

Dr. Bruno Bower FRSA FHEA, Musicologist

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1. Qualifications and Awards

- 2020 **Fellowship of the Higher Education Academy.** Supported by Imperial College London's STAR Framework.
- 2016 **PhD Musicology, Royal College of Music.** Passed. Thesis title: *The Crystal Palace Saturday Concerts, 1865-1879: A Case Study of the Nineteenth-Century Programme Note*. Recipient of Lucy Ann Jones and Douglas and Hilda Simmons Awards, and an AHRC Doctoral Studentship.
- 2012 **MMus Musicology, King's College London.** Distinction. Dissertation title: *Narrative in Beethoven's Third Symphony*, supervised by Michael Fend.
- 2009/2010 **International Sommerakademie Prag/Wien/Budapest Mastercourses with Christian Wetzel.** In 2010 won 2nd place in the "Prize for Interpretation of New Music".
- 2010 **PGDip Performance (oboe), Birmingham Conservatoire.** Passed.
- 2008 **BA Music, Oriel College, Oxford.** Passed with 2.1. Received Collections Prizes in 2006 and twice in 2007.
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2. Publications

Published

- 2019 'London and Gilbert and Sullivan' in *The Cambridge Companion to Operetta*, ed. Anastasia Belina-Johnson and Derek B. Scott (Cambridge: Cambridge University Press).
- 2018 [with Gotham, Jonas, et al.] 'Scores of Scores: An OpenScore project to encode and share music', *Proceedings of the 5th International Conference on Digital Libraries for Musicology*, pp.87-95. DOI: 10.1145/3273024.3273026.
- 2018 [with Meyn] *The Norman O'Neill Edition* (London: RCM Editions). Available at <https://www.normanoneill.com/rcm-editions>.
- 2016 [with Meyn and Curran] *The Peter Gellhorn Edition* (London: RCM Editions, 2016). Available at researchonline.rcm.ac.uk/69/.

Contracted

[With Hoegberg and Juschke] *Genre Beyond Borders: Reassessing Operetta* (edited volume, Routledge, publication expected in 2023).

Accepted

'Stories about Music in the Programme Notes of the Crystal Palace Saturday Concerts, 1865-1879', *Musical Quarterly* (journal article, publication expected in 2022).

"'Applied" before Musicology? George Grove's Programme Notes' in *The Routledge Companion to Applied Musicology* ed. Chris Dromeo (book chapter, publication expected in 2023).

'Creating a 'Classic' in the Programme Notes for the Crystal Palace Saturday Concerts' in 'Rediscovering and Playing the Classics in the Nineteenth Century', special edition of *Nineteenth-Century Music Review*, eds. Marten Noorduyn and Annelies Andries (journal article, publication expected in 2023).

3. University and Conservatoire Teaching

2020 – present **Guildhall School of Music and Drama, Academic Studies Tutor (6-8 hours per week, 20 weeks per year)**. Teaching duties include class design, delivery, student support and assessment for:

- Level 4-5 Creating and Performing Knowledge – history/academic studies.
- Level 4 Musical Materials – harmony and counterpoint.

2019 – present **Imperial College, Adult Education Lecturer (6-10 hours per week, 30 weeks per year)**. Delivering and assessing 'Music, Invention and Society', undergraduate module for Horizons programme. Delivering 10- and 20-week courses to staff and the general public: Discovering Classical Music, Discovering Opera, Verdi and Wagner, and 20th-Century Classical Music. Co-convenor and contributor to Graduate School Lectures, thematic team-taught courses for Imperial postgrads.

2019 – present **University of Surrey, Teaching Fellow in Music (12-month maternity cover, 1.0FTE; subsequently 4-6 hours per week, 11 weeks per year)**. Teaching duties include course design, delivery, student support, and assessment for:

- Level 4-7 Cross-Department Music Project – Historical Listening (Module Leader).
- Level 5-7 Topic Study – Opera (Module Leader).
- Level 5 19th-Century Music (Co-lecturer).
- Level 6 Individual Projects (supervising 5 students).
- Level 4 Encountering Music History (contributing lecturer).
- Level 4 Harmony (tutorial/seminar leader).

Administrative duties include Senior Placement Year Tutor for Music role, involving:

- Soliciting new placements and maintaining existing partnerships.
- Supporting prospective students with CVs, applications, and interview preparation.
- Supporting students on placement and coordinating visits from staff tutors.
- Organising departmental Professional Training sessions.

2018 – 2021 **Cambridge University, College Supervisor (6-10 hours per week, 17 weeks per year)**. Delivering small-group supervisions for Clare, Homerton, Magdalene, Jesus, Murray Edwards, Girton, and Emmanuel Colleges. Modules covered:

- 1A History II (1770 – 1914) – 1-3 groups.
- 1A Introduction to Analysis – 1-2 groups.
- 1B Analysis (19th Century) – 3-5 groups.
- 1B Historical Studies (20th/21st Century) – 3 groups.
- 1B Dissertation – one student.

2017 – 2018 **Brunel University, Hourly-Paid Lecturer (3-5 hours per week, two fixed-term contracts)**. Covered for lecturer absences for three modules:

- Level 4 Musicology I: Forms and Structures – two three-hour lectures.
- Level 4 Ways of Hearing – five two-hour lectures.
- Level 6 Musicology III: Music since 1900 – six three-hour lectures.

2014 – 2016 **Royal College of Music, Graduate Teaching Assistant (4 hours per week, 22 weeks)**. Modules covered:

- Level 4 Historical Studies: Music since 1945 – two seminar groups per week.
 - Level 4 Practical Musicianship – one class per week.
 - Level 6 Aural in Professional Contexts – one class per week.
 - Level 6 Repertoire Project – two supervisees.
 - Level 7 Sources of Performance History – assistant for one class.
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4. Other Teaching and Outreach Experience

- 2020 – present **'Live Notes' Curator, Imperial College.** Organising video introductions for the Blyth Centre's Lunchtime Concert series, sourced from international academics, presenters, and performers.
- 2019 – present **Programme notes and pre-concert talks, West London Sinfonia and Chelsea Opera Group.**
- 2018 – present **Contributor, *The Cusp* magazine.** Concert reviews and a livestreamed fundraising talk on Victorian polymaths (May 2020).
- 2017 – 2019 **Private academic tutor, The Profs.** Received training in online teaching methods.
- 2013 – 2018 **Programme notes, Oberon Symphony Orchestra.** Wrote notes for sixteen concerts.
- 2015 **Dartington International Summer School of Music, Chamber Music Associate.**
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5. Editorial and Research Experience

- 2022 – present **Sub-Manager, OpenScore String Quartets.** Funded by University of Rochester – Eastman School of Music. Training and reviewing volunteer editors on digital transcriptions of autograph manuscripts, with a particular focus on quartets by underrepresented composers.
- 2019 – present **Editorial Consultant, AHRC 'Music, Migration and Mobility' Project, Royal College of Music.** Supporting student typesetters with issues arising from manuscripts.
- 2018 – 2021 **Sub-Manager, 'Scores of Scores' Lieder Encoding Project, Cambridge University Music Faculty.** Cleaning XML vocal line templates for uploading to MuseScore, reviewing and providing feedback for crowd-sourced transcriptions of piano parts.
- 2020 **Typesetter, EM Records.** Creating performing edition of Holst *Ornulf's Drapa* from the manuscript for recording session with BBC Concert Orchestra (2023).
- 2018 **General Editor, Norman O'Neill Edition, Royal College of Music.** Produced critical editions of five works, including full scholarly framework (general statement and individual statements for each piece).
- 2018 **Research Assistant for Dr Brian Inglis's edition of Sorabji/Heseltine correspondence, Middlesex University.** Tasks included typing period articles, proofreading final drafts, and typesetting musical examples.
- 2017 **Typesetter, Rankl Lieder Project, Royal College of Music.** Typeset twenty-eight lieder by Karl Rankl from autograph manuscripts for performance at the Austrian Cultural Forum.
- 2016 **Research Assistant and Music Editor, Peter Gellhorn Cultural Engagement Project, Royal College of Music.** Researched archive of concert programmes at the British Library, produced critical editions of sixteen works, and coordinated team of assistant typesetters.
- 2014 **Research Assistant, 'Singing a Song in a Foreign Land' Oral History Project, Royal College of Music.** Researched archives of Anglo-Austrian Music Society, assisted on interview with Bernard Keefe.
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6. Selected Conference Papers

- 'Quotation in Gilbert and Sullivan's Savoy Operas and the Creation of Middle-Class Identity', *The London Stage in the Nineteenth-Century World III*, Oxford (April 2021).
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'Musical Polymathy: the Contributors to George Grove's Dictionary of Music and Musicians', RMA Annual Conference, Manchester (September 2019).

'Galton, Grove, Spence Watson, and the missing links in Victorian social networks', Victorian Interdisciplinarity Conference, Durham (May 2018).

'Advertising and Promotion in the Programmes of the Crystal Palace Saturday Concerts, 1865-1879', British Association for Victorian Studies Annual Conference, Cardiff (August 2016).

'"A daughter of the gods, divinely tall:" Gender and Families in the Programme Notes on Beethoven at the Crystal Palace Saturday Concerts', Tenth Biennial Music in Nineteenth-Century Britain Conference, Glasgow (July 2015).

'Grieg, Schubert, Beethoven: Varieties of National Identity in the Programme Notes of the Crystal Palace Concerts, 1865-1879', Musical Biography Conference, London (April 2015).

'Biography, History, and Literature in the Programme Notes of the Crystal Palace Saturday Concerts, 1865-1879', Conference on Music Literature, Historiography and Aesthetics, London (July 2014).

7. Referees

Dr Christopher Wiley (Senior Lecturer, Interim BMus Programme Director): University of Surrey, Guildford, GU2 7XH; c.wiley@surrey.ac.uk.

Dr Christopher Suckling (Deputy Head of Academic Studies; Head of Historical Performance): Guildhall School of Music and Drama, London, EC2Y 8DT; christopher.Suckling@gsmd.ac.uk.
