



Institute of Musical Research Annual Report

1 August 2007 – 31 July 2008

Institute of Musical Research
School of Advanced Study
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Annual Report 2007-8

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. Katharine Ellis

Administrator: Mrs Valerie James

Advisory Council

Chair

Dr Margaret Bent, CBE (Oxford), to 31 May 2009

Ex. Officio

Prof. Sir Roderick Floud (Dean of SAS)

Prof. Katharine Ellis (Director, IMR)

Representing the University of London

Dr Ardis Butterfield (English, UCL), to 31 May 2009

Dr Daniel Chua (KCL), to 31 May 2009, replaced by Prof. Roger Parker (KCL), to 31 May 2011

Prof. Nicholas Cook (RHUL), to 31 May 2008, renewed to 31 May 2011

Dr Amanda Glauert (RAM), to 31 May 2008, renewed to 31 May 2011

Prof. Lucy Green (Inst. of Education), to 31 May 2008, renewed to 31 May 2011

Prof. Keith Howard (SOAS), to 31 May 2009

Mr Keith Potter (Goldsmiths), to 31 May 2008, renewed to 31 May 2010

Prof. Mark Sandler (Electronic Engineering, QMUL), to 31 May 2009

Prof. Naomi Segal (Director, IGRS), to 31 May 2009

Representing the Conservatoire Sector

Prof. George Caird (Birmingham Conservatoire), to 31 May 2008, replaced by Dr Lucy Robinson (RWCMD), to 31 May 2011

Dr Linda Merrick (RNCM), to 31 May 2010

Prof. Colin Lawson (RCM), to 31 May 2009

Prof. John Wallace (RSAMD), to 31 May 2009

Representing Musical Research outside the University of London

Prof. Martin Butler (Sussex), to 31 May 2009

Prof. John Butt (Glasgow), to 31 May 2008, renewed to 31 May 2011
Prof. Eric Clarke (Oxford), to 31 May 2008, renewed to 31 May 2011
Prof. Simon Emmerson (De Montfort), to 31 May 2008, renewed to 31 May 2011
Prof. Anahid Kassabian (Liverpool), to 31 May 2009
Dr Tess Knighton (Cambridge), to 31 May 2009
Prof. Adam Krims (Nottingham), to 31 May 2009

Representing the Music Profession and the Cultural Sector

Mr Richard Chesser (British Library), to 31 May 2010
Sir Nicholas Kenyon (Barbican), to 31 May 2008, replaced by Dr Viram Jasani (Asian Music Network), to 31 May 2011
Mr Andrew Parrott, to 31 May 2009
Dame Janet Ritterman, to 31 May 2009
Dr Stephen Roe (Sotheby's), to 31 May 2009

Representing the Research Student Community

Ms Yvonne Amthor (Leeds), to 31 May 2008, replaced by Mr Terence Curran (Oxford), to 31 May 2009
Mr Roddy Hawkins (Leeds), to 31 May 2008, replaced by Ms Rachel Moore (RHUL), to 31 May 2009

We are delighted to record formal congratulations to two Advisory Council members honoured in the 2008 New Year's List: our Chair, Dr Margaret Bent, CBE, and Sir Nicholas Kenyon.

History and Mission

The year 2007/8 offered valuable opportunities for both consolidation and development. As we gathered feedback from last year we refined our regular events programme; and, in light of the support for the IMR contained within Sir Ivor Crewe's review of the School, we focused attention on how the IMR could best support those aspects of the UK's research infrastructure which were either at risk or ripe for development. The results of those deliberations form the central plank of our renewed HEFCE bid to the Strategic

Development Fund, postponed from 2006 by the HEFCE review of the School.

As part of the process of reflection on the Institute's role, the Advisory Council agreed slight revisions to the IMR mission statement at its May meeting, and undertook to review it annually.

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 and Resources

Funding

Uncertainty prevailed. Although 2007/8 was the IMR's second year in terms of its academic programme, it was its third year in terms of its funding base, which meant that the invaluable two-year start-up grants from the five Steering Group Colleges within the University of London ceased. Instead, the IMR was funded on the basis of a further £21,202 grant from HEFCE via SAS, and an award of £84,000 from the Vice-Chancellor's Development Fund to maintain activity at 2006/7 levels.

During the first half of the financial year we awaited Sir Ivor Crewe's report and recommendations to HEFCE as part of the HEFCE Review of the School. Published in December 2007, it praised the School's work and demonstrated the extent to which its users value what it does. However, Sir Ivor's evaluation of overall finances was less sanguine. An analysis of the School's funds as calculated on a fEC basis revealed a recurrent deficit of a little over £5m, and many of his recommendations related to ways of addressing it. In particular, he steered SAS towards a concentration on research facilitation and promotion (rather than research per se, or teaching), towards a new and transparent Resource Allocation Mechanism, towards administrative streamlining, and towards the institution of service-level agreements to help insure SAS against spiralling central service charges. Much of the period since has been devoted to addressing these recommendations, with a new Resource Allocation Mechanism for 'core funding' (relating to staffing, performance, and

bids for new initiatives) implemented in May 2008, and other aspects of the report scheduled for attention up to and including April 2009.

In a dedicated section of the HEFCE Report (para. 38, p. 15), Sir Ivor repeated Sir Martin Harris's judgement of 2005 that the IMR was one of the School's best conceived ideas for development, mentioned the need for swift HEFCE action 'in view of past delays' (para. 39, p. 15) and followed with a recommendation (para. 40, p. 16) that the Strategic Development Fund give 'sympathetic and speedy consideration' to the SDF bids from both Music and Philosophy. Such a bid could not be commenced until the 'core funding' allocation for 2008/9 for the IMR had been finalised, but work on it began in earnest thereafter.

Resources

In the background our staffing changed almost invisibly, but significantly: Valerie James went to a notional 0.9 FTE to take up a secondment as Strategic Lead for Development within the School, and at startlingly short notice the Director became the School's Deputy Dean, which involved a significant increase in workload—arguably more so than would have been the case before the HEFCE Review. At the Institute we have been indebted to Laura Jacobs for extra casual help to cover Valerie's time, but the transition from emerging Institute to central cog in the School machine was brusque to say the least, and helped focus the mind where questions of staffing within the Strategic Development Fund bid were concerned.

The new financial year saw us installed in Stewart House alongside the Institutes of Philosophy and Germanic & Romance Studies. The move enabled us to welcome our first academic visitors, and our sharing of study space with IGRS and, latterly, with ISA and the School, undoubtedly paid intellectual dividends for the fellows concerned.

Research Facilitation and Promotion

Research facilitation and promotion activity developed apace. Within our academic programme we hosted a total of 64 events with 1416

registered attendees. The number of events roughly paralleled that of last year (62); but it was pleasing to note a near 20% increase in the number of attendees.

We hosted three international conferences at Senate House: 'Sound, Music and the Moving Image' in September 2007 (53 papers; 118 attendees), and conferences in association with SEMPRES (Society for Education, Psychology and Music Research) (31 papers; 86 attendees) and the Jewish Music Institute ('The Impact of Nazism') (43 papers, with film screenings and panel sessions; 105 attendees), in April. Traditional paper sessions were mixed with, for the film conference, a memorable recital by Donald MacKenzie on the Compton organ in the Leicester Square Odeon, and for the 'Impact of Nazism' conference, an opening session devoted to enhancing research through presentations about the archive holdings of major libraries, and a panel session with family members of musicians exiled in the UK. We also administered conferences in Cambridge (for our Medieval Song group) and Aberdeen (on behalf of the Royal Musical Association), and organised our AHRC International Network meeting at the University of London Institute in Paris.

Partnerships with Goodenough College and Gresham College continued to be fruitful. At Goodenough, a joint study day with the Warburg Institute on 'Performing the Temperaments', convened by Lucía Díaz Marroquín and Charles Burnett drew a keen crowd of specialists and ended with some fine performances of Baroque repertoire by the convenor herself (mezzo-soprano), with colleagues Norbert Meyn (baritone) and Mario Villoria (baritone) as part of the closing Coffin Fund recital. The same held for our study day on Elgar and Modernism (convened by Daniel Grimley and Paul Harper-Scott) hosted in partnership with Gresham College, where the day's papers, including a keynote from IMR Visiting Fellow Byron Adams (California, Riverside), culminated in Coffin-funded performances of Bax and Elgar chamber music by students from our third partner, the Royal College of Music.

Attendances at the weekly 'Directions in Musical Research' series were pleasingly high, with increasing numbers of independent researchers coming via our links with musical societies and associations, and an expanding core of regulars. Speakers for the

2007/8 'Directions' season came from 21 institutions (Birmingham, Birmingham Conservatoire, City, Dartington, Goldsmiths, Lancaster, Leeds, McGill (Montreal), Manchester, Newcastle, Nordoff Robbins Centre for Music Therapy, Nottingham, Oxford, Oxford Brookes, Salford, SOAS, Southampton, Surrey, Trinity Laban, Westminster and York). The incidence of requests, from those who cannot attend in person, for typescripts and handouts, has led us to investigate web-streaming, which we shall pilot from 2008/9 in the hope that increased national and international coverage will make up for any dip in the numbers of 'locals' who might otherwise attend. Under its convenor Laudan Nooshin the Middle East and Central Asia Music Forum held two successful one-day conferences. Both ended with memorable performances, from the Palestinian singer Reem Kelani and Egyptian oud player Hany El Hamzawy. Equally, the Latin American Music Seminar, convened by Geoff Baker, and which we support jointly with the Institute for the Study of the Americas, ran two all-day events, with international speakers and performances to close. We were also delighted, in association with ISA, to host Kay Norton, from Arizona State University, for a fascinating interdisciplinary seminar on music of slavery-era America.

Finally, mention should be made of a virtuoso lecture by Brian Ferneyhough (chaired by Paul Archbold) which closed his UK residency at Kingston University, our partner for this event. As Ferneyhough elaborated on philosophical notions of time, and composers' responses to them, those who had squeezed their way into the seminar room sat (or stood) with such rapt stillness that our movement-sensitive lights turned themselves off having detected an 'empty' room (of over 90 people).

Research Groups

Most of the work of the Medieval Song Project (convenors Sam Barrett (Cambridge), Elizabeth Eva Leach (RHUL) and Helen Deeming (Southampton)) was focused on their conference of January 2008 at Pembroke College, Cambridge, which garnered British Academy funding for international speakers and was in addition generously supported by the University of Cambridge. The activities of the Music and Science group stayed closer to home, with an ever-expanding JISCMail list acting as a good indication of

the success of this small network in promoting information exchange among a highly dispersed and disparate community. We continue to be grateful to Aaron Williamon from the Royal College of Music for managing the Music and Science events fixtures list.

Research Facilitation Projects and Grants

Our AHRC Network on 'Francophone Music Criticism, 1789-1914' entered its second and final year—one in which concentration on the web resource lodged on SAS-Space began to pay real dividends. Support from the SAS Initiatives Fund meant that five new corpora of primary texts were uploaded in 2007/8, bringing the total resource to over 500 files. Network members secured further grants for additional projects, from the British Academy (2 projects) and the Open University, and in May a second SAS 'Dean's Development Fund' grant, of £23,760, was awarded to sustain project activity during 2008/9. The University of London Institute in Paris kindly hosted our international meeting, which drew 28 Network members, including a high proportion of continental Europeans. Plans to extend the life of the Network beyond the period of AHRC funding are in train.

Work on PRIMO accelerated in October in preparation for a launch which (somewhat incredibly) saw chilled wine warm to room temperature as discussion among interested parties delayed the drinks party following the formal presentation. Since then a dedicated committee and advisory board have generated more feedback, and work on a site with greater functionality, including streaming, is now progressing towards the launch of a beta version. The value of the project for researchers wishing to record the results of publicly-funded Fellowships and residencies is already becoming clear in recent submissions, while the benefits to the repository sector of a project that directly addresses music's vexed intellectual property rights questions has involved the Director in several London presentations and one in Edinburgh.

Research infrastructure

Part of the remit of the IMR is to help sustain and expand the research infrastructure of the UK. This is an aspect of our work

which has hitherto remained secondary to the need to promote the institute's potential to the widest number of people, quickly. While events and research training have necessarily taken centre stage, work on both PRIMO and our Network web resource has helped us shift our centre of gravity towards longer-term commitments with less immediately visible benefits. Two additional initiatives for 2007/8 reflect this shift: following the cessation of its AHRC funding, RILM-UK needed a modest income stream to keep its records abreast of UK scholarship: a partnership with the IMR has ensured that continuity. Similarly, in April we became the official specialist provider of Music input to the web resource Intute, which evaluates and abstracts academic web resources across a range of disciplines.

Fellows

Our first funded Fellow, British Academy Overseas Visiting Fellow, Dr Roe-Min Kok (McGill University, Montreal), arrived in mid August to work with the Director on an exploration of the overseas examinations policy of the Associated Board of the Royal Schools of Music between the 1880s and 1970. We also created new categories of non-stipendiary affiliation (Honorary Fellow, and Overseas Doctoral Fellow), and welcomed eight university, conservatoire and independent researchers as visitors:

Honorary Fellows

David Cairns, CBE
Donald Mitchell, CBE

Visiting Fellows

Prof. Byron Adams (University of California at Riverside)
Dr Jeremy Day-O'Connell (Knox College, Illinois)
Dr Sara González-Castrejón (Independent scholar and RIdIM)
Dr Cecilia Jorquera (Fac. Education, University of Seville)
Dr Samuel Llano (University of Valladolid)

Early Career Research Associates

Dr Berta Joncus, 2007/8
Dr Guy Dammann, April 2008 – March 2009

Overseas Doctoral Fellow

Sofia Martinez Vilar (University of Barcelona)

In addition, our Associate Fellows for 2007/8 were:

Dr Charlie Ford, 2007-10

Dr Viram Jasani, 2008-11

Sir Nicholas Kenyon, 2007-10

Mr Andrew Parrott, 2007-10

Dr David Pear, 2007-10

Dame Janet Ritterman, 2007-10

Academic Sponsorship

The IMR offered funding for external speakers / performers and hospitality at the following collaborative events:

- £900 Two meetings of the Middle East and Central Asia Music Forum (City University)
- £200 Pursuing the Musical Avant Garde (University of Surrey)
- £300 Music, Sound and the Reconfiguration of Public and Private Space (CRASSH)
- £300 Tonality in Perspective (King's College London)
- £200 Opening the Creative Studio (Royal Academy of Music)

Postgraduate Research Training

The design of the IMR's research training programme hinges on its ability to provide specialist training that is cost-ineffective at the level of the individual department or conservatoire. Small numbers from different institutions group together to make seminars and day-schools a valuable meeting point for students who are geographically dispersed but working in contiguous areas.

Our language courses gained appreciative feedback but were still too expensive for many students (a pointer for next year); and we eked out a final year of AHRC funding to present the 'Research Training

in Music' series, with 33 tutors from 23 institutions nationwide and our own Student Representatives contributing to the final session. We ran two research training roadshows in association with the Society for Music Analysis (Manchester/IMR, convened by Laura Tunbridge and Durham/IMR, convened by Michael Spitzer), with an international cast of tutors; and a third on transcription in ethnomusicology and popular music (Sheffield/SOAS, convened by Jonathan Stock and Richard Widdess). We were delighted to find that the SMA partnership led swiftly to the development of a joint project with publishers Wiley-Blackwell to fund a biennial international summer school rotating among universities and starting in Durham in 2009.

Other collaborative activities were deliberately small-scale. With the Royal Academy of Music and the universities of Cardiff, Oxford and Sussex, we convened the first in what we hope will be an annual composition project based around a cluster of composition-teaching centres, bringing student composers and student performers together with tutors from universities and conservatoires to work on a chamber piece from sketch to recorded performance. Finally, with the British Library generously providing unfettered access to materials, John Milsom, Robert Perry Thompson and Sandra Tuppen ran a specialist study day on the material culture of early English musical sources—a day which we have had to repeat due to excess demand.

Allied to our research training provision came the hosting of an RMA student Study Day, convened by Student Advisory Council member Roddy Hawkins, on the meaning of 'musical material' after Adorno.

Library

Within the Music Collection this was a year of instability. Firstly, refurbishment: over the summer of 2007 the Music Reading Room was closed and the collection moved to temporary, split-site, accommodation on the 5th floor of Senate House Library. The refurbished Music Reading Room will be more accessible, and, we

hope, available from Easter 2009; and although it will not have the same shelf capacity as in its former incarnation, the shortfall is likely to be less than originally feared. In addition, there is capacity for installing extra shelving in the area that used to house the MRR's multi-media terminals. We are grateful to our subject librarian, Colin Homiski, for holding everything together.

Further uncertainty came in the form of the parallel HEFCE review of libraries receiving Special Funding, of which Senate House was one. Also conducted by Sir Ivor Crewe, this review acknowledged the national importance of the Institute's library collection by specifying that a portion of Special Funding, which SHL otherwise lost to other national stakeholders, be retained for Music and other institute-related collections.

Public Profile and International Relations

As the IMR becomes better embedded in the research profile of the UK, it is attracting more media attention. Reviews of recent conferences have appeared online and in the press (notably in Germany's *Neue Musikzeitung*, which praised the knowledge transfer elements of the 'Impact of Nazism' conference). We have also begun a bi-annual newsletter (online and print) to send to conservatoires and Music departments, to regular visitors to the institute, and to major international societies and bodies with which we collaborate. The newsletter is collaboratively written, and is aimed to help advertise the IMR's activities in a less formal fashion than via an Annual Report. Initial feedback suggests that it has been a useful innovation. We have also updated publicity material suitable for international conference inserts. Our public JISCmail lists, and their levels of traffic, show constant increase, with Music and Science growing fast at 127 members, and Music-Training moving from a little over 150 at last year's report, to 283.

We continue to be active at a local level within Cultural Bloomsbury, participating in the Festival again this year with a debate on light music featuring conductor Ronald Corp (New London Orchestra), and extending our networks within the area. At the

other end of the scale our international presence, indicated by our contribution to international research resources, the attendance at our academic events, and burgeoning collaborations alike, is growing apace.

Katharine Ellis, Director
7 October 2008

APPENDIX I

SEMINAR, STUDY DAY & CONFERENCE PROGRAMMES, 2007/8

Seminar Series

Directions in Musical Research

- 11 October** **Lucy Durán (School of Oriental and African Studies)**
Chair: Laudan Nooshin (City University)
 Segu Blue: slaves, warriors, and the blues in the recreation of nineteenth-century
 Bamana music (central Mali) by Bassekou Kouyate
- 18 October** **Deborah Mawer (Lancaster University)**
Chair: Andy Fry (King's College London)
 Hylton, Stravinsky and 'jazz' at the Paris Opéra
- 25 October** **Francis Rumsey (Institute of Recorded Sound,
University of Surrey)**
Chair: Mark Levy (Queen Mary, University of London)
 'The Talking Wonder will talk, sing, laugh, crow, whistle, repeat cornet solos...':
 evolving notions of fidelity in reproduced sound
- 8 November** **Janet Halfyard (UCE Birmingham Conservatoire)**
Chair: Julie Brown (Royal Holloway, University of London)
 Cue the big theme! *Batman*, Elfmán and the musical construction of a superhero
- 15 November** **Paul Attinello (Newcastle University)**
Chair: Keith Potter (Goldsmiths, University of London)
 AIDS rage: paranoia and anger in music about AIDS
- 22 November** **Roe-Min Kok (McGill University / IMR)**
Chair: David Pear (IMR)
 Internationalising musical discourse? The Associated Board of the Royal Schools of
 Music and the British Empire
- 29 November** **Rebecca Herissone (University of Manchester)**
Chair: Stephen Rose (Royal Holloway, University of London)
 Pen and Paper, Performance and Place: Approaches to Understanding Musical
 Creativity in Restoration England
- 10 December** **Jeremy Day-O'Connell (Knox College/IMR)**
Chair: Christopher Wintle (King's College London)
 Debussy, Pentatonicism, and the Tonal Tradition
- 10 January** **Reinhard Strohm (University of Oxford)**
Chair: Simon Keefe (City University)
 The classicist ideology: a new interpretation of 17th- and 18th-century musical
 culture
- 17 January** **John Potter (University of York)**
Chair: David Nice (Goldsmiths, University of London)
 The belcantification of the Soviet Union: narrative versus truth
- 24 January** **Helen Reddington (University of Westminster)**
Chair: Patricia Schmidt (University of Surrey)
 Forgotten Stories: genre and gender in British punk music

- 31 January Sara González-Castrejón (Répertoire Internationale d'Iconographie Musicale/IMR Visiting Research Fellow)**
 Chair: Nicholas Cook (Royal Holloway, University of London)
 Musical Iconography, Law, and the Origins of Civilization in Early Modern Political Culture
- 7 February Colin Timms (University of Birmingham)**
 Chair: Stephen Rose (Royal Holloway, University of London)
 Accounting for cantatas in late Baroque Italy
- 21 February Trevor Wiggins (Dartington College of Arts)**
 Chair: Janet Topp Fargion (British Library Sound Archive)
 Asking the right questions? Using western musical concepts to consider African music
- 28 February Sophie Fuller (Trinity Laban)**
 Chair: Matthew Head (King's College London)
 The Maconchy-Williams Correspondence, 1927-1977
- 6 March Alexandra Wilson (Oxford Brookes University)**
 Chair: Helen Julia Minors (Roehampton University)
 The land without opera? Investigating twentieth-century British operatic culture
- 13 March Barley Norton (Goldsmiths, University of London)**
 Chair: David W. Hughes (School of Oriental and African Studies)
 The second American Invasion? Hip hop and the history of popular music in Vietnam
- 24 April Melania Bucciarelli (City University)**
 Chair: Roger Parker (King's College London)
 Armida's mirror: literary (and non-literary) motives in Vivaldi's *Armida al campo d'Egitto* (Venice, 1718)
- 1 May Tony Whyton (University of Salford)**
 Chair: Andy Fry (King's College London)
 Deconstructing the jazz tradition
- 8 May Katherine Brown (University of Leeds)**
 Chair: Owen Wright (School of Oriental and African Studies)
 The idea of South: North Indian music, 'classicism', and comparative imperial histories
- 15 May Mercedes Pavlicevic (Nordoff-Robbins Centre for Music Therapy)**
 Chair: Gail Brand (Guildhall School of Music and Drama)
 Between musics? Making sense of spontaneous group musicking in music therapy
- 29 May Robert Adlington (University of Nottingham)**
 Chair: Julian Johnson (Royal Holloway, University of London)
 Organising labour: composers, performers and the 'renewal of musical practice' in early 1970s Amsterdam
- 5 June Thomas Irvine (University of Southampton)**
 Chair: David Pear (IMR)
 Between *Gebrauchsmusik* and Savoy Opera: locating Walter Leigh in the turbulent thirties

Lectures, Inter-disciplinary Seminars, Study Days and One-Day Conferences

Middle East and Central Asia Music Forum

9 November 2007

Convenor: Laudan Nooshin (City University)

Owen Wright (School of Oriental and African Studies), The Ikhwan al-Safa' on rhythm

Sam Mirelman (School of Oriental and African Studies), 'Music theory' texts from the ancient Near East

Ruth Davis (University of Cambridge), Portraying the East in mandatory Palestine: Jewish nationalism and 'oriental music'

Martin Stokes (University of Oxford), The Melancholic cosmopolitanism of Müslüm Gürses

Tony Langlois (University College, Cork), Constructing the sacred and ethnic in North African music festivals

Concert of Palestinian and Egyptian music featuring Reem Kelani on voice (as well as frame drum, shruti box, palmas and dabke/flamenco dance), accompanied by Bruno Heinen on piano and accordion.

Latin American Music Seminar

17 November 2007

Institute for the Study of the Americas, in association with the IMR

Convenor: Geoff Baker (Royal Holloway, University of London)

Helen Mendez-Child & John Child, Parang: Trinidad's Latin Music

Christian Spencer, Discourse, canon and national identity: toward a history of the Chilean *zamacueca* in the 19th century

Talia Morris, The Music is the message: *Fresa y Chocolate* and its themes

Elen Nascimento, Funk carioca

Laiz Chen, Notions of 'social justice' in the Brazilian popular poetry and song of Patativa do Assaré

Hettie Malcomson, On *descansos*: music and non-danceability in *danzón*

Elgar and Musical Modernism

14 December 2007

Presented in association with Gresham College

Convenors: Daniel Grimley (University of Nottingham), Paul Harper-Scott (Royal Holloway, University of London)

Matthew Riley (University of Birmingham), Musikalische moderne: Dahlhaus and after

Christopher Mark (University of Surrey), New music, progressivism and Elgar's relation to modernism

Charles Edward McGuire (Oberlin Conservatory), Edward Elgar: 'modern' or 'modernist'? Memory, nostalgia and ambivalence in the views of the British press, 1900-1920

Raphael D Thöne (University of Music and Drama, Hannover), Elgar's influence on Malcolm Arnold (1921-2006): Elgar's 'Pomp and Circumstances' as a model for a British concert overture?

David Owen Norris (University of Southampton and Emeritus Gresham Professor of Music), Elgar's pianistic iconoclasm

Keynote address by **Byron Adams** (University of California, Riverside)

Followed by a John Coffin Trust Recital (see p. 29)

Lecture

18 February 2008

Brian Ferneyhough (Stanford University)

Time for thought? Temporal experience in making and listening to music

Performing the Temperaments

29 February 2008

Presented in association with the Warburg Institute and Goodenough College

Convenors: Lucía Díaz Marroquín, Charles Burnett (Warburg Institute)

Christopher Bonfield (University of East Anglia), The Sound of health: music and the four humours in medieval medicine

Lucía Díaz Marroquín, The Four temperaments and the rhetorical quintessence

Iain Fenlon (University of Cambridge), Monteverdi's voice

Luis Antonio Gonzalez Marin (CSIC, Barcelona, read by Lucía Díaz Marroquín), Emotions in the sacred repertory of the 17th and 18th centuries. Questions of interpretation

Round table, including contributions from **Penelope Gouk** (University of Manchester) & **Dorian Greenbaum** (Warburg Institute)

Followed by a John Coffin Trust Recital (see p. 29)

Middle East and Central Asia Music Forum

25 April 2008

Convenor: Laudan Nooshin (City University)

Tala Jarjour (University of Cambridge), Syriac chant: problematizing a new-old story. Work in progress

Nahro Zagros (University of York), Songs for the dead: funeral gatherings of the Ézdis in Armenia

Hany El Hamzawy (Goldsmiths, University of London), The Oud in the era of ethnomusicology

Carolyn Landau (City University), Remembering and reminiscing: music and meaning amongst Moroccans in London

Parmis Mozafari (University of Leeds), A Historical overview of the condition of women musicians in Iran

Recital by Egyptian Oud player Hany El Hamzawi presenting a range of performance styles from across the Middle East and beyond.

Latin American Music Seminar

17 May 2008

Institute for the Study of the Americas, in association with the IMR
Convenor: Geoff Baker (Royal Holloway, University of London)

- Cintia Cristia**, Klee in Concert: Luis Mucillo's *Piano Concerto*
David Treece (King's College London), Ground, flight, cadence: Tom Jobim's *Águas de Março*
Jan Fairley (Fellow IPM Liverpool), *Saliendo del Cuarto de Tula*: Gender, creativity and Cuban women singer-songwriters – a case of separatism?
Jun Kai Pow (King's College London), Luis Zubillaga (1928-1995) and his late style: the reclamation of jazz and primitivism
Fiorella Montero (Goldsmiths, University of London), Back to the roots: transcultural introspection through electronic dance music in Peru
Sylvia Constantinidis (Boston University), Music education in Venezuela from the colonial period to the present

Performance of Chilean *nueva canción* by Silvia Balducci

Interdisciplinary Seminar

27 May 2008

In association with the Institute for the Study of the Americas
Kay Norton (Arizona State University)
Dynamic journey: transformations of slavery-era spaces, routes and sounds

What does 'musical material' mean today? Developments after Adorno

4 July 2008

Royal Musical Association Student Study Day in association with the IMR

- Max Paddison** (Durham University), Historical context
Jun Kai Pow (King's College London), Boulez's *Tel quel* manifesto: from *aléa* to Mallarmé and après
Edward Top (King's College London), Towards a theory of unlimited compositional semiosis
Fiammetta Tarli (King's College London), Alexander Goehr, Adorno and musical material
Ian Pace (Dartington College of Arts), Material as Archetype in Michael Finnissy's *The History of Photography in Sound*
Joyce Shintani (Karlsruhe University of Art & Design) The Body as musical material? From Stäbler to Miss Kittin
Wieland Hoban, Contemporary/future contexts

Conferences

Sound, Music & the Moving Image

10-12 September 2007

Convenors: Julie Brown (Royal Holloway, University of London), Miguel Mera (Royal College of Music)

Manuel Silva (New University of Lisbon), New Sounds for a New State: Film Music in the Early Years of Portuguese Dictatorship and the Construction of a Nationalised Soundscape (1931-1938)

Yayoi Everett (Emory University), Movement-image in Postwar Japanese Film: *Woman in the Dunes* (1964)

Kiranmayi Indraganti (University of Nottingham), New Voice, New Body: the Female Playback Singer in Early South Indian Cinema

Louise O'Riordan (University College Cork), *Adagio for Strings*: the Cultural Exchange and Reception of Music in Mixed-media Settings

David Code (University of Glasgow), Midnight, with the Stars and You: Musical Telepathy, Cinematic Reflexivity and *The Shining*

Albrecht Riethmüller (Free University of Berlin), Musicology's Pioneer in the Aesthetics of Film Music: Zofia Lissa

Danijela Kulezic-Wilson (Ireland), Beastly and Sublime: Joanthan Glazer's Musical Approach to Film

David Neumeier (The University of Texas at Austin), Raymond Bellour and Film (Music) Studies: Music as the Unattainable Text

Geoffrey Cox (University of Huddersfield) and **Keith Marley** (John Moores University), *Cider Makers*: an Exploration of the Relationship Between Sound and Image Within Documentary Filmmaking

Ed Hughes (Sussex University), AUDITORIUM: Tracing a Drama of Spatial Plays of Light and Sound

Rees Archibald (Leeds Metropolitan University), Rhythmic Expansion, Process Based Structure, Visual Polyphony: an Exploration of Musically Sourced Approaches Toward Composition in Moving Image

Guido Heldt (University of Bristol), A Sense of the Past: Film Music and the Implicit Imperfect

Juan Chattah (Agnes Scott College), Non-traditional Sound Design: a Model for Analysis

Axel Berndt (Otto-von-Guericke University) and **Knut Hartmann** (Otto-von-Guericke University), Audio-interactive Counterpoint

Catherine Haworth (University of Leeds), 'There isn't any other song': Music, Monroe and Female Agency in *Niagara*

Janet Halfyard (UCE Birmingham Conservatoire), Hating Julia Roberts: Singing and Silence in *My Best Friend's Wedding* (1997)

Norma Coates (University of Western Ontario), John, Yoko, and Mike Douglas: Performing High Art and Radical Politics on American Television in the 1970s

Keynote Interview and Masterclass: Dario Marianelli and Joe Wright

Composers: Maurizio Malagnini, Margaret Noble, Edward Top and Monica Max West

Cinema Organ Event at the Odeon Cinema, Leicester Square
Julie Brown (Royal Holloway, University of London), Introduction: 'Knights of the white dinner jacket': Organists and the Cinema-going Experience
Donald MacKenzie (resident organist, Odeon Leicester Square)
 At the Compton: the Early Years
Easy Street (Charles Chaplin, 1917)
 Organ Interlude – a Recreation of the Classic Interlude
 The Broadcast – a Recreation of the 1950s/60s

Keynote Address: Richard Dyer (King's College London), Seeing Singing

James Buhler (The University of Texas at Austin), Enchanting Cinema: Sound Practice in the Nickelodeon, 1905-1908
Ian Gardiner (Goldsmiths, University of London), Synchresis and the Construction of Female Subjectivity: a New Score for Joseph Cornell's *Rose Hobart*
Louis Bayman (King's College London), The Operatic Climax in Italian Melodrama
Christopher Morris (University College Cork), Staging *Tristan* in the Age of Widescreen
Giorgio Biancorosso (University of Hong Kong), Prescience as Decadence: *Tristan* in Visconti's *Ludwig*
Laudan Nooshin (City University), Music and the Negotiation of 'Otherness' in Iranian Cinema: *Bashu*, *Little Stranger*
Christopher Letcher (Royal College of Music), Film Scores and Nation Building in Post-apartheid South Africa: a Composer's Perspective on Representation, Ideology, and Identity in the Film *My Little Black Heart*
Nicola Dibben (University of Sheffield), Music Video and the Construction of Icelandic National Identity
Holly Rogers (University College Dublin), Sounding the Gallery: Video Installation Art and the Rise of Art-music
Dominic Murcott (Trinity College of Music), The Art of Synchronisation: Concepts and Techniques used in *Installation for String Quartet*
Tony Langlois (University of Ulster, Derry), Pirates of the Mediterranean: Audiovisual Bricolage in Moroccan Music Video
Shzr Ee Tan (School of Oriental and African Studies), 'My Humping' the Prime Minister: Mash-up Podcast Politics in a Singaporean Context
Peter Broadwell (University of California, Los Angeles), Strong, Silent Types: Music and Swashbuckling in Early Feature Films
Catherine Cooper (University of Southern California), Billboard in Sound: Errol Flynn and the Music of Erich Wolfgang Korngold
Ruth Austin (University College London), Georges Auric's Music in the Films of Jean Cocteau: the 'musical element which will permit the film to soar'
Alexandra Monchick (Harvard University), A 'Tragic Review': Kurt Weill's *Royal Palace* as the First 'Film Opera'
Margarita Alexomanolaki (Goldsmiths, University of London), **Catherine Loveday** (University of Westminster) and **Chris Kennett** (University of Westminster), Music and Memory in TV Adverts: Music as a Condition Stimulus in First and Second-order Conditioning
Anna-Kaisa Uusipaikka (University of Turku) and **Erkki Huovinen** (University of Turku), Visual Images in Catalogue Music
Michal Grover Friedlander (Tel Aviv University), Opera and the Operatic Cartoon

- Daniel Goldmark** (Case Western Reserve University), A Parting of the Ways? Creating (Hollywood) Cartoon Music
- Nicholas Reyland** (Keele University), 'Shot as an Illustration of the Music': Collusions of Music and Image in *Three Colours: Blue* and the Art Movie Score
- Elena Boschi** (University of Liverpool), *Radiofreccia* a New Direction for Italian Film Music?
- Christos Stavrinides** (University of Sheffield), Gender Representations through Music in Greek Cinema: Rebetiko in *Stella* (Kakogiannis, 1955)
- Maria Paraskevopoulou** (York), The Role of Audiovisual Gesture in Film
- Serge Cardinal** (University of Montreal), From Disjunction to Discordance
- Virginia Bonner** (Clayton State University) and **Chris Arrell** (Clayton State University), Music, Space, and Time in Sally Potter's *Yes*
- Faye Woods** (University of Warwick), Nostalgia, Music, and the Television Past Revisited in *American Dreams*
- James Deaville** (Carleton University), The Changing Sounds of War: Television News Music and the Wars in Vietnam and the Persian Gulf
- Miguel Mera** (Royal College of Music), Reinventing *Question Time*
- Keynote Address: Anahid Kassabian** (University of Liverpool), Some Futures for Studying Sound, Music, and the Moving Image
- Julie Hubbert** (University of South Carolina), The Ipod Score? Eclecticism in Recent Auteur Soundtracks
- Jeremy Barham** (University of Surrey), 'Post-modernism' as Romantic Epiphany: the Bachian Intertext in Film Scoring
- Julia Shpinitskaya** (University of Helsinki), Andrei Tarkovsky, *Solaris*: a Cognitive Textual Channel through Sound-visual Troping
- Jonas Westover** (City University of New York), *No Foolin'*: Using a Movie Flop to Reconstruct the American Musical Revue
- Timothy McNelis** (University of Liverpool), Shades of Suburbia: Musical Representations of Race and Gender in *Ghost World*
- Marianna Ritchey** (University of Californai, Los Angeles), 'Sadness is Just Happiness Turned on its Ass!': Musical Parody and American Song in *The Saddest Music in the World*
- Michael Baker** (McGill University), Just Like Being There? A Typology of Representational Practices Common to Concert Films
- Adam Melvin** (Royal Academy of Music and Guildhall School of Music and Drama), The Screen as Performer: Perspectives on Composing with Moving Image for the Concert Environment
- John Riley** (London), Nevsky and *Kizhe*: Film Music in the Concert Hall
- Roger Hickman** (California State University, Long Beach), Wind in 'That Blasted Pipe Organ': Nascent Film Noir and the Wavering Sound
- Kate McQuiston** (University of Hawaii at Manoa), If you Hear a Waltz, it's Already Too Late
- Elizabeth Fairweather** (University of Huddersfield), Meaning from Repetition: the Employment of the Ostinato in Science-fiction Filmscores
- Ben Winters** (City University), No-Thing to Fear: Corporeality, Musical Heartbeats, and Cinematic Emotion

David Abel (University of Central Lancashire), Renderings of the Real: Experimental Music, Horror Film, and the Extra-subjective Spectator

Urszula Mieskielo (Jagiellonian University), Between Reality and Nightmare: Audio Space in Konrad Niewolski's Film *Palimpsest*

Breaking into Song

25-26 January 2008 at Pembroke College, Cambridge

Convenors: Sam Barrett (University of Cambridge), Helen Deeming (University of Southampton) and Elizabeth Leach (Royal Holloway, University of London)

Ways of Understanding Secular Monophonic Latin Song – speakers: **Sam Barrett** (University of Cambridge) and **Gundela Bobeth** (Vienna)

Clausula, Motet, Refrains – speakers: **Susan Rankin** (University of Cambridge) and **Suzanna Clark** (University of Oxford)

Song Genres c. 1300 – speakers: **Mark Everist** (University of Southampton) and **Thomas Payne** (College of William and Mary)

The 'New Song' Reconsidered – **Andreas Haug** (Basel)

A View from the Philological Boundary – **Nicolette Zeeman** (University of Cambridge)

Empirical Musicology

2-3 April 2008

In association with SEMPRES (Society for Education, Music and Psychology Research)

Programme Committee: Eric Clarke (University of Oxford), Nicholas Cook (Royal Holloway University of London), Katharine Ellis (IMR), Susan Hallam (Institute of Education, University of London), and Matthew Woolhouse (University of Cambridge)

Martin Clayton (Open University), Entrainment, Empirical Methods and Musical Performance

Taina Riikonen (Sibelius Academy, Finland), Multimaterial Research Data in the Study of Musical Performance

Terence Curran (University of Oxford), The Psychology of Recording: A Qualitative Study of Musicians' Attitudes and Approaches to Recording

Werner Goebel and **Caroline Palmer** (McGill University, Montreal), Do Movement Strategies Change Across Tempo in Piano Playing?

Jane Ginsborg and **Jenny Pitkin** (Royal Northern College of Music), Long-Term Memory for Simple and Complex Music: The Effects of Practice Time and Expertise

Alicja Knast, **Simon Durrant**, **Eduardo Miranda** and **Susan Denham** (University of Plymouth), Enculturation Limits. The Statistical Learning of Musical Stimuli. Saffran et al. 1999 Revisited

Graham Welch (Institute of Education, University of London) and **Adam Ockelford** (Roehampton University), Analysing the Structure of the Patterns of Sound Produced by Children and Young People with Learning Difficulties to Gauge their Levels of Musical Development: A Model and Examples

- Ioulia Papageorgi** (Institute of Education, University of London) and **Elizabeth Haddon** (University of York), Culture and Context: The Influence of Institutional Culture on Undergraduate Musicians' Attitudes to Learning and Performance
- Mark Doffman** (Open University), Time on their Hands: An Analysis of Groove and How Jazz Musicians Feel It
- Atte Tenkanen** and **Erkki Huovinen** (University of Turku, Finland), Towards an Empirical Analysis of Free Improvisation
- Adam Ockelford** (Roehampton University), Measuring the Musical Impact of one Performer on Another in Improvisation: A Method, an Example, and Potential Future Developments
- Ulla Pohjannoro** (Sibelius Academy, Finland), Composer's Composing Process: a Case Study of Creating One Piece of Music
- Karen Burland** (University of Leeds) and **Melissa Dobson, Stephanie Pitts** and **Christopher Spencer** (University of Sheffield), Beyond Market Research: Empirical Investigations of Audience Experience
- Aubrey Hickman Award Paper: Helen Daynes** (University of Hull), Listeners' Perceptual and Emotional Responses to Tonal and Atonal Music
- Keynote Address: Nicholas Cook** (Royal Holloway, University of London), Bridging the Unbridgeable? Empirical Musicology and Interdisciplinary Performance Studies
- Kyriaki Zacharopoulou** (Aristotle University of Thessaloniki), The Perception of Emotion in Familiar and Unfamiliar Music: A Cross-Cultural Study of Emotional Intelligence
- Gunter Kreutz** (Royal Northern College of Music) and **Mark Levy** and **Mark Sandler** (Queen Mary, University of London), Emotion Words for Music by Internet Users
- Alicja Knast** (University of Plymouth), Reconstructing Nineteenth-Century Conducting Gestures
- Ju-Lee Hong** (Goldsmiths, University of London), Cello Portamenti: An Empirical Analysis of Legendary Cellists on Record
- Lawrence Zbikowski** (University of Chicago), The Limits of Empirical Musicology
- Jonathan Owen Clark** (Brunel University), Empirical Musicology and Psychoanalysis
- Richard Lewis** (University of East Anglia), Growth by Query: Enabling Critical Reflexivity in Digital Corpuses
- Peter Atkins** (University of New South Wales), Spirituality and Musical Meaning
- Ailbhe Kenny** (St Patrick's College, Dublin), Picturing Music: Investigating Children's Visual Representations of Music in the Primary School
- George Papageorgiou** (Royal Holloway, University of London), Decoding Musical Expression: The Performance Cube Matrix I
- Special Address by Desmond Sergeant**, Cognition and Atonality
- Anneli Beronius Haake** (University of York), Empirical Approaches to Examine the Use of Music Listening in Offices
- Alisun Russell Pawley** (University of York), Singalongability in Popular Music: Reports from the Field

Craig Graci (State University of New York at Oswego), A Quantitative Measure of Melodic Structure: Computational Infrastructure and Cognitive Implications

Alan Marsden (Lancaster Institute for the Contemporary Arts), Systematic Exploration of Schenkerian Reduction

Keynote Address by **Eric Clarke** (University of Oxford), Empirical, Critical – Dialectical?

Posters:

Jillian Bracken (Florida State University), The Effect of Individual Musical Genre Preference on Customers' Overall Experience in a Restaurant as Measured by Customer Satisfaction Surveys

Carlo Bosi (City University), Emergence of Modal Categories in Late-Medieval Polyphony: An Empirical Approach

Feyzan Goher (University of Nigde, Turkey), Examination of the Melodic Intervals in Western and Turkish Children's Songs from the Angle of Pitch Proximity: Research on 1000 Western and 1000 Turkish Children's Songs

Eva Georgii-Hemming and **Maria Westvall** (Örebro University, Sweden), Musicology – Research Focusing on the Relationship Between Music and Human Beings

Kristen Link, Craig Graci and **Janelle Hutchinson** (State University of New York at Oswego), The Effect of Computer Modeling on Melodic Memory

The Impact of Nazism on Musical Development in the 20th Century

8–11 April 2008

In association with the Jewish Music Institute and the International Centre for Suppressed Music.

Convenors: Erik Levi (Royal Holloway, University of London) and Michael Haas

Presentations by Libraries and Institutions housing archives of composers affected by Nazi policies including: **Volker Ahmels** (Konservatorium Schwerin), **David Bloch** (Terezin Music Memorial Project Archive, Tel Aviv), **Richard Chesser** (The British Library), **Gila Flam** (Director, Music Jewish National and University Library, Hebrew University, Jerusalem), **Primavera Driessen** (Gruber Orpheus Trust, Vienna and Akademie der Künste Musikarchiv, Berlin), **Antje Kalcher** (Dipl. Archivarin, Universität der Künste, Berlin) and **Bret Werb** (US Holocaust Memorial Museum)

Interviews with the families of composers and musicians affected by Nazi policies including: **Eva Fox Gál, Tanya Tintner, Andrea Rauter, Julia Seiber Boyd**

Gerold Gruber (University of Vienna), The Pianist as Composer – Artur Schnabel's Compositions

James Deaville (Carleton University, Ottawa), Jón Leifs and the Third Reich: The Making and Unmaking of an 'Aryan' Composer?

Francesco Parrino (Royal Holloway, University of London), D'Annunzio, Casella and the Italian premiere of Pierrot lunaire

Presentation with film on the International Competition Ostracised Music 2008 by **Volker Ahmels**, Director of the Konservatorium Schwerin

Keynote Address: Albrecht Dümling (Berlin), What is Internal Exile in Music? The Cases of Walter Braunfels, Heinz Tiessen, Eduard Erdmann and Philipp Jarnach

Lily E Hirsch (Cleveland State University), The Jewish Culture League and 'Jewish Music' in Nazi Germany

Judith Cohen (Tel Aviv University), 'Bach into the Synagogue': Kurt Singer's Ideas on a Reform of Synagogue Music

Philip Graydon (Dublin Institute of Technology Conservatory of Music and Drama), The Exile's Tale: Walter Braunfels's Verkündigung (1935)

Frank Harders (Berlin), Poland Abroad

Malcolm Miller (Open University), Music as Memory: Emigré Composers in Britain and their Wartime Experiences

Suzanne Snizek (University of British Columbia), Musical Life in the Internment Camps of Huyton and Douglas, Isle of Man

Joshua Walden (Wolfson College, Oxford), Ethnography and Nostalgia. Changing Musical Representations of Jewish Culture across Time and Diaspora

Yelena Irzabekova (Berlin), Yiddish Music Culture before the Second World War

Film: We Want the Light introduced by **Christopher Nupen**

Christiane Heine (University of Granada), The String Quartets from 1940/41 of Gideon Klein and Emil František Burian in the Context of the Evolution of the Genre in the Czechoslovakian Republic

Kristof Boucquet (University of Leuven), 'Die Metamorphosen der Individualität in verschiedenen Erdenleben' – The Transformation of Viktor Ullmann's Compositional Language

Michael Beckerman (New York University), Form and Oppression in Some Terezín Works

Agnes Kory (London), Hungarian Jewish Composers who Perished in the Holocaust

Christian Heindl (Vienna), Iván Eroed – Emigration from Communist Hungary in 1956

Katarzyna Naliwajek (University of Warsaw), Nazi Censorship in Music. Warsaw 1941

Deborah Netanel (Miami University, Ohio), The Legacy of Erwin Schulhoff

Lenka Lichtenberg (Toronto), Through my Mother's Eyes: Personal Stories about Terezín's Major Musical Personalities

Bogumila Mika (University of Silesia, Poland), 'Polish refugees' – Some Stories of Polish Musicians Living under Nazism during the Second World War

Barbara Milewski (Swarthmore College, USA), More Music for the Kinohalle! Jozef Kropinski's Compositions from Buchenwald

Film: The Music of Terezín introduced by **Simon Broughton**

- Shirli Gilbert** (University of Southampton), 'S'vet geshen' (It will happen): Zionist Songs amongst Jewish Holocaust Survivors
- Gila Flam** (Hebrew University of Jerusalem), The Fate of Yiddish Song Post-Nazism
- Francisco Parralejo Masa** (University of Salamanca), Anti-Semitism, Nazism and Music during the Spanish Second Republic (1931-1936)
- Gemma Perez Zalduondo** (University of Granada), Third Reich Music Policy as a Model for the First Part of Franco's Regime (1939-1943)
- Eva Moreda-Rodriguez** (Royal Holloway, University of London), Hispanic-German Music Festivals during the Second World War
- Keynote Address** by Bret Werb (United States Holocaust Memorial Museum, Washington DC), 'Where Shall I Go?': The Music of Jewish Displaced Persons
- Brian Thompson** (Chinese University of Hong Kong), Artur Schnabel in London (1925-1933)
- Florian Scheduling** (Royal Holloway, University of London), The Silence of the Avant Garde: Musical Emigré Culture in London, 1933-1945
- Preview** of the website 'Music During the Holocaust' <http://holocaustmusic.ort.org> by **Clive Marks** followed by panel discussion including Simon Broughton, Bret Werb, Gila Flam, Michael Beckerman
- Ben Winters** (City University, London), Swearing an Oath: Korngold, Film, and the Sound of Resistance
- Juliane Brand** (California), Karl Weigl's Final Years, 1938-1949: A Story of Perseverance
- Melina Gehring** (University of Hamburg), Indebted to Hitler? – Alfred Einstein's American Exile
- James Parsons** (Missouri State University), Hanns Eisler's Hollywooder Liederbuch and 'the new stuff of life'
- Anna Strutz** (University of Vienna), The Impact of Cultural Transfer – Black Mountain College, North Carolina
- Barbara Barry** (Lynn University, Florida), 'A Survivor from Warsaw': The Broken Reflection in Adorno's Mirror
- Magnar Breivik** (University of Trondheim), From Surabaya to Ellis Island: On Two Versions of Kurt Weill's 'Surabaya-Johnny'
- Keynote Address: Jehoash Hirshberg** (Hebrew University, Jerusalem), Nazism as the Principal Catalyst for the Creation of Musical Life in the Jewish Community of Palestine 1933-1945
- Lauren Freede** (University of Edinburgh), Personal Recollections and Professional Tensions: Autobiographical Responses to the Redevelopment of Musical Life in Germany and Austria after Hitler
- Barry Salmon** (The New School, New York), Trauma to Trauma Drama: Representations of Holocaust in Music and Moving Image
- Roger Allen** (University of Oxford), 'Tonality is not the Past but the Future': Wilhelm Furtwängler's Second Symphony

Emile Wennekes (Utrecht University), 'Some of the Jewish musicians are back at their desks'. A Case Study in the Re-migration of European Musicians after World War II

Sophie Fetthauer (University of Hamburg), The Lexicon verfolgter Musiker und Musikerinnen der NS-Zeit (Biographical Dictionary of Persecuted Musicians 1933-1945)

Panel Discussion: Recovering the Repertory including: Albrecht Dümmling, Jehoash Hirshberg, Peter Tregear, Amaury de Clozel, Bret Werb

AHRC Network 'Francophone Music Criticism, 1789-1914' International Meeting

23-24 June 2008 at the University of London Institute in Paris

Workshops

Pauline Girard (Bibliothèque Nationale de France) and **Clair Rowden** (Cardiff University), BnF digitisation: an update

Ben Walton (University of Cambridge) Other digitisation projects

Round table, 'Dealing with dance criticism' **Arnold Jacobshagen** (Hochschule für Musik Köln) chair, with **Davinia Caddy** (Oxford Brookes University), **Willa Collins** (Cornell University), **Clair Rowden** (Cardiff University) and **Stephanie Schroedter** (University of Bayreuth)

Workshops

Sarah Hibberd (University of Nottingham) and **Sylvia L'Écuyer** (Université de Montréal), The d'Ortigue project

Annegret Fauser (University of North Carolina at Chapel Hill), Treasures in the *Tannhäuser* reviews

Cormac Newark (University of Ulster) and **Francesca Brittan** (University of Cambridge), Fiction and criticism

Keynote address

Jean Mongrédien (Université Paris IV - Sorbonne), Le Théâtre-Italien de Paris et la presse contemporaine (1801-1831)

Workshops

Marie-Gabrielle Soret (Bibliothèque Nationale de France), Saint-Saëns, critique
Sabina Teller Ratner (Université de Montréal), The Opera criticism of Saint-Saëns

Steven Huebner (McGill University), Eclecticism: virtue or vice?

Mark Everist (University of Southampton), Digital *dossiers de presse*: opportunities, methods, limitations

Henri Vanhulst (Université Libre de Bruxelles), Views off/from Brussels

Barbara Kelly (Keele University), The Léon Vallas archive: regional concert life, criticism and musicology between Lyon and Paris

Lecture-Recitals and Performance Events

Elgar and Musical Modernism

14 December 2007 Gresham College

In association with Gresham College and the Royal College of Music
Bax and Elgar Quintets played by the Alea Quartet: Amanda Lake, Esther King, Clare Fox and Angélique Lihou with Daniel de Fry (harp) and Daniel Smith (piano)
A John Coffin Memorial Fund Recital

Performing the Temperaments 'From Melancholy to Wrath'

29 February 2008 Goodenough College

In association with Goodenough College and the Warburg Institute
Iain Farrington (harpsichord/piano), Lucía Díaz Marroquín (mezzo soprano), Norbert Meyn (tenor) and Mario Villoria Morillo (baritone)
A John Coffin Memorial Fund Recital

Events in the Community

Bloomsbury Festival Debate: Does 'light music' have a future?

20 October 2007 Goodenough College

Chaired by Derek Scott (University of Leeds), with Ronald Corp (New London Orchestra), Charlie Ford (IMR) and Ben Wolf (Royal Holloway, University of London)

APPENDIX 2

RESEARCH TRAINING EVENTS 2007/8

AHRC Research Training in Music

15 October 2007 – 10 March 2008

Katharine Ellis (IMR), **Colin Homiski** (ULRLS), Mapping Musical Study Online
John Rink, **Julian Johnson** (Royal Holloway, University of London), Analysis in
Context and Practice

Paul Banks (Royal College of Music), **Lisa Colton** (University of Huddersfield),
Archives, Databases and Collections

Timothy Day (King's College London), How to find recordings

Johanna Gibson, **Phill Johnson** (Queen Mary, University of London), Staying Legal

Miguel Mera (Royal College of Music), **Ben Winters** (City University), Working
with TV and Film Sources

Neil Heyde (Royal Academy of Music), **Peter Johnson** (UCE Birmingham),
Performance as Research

Katharine Ellis (IMR), **Geoff Poole** (University of Bristol), Pacing the PhD

Mark Everist (University of Southampton), Historiographies

Rachel Harris (School of Oriental and African Studies), **Ruth Finnegan** (Open
University), Oral History: Ethics & Techniques

Paul Vetch (King's College London), **Tim Crawford** (Goldsmiths, University of
London), Digital Archives, Digital Editing

Robert Pascall, (University of Wales, Bangor), Palaeographic Techniques

Simon Shaw-Miller (Birkbeck, University of London), **Lewis Jones** (London
Metropolitan University), Iconography and Material Culture

Nicola Dibben (University of Sheffield), **Allan Moore** (University of Surrey),
Dealing with Popular Music

Roger Redgate (Goldsmiths, University of London), **David Ryan** (Chelsea College
of Art and Design), Composers and Texts

Eric Clarke (University of Oxford), **Geraint Wiggins** (Goldsmiths, University of
London), The Scientific Study of Music

Ingrid Pearson, **Timothy Salter** (Royal College of Music), Composers and
Performers

Nicholas Cook (Royal Holloway, University of London), **Daniel Leech-Wilkinson**
(King's College London), Recordings as Texts

Stephen Cottrell (Goldsmiths, University of London), **Martin Clayton** (Open
University), **John Baily** (Goldsmiths, University of London), Documenting
Performance

Katharine Ellis (IMR), The changing PGR environment and the jobs market,
with **Yvonne Amthor** and **Roderick Hawkins** (University of Leeds),
How to train a PhD student: specialist skills and employability

Roadshows

Analysis for Non-Analysts in association with the Society for Music Analysis

13 November 2007 (Manchester), 20 November 2007 (IMR)

Laura Tunbridge (University of Manchester), Tools and techniques for analyzing Western art music

Nicholas Marston (University of Cambridge), Schenker with and without tears

Annette Davison (University of Edinburgh), Analysing film music

Tim Hughes (University of Surrey), Parts of the elephant: approaches to analyzing popular music

Musical Meaning and its Signs in association with the Society for Music Analysis

2 May 2008 (IMR), 10 May 2008 (Durham)

Michael Spitzer (Durham University), Musical meaning: from the structuralist to the cognitive

Christian Thorau (Frankfurt), Interacting systems: semiotic frames of music analysis

David Clarke (Newcastle University), Music and advertising: semiology and rhetoric

Adam Krims (University of Nottingham), Genre systems and meaning in pop

Transcription in World and Popular Musics in association with SOAS and the University of Sheffield

26 June 2008 (SOAS), 30 June 2008 (Sheffield)

Jonathan Stock (University of Sheffield), Transcription: Classic approaches

Richard Widdess (SOAS), Transcription: new technological possibilities

Simon Mills (SOAS), Case Study 1: Computer-based approaches to Yoruba Drumming

Ruth Dockwray (University of Surrey), Case Study 2: Visualising popular music

Composition Project in association with the Royal Academy of Music, the University of Cardiff, the University of Oxford and the University of Sussex

21 January and 3 March 2008 (Royal Academy of Music)

Day 1 led by Simon Bainbridge (Royal Academy of Music) and Robert Saxton (University of Oxford)

Day 2 led by Simon Bainbridge (Royal Academy of Music), Arlene Sierra (University of Cardiff) and Martin Butler (University of Sussex)

Workshop

Source Studies: the Material Culture of Early English Music in association with the British Library

Led by John Milsom (Christ Church, Oxford) and Robert Perry Thompson, with Sandra Tuppen (British Library)

Languages for Musicologists

German: Guido Heldt (University of Bristol) and Monika Hennemann (University of Birmingham)
Italian: Antonio Cascelli (University of Hull)

APPENDIX 3

STATEMENT OF INCOME AND EXPENDITURE 2007/8

Income

HEFCE funding made available by SAS	£21,202
Fees for language teaching	£480
Reimbursement of RTM expenses (from AHRC funding remaining from previous years)	£6,811
Roadshows	£160
Study Days	£275
Conference delegates' fees	£24,162
AHRC network funding (for Francophone Criticism network)	£10,307
SAS Initiatives Fund grant (for Francophone Criticism project)	£8,722
British Academy grant for Visiting Fellow	£10,833
TRAC claim for FEC shortfall on BA grant	£267
Bench fees from Visiting Fellows	£1,215
JISC funding for e-repository PRIMO	£959
VCDF grant	£84,000
INTUTE fees	£285
John Coffin Bequest Fund (for administration of events)	£1,600
Interest	£56

TOTAL **£171,334**

Expenditure

Directorship costs (teaching replacement)	£43,564
Director's costs	£1,397
Publicity	£1,595
Website hosting	£693
Language training expenses	£2,056
RTM speakers' fees and expenses	£2,789
RTM students' travel expenses	£1,682
Roadshows	£2,209
Study Days	£1,192
Conferences	£12,707
Directions in Musical Research seminar	£2,474
Collaborations (with external organisers of events)	£2,625
Music and Science Group	£43
Medieval Song project	£0
RILM	£1,000
BL Study Day	£352
Library subscriptions	£627
BA Visiting Fellow	£5,378

Francophone Criticism network	£10,307
Francophone CRITICISM project	£6,895
E-repository PRIMO	£959
Guest lecturer fees	£206
Guest lecturer hospitality	£299
Performers' fees	£759
Publications	£40
Instruments – maintenance	£58
Administrator	£39,075
Administrative assistance	£315
Stationery and computer supplies	£297
Postage	£408
Photocopying and print services	£1,057
Telephone and fax	£64
Committee expenses – travel	£191
Committee expenses – refreshments	£54
SAS Dean's Office charges	£660
Central charges – pay and personnel	£1,517
Central charges – internal audit	£1,565
Central charges – accounting	£1,307
Central charges – other administration	£490
Central charges – network provision	£2,248
Furniture and equipment	£337
Space charges	£13,222
TOTAL	£164,713
Surplus (deficit) of income over expenditure	£6,623*
Total reserves with University after transfer of surplus	£17,886

(* total income £171,334.37, total expenses £164,711.76, surplus £6,622.61)