



Sound, Music and the Moving Image

In this, our second IMR newsletter, we look back on the events of the first half of a busy 2007/8 academic year and bring you up to date with continuing projects and new ventures. Our conference, project and study day convenors report on a rich diet of music and debate; and our retiring student representatives Yvonne Amthor and Roddy Hawkins reflect on the Research Training in Music programme.

Since my last editorial note we have, along with our nine partner institutes in the School of Advanced Study, undergone our review by the Higher Education Funding Council for England (HEFCE). The results combined an enthusiastic vote of academic confidence with a cold shower of financial realism, as the spectre of Full Economic Costing (and its implications) loomed. Special Funding for the School as a national facilitator and promoter of research will be increased, but not to a level that will cover our current needs. Any further funding for the IMR from HEFCE will also come with 'sustainability' strings firmly attached. The academic year 2008/9 will therefore see us begin fundraising in earnest to help ensure the long-term stability, and the capacity for expansion, of the research platform we have worked collectively to create. Anyone out there with the skills and the inclination to serve on an IMR Development Committee, or to offer informal advice, is most welcome to contact me!

Last but not least: it's a great pleasure to report that two of our Advisory Council members were honoured in the New Year's Honours List: Nicholas Kenyon with a Knighthood, and our Chair, Dr Margaret Bent, with a CBE. Hearty congratulations to both.

Katharine Ellis, Director of the IMR

Last autumn saw a flurry of conferences and new journals featuring some combination of the words 'music', 'sound', and 'moving image'. Clearly, music on screen was the theme of the moment. This international conference, convened by Miguel Mera (Royal College of Music) and Julie Brown (Royal Holloway), covered the widest possible range of subjects, from computer games, installation art and sound design to music for cartoons, adverts, TV soaps, Hollywood and Bollywood. It was no accident: the aim of the conference was to help put the discipline of screen studies in music on the map. An overwhelmingly high level of interest, bringing in nearly 100 proposals, meant that three parallel sessions were required (61 papers over the three days)—surely an indication that the subject is gaining momentum within international musicology. In addition, thought-provoking keynotes from both Anahid Kassabian and Richard Dyer provided collective focal points.



However, the conference was not all about papers or lectures, and the convenors were most grateful to BAFTA and the Odeon for facilitating two major outside events. Those who attended Donald MacKenzie's recital on the Compton organ at the Odeon in Leicester Square are unlikely to forget the experience (some delegates said the conference was worth attending just for that, and no one who went could stop smiling!); the interview and masterclass by

Dario Marinelli (who had just won an Oscar for his score for *Atonement*) was another high point. Finally, as in all good conferences there was welcome time to socialise, not least at a reception hosted by Liverpool University Press and featuring their new film journal *Music, Sound and the Moving Image*.

Composition Project



On 21 January and 3 March the Royal Academy of Music played host to a collaborative composition project involving staff and students from four institutions. The aim was to allow postgraduate composers the opportunity to workshop sketches and initial ideas before going on to develop completed pieces that would be rehearsed, performed and recorded. At the same time, student performers (all members of the Academy's specialist Manson Ensemble) would learn about the process of collaborating with composers, giving them instant feedback on playability, notational convenience, timbre and colour. Four postgraduate composers were selected, from the Universities of Cardiff (John Cooney), Oxford (Nirmali Fenn), Sussex (Ben Oliver), and the Royal Academy of Music (Samantha Fernando), and asked to write for one of two intentionally challenging trio combinations: flute, guitar and cello, and clarinet, trumpet and accordion. For the first all-day workshop, composers presented drafts and sketches in advance; the second workshop was for refinement and recording of the finished pieces.

Day One was led by Simon Bainbridge (RAM) and Robert Saxton (Oxford), with welcome contributions from Professor Anthony Powers (Cardiff) and Sir Peter Maxwell Davies (the Academy's Visiting Professor in Composition), who just happened to drop by. The sketch material was varied, with some of the student composers having provided

extended sections of music, and others bringing a series of isolated fragments. All the workshops proved useful, with time enough for experimentation in ensemble coordination, balance, instrumental technique, and timbral combinations, providing a wealth of material for the students to complete their pieces. On Day Two Simon Bainbridge and Robert Saxton were joined by Martin Butler (Sussex) and Arlene Sierra (Cardiff) to lead the rehearsals of the completed pieces. There was some last-minute experimentation, including trumpet mute changes and the realisation of some theatrical aspects in one piece, before the final performance and recording of the four new and strikingly different works. The closing 'panel session' morphed into a lively discussion in the canteen about how projects like this one might be made even more beneficial in future. Both days were recorded for the student composers and videoed for archive in the Academy's Performance Research Collection.

Brian Ferneyhough visit

In February the IMR teamed up with Kingston University to host a lecture by the distinguished composer Brian Ferneyhough, professor of Composition at Stanford and Visiting Professor at Harvard. At Kingston, a busy schedule of workshops on string quartets (submitted by young composers for performance by the Arditti String Quartet) had preceded the IMR lecture, entitled 'Time for Thought? Temporal Experience in Making and Listening to Music', which was chaired by Paul Archbold, convenor of the event. A rapt audience so large that people were spilling out of the lecture room, heard a virtuoso performance: a philosophical exploration of the different roles that time—from the practicalities of short-term deadlines, to clock time, to time's historical and cyclic dimensions (and their potential absence or subversion in music), to the experiential time of musical effects—can play in the compositional process. The lecture was illustrated with extracts from two of Ferneyhough's works: *Les froissements d'ailes de Gabriel*, and *Plotzlichkeit*.

Elgar and Musical Modernism



The purpose of the conference held on 14 December at Gresham College and organised by Paul Harper-Scott (Royal Holloway) and Daniel Grimley (Nottingham) was to reflect broadly on the meaning and status of Elgar's music in the 150th anniversary year of his birth. Among the chief areas of growth in Elgar studies in the last decade have been approaches to his relation to musical modernism, conceived in broad terms which encompass musical structure and design and the cultural contexts in which his music was written, operated, and has maintained or changed its meaning and significance in subsequent generations. Scholars have considerably enriched our understanding of his music by assessing his symphonic processes alongside those of Sibelius, Mahler, and others; by questioning his position in British art and culture as it underwent the process of change attendant on being a late-imperial power; and by relocating his art and thought in the context of broader European concerns, for instance vis-à-vis the Decadent movement and a number of gender identities. The conference sought to bring some of these reflections into a wider critical sphere, addressing members of the general public as well as pursuing current international academic dialogues in Elgar scholarship.

Presentations by Matthew Riley (Birmingham), Christopher Mark (Surrey), Charles McGuire (Oberlin), Raphael de Thöne and David Owen Norris (Southampton) were followed by a keynote lecture by Byron Adams (UC Riverside) which located Elgar's treatment of temporality within a rich contextual framework, drawing on the work of Proust and Henri Bergson in order to

illustrate the multiple levels of consciousness evoked by Elgar's music.

The conference concluded with a concert by the Alea String Quartet from the Royal College of Music which featured a performance of Elgar's Piano Quintet together with Bax's rarely heard Quintet for Harp and Strings. The concert was supported by the John Coffin Memorial Fund.

Performing the Temperaments



On February 29 a one-day conference was hosted jointly by the IMR and the Warburg Institute and convened by Charles Burnett and Lucía Díaz Marroquín. The intention was to analyse the relations between the physical and emotional realms in early modern European discourse and performance, exploring how the Galenic understanding of the four temperaments is reflected in music and literature.

After an introduction by Charles Burnett, Christopher Bonfield gave a very clear and useful overview of elements, regimens, and non-naturals in medieval medicine, and the evidence (or lack of evidence) for music therapy, followed by a presentation of the results of his own research on late medieval hospitals. He made the interesting claim that, although we have virtually no evidence of music therapy being consciously applied in medieval medicine, the constant repeating of the Pater Noster, and the singing of the liturgy must have had a therapeutic value for the patients who lay in bed in full view (and hearing distance) of the clergy. Lucía Díaz Marroquín then discussed differences in performances depending on

different countries, demonstrating the Italian *trillo*, and the French shake. After lunch Iain Fenlon contrasted the natural style—*via naturale alla imitazione*—that Monteverdi used in Arianna's lament, with the more artificial style of his later works in which he tried to apply mechanically his theories of how emotions should be expressed. The next speaker, Luis Antonio González Marín, was prevented from coming to the conference, but his paper was read out. He showed how the dramatic style of the secular theatre was used to good effect in the sacred repertory of 17th- and 18th-century Spain. Dorian Greenbaum then gave a concise but thorough account of how astrologers worked out the temperament of their clients. Finally Penny Gouk talked about the development in the 17th and 18th centuries from a pathology based on the four humours to one based on the nerves, taking the works of Thomas Willis, Richard Brown, Richard Brockelsbury, and John Gregory.

The conference part of the proceedings ended with a discussion which, as a counterbalance to the prevailing tone of the day, considered the bad effects of music, and music as a divisive element in society.

Speakers and audience then walked over to Goodenough College for a concert, entitled 'From Melancholy to Wrath', given by Lucía Díaz Marroquín (mezzo-soprano), Norbert Meyn (tenor), Mario Villoria Morillo (bass) and Iain Farrington (harpichord). A full house was entertained with depictions of different temperaments, from the rage of Polyphemus to the fear induced by the Erlking. The concert was designed as a practical illustration for some of the issues raised in the morning session and included little known musical excerpts sung in Italian, English, Spanish, German and French, chosen from all of these traditions which once assumed the Italian rhetorical and poetic techniques on the expression of *affects* and *passions* according to the Galenic understanding of the four temperaments. The concert was generously supported by John Coffin Memorial Fund of the University of London.

BLOOMSBURY FESTIVAL



As part of its contribution to the Cultural Bloomsbury network, the IMR has hosted two debates for the Bloomsbury Festival, held in October each year. The first, in 2006, was on staging Handel; the second, in 2007, was on light music. Its title, 'Does 'light music' have a future?', was less a motion than an invitation to discussion, of which there was plenty. The subject was inspired by the participation of the New London Orchestra, which has made several recordings of British light music, as a partner within the Festival. Its conductor, Ronald Corp, spoke eloquently about the current light music scene, but no one underestimated how a combination of ageing populations, subsidy practices and pass-the-parcel practices between BBC radio stations had made the genre a somewhat fragile vehicle of nostalgia. Charlie Ford (IMR) argued that light music had insufficient history on which to build a future; Ben Wolf (Royal Holloway) looked at that very history from the point of view of change in BBC policy. Derek Scott (Leeds) chaired with gusto, and an appreciative audience, though smaller than hoped for, needed little encouragement to pitch in with comment and opinion.

Middle East and Central Asia Music Forum

The second Middle East and Central Asia Music Forum—and the first meeting of the 2007/8 academic year—was held on Friday November 9. The forum, convened by Laudan Nooshin, takes place twice a year and was established in 2007 to provide an opportunity for those working on the musics and cultures of this region to meet and share their current research. Speakers include both established and

younger scholars, including postgraduate students.

The first session of the day was historical in focus, beginning with a presentation by Owen Wright of SOAS entitled 'The Ikhwan al-Safa' on Rhythm' about the theoretical writings of the 10th century group of philosopher-scholars based in Basra in present-day Iraq. Staying in the same region, but moving back historically, Sam Mirelman (Research Associate at SOAS) discussed aspects of archaeological findings in "'Music Theory" Texts from the Ancient Near East'. The third paper of the morning was given by Ruth Davis (Cambridge), 'Portraying the East in Mandatory Palestine: Jewish Nationalism and Oriental Music'. The afternoon session comprised two papers dealing with popular and sacred musics respectively: the first, presented by Martin Stokes (Oxford), focused on the Turkish popular singer Müslüm Gürses and was entitled 'The Melancholic Cosmopolitanism of Müslüm Gürses'; the second paper of the afternoon was given by Tony Langlois (University College, Cork) and was entitled 'Constructing the Sacred and Ethnic in North African Music Festivals'.



Reem Kelani. (Aiham Dib/British Council)

As always, the day concluded with live music, a wonderful performance of Palestinian music by Reem Kelani on voice and frame drum, accompanied on piano by Bruno Heinen. Many of the songs performed were collected by Reem from women in Palestinian refugee camps. But Reem's music also draws on a wide range of musical influences beyond Palestinian repertoire, from flamenco to jazz, and her performance at the forum included a particularly interesting 'fusion' between Palestinian music and Bach, as well as

some wonderful dancing and unusual rhythmic and metric patterns, including a 17-beat cycle which Reem managed to teach to the audience.

Breaking into Song



The IMR's Medieval Song Project held a Symposium 'Breaking into Song' convened by Sam Barrett, Helen Deeming and Elizabeth Eva Leach at Pembroke College in Cambridge on 26-27 January. The convenors are writing a book on the early history of song that focuses on the material trace of songs in the first 600 years of their notated history as a way of understanding their context and use. The idea for the symposium was to address the flipside of such an inquiry by focusing on the poetics of song—what the history of song might be like if its musical aspect were placed centre stage and the chronological focus was similarly broadened. The event was deliberately small-scale to allow plenty of time for discussion, and each of the six speakers had been asked to focus on one or a small number of related pieces.

Several papers tackled various fossilised assumptions still present in musicological writings about the twelfth and thirteenth centuries, stressing the way in which pieces in this period are not stable works or even originals with additions and various versions but rather a set of flexible singing practices grouped around poetic texts.

Suzannah Clark questioned the commonly told story of how refrains entered the transmission history of the medieval motet through a limpid series of diagrams that successfully problematised the existing musicological opinion on the direction of influence between the spheres of sacred measured, polyphonic

music and secular monophonic dance song. Gundela Bobeth's talk on song in the *Carmina Burana* manuscript and Susan Rankin's paper on the so-called conductus motet *Latex Silice* both stressed the fluidity of material in this period, the way in which pieces circulate in a chain of related possibilities, and their generic freedom. Rankin and Thomas Payne, who focused on two related conductuses that punned on the themes of Nail and Key, both developed detailed analyses of the way certain pitch goals relate to syntactic aspects of their texts. Like Rankin, Mark Everist was interested in pieces that challenge received generic categories. Looking at one Anglo-Norman song from a fragmentary source now in Cambridge and another comparable oddity from the *Chansonier Cangé* he extended his current project to fill what is usually perceived as a gap between the songs of thirteenth-century *chansonniers* and the works of Machaut.



The symposium culminated in an hour-long roundtable and a thoughtful and thought-provoking response by the Cambridge literary scholar Nicolette Zeeman, who drew attention to the interplay of long and short texted units in the various repertoires treated. Zeeman also countered the idea common in post-war formalism that verbal and metrical art are not linked to the affect in the meaning of the song since desire in the lyric is merely an excuse for formal play—in short desire in the song is desire of singer to sing a song, something often bolstered for by adducing ideas of number and pattern (from Boethius) as the key inspirers of pleasure. Zeeman cited contrary views from other theorists to posit a clear link between formal and affective categories in song, especially that designed for devotional use.

Wrapping up the Research Training in Music series

The final training session in the IMR programme for 2007/8 focused on training and career development. A training session on training? Sceptical? Read on...

The first half of the session was led by Katharine Ellis, and it proved something of a reality check. Katharine laid out the sorts of experiences that the hopeful academic will need to bring to the interview process, contextualising them with regard to the significant developments that continue to affect the HE sector. Although excellent information to have, its delivery led to various sharp intakes of breath amongst those in attendance. It was candid and thought provoking.

In this context, and somewhat dumbstruck, your student representatives Yvonne Amthor and Roddy Hawkins tried our best to raise morale with a group discussion on training provision. With so much training on offer, from so many different sources, exactly how do PhD students work out what is relevant to them? Despite the overwhelming array of training opportunities, are all bases covered? Is everyone catered for? In order to answer these sorts of questions group members relayed personal experiences of training they had received and, as you might expect, the results were utterly diverse, suggesting something of the different approaches taken by institutions around the country.

The final section of the seminar was focused on future career options, investigating alternatives on the non-academic market. Though we all should have some ideas and plans for our own professional future by now, we need to be realistic about the ever-changing nature of the academic market—in general as well as in our discipline. The fact that there are too few academic positions and too many newly qualified PhDs requires an orientation beyond the world of academia. So rather than asking ourselves, what do I

want to do with a Doctoral degree in Musicology, Performance or Composition, the question needs to be, what *can* I do with it? The options we discussed and also discovered in an open conversation with attendees have been a great motivation to remain optimistic. Be aware and focus on your transferable skills, investigate and explore career options, be flexible, think global and remain enthusiastic. These are but a few pieces of advice we can give.

In terms of the training offered by the IMR, the consensus seemed to be, intriguingly, that subjects outside of one's area of study often proved to be the most productive in terms of gaining new perspectives on familiar questions and developing relationships with other areas of the discipline that may not have seemed obvious. It suggests that the model of training whereby one follows a carefully planned schedule based on analysis of training needs—while in theory an efficient and useful model—may in practice limit the opportunities to approach one's study in unforeseen, potentially productive ways.

PRIMO



Practice as Research
in Music Online

PRIMO is in a 'behind-the-scenes' phase as we revise it ready for launch of a beta version later this year. The same holds for its content, and we are looking forward to receiving submissions from all those of you whom we know have PRIMO-destined projects in train. Our beta version will be more user-friendly, with a new front page, single-click entry to the submission, help and copyright sections, and enhanced notes for researchers submitting material and users viewing it. PRIMO is already inspiring emulation—the greatest form of flattery—in other performing arts arenas, and creating

waves in intellectual property rights circles. Invitations to present the site and the concepts behind it to research groups and committees, and requests for interviews, are flowing. To date PRIMO has also been a case study for two master's dissertations (in business administration and law). Its novelistic début cannot be far off...

<http://primo.sas.ac.uk>

Francophone Music Criticism 1789-1914



As anyone who has logged on to our homepage in SAS-SPACE will have seen, the fruits of considerable work over the last year are now paying off. The AHRC Network that lies behind this project to publish text-searchable music criticism texts now involves more than 30 international members. Following the mammoth 188 files that made up our publication of the complete criticism of Henri Blaze de Bury, we now have two more *dossiers de presse*—devoted to Mascagni and Massenet—uploaded, and another—on the Paris *Tannhäuser*—all but ready to go. Our project managers and research assistants are scattered across the globe (Melbourne, Cardiff, Paris, Egham, Southampton and Chapel Hill to date). All deserve warm thanks.

<http://sas-space.sas.ac.uk/dspace/handle/10065/360>

Fellows

Now that we are settled in our new offices at Stewart House we are able to welcome visiting fellows to the Institute, offering them study space, internet and office facilities, and library access. A new room with up to 10 study spaces has recently been adapted to take fellows at the IMR, the Institute of Germanic and Romance Studies, and the School of Advanced Study. Since October we have welcomed a steady stream of scholars from Continental Europe and North America.

Prof. Byron Adams (University of California at Riverside), December 2007, working on Britten and Elgar, and keynote speaker for our December study day on Elgar and modernism; **Dr Jeremy Day O'Connell** (Knox College, Illinois), September – December 2007, working on Debussy and pentatonicism; **Dr Sara González-Castrejón** (Independent Scholar and RILM), September 2007 – April 2008, an art historian working on representations of music in Renaissance emblems and prints allegorising political power; **Dr Cecilia Jorquera** (Faculty of Education, University of Seville), February 2008, working with students at the Institute of Education on comparative study of music education training in the UK and Spain; **Dr Roe-Min Kok** (McGill University), British Academy Overseas Visiting Fellow, August – December 2007, researching the spread of classical music across the British Empire, and working primarily at the archives of the Associated Board.

David Cairns, CBE, and Donald Mitchell, CBE, have accepted Honorary Fellowships of the IMR, and join our Early Career Research Associates (currently Guy Dammann and Berta Joncus) and Associate Fellows (Charlie Ford, Sir Nicholas Kenyon, Andrew Parrott, David Pear, and Dame Janet Rittnerman).

Latest News

We are delighted to report on two major collaborations:

RILM-UK Partnership



Following a three-year research grant from the Arts and Humanities Research Council (AHRC) to bring references to UK publications up to date, the RILM-UK team at the University of Nottingham has been looking for a new partner to

support the day-to-day upkeep of this precious resource. May 2008 sees the start of a new partnership, with the Institute of Musical Research. The new framework means that RILM-UK will have indefinite funding, and ensures that UK research will remain up to date in RILM International for the foreseeable future.

RILM-UK is led by Sarah Hibberd and coordinated by Vassilis Vavoulis, in partnership with the national committee chaired by Richard Chesser.

Society for Music Analysis, IMR and Wiley-Blackwell Summer School



Building on the success of their jointly sponsored Research Training Roadshows, the SMA, in collaboration with the IMR and the publishers of *Music Analysis*, Wiley-Blackwell, will inaugurate a biennial summer school in music analysis at Durham University, 17-19 July 2009. The residential course will be open to international applicants and will provide a unique forum for advanced study in theory and analysis in the UK. Designed as an intensive programme run in small seminar groups, it will feature three UK tutors from different institutions, and a Wiley-Blackwell Fellow from the United States, the eminent theorist Richard Cohn (Yale University).

The Editorial Board of *Music Analysis* has provided a subvention that will offer up to twenty-five postgraduate students in music free accommodation and meals. Planning is in progress. Further details will be available soon on the SMA website, at <http://www.lancs.ac.uk/sma/>

Finally...

Any comments or suggestions would be very welcome via music@sas.ac.uk