonia musicians. Each day is different, which is part of why I enjoy it so much!

After graduating from Oxford, I undertook a year-long graduate traineeship at the London Symphony Orchestra and was subsequently offered a permanent role in their education team as Discovery Department Assistant, where I worked until 2016. Before moving to the Philharmonia I was Assistant Producer for ENO Baylis, the English National Opera's learning and participation department. Here I had a particular focus on their community programme, managing the ENO Community Choir (an open-access choir for adults) and termly one-day singing and drama workshops designed to open up the music and stories of productions in the ENO season.

Outside of my work at the Philharmonia, I am Director of Planning for Young People in the Arts (YPIA), a networking organisation for professionals at the start of their careers in the arts. We organise a programme of monthly career development events, networking opportunities and talks in and around London, which aim to provide young people working in arts with a platform for development by creating dialogue between senior industry professionals and younger members.

I enjoy providing opportunities for young people to find out more about careers in classical music as I believe this is key to increasing equality and diversity within the industry. I am proud to have been invited to speak at careers events over the last couple of years for the Oxford Music Faculty, De Montfort University and London Philharmonic Orchestra Junior Artist Scheme.

Colin Touchin

Keble, 1971

Reading music at Oxford in the '70s gave me courage, confidence and opportunities. My position as membership secretary - followed by secretary of OUMCU - led me almost to love administration. I learned fast that having independent ideas were fatal, as only foot-slogging and desk-work would bring these ideas to life! However, those planning hours paid off: great moments sharing wonderful music with friends, colleagues and listeners was



the reward. Realising teenage festival success wouldn't be enough to land principal chair professionally, I built on a wide range of skills and opportunities. Playing clarinet in OUSO allowed me to premiere a Steven Oliver opera, as well as composing and conducting for what is now OU Wind Orchestra - having recently composed a new work for their first US tour in 2018.

Back to home-town Manchester, I started what would become 43 years of adjudicating music festivals across the UK and abroad. Alongside this, I found and was running a new youth orchestra, as well as teaching 100 peripatetic lessons per week. I began eight years of teaching at Chetham's, from which I became Director of Music at the University of Warwick. Here I also ran the Music Centre for fifteen years. This position brought many memorable highlights: six ensembles at the start

grew to twenty, ten concerts a year grew to fifty, and one tour every two years grew to four every year. But it was the University that sent me to Hong Kong, to promote opportunities to study in the UK for sixth-formers. Twenty years of visits to teach and conduct led me to now living in Hong Kong, presenting a weekly three-hour radio programme that focuses on choir, chamber and wind band CDs. I also conduct four groups, and compose for schools. My conducting work outside of Hong Kong includes the Lufthansa Orchestra in Frankfurt, and the Spires Philharmonic Orchestra and Chorus in Coventry (which I founded). I also maintain an international conducting career in Frankfurt and Coventry, and oh, yes, still hours of deskwork to plan everything smoothly! All part of life's blessed bonus - I'm very lucky and happy to share music with so many people all over the world.



Women and the Organ

Anna Lapwood
(Magdalen, 2013)

When I was younger, I didn't even think of the organ as an instrument I could take up; I was very happy in the decision that I would be either a harpist or a pianist, and that was that. Despite growing up in a parish church with a priest for a father, the organ remained a mystical thing; the sound emanating from the pipes at the back of the church with the player nowhere to be seen. To this day, the organ remains a mysterious instrument for most, except those who grow up singing in cathedral or college choirs or who happen to have particularly musical parents. I was lucky that a chance conversation with an organist led to lessons, and I haven't looked back.

Ever since I took on the role of Director of Music at Pembroke College, Cambridge, I've been trying to use this position to raise the profile of the organ and its players in an attempt to recruit more young organists. I've been working particularly hard to encourage young girls to take up the organ through providing positive, relatable role models and raising the profile of existing female organists. It was heart-warming running a 24-hour Bach-a-thon last year, performed entirely by female organists; an opportunity to play through some fantastic music and showcase female organists, young and old. Earlier in the year, I ran an open day showing 40 schoolgirls around the chapels of Cambridge and giving them a chance to try some of the best organs in

Cambridge. Having led and attended many organ taster days, they tend to have three or four girls maximum, so to have 40 was quite a triumph!

I hope that the recent trend for girls' choirs will help more girls realise that the organ is a possibility for them, but I think it will be some years before we start to see the effects. I started a girls' choir at Pembroke at the beginning of this year, and was appalled when one of the girls who auditioned explained that her parish church Director of Music had said she couldn't take up the organ because she was a girl. Yes, more girls are taking up the organ and the visibility of female organists and conductors is increasing, but more still needs to be done to change perceptions and, in turn, encourage more female organists.

Stay in touch...

Alumni Benefits

Alumni of the University of Oxford are entitled to an ever-expanding range of benefits and services, from discounts associated with the Oxford Alumni Card to exclusive holidays and opportunities for professional development. To register for an Alumni Card or to find out more about the benefits available visit: www.alumni.ox.ac.uk.

Events Mailing List

If you would like to sign up to our events mailing list, please contact events@music.ox.ac.uk or telephone 01865 276 133.

Alumni Careers Talks

The Oxford Careers Service provides careers support for life for all alumni. Email alumni@careers.ox.ac.uk to arrange an alumni career guidance session in person or via Skype, or log into Career Connect for job and networking opportunities and e-guidance: www.careers.ox.ac.uk/alumni.

Alumni Weekends: 'Meeting Minds'

The University hosts bi-annual alumni weekends, that provide a series of discussions and events, such as tours of conservation collections and gin tasting. The events also cater for family activities. The last weekend in 2018 hosted more than 100 speakers and 1,400 guests. Upcoming weekends will take place 20-22 September 2019 in Oxford and 20-22 March 2020 in Berlin.

Join the events mailing list to hear as soon as booking opens (you will need to log-in to your Oxford Alumni Account to update your preferences).

SEND US YOUR NEWS

We hope you enjoy receiving this magazine. We are always interested in hearing your views, comments and news. Email us at oxfordmusician@music.ox.ac.uk.

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