



Institute of Musical Research Annual Report

1 August 2009 – 31 July 2010

Institute of Musical Research
School of Advanced Study
Senate House
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Annual Report 2009-10

Introduction

The Institute of Musical Research is the youngest of the ten Institutes that form the School of Advanced Study of the University of London (SAS). The School is funded via HEFCE's Special Funding stream as a national resource bringing together the activity of the Institutes of Advanced Legal Studies, Classical Studies, Commonwealth Studies, English Studies, Germanic and Romance Studies, Historical Research, Musical Research, Philosophy, the Institute for the Study of the Americas and the Warburg Institute. Each Institute operates as an independent research facilitation centre in which a small team of specialists manages close and continuing interaction between a research library collection, a portfolio of research projects, a broad and freely-associating community of scholars, and a group of Fellows and, in some cases, advanced students. The Institutes aim to be:

- Democratic: open to all who feel that their research has something to contribute to or to gain from the resources each Institute offers and the intellectual association with their peers that it promotes.
- Comprehensive: offering support at all stages, from archival and library research, through the critical appraisal of colleagues at seminars and conferences, to processes of publication.
- Altruistic: their primary purpose is to support the work of independent researchers and members of other institutions.

The Institute of Musical Research participates within this community in multiple ways. With no teaching programme or students, its mission and activity focus exclusively on facilitating the research of others. Its Director reports to the Dean of the School of Advanced Study, with oversight of the Institute's activities undertaken by an Advisory Council designed to represent diverse interests within the sector.

People

Director: Prof. John Irving

Administrator: Mrs Valerie James

Advisory Council

Chair

Dr Margaret Bent, CBE FBA (Oxford) to 31 October 2009

Sir Nicholas Kenyon (Barbican Centre, London), 1 November 2009
to 31 October 2012

Ex. Officio

Prof. Mike Edwards (Acting Dean of SAS); Prof Roger Kain FBA
(Dean of SAS, from 1 April)

Prof. John Irving (Director, IMR)

Representing the University of London

Prof. Ardis Butterfield (English, UCL), to 31 May 2012 (2nd term)

Prof. Lucy Green (Inst. of Education), to 31 May 2011 (2nd term)

Dr Neil Heyde (RAM), to 31 May 2012

Prof. Roger Parker (KCL) to 16 October 2009

Mr Keith Potter (Goldsmiths), to 31 May 2010 (2nd term)

Prof. Naomi Segal (Director, IGRS), to 31 May 2012 (2nd term)

Dr Henry Stobart (RHUL) to 31 May 2012

Prof. Richard Widdess (SOAS), to 31 May 2012

Representing the Conservatoire Sector

Prof. Barry Ife (GSMD), to 31 May 2012

Dr Linda Merrick (RNCM), to 31 May 2010

Dr Lucy Robinson (RWCMD), to 31 May 2011

Representing Musical Research outside the University of London

Prof. Martin Butler (Sussex), to 31 May 2012 (2nd term)

Prof. John Butt (Glasgow), to 31 May 2011 (2nd term)

Prof. Eric Clarke (Oxford), to 31 May 2011 (2nd term)

Prof. Nicholas Cook (RHUL, then Cambridge), to 31 May 2011 (2nd term)

Prof. Simon Emmerson (De Montfort), to 31 May 2011 (2nd term)
Prof. Amanda Glauert (Kingston), to 31 May 2011 (2nd term)
Prof. Anahid Kassabian (Liverpool), to 31 May 2012 (2nd term)
Dr Tess Knighton (Cambridge), to 31 May 2009
Prof. Adam Krims (Nottingham), to 31 May 2012 (2nd term)
Dr Alan Marsden (Lancaster), to 31 May 2012

Representing the Music Profession and the Cultural Sector

Mr Richard Chesser (British Library), to 31 May 2013 (2nd term)
Dr Viram Jasani (Asian Music Network), to 31 May 2011
Mr Andrew Parrott, to 31 May 2012 (2nd term)
Dame Janet Ritterman, to 31 May 2012 (2nd term)
Dr Stephen Roe (Sotheby's), to 31 May 2012 (2nd term)

Representing the Research Student Community

Mr Ed Breen (KCL), to 31 May 2010; replaced by Ms Elina G.
Hamilton (Bangor)
Ms Katherine Butler (RHUL), to 31 May 2010; replaced by Mr Mats
Küssner (KCL)

The IMR is deeply indebted to Dr Margaret Bent who retired as Inaugural Chair of the Advisory Council in October 2009. Her vision and determination have guided the Institute's development throughout its early development. Meg is to be awarded a Distinguished Senior Fellowship of the School of Advanced Study in 2010, a fitting acknowledgement of her splendid service which is much appreciated by the Director.

Mission

The IMR exists:

- To foster developments within musical research and to establish relationships with other disciplines across the humanities and social sciences, both in the UK and beyond.
- To promote collaboration between researchers within the University of London, throughout the UK and internationally, and to address the needs of those engaged in musical research, whether independent scholars,

performers or composers, or affiliated members of universities, conservatoires, colleges and other music-related establishments.

- To play a national and international role in collating and disseminating information relevant to advanced musical studies, events and research in the UK.
- To provide a focus for collaborative postgraduate training.
- To provide a base for visiting scholars.
- To offer a broad range of events, including conferences, study days and research-based workshops and performances, where possible in collaboration with other institutions, and to maintain a programme of lectures and seminars to complement those already offered within the University of London and elsewhere.
- To build links with the music industry and professions and with the wider public.
- To work closely with the University of London Research Library Services to develop the existing Senate House collection into a national Music Research Library and to enhance its research facilitation role.

In terms of its activities, the IMR's capacities for research facilitation centre on three main areas:

- To inspire, develop, support and bring to term research initiatives that might not otherwise come to fruition for reasons of administrative complexity, lack of project management time, unwieldy collaborative structure, or lack of infrastructure for cross-disciplinary communication.
- To enhance the dissemination of others' research beyond what they or their institutions (where applicable) can achieve alone.
- To provide specialist research training where it is not cost-effective for single institutions to provide it themselves.

Funding, Staffing and Resources

The School's current internal funding mechanism, which came into operation in May 2008 and within which the IMR's annual budget allocation from HEFCE's Special Funding is disbursed, continued in 2009-10. The budgetary mechanism translates past institute performance into future funding, and on the back of continued high volume of activity, the IMR's non-Library funding for 2009-10 suffered only a marginal reduction (to £146.1k, from £147k) despite the economic downturn and its severe pressures on HE resources nationally. Those severe pressures will doubtless continue into the further future and the extent of their effects on Higher Education nationally are already being felt.

Unexpectedly, and contrary to the expectation of my predecessor, the IMR's long-term staffing budget now includes the full cost of the Director's salary (on professorial grades). That had not previously been the case, nor was this scenario anticipated in the planning or recruitment phases for the Directorial succession in late 2008/early 2009. The financial impact on the IMR of seconding a Director from outside the University of London only became apparent some months after the terms and conditions for my tenure of the Directorship had been agreed, offered and accepted, and it opens up a significant gap in our finances beyond the middle of 2012. Clearly this is not a satisfactory state of affairs. For 2009-10 and 2010-11 the IMR has secured extra funding from the University at an appropriate level to bridge the gap. Beyond that, the picture remains unclear. Discussions aimed at securing a continuation of the full amount of top-up funding into the further future had been proposed, though it now seems unlikely that the shortfall created will simply be covered out of central university funding. Rather, the question has become one of continued sustainability for the IMR in the context of a forthcoming review of HEFCE's Special Funding to the SAS. At the moment, various models are being pursued.

In the wake of the Crewe Report into SAS in 2007, the IMR set up a Fundraising Working Group. One of my first tasks on arrival at the IMR in August 2009 was to review the quiet progress already made by the Group, with the aim of establishing a fully-fledged Fundraising

Committee working to secure major gifts for endowment purposes. Initial progress was slowed by the search for a Chair with the right background of contacts and experience. It is a pleasure to record here that Prof Malcolm Gillies (an IMR Associate Fellow, and Vice-Chancellor of London Metropolitan University) has taken on this role. Under his guidance, I am confident that the importance of the IMR's service to the music research communities within and beyond the HE sector can start to make a real impact upon potential major donors, even in an era of financial austerity. On the very day of my arrival at the IMR, the *IMR Associates* scheme was launched, encouraging individual giving on a modest level. Numbers of Associates are growing steadily; it is immensely gratifying to find that the IMR has enthusiastic supporters in various sectors, in the UK and internationally. While at present the sums generated by the *IMR Associates* scheme are not great, they do translate into real support for our work of research promotion and facilitation (for instance, our support for postgraduate research training, and for Study Days and Conferences organized by postgraduates 'in association' with bodies such as the Royal Musical Association).

For the moment, our staffing levels remain constant, with a full-time Director and 0.9 FTE Administrator, Valerie James (who continues to act within SAS as Strategic Lead for Development). As in previous years, the IMR is indebted to Laura Jacobs for her events- and database-related work.

Research Promotion and Facilitation

Our activity in research promotion and facilitation continues to flourish, and it is hoped the public profile of the Institute is developing steadily (and will continue to do so) both within and outside the world of Higher Education, most particularly through the highlighting of practice-as-research themes which have already led to collaborations with players from various of London's period-instrument ensembles, and with a researcher from McGill University. The intention is to develop such contacts further during the next two years (the Director will be visiting McGill during the autumn of 2010 to initiate this).

On present staffing levels, we are probably already operating at maximum capacity. Excepting Research Training, attendance at IMR events across 2009-10 was 1603, a rise of 23% on last year (1304). Our annual events total was 55 (40 in 2008-9). The regular 'Directions in Musical Research' seminar series continues to attract diverse audiences and is regularly praised in written or verbal feedback for the quality and breadth of its speakers. It was pleasing to welcome new attendees; for example several members of the Viola da Gamba Society visited a seminar on Christopher Simpson's Division Viol tutor given by Lucy Robinson in February 2010, and at least two have become regular attenders at these seminars since. There has been a subtle shift in the direction of 'Directions', both chronologically (backwards into the 17th and 18th centuries) and in content (introducing the work of creative practitioners). The diversity remains (and will remain): the IMR aims to capture within its activities the richness of research characterising present-day UK musicology, whether embedded in stylistic work of various kinds and embracing various musical traditions, performance practice, philosophy, archival scholarship, sound, moving image, policy formation, pedagogy, cultural studies, scientific approaches and applications... Altogether this year, speakers and specialist chairs came from 27 institutions around the UK to share their expertise on subjects ranging from the application of algorithms in music being composed in 2010 to modelling compositional strategies in the work of Josquin des Prez over half a millennium earlier. In addition, the IMR presented four study days, a symposium and composition workshop on the music of Wolfgang Rihm (in association with Kingston University and the BBC Symphony Orchestra), at which the composer was present and hosted four international conferences: on 'Purcell, Handel and Literature' (co-organised with the The Institute of English Studies, The Purcell Society, The Handel Institute, The Open University (departments of Music and English), and The Royal Musical Association), incorporating also a John Coffin Trust lecture by Amanda Holden, 'Hanns Eisler' (some of whose participants were filmed for a forthcoming TV documentary, *Deutsche Symphonie*, to be screened on WDR, Germany), 'The Symphony Orchestra as Cultural Phenomenon' (which attracted a British Academy Conference grant and a good number of international speakers) and the Royal Musical Association's Annual Conference, 'Boundaries'. We also hosted the Royal Musical

Association's Annual General Meeting and 'Dent Medal' study day (November 2009, in honour of Anselm Gerhard); this meeting has now become a regular calendar fixture at the IMR, with the next scheduled for 27 November 2010. We maintained also our regular collaborations with the Society for Music Analysis, hosting a study day on 'Performance Criticism' on 12 December 2009, and at the end of April 2010 a further study day on 'Musicology in the Digital Age'. A new collaboration was also inaugurated in April: the first workshop organized in the 'Orchestra in Global Perspective' thread of the AHRC-funded Centre for Musical Performance as Creative Practice. We were unable to host the opening workshop from another CMPCP strand for the best of reasons: our diary was simply too full already! Nevertheless, we look forward to profitable future collaborations with CMPCP as that project unfolds during the next four years, possibly leading to a major conference in 2012.

Regionally, we maintained our commitment to events outside London and to sponsorship of external conferences (within the limited constraints of the IMR's budget). We supported a Summer School in Analysis held in conjunction with Wiley Blackwell and the Society for Music Analysis at the University of Durham (July 2009), for which the student feedback was so overwhelmingly positive that plans for this event to take place every other year have been reviewed so as to enable an annual meeting for the immediate future. One student wrote: 'Classes were intensive and interactive...and encouraged an equal exchange of ideas, transcending the usual tutor/student hierarchy...' Other IMR events held in association with regional partners included conferences in spring 2010 on 'Music and Representation' (Merton College, Oxford) and 'Music and Number' (Christ Church, Canterbury University).

Responding to the difficulty (in 2008-9) in recruiting viable student audiences for the regional legs of our Research Training 'roadshow' events, we reconfigured our programme of Postgraduate Research Training this year. The London events, held at the IMR, spread over whole days (rather than half-days, as previously) and were themed so as to combine three speakers delivering presentations on their related specialist areas. Altogether, 99 students from 32 institutions UK-wide registered for the London events. These were not

duplicated outside of London, but were supplemented by a regional research training event held at the university of Liverpool (March 2010, on Popular Music studies). Student feedback has been very largely positive with many comments specifically praising the high quality of speakers, content, presentation and relevance to research methodologies, as well as the organizational aspects. 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!' In the light of this, it is proposed to run the research training programme along quite similar lines in 2010-11, before considering if any further structural change is appropriate. A cause for concern is the relatively high dropout rate (ie actual attendees, compared to numbers registered in advance), even for the London legs of RTM where student travel costs from outside the Greater London area were fully funded by the IMR. At the moment, the benefit to students who do attend outweighs the inconvenience caused to the tutors who prepare their sessions according to indications of likely numbers as shown by prior registrations. Either a reconfiguration in nature or number of RTM events beyond 2010-11, or else a shift in expenditure patterns to other aspects of the IMR's work is required; in financially challenging times, the 'value-for-money' aspect of the IMR's expenditure clearly needs to be a top priority and it is with regret that I must announce that from 1 September 2010 it will become necessary for the IMR to begin modest charging to students for the RTM programme, and to discontinue the full reimbursement of travel costs (this will be mitigated by the establishment of a student hardship fund from which it will be possible to make partial reimbursement on a case by case basis).

Related to the research training in music were our specialist German Language Training sessions, led again by Monika Hennemann in December 2009 and January 2010, and a special composition project funded by the IMR and held in collaboration with Birmingham University Music department in April and May 2010. Six PhD candidates in composition worked with Scott Wilson, Joby Burgess and Eric Bumstead in three workshops leading to the creation of works for percussion and live electronics.

Our Senate House base together with the high level organizational support provided by the IMR's Administrator, Valerie James, continue to be attractive to our various collaborative partners wishing to put on symposia and conferences. While that is gratifying, it remains our aspiration that the IMR should be recognized as a national research facilitation and promotion hub, and wherever possible we seek to encourage and participate in collaborations leading to regionally situated events (as have happened this year at Birmingham, Canterbury, Kingston, Liverpool and Oxford).

Our established local partnerships with Gresham College and Goodenough College continue to thrive. Both are proving attractive venues for holding lecture-recitals supported by the John Coffin Trust: in April we held (in association with Gresham College and Kingston University) a Satie study day that was fully booked weeks before the event; and in May and June at Goodenough College we held two contrasting lecture-recitals: the first introduced us to Old Hispanic Chant (coordinated by Dr Emma Hornby from Bristol University, and featuring Bristol's *schola cantorum*); in the second, internationally renowned fortepianist, Tom Beghin reflected on his fascinating recent project to record the complete keyboard music of Haydn in historic locations reconstructed virtually in the recording studio. Such collaborative events form a vital part of the Institute's mission to disseminate the highest-quality research as widely as possible. In early July, Goodenough College was again our host for a Knowledge Transfer event, 'Practising Research in Performance: Beethoven's Chamber Music' in which John Irving (IMR), Jane Booth (Guildhall School of Music and Drama) and Jennifer Morsches (Orchestra of the Age of Enlightenment) rehearsed and then performed Beethoven's own Trio arrangement of his Septet, exploring issues in historical performance practice. The event was subsequently repeated at Morden College, Blackheath. Further Study Days were held in association with the GSMD (on Goethe and Lieder) and with the BBC Symphony Orchestra and the Barbican Centre (on Martinů).

Maximising access to our work is something we strive to achieve also through our webpages. In addition to the very broad range of links to institutions of various kinds, our events pages (both internal IMR events and nationwide, including conferences), our participation

in SAS's online publishing of lectures and seminars through podcasting is steadily gathering pace. Several of our more recent 'Directions' seminars are now available online, and the aspiration is for most of the seminar series to be recorded in future for podcasting. A gratifying development this year has been the growth in institutions crediting the role of the IMR in reciprocal weblinks, among them the Guildhall School of Music and Drama and the Royal Northern College of Music.

Our regular study groups in Latin American Music, which the IMR hosts jointly with the Institute for the Study of the Americas (convenor, Henry Stobart, RHUL), and music of the Middle East and Central Asia (convened by Laudan Nooshin, City), along with the symposium in Popular Music led by Allan Moore and Tim Hughes from the University of Surrey, were joined in 2009-10 by a new South Asia Music and Dance Forum, which held its first half-day workshop in December 2009 (convenors Anna Morcom, RHUL, Richard Widdess, SOAS and Katherine Butler Schofield, KCL) which will continue a pattern of six-monthly meetings. Towards the end of the 2009-10 session, the IMR was pleased to welcome another study group into the fold: ICONEA, the International Conference of Near Eastern Archaeomusicology, directed by Richard Dumbrill and Irving Finkel. ICONEA was created in 2007 and held its first conference at the British Museum in December 2008 in partnership with the Department of session.

Last, but by no means least, it is my great pleasure to record here the arrival of RIdIM (Répertoire International d'Iconographie Musicale) within the physical office spaces of the IMR with effect from 1 June 2010. Negotiations for the relocation of RIdIM from its Paris base had been ongoing throughout the last year and we look forward to a long and fruitful association with this important international organization charged with the methodologies and cataloguing of musical iconography on a worldwide basis. RIdIM deals with strategies, principles and practicalities of cataloguing works and documents of musical iconographical interest. It disseminates information relating to activities of the different national RIdIM working groups. In addition, it promotes and supports music iconography research activities by organizing scholarly meetings, symposia and conferences; support for and

production of publications, including an online journal, and providing a framework for scholars worldwide to interact on a less formal basis via the Internet. The Administrator of RIDIM is Debra Pring who can now be found in the IMR offices in Stewart House.

Research Groups

The Medieval Song Network gained significant momentum during 2009/10. Co-organisers Ardis Butterfield (UCL) and Helen Deeming (RHUL) have established key aims and projects for the Network, have gathered strong support for this nationally and internationally and have recently secured funding for the Network from the AHRC. The first of two workshops (and a linked performance event in 2011) will be held in conjunction with the IMR in September 2010. Following a quiet period, the Music & Science Group was rekindled with the arrival of a new Chair, Antony Pitts. Potential focal points for the Group include a future conference and links with one strand of the AHRC-funded Centre for Musical Performance as Creative Practice, hosted at the University of Cambridge (one of whose theme leaders is a committee member of the Music and Science Group). Administration of the Music and Science Online fixtures list is managed by Aaron Williamon (Royal College of Music) with valuable assistance from Colin Homiski (Senate House Library). Initial discussions took place in 2009-10 regarding a Lyric Song Research Network, spearheaded by Prof Amanda Glauert (Kingston University) and Norbert Meyn (Guildhall School of Music and Drama), and a Study Day on Goethe and Music was held in November 2009 at the GSMD featuring two international speakers from Germany and the Republic of Ireland, along with participants from the GSMD, Royal Academy of Music and IMR. Building on this day, an outline scheme for five workshops was developed and it is intended that an external funding bid will be made in 2010-11 with the aim of establishing a Lyric Song Research Network. Towards the end of the 2009-10 session, a proposal was received for a Music and Literature Group (Dr Goffredo Plastino, University of Newcastle), with the hope of formalising existing loose associations of scholars on both sides of the Atlantic within the IMR by the end of this calendar year. The group's inaugural two-day conference is planned at the IMR in autumn 2011.

Research Facilitation / Infrastructure Projects and Grants

The IMR maintained its long-term financial commitment to the inputting of data into RILM-UK, an essential infrastructure resource directed by Sarah Hibberd at the University of Nottingham. Through the good offices of Colin Homiski (Senate House Library), the IMR continues to oversee the Music content in INTUTE (a resource which, in common with others in the current climate) has seen drastic reductions in funding). The IMR, along with other national bodies, continues to lobby for the maintenance of such resources.

A Dean's Development Fund award of £14,400 over the two years 2010-12 was granted in February 2010 for establishing within the IMR a new research centre in eighteenth-century performance practice (called DeNOTE). DeNOTE's rationale is simple: to create a space within the IMR where practitioner-researchers from the freelance world of performance (eg the Orchestra of the Age of Enlightenment) may meet with each other and with academics working in this field to discuss ideas and debate emerging trends. It will launch in October 2010 and take the form of a series of half-day themed workshops, lecture-recitals and a developing web resource (primarily an email discussion list, and a repository for text, audio and video files – ultimately linking to the IMR's PRIMO resource. It is hoped that DeNOTE will prove a useful research promotion and facilitation tool, enabling period-instrument performers to discover and exploit research aspects of their work. A small grant (£1000) from SAS's Knowledge Transfer fund was gained, allowing the IMR's Director to showcase practice-as-research work to two contrasting communities (at Morden College, Blackheath, and Goodenough College, Bloomsbury) in the form of open rehearsals/ lecture recitals given in collaboration with two players from the Orchestra of the Age of Enlightenment (July 2010). Feedback on these events was uniformly positive, with most respondents noting that what they believed was familiar repertoire appeared to them as if for the first time in the context of these sessions. The format of these events suggests a productive way forward for DeNOTE.

The IMR offered sponsorship for external speakers and performers and hospitality at the following collaborative events:
£900 two meetings of the Middle East and Central Asia Music Forum (City University)

A maximum of £900 two meetings of the South Asia Music and Dance Forum (SOAS, RHUL, KCL)

£300 Music and Emotion (Durham University), for the academic year 2008-9

£300 Music and Representation (Merton College, University of Oxford)

£300 Music and Number (Canterbury Christ Church University)

The IMR continues to be the hub for the international Network, 'Francophone Music Criticism, 1789-1914', hosting the website and administering the JISCmail list. By far the most substantial proportion of work currently populating the SAS-Space website comes from the Francophone group, which held its latest international conference in Montreal in November 2009. It is to be hoped that the recent hiatus in uploading material to the site (due to upgrades in SAS-Space's infrastructure) will soon be resolved.

PRIMO's beta version (<http://primo.sas.ac.uk>) continues to attract notice, with the number of page requests per day rising from 100 in August 2009 to 408 in June 2010 and 396 in July 2010. New submissions to PRIMO have not accelerated quite as rapidly as anticipated, although seven new items were added in the year to July 2010. The reason for this is unclear. Possibly the fact that, at present, PRIMO is a repository, rather than a Journal, practitioner-researchers are unsure how items archived on PRIMO will play out in terms of the expected REF. In terms of diversity too, there is much still to do in convincing practitioners to submit their work to PRIMO: of the eighteen items currently on the site, all are still from the Western Classical tradition. In the course of visits to institutions across the UK during 2009-10, the Director has lately encouraged researchers working in Jazz, Pop and ethnomusicology to consider PRIMO as an outlet for their work. It is to be hoped that work stemming in future from the DeNOTE workshops may appear on PRIMO. A British Academy-funded performance practice project to be undertaken by the Director over two years from August 2010-July 2012 (£6600) may also yield relevant materials. (NB the Director's research time in 2010-12 is 100% funded by this external grant.)

Regrettably, and despite much excellent work done by my predecessor, and colleagues in the University of London Computing

Centre, a funding bid to the JISC to develop PRIMO further in collaboration with the Leeds College of Music, failed in July 2009. Significant future development to PRIMO's infrastructure must await the garnering of quite substantial external funding. The National Doctoral Register in Music is now in the final stages of development at the University of London Computing Centre. It is expected that we will be able to release this to Music Departments and Conservatoires very early in 2011.

Fellows

Despite the global recession, 2009-10 was a bumper year for visiting fellows, not only in numbers but diversity of interests. Four came from North America (two for a whole year, one for a term, one for just one month); one from South East Asia; and five from Europe. Several were active in the IMR's 'Directions in Musical Research' seminar series, presenting on subjects ranging from Handel scholarship, to uses of notation across a millennium of music, to gender reversals in Hip Hop. Two of our Fellows, Kathryn Whitney and Benjamin Narvey, were active performer-researchers (chiming with the Director's own practice-as-research interests) and were responsible respectively for an IMR Study Day on Performativity and a five-day project recreating Louis XIV's famous *24 violons du Roi*, at the Royal College of Music. Our Fellows are tremendous ambassadors. They are an outward sign of the esteem in which the IMR is held internationally and are central to its developing profile. In addition to their involvement at the IMR's Bloomsbury base, Fellows typically make a contribution nationally during their residencies, giving lectures in seminar series across the UK. In turn, the IMR can apparently open doors for its Fellows' future plans: it is gratifying to record that one of our Early Career Research Associates, Ilias Chrissochoidis, was awarded three Visiting Fellowships for 2010-11 during his time in London: 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 IMR continues to benefit from a lively and distinguished community of Associate Fellows. In 2009-10 we welcomed a new Associate Fellow, Professor Malcolm Gillies (Vice-Chancellor of London Metropolitan University). Malcolm's international profile as

a senior educational manager, policy-maker, teacher and musicologist is formidable, and it is a great honour to add him to our already prestigious ranks. Another Associate Fellow, Sir Nicholas Kenyon (Managing Director of the Barbican Centre) followed Dr Margaret Bent CBE as the Chair of our Advisory Council from October 2009. Finally, Dr Charlie Ford gave a memorable 'Directions' seminar in February on representations of the female in Mozart's operas.

Honorary Fellows

David Cairns, CBE
Donald Mitchell, CBE

Visiting Fellows

Prof. Jane Alden (Wesleyan)
Dr Ruth Piquer (Independent Scholar, Spain)
Dr Kathryn Whitney (Walton Fellow, RWCMD)
Prof. Christina Bashford (Illinois)
Dr Teresa Cascudo (Rioja)
Dr Valerie Ross (University Teknologi MARA, Malaysia)
Prof. Roberta Montemorra Marvin (Iowa)

Early Career Research Associates

Dr Ben Winters (Oxford)
Dr Ilias Chrissochoidis (Stanford)
Dr Benjamin Narvey (Ecole Pratique des Hautes Etudes, Paris)

Overseas Doctoral Fellow

Marita Buanes (Oslo)
Uná-Frances Clarke (University College, Dublin)

In addition, our Associate Fellows for 2009-10 were:

Dr Guy Dammann, 2009-12
Prof Malcolm Gillies, 2009-12
Dr Viram Jasani, 2008-11
Dr Charlie Ford, 2007-10
Sir Nicholas Kenyon, 2007-10
Mr Andrew Parrott, 2007-12
Dr David Pear, 2007-10
Dame Janet Ritterman, 2007-12