

**Institute of Musical Research**  
**Annual Report, 2010/11**  
**(1 August 2010 – 31 July 2011)**

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 (to 31 July 2011)

**Manager:** Mrs Valerie James

### **Advisory Council**

#### **Chair**

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

#### **Ex. Officio**

Prof Roger Kain, CBE FBA (Dean of SAS)

Prof. John Irving (Director, IMR)

### **Representing the University of London**

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

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

Dr Michael Fend (KCL), to 31 May 2013  
Dr Neil Heyde (RAM), to 31 May 2014 (2<sup>nd</sup> term)  
Dr Tom Perchard (Goldsmiths), to 31 May 2013  
Prof. Naomi Segal (Director, IGRS), to 31 July 2011 (2<sup>nd</sup> term)  
Dr Henry Stobart (RHUL) to 31 May 2012  
Prof. Richard Widdess (SOAS), to 31 May 2012

### **Representing the Conservatoire Sector**

Prof. Amanda Glauert (RCM), to 31 May 2011 (2<sup>nd</sup> term)  
Prof. Barry Ife (GSMD), to 31 May 2012  
Dr Linda Merrick (RNCM), to 31 May 2013 (2<sup>nd</sup> term)  
Dr Lucy Robinson (RWCMD), to 31 May 2014 (2<sup>nd</sup> term)  
Prof. Aaron Williamon (RCM) from 1 June 2011 to 31 May 2014

### **Representing Musical Research outside the University of London**

Prof. Martin Butler (Sussex), to 31 May 2012 (2<sup>nd</sup> term)  
Prof. John Butt (Glasgow), to 31 May 2011 (2<sup>nd</sup> term)  
Prof. Eric Clarke (Oxford), to 31 May 2011 (2<sup>nd</sup> term)  
Prof. Nicholas Cook (RHUL, then Cambridge), to 31 May 2011 (2<sup>nd</sup> term)  
Prof. Jonathan Cross (Oxford), from 1 June 2011 to 31 May 2014  
Prof. Simon Emmerson (De Montfort), to 31 May 2011 (2<sup>nd</sup> term)  
Dr Jonathan Impett (East Anglia), from 1 June 2011 to 31 May 2014  
Prof. Anahid Kassabian (Liverpool), to 31 May 2012 (2<sup>nd</sup> term)  
Dr Elaine Kelly (Edinburgh), from 1 June 2011 to 31 May 2014  
Prof. Adam Krims (Nottingham), to 31 May 2012 (2<sup>nd</sup> term)  
Prof. Liza Lim (Huddersfield), from 1 June 2011 to 31 May 2014  
Dr Alan Marsden (Lancaster), to 31 May 2012  
Prof. Jan Smaczny (Queen's University, Belfast), to 31 May 2013

### **Representing the Music Profession and the Cultural Sector**

Mr Stephen Carpenter (Chief Executive, Orchestra of the Age of Enlightenment), from 1 June 2011 to 31 May 2014  
Mr Richard Chesser (British Library), to 31 May 2013 (2<sup>nd</sup> term)  
Dr Viram Jasani (Asian Music Network), to 31 May 2011  
Mr Andrew Parrott, to 31 May 2012 (2<sup>nd</sup> term)  
Dame Janet Ritterman, to 31 May 2012 (2<sup>nd</sup> term)  
Dr Stephen Roe (Sotheby's), to 31 May 2012 (2<sup>nd</sup> term)

### **Representing the Research Student Community**

Ms Elina G. Hamilton (Bangor) to 31 May 2011  
Mr Mats Küssner (KCL) to 31 May 2011  
Mr Matthew Pilcher (Manchester), from 1 June 2011 to 31 May 2012  
Ms Rebecca Thumpston (Keele), from 1 June 2011 to 31 May 2012

## **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**

As of September 2010 the internal administration within the School of Advanced Study experienced some radical reshaping, reflecting new priorities, and implementing certain recommendations of the 2007 Crewe Report into the School of Advanced Study. One result impacted upon the IMR. Valerie James, the IMR Manager became responsible for managing a combined administrative office serving the IMR, the Institute of Philosophy and the Institute of Germanic and Romance Studies, leading on finance, development and policy aspects for all three institutes. Valerie remains the lead contact for IMR, though support for much of our activities is now provided by other members of her team, presently Shahrar Ali and Chris Barenberg, who provide events, web and marketing support. As in previous years, the IMR is indebted to Laura Jacobs for occasional events- and database-related work. With the introduction of the consortium arrangements, there has been some consequential reallocation of the former office space (though IMR is still situated at the same point in Stewart House). One positive effect of this

change has been the emergence of a clearer distinction between strategic and administrative roles for all concerned. It is hoped that this will also be the impression of the various communities we serve.

Several longstanding members of the IMR's Advisory Council came to the end of their terms of office in May 2011: Prof Lucy Green, Prof Amanda Glauert, Prof John Butt, Prof Eric Clarke, Prof Nicholas Cook, Prof Simon Emmerson, and Dr Viram Jasani. The Director is immensely grateful to them all for their dedicated service to the Institute, in some cases since its inception. I am pleased to report that all of these vacancies have been filled and we will be refreshed with a full-sized committee from October 2011.

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, delivered more or less flat funding for the IMR's activities in 2010-11, compared to previous years. Along with other grant income received from the Dean's Development Fund, this has enabled us to continue to develop our profile of events. Given that the budgetary mechanism translates past institute performance into future funding, it is to be hoped that the basis for generating the IMR's internal funding during the next two academic years is relatively clear. However, there are severe pressures on finances deriving from the withdrawal, from July 2011 of special funding from the University to cover an unexpected gap in salary provision for the IMR Director post. It looks very much as if the sustainability of the IMR beyond the imminent HEFCE Review of the School of Advanced Study will depend on a solution to this financial constraint. One possible route is sourcing external funding through donations, and a Fundraising Working Group (chaired by Prof Malcolm Gillies) was established towards the end of the 2009-10 academic year to address this. In the meantime, we must rely on the fact that the IMR's activities since its inception, coupled with the very prudent financial management of my predecessor, Prof Katharine Ellis, have generated some surpluses, on which we are able to draw at present. An important context to bear in mind here is that the amount IMR returns to the central university in space and other charges considerably exceeds the amount it spends annually on its programme of activity, for which it is funded through topslicing of HEFCE money; alternatively, this amount (if redeployed) would largely cover the shortfall in secondment costs if future Directors are seconded from another university. Looking to the longer term, it will be essential to find a way by means of which the IMR has the financial means to recruit its future Directors on secondment from outside as well as inside the University of London, if it is not to appear to lose its nationally representative remit.

*At a late stage in the academic year 2010-11, the present Director accepted the offer of appointment as Professor and Head of Music at Canterbury Christ Church University and left office on 31 July 2011. The immediate salary issue is therefore eliminated. The Dean of the SAS has been working closely with the IMR Advisory Council in determining the succession and the future shape of the IMR.*

### **Research Promotion and Facilitation**

The IMR's Senate House base together with the high level organizational support provided by the IMR's Manager, Valerie James, and her colleagues, Dr Shahrar Ali, and Chris Bahrenberg 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 Huddersfield, Canterbury, Bristol, Cambridge, Hull, Bangor and elsewhere).

Attendance overall at IMR events across 2010-11 excepting Research Training was 2376, a rise of 48% on last year (1603). Our annual events total was 69 (55 in 2009-10). During 2010-11 our regular 'Directions in Musical Research' seminar series continued to attract diverse audiences. Described by one Fellow of the British Academy as 'probably the most comprehensive and concentrated series of seminars in musicology in the world today... the hub of London's musicological research', 'Directions' aims to give a steer to current and emerging research agendas and to provide access to a London audience for invited speakers, offering significant opportunities for networking. Altogether in 2010-11, speakers and specialist chairs came from 27 institutions around the UK to share their expertise on subjects ranging from the listeners to Machaut's ballades to neuroscientific investigation of student practice strategies. I am particularly keen to involve younger scholars in these events which maintain a reputation as a forum for lively debate and high-quality discussion, typically involving an interdisciplinary audience.

The IMR aims to capture within its activities the richness of musicological research within the UK today. In addition to its extensive programme of seminars and study days (this year on Dutilleux, Ferneyhough, Music and Phenomenology, Vocal Performativity, and Beethoven), the IMR hosted a major international conference, 'Art Musics of Israel' (in association with The Jewish Musical Institute and SOAS – further details below). We also hosted the Royal Musical Association's Annual General Meeting and 'Dent Medal' study day (November 2010, in honour of Dean Sutcliffe). We continued our regular collaborations with the Society for Music Analysis, hosting a TAGS study day at the end of April 2011. A new collaboration was also inaugurated in spring 2011, with the first in a series of three joint performance as research seminars in association with the AHRC-funded Centre for Musical Performance as Creative Practice (11 March, 20 May and 3 June). These will continue into 2011-12 and offer a most welcome complement to the IMR's other practice-based research outreach. 2010-11 also saw the birth of our collaboration with ICONEA (International Conference on Near Eastern Archeomusicology), directed by Richard Dumbrill and Irving Finkel. ICONEA held its initial series of seminars in the autumn and spring terms of 2010-11 along with its first conference in association with the IMR in December 2010, securing coverage on the BBC's Arabic programming. ICONEA will make a return visit to Senate House in December 2011, it is hoped in association with the Sorbonne as well as the IMR.

Our activity in research promotion and facilitation has continued to flourish during 2010-11, and feedback from many quarters suggests that the IMR's public profile is developing apace, both inside and beyond the world of Higher Education. A particular strand of the IMR's work that has developed this year is practice-as-research, continuing the fledgling activity begun in 2009-10. Principally, this has been within the frame of the Institute's performance practice research centre, DeNOTE, and activities under this heading are described in detail later in this report. The Director has been able to make a number of visits to institutions within the UK, EU and North America to highlight the varied outreach of the IMR, including the Royal Irish Academy of Music, Dublin, and McGill University, Montreal. Possibilities for a future collaboration with a prestigious North American research institute are presently under discussion at the time of writing.

Our well-established partnerships continue to thrive. In January 2011 the IMR hosted a Study Day on Dutilleux, convened by Caroline Potter (Kingston) and Caroline Rae (Cardiff), followed soon after by a symposium on Brian Ferneyhough (in association with Kingston University, convened by Paul Archbold), at which the composer was present, and also a Study Day on Music and Phenomenology (convened by Mine Dogantan-Dack). The Ferneyhough event was supported by a generous grant from the John Coffin Trust to enable performance of some of Ferneyhough's works, very favourably reviewed in *The Guardian* later that week. Subsequently, an edited film of the event was one of the first tranche of work to appear on London University's iTunesU platform (June 2011), a significant profile-raiser for the IMR. Within the

first week of launch, this had received 135 collection browses; 313 previews (viewing within iTunesU) and 17 downloads. Collaborative performance events (described separately later in the Annual Report) were also held with Cardiff University, University of Bristol, Cambridge University and the University of Hull.

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), have continued to flourish during the year. These events are among the liveliest and most colourful that the IMR supports and I am most grateful to their coordinators for the time and effort they put into making these so valuable as meeting points for researchers from many contrasting points. The South Asia Music and Dance Forum (convenors Anna Morcom, RHUL, Richard Widdess, SOAS and Katherine Schofield, KCL) has also continued to develop an enviable profile.

I am pleased to report that our association with RIdIM (Répertoire International d'Iconographie Musicale) is proceeding very well. A meeting of RIdIM's Comité Mixte was held at the IMR in November 2010 and we will be able to offer one of our Study Days in association with RIdIM in 2011-12. We look forward to a long and fruitful association with this important international organization. The Administrator of RIdIM is Debra Pring who can now be found in the IMR offices in Stewart House.

Our commitment to events outside London has taken off considerably in the last year with a significant shift towards knowledge exchange through performance-as-research events (described later in this report). In this way, the IMR has attracted the notice of communities beyond HEIs, and this route of research promotion looks to be a significant opportunity for establishing the IMR as a key player in the overall portfolio of research activities undertaken by the School of Advanced Study. Outside of performance, we supported a Summer School in Analysis held in conjunction with Wiley Blackwell and the Society for Music Analysis at the University of Durham (September 2010), which once again garnered much praise from participants. Other IMR events held in association with regional partners were conferences on 'Baltic Musics and Musicologies' (Canterbury Christ Church University), 'Music and Philosophy' (at King's College London) and 'Mahler: Contemporary of the Past?' (Oxford).

Conference activity slowed in 2010-11, by comparison with the bumper year's activity in 2009-10 (the busiest for conferences in the IMR's history). Taking into account the creeping effects of the global downturn, the unwillingness of conference organizers to commit to large-scale events is not a great surprise; nevertheless, it was disappointing to lose two projected conferences that would have made a considerable impact. Responding to this situation, the IMR has noticed a growing trend in 1- or 2-day focused events (study Days, symposia...) and has taken the decision to reformulate its Study Days as 1-Day Conferences on a different charging basis from the historical pattern. Related to this change in policy, we have decided to revisit our collaborations formulae.

Notwithstanding the above, our 'Art Musics of Israel' conference in March 2011 was a huge event with an impressive array of international speakers. The conference included over 30 papers on topics such as East and West; Arab-Jewish musical relationships; national identities and music; composers from the former USSR from the 70s to the 90s; the impact of the Holocaust; opera and politics; music in Tel Aviv cabaret and night clubs; and Israeli rock music. There were several associated concerts, including one at the Purcell Room on the South Bank.

A varied programme of Research Training in Music seminars was once again offered in 2010-11 and participants continued to attend from across the length and breadth of the UK. Feedback suggests that these sessions are still considered to be a valued strand of the IMR's activities. From September 2010

the IMR began a modest charging scheme for its series of Research Training in Music seminars. Discounted rates apply for participants who become Student Associates of the IMR and we have established a student hardship fund from which partial reimbursements of travel costs have been disbursed on a case by case basis. While this policy has drastically reduced the dropout rate that was becoming a cause for concern, the total number of those attending fell by approximately 50% compared to 2009-10.

Complementing the RTM series in 2010-11 were two new developments. The IMR's RTM Reading Group for postgraduates is a very welcome initiative spearheaded by Prof Anahid Kassabian (Liverpool). Five sessions have been held and were focused on close reading of prescribed seminal texts in current musicological debates as well as broader referential contexts. In May 2011 we launched the first of what I hope will be an annual series of Research Training conferences organized by the student representatives on the IMR's Advisory Council. Close involvement of students in the IMR's work can only be a good thing and I am immensely grateful to Elina Hamilton (Bangor) and Mats Kuessner (KCL) for organizing 'Interconnections' over two days at the University of Bangor, which gave PG students from across the UK a showcase for their work in progress in a relaxed and informal environment. I hope it will have proved a valuable context for feedback on their work.

Related to the research training in music were our specialist German Language Training sessions, led again by Monika Hennemann in December 2010 and January 2011, a Manuscripts Training Day organized at the British Library by Dr Nicolas Bell and Dr Sandra Tuppen in October 2010, and a special composition project funded by the IMR and held in collaboration with the University of Huddersfield Music department in November 2011. Six PhD candidates in composition worked with featured composers at the Huddersfield International Festival of Contemporary Music – a significant networking opportunity for them at this stage in their careers and good profile, of course, for the IMR. I am grateful to Professor Liza Lim (Huddersfield) for her hard work in convening this extraordinary event.

### **Research Groups**

The Medieval Song Network funded by the AHRC continued to grow during 2010/11. Co-organisers Ardis Butterfield (UCL) and Helen Deeming (RHUL) have now established a strong supporting team of associated researchers and the fruits of their labours were on display at the extremely rich workshop held at the IMR in September 2010. We look forward to future events, strongly involving performance in association with The Orlando Consort in the 2011-12 academic year. Our Music & Science Group has worked quietly on developing a shared sense of purpose and a concrete programme of events, which will kick off in autumn 2011 with a study day on musical temperaments in the context of computational modelling. Our e-discussion list was extended beyond music departments during the year and as a result the number of subscribers to the list saw an immediate rise from 211 to 277. There were some personnel changes during the year. Aaron Williamon (RCM) took over as Chair from Antony Pitts, to whom we are all most grateful for steering the meetings with calm aplomb during his tenure, and who happily remained a member of the committee. Some longstanding members boldly agreed to extend their terms of office; other new members arrived, including Helen Prior (KCL – to October 2012), Wendy Magee (Royal Hospital for Neurodisabilities – to July 2011) and Simon Dixon (Goldsmiths – to July 2013). I am happy to report that we have been able to inject more new blood into the committee from October 2011 (details to follow in a future report).

## **Research Facilitation / Infrastructure Projects**

### *RILM-UK*

As in previous years, 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. One very useful role that the IMR can play in straitened financial times such as these is to help preserve such essential research resources, which it will continue to do to the maximum affordable extent.

### *DeNOTE Centre for Eighteenth-Century Performance Practice*

As mentioned in my last report, a Dean's Development Fund award of £14,400 over the two years 2010-12 had been 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 launched in fine style in a collaborative event at the Guildhall School of Music and Drama spread over two days at the end of September 2010. 'The Intimate Mozart and the Performer as Creator' explored performance practice in Mozart's three piano concertos of 1783, K.413, 414 and 415, written in dual format, for either piano and orchestra or piano and string quartet. This event, which consisted of an open rehearsal workshop and a public concert introduced by IMR Director, John Irving, featured these works in the quartet format played by pianists John Irving, Dr David Dolan (Director of the Guildhall School's Centre for Creative Performance and Classical Improvisation) and Janneke Brits, a Postgraduate Fellow at the Guildhall School with three student string quartets. Both 'period performance' (on copies of instruments from Mozart's time) and modern performance practices were considered, and in particular, the role of improvisation by the pianist (thus going beyond Mozart's notated texts) was a key issue for discussion and experimentation in performance. A crowded and appreciative audience at the Music Hall in the Guildhall School were introduced to the project by the performers and afterwards in an open discussion chaired by Prof John Sloboda who is leading a project investigating audience perceptions of musical performance.

DeNOTE's next events were aimed at Knowledge Transfer in the field of 18th-century performance practice, and comprised a succession of three recitals of music by Mozart, Beethoven and Vanhal for clarinet and fortepiano given by Jane Booth and John Irving for the Kingston Chamber Concerts Society at Kingston on Thames Parish Church (4 October), Morden College, Blackheath (14 October), and UCL Chamber Music Society (19 October). These recitals were specifically designed to engage a wide variety of audiences in order to further the accessibility of the IMR's research remit, building on initiatives in Knowledge Transfer previously funded by the School of Advanced Study, University of London.

On 26 October in Senate House DeNOTE held its first Seminar, led by Prof Colin Lawson, Director of the Royal College of Music: 'Legacy and Legend - Historic(al) Performance in the 1980s'. Along with Prof Trevor Herbert (Open University), Colin Lawson reviewed the artistic and cultural aspirations, meanings and messages of the burgeoning of period-instrument performance and recordings during the 1980s and looked at lessons to be learnt. In DeNOTE's second seminar on 29 November, Prof Barry Cooper (University of Manchester), Roy Mowatt (Orchestra of the Age of Enlightenment; Founteyne Editions) and Dr Rupert Ridgewell (British Library) revisited the thorny question of Urtext editions from a variety of perspectives. The session was well attended despite the unusual cold snap that blanketed much of the UK in snow at the end of November causing travel chaos further augmented by a tube strike.

In the spring term of 2011 a programme of regional DeNOTE events began, including workshops, lecture-recitals and seminars in Cardiff, Bristol, Cambridge and Hull. At Bristol, Cambridge and Hull the



opportunity was taken to hold separate research training workshops for postgraduate students. Further seminars extending just beyond 1800 to early 19<sup>th</sup>-century string and vocal repertoires were held at the Guildhall School of Music and Drama and at the IMR, and a special event within the 'Mozart Unwrapped' season at Kings Place in London revisited the Mozart piano concertos project in a new light and for new audiences. A further year of DeNOTE activity is envisaged for 2011-12, focusing on more regional performance-as-research events, 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. By agreement with the Dean of SAS, the proportionate spend (and the timing of this) on activity and web building was amended during Year 1 to allow for more activity before the web resource is determined. 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.

Related to DeNOTE, the IMR Director's British Academy-funded performance practice project (£6600 over two years, 2010-12) has now commenced and initial recordings of Mozart sonatas on a historic clavichord dating from 1763 were made in Edinburgh University in April 2011.

#### *IMR Events sponsorship*

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)
- £900 two meetings of the South Asia Music and Dance Forum (SOAS, RHUL, KCL)
- £300 Baltic Musics and Musicologies (Canterbury Christ Church)
- £300 Music and Philosophy (at King's College London)
- £300 Mahler: Contemporary of the Past? (Oxford)

#### *Digital provision*

Several years after its inception, the international Network, 'Francophone Music Criticism, 1789-1914' continues to be hosted by the IMR via the SAS-Space electronic repository. FMC is by some considerable way the most substantial proportion of work currently populating the SAS-Space website.

PRIMO's beta version (<http://primo.sas.ac.uk>) saw a significant upsurge in submissions during the year, probably due to a change in submission protocols allowing offsite electronic submission of material direct to the site for in-house review. The total number of page requests in 2010-11 reached 151,243, up from 87,232 in 2009-10. The diversity of material has at long last crept tentatively outside of the Western classical frame! We would welcome more submissions – of all types. Some thought was given to the potential for extending PRIMO's reach into the realm of the online journal early in 2011, and a first step towards that has been an experimental (and so far internal) 'issue' curated by IMR Visiting Fellow Kathryn Whitney, relating to a recent IMR Study Day in Performativity (see below). Selected feedback will be sought on that before a business case for a potential journal is considered.

Work on the IMR's long-awaited National Doctoral Register in Music, envisaged before I began my term of office is now close to completion by the University Computing Centre. Sadly, the setting-up of this resource has been long-delayed (it has in fact taken the entirety of the present Director's term of office to get to this stage). Thanks to the generosity of the Dean of SAS, unspent monies allocated to Year 2 of this project will be rolled forward into 2011-12 to allow the NDRM to be offered (when completed later in the summer) to universities UK-wide cost-free for one year, as originally envisaged. It is intended to provide a comprehensive resource for students at all stages of their career, a gateway to emerging UK research for interested parties nationally and abroad, and a seamless transition, on thesis

completion, to the international subject bibliography, RILM. Additionally, it operates as an interactive social networking tool, allowing PG students to create personal profiles, engage with the work of students working in similar subjects, upload work in progress, cvs, blogs etc that go somewhat beyond the original concept. Costings and a timetable have now been agreed with ULCC and a training session dedicated to this resource is planned. The resource will be offered free to institutions in 2011-12, but thereafter it will have to become self-funding (probably through a modest departmental annual subscription).

Piggy-backing on the NDRM technology, we were able to establish an online resource allied to the South Asia Music and Dance network, connecting researchers in the UK and the Indian sub-continent. The resource promises to be an exciting future development for the IMR.

### **Fellows**

Despite the global recession, in 2010-11 the IMR still proved an attractive location for visiting fellows and early career associates. Dr Kathryn Whitney became the first IMR Visiting Overseas Fellow to have a second bite at the cherry, with a return residency in spring 2011. Since her previous visit, Kathryn has developed her work on vocal performativity and has now established a project known as SongArt. During her second period with us, she masterminded a Study Day once again exploring performance, and in particular the contact points of voice and text. Dr Ikoku Inoguchi (Japan) and Dr Wai Ling Cheong (Hong Kong) made brief visits, timed with conference participation and study days.

Dr Alex Constansis, a recent PhD graduate of York University, works on transgender singing (both as theorist and practitioner) and gave a memorable presentation on his work in the 'Directions in Musical Research' series in May. Dr Saida Daukeyeva returned to the UK from her native Kazakhstan to develop her ethnomusicological work begun previously at our neighbours, SOAS. In addition to a paper in our regular 'Directions' series in May, Dr Daukeyeva is preparing a conference on the Musical Geographies of Central Asia to be held in 2012 at the IMR. Dr Ingrid Sykes is doing fascinating work on the interface of music and disabilities in a historical context; she has recently been appointed to a post in Melbourne, which she will take up in 2012. These are just three examples of the work being undertaken by our early career associates. All in all, this is a varied landscape.

Our Fellows are tremendous ambassadors for the IMR's work, central to its remit and its profile. We encourage our Fellows to network as extensively as possible within the UK during their residencies, for instance by giving lectures in seminar series across the UK in addition to their involvement here in central London – mindful of the national remit of the IMR. We naturally hope that the IMR can serve as a useful lever in developing its Fellows' future research and career plans in turn.

The IMR continues to benefit from a lively and distinguished community of Associate Fellows. In 2010-11 we welcomed three new Associate Fellows, Dr Malcolm Miller (Open University in London), Dr Leanne Langley (former Honorary Fellow, Goldsmiths' College, London), and Dr Paul Archbold (Kingston University). All have made distinguished contributions in their respective fields. The IMR is fortunate indeed to have attracted them into its circle, and we look forward to involving them closely in future programmes of events here.

### **Honorary Fellows**

David Cairns, CBE  
Donald Mitchell, CBE

### **Visiting Fellows**

Dr Teresa Cascudo (Spain), May - September 2010

Dr Wai Ling Cheong (Hong Kong), September 2010  
Dr Ikoku Inoguchi (Japan), November 2010 - January 2011  
Dr Kathryn Whitney (Walton Fellow, RWCMD) March – May 2011

### **Early Career Research Associates**

Dr Ilias Chrissochoidis – October 2009 - September 2010  
Dr Alexandros Constansis – September 2010 - August 2011  
Dr Saida Daukeyeva – February 2011 - January 2012  
Dr Roddy Hawkins – July 2011 - June 2012  
Dr Benjamin Narvey – February 2010 - January 2011  
Dr Esperanza Rodriguez-Garcia – January 2011 - December 2011  
Dr Ingrid Sykes – February 2011 - January 2012

### **Overseas Doctoral Fellow**

Uná-Frances Clarke (University College, Dublin), May - August 2010  
Alison DeSimone (Michigan), June 2011- March 2012  
Margaret Dobby (Poitiers), June - September 2011

In addition, our Associate Fellows for 2010-11 were:

Dr Paul Archbold  
Dr Guy Dammann  
Dr Charlie Ford  
Prof Malcolm Gillies  
Dr Viram Jasani  
Sir Nicholas Kenyon  
Dr Leanne Langley  
Dr Malcolm Miller  
Mr Andrew Parrott  
Dr David Pear  
Dame Janet Ritterman

John Irving  
July 2011