



## Institute of Musical Research

It cannot have escaped anyone's attention that universities and conservatoires are facing a tight financial squeeze at present. And that situation is likely to remain with us for years to come. The IMR is a non-teaching institution, so it is not directly affected by the important changes to student fee income that loom over higher education at present. But an impact is felt nonetheless. The IMR will have significantly less money to play with for the financial year 2011-12 and we have had to construct a budget accordingly.

My aim is that the IMR should continue to provide a broad spread of research promotion and facilitation work. The Directions in Musical Research seminar series, perhaps the IMR's most distinctive activity, has attained a national reputation for excellence. As part of a wider recent activity of collecting feedback on the IMR's events for inclusion in the review documentation that the School of Advanced Study will present to HEFCE this autumn, I have been cheered by the consistent praise for 'Directions'. One of my aims in planning next season's seminars is to involve younger speakers to a larger extent; there is an enormous reservoir of talent within our music departments and conservatoires appointed within the last decade or so, and I am convinced that the IMR's 'Directions' seminars offer an appropriate place for their work to be showcased alongside that of more established scholars.

In other respects, we will have to see what is manageable with diminished resources. An unexpected 16% immediate cut in our operating budget for 2011-12 has not been easy to manage. As some readers will be aware, there are significant difficulties with staff costs within the institute. In the immediate future we have no alternative but to eat into the surpluses generated through the prudent and diligent financial management that has necessarily been central to the IMR's philosophy since its inception. Barring a substantial philanthropic donation, we face uncertain times as we look into the further future. An application for funding was made early in 2011 to

a major international Foundation, but although the excellence of the IMR's work was acknowledged, the Foundation was unable to support us amid the present financial turmoil. For now, we will continue to support, as best we can, a full range of activities. It is gratifying to know that the IMR is valued by its external communities – which I hope we serve as you would wish – and strongly supported by its Advisory Council, which will be immensely important in the coming months.



But it is not all doom and gloom. In terms of diversity and quantity of its events, the IMR is among the most productive of institutes within the School of Advanced Study. While we cannot compete with the range of the Institute of Historical Research (which even has its own series on social histories of music in Britain), we punch well above our weight. Reviewing the term programme for spring 2011, I see that we hosted no fewer than thirty events of one kind or another, including performance-as-research events in Cardiff, Bristol and King's Place, in London. My aspiration as incoming Director in August 2009 was to have established a trend of IMR events in major concert halls, and I am glad to be able to report success on that front. Following on from our Martinů Study Day at the Barbican last year, we collaborated on 16 April 2011 with King's Place in their 'Mozart Unwrapped' series (ongoing throughout 2011), in an afternoon session looking at Mozart the Performer-Creator (part of a Study Day devised by Professor Simon Keefe, University of Sheffield). Reaching out to audiences beyond the IMR's normal remit for an exploration of performance practice in Mozart's keyboard music, the afternoon probed some of Mozart's piano sonatas, showing how performers might go beyond his notated texts, illustrated with live musical examples and ending with an open rehearsal and performance of the F major piano concerto, K.413 in which I was joined by some extremely able students from the Guildhall School of Music and Drama. This seminar (along with others in Senate House, Cardiff University, Bristol University, Cambridge University, Hull University and at the Guildhall School of Music and Drama), was in the framework of the IMR's DeNOTE Research Centre in Eighteenth-Century Performance Practice, which is fast becoming a major plank in our research promotion and facilitation output. It is a pleasure to note the very positive feedback we are receiving from these events. Performance research is, I hope, a tool for bringing ever wider audiences into the IMR fold, and we are already beginning to see some of the participants at DeNOTE events appearing at our regular seminar series. The value of research collaborations with professional performers

(including players from the Orchestra of the Age of Enlightenment) speaks for itself, I hope.

Our Directions in Musical Research series has covered a particularly broad spread so far in 2011, with presentations on Grainger, Silent Film, Global Opera (a fascinating 'behind the scenes' tour around the world with Rossini and his contemporaries provided by Ben Walton), an equally fascinating introduction to 'Digital Guru' software provided by the Asian Music Circuit, Wagner's Eroticism, Semiotics, Sacred Music in Soviet Russia and Neapolitan Song. Our Research Training in Music programme covered performance research, music and literature (a very popular session that we hope to repeat soon), publishing, interpreting musical sources, and preparing for (and surviving) the PhD. Our various research groups were joined by new initiatives: ICONEA (International Conference on Near Eastern Archaeomusicology) is now well into its second term of regular seminars; and a brand new series of collaborative seminars held at Senate House jointly with the AHRC-funded Centre for Musical Performance as Creative Practice began on 11 March with a session on 'The Workshop as Research Tool' presented by Mine Dogantan-Dack. CMPCP/IMR Performance as Research seminars will become a regular fixture within our calendar, with dates already in the diary for the 2011-12 session. For reasons of space, reports on these (and on similar performance-research events) will have to await the November Newsletter.

We hosted a major conference at the end of March (in association with the Jewish Music Institute and SOAS): 'Art Musics of Israel' (convened by IMR Associate Fellow, Malcolm Miller). This was a huge event with an impressive array of international speakers and several several associated concerts, including one at the Purcell Room on the South Bank. (A report by Malcolm Miller appears elsewhere in the Newsletter.) Later in the week, we were geared up for our second conference of the spring: 'The Sounds of Early Cinema: Performance, Realisation and Reception', a two-day event as part of the AHRC-funded Beyond Text Network, The Sounds of Early Cinema in Britain (convened by Julie Brown and Annette Davison).

Interest in the IMR's Research Training in Music programme seems to have survived the necessary imposition of a charge from September 2011. We enjoyed good attendance at a wide range of events. 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). Sessions were held both in the autumn and spring terms and focused on close reading of prescribed seminal texts in current musicological debates as well as broader referential contexts. Then 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 Küssner (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.

Reports on some of the IMR's activities by convenors and others appear in the following pages, including some that I did not have space to mention above. I hope that such a varied array of activity is something that will inspire you to attend future IMR events.

This will be my last editorial as Director of The Institute of Musical Research. As many of you will be aware, I will be leaving the Institute at the end of July. I have accepted a new position as Professor and Head of Music at Canterbury Christ Church University, starting on 1 August 2011. I greatly look forward to this new role at an institution that has enjoyed a number of successful collaborations with the IMR recently.

It is something of a surprise to be leaving the Institute rather earlier than had been anticipated. I have greatly enjoyed my contacts with so varied an array of specialists across the broad landscape that is current musicology, and this is an appropriate point at which to express my heartfelt thanks to all of you with whom I have collaborated during the last two eventful years. It has been an enormous privilege to steer the IMR through the second phase of its development, building on the fine legacy established by my predecessor, Katharine Ellis. I have made many new friends en route, and I hope to maintain a good many of those friendships in the future. The IMR is a wonderful thing, and I hope that it will receive the support it deserves in order to allow it to flourish under the guidance of my successor. I have received very strong personal support from the IMR's Advisory Council and from the communities we serve, for which I am most grateful. In closing, I would like to pay especial thanks to Sir Nicholas Kenyon (Advisory Council Chair), Dame Janet Ritterman, and – of course – to Valerie James, IMR Manager, whose tireless commitment to the Institute and the achievement of its vision is as extraordinary as her administrative flair. I could not have wished for a better colleague – as I am sure you will agree!



JOHN IRVING



## Art Musics of Israel: Identities, Ideologies, Influences

by Malcolm Miller



The first ever UK-based international conference on 'Art Musics of Israel' attracted leading scholars, composers and performers from Israel, the USA, and Europe, to present over thirty papers, four panel discussions, and several live musical presentations on a range of highly topical issues about music in Israel. The event was held at the elegant Chancellor's Hall, Senate House, by the Jewish Music Institute (JMI) in partnership with the Institute of Musical Research (IMR), and SOAS, University of London. The wealth of scholarship and performance was impressive, with each day devoted to a major theme, 'Arabic Jewish Encounters', 'National Identities', 'European Heritage' and 'Memory and Reception'. The high level of scholarship displayed and the balanced mixture of detailed studies of individual pieces or composers, and whole movements, was impressive, as also were the daily lunchtime concerts and musical presentations each evening, which brought alive the varied themes and issues debated during the day.

There were many highlights, which would fill a longer report and ensuing volume of proceedings, but mention might be made here of the fascinating initial overview by Michael Wolpe, Head of Composition at the Jerusalem Academy of Music and Dance and a prolific composer and Artistic Director, who underlined the upsurge of middle-eastern accents in a thriving musical life crossing many genres in Israel. Also inspiring were the four keynotes each day, starting with 'Music Symbol of Identity: Interrelation between Western and Eastern Art Musics in Israel' by Amnon Shiloah (Professor Emeritus, Hebrew University), who, as Professor Owen Wright (SOAS) underlined, is an authority on music in Islam and Jewish and Arabic Musics, and here revisited his research of sixty years ago on Israeli composers' self perception of identity and valuing of oriental elements.

That theme was illustrated further by a unique recital by the duo of Yair Dalal, internationally recognized performer and composer from an Iraqi-Jewish background, and Emad Dalal, Palestinian-Israeli performer and composer: their duets radiated their optimistic spirit of friendship as well as a radical creative symbiosis of East and West idiomatic to a sector of new music in Israel. Their ideas on collaborative ventures and political conditions were shared with Wolpe and a leading producer Moshe Morad in a lively panel discussion 'Crossing Cultures: Musical Encounters', chaired by

Norman Lebrecht, the first of four panel discussions which concluded each day. The second panel, 'Modernity and National Identity' was chaired by Arnold Whittall, whose own keynote on 'Keeping One's Distance: Arnold Schoenberg and Israel, Then and Now' stimulated fervent debate. Further highlights were the keynotes by the composer Andre Hajdu, a student of Kodaly and Messiaen, and by Jehosh Hirshberg (Hebrew University, Jerusalem), who divides his research between Israeli music and 19th century Italian opera, and gave an insightful historico-theoretical survey on 'How East is East? European Orientalism, Ethnicity and Arabic Elements in Israeli Music'. In the final panel, Sally Groves (Schott's), Gerald Kingsley (Weinberger) and Rodney Greenberg (BBC TV Proms Director) shared ideas on promotion of new composition and performance and international collaborations. What emerged in the space of four days was the richly creative musical life in a small country which has shifted from a melting-pot national ideology, to one of pluralistic multi-culturalism, where the many musical voices of successive generations adduce to varying degrees the interplay of Western and Eastern influences, highlighting many issues relevant to contemporary music in an international arena. It was thus apt to conclude the event with a concert at the Purcell Room by the Meitar Ensemble, one of Israel's leading new music groups, with UK premieres of cutting edge music by the younger generation of Israeli composers, fully engaged in contemporary aesthetic currents. The formidable display of fresh research by highly



experienced, or early career scholars and composers alike, hopefully to be published in the near future, promises a significant contribution to the discipline of musicology. I extend my profound thanks, as conference director, to the excellent support of the IMR team for the smooth running of the conference, and to the organisers at JMI and SOAS. A fuller report is published online at [www.jmi.org.uk](http://www.jmi.org.uk).



## SMA TAGS Conference at the IMR

The annual TAGS conference, organised by the Society for Music Analysis, was hosted by the IMR in April. This two-day event brought together graduate students from such diverse places as Tennessee, Arizona, Taiwan and Portugal to share many research papers that stand beneath the banner of 'theory and analysis'. Those attending heard many fine papers on a staggering range of topics: Taiwanese campus-songs, Eroticism in Gesualdo, Wagner scholarship, Poststructuralist approaches to analysis, Tennessee punk, emotion, perception of musical structures, 'brain music', to list a few. The conference gained further distinction from two memorable keynote addresses. Michiel Schuijjer from the Conservatorium van Amsterdam offered a new conceptualization of theory-teaching in his paper, 'The Modern Conservatory and the Practice/Theory Dichotomy in Music Education', leading to a stimulating roundtable discussion on this theme, chaired by Bill Drabkin. An address from Arnold Whittall ('Written off? Theory, analysis, and twenty-first century musicology'), offered sobering insights into some of the arguments currently brought against the discipline of analysis by its detractors, further reflecting on the relations between analysts and the composers whose music becomes their playground. Judging by the quality and variety of papers we have seen from the current generation of postgraduate students, we must agree with Professor Whittall that our discipline is unlikely to be "written off" any time soon. The SMA is extremely grateful to the IMR for so willingly hosting this highly successful TAGS event.



## ICONEA Conference 2010

Richard Dumbrill writes:

'The third International Conference of Near Eastern Archaeomusicology took place on the 15, 16 and 17 December 2010 at Senate House and was hosted by the Institute of Musical Research. ICONEA, of which Richard Dumbrill is the director, was founded by Richard Dumbrill and Irving Finkel, and is now a research group of the IMR.

'The Conference theme was the Musical exchanges between Near East and Ancient Egypt before, during and after the Hyksos kings and it attracted an international pool of world authorities from the UK, the USA, France, the Netherlands, Germany, Austria, Denmark, Belgium, Israel, Malta, Romania and the Lebanon. Two evening concerts were given and the renowned Romanian composer Laurentiu Ganeau and his chamber orchestra gave a world premiere of one of his compositions inspired by the theme period. Abdul Salam Kheir played his 'oud, explaining different techniques of the Maqam, mouwashat, etc. with remarkable talent as both instrumentalist and singer.

'Papers were given by the following scholars: McClain; Blumsom; Dumbrill; Ganeau; Van Reeth; Strauven; Crickmore; Manniche; Kuhn; Stern; Brunet; Bousquet; Hale; Schachter; Bhayro; Krispijn; Gorris; Verhulst; Pruzsinszky and Kheir.

'The fourth conference will also be hosted at Senate House in December 2011 and will be on the theme of the 'oud from its Sumerian origins to modern times.'

## INTERCONNECTIONS

INTERCONNECTIONS - the first postgraduate conference for the Institute of Musical Research - took place in Bangor (Wales) from May 6-7, 2011 and was organized by IMR's student representatives Elina G. Hamilton (Bangor University) and Mats Küssner (King's College, London). Aiming to foster an interdisciplinary exchange between academics at the beginning of their professional careers, INTERCONNECTIONS included twelve engaging and stimulating papers by postgraduates from disciplines within music psychology, acoustics, music analysis, historical musicology, ethnomusicology, performance practice and studio composition.

Hosted by the School of Music at Bangor University, the first two sessions of Day 1 - Science and Performance - were followed by John Irving's fascinating and largely autobiographical keynote lecture on 'Pleasures and Pitfalls of Recording on an Eighteenth-Century Harpsichord'. Lively discussions were continued over dinner before a visit to a local pub offered the possibility to debate one's research in an informal setting. This put into practice INTERCONNECTION's philosophy to understand and broaden each other's methods and motivations for music research.

The second day included a parallel session spanning History and Culture and was followed by a paper session on Composition. After lunch, a second invited speaker, Daniel Müllensiefen, presented his workshop 'Modelling Memory for Music - a classroom experiment' which was an enjoyable, interactive and demanding session, offering insights into

the construction of algorithms for well-known tunes.

During the final discussion it became clear how refreshing it is to see and hear other postgraduate research projects - if only to take a break from one's own research activities. Living in a time when expertise ought to be highly specialized but simultaneously interdisciplinary, it is important to think 'outside the box', and, having received a highly positive feedback from the delegates, we are convinced that INTERCONNECTIONS provided a useful setting for doing so.

Elina Hamilton and Mats Küssner



Photo: Peter Whittaker

## 'Dutilleux at 95' Study Day

The French composer Henri Dutilleux celebrated his 95th birthday on 22 January 2011. This Study Day, convened by Caroline Potter (Kingston University) and Caroline Rae (Cardiff University) celebrated this milestone through a reassessment of his position in the contemporary music scene. Six papers presented a detailed investigation of Dutilleux's technique, composition and aesthetics, including reference to his most recent works. The day also featured a piano recital by the Park Lane Group Young Artist Alexander Soares who gave an impressive performance of Dutilleux's Piano Sonata and Mini-prélude en éventail.

Caroline Rae's paper provided a contextual framework and explored aesthetic parallels with music by Central and Eastern European composers to reveal how Dutilleux's music belongs not only to the French tradition but also to the broader international mainstream. Three papers by British composers lent the day a unique perspective. The keynote paper by Professor Julian Anderson (Guildhall School of Music and Drama) investigated Dutilleux's innovative approach to timbre, pointing up his often overlooked impact on 'spectral' composers such as his former pupil Gérard Grisey with telling musical examples in which one composer's music morphed seamlessly into the other to underline points of connection and influence. Former Dutilleux pupil Kenneth Hesketh (Royal College of Music) presented a revealing new analysis of the string quartet *Ainsi la nuit* utilizing a Darwinian evolutionary perspective, while Jeremy Thurlow focused on *Métaboles* as a turning point in Dutilleux's work. PhD student Mark Hutchinson (York) reinterpreted concepts of moment-form in *Mystère de l'instant*, while Caroline Potter, who has studied the Dutilleux manuscript collection housed at the Paul Sacher Stiftung, Basel, considered the revisions Dutilleux has made to the final bars of several pieces and questioned why this is something he still finds problematic, even in his most recently published work. The day concluded with a vigorous discussion with the floor, further exploring issues raised in the six papers.

The papers will be published in a special edition of the *Contemporary Music Review*, co-edited by Caroline Rae and Caroline Potter, projected to appear in late 2011. Many thanks to all at the Institute of Musical Research for their support.

Caroline Potter and Caroline Rae

## Phenomenology of Music

On February 18th 2011, IMR hosted a well-attended study day on Phenomenology of Music. The morning session chaired by Mine Dogantan-Dack from Middlesex University included four presentations. David Clarke from Newcastle University's paper titled 'Music, Phenomenology and Time Consciousness' explored Husserl's treatment of music as paradigmatic for our understanding of temporality, which in turn is the essence of consciousness and of our lived experience of the world. Clarke discussed the all-important distinction in Husserlian phenomenology between the concept of retention and recollection, and illustrated the application of the notion of retention to the listening process through various musical examples. The next speaker, Barry Stocker from Istanbul Technical University, Turkey, who was the only professional philosopher among the presenters, gave a paper titled 'Kierkegaard on Essence and Indeterminacy in Mozart', which focused on Kierkegaard's phenomenology of music and explained how the essence of his literary phenomenology is to be found in the effusion of music and language in the art of opera. Stocker also outlined Kierkegaard's reading of Mozart's *Don Giovanni* in *Either/Or I*, which puts it forward as the essential opera, along with the claim that music is the art form phenomenologically best able to deal with the sensual, and therefore with the erotic. In her paper titled 'Shaping Music in Performance', Helen Prior from King's College London, presented her recent research that forms part of a larger project undertaken in the AHRC-funded Centre for Musical Performance as Creative Practice (CMPCP). Prior explained how Interpretative Phenomenological

Analysis, the main analytical methodology employed in the project, functions by showing its connections to philosophical phenomenology, hermeneutics, and idiography. The morning session ended with a presentation titled 'Being Musical' by Anthony Gritten from Middlesex University who talked about the conceptual network that surrounds the notion of 'being musical'. Gritten investigated what underwrites music as cultural practice, what affords the development of musical competency, and what allows us to be musical? Probing the French philosopher Jean-Luc Nancy's thoughts on listening, he proposed that 'being musical' is not simply an interpersonal competency or cultural ability, but a mode of being that bases its fundamental constitution on the act of listening.

During the afternoon session, chaired by Anthony Gritten, two papers were given. In a paper titled 'Between the Breath and the Hand: A Phenomenology of Pianism', Mine Dogantan-Dack from Middlesex University addressed the issue of 'singing on the piano', which traditionally constitutes the aesthetic essence of top quality 'pianism'. Dogantan discussed whether there is a conceptual basis to learning to dress a piano sound with vocal quality, and if the pianist works from an imaginary, perceptual, or a directly physical relationship to the act of singing in her endeavour to achieve a certain sound quality that is judged to be 'singing'. She argued that phenomenologically and acoustically there is more to singing on the piano than legato playing. In the final presentation of the study day titled 'Silent Threats, Transcendent Phenomenon—Beethoven Afloat', James Currie from University of Buffalo, USA, considered the question of phenomenology and music from the perspective of existentialism, which of course has strong roots in the phenomenological tradition. Through a close reading of Jean Genet's essay 'The Tightrope Walker', Currie sought to construct a model of what he called an existential aesthetic praxis, one centred around the production of a focused phenomenological intensification of experience that creates a distinct change in register in comparison to non-aesthetic life.

The study day ended with a round-table discussion that included enthusiastic audience participation.

Dr Mine Dogantan-Dack

## Brian Ferneyhough: A Symposium



The presence of the composer himself at 'Brian Ferneyhough: A Symposium' on 23 February 2011 gave a special aura to the fascinating programme of scholarly papers, panel discussions, film and concert, to illuminate and celebrate the oeuvre of one of the most formidably challenging composers of our time. Presented in association with the BBCSO's Total Immersion weekend, by the IMR, in association with Goldsmiths, Royal Holloway and Kingston

University, and generously sponsored by the John Coffin Trust, the event attracted to the Chancellor's Hall a full audience of scholars, musicians and music lovers to hear an unusual mix of eminent academics, interpreters and musical personalities shed new light on Ferneyhough's music. Much credit is due to Paul Archbold, of Kingston University, for the smooth and successful organization.

The balance of the day was excellent, with two paper sessions alternating with two panel discussions, followed by the composer's keynote, film and concert to conclude. The opening session began with an introductory survey paper 'The Class of '43: a context for complexity' by Arnold Whittall, which gave a much needed historical and aesthetic context. Hanging his narrative on key dates (such as the ubiquitous 1934 which saw the deaths of Elgar, Delius, and the birth of Birtwistle, Maxwell Davies, Peter Dickinson and William Mathias) Whittall singled out some decisive polarities in new British music symbolised by the 'nonet of composers born in 1943', in which Ferneyhough's birth year was shared by composers as diverse as Gavin Byars, Roger Smalley and Stephen Montague. Whittall concluded by stressing the need for a fine balance, for the avant garde, and exemplified in the work of Ferneyhough, between tendencies to reject conservative coherence, and towards incoherence avoiding anarchy.

Ensuing papers focused on particular works. In 'Ferneyhough's Doomed Oracles' Lois Fitch (Edinburgh Napier University) gave a subtle and richly-laced discussion of the relation of words and music with particular reference to the 4th quartet, the same piece returning for analytic investigation later in the afternoon. Fitch explored the work's symbolism as a 'right of reply' to Schoenberg's 2nd Quartet, through the use of voice in second and fourth movements, and illustrated the literary influence on Ferneyhough's techniques such as pitch filtering, as used in Matlow's filtering of Ezra Pound's 'Cantus'. The composer Julian Anderson characterized Ferneyhough as a 'Romantic', whose emphasis of the 'Ecstatic' placed his work in a tradition covering Scriabin, Charles Ives, Tippett and Finissy, as also the literary work of St Augustine, Blake, Holderin and Rilke. That 'ecstatic' quality was evident in moments of

'breakthrough' between the mundane and the eternal were evident in works such as *Transit*, as for instance where 'normal' processes are interrupted by looping of six voices in a static hexachord, evoking, for Anderson, eternity. In a fascinating analytic paper 'Polyphony of polyphonies: Ferneyhough and prima prattica' Fabrice Fitch (RNCM) explored the composer's reinterpretation of pre-existing music, showing how the new work represented a 'homage', with the source evident only as a 'trace presence'. Fitch analyzed the *Motetus Absonetus*, a multiple parody and palimpsest of the 13th century Montpellier Codex, showing how Ferneyhough filtered and dovetailed the original in complex ways, his insights confirmed and elaborated by Ferneyhough himself in informal conversation.

Chaired by Christopher Fox, the first panel comprised Harry Halbreich, the eminent Belgian musicologist, Festival Director and one of the early champions of Ferneyhough's music in Europe, with composers Michael Finnissy and Roger Redgate. Halbreich recalled his years as Festival Director at the Royan Festival in France, and his bold programming of Ferneyhough premieres in 1974-5. For Michael Finnissy, Royan was well known for Xenakis and spectral music at that time and was considered 'a cauldron of activity' in contrast to the UK. Halbreich avoided classifying Ferneyhough as modernist or postmodernist, preferring instead to consider him a radical, in the tradition of other radical composers, the greatest being Bach. Was his 'complex' style a sunset or dawn, Fox asked, to which Roger Redgate answered that it was a way forward which would turn out to be 'the most important' since he 'speaks to the ear and to the heart'.

The second paper session presented three analytic approaches. Firstly, Cordula Pätzold, in 'Some aspects of *Carceri d'Invenzione III*', explored pulse cycles with logical increases in rhythmic densities and recurrent chords. Klaus Lippe's 'Medium/Form Relations in the Fourth String Quartet' was a sketch study illuminating filter processes, while flautist Matteo Cesari took a performer's approach to consider 'The Achievement of the Unachievable or The Absurd Hero', in relation to *Sisyphus Redux* illustrating it with a film of his own performance in a workshop with the composer before a group of students.

Such practical issues of performance came to the fore in the second discussion in which Professor Amanda Glauert (RCM) chaired a panel comprising Irvine Arditti, leader of the Arditti Quartet, with two of the performers of the evening concert, violist Bridget Carey and oboist Christopher Redgate. Irvine Arditti's performer's perspective offered some very concrete 'tips' about the mastery of such challenging scores, especially rhythm. Using 'irrationals' as a case in point, he described how one could calculate different divisions to simplify the patterns. He described the sense of exciting responsibility in giving first performances, a bringing a piece on paper to life, so that audiences would experience it as 'the piece'. Though Ferneyhough's music was 'like any other music' one gained experience about what to look out for, for instance the use of microtones, and irrationals. Regarding the process of preparation, Arditti described his 'silent score overview' in which he would make initial calculations; it was necessary to look at all aspects at once, so that from the very start 'you want to be playing music, after all!'. Christopher Redgate spoke about the excitement in new music of the renewal of the instrument and its possibilities whilst Bridget Carey, though recalling how she had at one time been 'frightened to go near a Ferneyhough score because of their look', stressed the value of making the effort to think a lot about it, since it was 'beautiful music... with beautiful lyrical lines to be found in it'.



The keynote paper of the Symposium was given by Ferneyhough himself, an introductory talk to the film documentary in which Paul Archbold traced the Arditti Quartet's preparations for the premiere of Ferneyhough's sixth string quartet. Discussing his latest 6th string quartet Ferneyhough started by introducing it as the last of a series of works from 2006, 2008, expanding the notions of intersectional polyphony. He explained the use of 'confusion' as method, confusion in the sense of 'understanding something as something else', where materials intersect and affect one another, and one thing is heard as something else. Taking as his starting point Webern's late style, here the polyphony was more elevated, tactile and concerned with time: a matrix of multi-voice motion, sound fragments within a matrix of rhythmic structures (the order and instruments determined). It was both concerned with time and 'out of time'. He explained how he had explored the

possibilities, almost as an experiment, of creating a web of durations within each layer of texture, simultaneous or overlapping, which would articulate the contrast between measured or experiential time.

The day concluded with a highlight: a welcome opportunity to hear Ferneyhough's music in live performance, by the excellent Ensemble Exposé conducted by Roger Redgate. *La chute d'Icare* (1988) featured Andrew Sparling as soloist, whilst *Incipits* featured Bridget Carey, viola and Julian Warburton, percussion, with the ensemble. Following *Flurries*, the concert concluded with the UK premiere of *O Lux* (2005) for ten instruments, a fitting climax to a memorable and insightful Symposium.

Malcolm Miller © 2011

## Middle East and Central Asia Music Forum

The autumn session of the Middle East and Central Asia Music Forum was held on 24th November 2010, with speakers from a number of universities participating alongside musicians, students and other researchers. The day began with a screening of Bahman Ghobadi's 2009 film *No One Knows About Persian Cats*, a moving, entertaining, and cleverly crafted journey through Tehran's underground music scene. Ghobadi's film won the Special Jury Prize at Cannes, and its portrayal of indie-rock loving youths in an Islamic state has won enthusiastic support and reviews outside of Iran. Following the screening, Theresa Steward's perceptive paper ('Do All Persian Cats Sound the Same?') highlighted some of the ambiguities in Ghobadi's representation of the Iranian underground music scene, pointing out that much of the imagery and characterization in the film does more to evoke the sympathies of Western audiences than to depict reality. The ensuing discussion quickly developed into a debate about the vitality of Iranian music since the 1979 revolution, following a rather bald statement by Kaveh, an Iranian indie-rock musician on the panel (and member of the band Font which features in the film), that 'there is no music in Iran!' The diversity of opinions showed that, while films like *Persian Cats* help to counterbalance hostile media representations of Iran, there is a wealth of music and culture quite apart from the underground rock scene. This was further demonstrated by Amir Eslami and Hooshyar Khayam's presentation of new approaches to improvisation in Iranian music, with which the day ended. The atmospheric combination of ney (reed flute) and piano, inspired by the traditional corpus of Iranian classical music, but reshaped by contemporary recording and playing techniques, did much to reassure the audience that there is plenty of music in Iran.

Following the lunch break, a change of pace and place was injected into the forum via three snapshots of diverse musical practice from elsewhere in the region. Drawing upon rich photographic resources, transcriptions and an audio recording, Alexander Knapp vividly evoked the environment, ritualistic rigours – including a surprising example of traditionally obligatory corporal 'punishment' – and pedagogical plays of oral knowledge and symbol-notation awaiting young Jewish boys as they learned to chant the Torah in Bukhara during the late nineteenth/early twentieth century. His account of a then healthy, continuous transmission of traditional knowledge contrasted with the sentiment of concern that took the



next speaker, Samir Mokrani, to Yemen to 'safeguard the song of Sanaa', or Yemeni muwashshah. Samir gave a sober and honest analysis of the pitfalls he encountered when implementing an internationally designed 'rescue' package; he outlined a pattern of successes in archiving but relative failures in attempting to jump-start 'ailing' cultural economies, and in conjuring a perceptual shift amongst local people to increase demand for what is perceived to be a rather randomly-defined, superfluous, and even politically suspicious choice of music to promote. Samir ended his presentation with an accomplished and enjoyable performance on the Yemeni lute, which segued nicely into Hasan Hejairi's philosophically-oriented discussion of oud aesthetics. Using the question, 'what makes a good oud good?' as his tool, Hasan teased his way through 'mythological' accounts of the oud's origination and subsequent development, before going on to discuss modern workshop production methods. His observation of the powerful sway that instruments of renowned performers such as Munir Bashir have had on future production serves as a reminder as to the way that instruments are built to reflect, embody and alter the idealized aesthetics of their day.

Julian Harris (University of Oxford) and Jacob Olley (SOAS)



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