



1pm - 2pm

**Concert – Albany Trio broadcast live as BBC Radio 3's Lunchtime Concert**  
Amaryllis Fleming Concert Hall (*public event*)

*Featuring:*       **Albany Trio:**  
                          **Pippa Harrison** piano  
                          **Gemma Sharples** violin  
                          **Verity Evanson** cello  
**Speakers: Professor Vanessa Latache, Charlotte Harding**  
**and Amy Green** to be interviewed as part of broadcast

**Programme to include:**

**Judith Weir** O Viridissima  
**Judith Bingham** The Orchid and its Hunters *New commission - world premiere performance & broadcast*  
**Rebecca Clarke** Piano Trio

2pm - 4pm

**100 Years of Women and the Saxophone\*** woodwind workshop (*for participants only*)

*Featuring:*       **Amy Green** saxophone  
                          **Charlotte Harding** composer/saxophone  
                          **Richard Ingham** saxophone

Improvisation and Ensemble Masterclass based on the music of Ivy Benson - led by saxophonist Richard Ingham <http://www.saxingham.com/>  
This masterclass will give the students of the RCM Woodwind faculty the opportunity to play a specially arranged piece from the repertoire of Ivy Benson and her band, focusing on ensemble techniques and the art of improvisation.

2pm - 4pm

**'Time' for leadership** percussion workshop (*private event for participants only*)  
Percussion Suite

*Featuring:*       **Genevieve Wilkins** percussion

Contemporary Multi-Percussionist Genevieve Wilkins presents a masterclass in leadership for ensemble playing, as well as approaching musicianship with an emphasis on rhythm.

6pm - 7pm

**Over 100 Years of Women and the Saxophone** concert  
Inner Parry Room (*public event*)

*This concert will feature saxophonist Amy Green, composer/saxophonist Charlotte Harding, the Laefer Quartet and students of the RCM Woodwind faculty. The programme chronologically features the pioneering women who were integral to the saxophone's development.*

**Programme:**

**Eddie Fox (arr. C Harding)** Goodbye Liza Jayne'  
*Vaudeville song, similar to those played by Etta Morgan who was advertised as being 'the only lady saxophonist in the world' in 1876.*

**Schubert Ave Maria**

*The first saxophone piece ever recorded, which was performed by Bessie Meeklens in 1892.*

**Presentation: Sandy and Sue Butler\*** (relatives of Helen May Butler) - Discussion of Helen May Butler and her musical legacy - \*To be finalised

**Helen May Butler (arr. C Harding) Cosmopolitan America March**

*Helen May Butler was a highly regarded composer and bandleader who included saxophonists in her all female marching bands. This is the most popular and widely recognised of Helen May Butler's compositions, which became the anthem for Roosevelt's election campaign c.1904.*

**Presentation: Clair Wordsworth** (producer of BBC Radio shows including 'Ivy Benson - Original Girl Power/Sax Appeal - Ivy Benson's All Girl Band) - Presentation about Ivy Benson and her musical legacy.

**Sy Oliver (arr. C Harding) Not So Quiet Please!**

*As performed by Ivy Benson and her band in the early 1940s.*

**Debussy (arr. C Harding) Rhapsodie'**

*This work was commissioned by Elise Hall, who was saxophonist herself and was a very important patron of saxophone repertory.*

**Charlotte Harding 'S axop H on E'**

*A new work written for Amy Green, with movements inspired by Etta, Bessie, Helen, Ivy and Amy.*

## **Current notable projects led by RCM Women in Music**

### **MUSIC AND MOTHERHOOD**

The RCM is leading a pioneering new project investigating the impact of creative engagement on the symptoms of postnatal depression (PND), an illness thought to affect at least 75,000 women per year in the UK alone. Despite the prevalence of this debilitating illness, there remains a worrying lack of support for new mothers, with many healthcare trusts speaking up about the shortage of information and guidance available and challenges with both pharmacological and psychological treatment models.

*Music and Motherhood* is an ambitious programme of research, funded by Arts Council England that investigates the effectiveness of creative interventions as a psychosocial tool to reduce the occurrence and effects of PND. It triangulates psychological, physiological, and biological data in a randomised controlled design to provide a comprehensive insight into music's effects. The core intervention study is supplemented by a cohort study tracking the interactions between mental wellbeing, symptoms of PND, and involvement in music interventions in women during pregnancy and the first year of motherhood. The project is intended to inform protocols guiding the design and implementation of postnatal music interventions and lead to further research exploring the use of music-based interventions for other mental health conditions.

The project is led by a team of RCM women, including:

**Dr Rosie Perkins:** Rosie is a Research Fellow in the Centre for Performance Science, where she leads research in the social and cultural sciences of music. Rosie's research focuses on the effects of creative interventions in enhancing mental health, musicians' wellbeing, identities and career development, and the learning cultures of higher music education. Rosie is a Fellow of the Institute of Mental Health University of Nottingham, a Fellow of the UK's Higher Education Academy and an Honorary Research Fellow at Imperial College London.

**Daisy Fancourt:** Daisy is a Research Associate in the Centre for Performance Science, where she researches the effects of arts participation on neuroendocrine and immune response, the use of the arts within clinical settings, and the psychosocial impact of cultural engagement at an individual and public health level. Daisy undertook her PhD in psychoneuroimmunology at UCL and has worked for over six years in the NHS. She is currently Research Lead for Breathe Arts Health Research, a spin-out company of Guy's and St Thomas' Hospital offering services and consultancy to hospitals, clinical commissioning groups and universities, and is an Honorary Research Associate at Imperial College London.

**Sarah Yorke:** Sarah is a Project Officer in the Centre for Performance Science, where she facilitates research on Music and Motherhood. Sarah holds a degree in Creative Music Technology, where her dissertation focused on how music can assist the memory recall of people suffering from Alzheimer's disease. She is also a Trustee of the national mental health charity Arts and Minds, and has over eight years working in the music industry.

Project Advisor:

**Diana Roberts:** Since joining the Royal College of Music in 2004, Diana Roberts has specialised in the development of the College's range of careers services and, in particular, the subsequent external performance and project opportunities for its students. She currently manages the College's flagship Creative Careers Centre which is recognised internationally as a world-leader in career development.

For more information, please visit [www.rcm.ac.uk/cps](http://www.rcm.ac.uk/cps)

## \*OVER 100 YEARS OF WOMEN AND THE SAXOPHONE

Project Twitter account: [@Saxophone\\_Women](https://twitter.com/Saxophone_Women)

**Charlotte Harding** (b.1989) graduated from the Royal College of Music, London (RCM) where she was awarded the Queen Elizabeth Rosebowl and studied composition with Mark Anthony Turnage and saxophone with Martin Robertson. She previously studied saxophone with Richard Ingham. Charlotte has written numerous works for saxophone including *Voyage; A Concerto for Soprano Saxophone*, which has been performed by eminent saxophonists around the world.

A Master of Performance in Orchestral Performance graduate from the RCM, UK, **Amy Green** received the Tagore Gold Medal and won the Senior Woodwind Prize and Melber Saxophone Prize. She also studied at the CNSMDP and performed at such venues as the Royal Festival Hall, Cadogan Hall and the Royal Albert Hall. Amy has played in the BBC Proms with the London Sinfonietta, toured with the EUYO and performed with the Royal Liverpool Philharmonic Orchestra.

The project was launched at the 'Sax Open', World Saxophone Congress, Strasbourg, July 2015.

When researching the history of the saxophone, we were delighted to discover how integral women have been in developing, pioneering and promoting the saxophone as an instrument capable of crossing all stylistic boundaries whilst exhibiting the highest levels of virtuosic technique and musicality. From Bessie Meeklen performing the first known recording of the saxophone, to Etta Morgan, thought to be the 'only lady saxophone player in the world' in 1876 to the female ensembles, soloists and band leaders of the early 20th Century such as the Darling Saxophone Four, Schuster Sisters and Ivy Benson, these women paved the way for many generations of saxophonists to come with their professional approach, business acumen and musical enthusiasm. We felt these incredible musicians and composers deserve to be celebrated and their achievements highlighted to audiences of today. The recital will be a collection of new works, transcriptions and arrangements inspired by the repertoire of these female saxophonists of the 19th, 20th and 21st centuries, concluding with the world premiere of a new work by Charlotte Harding. The recital programme will be in chronological order, starting with a work that would have first been performed by Etta Morgan at a concert on January 1876 in New York, thought to be the introduction of the saxophone soloist to the American public. This is then followed by a recreation of Bessie Meeklen's 1892 original saxophone recording of 'Ave Maria'. We then feature the female American Brass Bands of the early 20th Century, highlighting the popular and politically important works of Helen May Butler. This is followed by a work by 1940s band leader Ivy Benson, with Charlotte having a personal affiliation with her Yorkshire roots! We will create a special arrangement of her wonderfully titled hit, 'Not So Quiet, Please!' The recital is concluded with the world premiere of Charlotte Harding's new work. We wish to present a small pre-concert talk before the recital, to disseminate our research to date as well as inviting the saxophone community to be actively involved with the further research, a concert series and educational programme we hope to develop after the congress. We hope to research and uncover more about these important musical figures by consulting with music professors, lecturers, relatives and music historians from around the world and would hope to engage the congress audiences and delegates in our research. We will establish an online blog, website and social media pages to make this research as interactive as wide-reaching as possible. We would hope that by launching this project at the congress it could bring attention to the important role that women have played in developing the saxophone and its

repertoire and in turn, celebrate the saxophone's incredible inclusivity and diversity as an instrument.

- Charlotte Harding, Amy Green

## \*\*TURTLE SONG

Turtle Song is an opportunity to compose and sing your own songs with professional musicians. It is for people with memory problems and all forms of dementia and for their companion's (husbands/wives/carers). The group will meet weekly over a nine week period between January and March. The aims are to enjoy singing together, to write a song cycle, to record the songs on CD and to give the brain and body a bit of stimulating exercise. Turtle Song runs over a period of nine weeks. There is one session per week with the object of writing approximately one song per session to create a song cycle. All of the ideas and direction for the song cycle come from the participants and it is performed live to friends and family at the end of the nine weeks. The sessions will be led by Composer John Barber and Director Hazel Gould. They will be supported by students from the Royal College of Music. Turtle Song has run successfully all over the country for the past 9 years and the resulting work can be seen at [www.turtlekeyarts.org.uk](http://www.turtlekeyarts.org.uk)

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## OPERA PROJECT – THE DOUBLE

Dr Anastasia Belina-Johnson, Assistant Head of Undergraduate Programmes, musicologist, librettist, and opera director, is collaborating with composer Deborah Pritchard on an operatic adaptation of Dostoyevsky's dark novella *The Double*.

Anastasia Belina-Johnson is the author of several books on music, and has written and presented talks, lectures, and conference papers on André Tchaikowsky, Sergey Taneyev, Anton Rubinstein, Russian and Soviet music, 19th-century opera, Wagner and his influences on Russian composers. She has appeared on BBC Radio 3, Polish, German, and Austrian radio, and presented a documentary *Rebel of the Keys*, on the life and music of André Tchaikowsky. She is an International Artistic Director of *Koncerty Urodzinowe Chopina* (Birthday Concerts of Chopin Music Festival), Warsaw, and an opera director.

Deborah Pritchard will be Composer in Residence at Lichfield Festival 2016 where she will receive world premieres from the BBC National Orchestra of Wales and the Manchester Camerata. Her work has been broadcast by BBC Radio 3, BBC Radio 4 and released by NMC, Signum and Nimbus. The London Symphony Orchestra will premiere her new orchestral piece in March 2016, as participant of the Panufnik Scheme, with previous performances by the Royal Northern Sinfonia, London Sinfonietta, Philharmonia Orchestra, BBC Singers and the English String Orchestra.

## STUDENT INITIATIVES

Fatima Lahham, currently studying for a Master of Music in Historical Performance set up 'Concerts for Syria' at the end of 2015, a project that facilitates and promotes fundraising concerts and music events to support Syrian refugees.

[www.concertsforsyria.com](http://www.concertsforsyria.com)