



Institute of Musical Research

As I write this (late April 2010), the IMR has embarked upon one of its busiest periods. People tell me that the IMR appears to be a hive of activity: at the moment, I cannot but agree! We recently hosted a collaborative symposium on the music of Wolfgang Rihm in association with the BBC Symphony Orchestra and Kingston University Music Department (at which the composer was enthusiastically present). We sponsored an IMR in Association conference on 'Music and Representation' (with Merton College, Oxford and the British Society of Aesthetics). Our study day on 'Erik Satie: his music, the visual arts, his legacy', co-ordinated in partnership again with Kingston, and hosted by Gresham College, was fully booked weeks before the event and was followed three days (and one volcanic eruption) later by our hugely successful international conference on the music of Hanns Eisler held in Stewart House in conjunction with Royal Holloway, The Jewish Museum, Vienna and the International Hanns Eisler Society, Berlin. Flight cancellations occasioned by the volcanic ash meant that some speakers from Europe and North America were unable to attend, though in the main, the programme followed its planned succession pretty closely, papers by absentees being read out on their behalf, as appropriate. (Some participants in the conference were filmed for a forthcoming German documentary, *Deutsche Symphonie*, to be screened by WDR.) Thanks are due to Erik Levi (Royal Holloway) for masterminding events.

Turning to practice-as-research, we have just hosted the first workshop in one strand of the AHRC-funded Centre for Musical Performance as Creative Practice ('The Orchestra in Global Perspective'). This coincided with the second day of our three-stage composition project run collaboratively with (and hosted by) the University of Birmingham, in which six postgraduate composers prepared new works for percussion and live electronics (the final session taking place in early May).

Following a study day devoted to 'Musicology in the Digital Age' (in association with the Society for Music Analysis) and another IMR in Association conference at Canterbury Christ Church University on 'Music and Number', we turn in mid-May once again to practice-as-research: we are hosting at the IMR a one-day workshop, 'Performativity, Poetry and Creation' (organised by one of our Visiting Fellows, Kathryn Whitney, involving collaborations with Kingston University, and also with Lieder Theatre, London); a workshop supported by the John Coffin Trust on Old Hispanic Chant (to be held at Goodenough College, and featuring live performances from Bristol University's Schola Cantorum as well as speakers from Bristol and The University of Colorado at Boulder); and one of our 'Directions in Musical Research' seminars will feature two practitioner-researchers from the Leeds University Centre for Historically Informed Performance (LUCHIP), on editions of nineteenth-century chamber music and their meanings in performance. An exploration of the interface of research and current compositional practice rounds off this year's 'Directions' programme, with a presentation on computational aspects in the recent work of Edinburgh University composer, Michael Edwards.



The sheer variety of events that we are asked to support (both at our Senate House base and regionally throughout the UK) is surely testimony to the intellectual health of musicology in the UK. As we enter lean times financially, it is important to reflect upon the diversity of work that characterises our profession, much of it being pursued by postgraduates of exceptionally high quality. I am privileged to meet some of these students at the Research Training in Music days held at the IMR and to learn a little about their work. To judge from the feedback on the RTM sessions (on 'Practicalities of PhD Study', 'Music as Social Phenomenon', 'Scores', 'Music, Narrative, Images', 'Composers and Performers', 'Witnesses', and 'Sounds'), this aspect of the IMR's provision is well-regarded (both by students and their supervisors). One respondent noted that 'The environment was wonderfully conducive to learning. I really can't think of any improvements; it was one of the best things I've been to in years! I just wish I'd realised earlier what enormous value these seminars would be... Fabulous!' The intention for 2010-11 is to run these RTM sessions once again along the lines newly established this year, namely a succession of whole-day events, each organised around a broad theme and combining presentations by three speakers under related headings.

The aim will be to capture the diversity of research activity that characterises our subject. In the main, these sessions will be hosted by the IMR, but we have a budget to run regional sessions once again and we welcome expressions of interest from potential hosts.

Readers of this Newsletter will view the IMR as a body that speaks primarily to (and for) the musical research communities. And indeed it does. But the IMR is also a part of the University of London's School of Advanced Study. SAS is funded directly by HEFCE in order to promote and facilitate research within each of the subject areas represented by the School (nationally and internationally). That brings in its train a clear (and welcome) obligation to look beyond the subject towards meaningful collaborations (for instance, between Music and Philosophy, or Music and English, Germanic and Romance studies, Classics, etc.). Collaborative work, whether within or across disciplines, or between two or more institutions seems to me in the current climate to be a fruitful way of maximising the benefit that SAS's resources (including the IMR) can bring to researchers. Our 'Purcell, Handel and Literature' conference, held at Senate House in November 2009, is a prime example. For that international event we collaborated with The Institute of English Studies, The Purcell Society, The Handel Institute, The Open University (departments of Music and English), and The Royal Musical Association. But 'Purcell, Handel and Literature' was not the only collaborative event that month. The previous week, we held, in collaboration with the Guildhall School of Music and Drama, a study day on Music and Text in the Age of Goethe, including speakers from Germany and the Republic of Ireland (NUI, Maynooth). Reviews of both these events appear elsewhere in this Newsletter.

Our remit of research facilitation and promotion is supported by a diverse series of 'Directions in Musical Research' seminars. While attendance at these has been gratifyingly high – and consistently so across a subject range stretching chronologically from Josquin at the end of the 15th century to ethnographical studies of contemporary community choirs – we aim to reach beyond our Senate House base through podcasting of a selection of these events; gradually more of these are being added to the website for remote viewing. At one of our 'Directions' seminars we enjoyed not only live musical illustrations from Christopher Simpson's *The Division Viol*, played by Lucy Robinson and Patxi del Amo, but an enthusiastic influx of violists (and their viols) from the Viola da Gamba Society who swelled the audience on that occasion pretty much to capacity. The debate was lively and went on well beyond our allocated slot of 90 minutes; I encountered many new faces on that occasion in February, and it has been a pleasure to welcome

several of them back to our seminars since. It would be a pleasure to welcome you too!

John Irving
Director of the IMR



John Irving in conversation with the Vice-Chancellor, Sir Graeme Davies and Prof. Mike Edwards, Acting Dean of the School of Advanced Study, before his inaugural lecture-recital as IMR Director, 'Tool, not Rule: Notation, Performance and Understanding in Mozart's Piano Sonatas' on 8 March.

DeNOTE – The IMR's new Centre for Eighteenth-century Performance Practice

With start-up funding provided by the Dean's Development Fund for 2010-12, the IMR has been able to initiate a research facilitation centre devoted to eighteenth-century performance practice (starting October 2010). The aim is to provide a forum in which practitioner-researchers working in eighteenth-century performance practice can discuss and progress their work. DeNOTE will comprise two strands: a seminar series (parallel with the existing 'Directions in Musical Research' series) to be held at the IMR on practice-as-research issues, bringing together players and academics (and also university and conservatoire personnel); and a web-resource, the exact shape of which remains to be determined, but which will certainly include e-discussion lists and a repository for completed and ongoing practice-as-research project reports (textual, audio and video), linking to the IMR's existing PRIMO resource. More information is available on the IMR's website. The first of the DeNOTE seminars will take place in October 2010 (further details to follow).

National Doctoral Register in Music

An earlier grant from the Dean's Development Fund, secured by Katharine Ellis during her period as IMR Director, has enabled work to commence during spring 2010 on the construction of software supporting a proposed online National Doctoral Register in Music to

be hosted on the IMR webpages. The alpha version has been configured so as to function somewhat like a social networking tool (incorporating the potential for uploading cvs, project development logs, blogs, discussion boards and bespoke user groups among other things) in the hope that this will promote a virtual space for interactivity among students and across methodologies. This will be sent out presently for pilot-testing by PhD students from the universities of Bristol, Birmingham, Liverpool and Newcastle. It is hoped that a beta version will be rolled out nationally early in 2011.

British Library Training Day

As announced in the last Newsletter, the IMR will be teaming up with staff from the Music Department of The British Library in the autumn to offer PhD students a full day of intensive training based around the library's magnificent musical collections and given by Dr Sandra Tuppen and Dr Nicolas Bell. This training day will be held on Wednesday 27 October 2010 and will focus on the BL's extensive holdings of twentieth-century British music. It will doubtless be of interest to postgraduates working on sketch materials, analytical approaches, compositional genesis, etc. etc., as well as composers working on PhD portfolios. A maximum of EIGHT places can be offered. PhD students who would like to be considered for a place should contact John Irving, Director of the IMR (John.Irving@sas.ac.uk) providing (1) an outline of your PhD research; (2) an explanation of how your work would benefit from the opportunity to spend a day working with manuscript specialists on items from the British Library's collections. This will help the tutors make sure that relevant material is available for the session in advance. Priority will be given to applicants whose work on twentieth-century British music relates directly to the BL's holdings. Closing date for applications: 1 September.



Success For IMR Early Career Associate

Dr Ilias Chrissochoidis, IMR Early Career Associate 2009-10, has been awarded a full-year Fellowship by the American Council of Learned Societies, and three Visiting Fellowships for 2010-11: at the Burney Centre, McGill University, Montreal, Canada, at the Houghton Library, Harvard University, and a Kluge Fellowship at the Kluge Center in the Library of Congress. The Kluge and ALCS Fellowships are exceptionally competitive, and we are absolutely delighted for Ilias who has been working on the translation of English Oratorio from commercial theatrical entertainment to national heritage during his year in London. Back in North America, Ilias will be

continuing to develop his new approaches to Handelian studies, exploring the psychological and cognitive effects of replacing full stage action with a tableau vivant that helps internalise visual representation of the oratorio plot.

IMR/ CeReNeM
Composer
Masterclasses
at the Huddersfield
Contemporary
Music Festival



The IMR is delighted to be able to announce an exciting new partnership with the University of Huddersfield. We will be supporting masterclasses for postgraduate composers in association with Huddersfield University's Centre for Research in New Music (CeReNeM) during the 2010 Huddersfield Contemporary Music Festival, 19-28 November. Further details will be available soon on the IMR website, including a call for participants. A natural extension of our composer workshops held earlier this year at Birmingham University, the IMR/CeReNeM masterclasses will offer stimulating opportunities for composition students within one of the foremost international arenas for contemporary music and music-making.



PRIMO
is changing

With immediate effect, PRIMO, the IMR's online repository for practice-as-research is now able to accept submissions directly from the submitter. Whereas under the previous system setup submitters needed to supply copyright clearance forms, and metadata along with CDs/DVDs as appropriate for uploading (and if need be, prior encoding), this can now all be done by the submitters themselves, up to and including the process of uploading of your files, giving you much more hands on control over the process and avoiding 'in house' delays. The existing peer-review arrangements still apply (along with the stringent copyright clearance which remains the responsibility of submitters); once items have been uploaded to PRIMO, the peer review mechanism kicks in before items go live. It is hoped that this streamlining of processes will encourage an increase in submission rates to PRIMO. Further information and detailed guidance notes are to be found on the PRIMO section of the IMR's website.

Purcell, Handel and Literature

On 19-21 November 2009 Senate House was the venue for a major conference commemorating the anniversary years of two English composers: Handel, who died in 1759, and Purcell who was (probably) born in 1659.

There has been a long tradition in London of celebrating anniversaries of the life of George Frideric Handel, beginning with the famous 'Commemoration' at Westminster Abbey in 1784, and including the 1859 Festival that initiated the regular cycle of choral performances at the Crystal Palace. In 1985 European Music Year provided the opportunity for the multiple celebration of many composers, including Handel, J. S. Bach, Domenico Scarlatti, Alban Berg, Thomas Tallis and Osbert Parsley. For 2009 it seemed particularly appropriate that the international sequence of Handel conferences and festivals should conclude with a celebration in London, coinciding also with the Handel Institute's regular cycle of conferences around St Cecilia's Day; it also seemed both appropriate and desirable that (as in 1959) we should commemorate Purcell along with Handel.

In order to reach as many potential participants as possible, the conference became a collaborative event under a large number of banners: the Institute of Musical Research, the Institute of English Studies, The Handel Institute, The Purcell Society, the Music and Literature Departments at the Open University, and the Royal Musical Association. In the event this collaboration produced remarkably happy and successful results. Over the three days 37 papers were given (plus reports on some current projects), with participants from Britain, France, Germany, Holland, Ireland, Italy and the United States. The conference topic enabled balanced coverage to be given to both composers; the success of the gathering was readily apparent from the liveliness of the discussions that ensued from the papers and the volume-level of the conversations at coffee breaks. Initially there had been no thought of a resulting publication, but as the sessions proceeded it became apparent that the quality of the papers, and the coherence of the themes, demanded an attempt at some more permanent record. If there was any area of disappointment, it was probably in the apparent thinness of current activity among Literature colleagues on the work of librettists such as Nahum Tate and Newburgh Hamilton: on the other hand, Roger Savage's lecture on 'Purcell's scurvy poets' was one of the highlights of the conference. The first day's programme included a John Coffin Trust Lecture on the subject of modern productions of Handel's operas, given by Amanda Holden.



In addition to a stimulating chain of high-quality papers, the conference programme included a couple of musical reminders of the reason for the celebration: a concert by the Avison Ensemble at the Foundling Museum, and a concluding concert (on the eve of St Cecilia's Day) of odes by Purcell, Handel and Draghi, performed by the Solomon Choir and Orchestra. There was also a reception at the Handel House Museum, where the exhibition 'Mr Handel's Friends' was presented to coincide with the conference period.



Music and Representation Merton College, University of Oxford 26-28 March

The concept of representation has been discussed in depth in academic fields including literary studies, art history, and aesthetics, but has been addressed with less frequency in musicology. And yet representation is a crucial subject to the study of music; in seeking to interpret and understand music and its history, scholars are frequently faced with the question whether music functions representationally, and those who argue that it does have begun to ask how. Representation is a crucial issue to many recent approaches to the study of music history, theory, and aesthetics, including studies of musical perception and performance, music's social functions, its uses in identity construction, and its depiction in analytical diagrams. The conference on 'Music and Representation' provided a forum in which scholars were able to offer a broad range of perspectives on the subject, and discuss and debate related issues.

The conference was divided into seven sessions, each containing three papers that addressed subjects including but by no means limited to musical aesthetics, psychology of listening, compositional influence, performance, and text setting, as well as in historical issues of nineteenth- and twentieth-century music. Papers also considered how music is represented in other media, analytical diagrams, the visual arts, literature, scholarship, and popular culture. A keynote address by Richard Taruskin, author of the six-volume *Oxford History of Western Music*, suggested ways in which scholars might move beyond the understanding of representation as simply mimesis, introducing the concept of affordance to better comprehend music's ability to elicit physical responses in listeners, and convey meanings in social and cultural contexts.

The proceedings embodied a diversity of approaches, and during discussion sessions after each paper, participants drew attention to the conceptual threads that connected them. The hard work of the conference's speakers and session chairs was reflected in the high level of the papers and the lively discussions that they engendered throughout the weekend. The active participation of audience members helped make the conference on Music and Representation a productive and enjoyable event.

Hanns Eisler



Archive Dr. Schebera, Berlin

Twelve years ago, during the centenary of the composer's birth, it would have been almost unthinkable to contemplate mounting a conference in the English-speaking world that explored the work of Hanns Eisler. Nowadays, however, the situation is radically different. Eisler's position, mercifully stripped of the cold war rhetoric that had so dogged his reputation previously, has been reappraised, the multi-faceted aspects of his work and musical outlook as well as his links with such figures as Schoenberg, Adorno and Brecht providing scholars with rich potential for further investigation.

One indication of this increased interest in Eisler was reflected by the surprisingly large number of proposals that followed the initial call for papers for this conference. Another was the hugely varied range of topics that were offered.

The conference opened with three papers organised under the title 'Eisler and Socialism'. First, Joanna Bullivant from the University of Oxford explored the relationship between Eisler and the British left-wing composer Alan Bush during the 1930s highlighting in particular potentially Eislerian features in the latter's Piano Concerto. Maria Kiladi (RHUL) discussed Eisler and Bush within the context of their anti-fascist stance during the same period with a very detailed consideration of the 1935 Workers' Music Olympiad in Strasbourg at which both men were present. Finally, Joy Calico (Harvard University) brought to light some controversial material in Eisler's Comintern file which is held at the Russian State Archive of Socio-Political History in Moscow.

Following this exploration of Eisler's relationship to left-wing politics, three papers focused on various aspects of his music. Geraldo Martins Teixeira (University of Brasilia) discussed the issue of Gestus in the composer's work with particular attention placed upon his contribution to the play *The Mother*. Richard Nangle (Boston University) provided an exhaustive survey of the composer's output emphasising his penchant for mixing genres and utilising the *Vier Wiegenlieder für Arbeitermutter* as a special case study. Tobias Fasshauer (Freie Universität, Berlin), one of the leading German scholars on Eisler, then provided some insights into Eisler's idiosyncratic principles of orchestration which were consistently applied throughout his output whether he was writing concert or more functional music.



The keynote address was given by David Blake (University of York) who enjoys the distinction of being the only British composer to have studied with Eisler. He not only offered extremely vivid personal reminiscences of his time in the early 1960s spent working with Eisler in East Berlin, but also reinforced the extent to which Eisler's rigorous principles of compositional technique, rooted in the great Austro-German tradition, have guided his musical outlook up to the present day.

Eisler's period of exile outside Germany and his resistance to Nazism provided highly fruitful areas of enquiry. Florian Scheduling (University of Southampton) and Andrea Bohlman (Harvard University) touched upon the issue of Eisler's re-adoption of twelve-note technique in his *Reisesonate* for violin and piano drawing some thought-provoking parallels with other displaced composers who turned to this means of expression in their music. Anna Papaeti (Universität der Künste, Berlin) looked at a much later collaborative work of resistance between Brecht and Eisler on the play *Schweyk in zweiten Weltkrieg* and tackled head-on some of the moral objections lobbied against the work in particular by Adorno.

Another Brecht-Eisler collaboration dating from his exile in America is the remarkable *Hollywooder Liederbuch* which provided the focus for three papers from James Parsons (Missouri State University), Jessica Payette (Oakland University) and Oliver Dahin (Berlin Academy of Arts). Dahin's exploration of the remarkable *To a little radio* and its transformations/reinterpretations in versions by Sting and the group Chumbawumba were particularly enlightening.

A number of papers addressed the issue of Eisler as a musical thinker. Johannes Gall (University of Hamburg) discussed the thorny problems that relate to the different versions, both in English and German, of *Composing for the Films*, the seminal book he wrote with Adorno in the 1940s. James Garratt (University of Manchester) placed Eisler's comments on the social history of music during the Weimar Republic in the context of other writers from the period. Sabine Berendse and Paul Clements introduced their new translation of Eisler's *Fragen Sie mehr über Brecht* a series of fascinating and wide-ranging conversations with Hans Bunge which took place between 1958 and 1962 and were published originally in German in the mid 1970s.

The final session of the conference focused upon Eisler's relationship to England, a country he visited on many occasions. Peter Schweinhardt, who has edited several Eisler works for the *Hanns Eisler Gesamtausgabe*, gave a fascinating paper on Eisler's unusual contribution to the film *Pagliacci* starring Richard Tauber which dates from the mid 1930s. Jürgen Schebera (Hanns and Steffy Eisler Foundation Berlin) followed this with an exhaustive documentary account of the tortuous process whereby the *Deutsche Sinfonie*, the composer's magnum opus, eventually secured a live radio broadcast by the BBC in January 1962 at the height of the Cold War. His comments were then amplified through an extended and insightful interview with the composer Alexander Goehr who had been largely instrumental in securing the broadcast performance in the first place. Goehr touched extensively upon his dealings with Eisler, providing some fascinating background to such issues as the composer's work on the East German National Anthem.

It was extremely unfortunate that the volcanic ash cloud which hung over the UK during the days of the conference prevented a number of delegates including Albrecht Dümling, one of the co-ordinators of the event, from being present and two papers had to be withdrawn. Nevertheless despite these setbacks, the conference elicited much enthusiasm, and the discussions that followed each paper were frank and stimulating.



'Uniting the true with the beautiful': Music and Text in the Age of Goethe



Delving into the German musico-poetic repertoire of the late eighteenth century involves much more than simply an exercise in historical reconstruction, as this Study Day at the Guildhall School of Music and Drama amply demonstrated. It was a distinctive aspect of the day that each scholarly contribution was interspersed with imaginatively provocative artistic performances (many from students at the GSMD), some introducing us to rarely heard, or completely unknown, musical treasures. It was invaluable to have scholarly editors such as Bob Meikle and Lorraine Byrne Bodley to help piece together a context for such rarities as Eberwein's melodrama setting of Goethe's *Proserpina* or Reichardt's ambitious response to the poet's 'Schauspiel' *Claudine von Villa Bella*. However, given the mixing of genres and modes of address in these works, questions of aesthetic intention continued to arise at every turn. Indeed, as the convenor Norbert Meyn reminded us in his comprehensive introduction to Goethe's involvement with music, for this poet the distinctions between song, singspiel, opera and play have to be constantly redrawn as he explores new dialogues between music and poetry and their overlapping domains of experience. For Goethe, the singer must never forget to be also an actor or story-teller, and to remix the ingredients of the epic, dramatic and lyric in each performance.

As was discussed in the final round-table, Goethe's *Gesamtkunstwerk* was a highly fluid affair, demanding responsiveness (*Empfindsamkeit*) from listeners as well as performers. Even when offering works for the stage – and we were shown fascinating video footage of Goethe's singspiel *Erwin und Elmire* being performed in its original theatrical context – Goethe's manner of 'uniting the true and the beautiful' seems to have invoked the free play most associated with a salon environment. In this spirit, the after-lunch ensemble performance of Reichardt's '*Lieder geselliger Freude*' was the perfect foil to the darkly histrionic rendering of Goethe's monodrama *Proserpina* earlier in the day. With this latter performance, shades of Schoenberg's *Erwartung* seemed to invade the lecture-hall. However, as Lorraine Byrne Bodley informed us, *Proserpina* was actually a play within a play, its gothic extremes being framed within *Der Triumph der Empfindsamkeit*, as the encompassing play was aptly called. The aesthetic that links such extremes – folk-like song and quasi-symphonic drama – is the pursuit of an inner emotional response that must be engendered primarily through performance. As Claus Canisius's talk demonstrated, even the sublime Beethoven made himself vulnerable as a composer in seeking to tune his instrumentally-derived energy to contrasting lyrical impulses. His songs require a constant balancing act, as the poised duo performance of three Beethoven songs by soprano April Frederick and pianist William Vann reminded us. Within a Goethian aesthetic, speaking eloquence should be required of instrumentalists as well as singers. Indeed, clarinettist Jane Booth skilfully demonstrated in closing how a connection can be made, via song arrangements, from the musico-poetic concerns of this study day to the rich heritage of nineteenth-century instrumental performance.

Martinů Study Day

'Martinů and the Symphonies', a Study Day devoted to exploring Martinů's six seminal works in the symphonic repertoire kicked off at precisely 10am at the Barbican Centre in London on February 6. Chief producer of the BBC Symphony Orchestra, Ann McKay, ignited the day's proceedings by welcoming everyone to the event and John Irving then introduced Sharon Choa, who initiated and master-minded the planning of the day. As it became apparent, this first collaboration between the BBCSO and the IMR proved to be a very successful, creative and positive experience that will hopefully be repeated and established as a model for future events.

Six academic papers were delivered in the morning by Martinů scholars who came from all corners of the world to participate. Aleš Březina, the Director of the Martinů Institute in Prague guided us through the beginnings of Martinů's symphonic output. This led appropriately to a more analytical approach taken by Paul Wingfield from Cambridge University in considering the Fifth Symphony. Mike Crump has just written a book on all of Martinů's symphonies published by Toccata Press – a first of its kind in the English language. With his wealth of knowledge on the subject, he carved out Martinů's various modes of melodic style as exhibited in his symphonies, and explained them as belonging to distinct categories that perform quite specific functions within Martinů's compositions. The next paper was given by Harry Halbreich from Brussels, a special guest, who has devoted a considerable period of his life to cataloguing Martinů's works. His talk on this occasion focused on the Third Symphony. Thus far, the papers offered views of Martinů's actual compositional technique. In the next paper, Sharon Choa from the University of East Anglia dealt rather with evaluating the sources and effects in performance of Martinů's works, specifically of the Fourth Symphony. To end the morning's proceedings, Jan Smaczny from Queen's Belfast dealt with the fantasy element that exists in so many of Martinů's works, and particularly in the Sixth Symphony, *Fantasie Symphonique*.

The Study Day then moved on to the showing of a film by Petr Ruttner made in September, 1988 entitled *The Certainties*



showing of a film by Petr Ruttner made in of Bohuslav Martinů.

Finally, a panel discussion with all six moderated by the writer and broadcaster from the floor. One comment that is Gabriele Jonté from Hamburg who to write a seventh symphony for Dallas

speakers participating and expertly Christopher Cook dealt with questions particularly worth noting was given by revealed that Martinů was commissioned in 1956 but the work never materialised.

The discussions in this last hour brought up many questions concerning Martinů's life and compositional style and demonstrated that despite the very disparate approach the six speakers took in delivering their papers, they were quite united in viewing Martinů as a master composer of extraordinary qualities who deserves far greater recognition than his current status in the history of music, particularly where his symphonic output is concerned.

Performance Criticism



In mid-December 2009 the IMR hosted a Study Day for the Society of Music Analysis (SMA), convened by Anthony Gritten. The subject of the Day was 'Performance Criticism', though in fact the subjects broached were, perhaps predictably, much broader, using the heading as a jumping off point for polemic and speculation about the role of the critic, the position of the listener, and the function of knowledge in practices of music performance.

The morning consisted of two complementary papers on the role of metaphor in musical practice. Anthony Gritten considered the nature of performing from the perspective of the models adduced to describe it (and claiming explanatory power), unpacking a heuristic distinction between the scholar-performer and the performer-scholar in terms of the metaphors by which they perform. Particular attention was given to the role (claimed to be) played by the metaphor of performing-as-problem-solving, and the consequences for music criticism of adopting such a metaphor as the primary means to describe and model the process of performing.

Mine Dogantan-Dack stepped out from a variety of comments in *Gramophone* and *BBC Music Magazine* about recorded performances, and explored the hermeneutic implications of the language, prose style, rhetoric, metaphors, and other literary constructs that are used to frame music performance in words. Noting that journalistic criticism is often given short shrift by scholarship, the primary focus of the paper was the idea of poetry – as in, 'this is outstanding playing of poetic sensibility' – and its historical contexts, devoting much time to the folk-psychological force of such metaphors and their cultural force in the interface between performers and their audiences.

The first of three papers in the afternoon, by Amanda Glauert, considered the 'double translation' of music criticism, its dealing with words about music. The discussion centred on the role of the lyric in performance, discussing case study performances of Schubert and Reichardt settings, and unpacking the various versions of 'Das Heidenröslein' that Herder worked on with Goethe. Providing an insight into the gaps both large and small between layers of interpretation, the process of lyric creation was noted to be a matter of Chinese Whispers.

The final two papers considered some of the wider implications of music criticism and the political issues that are involved in the dissemination and debate of writings about music. Nanette Nielsen, set in motion by writings of Richard Taruskin and Susan McClary, talked on the subject of 'The Danger of Music Criticism and the Case for Control', interweaving ethical and aesthetic themes and seeking to find a place for a politically informed – a just – music criticism. The wide-ranging argument moved to answer the question of the motivation of music criticism: meaningful how, and for whom?

Chris Dingle wrapped up the papers with a provocative and humorous look at the cultural history of criticism, surveying its many pasts and possible futures. Of particular interest, and providing a needed context for some of the other papers' arguments, was the demographic (economic, sociological, statistical) position of music criticism within the wider rise and fall of popular (or at least mass-produced) outlets for writing. Fascinating illustrations were provided of the impact of the shift from old to new media, and the role of, e.g., blogging and other forms of consumer-led critical intervention and self-invention.

The roundtable, advertised under the heading 'Performance and Criticism: Ships in the Night?', began with a summary of insights gained thus far during the Study Day, and a few lingering questions. The debate ranged from points about the democratising potential of social networking media which provide a platform for critical writing (albeit 'critical' in perhaps a new, revolutionary, sense), to arguments about the role of music criticism in Practice-as-Research, and issues of education – how is this all to be taken forward? Predictably, discussion continued well past the nominal end of the Study Day.

South Asia Music and Dance Forum

The South Asia Music and Dance Forum has recently been established to provide a platform for the dissemination and discussion of current research on the extensive and varied music and dance traditions of South Asia (India, Pakistan, Bangladesh, Sri Lanka, Nepal, Afghanistan and Bhutan, as well as their diasporas). Currently co-organised by Richard Widdess (SOAS, rw4@soas.ac.uk), Anna Morcom (Royal Holloway, anna.morcom@rhul.ac.uk) and Katherine Butler Brown (King's College London, katherine.r.brown@kcl.ac.uk), the forum will meet twice a year at the IMR. We welcome suggestions of themes for future forums and presentations from anyone interested in the music and dance of South Asia and its diasporas.

Our inaugural forum on 'Class, caste and social mobility in South Asian music and dance' was held on 2 December 2009. The speakers were Katherine Butler Brown, Anna Morcom, Margaret E Walker, Carol Babiracki, Jaime Jones and Stefan Fiol, and papers ranged from the complex socio-musical identities of hereditary North Indian and Himalayan performers, to the limitations imposed on traditional musicians in Jharkhand and transgendered dancers in Lucknow, and the social and religious status of musicians and genres in modern Maharashtra.

In the lively discussion following the papers, a number of common threads emerged, including the ongoing threat of external social, economic and moral pressures to the traditions and livelihoods of a number of the communities we study, particularly those who are of low caste or class, or who are marginalised because of their sexuality or erotic performances. Another theme concerned the diverse strategies performers use to transcend social boundaries and maintain their traditions, as well as the new challenges to mobility posed by the dramatic economic and media transformations that have occurred in the region over the past twenty years. It was also noted by several participants that the still pressing issue of caste, class and social mobility in South Asian music and dance had slipped off the scholarly radar in recent years, and that new research in this area is overdue and welcome.



The next forum will be held at the IMR at Senate House on 2 June 2010, on the theme 'New Research in Indian music', and will feature presentations by Martin Clayton, Laura Leante, Nikki Moran, William Tallotte, Nicolas Magriel and Richard Widdess. It will begin at 1:30 PM.

All welcome: please email valerie.james@sas.ac.uk for further information.

Erik Satie: his music, the visual arts, his legacy

Gresham College, 16 April 2010

The IMR, Kingston University and Gresham College co-organised a stimulating Study Day focused on Erik Satie. Convened by Dr Caroline Potter (Kingston University), the event reflected many facets of this quirky and intriguing figure. Robert Orledge (Emeritus Professor, Liverpool University) contributed hugely to the day's success, delivering a keynote address on 'Satie's musical and personal logic'; lending manuscripts, posters and other original documents for a small exhibition; and performing Satie works including *Cinéma*, a live piano accompaniment to René Clair's pioneering 1924 film *Entr'acte*.

Other papers focused on Satie's literary work (Caroline Potter), Satie in performance (Grace Cheung, a Kingston PhD student, who introduced us to a 1956 recording by Poulenc of Satie's *Prélude de la porte héroïque du ciel*) and Satie's interest in the visual arts and cross-art collaborations. For the latter, Simon Shaw-Miller (Birkbeck/RAM) highlighted Satie's 'furniture music' concept – music designed as background listening - which happily echoed the first performance of the day, an extremely rare chance to hear (experience?) Satie's 1920 furniture music, courtesy of Roy Howat and Emily Kilpatrick (piano duet), and student performers from the Royal Academy of Music.

Satie's continuing legacy was articulated in a discussion session featuring Howard Skempton, Michael Parsons and James Nye: Satie's twin concerns for system and sonority has clear echoes in the work of experimental composers of today. The day ended with a lively discussion and a concert featuring Orledge, Howat, Jane Manning, and the RAM students. The audience eagerly participated in the *Divertissement: La Statue retrouvée*, a tiny trumpet and piano work written for a 'hunt-the-statue' party game (the Italian scholar Pietro Dossena was a superb statue!).

Grateful thanks to Gresham College for hosting the event; transcripts of the lectures will be available on their website (www.gresham.ac.uk). Podcasts will also be downloadable on iTunes.

Some items from Robert Orledge's collection which were on display at Gresham College during the study day.

Divertissement: La Statue retrouvée





Music and Ideas Worldwide: A Symposium on Historical Performance

The IMR participated in a live global teleconference held at the Royal College of Music on Tuesday 16 March entitled 'Music and Ideas Worldwide: A Symposium on Historical Performance'. The programme - which included speakers from across Europe, the Americas, and Asia - focused on subjects pertaining to historical performance and its relation to instrumentation, improvisation, repertoire, education, and institutions, and the day was rounded off by a forum discussion about the prospects of historical performance in the future.

The paper given at the symposium by Benjamin Narvey, IMR Early Career Associate, discussed the joint 24 violons du roi project between the IMR, the RCM, and the Centre de musique baroque de Versailles (CMBV) that will take place in June 2010 in London. The CMBV has recently commissioned fourteen instruments corresponding to the hautes-contres, tailles, and quintes of the 24 violons, with an aim to eventually recreating the entire orchestra. This unprecedented project - from both musicological and practical points of view - is serving to greatly broaden our understanding of so much French baroque repertoire. The joint project, undertaken with support from the French Foreign Ministry and the French Embassy to the United Kingdom, aims to share these instruments with British players, scholars, and audiences.

New Search Facility for Francophone Music Criticism



The Francophone Music Criticism Network (<http://www.music.sas.ac.uk/fmc>), founded with AHRC funding in 2006, now has 78 members worldwide and continues to develop its two major forms of activity: international colloquia and an ever-growing web resource now containing over 1000 press reviews, reports and essays collected into a dozen dossiers de presse.

Our most recent innovation has been to create a fully searchable database from the files stored on SAS-Space by developing a new search engine and front-end design in partnership with computing specialists at the University of Southampton. Within the Network, testing of the new search engine took place over several months, and the results are now available to everyone on open access.

The new interface uses semantic web technologies to allow users to browse using single or multiple parameters (e.g. various combinations of author, journal title and date), and offers an accent-blind search mode with automatic word-stemming (users need enter only one term to search for a cluster of grammatically-related results). It enables full-text searching of our collections for the first time, harvesting records nightly from SAS-Space to ensure that coverage of this cumulative resource remains up to date. We are grateful to staff members from Southampton, ULCC, SAS-Space and the IMR for helping bring this project to completion.

We continue to work on collections for the site. The complete music criticism by Joseph d'Ortigue will see a sudden rush of uploads in the summer, and by the end of the year we shall also have mounted collections devoted to the premieres of *Carmen* (1875) and *Benvenuto Cellini* (1838). Along with our latest collection on Carafa's *Le solitaire* (1822), these latter result from collaboration with Karl Leich-Galland, who has generously permitted the Network to digitise and add to texts originally published in book form within his series of critical anthologies of opera criticism.

Network membership continues to grow: anyone interested in contributing materials, giving papers or joining our e-discussion list, is very welcome to email co-directors Katharine Ellis (k.ellis@rhul.ac.uk) or Mark Everist (m.everist@soton.ac.uk).

New IMR Fellows

The IMR has received record numbers of applications for its non-stipendiary Fellowships and Associateships in 2009-10, and has been delighted to host the following visitors:

Overseas Visiting Fellows

Prof Jane Alden (Wesleyan University) September 2009-June 2010

Dr Ruth Piquer (independent scholar, Spain) September 2009

Dr Christina Bashford (University of Illinois) February-March 2010

Dr Kathryn Whitney (independent scholar, Canada; Walton Fellow, RWCMD), February-May 2010

Dr Teresa Cascudo (University of Rioja, Spain), May-September 2010

Dr Valerie Ross (Universiti Teknologi MARA, Selangor Malaysia), July 2010

Overseas Doctoral Fellows

Marita Buanes (Adger University, Oslo) September-December 2009

Úna-Frances Clarke (University College, Dublin) May-August 2010

Early Career Associates

Dr Ilias Chrissochoidis (Stanford; UCL Research Fellow) October 2009-September 2010

Dr Benjamin Narvey (Ecole Pratique des Hautes Etudes, Sorbonne), February 2010-January 2011

Details of the Fellowships scheme may be found on the IMR's webpages. The Director is always happy to receive applications for the IMR's Fellowships and Associateships. Please contact him if you are interested to discuss possibilities, or if you are aware of scholars who will be visiting the UK on research leave who may benefit from a residency at the IMR in some way: John.Irving@sas.ac.uk



Being an Associate - benefits

- Free invitation to an annual IMR Associates' lecture or recital in London giving you an opportunity to meet other IMR supporters.
- Early notice of special events
- Personal copy of the events programme for each term either by post or by email
- Personal copy of the twice-yearly newsletter either by post or by email
- If you wish it, acknowledgement of your support in our literature and on our website

Help us develop our ambitions!

Join us

To become an Associate we request a minimum annual donation of £20 (£10 for students and the unwaged). The membership year runs from 1 August to 31 July. Your contribution will be used across the range of IMR activities, to sustain and develop established projects and to pump-prime new initiatives.

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