

Music

Newsletter for Music at Southampton | Summer 2013

Welcome

Welcome to another issue of the University of Southampton Music Department's annual Newsletter. Here you will find a selection of stories showing how our commitment to excellence, innovation and enterprise translates into action.

We are large by UK standards, international in fact as well as outlook, attracting staff and students from around the world. We are energetic networkers, helping to shape the international musicological research agenda through prolific top-quality publication, committee membership, conference attendance and conference organisation, including the prestigious Biennial Baroque conference in July 2012 and the Royal Musical

Association Postgraduate Research students' conference in January 2013.

Southampton staff composers and performers are highly visible on the international scene. They report another year of significant premieres, film and TV commissions, radio broadcasts, recordings and industry awards.

Programming in Turner Sims (the University concert hall) is equally ambitious. The Elias Quartet, London Sinfonietta and Tomorrow's Warriors all took up Associate Artist positions at the start of the 2012/13 season, promising close contact with students in performance and workshop contexts.

Much of our musical intellectualising finds audible outlet. Music sounds different as a result: more interesting, more audience-involving; altogether more important. We are investing in the future of the art form in active collaboration with our own students — to whom much of that future belongs.

Music at the University of Southampton is a fantastic place to work and to study. If the newsletter whets your appetite and you would like to find out more, do please get in touch.

Professor Andrew Pinnock, Head of Music



Happy 150th

2012 marked the 150th anniversary of the opening of the Hartley Institution, the University of Southampton's founding moment. We are an older University than many people realise, with a humanities teaching and research tradition stretching back to the mid nineteenth century. To celebrate, Music invited the Royal Marines Association Concert Band to give a special concert in Turner Sims. As Royal Marines musicians had played in the original opening parade (15 October 1862), we were delighted to welcome them back. Major Tony Smallwood conducted. We hope to work with the Marines on future performance projects, taking repertoire ideas from their uniquely well-stocked library.

Dickens and the Great Operatic Disaster – recreated in the Nuffield Theatre, University of Southampton, Friday 26 October 2012

In late December 1835, Charles Dickens and English composer John Hullah wrote a comic operetta entitled *The Village Coquettes*. Dickens was 23 and not yet the literary star that we now know him to be. Hullah was also 23 and a rising star of the music world. They began working on the piece – Hullah was inspired by the great work of the Italian opera and Dickens wanted to create an English drama where the characters would act and talk like everyday folk. The result was a critical disaster, being famously mauled by critic John Forster. However, within the piece lie the seeds of future greatness – Dickens’ superb characterisation, dialogue, and comedy, Hullah with his flowing melodies and rollicking choruses. *The Village Coquettes*, a tale of country maidens seduced by slimy types from town, of quarrels and evictions, and all with a happy ending, hit the stage in 1836. It was immediately eclipsed by the enormous success of *The Pickwick Papers*, closely followed by *Oliver Twist*, and Dickens’ destiny as a novelist rather than a librettist was sealed.

The libretto was published, but has never been widely known. *Dickens and the Great Operatic Disaster* – a characteristically adventurous contribution to 2012 Dickens bicentenary celebrations, co-presented by Music and the Nuffield Theatre – returned to the original disaster scene, letting its audience eavesdrop on an imaginary, rather tense dress rehearsal ... Russ Tunney directed; David Owen Norris presided at the pianoforte.

Guitar heaven

Alumnus and current staff member Jon Gingell appeared in the house band for the Mercury Musical Developments 20th anniversary gala in October 2012, performing on electric and acoustic guitars and banjo. Southampton guitar alumni Andy Shaw and Ollie Hannifan featured in an onstage spot for *Loserville*, an original British musical running at the Garrick Theatre. Over summer 2012, Jon Gingell played at the Soho Theatre for the latest Stiles & Drewe musical, *Soho Cinders*, with yet another Southampton guitar alumnus, Ben Price. The show had strong reviews and featured the pair in a series of duets with star actors Jenna Russell and Michael Xavier.

John Williams and John Etheridge played a sell-out concert in Turner Sims on 16 November 2012. Music students got to meet them during an informal question-and-answer session that afternoon, chaired by composition lecturer and guitar enthusiast

Dr Thomas Seltz. Sample reactions: “It was incredibly interesting to hear what they had to say; we got such insights into what it’s like to perform at their level.” “I’m a singer, not a guitarist, but it’s always good to get different perspectives from professional musicians. I was particularly interested to hear what they had to say about world music.”



John Williams and John Etheridge during the question and answer session at Turner Sims.

Lutes’n’Ukes

With a Turner Sims lunchtime concert on 10 December 2012, Reader in Musical Performance Elizabeth Kenny launched a new collaboration between the Ukulele Orchestra of Great Britain and her much-praised ensemble Theatre of the Ayre. Pieces by two very different Robert Johnsons alternated, all specially arranged for lutes’n’ukes (one of the Johnsons was a lutenist-composer who worked with Shakespeare, the other a legendary blues musician). Lutes’n’ukes will re-appear in the Spitalfields Festival, London and the York Early Music Festival in summer 2013, boldly re-inventing ‘early music’ for 21st century audiences.



New staff members

Four new members of academic staff joined us at the start of 2012/13. Welcome!



Thomas Seltz

An intercultural composer with a professional background in hard-rock who will be enthusiastically involved in performance, especially with jazz and pop students. He started his music career in his teens as a rock guitarist and songwriter in bands in France and moved to the UK touring the darkest underground venues in the country and enjoying radio play with the band TORO. Thomas subsequently studied composition at the University of Edinburgh from 2006-2011 with Nigel Osborne and Peter Nelson. He has written works at the crossroads of contemporary music and popular entertainment, and has collaborated with popular musicians and orchestras alike: in his Electric Bass Guitar Concerto for instance, written for John Patitucci and the Scottish Chamber Orchestra, and in *Mandarin*, an erhu concerto for Peng Yueqiang and Mr McFall's Chamber. Thomas' music is regularly performed in the UK, and broadcast on BBC Radio 3.

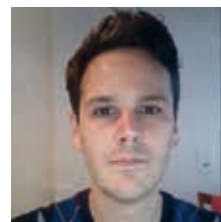


Ben Oliver

After several years working at Southampton as Arts and Humanities Research Council postdoctoral research assistant in Composition for Cochlear Implant Users, Ben has been appointed to a permanent lectureship. He will develop new composition teaching modules, work with students to re-energise our new music group, and – with colleague Matthew Shlomowitz – programme a series of visiting artist events.

He studied at Leeds and Sussex and has had more than 35 works performed both internationally and in the UK. He conducts and regularly composes for the Workers Union Ensemble, a London-based ensemble of professional musicians who share a passion for contemporary music.

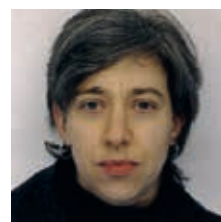
In December 2010 Ben was chosen as one of two winners of the International Composer Pyramid 2010, set up by Sounds New Contemporary Music Festival, UK, with Coups de Vents, France. As a result the Danish ensemble Aarhus Sinfonietta performed his work *Smash and Grab* at Sounds New Festival 2011 which was recorded by BBC Radio 3 for 'Hear and Now'. In November 2012 Ben was selected to work with the BBC Symphony Orchestra for a year as part of Sound and Music's "Embedded Artist" development programme. This places artists from a range of disciplines into real-world artistic contexts with leading national creative organisations.



Matthew Shlomowitz

Raised in Adelaide, Australia but UK-based for a number of years, Matthew has composed works for groups such as asamisimasa, Apsara, bESIdES, Calefax, Champ D'Action, Ensemble Offspring, EXAUDI, Ives Ensemble, Nieuw Ensemble, Quatuor Diotima, Ricciotti Ensemble, and extended works for Mark Knoop and Stephane Ginsburgh.

He has two major projects ongoing: *Popular Contexts*, a series of pieces that investigate everyday and popular culture (often combining field recordings with instrumental music), and *Letter Pieces*, which combine physical actions, music and text. He formed the Letter Piece Company with dancer Shila Anaraki and together they created a one hour theatre work, *A to Zzz*, for five performers that was premièred at Vooruit in Gent in February 2012.



Hettie Malcolmson

An ethnomusicologist specialising in Latin America and the UK, she spent a year at the age of 16 living with a family in Ecuador which sparked her fascination for Latin America and its musics. She studied social anthropology at the London School of Economics, and subsequently worked for De Wolfe music library and since then as a composer for theatre, film and television. Hettie completed an MMus in Ethnomusicology at Royal Holloway, University of London, and a PhD in Sociology at the University of Cambridge. She has taught undergraduate and postgraduate courses in ethnomusicology, sociology and Latin American Studies at Cambridge, Manchester and Royal Holloway, University of London.





The grand finale ensemble.
Photo: Ian Jones

Compositions for Cochlear Implantees – the grand finale

The grand finale of the Arts and Humanities Research Council (AHRC)-funded research project *Compositions for Cochlear Implantees* took place on 29 September 2012, in Turner Sims. Dr Rachel van Besouw (Institute for Sound and Vibration Research) discussed the challenges of engaging with music with current cochlear implant technology. Music's Professor David Nicholls interviewed implant user Andrew Paterson about his experiences of listening to music through a CI. The second half featured a range of works created for cochlear implant users by Dr Ben Oliver, performed by an ensemble of professional and student musicians. Musical items included: a new setting of Edward Lear's *Calico Pie*; *Loopy Birds* in which birdsong recordings are used in arresting new ways; *By the Sea* for beach equipment and ensemble; and an audience participation piece *Three Folk Songs with Patriotic Cheese Accompaniments*. The whole event was filmed for AHRC's new digital showcase and BBC Radio Solent and BBC South (TV) both covered it. AHRC Follow-on Funding, will allow the research team to make music software specially developed for cochlear implant users freely available online.

Haydn's *Nelson Mass* in St Michael's Church

St Michael's Church, Bugle Street, a 1,000-year-old building in the historical centre of Southampton, is a wonderfully atmospheric venue closely linked with Music at Southampton. University musicians gave a powerful performance of FJ Haydn's *Nelson Mass* in the church on Sunday 11 November 2012. It was full to capacity. Our Head of String Studies Paul Cox conducted university choral scholars Cantores Michaelis, the Hartley Singers and Hartley Sinfonia, joined by guest soloists Elizabeth Fulleylove and Kayleigh Conway-Jarrett (both Southampton graduates), David Rendall and Ian Caddy.

Other music in the programme developed the Nelson theme: Haydn's *Lines from 'The*

Battle of the Nile' and John Braham's *The Death of Nelson*. A short piece by Franz Joseph's younger brother Michael Haydn received its modern premiere right at the beginning - his C major *Tantum Ergo*, in a 1790s arrangement for choir and wind ensemble. This had been edited by Music postgraduate Austin Glatthorn, who unearthed it in a Regensburg archive over the summer.

Seventy five students took part, playing and singing alongside members of teaching staff: Caroline Balding (violin, leader), Julian Poore (trumpet), Rob Harris (horn) and David Owen Norris (piano, harpsichord).

Conductus – a long-lost art revived

Singers John Potter, Christopher O'Gorman and Rogers Covey-Crump, directed by Professor Mark Everist, have recorded sixteen examples of a genre called the *conductus* – the first surviving and coherent repertory of newly-composed Latin song. Working from original manuscripts, the singers and the rest of the project team succeeded in translating the often opaque and problematic medieval notation, using them as a basis for a CD released in July 2012 by Hyperion Records. The *conductus* sets poetry on subjects encompassing the paraliturgical, commentaries on the nature of truth as well as texts dedicated to the Blessed Virgin and saints. The music – over 800 surviving and performable works – is in one, two, three and (very rarely) four parts, and ranges from the simplest setting to structures of fearsome complexity. The recording is the first of three to emerge from the £600,000 project *Cantum pulcriorem invenire: Medieval Latin Poetry and Song*, funded by the Arts and Humanities Research Council. Two CDs will be launched in July 2013 and 2014.

“What is, or are, conductus? The body of anonymous medieval songs, usually sacred but not liturgical and mostly forgotten, flowered in France in the mid-13th century ... This new Hyperion disc ... should reawaken interest in this beguiling repertory. The poems are about life, death, salvation and, naturally, the frail virtues of women. (“He who strives to keep and lock in a roving young woman/Is washing a brick.”) Three tenors – John Potter, Christopher O'Gorman and Rogers Covey-Crump – deliver these explorations with unerring skill and conviction.”

Fiona Maddocks, *The Observer*,
16 September 2012

For further information please contact:

Recruitment and Admissions Office, Humanities, University of Southampton, Southampton SO17 1BJ

ugapply.fh@southampton.ac.uk | +44 (0)23 8059 9339

www.southampton.ac.uk/music