



Institute of Musical Research

Few people get the chance to create a national institution from the logo up. It has been a privilege to do so, in collaboration with Valerie James, at the IMR over the last three and a half years. From a personal perspective, being Director has provided the exhilaration of learning huge amounts from generous and committed specialists across the entire spectrum of musical research, combined with daily creative, intellectual and organisational challenges. It has been a transforming experience.



I mentioned challenges. Some of them proved insurmountable, and the bid for extra funding from HEFCE was among them. Many readers of this column will know, post-RAE, how strapped the Arts and Humanities have become in terms of HEFCE funding. The IMR received no special treatment, and our application is in abeyance following a clear indication from HEFCE that they could not prioritise it in the current climate. Nevertheless the IMR's core grant looks relatively stable for the period to 2012/13, when the next HEFCE review of the School of Advanced Study is scheduled. The IMR's continued existence within the School is secure, and there is a good platform from which to develop via external research funding and other forms of fundraising.

And so to the handover. It is a great pleasure to welcome the incoming Director, John Irving, from the University of Bristol, whose five-year tenure begins on 1 August and whose newsletter column counterpoises mine (see p. 8). He (and you) will arrive to a new era of refurbished conference rooms, a performing space in the form of the Chancellor's Hall (and a Steinway that can at last be given voice again), and a refitted Music Reading Room within the Senate House Library. And he will have a large number of Visiting Fellows buzzing around our Stewart House offices. It amounts to a step change. Moreover, that our second Director should come from outside the University of London attests to the impact of the IMR as a national resource, and I have no doubt that John's initiatives and new collaborations will further embed the sense of collective ownership that is already widespread.

Before signing off I should pay tribute to those whose vision and determination saw the IMR established back in 2005/6: the Steering Group representing five University of London colleges; Vice-Chancellor Sir Graeme Davies, and our former Dean, Prof. Nico Mann. They were followed in close chronological sequence by Dr Margaret Bent, who has offered unstinting support as Chair of the Advisory Council; and by Valerie James, whose dedication continues to be second to none. She, as the folk-memory of the IMR, remains in post, and she will help ensure a seamless transition over the coming months.

Please, therefore, consider it business as usual at the IMR, and continue to bombard your Director with new ideas. And renewed thanks to all of you whose goodwill has helped secure the IMR's future.



Katharine Ellis, Director of the IMR

Middle East and Central Asia Music Forum



The Middle East and Central Asia Music Forum is now a regular feature of the Institute of Musical Research's calendar of events, providing a welcome meeting point for those working on, and interested in, this area of musical study. Judging from levels of interest, attendance and enthusiastic feedback, it continues to be a highly successful forum.

On Friday November 7th 2008 nearly 50 participants attended the first 'themed' forum on the music of Afghanistan, convened by Professor John Baily in conjunction with the Afghanistan Music Unit at Goldsmiths, University of London. The day began with Professor Baily presenting a paper entitled '*Lareh, naghma-ye kashal, naghma-ye chahartuk: A genre of Kabuli Art music*', in which he explored issues of 'ethnotheory' and the significance of changes in local musical terminology over time. Drawing on fieldwork from the early 1970s, Professor Baily compared the ways in which his teachers at that time described specific genres of music with his more recent field experiences with Afghan musicians, specifically the use of three different terms to refer to the same musical genre, and the implications of this. The second speaker, Razia Sultanova (Cambridge University), discussed the traditional master-apprentice training system amongst Uzbek musicians in Afghanistan, focusing on legendary *dut,r* and *tanbur* master Usto Said Qamolitdin (1930-2008) who fled to Pakistan during the period of Taliban rule but who later returned to Afghanistan. Drawing on her recent fieldwork, Razia examined the ways in which the traditional teaching system helps to preserve community identity in

the face of political turmoil and war. The final paper of the morning was presented by Amina Yousoufi of the BBC World Service, an account of a weekly radio phone-in programme called *Zamzama* (meaning to sing or hum to oneself) which Amina launched and currently hosts on the BBC Afghan Service. In the context of a political and religious environment where musical activities are severely proscribed, particularly for women, but where ordinary people have a great love of music, *Zamzama* offers a platform for Afghan women to express themselves through singing, usually without the knowledge of their relatives. In an extremely moving paper, Amina played some extracts from the programme of women singing, as well as talking about why music is so important to them and how the programme represents a lifeline. Drawing on their words, Amina considered the role of the programme in giving Afghan women a powerful means by which to express themselves in the public domain, making their voices heard and at the same time acting as a kind of therapy.

In the afternoon by Christer Irgens-Møller of the Moesgaard Museum, Aarhus, discussed the Henning Haslund Memorial Expedition of 1953-4, during which Klaus Ferdinand and Lennart Edelberg made a number of recordings of the musical traditions of Nuristan, a relatively isolated region of Afghanistan which was only Islamised in 1896. The musical traditions, which have now almost entirely disappeared, including genres such as polyphonic singing, songs and drumming for dancing, and instruments like the *wadzh* (harp), *saringi* (fiddle), *urba* (lute) and paired flutes. Christer presented some of the remarkable recordings, drawings and photographs of instruments collected by Ferdinand and Edelberg, many of which are now housed in the Moesgaard Museum in Denmark, and which he is in the process of studying. The final speaker of the day, Veronica Doubleday (University of Brighton), considered issues of gender and expressions of love in the Persian-language *chaharbeiti* quatrains of Afghanistan. These songs, in which the poetic protagonist is understood to be male, are often on topics of unrequited

love, with meanings that encompass the romantic, spiritual and devotional. There are also quatrains concerned with love for family members, and even love for a place (usually distant). Amply illustrated with live singing accompanied on the *daireh* frame drum, Veronica discussed the ways in which male and female singers have used *chah,rbeiti* texts to express ideas about love and the extent to which the object of love is gendered as female or male.

As usual, the day ended with music, provided on this occasion most appropriately by John Baily (on the *dutar* short-necked lute) and Veronica Doubleday (voice and *daireh*) with a wonderful performance of Afghan music, some of the pieces illustrating the genres and styles discussed earlier in the day.

Coffin Trust events

Since the last newsletter the IMR has mounted two 'Coffin' events—recitals or lectures supported financially by the University of London's John Coffin Trust Fund. The terms of the bequest that makes such events possible gives the IMR an ideal opportunity to mix business with pleasure (a reception always follows each performance) and to present recitals and lecture-recitals either as stand-alone events, as part of conference, or as the culmination of a study day.



Presented in association with the Lute Society and Goodenough College, our November event was entitled 'Sister Awake!', and offered an evening of poetry and lutesong which explored women's experience in Tudor and Stuart England. Soprano Jeni Melia (soprano), Chris Goodwin (lute) and Kathryn Hall-Hamilton (ballad singer and reader) put

together an engaging and often poignant narrative in which women's historical voices—their views on growing up, work and men—came across loud and clear.

There were some rueful glances exchanged among couples in the audience, and much laughter at levels of ribaldry that recalled Lucie Skeaping's performance of broadside ballads in the very same hall last year. At times the performance was accompanied by the sounds of the families' party taking place in the adjacent dining hall; but luckily no one—least of all the performers themselves—seemed to mind too much. A refreshing bit of real life, they said.



The second event was rather different, since it represented the IMR's turn to host the Coffin Lecture in the History of Ideas. Seven institutes within the School share the honour of hosting this annual lecture, which rotates around them in orderly fashion. The Advisory Council invited Karol Berger (Stanford University) to present the IMR's first such event, on 20 March. Since Professor Berger had elected to talk about Wagner, the temptation to suggest that *Der fliegende Holländer* might be the ideal subject proved irresistible; but his virtuoso presentation, to a large and appreciative audience with many Wagnerians in evidence, was in fact a two-fold exploration of a different love story: *Tristan*, analysed both as a philosophical phenomenon and as something rather more explicitly operatic than is usually argued by modernists looking for evidence of music drama above all. Stephen Downes (Surrey) chaired with aplomb, and the conversation continued long afterwards over a reception and dinner. Votes for an invitee for the lecture in 2016 will be warmly welcomed.

The Latin American Music Seminar

The Latin American Music Seminar (LAMS) was founded in 2001 and with its meeting on 16th May reached its seventeenth twice-yearly seminar. It is co-hosted by the Institute for the Study of the Americas (ISA) and the IMR.

Despite the seminar's title, a good number of papers over the years have focused on the English speaking Caribbean, other former Spanish colonies, such as the Philippines, and the Latin American diaspora, for example Cubans in Barcelona. Whilst featuring presentations by many leading scholars and students, often including visitors to the UK, the seminar has also frequently benefited from presentations and demonstrations by performers and experts from outside academia. The themes, issues and approaches are also rich and diverse, including both historical and contemporary perspectives on a multiplicity of popular, indigenous and art genres. The interdisciplinarity of the speakers has also been striking, where it is just as likely that a presenter will be based in a department of Modern Languages, Area Studies, Anthropology, or Sociology, or in a Conservatoire, as in a Music Department.



The seminar audience, which usually exceeds 30 people, attracts a regular following from a diversity of backgrounds, including many London-based Latin Americans. These different perspectives often stimulate extremely vibrant discussion and debate. The day is organised to include five papers (allowing a generous 45 minutes per paper for

presentation and discussion) and plenty of time for lunch and coffee and tea breaks – conviviality is a key characteristic of these days. A tradition has been maintained though most of the seminar's history of including live music performance at teatime. Among many deeply memorable performances have been Afro-Peruvian music and dance, Tango, Bossa Nova, Violeta Parra songs performed by Silvia Balducci, Peruvian Scissor dancers, and Cuban guitar music played by Ahmed Dickinson Cardenas.

Composition Project

During this academic year (2008-9) Adam Gorb led a project involving composition students from four different institutions: The Royal Northern College of Music, Manchester University, Birmingham University and the Royal Scottish Academy of Music and Drama. The brief was to write a piece that would be rehearsed and recorded by performing students at the RNCM over two sessions. In the first session the composers would try out ideas with the players, then go away and complete the piece which would be run through in the second session. There would also be professional composers taking the session, with opportunities for discussion and argument! In the first session Adam Gorb and Professor Philip Grange from Manchester University were joined by Manchester based composer Matthew Sergeant, and for the second session by Vic Hoyland from Birmingham University and Gordon McPherson from the RSAMD.

The instruments chosen were deliberately challenging: two composers wrote for flute, cello and guitar, and the other two wrote for harp, bass clarinet and violin. The fact that those combinations of instruments had so many problems of balance and ensemble made the issues for the composers all the more interesting. During the first session a lot of time was spent trying out instrumental effects, including multiphonics on the bass clarinet, and harmonics on the violin and harp. What is always valuable in these sessions where composers present works

in 'bleeding chunks' is that they can pick up so many ideas from each other.

The second session had some problems: it took place in a room where the constant hum of the heating added a minimalist accompaniment, the bass clarinet that was used wasn't working very well and a couple of the pieces, while ambitious in intention, were not able to be run through in the limited time available, due to sheer technical difficulty, or an over complex way of notating the score. That having been said, the players coped admirably, the approach of the student composers was professional and courteous, and there was much lively discussion between the members of composition staff, the composition students involved, and the players, both during the session and in the bar afterwards. Composers spend a great deal of time on their own, so it is always worthwhile finding a platform to get them together and attempt to put the world to rights! This project gave several people just this opportunity.

PRIMO



Amid the February snows we launched the new version of PRIMO. Its content has more than doubled (as have its numbers of daily hits) and it features a complete redesign intended to make it considerably more user-friendly. We owe huge thanks to colleagues at the University of London Computer Centre for their work on this project, which was funded by the Joint Information Systems Committee (JISC) and is now, in funding terms, complete.

If you haven't visited the site for a while what you will immediately notice (once you've re-registered) is the enhanced functionality for browsing users. Where the alpha site had a 90-second video

trailer for each item, the beta site has an embedded audio and video player. Not only do playing format problems disappear this way, but users can now scan the whole of a video item before deciding to download it. We have segmented long items, and a sidebar index identifies individual tracks or chapters within them, enabling users to flick between different portions of a video. Together, these new features allow users to navigate their way around streamed files much more easily, while those who wish to analyse files in detail can go straight to the download area.

If you are planning to record some of your practice-based research, please do consider PRIMO as a place to deposit it. You'll find new and expanded guidelines for recording, editing and submission in our Help pages, and the submission system itself is as simple as we can make it. We peer review all submissions before they are uploaded; but because we are not a journal the process of peer review is more about general suitability, copyright and technical troubleshooting than about questions of absolute or relative quality.

We are now actively seeking more submissions. If you would like to discuss a specific submission, or start something new with PRIMO in mind, please contact the Director.

Carl Nielsen: Texts and Contexts



A two-day conference on the music of Carl Nielsen was held at the Martin Harris Centre for Music and Drama at the University of Manchester on 29-30 January (convenors: David Fanning; Dan Grimley; and Colin Roth). The event was held to celebrate the imminent completion (after 15 years) of the Carl

Nielsen Edition in Denmark; Niels Krabbe, leader of the Edition and Senior Librarian at the Royal Library, Copenhagen, was one of the conference speakers. The event also took place during the Hallé Orchestra's Nielsen cycle with Mark Elder at the Bridgewater Hall, and on the first evening conference delegates attended a performance of Nielsen's Third Symphony at the Hall; four of the delegates took part in a packed public roundtable discussion before the concert began.

The Conference consisted of 11 papers by Carl Nielsen scholars from the UK, US, and Denmark. Among the highlights were presentations from Patrick McCreless (Yale) on Carl Nielsen's first opera, *Saul og David*; Anne-Marie Reynolds (SUNY Geneseo) on Carl Nielsen's songs (an excerpt from her forthcoming monograph); and Raymond Knapp (UCLA) on Nielsen and nineteenth-century symphonism. The event was well attended by students, members of the public, and Manchester academic staff, and received generous financial support from the Anne-Marie and Carl Nielsen Legat (Denmark), the Music Analysis Development Fund (administered by the Society for Music Analysis), the Danish Embassy, and the IMR.

The Musical Body: Gesture, Representation and Ergonomics in Musical Performance

The IMR has always promoted interdisciplinarity, but the 'Musical Body' conference provided its most decisive manifestation yet, with keynotes from computing and music (Rolf Inge Godøy, Oslo), psychology of music (Nicola Dibben, Sheffield), and music iconology (Richard Leppert, Minnesota). The programme committee was almost as eclectic, pooling the skills of Martin Clayton (Open), Mieko Kanno (Durham and Orpheus Institute), Nicholas Till (Sussex) and Aaron Williamon (Royal College of Music, and representing the IMR Music & Science Group) alongside convenor Katharine Ellis. The conference was intended to catalyse new kinds of

conversation about the ways in which musicians' bodies move, and are represented as moving, in performance. If feedback from those who attended is anything to go by, it succeeded rather well; and there is a real possibility that the conference could become a regular IMR event.

From among more than 80 participating delegates, speakers presented on ideals of posture as represented in historical treatises, and the anatomical effects of bad posture (or of badly-designed instruments); on dance and sports research in comparison with research on musicians; on pedagogy and education; on embodied cognition and inter-performer communication; and on the invisible gestures of acousmatic music.

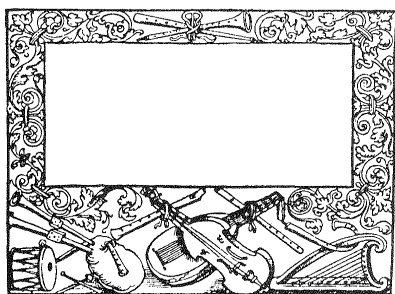


Performance itself featured via an extended afternoon of lecture recitals hosted by the Royal College of Music. That central day of the conference ended with a striking and often witty staged performance of Stockhausen's *Tierkreis* by Franziska Schroeder and Imogene Newland (Queen's, Belfast), which contrasted beautifully with an early liturgical drama from the previous day, presented in a series of tableaux evocative of paintings of the medieval period and directed by Mary E. Larew (York).



Materials from all three keynotes are available on the IMR website, on the conference homepage.

Reframing Music Artworks. The Future for Music Iconology



The UK is currently undergoing a resurgence of interest in the discipline of music iconology. It is therefore no surprise that London attracted the leading worldwide scholars in the field to the IMR Study Day 'Reframing Musical Artworks: The Future for Music Iconology' on April 25th.

Richard Leppert, despite his stellar performance throughout the previous four days of intensive conference proceedings (see 'The Musical Body') delivered a further keynote paper *Music, Visual Culture, & Political Economies of Order, Disorder & Violence*. In this he proved that even those images and tales most familiar to us, such as the contests between Apollo and Marsyas and Apollo and Pan, may reveal hidden depths.

Declaring himself music iconographer for the day (his words!) Simon Shaw-Miller began his paper with images from Ladybird books (the originals no less) as a lighthearted and leading-edge entry into an especially thought-provoking presentation. Simon continually broadens notions of what we consider as music in visual contexts and his paper was mentally as well as visually stimulating, prompting much debate in the breaks.

Debra Pring's paper showcased a little-known painting from Tate Britain, Edwaert Collier's *Still Life with a Copy of Wither's 'Emblemes'* in an attempt to present the use of music as a symbol on a continuum of purpose from generic to highly personal.

The final two papers were from scholars from the International Centre of RIdM. Florence Getreau took a subject,

composers' and instrument makers' portraits, about which we think we know much and added her own extraordinary blend of scientific analysis and aesthetic insight to deliver a fascinating paper.



Antonio Baldassare rounded up the day by discussing the manner in which the interdisciplinary nature of music iconology might be better managed to ensure that rigorous methodologies might be adopted as is the case across other areas of musicology. Antonio has been calling for such scholarly practice since his article in *Music and Art* in 2001. If the responses of the audience for this Study Day are to be taken as a guide then the discipline of music iconology is indeed poised for not only a resurgence in the UK but with British scholars at the forefront.

Papers by the contributors to this Study Day will be appearing in the first of a series of the newly-published journal *Studies in Music Iconography*.

Library Update

Many of you will know that the Senate House Library has been under review for some while. The final decision—to refocus but to retain its federal nature—was taken earlier this month. See <http://www.shl.lon.ac.uk/news/refocus.shtml> for full details.

Works newly catalogued and accessioned this year, before the move back from temporary to permanent accommodation later in the summer, reflect the richness of the research holdings within the Music Library.

Noteworthy additions include:

- New research guides for Mahler,

- Meyerbeer, Ives and Messiaen
- Conference proceedings spanning such diverse topics as Palaeobyzantine notation and Dallapiccola.
- The complete set of *Word and Music Studies*
- Access to databases including RIPM (Répertoire international de la presse musicale), NFO (News Film Online) and LION (Literature Online)
- Primary sources including over a dozen facsimiles and manuscripts, notably the Bologna Q15 manuscript edited by Margaret Bent and the Codice (Alpha), both part of the Ars Nova series published by Libreria musicale italiana.
- Sheet music editions from the American Musicological Society
- New critical editions of 16 composers, including: Franz Berwald, Thomas Crecquillon, Gluck, Michael Haydn, Nielsen, Paganini, Rossini, Schumann, Sibelius, Tchaikovsky, and Walton

The New Director of the IMR



From 1 August, John Irving, Professor of Music History and Performance Practice at The University of Bristol will take over as Director of The Institute of Musical Research. John holds a personal chair in the Music Department at The University of Bristol, and he will be on secondment

to the IMR for 5 years. His principal research interests are the keyboard and chamber music of Mozart; the fortepiano (on which he is an active performer of classical period repertoire); baroque and classical performance practice; and English music of the Elizabethan period. (For a list of John's publications see <http://www.bristol.ac.uk/music/staff/ji/>)

John writes: 'I am thrilled to have been offered the Directorship of the IMR. Thanks to Katharine's visionary leadership in the first three years of its existence, the Institute has become a major player on the UK and international stage. I am enormously indebted to her sound judgement in establishing the IMR as a positive force for British musicology and fully intend to continue her work in supporting the broad spectrum of innovative musical research that makes our discipline so distinctive a feature of academic and cultural life today.'

Obviously, in view of my own interests, I'm keen to give a strong lead on practice as research fields and to build up the profile of the IMR's PRIMO online resource. I also want to engage keenly with the interface of music research and its cultural dissemination, and to promote a strongly regional identity for the IMR. I'm heavily committed to developing national programmes of training for our music research students, equipping them with the rapidly changing skills they will need to sustain their careers and shape the further future of our discipline.

Working with them, and with more experienced researchers and practitioners to encourage and celebrate musical scholarship in all its variety, lies at the heart of what the IMR stands for. Finally, I am keen to hear from all sectors of the musical research community in developing networks and partnerships.'

Become a member of the IMR

On 1 August the IMR will launch a new individual membership scheme.

Full details available soon on the IMR website.