



Institute of Musical Research

Since I last wrote, we have moved from one conference season into another, and are preparing for an exceptionally busy period from April 2009 onwards. Much of our summer was devoted to backstage work on our web projects, to our HEFCE funding bid (see below), and to an enhanced database to keep us better in touch with you all. And it was worth it. Attendance figures are decisively up on this time last year, and ideas for new ventures flowing in. It is heartening indeed to report the high levels of demand for what the IMR does.

But we want to develop, and with that in mind we have rewritten from scratch our 2006 application to HEFCE's Strategic Development Fund—the bid which was halted by the HEFCE review of SAS. We hope for four years of major investment on staff, resources and projects, and to underpin fundraising campaigns from other sources. In terms of the economy, autumn submission might not have been the best timing... But watch this space.

Finally, I should announce that although my term as IMR Director has been extended by six months to July 2009, this newsletter will still be my penultimate edition. We expect the post of Director to be advertised in early 2009. And although I shall take no part in the formal process, I shall be more than happy to talk to anyone interested in applying.

Katharine Ellis,
Director of the IMR

Middle East and Central Asia Music Forum

As this meeting settled into a regular twice-yearly rhythm it became increasingly important to convenor Laudan Nooshin (City) to integrate research students fully into the programming. Nevertheless it was a happy accident to attract an entire study day of research student papers for the April meeting, with Laudan Nooshin, John Baily (Goldsmiths) and Janet Topp-Fargion (BL Sound Archive) taking turns in the chair. Two papers on ritual song started the day: Tala Jarjour (Cambridge) kicked off with a presentation of her most recent work on Syriac chant, to be followed by Nahro Zagros (York), whose analysis of funeral songs among post-Soviet Armenia's largest ethnic minority, the semi-nomadic Êzdîs, raised crucial questions about musical heritage, music in social gatherings and the struggle to retain a sense of musical identity in a period of fundamental political, economic and social change.



The middle session offered a complete change, as Egyptian *oud* player Hany El Hamzawy (Goldsmiths) prepared the audience for his evening performance by talking about 'The Oud in the Era of Ethnomusicology', drawing on his experiences both as practitioner and as instrument-maker. Finally, Carolyn Landau (City) and Parmis Mozafari (Leeds) considered transculturation and state control respectively, in papers on Moroccan musicians in London, and women musicians in Iran. Their approaches—the first accessing the memories of different generations via interviews, school projects and the making of a fundraising album, and the second probing deep-seated historical and cultural reasons for the opprobrium surrounding women performers—nicely illustrated the extent of methodological diversity within the field. Carolyn's paper, in particular, raised issues concerning the

impact of the researcher's presence and involvement in community projects on the field that s/he is studying. The day was well attended and indicative of the increasingly healthy state of Middle Eastern music studies in the UK; only a decade ago, one would have struggled to find even a handful of music research students working on this region. The day closed to the delicate sounds of Hany El Hamzawy's Egyptian *oud*, and the pleasant prospect of an entire day on Afghan music scheduled for the November meeting.

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



Could there have been a more chillingly appropriate place in the UK to hold a conference on the impact of Nazism on cultural life? Probably not: as the story goes, Hitler earmarked the brand-new Senate House as his preferred London headquarters. Delegates to this large-scale international conference held on 8-11 April pondered such things as they prepared for a multi-faceted event including papers, screenings, keynote addresses, a website launch and an entire weekend of concerts at the Cadogan Hall organised by Simon Wynberg.

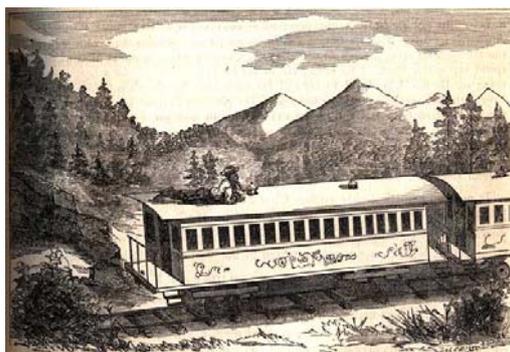


The conference had an unusual start, in that it presented two kinds of historical testimony: representatives of the major libraries and archives conserving documentary materials from the period introduced the collections in their care; and there followed a 'living archive'—remembrances from Eva Fox Gál, Tanya Tintner, Andrea Rauter and Julia Seiber Boyd, chaired by Daniel Snowman. It was an unusual and engaging start to a conference which focused more on memory and recovery than on musical impact, strictly speaking, and one which caught media attention in the German press. In the days that followed, over 100 delegates attended papers on subjects as varied as Yiddish song, the musical results of exile and imprisonment, German/Italian music festivals, internment life on the Isle of Man, and Korngold's score to *Robin Hood*.



Central to the project were Geraldine Auerbach of the Jewish Music Institute, and the International Centre for Suppressed Music, not forgetting the conference's academic convenors Erik Levi (RHUL) and Michael Haas, producer of the renowned Decca series of recordings of 'Entartete Musik'. Keynotes by Albrecht Dümling (Berlin) on internal exile, Jehoash Hirshberg (Jerusalem) on music in Palestine, and Bret Werb on the music of displaced musicians (Holocaust Museum, Washington) were complemented by documentary films by Christopher Nupen, Simon Broughton and Volker Ahmels which, though at times too sobering to allow for discussion, added a crucial visual-historical dimension to the proceedings.

Dynamic Journey



Turning a fully-fledged exhibition into a seminar presentation, albeit with the help of video, was no mean feat. But Kay Norton certainly managed it in her fascinating talk on 'transformations of slavery-era spaces, routes and sounds'. She came to London from the Herberger College of Fine Arts, Arizona State University, to present her own work alongside that of the African American Studies scholar Angelita D. Reyes and digital artist Stephen Marc. This interdisciplinary presentation organised in association with the Institute for the Study of the Americas took symbols of African-American slavery and, through photo-montage and soundscape, revealed them from several angles simultaneously as a way of 'dissolving' the barriers between historical and cultural understanding while also suggesting the progress of a journey toward freedom. Within the exhibition, spirituals featured prominently as soundtracks of escape (teamed for instance with montages of Underground Railroad hideouts and slave-era log cabins); but in modern form they also provided its coda, emblematic of family, community and hope.



Cavalli's *Calisto* and 'Calisto a stelle' at Gresham College



Covent Garden premiered a new David Alden production of *La Calisto* in September, and on Monday 22nd, in between dress rehearsal and first night, the IMR welcomed the International Musicological Society's Seventeenth-Century Opera Studies Group for a study day in partnership with Gresham College and the Royal College of Music. A packed house enjoyed papers from American and continental European specialists, on Cavalli's music, the sexual imagery of the *Calisto* theme in painting, and casting/staging traditions for seventeenth-century opera, while in the middle of proceedings a BBC Radio 3 team arrived to conduct interviews for the broadcast feature that accompanied the *Calisto* live relay the following month.

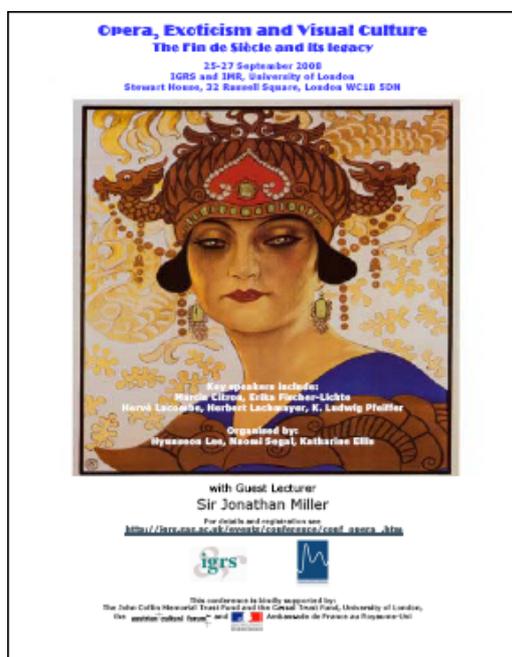


In papers and round table discussion Ellen Rosand (Yale, chair of the group), Jennifer Williams-Brown (Grinnell College), Álvaro Torrente (Complutense, Madrid), Wendy Heller (Princeton), Hendrik Schulze (Heidelberg), Anna Tedesco (Palermo), Jonathan and Beth Glixon (Kentucky), and Dinko Fabris (Basilicata and Salento) whetted the appetite for some sustained music, which was provided, courtesy of the John Coffin fund, by students from the Royal College of Music directed from the violin by Adrian Butterfield. Extracts from *La*

Calisto and Ercole amante, sensitively performed by musicians who collectively had little previous experience of Cavalli's music, confirmed the view of many that it deserved more attention. The IMR would like to express particular thanks to Gresham College for its generous partnership funding of this event.



Opera, Exoticism and Visual Culture



A joint conference with the Institute of Germanic and Romance Studies convened by cinema scholar Hyunseon Lee (IGRS), this three-day event concluded a veritable 'opera week' for the IMR, which had celebrated Cavalli just a few days before. Another international clutch of scholars, from music, theatre studies, cultural studies, cinema studies and museum

curatorship, gathered to discuss not only the idea of the exotic, but also the ways in which the exoticised have, in more recent years, turned the tables. Plenary throughout to encourage free discussion, sessions covered exotic opera's prehistory, 'Dancing divas', 'The shock of the new' and 'The digital age'. They also covered a huge range of works, from the familiar (*Aida*, *Butterfly*) to the almost unknown (Ahmed Essyad's *Le collier des ruses*) and the cinematically reinterpreted (as in *Fatal Attraction*). Keynotes included K. Ludwig Pfeiffer (Jacobs University, Bremen), 'Aida and orientalism', and Marcia Citron (Rice University, Texas), 'Affirmation and resistance: operatic exoticism on film', while Sir Jonathan Miller entertained over 80 people with a John Coffin Fund lecture entitled 'Subsequent Performances'. Together with a brief but spellbinding post-keynote concert by soprano Soeun Jeon and pianist Maite Aguirre at the Austrian Cultural Forum, it all made for a rewarding experience.



SEMPRE and the RMA

The IMR acted as host and facilitator respectively for two conferences organised by UK learned societies. In April we hosted the 'Empirical Musicology' conference of the Society for Education, Music and Psychology Research at Senate House, welcoming 86 delegates and working closely with conference officer Matthew Woolhouse to look after their needs (not to mention those of Graham Welch's beloved terrier, whose presence in Senate House was not perhaps strictly authorised). There was a palpable sense of 'home team' as Nicholas

Cook (RHUL) and Eric Clarke chaired each other's keynote papers, on performance studies and the inter-relationships between empirical and humanities study respectively. Helen Daynes (Hull) gave the Aubrey Hickman Award paper for the best graduate student proposal, and Desmond Sergeant gave a special address to mark his Lifetime Achievement Award. Both awards were presented by the SEMPRES chair, Graham Welch.



things. And after more emails than convenor David Smith would probably care to mention, the Scottish 'leg' of the UK tour by My Ladye Nevells Booke was organised at Aberdeen City Art Gallery. If manuscripts had ears, it would doubtless have enjoyed listening to Davitt Moroney playing a selection of its contents in an adjoining room. The RMA Annual Conference will involve the IMR in a more direct role, as host, in July 2010, as part of an agreement to organise the event every second year.



On 4 July, Roddy Hawkins (Leeds, and former IMR student representative) convened an excellent RMA student study day on Adorno and musical material at the Institute. To start and end the day there were keynotes by Max Paddison (Durham) and—bringing Adorno, aesthetics and musical material together in a single person—the chamber-music composer and Adorno translator Wieland Hoban. In between, we heard papers from KCL's Jun Kai Pow, Fiammetta Tarli and Edward Top, and from Ian Pace (Dartington) and Joyce Shintani (Karlsruhe University of Art & Design, Germany). Discussion centred on the reciprocal question of how contested ideas of musical material have affected post-war composition and its reception, and how recent composition has affected analytical and theoretical writing about music.



In addition to hosting these events, the IMR played a more unusual role as arm's length facilitator of the Royal Musical Association's mid-July annual conference in Aberdeen. It has to be said there were times when we were somewhat relieved that the acousmatic demands of the compositional strand within the conference were being handled on-site, by people who really know about such

Research Training Roadshows

The Research Training in Music series having finished in March, roadshows took centre stage in the latter part of the academic year. The first, on music and meaning (convened by Michael Spitzer and held in Durham and London), continued our collaboration with the Society for Music Analysis and featured an overseas scholar—Christian Thorau from Frankfurt—for the first time. Michael Spitzer spoke on cognitive and structuralist notions of musical meaning, while in the afternoon David Clarke (Newcastle) and Adam Krims (Nottingham) addressed musical meaning in advertisements and popular music. A second roadshow also teamed popular music specialists with researchers working in other areas—this time ethnomusicology. Richard Widdess (SOAS) and Jonathan Stock (Sheffield) convened a day on transcription in world and popular music which started with the elaboration of theoretical approaches but also involved a hands-on computer workshop at both venues. Ruth Dockwray (Surrey) and Simon Mills (SOAS) completed the four-tutor team.



Material Culture

In May a clutch of postgraduate students arrived at the British Library reception desk to be whisked back into the secure area for a specialist study day on the material culture of early English music led by Robert Perry Thompson and John Milsom. Watermarks, paper, bindings and other staples of source study were the order of the day, with the choice of manuscript and printed items tailored to the research interests of the students attending.



The venture was part of a new collaboration between the IMR and the British Library to use the latter's research collections to provide targeted, specialist help in areas where close study of primary sources is especially valuable. Take-up had to be limited because of the size of the available room, with the result that the IMR ran the day for a second time in October, to take account of the reserve list. Even so, lots of student feedback suggested a wish for more: a two-day course, specifically.

AHRC Network

Over the last two years the IMR has, in conjunction with the University of Southampton, run an AHRC-funded Network in Francophone Music Criticism, 1789-1914. A combination of conferences and project meetings over that period has been of enormous benefit to a group of 36 international scholars, together with an outer circle of virtual supporters online. The second international meeting, held at the University of London Institute in Paris in June, was a fitting culmination to this first phase of an association which members are keen to continue. Our seminar room looked out towards the Eiffel Tower, the sun shone, and we were

looked after with efficient grace by ULIP staff, who didn't seem to mind our consistent over-running (our final discussions took place to the sound of hoovering in the corridor outside) and to whom we extend warm thanks.



Workshop presentations dominated, with short position papers and work-in-progress updates sparking extended debate. Last year we welcomed Jean-Michel Nectoux to give a keynote on digitisation and the illustrated journal *Musica*; this year our keynote celebrated the huge achievement of Jean Mongrédien, who discussed the challenges of preparing *Le Théâtre-Italien de Paris et la presse contemporaine (1801-1831)*, a monumental 8-volume work in which archive and press documents present a day by day view of the Théâtre-Italien during its heyday, and which had been published shortly before the conference took place.

Other presentations focused on the particular problems of assessing journalistic writing on dance, on Saint-Saëns as critic, on regional France and Belgium, on fiction, on eclecticism, and on new ways to read the notorious Paris *Tannhäuser* episode, while we also addressed the practicalities of running digitisation projects and shared expertise on emerging online developments more generally.

In a closing business meeting we focused on how to fund future meetings (Montréal 2009, we hope) and how to develop our existing projects: a collectively-produced handlist of pseudonyms covering the entire period, and a web resource of primary texts (see 'Latest News' below).

Fellows

Since May 2008 we have been pleased to welcome the following scholars to the Institute as fellows and research associates:

Dr Samuel Llano (University of Valladolid), July 2008, to work at the British Library and the BBC Written Archives Centre on the exiled Spanish composer Roberto Gerhard. Since completing his visit Dr Llano has been appointed to a Research Fellowship in Exile Studies at the University of Birmingham.

Ms Laura de Miguel (Complutense University of Madrid), September – December, to work on piano teaching in the 19th century.

Dr Nelson Wu (Independent Scholar, New Zealand), September 2008, to work on the dynamic nature of music as seen via the kinetic theories propagated by August Halm, Ernst Kurth, Kurt Mersmann and Heinrich Schenker in the early 20th century.

Ms Sofia Martinez Villar (University of Barcelona), April – August, to pursue doctoral research on music for solo flute.

Dr Ben Winters (IMR Early Career Research Associate 2008/9) working on fantasy film music, 'foregrounded' film music, and operatic blondes.

We are also delighted to welcome **Dr Viram Jasani**, Director of the Asian Music Circuit, as a Research Associate during his term of office on the IMR Advisory Council.

A Date for the Diary



On 20 March 2009, the distinguished scholar Karol Berger (Osgood Hooker

Professor in Fine Arts, Stanford University) will visit the School of Advanced Study to deliver the John Coffin Lecture in the History of Ideas, which the IMR has the honour to host once every seven years. Author of *A Theory of Art* (2000), and joint editor with Anthony Newcomb of the collection *Music and the Aesthetics of Modernity* (2005), Prof. Berger has chosen a Wagnerian topic for his London lecture, which will be followed by a drinks reception.

'Tristan und Isolde:

Music Drama as Opera'

Senate House, Room N336, 5.30 – 7 pm

The lecture is free of charge but you are asked to book a seat by emailing Valerie James at music@sas.ac.uk.

Latest news



The AHRC-funded Network 'Francophone Music Criticism, 1789-1914' has launched a new website to provide a more convenient portal for users. Try it at <http://www.music.sas.ac.uk/fmc>. Thanks to additional funding from within SAS, from the British Academy, from the University of Southampton and from the AHRC, the project now comprises over 500 press documents, all of them searchable and on open access on the SAS digital repository SAS-Space.



The Senate House Music Collection is due to move back into its customary (but refurbished) home in late spring 2009. However, the future of the Library itself remains subject to the decisions of a review body due to report by the end of 2008. The IMR has set up a cross-sector working group to act in an advisory capacity. For updates, follow the 'Library' link from the IMR homepage.



The first Music Analysis Summer School, co-sponsored by the IMR and taking place in Durham on 13-15 July, now has full programme details and registration forms available at <http://www.dur.ac.uk/analysis.school/>.



PRIMO is in a test phase prior to relaunch early in 2009 complete with flash player, indexing of video tracks, and a new online submission process. More news in the next edition.

Finally...

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

Forthcoming Conferences

The Musical Body: Gesture,
Representation and Ergonomics in Musical
Performance
22-24 April 2009

The Sounds of Early Cinema in Britain.
Textual, Material and Technological
Sources
7-9 June 2009

Music and Morality
16-17 June 2009

Handel, Purcell & Literature
19-21 November 2009

The IMR is:

- One of ten institutes forming the School of Advanced Study of the University of London
- A non-teaching organisation dedicated to research facilitation and promotion in all fields of music
- A recipient of Special Funding from the Higher Education Council for England (HEFCE) to support the UK research community at national and international levels
- An open forum for intellectual and creative exchange
- A connection point between freelance researchers, the cultural sector and higher education

What do we do?

- We work to sustain, strengthen and expand the research infrastructure
- We foster networks, collaborative ventures and expertise-sharing
- We run the UK's most extensive specialist research training programme in Music
- We present a regular programme of conferences, seminars and performances in partnership with other bodies
- We host visiting researchers and cross-institutional research groups
- We provide a national information gateway via our website
- We help bring the latest research to the widest community possible

