News & Events:

- The third and fourth CMV concerts are fast approaching! CMV3 Wednesday 18th May 7pm in St. Paul's church; CMV4 Wednesday 1st June Victoria Rooms, (theatre bar and G12) 7pm (bar opens 6:30pm):
- •Join Schola Cantorum NEXT Wednesday for a free concert of 12th-century polyphony and FIVE brand new pieces composed in response to the medieval dots
- •SEASON FINALE see Laura Bell, Jonathan Godsall, the Hill House Collective and special guests perform an evening of theatrical, dramatic and conceptual music all in a good humour with a bar open throughout. An opportunity to hear text scores by George Brecht with accompanying students commissions in response; recorder, gong and mentalism in Ishi Maki's piece Black Intention, music structured around hillarious, profound, profane and downright weird stories by John Cage and picnic party pieces and interactive music from the department's finest composers.

Bar opens 6:30pm, informal performances in the bar start at 7pm and the sit-down concert starts at 7:30pm. Come and celebrate the end of term with some startling music.

• The Seven Ages of Dylan

Organised by The Bristol Institute for Research in the Humanities and Arts.

Lecture Theatre 3, entrance at 3-5 Woodland Road (theatre is at the rear of 21 Woodland Road), 9:30am

Bob Dylan will be 70 years old on 24 May 2011. This conference will celebrate, and reflect on, the career of one of the most significant figures in the cultural life of the past fifty years by bringing together the UK's foremost Dylan scholars.

Contact Craig Savage email: dylan-conference@bristol.ac.uk

Caption Competition Result:

In issue 15 we ran a caption competition. Here we reveal what was considered - by our independent adjudicator Dwain Chambers - the funniest and almost as funny entry for our photographs

Winning entry:

New production of Wagner's Ring Cycle puts the 'ass' in 'brass'



Honourable mention (2nd place):



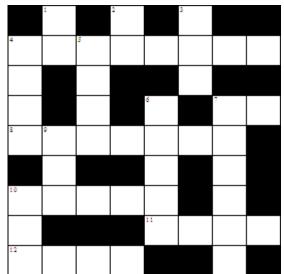
Music Department's attempt to introduce peer assessment of Recitals reveals students to be harsher markers than staff.

Down:

- 1. Eee, by gum! self-centred note (2)
- 2. CUT! CUT! Cut out the C and you're left with... C! (2)
- 3. Blighty's very own opera acronym, Brian! (3)
- 4. F-off flute! Plucking good instrument (4)
- 5. In the name of the Law, play more than one note! (4)
- 6. Clean and fresh character, probably depicted musically in Sibelius's *Tempest*uous music (5)
- 7. Rameau's country, très Lu(v)lly! (6)
- 9. Name of a dorky musicians magic recording wand (3)
- 10. ___ Campbell. Gee he was a good footballer! (3)

- 4. The most important member of the creation/performance/reception triangle of musical life? Hear, hear! (8)
- 6. Insert omnipresent Sound of Music reference here: ____ a longer way to run!(2)
- 8. Beethoven's dictatorial piano concerto (7)
- 10. Most hated series of notes in any child's instrumental practice. (5)
- 11. "_____ be my lady tonight!" not "Luke be a Jedi tonight!" (4)
- 13. "We ____ the Octogenarian!" it's a four letter word (t-shirts available)





Octogenarian is going online! Find us at www.octogenarian.co.uk

Issue: 16 Wouldn't you just DIE without Mahler dahling?...



Üdvözlöm, üdvözlöm, üdvözlöm,

Üdvözlöm to this, the final hard-copy issue of Octogenarian, your friendly reviewer and lobbyist for Bristol's music scene. Whilst this may be the last chance to read our fine verse on paper you will be able to see our pixelated digits online at www.octogenarian.co.uk. Yes, the Octo is going online, with a wider remit and all sorts of fun stuff to read, contribute to and dismiss like an old West Indian bowler. The site is not quite built yet, but within the next two weeks will be up-and-running and looking for contributions from all. Please don't hesitate to honour us with your cyber-presence.

This final issue sees TWO NEW writers take the mantle in the form of contemporary music newbee Gronst Strontholm and glitter-ball enthusiast Bernard Flatley, Gronst reviews Elektrostatic's Easter time treat *Dreams from the East* – the calm before their beardy storm that was the Elektrostatic festival – a whole series of concerts and workshops that took place last weekend featuring conquering States ensemble 8th Blackbird – a rare treat for Bristol to be dabbled with by such a high profile group... we hope you all went! Monsier Flatley embodies this publication's enthusiasm to 'get into the 'spirit of it' with a review of the Royal Wedding's musical elements - we intend to send a copy out to sea in North Wales in the hope that a man fast becoming an egg look-alike and with striking horsey attitudes rescues it with his chopper. Finally we sent seasoned concert-goer Yogden Smithe on a jazzy trip to Colston Hall to report on the trio Storms/Nocturne's concert of unusual instrumentation.

This issue also sees Dane Bower repost Mary J. Blige's Obscure Composer of the Fortnight - Alexandra Knaifel - and raise her another Russian unknown - Sergei Liapunov. We ask 8 questions innate seconds of a very boring man and reveal the winning entry for last issue's hotly contested caption competition (nobley judged by our third party judge - Dwain Chambers)... Winning our rollover prize of a Dark Chocolate Kit-Kat & a tube of computer-before font of ◆ \(\mathbf{\pi}\) \(\mathbf{\pi}\). Well done to him... well done indeed.

So all that is left to say is thank you for reading! It's been a pleasure to put this pamphlet together, I hope we've not offended and that you make the digital switch, follow us online - www.octogenarian.co.uk. Thank you.

Upcoming Concerts:

When?	Where?	Who?	What?	How much?
7.30pm Wednesday 11 May	Colston Hall	Colin Currie Percussion Group	Elektrostatic Festival: Steve Reich's Drumming Music	£7 student
1pm Thursday 12 May	St. George's	Midori Komachi (violin)/Carson Becke (piano)	Mozart/Beethoven/ Brahms/Saint- Saëns	FREE for students (CAVATINA discount)
11am Saturday 14 May	Colston Hall 2	James Jones	Discovering Music (talk): Bolshoi Symphony Orchestra	£3 with concert ticket (18.5.11 concert)
7.30pm Saturday 14 May	All Saints Clifton	The Fitzhardinge Consort	Handel/Parry/Stanford/ Weelkes	£5 student
7.30pm Saturday 14 May	St. George's	Harlequin Singers	Mozart/Rutter/Elgar/ Haydn	£9 student
7.30pm Wednesday 18 May	Colston Hall	Bolshoi Symphony Orchestra	Tchaikovsky/Prokofiev	£8 under-26s
7.30pm Wednesday 18 May	St. George's	International Baroque Players	Platti/Corbett/ Geminiani/Vivaldi	£8 student
1pm Thursday 19 May	St. George's	London Bridge Ensemble	Bridge/Mahler/Mozart	FREE for students (CAVATINA discount)
7.30pm Friday 20 May	St. George's	Nicola Benedetti and Friends	Beethoven/ Schumann/ Brahms	FREE for students (CAVATINA discount)
7.45pm Saturday 21 May	St. George's	Brandon Hill Chamber Orchestra	Maxwell Davies/ Sibelius/Brahms	£11 student
7.30pm Tuesday 24 May	Colston Hall	Bristol Ensemble/ Freddy Kempf/ Jonathan James	Barber/Copland/ Beethoven <i>Piano</i> Concerto no.5	£15 (or £1 BUMS?!)
7.30pm Saturday 28 May	St. George's	Army of Generals/Charles Hazelwood	Refractions and Abstractions II Corelli/Tippet/Schubert	£11 or £5 BUMS
7.30pm Tuesday 31 May	St. George's	Mark Padmore/ Paul Lewis	Schubert Die Schöne Müllerin	£11 or £5 BUMS
7pm Wednesday 1 June (bar opens 6:30pm)	Victoria Rooms	HHC Performance Collective	CMV 4: Performative and Conceptual Music Cage/Lucier/Ishii/ Brecht/Student compositions	FREE (with bar!)

Pick of the Nose:

7pm Wednesday 18 May	St. Paul's	UOB Schola	CMV 3: Medieval meets	
	Church (behind	Cantorum/Dr. Emma	Modern	FREE
	Vic Rooms)	Hornby and soloists	Medival Chants/	
			Contemporary Responses	

Storms/Nocturnes (Joe Locke, vibraphone; Geoffrey Keezer, piano; Tim Garland, saxes/bass clarinet)

Colston Hall 2, Sunday 10th April 8pm £8

I'll be honest here: this was a rare occasion on which I attended a concert having done next to no research beforehand on either the players performing, or the music being performed. Essentially, I was attending out of a feeling of 'I like jazz... this is jazz... it will probably be quite good and it's fairly cheap... so I may as well go', and as it stood in the hours prior to the event, had I not booked a ticket a few days in advance I probably wouldn't have gone.

I should therefore be careful about preaching too heavily on the poor attendance; there were about 30 in the audience. But maybe it is the general absence of this 'I like jazz and this is jazz and will probably be quite good and it's fairly cheap so I may as well go' notion (and you can substitute 'jazz' for any other genre) that is the problem. True, Sunday evening isn't your traditional concert-going time, but did all but 30 people in the local area genuinely have something better to do?

In fairness, I enjoyed sitting on the front row, 10 feet from the stage, and I was glad of the ease with which I could talk to the players afterwards. Moreover, they clearly put in no less effort than they ordinarily would have, in a situation in which they could perhaps have been forgiven for doing so. The long-term implication, however, is that they're not going to be in a hurry to come hack to Bristol

In any circumstance, this would be a shame; here, it's an absolute travesty. Had I done my research, I would have been far more excited about the whole thing than I was, but there is no doubt in my mind that the evening would have exceeded my expectations anyway. All three individuals belong in the very top division (more than can be said for Queens Park Rangers), both in terms of their respective instruments and simply as musicians. They are among the finest technicians one could ever hope to see (the effect with Locke in particular being decidedly visual, his four mallets moving around the instrument at a frightening speed), but this is not at the expense of musicality. Collectively, in this somewhat unusual combination, they were quite incredible, and I try not to use such terms lightly; performing these often complex (mostly original) compositions, they were simply 'tuned in' to each other's playing to an extent very rarely

This concert was up there with the finest I have ever seen, and I'm fairly certain that it will stay in that position for a long time to come. To put it as concisely as possible: take a chance in

Yogden Smithe

The Royal Wedding Service Westminster Abbey Friday 29th April 2011 free(ish)

I must admit, I woke up on the morning of April 29th feeling unpleasantly patriotic. This wedding has gotten everyone royally worked up [beg your pardonl and I even found myself understanding of the squeals of my female house mates (ooh, the dress is GORGEOUS, well done Sarah Burton, Alexander McQueen? RIP, etc. etc.). Of course, being the self-respecting cynic that I am, swift justification for my desire actually to watch the proceedings was necessary. Thankfully, the Royal Wedding Website promised that 'Both Prince William and Miss Middleton have taken a great deal of interest and care in choosing the music for their Service'. Excellent; smug judgement on their middle(ton)-of-the-road [sorry] classical music taste it shall be.

The slv inclusion of some Maxwell-Davies organ crunches was fun to hear in the background before the service, but from there on in it was all pretty safe. Parry was, of course, present in abundance. I was glad was an extremely effective processional, fitting the regal occasion perfectly (unsurprisingly for a coronation anthem I suppose) and, combined with the Beeb's excellent sweeping footage, it made for some truly epic viewing. What with the trees down the sides of the aisle though. I did expect some Howard Shore [Lord of the Rings? Anybody?]. Moving swiftly onwards... The London Chamber Orchestra conducted by Christopher Warren-Green sounded on top form throughout. We were then treated to almost 2000 people singing 'Bread of Heaven'. I purposefully use its Welsh rugby anthem title for unspecified reasons [I

must say though, close ups of Elton John and David Cameron forgetting the words were particularly gratifying]. Wesley's Love Divine, All Loves Excelling was a similar affair perhaps even more so because no-one really knew the tune either, though the obligatory appearance of Jerusalem was easier on the ear.

I'm afraid I felt an urgent need to make a cup of tea during the commissioned piece by John Rutter, so I can't possibly pass any comment on that, but judging by what I heard from the kitchen it sounded distinctly like all of his other work. University of Aberdeen music lecturer Paul Mealor's Ubi Caritas was perfectly pleasant, though it didn't do anything particularly original; indeed, the treble solo near the end sounded distinctly similar to another setting of the same text, though perhaps that was a debt to plainsong more than anything else. There was another piece of Parry, 'Blest pair of Sirens' to cover the awkward moment where the bride and groom were signing the registers out of sight and finally, William Walton's Crown Imperial accompanied their exit. This was a pretty standard choice as far as I can make out; it was apparently the recessional music at a certain previous royal wedding (unlike the entire rest of the world, I'm going to avoid mentioning the D word), but then again such a lavish ceremony as this is in itself a product of tradition, so why not? All in all an effective, but rather conservative affair.

Bernard Flatley

Elektrostatic - Dreams from the East Bristol Ensemble + Mazai Band

Wednesday 13th April 2011, 20:00

On 13th April, Tottenham needed to pull off one of the greatest comebacks in UEFA Champions League history if they were to overturn a 4-0 deficit against Real Madrid. They were willing to do it on the telly. Maybe that explains the surprisingly poor turnout at the 'Dreams from the East' concert of the same evening. Or it could be that Elektrostatic had disappointed in recent outings, and none of its fans expected a revival.

Once again, the programme was not as advertised; this time owing to Visa difficulties. But who cares, right? That's the thrill of live music/art/football - you don't always get what you

The show opened with Invisible Curve (1996) by Karen Tanaka whose 'concept', derived from heavyphysics, is too complicated (and too awful) to repeat here. But the sci-fi horror of its introduction was soon replaced with a kind of beautiful anxiety - the source of which seemed more like a tired, troubled mind than a spacedimension curiosity. It sounded good. During it's best passage it shrugged off its liminal psychosis using a rare trick - a surprise harp.

Stockhausen's Nacht Music (1968) surpassed Invisible Curve in scope; the band was tasked with illustrating the grandest of philosophies (The Soul of The Universe) using a couple of instruments and quite a bit of puff. The performance was immediate and wholly engrossing. Not quite a universe, but adequately fat.

In between the above two performances, there was a show about 'Eastern Music', which in typical Elektrostatic style was tool to get Contemporary Music 'responding' to stuff.

Peter Swaffer Reynold's Thou Speaks't the Tonque of Mine (2011) used 'middle-eastern' rhythms,

melodies and tonal-colourings. And it did so in quite an accessible way. That's not a bad thing. Sadly, the Bristol Ensemble seemed under-rehearsed and were not as theatrical as they should have been. Which was a bad thing.

Michael Ellison explained that his bit Kubla Khan: A Fragment (2011) sounds how Coleridge's Xanadu might look if you're not high. Unfortunately, like some dreams (Inception?) it was over-laden with content. So much content it was hard to follow. For a piece so patently inspired by such a famous imagination, it was surprisingly hard to feel comfortable in its sound world. It could be music for academia. Or music by academia. Or both. I can't tell.

The Majaz Band played Traditional Real-Deal Middle Eastern Music. Some tunes I knew, some I didn't. It seems the 'classics' have made their way into Klezmer and into movies. We happily clapped along to the sexy numbers and nodded along to the spiritual ones. In this way, the evening's designated 'stimulus' affected its immediate audience more consistently than the compositions which were formed in response to it.

This show demonstrated once again Elektrostatic's admirable ambition and good taste, but also its short fallings: an inconsistent performance level and semi developed themes. There is still potential for a come-back of the scale that Tottenham did not manage.

Gronst Strontholm











Many thanks to all our wonderful contributors over the years: we had a groovy thing goin', baby

8 Ouestions innate seconds:

We asked departmental dandy and DIY specialist Arthur Keegan-Bole 8 questions innate seconds here are his answers...

- 1. A little hungry
- 2. Southleigh Rd.
- **3.** *Tubthumping* by Chumbawumba
- 4. Prawn cocktail
- 5. This week I have mostly been listening to Camera Obscura and John Cage Concert for Piano and Orchestra
- 6. Claret and Britten... despite that making me sound more than a trifle pretentious. I think I'm on the turn towards a cup of tea and Beethoven. [which leaves Brahms and Scrumpy? – ed.]
- 7. Well, tuna is the most versatile of course, but salmon pink or red has that bit more meat to it, on it's own mackerel takes the crown, but I have to stay away from that since Gandhi made me mackerel on toast with a whisky chaser and I vomited out of the third floor of a block of flats. So I choose... Oh I just can't, they're all so great!
- 8. Ha! I should refuse to answer that question on grounds of egocentrism BUT seeing as I can't really set a precedent in the last issue I choose D despite knowing it does no good whatsoever... it gives me room to be pompous!

Questions: 1. How are you? 2. Which is your favourite street in Bristol? 3. What was the first C.D./tape/record you ever bought? 4. What is your favourite flavour of crisps? 5. What's the C.D./tape/record in your personal listening device right now? 6. Match a pair: Claret, Scrumpy, Cup of tea / Beethoven, Brahms, Britten? 7. Which is your preferred variety of tinned fish?? 8. If you wanted to encourage Bristol students to go to concerts and engage with music more actively, what would you do? a) Create a departmental news and reviews publication, published bi-weekly? b) Set up a concert series for composers and performers of the department? c) Start a classical music radio show on student radio? d) All of the