

Musician

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Cover image: Visiting primary school pupil plays the cello as part of our Faculty Fun Day

The editors would like to thank all the students, staff and alumni who have contributed to this magazine.



Suzanne Aspden
Chair, Music Faculty Board, 2018–21

From the Chair of the Board

For universities, this is the Janus-faced time of the year, when we look both back on what we've achieved and forwards to the challenges and opportunities of the new year. As planned, and despite COVID-19 disruptions, we have appointed our inaugural Associate Professor in Popular Music, **Sarah Hill**, who will join us from Cardiff University next April, heralding an exciting new stage in the broadening of our curriculum. A 5-year Departmental Lecturer appointment, replacing **Gascia Ouzounian** while she is on a European Research Council-funded project, brings **Thomas Hodgson**, an ethnomusicologist, to join us too, alongside our other departmental lecturers, **Joanna Bullivant** and **Sebastian Wedler** (pictured). Meanwhile, we bid farewell to **Elizabeth Kenny**, as she moves to a new role at the Royal Academy of Music, and welcome **Peter Collyer**, as her interim replacement. We also remember **Ralph Leavis**, who sadly died earlier this year. Ralph was known to many alumni as a denizen of the Faculty's and University's music libraries.

This issue, like the last, demonstrates our commitment to broadening access to Oxford in all

kinds of ways. We celebrate the Faculty's attainment of a Bronze Award in the Athena SWAN process, under Gascia Ouzounian's leadership, which will provide a framework for our ongoing work on gender equality at all levels in the Faculty. Following our Sound Thinking appeal last summer, we were delighted to be able to offer a series of Faculty Fun Days for school children. Isabelle Carré details some of that work in this issue. Unfortunately, the programme was disrupted by the COVID-19 crisis and consequent lockdown; thanks to the Finzi Trust and the generosity of alumni, we hope to be able to transfer the remainder of the project's planned activities to the coming year. The creative determination, generosity and ingenuity of our students in the face of the virus lockdown is also evident in their musical activities, such as **Livi van Warmelo's** 'online quarantine show', **The Last Five Years**, and **Graighagh Cordwell's** research on and in the Zaatari Refugee Camp in Jordan, both featured in this issue. And we celebrate the Bate Collection's 50th anniversary, both as a remarkable institution in itself, and as a force for widening participation in musical activity across the community.

Colleagues' research has also continued, despite the disruptions of lockdown, and the work featured here continues to demonstrate just how diverse and active the Faculty's research community is. We are delighted that

Gascia Ouzounian has been successful in attaining European Research Council funding for her five-year project 'Sonorous Cities: Towards a Sonic Urbanism'. **Elizabeth Eva Leach**, **Matthew Thomson** and **Joseph Mason** have completed editing the important thirteenth-century French source, the Bern chansonnier. **Michael Burden** and former Junior Research Fellow, **Jonathan Hicks**, outline some of their research on the history of theatre in London. Under the guidance of **Christian Leitmeir**, we continue to prepare for the imminent Research Excellence Framework (REF) submission. The recent publications, commissions and recordings on page 23 give a sense of our continued role as a centre of research excellence. We know that our eventual move to the Schwarzman Centre, for which intensive planning is under way, will advance both teaching and research still further, and enable more people from diverse backgrounds to access music and the Faculty. 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

Professor **Robert Saxton** announced the premiere of his *Thames Journey* concerto. The piece for solo oboe and chamber orchestra was commissioned by oboist **James Turnbull** (Christ Church, 2002) and the St Paul's Sinfonia and their Music Director, Andrew Morley. The four movements play

continuously, outlining a Thames journey from its Cotswold source to the North Sea.

Professor **Martyn Harry** premiered *Vehicles, A Children's Opera* to audiences in Newport and Didcot this year. The project provided children aged 6-12 with an operatic approach to the history of human transport.

We are excited to be able to share news of the new Humanities building. The Schwarzman Centre is currently being built in the heart of Jericho and will be completed in 2024/2025. The project is made possible thanks to a £150 million gift from philanthropist and businessman Stephen A. Schwarzman. For the first time, the Humanities faculties will be housed together with a new Humanities library and a wide range of academic, exhibition and performance spaces.

music including her own song cycle and Schubert's *Dichterliebe*.



We had the pleasure of welcoming two internationally renowned musicians to Oxford last year: Pakistani singer **Ustad Rahat Fateh Ali Khan** and Grammy-winning cellist **YoYo Ma**. Both received an honorary degree at Encaenia in 2019, the University's annual ceremony that awards honorary degrees to distinguished men and women.

Dr **James Whitbourn** received a nomination in the 62nd Grammy Awards for his work as producer on the Royal Opera House recording of George Benjamin's opera *Lessons in Love and Violence*.

Professor **Gascia Ouzounian**, Associate Professor of Music and Fellow in Music at Lady Margaret Hall, was awarded a €2 million grant from the European Research Council for the project *Sonorous Cities: Towards a Sonic Urbanism*.

Merton College Choir's recording *Gabriel Jackson: The Passion of Our Lord Jesus Christ* has won the Choral category of the BBC Music Magazine Awards.

A project on English composer Frederick Delius led by Professor **Daniel Grimley** and his Research Assistant Dr **Joanna Bullivant** won a Project Award in the 2019 Vice-Chancellor's Public Engagement with Research Awards.

Dr **Alice Little** received a TORCH Knowledge Exchange Fellowship in partnership with the English Folk Dance and Song Society (EFDSS) to research eighteenth-century tunebooks.



The Faculty's Emeritus Professor **Susan Wollenberg** celebrated her 70th birthday last year. We organised a concert in her honour last November which featured a selection of Lieder and piano



2019 was a year of celebrations and went straight to another year of important birthdays: Beethoven's 250th. The start of Beethoven's anniversary was marked by Oxford's Beethoven Festival Symposium in which Professor **Laura Tunbridge** and **Claire Holden** spoke about the composer and his work.

Professor Tunbridge is also the recipient of a three-year Major Research Fellowship from the Leverhulme Trust for a new project on the social and sonic history of the string quartet.

The Faculty of Music is thrilled to have become an **Athena SWAN Bronze Award** holder for the first time.



Professor **Gascia Ouzounian**, who led the Athena SWAN application for the Music Faculty, said: "This represents a major step forward in identifying and addressing inequalities due to gender within the Faculty. I am proud of the extensive dialogue achieved with the team and the feedback we received from our community throughout the process. We look forward to implementing our action plan and I believe that this will bring about true progress."

In July 2019, Oxford University Press announced a new publishing relationship with composer and research fellow Dr **James Whitbourn**.



Students, professors and alumni in the Music Faculty collaborated with Supergrass frontman **Gaz Coombes** to give a live

performance for charity at Oxford's Sheldonian Theatre in May 2019. The recording has now been released on CD and vinyl.

The *BBC Proms Plus Talk* in 2019 featured Faculty academics Professor **Jonathan Cross**, discussing Stravinsky and Tchaikovsky and Dr **Leah Broad**, who gave an insight in the music of Sibelius and Nordic myths & legends. Earlier this year, Jonathan also curated the London Sinfonietta's *Sound Across a Century* at Queen Elizabeth Hall. The concert was part of a two-part set of lecture-concerts which explored the modernist musical revolutions of the twentieth century.



About the Author:

Isabelle Carré is the part-time Education and Outreach Officer for the Bate Collection of Musical Instruments. She is a freelance musician and educator. As a flute player, she specialises particularly in contemporary and early music. She also plays and teaches Javanese gamelan.



Bate Education Officer Isabelle Carré reports on the first Faculty Fun Day which was held in January 2020. Pupils from Milton Keynes were invited to the Music Faculty to experience instruments from different centuries and from across the world.

Following a generous grant from the Finzi Trust to the Faculty of Music's *Sound Thinking* campaign last autumn, we were contacted by alumnus **Jonathan Harris** (New College, 1996), who is Head of Music at a state-funded academy primary school in an economically-deprived area of Bletchley near Milton Keynes. Over 80% of children at Premier Academy are from deprived backgrounds, whilst over 50% have English as an additional language. We arranged to run a small pilot day tailored to the Academy early in the new year in the run up to our two larger Faculty Fun

Days planned for primary and secondary schools in Trinity term. Jonathan brought 15 Year 6 pupils, and he explained how they were selected for the trip:

"There were interesting discussions with the teaching and leadership teams regarding which children to select. It was a mixture of those who are particularly talented at music and those who are bright academically but not necessarily from backgrounds where they are expected to aim high and go on to further study after school."

After an introduction to the Faculty of Music they took part in a hands-on Tudor Music workshop in the Bate Collection where they discovered music from the Tudor period, played on instruments from the Collection, and explored sound production in different instrument families. In





the following gamelan workshop, they played a traditional Javanese piece and improvised their own group piece on the gamelan orchestra. After lunch they were given an insight into student life at Oxford and a guided tour of Christ Church by Matthew Adrian, Access and Schools' Liaison Officer. The day was rounded off with a participatory concert by multi-instrumentalist and alumna **Lauren Spiceley** (St John's College, 2011) who introduced the students to folk music and dance from different traditions.

Feedback from the pupils and their teacher was positive. Pupils said, *"I loved trying the square piano and lute because I feel proud when I succeed."* About their group

improvisation: *"I feel ecstatic to be playing my own music!"* Some reported feeling more confident about playing music, and their teacher said, *"Everything was excellent, interesting and inspirational... I think they will be inspired to go to university when older."*

This pilot Faculty Fun Day for a small KS2 group was complemented by a concert given at the school to all 270 KS1 pupils by musicians on violin, clarinet and French horn. Although we have paused delivery of our Faculty Fun Days because of COVID-19, we look forward to developing further some of the new relationships we have made with schools and music practitioners. We also welcome the potential involvement of

"The best bit of the day for me was when we went to the Bate Collection as I played the sackbut which I loved, and I won the award for playing the loudest!"

students from Professor **Samantha Dieckmann's** *Music Education: Practice and Pedagogy* course and the partnership with the Oxfordshire County Music Service, who are helping us to target our outreach at the schools most in need.

We will leave the final word to one of our visiting students who had never played a brass instrument before and was smitten by the sackbut. Her teacher promised to give her access to a trombone at school as she was very keen to take it up:

"The best bit of the day for me was when we went to the Bate Collection as I played the sackbut which I loved, and I won the award for playing the loudest!"

Find Out More

www.music.ox.ac.uk/faculty-fun-day/ If you'd like to find out more about the Sound Thinking appeal or how to take part in our Faculty Fun Days, please visit our website *www.music.ox.ac.uk* or call 01865 276133 to talk to our Events and Communications Officer.



About the Author:
Matt Pickles is Head of Communications for the Humanities at Oxford University promoting teaching and research in the Humanities with a particular focus on the Schwarzman Centre.

A New Home For Music

In June 2019, the University announced that it had received its largest donation in modern times. Stephen A. Schwarzman, a philanthropist and CEO of the investment firm Blackstone, gave £150 million towards a new Centre for the Humanities. The gift will allow the University to realise a long-held aspiration to bring together many of its Humanities faculties in a new, state-of-the-art building. The Centre will provide a new home for the Faculties of Music, English, History, Philosophy, Theology and Religion, Linguistics, Philology and Phonetics, and Medieval and Modern Languages. The gift also establishes a new Humanities Cultural Programme, which will create opportunities for musical performances and programming.

The future of performance at Oxford

A new 500-seat concert hall will be a highlight of the Centre. The concert hall will host the performance of a wide spectrum of acoustic music, including solo recitals, chamber music and 60-strong orchestras. The project team is seeking the best possible



advice to ensure the hall rivals the very best in the world. The appointed architects, Hopkins, were responsible for Glyndebourne Opera House. A specialist acoustician will ensure the acoustics are world class. Michael Kaiser, who ran the Royal Opera House and Kennedy Center for the Performing Arts, is advising the team.

Professor Karen O'Brien, Head of Humanities at the University, says the concert hall will "attract the world's very best musicians, artists and performers, which will help the Centre to be a popular and financially sustainable venue for decades to come."

Research and experimentation through performance

The Schwarzman Centre's concert hall, and a separate 250-seat performance venue, will feature programming from Oxford students, Faculty and regional arts organisations. It will also include a Black Box experimental performance lab, which will be used for innovative, intimate public performances to bring Oxford's research to life. The Black Box lab and multimedia digital TV broadcasting and sound recording studios will allow new forms of experimental performance

which will support the Faculty's existing strengths in electroacoustic music.

The organisation will have a vital role to play in the development of the Stephen A. Schwarzman Centre for the Humanities. A group of Music academics and students also meets regularly to discuss the Faculty's requirements for the building. In the next academic year, the final design will be presented to the public and then submitted as a planning application to Oxford City Council. If all goes well, the building will open in the academic year 2024/25, and the first performance in the concert hall will be one to remember.

Get Involved

To find out more about the Centre, please visit www.Schwarzmancentre.ox.ac.uk. 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.

Music and manuscripts in late thirteenth-century Metz

About the Researchers

Elizabeth Eva Leach (Magdalen College, 1990) is Professor of Music at the University of Oxford and the Tutorial Fellow of St Hugh's College. Matthew P. Thomson (St Peter's College, 2008) is Fitzjames Research Fellow in Music at Merton College. Joseph W. Mason (Lincoln College, 2010) is a postdoctoral research fellow at University College Dublin.

A lavish medieval manuscript with song texts and staves—but no notation: what is a musicologist to do with such a source? The Bern chansonnier (now shelved as no.389 in the Burgerbibliothek in Bern, Switzerland) is one of over 50 sources for thirteenth-century French song, at least 20 of which present song texts with music notation.

The trouvères were thirteenth-century poet-composers who wrote songs in medieval dialects of French. Histories of the trouvères centre on the courts of Champagne and the urban context of Arras. They pay little attention to the handful of sources that attest to a vibrant musical scene further to the east. The Bern chansonnier, produced in or around Metz in Lorraine, is one of these sources.

Bringing together musicologists, art historians, philologists and literary scholars, our edited volume provides perspectives on this important and under-researched source. There are over 500 song texts in the chansonnier, many found in other thirteenth-century sources, some found nowhere else. Several different types of song are contained within the songbook: male-voiced and female-voiced love songs, songs of devotion to the Virgin Mary, debate songs known as *jeux-partis*, crusade songs, and narrative songs called *pastourelles*. Unlike many other sources for trouvère song, the songbook is organised alphabetically by

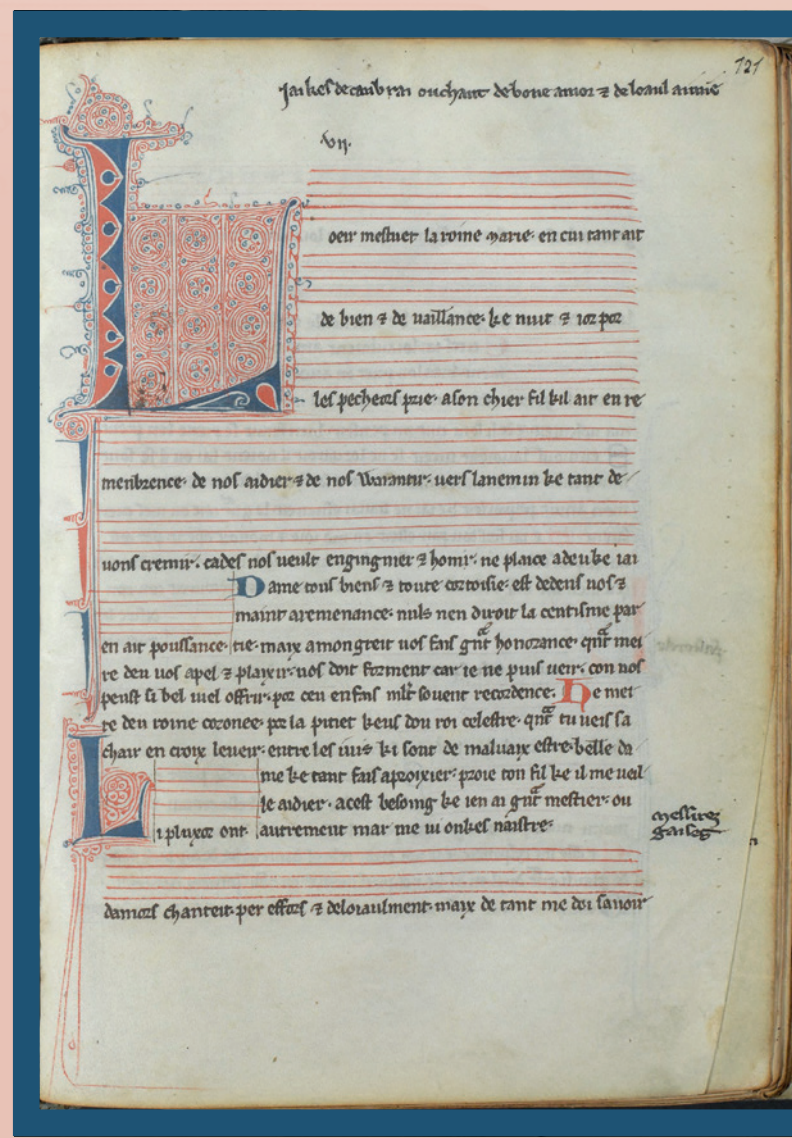
the first letter of each song. Each letter section opens with a highly ornate pen-flourished initial. Precisely why the songbook lacks music notation is unknown. The scribes responsible for the copying of the book clearly intended for notation to be entered, leaving space for and drawing staves in red ink. For whatever reason, the last stage of copying—entering music notation—was never attempted.

The chansonnier also provides important clues for how songbooks were copied. By comparing the organisation of the Bern chansonnier to other sources copied in Metz, it is possible to speculate on the type of exemplars from which scribes were copying. Scholars have previously assumed that surviving songbooks must have been copied from other large anthologies, now lost. The evidence from the Bern chansonnier suggests otherwise: scribes may instead have copied songs from loose parchment leaves with one song on each side.

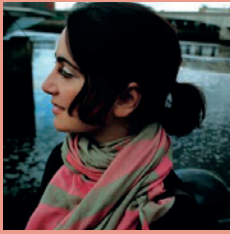
A second theme of our volume is the musical culture of Metz. The songbook provides evidence for the poet-composers who were active in Metz during the thirteenth century, shedding light on the musical culture of the town and of its elite families. Famous trouvères also find their names in the margins of the songbook, evidence that the scribes had a strong sense of their musico-poetic heritage.

“There are over 500 song texts in the chansonnier, many found in other thirteenth-century sources, some found nowhere else”

Our edited volume, to be published in 2021, promises to address these themes, and more. To return to our opening question: even a source with no music notation can tell us much about musical practice in the past, the ways that music was written and remembered, and the priorities and pleasures of a musical community in late medieval France.



Bern, Burgerbibliothek MS 389, fol.121r.



About the Author:

Professor Ouzounian is a sound theorist and practitioner who specialises in experimental music and sound art, music technology studies, and sound studies. In addition to her articles in leading journals of musicology, visual arts, architecture and philosophy, she is the author of the forthcoming book *Stereophonica: Sound and Space in Science, Technology and the Arts*.

SONOROUS CITIES

Towards a Sonic Urbanism

Gascia Ouzounian, Associate Professor of Music and Fellow in Music at Lady Margaret Hall, has been awarded a €2 million grant from the European Research Council for the project ‘Sonorous Cities: Towards a Sonic Urbanism.’ The project extends Professor Ouzounian’s work with architects and urban designers on issues of urban sound, in particular through her research group *Recomposing the City and the organisation Theatrum Mundi*. She writes:

Architecture and urban design, disciplines heavily rooted in visual epistemologies, have long neglected sound, or else treated it in limited ways: as a physical quantity that can be modelled and controlled; or else as noise, something

to be reduced or eliminated. The neglect of sound on the part of the built environment professions has been damaging for cities, which suffer from poor acoustic design. As cities come under increasing scrutiny in a rapidly urbanising world, it is time to turn attention to one of the most pervasive - yet most neglected - aspects of urban life: how cities sound; how the experience of urban soundscapes is differentiated along social and cultural lines; and how to harness the creative potential of sound to build healthier, more inclusive, more sustainable cities.

SONCITIES brings together sound theorists, urban sociologists, architects, urban designers and sound artists to develop the framework of sonic urbanism: a new acoustic

“The neglect of sound on the part of the built environment professions has been damaging for cities, which suffer from poor acoustic design”

paradigm for cities. We will conduct unprecedented ethnographic research with urban communities to discover how people experience and shape soundscapes in their everyday lives. We will generate new sonic modes of urban analysis in dialogue with international built environment practitioners. The aim is to develop new sonic modes of urban design in the context of Design Weeks, public exhibitions, and creative sonic interventions in cities. Through SONCITIES, sound will be placed at the forefront of creative practice in architecture and urban design, and sonic urbanism will emerge as an innovative theoretical paradigm that fundamentally transforms how cities are understood, experienced, and designed.





About the Authors:

Michael Burden is Fellow in Music at New College, and Professor in Opera Studies at Oxford. He is the Director of the London Stage Project. Dr Jonathan Hicks (St John's College, 2006) is co-director of the London Stage Project and lecturer in music at the University of Aberdeen. He completed his MSt at St John's College and his DPhil at New College.

The London Stage Project

The London Stage Project is an envelope title for a number of research projects exploring London's flourishing theatre scene across centuries.

The premise of the London Stage Project is deceptively simple: at present, if you want to find out what was playing in London theatres between 1660 and 1800, you can consult a single reference work; yet, if you want comparable information on the nineteenth-century, you're at the mercy of widely-scattered and unwieldy primary sources. When the new, open-access London Stage is launched, 1800 will no longer mark a cliff edge in the scholarly record. Beginning with the first nights of the 1800/01 season and running up to the mid-1840s, this online calendar of performances will provide an invaluable guide for amateur and professional enquiry into late-Georgian and early-Victorian theatre.

The premise of the project is deceptively simple because there were good reasons why the earlier London Stage stopped at 1800. At the end of the eighteenth-century London had the largest population of any European city, and by 1850, it had outgrown even Beijing to become the greatest gathering of souls the world had ever known. Unsurprisingly, this increase in the number of Londoners tracked an increase in the scale and scope of metropolitan theatre which was reflected in the explosion



Samuel de Wilde's painting of Charles Farley as Francisco, the mute orphan character in Holcroft's *A Tale of Mystery*.

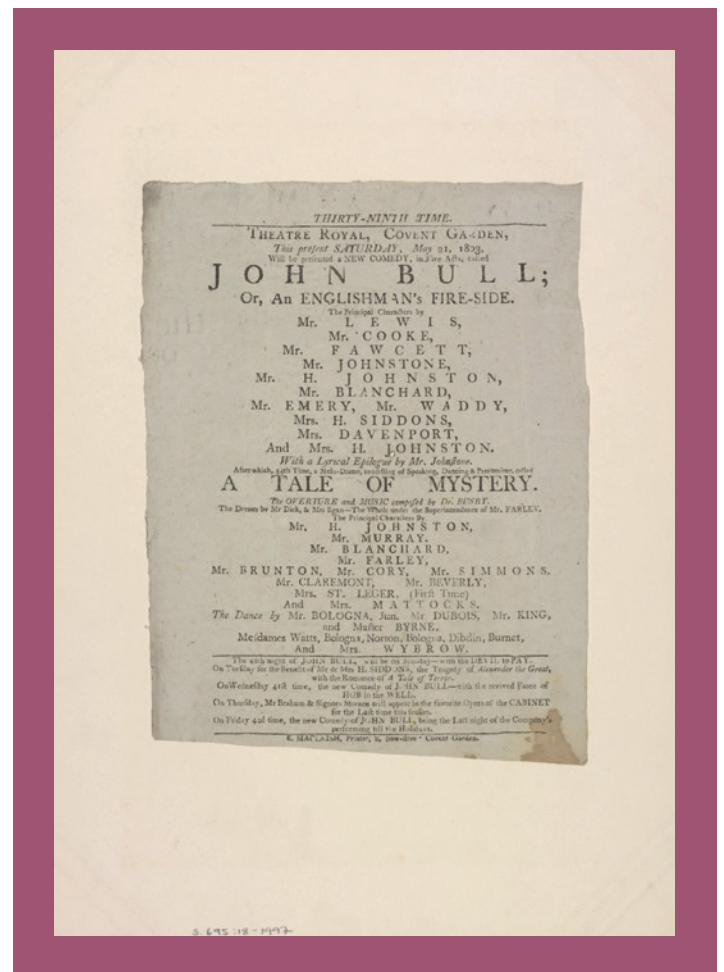
of print material discussing theatrical performance.

The new London Stage, in using a week-to-view calendar format, offers one way of balancing the competing demands of information retrieval with contextual understanding. Let's imagine you're interested in early melodrama. Thomas Holcroft's *A Tale of Mystery*, with music by Thomas Busby, is widely recognised as the first work in English to be advertised as a melodrama and it was first put on at Covent Garden in November 1802. By organising search results by year and by theatre a user can find the first performance of a melodrama at, say, the Surrey Theatre where the genre proved rather popular. You could

also combine queries to find appearances by a given actor in a role.

From there, you can make more connections. Drury Lane's response to the arrival of *A Tale of Mystery* was to bring back *Deaf and Dumb*, a minor hit from two seasons

previous. This play was also by Holcroft and again, its intrigue depended on the actions of a mute orphan. This is one example of the myriad ways in which the new London Stage calendar will support research into performances that captivated the residents of a vast and restless city.



Covent Garden playbill from the tail end of the 1802/03 theatrical season, advertising *A Tale of Mystery* with Mr Farley. By this point Holcroft's work had been performed over 30 times. © London, Victoria and Albert Museum, S.695:18-1997, Eddison Collection.

Find Out More

Visit the London Stage Project website for the latest updates: londonstage.bodleian.ox.ac.uk



About the Author:

Alice Little (St Edmund Hall, 2003) is a Research Fellow at the Bate Collection of Musical Instruments where she is responsible for the Anthony Baines Archive Project. She is a Junior Research Fellow in Music/History at Corpus Christi College, and for 2019-20 is a Humanities Knowledge Exchange Fellow. She completed her D.Phil in Musicology at St Cross College in 2018, where she wrote about the tunebooks of John Malchair (1730-1812) and the collecting of music in eighteenth-century England.

John Malchair and Eighteenth-Century English Tunebooks

Manuscript tunebooks are musical notebooks or commonplace books, in which musicians jot down melodies to learn. Teachers could write fingering charts and exercises into their students' tunebooks, and in the nineteenth century musicians regularly included hymns too, often writing these upside down from the back of the book. John Malchair, leader of the orchestra at the Oxford (now Holywell) Music Room in 1760, collected many 'old tunes' in a series of tunebooks.

Malchair recorded several tunes from live performances by friends, acquaintances, or street musicians – and on one occasion when he 'heard a Man whistle this tune in Magpey Lane Oxon Dbre 22 1789. Came home and noted it down directly'.

In addition to his work as a violinist at the Music Room, Malchair was a drawing master, teaching undergraduates and others, and preserving in his work many Oxfordshire scenes – including buildings marked for demolition. The drawings shown here are from Malchair's sketchbooks at Corpus Christi College.



Page of music. QM3619, p.31

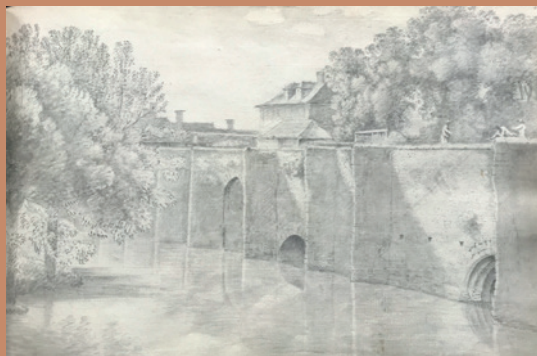
Reproduced with permission from the English Folk Dance and Song Society



Frontcover of tunebook. QM3619, Malchair's 'Vol. 3d' - EFDSS.

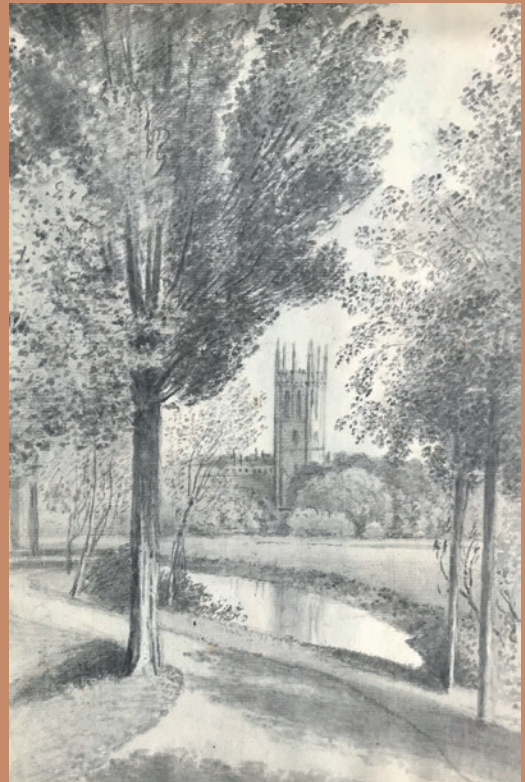


The Tower of the Observatory, Oxford, 6th June 1792 (8pm), 'Sketchbooks of John Malchair, Volume IV', p. 14, Corpus Christi College Library, MS 443:4



Magdalen Bridge, Oxford, 2nd June 1772 (10am), 'Sketchbooks of John Malchair, Volume III', p. 27, Corpus Christi College Library, MS 443:3

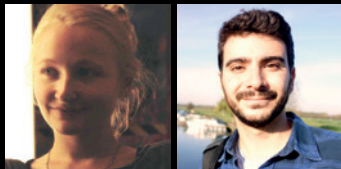
Reproduced with permission from Corpus Christi College, Oxford.



Christ Church Meadow, Oxford, 26th May 1792, 'Sketchbooks of John Malchair, Volume III', p. 10, Corpus Christi College Library, MS 443:3

Ethnomusicology in Practice

Interview with Sophia Frankford and Pablo Infante-Amate



The World's Music at Oxford (WMO) is a student project which has been running since 2016 and which aims to combine performance and research of musical styles originating from the Global South. Anthropology DPhil student Sophia Frankford (Wadham College, 2014) and Music DPhil student Pablo Infante-Amate (St John's College, 2016) tell us how the series started and how it ties in with Oxford's rich music scene.

1) Tell about the project: how did it come about?

Pablo: "In Michaelmas Term 2016, Rosie McMahon, Sophia Frankford and I started our DPhil programmes at St John's College. The three of us focused on 'ethnomusicology' - a branch of music studies that usually takes an anthropological and ethnographic approach, often taking an interest in a range of non-Western classical music traditions from across the world. Shortly after starting our programmes, we noticed few performances featuring these musics in Oxford. So we started to

put together some ideas to create a concert series that would fill that gap, be free for all and include a research or academic component. We have been lucky to win grants and funding from a number of institutions, including the AHRC-TORCH Graduate Fund, the Andrew W. Mellon Foundation, the Music Faculty, and especially, St John's College. Tutorial Fellow and Music Faculty Professor **Jason Stanyek** has been exceptionally supportive in bringing the idea to life and ensuring we are able to continue with it."

2) In what ways does the project merge performance and research?

Pablo: "The project first started as a way to link the performances with our own individual research and geographic interests (Sophia: Egypt-Middle East; Rosie: Brazil-Latin America; Pablo: Equatorial Guinea-Africa). We began providing short introductions to

the genres or styles featured in every concert. But as the series grew, we asked performers to explain to the audience what they thought was most relevant about their tradition or repertoire. So some concerts became lecture-recitals and others gave a full workshop before the actual performance, allowing participants a hands-on experience of the genre. In our last show in Hilary Term 2020, with Brazilian guitarist Mathias Pinto, around ten people brought their instruments, and Mathias worked with them to compose and perform their own *choro*, a style of Brazilian popular song."





3) What's the most memorable response you've had to one of the WMO's performances?

Sophia: "For me, it was Oxford Maqam's concert in 2017, where they performed songs from the Arab renaissance (*nahda*) period of the late nineteenth/early twentieth century. When Maqam started playing a song called *Ya Salat az-zayn*, half of the audience, obviously familiar with the song, began enthusiastically singing and clapping along. The other half of the audience, not familiar with the musical tradition, peered around, pleasantly astonished."

Pablo: "I remember Chico Pérez's concert in May 2019. Accompanied by his flamenco-jazz band, the

renowned young Spanish pianist attracted one of the largest audiences we have ever had. It was the first band we flew in from outside the UK, so it was very rewarding to see a great response from the public. It was particularly exciting for me, as the artists came directly from my hometown in Andalusia, Spain (Jaén)."

"As the series grew, we asked performers to explain to the audience what they thought was most relevant about their tradition or repertoire"



Find Out More

To find out more about the series and concert programme please visit: theworldsmusicatoxford.com



Gaz Coombes and The Hot Fruit Orchestra

On 19 May last year, the Sheldonian was taken over for a night by Supergrass frontman Gaz Coombes and the 42-piece Hot Fruit Orchestra. The concert celebrated the 350th anniversary of the iconic Sheldonian Theatre, designed by Christopher Wren, and raised £7,500 for two local charities: The Young Women's Music Project and Yellow Submarine. The use of the venue was provided free-of-charge as part of the Sheldonian Theatre Curators' 350th Anniversary Community Engagement Scheme - a way of allowing the community and different groups of people to access the historic building. Nick Fowler, Gaz's guitarist and the Faculty's Graduate Studies Administrator, shares his reflections on the evening.

As Gaz Coombes strummed the final chord of the Supergrass classic *Moving* and set down his guitar, the sold-out Sheldonian audience rose to its feet and gave a thunderous standing ovation. Backed by an orchestra

arranged by composer and Faculty of Music DPhil alumnus Luke Lewis (Merton College, 2010), one of Oxford's most influential musicians delivered a mesmerising performance that will be etched into the memory of those who were there for years to come. In concluding his 5/5 review for the Oxford Mail, Tim Hughes wrote "The hairs on the back of every neck must have pricked up ... what a tune, what a venue, what a man... what a night!"

The concert - a concept initially conceived over a pint in the Old Tom pub on St Aldates - saw Gaz and his band perform a bespoke set with the 42-piece Hot Fruit Orchestra made up of students, professors and alumni of the Faculty of

Music, who had never played together before.

Speaking of the sublime collaboration, Gaz said: "It was such a seat of the pants performance on the night, but that's how I like it. We only had a couple of run throughs on the day with the orchestra. I felt we were all playing on instinct, propelling each other forward. In that setting, with the lights and orchestra, it

"It was such a seat of the pants performance on the night, but that's how I like it... that's when strange and magic things happen"

kind of felt like Christmas... in May."

The response from the players and the audience was equally enthusiastic. Professor Gascia Ouzounian, who performed at the concert, said that "the concert raised funds for two very worthwhile causes in style: every person in the hall felt the power and beauty of Gaz's music, taken to new heights through Luke's imaginative arrangements." DPhil student and performer Patrick Brennan (Wadham College, 2018) said: "I really enjoyed the fusion that took place that evening - the chance to play my violin at an orchestral desk, accompanied by guitars, drums, synthesisers, and of course Gaz Coombes' sensational vocals."



Listen

The Sheldonian Live EP gives audiences the chance to hear much-loved songs with a new aesthetic. The EP is available to stream and download on all major digital platforms and was released on limited edition vinyl in December 2019 through the Caroline International label.



About the Author:

Andy Lamb is the Bate Collection Manager and responsible for curatorial matters, care and development of the collection. He arranges family and community events, concerts, academic visits and museum education activities.

Celebrating the Bate Collection of Musicial Instruments

The Bate Collection is celebrating its 50th anniversary this year. We asked the Bate Collection Manager Andy Lamb to tell us about the beginnings of the Bate Collection at Oxford, its historical donations and the gems of today's collection.

In 1963, Philip Bate generously gave to the University of Oxford his extensive and systematic collection of European orchestral woodwind instruments. Subsequently, he continued to augment the Collection with gifts and loans, both of woodwind and brass. His original condition of gift was that students should be able to play these historic instruments. The Bate Collection is therefore unique in that many of its instruments are used. Philip Bate's friend and colleague Reginald Morley-Pegge both gave and also permitted instruments to be bought from his collection. After his death in 1972, his extensive library and all his remaining instruments were given by his son William Morley-Pegge as a memorial.

It takes time for any such collection to be accepted by a University. For seven years

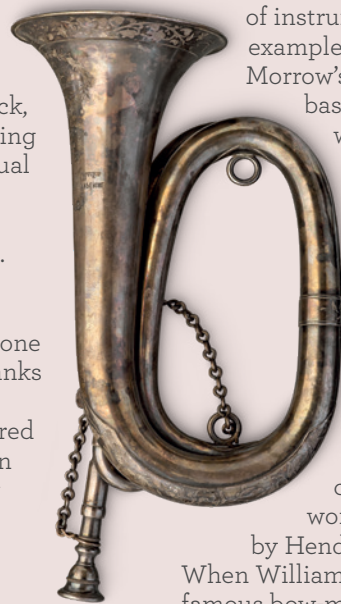
the initial Honorary Curator was Dr Horace Fitzpatrick, to whose unstinting efforts the eventual acceptance by the University is in great part due. Dr Fitzpatrick maintained his interest. To take one example, it is thanks to him that the Collection acquired on indefinite loan the six surviving instruments portrayed in the well-known painting by Zoffany of The Sharp Family, a



reproduction of which hangs in the gallery.

There is a significant group of historical and modern keyboard instruments, including harpsichords, spinets, virginals, early pianos and an important collection of clavichords. A number of these are from the Roger Warner Collection. A significant gift, by the Austin & Hope Pilkington Trust, was of a number of instruments from the Michael Thomas Collection.

There have been many gifts of individual or groups



of instruments: for example, Michael Morrow's renaissance basset recorder, which was presented by the National Art Gallery. This organisation has also given us a rare Grenser bassoon and contributed towards the cost of the wonderful oboe by Hendrik Richters.

When William Retford the famous bow-maker died in 1970, his colleagues Mr. Porter and Mr. Yeoman arranged that all his tools and other material should come as a gift in his memory. In addition, they and Arthur Bultitude established the nucleus of the

Retford Memorial Collection of Bows. More recent gifts include, from Dr. George Gordon, the first clavichord by Arnold Dolmetsch.

Since its origins in the 1960s there have been many further acquisitions. With the help of the National Heritage Memorial Fund, we acquired the Edgar Hunt Accession, consisting of over sixty instruments, including the world-famous Bressan treble recorder which is the basis of many modern copies. Another major gift was the Javanese Gamelan Kyai Madu Laras (Venerable Sweet Harmony), a complete slendro and pelog gamelan, which was presented by the Minister of Forestry of the Republic of Indonesia, H.E. Sudjarwo in 1985, and which is played regularly.



The Bandmaster's Course of the Royal Military School of Music, Kneller Hall, visiting the Bate Collection

Find Out More

We invite you to celebrate the anniversary of the Bate Collection with us. More information can be found online at www.music.ox.ac.uk



About the Interviewer:

Rim Jasmin Irscheid (Wadham College, 2017) works across the Events, Finance and Academic Office at the Faculty of Music. Prior to this, she completed an MSt in Musicology at Oxford and read Music and Psychology at the University of Heidelberg. This October Jasmin will commence an AHRC-funded doctorate on experimental music in the Middle East supervised by Professor Martin Stokes at King's College London.

Alumnus Profile:

Rachel Parris

Rachel Parris (St Hilda's College, 2002) is a comedian, musician, improviser and presenter on BBC Two's *The Mash Report*. She began improv comedy in 2007 with the Oxford Imps and can since frequently be seen on TV shows including *The IT Crowd*, *QI*, *Would I Lie to You?*, and *Mock the Week*.

Jasmin spoke with Rachel about her time at Oxford, her funniest moments on television, and the way music has influenced Rachel's career as a comedian and presenter.

Tell us about your time at Oxford. What are your memories of your time as a student?

Well I loved it, from start to finish. I remember the first days - moving in to my little attic room at St Hilda's, meeting the college friends who are still my best friends, I was blown away by it all. I loved the city, the history and the atmosphere. In my first year I got the part of Eliza Doolittle in the Magdalen Players' production of *My Fair Lady*, performed the Gershwin Preludes on the piano at the JdP, and joined a choir called Magdala which performed early polyphonic music. I kept doing plays and jazz and recitals all through my time there and by the

third year I spent every Friday night singing pop songs with a covers band at The Bridge nightclub. I also enjoyed the degree very much and learnt a huge amount, but for me what was so special about my time at Oxford was how many performing opportunities there were. It was such a good way to figure out what you love doing and to make friends while doing it.

What was your most memorable encounter with a fellow comedian?

At my wedding last year, at the moment when the celebrant asked if there were any objections, Paul Merton slowly, silently stood up from the back row and then silently sat back down again. Only me and my husband could see him doing it and everyone wondered why we were laughing!

Your performance of "How NOT to sexually harass someone" followed the #MeToo movement, landed millions of views and addressed the pressing issues faced by women worldwide. How do you successfully meld comedy with serious political issues?

That's something I'm still trying to figure out. Every piece that we do on *The Mash Report* is a new challenge -



what are we actually mocking here, and is it clear what the target is? Have we gone too far, have we gone far enough, and crucially, is it funny? Satire is worthless if it doesn't have a point to make. That balance is tricky and you never please everyone.

How has music influenced your career in comedy?

Music has always been at the centre of it. When I started improv in 2007, I would always favour the musical scenes in shows. I'd write songs for sketch shows and then when I finally got on the solo comedy circuit in 2010, it wasn't with stand-up, but with funny songs that I sang and performed at the piano. And that's still my act - whether in a basement comedy club or a big tour show, my act is half stand-up, half songs. I'll always feel more comfortable sitting behind a piano than doing anything else and I'll always write and perform songs as part of my career. Stand-up is something I have to keep learning how to do, but the music is my anchor, my happy place.

What advice would you give to any of our alumni wanting to pursue similar careers?

I love giving advice and I assume only about 5% of it is helpful. But here it goes.

My advice is: fish around. Take some time to try out lots of different things before narrowing your path. Don't close off weird creative opportunities that could change your life. Without meandering around for a few years when I was in my twenties - while doing different jobs, and meeting new people, I'd never have dreamed of trying comedy - and even now, it only works because I keep trying new things - like Madonna, but much poorer.

Find Out More

Follow Rachel on Twitter
@rachelparris or visit:
www.rachelparris.com

Remembering Ralph Leavis

Authors

Jonathan
Roberts



Simon
McVeigh



Ralph Leavis attended Dartington Hall School between 1946 and 1950. He matriculated at Lincoln College in 1951 and obtained First Class Honours in Music in 1954. He was a regular figure in the Faculty Library, known to students and staff.

Following the sad news of his death on 6 October 2019, Jonathan Roberts (Jesus College, 1971), Simon McVeigh (Keble College, 1971) and Gregory "Tigger" Burton have shared their memories with us.

"I was sorry to read of the death of Ralph Leavis. I came to know him by sight and reputation while reading music at Oxford. One rumour about him was that he had

"He always dispensed the music with charm and (when questioned) with the most detailed scholarly knowledge"

memorised Palestrina's entire five-part repertoire so as not to be caught out in the final examination: he was suspected of cheating because he wrote exactly what Palestrina wrote, but the examiners concluded that cheating was impossible and had no choice but to accept his paper." - **Jonathan Roberts**

"When I was a student in the 70s, he was the Librarian of the OU Chamber Music Society collection, housed in one of the back rooms behind the Holywell Music Room, and he knew absolutely everything: a totally photographic memory, so there was no need of a catalogue. He always wore a gown, though I can't say it added greatly to the scholastic ensemble, as personal appearance was not one of his priorities. But he always dispensed the music with charm and (when questioned) with the most detailed scholarly knowledge. He used to contribute erudite and trenchant comments to the newsletter and other publications under the

pseudonym Mr Verdant Green. His father was of course none other than F.R. Leavis." - **Simon McVeigh**

"Although he had been a regular reader in both the Music Faculty Library and the Bodleian Library for as long as anyone can remember, we knew very little of his personal circumstances. He was very much a 'private' person. He would always give a firm and direct response to anyone who took the trouble to engage in conversation, but would not wish to engage in small-talk beyond sharing the occasional cartoon or music-related anecdote from the newspapers. It is rumoured that he was a child prodigy on the piano and there was a period in his life when he engaged in much music-making. As well as carrying musical scores in his head, Mr Leavis was intimately acquainted with the Library of Congress Numbering System; this gave rise to the occasional note addressed to Library Staff explaining why some of the Chamber Music in the Library was incorrectly numbered. He took an interest in current affairs and wrote to the Oxford Mail with sometimes controversial views. Shortly before he died, Mr. Leavis had expressed a wish to promote a recital of lesser known musical treasures in the Faculty Library - perhaps this is something we could explore in due course. Mr. Leavis will be much missed in the Library." - **Gregory "Tigger" Burton**



Alumni Profiles

The Rev Professor June Boyce-Tillman

MBE
St Hugh's College, 1962



After leaving University, I went into primary school teaching to explore improvising and composing in the classroom. I became Head of Music at Burlington Girls' Grammar School. I gave up paid work to raise two children and began a PhD in children's musical development at the Institute of Education. My research contributed to the development of composing and improvising in the national curriculum in the UK and elsewhere. I got divorced, and entered higher education as a lecturer in music education at what was King Alfred's College Winchester. I initiated a course in world musics

in the 1990s, including classical, ethnic and popular traditions. We recruited students with very varied musical experiences. I became Head of Postgraduate Study and produced publications and guidance for the inclusion of performance as research in postgraduate study.

My research moved to the medieval mystic Hildegard and feminist musicology, particularly women in Christian church music and the movement for the ordination of women. I edited one of the earliest collections of women's contributions to hymnody. Many of my compositions are inspired by her, including two operas, one of which has been recorded. I have written over 150 hymns and chants which are used internationally.

I have performed and devised one woman shows internationally using music, storytelling and movement to explore the women mystics and feminist issues. I started two research centres at what was then Winchester University:

The Arts as Wellbeing and the Tavener Centre for Music and Spirituality. A book on *The Spirituality of the Music of John Tavener* was published this year. For over 10 years I have organised a multi-faith and multi-choir event at Winchester Cathedral. My latest piece used Zoom to create an international improvising choir.

I received an MBE in 2007 for my services to music and education. I am an ordained Anglican priest and an Extra-ordinary Professor at North West University South Africa where I contribute to research projects such as the forthcoming book *Ritualised Belonging*. I am an Associate of the Institute for Theology, Imagination and the Arts, St Andrews University. I now convene Music, Spirituality and Wellbeing International which organises conferences, debates and anthologies from five continents. I am extremely grateful for my time at St Hugh's in the 1960s and the variety of tutors, especially Bernard Rose and J.D. Bergsagel, although I have somewhat rebelled against some of what I learned.

John Byrt

St John's College, 1959



After studying at John's College as an organ scholar, I took over as conductor of the Schola Cantorum of Oxford from Laszlo Heltay and travelled all over the world with them. I took up composing and one of my carols was sung at King's Cambridge at their Christmas carol

service. Then I started researching 'notes inegales' and dared to perform Handel's *Dixit dominus* in this manner with the Schola in the Sheldonian in February 1968. A recording of the performance is now in the historical archive at the British Library in London.

However, almost immediately I was admitted to the Warneford Hospital with a diagnosis of manic depression, now called bipolarity. Yet I was soon afterwards invited to become a coach with the Glyndebourne Opera. I reported for duty but the heavy drug I was on (lithium) made me incapable of

even playing a scale. Clearly, my career had come to an end. Finally, I took an unexacting job in Devon, but I managed to write up my research completely and a local firm published it as a book. They made a very good job of it. On the cover are generous endorsements by Andrew Parrott and Prof. John Butt. The main argument of the book is that in the Baroque, the French were not the only nation to use rhythmic inequality. This is still contrary to the general view of the subject, but anyone who looks into the matter carefully will find that current practice is based on serious misreadings of the period sources.

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.



About the Author:

Holly Jackson (St Hilda's College, 2017) is a third-year music student and cellist at St. Hilda's College. She was president of the Oxford branch for the charity Sing Inside and a volunteer at Turtle Opera and Artlink (Oxford University Hospitals).

Sing Inside: Bringing music into prisons across the UK

The most meaningful project I have been involved in while at Oxford University was working with the charity Sing Inside. Sing Inside is a national charity founded by Cambridge University students with the aim of bringing music education initiatives into prisons in the form of choral workshops. The charity has since expanded to Oxford, London and York.

We strongly believe that group singing can bring people together and break down the barriers of communication that are usually in place in penal institutions. For this reason, workshops involve a musical leader teaching the music orally to the participants and volunteers all together as one group.

“The week was super great. Working together as a group was a really positive experience. I feel a lot more confidence in singing and opening up in general. The week has brought a smile to my face I’ll be keeping for months.” - Resident, HMP Huntercombe

The Oxford branch was created at the end of 2018 and has been thriving ever since. Over the past couple of years, we have run workshops in HMP Bullingdon, Woodhill, Huntercombe and Long Lartin. We have also hosted many fundraising events in Oxford such as charity jazz concerts and carol singing.

HMP Long Lartin has been one of our recent successes. The Oxford Committee has organised three-day trips to Long Lartin and has built a strong rapport with the group of participants. It has been great to see the participants come back for each workshop with fresh ideas and motivation. At our last workshop in January 2020 we performed *I’m Feelin’ Good* by Nina Simone, complete with choral bass

line. Contributions from participants helped us reach the final product.

December 2019 saw our first 4-day project at HMP Huntercombe. With generous funding secured by the Faculty of Music, we became a volunteer placement for the Music in the Community course. Nine students were awake at 6am every day for a week, excited by the prospect of a day of running workshops. Watching an audience of 50 staff and residents come together to chant “Sing Inside” brought us to tears. It was a humbling experience.

Getting involved in Sing Inside is a way to get experience first-hand the powerful potential of music in bringing people together.



Get Involved

Contact Ellen O’Brien (St. Hilda’s College) at singinsideoxford@gmail.com to get involved. You can also sign up to the Sing Inside mailing list by visiting www.singinside.org. [@singinside](https://twitter.com/singinside) [@singinside](https://www.instagram.com/singinside)

Alumni & Student

NEWS

Francesca Amewudah-Rivers (St John's College, 2016) directed Oxford's first all BAME cast and crew production of Euripides' *Medea* (2018).

Conductor **Olivia Clarke** (The Queen's College, 2010) was appointed as Mackerras Fellow at the English National Opera for two years.

Trumpeter **Simon Debruslais** (Christ Church, 2007) returned to the Faculty to give a performance on the Bate Collection's Renaissance and Baroque trumpets for the BBC Radio 3 Early Music Show.

Singer **Claire Roberts** (St Hugh's College, 2011) released a new album *Cheating Hearts* (2020). The album is a mix of jazz standards, originals and old-time tunes, made in collaboration with fellow musicians and colleagues in Manchester.

After his premiere at the BBC Proms in 2018 in the Royal Albert Hall, composer **Alexander Campkin** (St Catherine's College, 2002) was commissioned to write a piece for Bournemouth Symphony Orchestra and Chorus and has recently signed with Edition Peters.

Sophia Alexandra Hall (Jesus College, 2015) won an award for Outstanding Achievement in Education from the Fostering Network.

Freddie Crowley (Merton College, 2018) formed a new choir, the New Oxford Consort with singers drawn from alumni choral scholars of Oxford, Cambridge, Durham, Royal Holloway and Manchester universities, as well as London conservatoires.

The Cathedral Singers of Christ Church, conducted by **James Morley Potter** (The Queen's College, 2007), released a new CD *Henry Aldrich: Sacred Choral Music*. The project makes use of new editions made from manuscripts held in Christ Church Library and features Henry Aldrich as an important figure in Oxford's musical history.

Conductor **Alice Farnham** (St Hugh's College, 1989) came back to Oxford last October for a Royal Philharmonic Society event at Trinity College to inspire twelve young women conductors.

Composer **Ryan Wigglesworth** (New College, 1998) was featured in the 2019 BBC Proms playing piano,



Sophia
Alexandra
Hall



Claire
Roberts



James
Potter



Caitlin Harrison

conducting & premiering his own work with Britten Sinfonia, as well as conducting Mozart on the same stage the evening before.

Annabelle Lee (Lady Margaret Hall, 2012) launched a podcast *Talking Classical*. As part of one of the episodes, she interviewed alumnus and established tenor Toby Spence on his career in music.

Paul Kenyon (Oriel College, 1961) has edited the first volume of the complete works of Ercole Pasquini, published by the Italian Musicological Society. The volume has been favourably reviewed by *Rivista Italiana di Musicologia* and will introduce more people to a composer of 'remarkable skill and originality'.

Siriol Jenkins (Magdalen College, 2016) won first (and second) prize in the Composer's Medal, Under 25s at the Urdd National Eisteddfod.

Anna Appleby (St Hilda's College, 2011) is taking part in a unique collaboration between Manchester Metropolitan



Anna Appleby

University, the RNCM and an early career poet to create full-length opera. The project receives support and mentoring plus a broadcast concert performance from the BBC Philharmonic.

Congratulations to second year Music student, **Ewan Miller**, who has reached the category finals for BBC Young Musician 2020.

Graduate students **Emma Kavanagh** (Linacre College, 2018) and **George Haggett** (St Hugh's College, 2014) established a new study day for MSt, MPhil and DPhil students to present their research to a friendly environment of peers and colleagues. This year's study day took place virtually and had the theme Music & Identity.

DPhil composer **Carol Jones** (St Catherine's College, 2018) wrote a piece for the Red Note Ensemble for their online Noisy Nights series during COVID-19. Carole also received a commission from Deutscher Chor London for a concert at Halloween 2020.

Leo Geyer (St Catherine's College, 2019), Musical Director, was featured in BBC News for his innovative digital rehearsals with Devon Philharmonic Orchestra.

Caitlin Harrison (St Hilda's College, 2019) and **Noah Bray** (Hertford College, 2019), both first year MPhil composition students, were shortlisted in the NCEM Young Composers

Competition 2020. Caitlin has also been shortlisted for the Ernest Read Symphony Orchestra's Emerging Composers Competition, where she composed a fanfare for full symphony orchestra. Caitlin's work has included blindfolding performers, filming in an old Jewish ghetto and recording dancers in a swimming pool.

In 2019, the BBC Singers performed a piece written by Music Student **Will Harmer** (Worcester College, 2018). One of Will's pieces was also performed at BBC Young Musician 2020.

As part of the Music Kyogen Project Oxford Team, DPhil student **Moeko Hayashi** (Wadham College, 2016) organised Dickens' *A Christmas Carol* as Kyogen (a form of traditional Japanese Theatre) with two leading Kyogen masters, Juro Zenchiku and Daijiro Zenchiku last November.

The research of DPhil student **Kathryn King** (Magdalen College, 2016) was featured in Martin Bashir's BBC News story about choral evensong. Kathryn's research is concerned with experiences of choral evensong in the twenty-first century.

Jonathan Watt (St Hugh's College, 2018) received a composition prize as part of the annual competition organized by the Oxford University Sinfonietta (OUSinf) for his orchestral piece *Apogee*.

First-year student **Reuben Tendler** (Pembroke College, 2019) won a composition competition organised by Oxford Philharmonic, judged by John Traill and Deborah Pritchard. The piece was performed at the Sheldonian Theatre in January 2020.

DPhil composer **Thomas Metcalf's** (Worcester College, 2014) composition was been awarded £1,000 as part of the Lord Mayor's Composition Prize for 2020. Another piece of Tom's was also chosen for the London Festival of Contemporary Church Music 2019. This April, Tom has also been given generous project funding by the Humanities Cultural Programme at TORCH to write a large-scale piece for the Kreutzer quartet and host a small conference and workshop focusing on graphical and musical crossovers.



Chris Lovell-Jones

Third-year student **Charlie Lovell-Jones** (Christ Church, 2017) has been recognised as one of the most promising young violinists in the UK, receiving the Harriet Cohen Memorial Award. Charlie also reached the semi-finals of the Sendai International Music Competition in 2019, where his performance of Bach Violin Concerto No.1 received public commendation from the chair of the jury. He was also selected for the Leonidas Kavakos International Violin Masterclass April 2020 on a full scholarship, and in February 2021 he will give a Young Artists' Recital at the Andermatt Festival, Switzerland.



About the Author:
Graihagh Cordwell (St John's College, 2018) is a DPhil candidate in Music at Oxford. Her AHRC-funded DPhil project, supervised by Professor Jason Stanyek and Professor Mohamed-Salah Omri, examines the role of music and humanitarianism in Zaatari Refugee Camp in Jordan. Before joining Oxford, Graihagh studied at The University of Manchester and the Royal Northern College of Music.

A Musical Life in Lockdown: Experiences from Jordan



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On 18 March 2020, in response to the coronavirus pandemic, the Jordanian government imposed what was considered to be one of the world's strictest lockdowns. Martial law was implemented, and the army spread out across the country. The borders were closed. Any movement outside the home was fully prohibited and essentials such as bread and milk for babies were delivered to neighbourhoods in buses. Over time the lockdown was gradually eased, but certain measures were enforced such as curfews and commuting only by foot to local supermarkets and pharmacies. Travel by car was later permitted but with restrictions. Every night we would hear the whirring of sirens and loudspeakers ordering our return home. We celebrated Ramadan and Eid without many of the usual customs. The contrast to

Amman's typical sights and sounds was stark.

Yet, lockdown had its silver linings. I spent it with dear family friends. We talked to one another and shared our stories. We walked through uncharacteristically empty streets. We played piano duets, sang songs, and even raised some baby turtles!

My doctoral research has also been impacted by the quarantine. Zaatari Refugee Camp, my main fieldwork site and the world's largest Syrian refugee camp, has been in lockdown since the beginning of the crisis. Outside NGO access has been reduced, except for essential services, in order to protect the camp's densely populated refugee community. Zaatari's musical life is usually thriving, with music sounding out from homes, classrooms, and community events. With such group gatherings now

restricted, maintaining Zaatari's musical culture is particularly important. Together with NGOs and camp musicians, we moved music activities online, providing music-relaxation videos and pre-recorded singing and music theory training for those without instruments or strong internet connectivity. We distributed keyboards. Musicians in the camp shared recordings of songs and performances on social media. This new approach to fieldwork affirmed both the integral place of music in Zaatari and the resilience and innovation of its residents.

At the time of writing, Jordan has recorded just 953 cases of COVID-19 and 9 fatalities. In June, after nearly

three months of lockdown measures, the country has opened up. Curfews have been relaxed and we have mostly returned to the Amman of pre-quarantine days: one hears again the hum of traffic in the busy streets and the shouts of fruit sellers emanating from colourful pick-up trucks. Families gather once more, and friends meet for coffee in local cafes, albeit clad in masks and gloves. There is an old Arabic saying, *il-janna bidūn nās ma bitindās* (a paradise without people is not worth stepping foot in). If I have learnt anything from life under lockdown in Jordan, it is the power and importance of people to make and shape our lives — as well as a little bit of music, too.

1. Bus delivering bread under lockdown. Graihagh Cordwell 2020

2. Socially distanced queuing for vegetables. Graihagh Cordwell 2020

3. A secret haven of a back garden. Graihagh Cordwell 2020

4. Baby turtles. Graihagh Cordwell 2020

Faculty Books & Recordings

Professor **Laura Tunbridge** published a new book on Beethoven in July 2020, entitled *Beethoven: A Life in Nine Pieces*. Each chapter focuses on a period of his life, a piece of music and a revealing theme, from family to friends, from heroism to liberty.

Professor **Gascia Ouzounian** will publish a monograph entitled *Stereophonica Sound and Space in Science, Technology and the Arts* (The MIT Press). The book examines concepts and technologies of acoustic and auditory space from the nineteenth century to the present day.

A new disc of English music by The Queen's College Choir and Contrapunctus, directed by Professor **Owen Rees**, received a Diapason d'or in the January 2020

edition of the French classical music magazine *Diapason*.

The first modern edition of Durante's Mass, edited by Emeritus Professor **Stephen Darlington**, has been published by Peters Edition.

Magdalen College Choir, directed by **Mark Williams**, released a new CD, *The Pillar of the Cloud*, in June 2019. The disc reached the Classical Specialist Charts and received favourable reviews in the press. The Choir released another recording in May 2020.

Operatic Geographies: The Place of Opera and the Opera House, edited by Professor **Suzanne Aspden**, has been published by the University of Chicago Press. The book grew out of an international conference organised in

Oxford by Professor Aspden. This collection of essays takes a closer look at the ways in which opera and the physical environment of the opera house have shaped each other, considering aspects of territoriality and power.

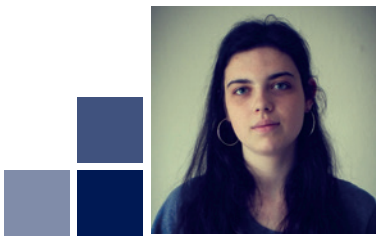
Delius and the Sound of Place by Professor **Daniel Grimley** has been published by Cambridge University Press. Drawing on archival sources, contemporary art and literature, and more recent writing in cultural geography and the philosophy of place, Dan Grimley offers a new interpretation of Delius' work as one of the most original and compelling voices in early twentieth-century music.

Director of Performance **Liz Kenny** released a new record in 2019, *17th Century Playlist* (Delphian), accompanying

British tenor Ed Lyon on the lute. The Guardian described it as "one of the year's most enjoyable discs". Kenny also received a nomination in the BBC Music Magazine Awards for the Instrumental Category for *Ars Longa* – an album of old and new music for the theorbo with works written specifically for Kenny. The BBC Music Magazine jury described it as a "tour de force ... an intoxicating take on ancient and modern".

Professor **Jason Stanyek** published a new book as part of his book series *33 1/3 Brazil*. The series examines the most important Brazilian albums of the twentieth and twenty-first century, spanning a variety of genres from tropicália to rock, hip hop, bossa nova, heavy metal and funk.





About the Author:

Livi van Warmelo (St Anne's College, 2018) is a violinist, pianist and composer. Since arriving in Oxford, she has worked as Musical Director on a number of plays including *Chicago* (2019), *Joseph and his Technicolour Dreamcoat* (2020) and Oxford's first virtual musical, *The Last Five Years* (2020).

The Last Five Years: An Online Quarantine Show

We were scheduled to perform 'The Last Five Years' live on stage but instead we changed tack and streamed the show in May 2020 following the outbreak of COVID-19. The project was funded by the Music Faculty and Oriel, New and Worcester Colleges. The project was initially supposed to be the inaugural Anne's Garden Musical. After we realised this would no longer be possible in the current climate, we were too far invested in the project and too stubborn to say goodbye to the show, so we decided to make it a fully-digital theatre piece recorded from our own homes.

Taking place over five crucial years, *The Last Five Years* follows the individual and shared lives of Cathy and Jamie, as they grow together and grow apart. Beginning from the final moments, Cathy demonstrates the devastating effects of a relationship that has crumbled, whilst Jamie revels in the naïve discovery of what he thinks is true love for the first time. From here, the two embark along the same relationship in opposite directions, although along two very different paths. With a nuanced and ultimately soul-destroying score, *The Last Five Years* is a story of discovery and accomplishment, as much as it is one of love and deceit.



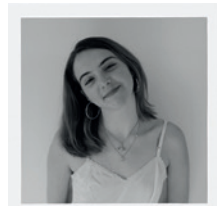
last five years - 03.05.2020
Harvey Dovell
Producer & Editor



last five years - 03.05.2020
Imogen Albert
Director



last five years - 03.05.2020
Livi van Warmelo
Musical Director,
Keys & Mixer



last five years - 03.05.2020
Maggie Moriarty
Cathy



last five years - 03.05.2020
Marianne Sutton
Violin



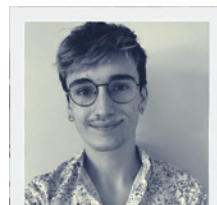
last five years - 03.05.2020
Peter Todd
Jamie



last five years - 03.05.2020
Samuel Hopkins
Bass



last five years - 03.05.2020
Tao Gu
Guitar



last five years - 03.05.2020
Toby Anderson
Cello

"If online productions like this will be the 'new normal' for theatre over the next few months, OOProductions have shown that we are in safe hands." - Oxford Opening Night.

Involved were several Music students, myself as the Musical Director, Imogen Albert (Oriel College, 2019) as the Director,

Marianne Sutton (St Anne's College, 2018) on violin, Toby Anderson (St Anne's College, 2018) on cello, Sam Hopkins (Pembroke College, 2018) on bass, Tao Gu (Wadham College, 2017) on guitar. The combined dedication from everyone to the project and the resulting recording makes it one that we will surely return to again and again.

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Find Out More

You can watch bloopers and the show's Q&A 'on their website: www.ooproductions.co.uk/the-last-five-years