



Institute of Musical Research

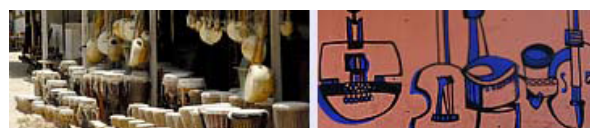
On 3 October in the Barbican Hall, 903 members of the audience were reached by the IMR. The event was the first in a series by the BBC Symphony Orchestra featuring all the symphonies of Martinů and in the programme booklet, prominently displayed, was an advertisement for a Study Day on Martinů to be held at the Barbican on 6 February 2010 in association with the IMR, and organised by Sharon Choa. I doubt that more members of the public have been made aware of the IMR's existence and its role in promoting and facilitating new musical research at one time. But I'm hopeful that this record might be broken at subsequent concerts in the BBCSO series.

That is a significant impact. Impact is much in our minds in the Higher Education community as we begin to prepare for the 2012 Research Excellence Framework. So far as the IMR is concerned, I hope that its impact will be characterised by breadth and diversity of audience meeting high quality of intellectual engagement, and that the product of that meeting will be a dialogue that is fruitful in both directions. We are tasked at the IMR with facilitating and promoting musical research. We will continue to do that in a variety of ways, and to maintain the broad spread of subject specialisms that exist within musicology. And we will certainly do so by exploring the potential to collaborate with institutions and individuals across the board, including the BBC, learned associations, educational establishments and individuals. I hope that you will support Valerie James and myself in doing that, whether that is directly through your own research projects, or by encouraging others in your institutions or communities to consider ways in which a relationship with the IMR would be beneficial to the profiling of your work.

Visibility counts, and need not cost the earth. We maintain a broad range of partnership links on our webpages, which act as a gateway to all manner of research going on in music. I would encourage you to

take an active role in drawing attention to the IMR on your institution's webpages (you can get an electronic version of our logo FREE OF CHARGE from Valerie); and please do encourage your students to take an active interest in the IMR's Research Training in Music days (which are free). Feedback from students so far has included comments such as 'very well delivered papers, which I learnt a great deal from', 'the range and depth of issues covered was excellent' and 'very informative, extremely relevant and a perfect student environment'. What we think we can achieve in our RTM programme is a breadth and depth of coverage from nationally respected experts in the field that no single institution could provide alone.

One thing I hope to do in my first year in office is to get out and visit as many university and conservatoire departments in the UK as I can. I hope to meet a good number of your colleagues and research students and to learn about your views and theirs as to what the IMR should be doing. I want the IMR to be seen as a regionally active and relevant Institute based in London but not simply *for London*. I am always keen too to hear of your conference and study day proposals for events here and elsewhere.



Before leaving office, Katharine had not only planned the 2009-10 RTM series but also the first term of 'Directions' seminars. In the Spring and Summer term the 'Directions' programme fundamentally retains the broad spread of subject specialisms established in recent years, and is designed to complement the rest of the academic programme. I trust that the IMR's events series as a whole will be seen as broad, topical and relevant. In the Spring and Summer term series, there is a reflection - I hope a subtle one - of my own desire to support practice-as-research in its various forms. Two composers will talk about their recent output (one of them interfacing with software programming); there will be a presentation from two practitioner-research associates from LUCHIP (Leeds University Centre for Historically Informed Performance) reporting on an AHRC-funded project on 19th century chamber music; two further seminars will explore interdisciplinary work (on improvisation in performance and its overlap with the health professions and in Music Therapy, and on the interface between performers, musicologists and the world of Arts Management and cultural policy formation). I have attempted something of a shift also towards younger scholars: our 'Directions' seminars will, hopefully, be a useful platform for disseminating their work and for valuable constructive feedback.



John Irving performing at the Study Day at the Guildhall School of Music and Drama

The diversity of IMR conferences and study days may readily be seen on the website and has recently included a conference on Purcell, Handel and Literature (organised by Donald Burrows in association with the Institute of English Studies, the Departments of Music and Literature at the Open University, The Handel Institute, The Purcell Society and the Royal Musical Association), a Study Day in association with the Guildhall School of Music and Drama on the Lieder repertory in the age of Goethe (organised by Norbert Meyn), and the RMA Dent Medal Study Day, honouring Anselm Gerhard. In 2010, we look forward to study days on Martinů, Satie and Old Hispanic Chant, and to conferences on Hanns Eisler, 'The Symphony Orchestra as Cultural Phenomenon' and 'Boundaries' (the RMA's Annual Conference). A conference on the Piano Trio is projected for November 2010. Additionally there will be meetings of the Middle East and Central Asia Music Forum, the South Asia Music and Dance Forum, the Latin American Music Seminar (in association with the Institute for the Study of the Americas) and the Popular Music Colloquium. It will be my pleasure to welcome you at these or any other of our events!

JOHN IRVING
Director of the IMR

IMR Fellows

It has been a pleasure to welcome three new IMR Fellows to the Institute this term:

Prof. Jane Alden (Wesleyan University) from September 2009 until June 2010

Marita Buanes (Adger University, Oslo) from September 2009 until December 2009

Dr Ilias Chrissochoidis (Stanford University) from October 2009 until September 2010.

All three will contribute to the 'Directions' seminar series.

IMR/British Library Manuscripts Training for Postgraduate Researchers



Following the hugely successful sessions organised previously, we are hoping to arrange another manuscripts study day at the British Library during autumn 2010. The BL's manuscript holdings are astonishingly rich and wide-ranging, and the opportunity for a small number of postgraduate students to share an in-depth workshop exploring sources relevant to their work with experts from the Library's staff is one not to be missed. While the BL's medieval treasures are perhaps an obvious focus for a day such as this, we should not forget other aspects of the collections that may be of interest to postgraduates, such as the remarkable coverage of 20th-century British music, or 17th- and 18th-century sources.

Places on the day will necessarily be limited to about 8 students. The IMR will be able to offer a small number of travel bursaries. As before, we will announce a call for expressions of interest from PhD students whose work involves manuscript studies (on the IMR website and via mailing lists). Please watch out for these.



Composition Project

We are planning to repeat the Composition Projects (previously held at the Royal Academy of Music and the Royal Northern College of Music) this academic year at the University of Birmingham. Student composers will work with Scott Wilson and Joby Burgess on the composition of short pieces for percussion and live electronics. The format will consist of three days spaced over a number of weeks in which student composers work intensively with the tutors and have their compositions workshopped by high-level student performers. A call for expressions of interest will follow shortly on the IMR website and via mailing lists.

Support the IMR Become an IMR Associate

The IMR's reach extends well beyond its Bloomsbury base. Through visionary planning and careful financial management since its inception in 2005, the IMR's mission of research facilitation has gained international prestige. Now you can help support, sustain and develop our work by becoming an *IMR Associate*.

- We enjoy strong support from across the music research community and beyond.
- We have links with university departments and conservatoires at home and overseas, and with associations and societies such as the Royal Musical Association, American Musicological Society, the Society for Music Analysis and the British Forum for Ethnomusicology.
- We seek to develop ways of extending the IMR's accessibility beyond academe to new audiences for musical scholarship.
- We are committed to strong regional outreach and to high-level postgraduate training in music research techniques.

How you can help

Music research in the UK is exceptionally diverse, and UK music postgraduates are among the most successful worldwide. *Becoming an IMR Associate gives you the chance to support our work and to be a part of this vibrant culture.* For example:

- Securing funding for postgraduate training seminars at the IMR and regionally, giving the academics of the future the breadth and depth of skills and experience they need at the start of their careers.
- Helping to communicate a passion for musical scholarship to the next generation and beyond.
- Enabling continuation and development of digital musical research infrastructures such as PRIMO, the only dedicated online resource for archiving and dissemination of top-level work in 'practice-as-research' in the UK.
- Hosting visiting Fellows at the IMR who give an international dimension to the profile of UK music scholarship and act as a vital mode of cultural exchange.
- Developing the astonishingly rich bibliographical resources of the Music collection at Senate House Library.

Being an Associate - benefits

- Free invitation to an annual IMR Associates' lecture or recital in London giving you an opportunity to meet other IMR supporters.
- Early notice of special events.
- Personal copy of the events programme for each term either by post or by email.
- Personal copy of the twice-yearly newsletter either by post or by email.
- If you wish it, acknowledgement of your support in our literature and on our website.

Join us

To become an *IMR Associate* we request a minimum annual donation of £20 (£10 for students and the unwaged). The membership year runs from 1 August to 31 July. Your contribution will be used across the range of IMR activities, to sustain and develop established projects and to pump-prime new initiatives. For an application form please see our website or contact us at music@sas.ac.uk.

Middle East and Central Asia Music Forum

The spring 2009 meeting of the Middle East and Central Asia Music Forum featured a truly international line up of speakers from as far afield as Japan and Australia.

The day started with Professor Gen'ichi Tsuge from Tokyo's national university of Fine Arts and Music who presented a paper entitled *Qalun, the Uyghur psaltery, depicted in Persian miniatures* in which he discussed the historical sources for an instrument which is today found almost exclusively in the Xinjiang Uyghur Autonomous Region of China. Professor Tsuge showed a number of beautiful manuscript examples, dating from the 14th century onwards, in which the instrument is depicted. We were very fortunate that Professor Tsuge happened to be spending a few months in London earlier this year and was therefore able to speak at the Forum.

Closer to home, Paul Tkachenko (PhD student, Music Department at City University) followed with his paper *The Real Deal: The Interaction of scene*. Paul discussed some of 'authenticity' which have fieldwork in London among and non-Jewish, many of Jewish Music Institute; Paul of the UK Klezmer scene player. The final paper of *in Turkish classical music: musical assemblages*, was the University of Athens. assemblages, the combination certain cultural and historical Georgina Born (2005), Panos examined the relationship between musical orality and literacy in Turkey, a relationship often presented as a stark and exclusive binary but which is in reality characterised by a complex interweaving and interdependency.



musicians on a London Klezmer of the issues around notions arisen in the course of his Klezmer musicians, both Jewish them associated with the is himself an active member as a double bass and tuba the morning *Rethinking orality* A genealogy of contemporary given by Pangiotis Poulos from Drawing on the idea of musical of mediations characteristic of a period, proposed by sociologist

The afternoon comprised three papers, all focused on the music of Iran, but from very different perspectives. In *I am an original Iranian man! Skinny jeans, Persian carpets and indie rock: expressions of identity in Tehran's unofficial rock music*, Bronwen Robertson (PhD student, University of Melbourne) discussed the ways in which young musicians in the alternative music scene in Tehran challenge accepted notions of what it means to be Iranian; and how such notions are further complicated for those bands which have 'gone global' and moved outside Iran. The paper also explored ideas about environmental determinism/possibilism. Bronwen spent exactly a year studying and participating in the alternative music scene in Tehran during 2007-8.

Similarly drawing on her extended field research in Iran, Alexandra Balandina (Athens) spoke about *Cultural understanding of human movement in Iranian classical music*. Drawing on ideas from Michel Foucault on questions of social control, Alexandra's paper focused on musicians' body etiquette both before and after the 1979 Revolution, suggesting a correlative relation between body posture, management and movement on the one hand, and on the other socio-cultural values and ideas, aesthetic judgements and political structures. The last paper of the day was presented by Jane Lewisohn (SOAS) who reported on her project to document the highly influential Golha radio programmes, *The Golha radio programs (1954-76) and their impact on Persian culture and society*. Jane traced the history of the programmes, which started in the 1950s, discussing their legacy which can still be felt in Iranian musical life.

The day ended with some wonderful foot-tapping Klezmer music with a Balkan/Middle Eastern 'twist', performed by the band She'koyokh (www.shekoyokh.co.uk), with Susi Evans on clarinet, Matt Bacon on guitar, Vasilis Sarikis on percussion and Paul Tkachenko on double bass and tuba. Highlights of the performance can be found on youtube!

The Forum is now in its third year and has become a regular feature of the IMR calendar. A report on the November 2009 meeting will appear in the next issue of this newsletter. Anyone interested in presenting a paper, suggesting a themed day or possibilities for workshops/performances should contact Laudan Nooshin on l.nooshin@city.ac.uk. All are welcome to attend, from whatever disciplinary area, whether inside or outside academia.

The Sounds of Early Cinema

In early June 2009 the IMR hosted the first conference of the AHRC-funded Research Network 'The Sounds of Early Cinema in Britain, convened by Julie Brown (RHUL) and Annette Davison (Edinburgh). In fact it effectively joint-hosted it, because the Barbican Cinema accommodated the opening session and generously facilitated film screenings. Funded as part of the 'Beyond Text' strategic programme, the research network is holding two conferences and two workshops over two years as a means of consolidating research and practical activity (and stimulating new work!) on the role of sound and music in the exhibition of early and 'silent' cinema in Britain.



Arts & Humanities
Research Council

The conference focused on textual, material and technological sources, and kicked off at the Barbican Cinema, in their usual Sunday afternoon Silent Film with Live Music slot, with a performance of the original score by William Frederick Peters and Horace Silvers for D.W. Griffith's 1920 melodrama *Way Down East*, conducted by distinguished silent film conductor and historian Gillian Anderson. Introduced by melodrama and



BEYOND TEXT

Griffith authority Professor David Mayer, the screening was followed by a wide-ranging interview with Gillian Anderson by British silent film expert Professor Ian Christie (Birkbeck). Another network-organised screening took place at the Barbican the following evening. This time it was a British film with a reconstruction by silent film pianist and silent film historian Philip Carli of the original British score by Albert Cazabon of the 1926 Maurice Elvey film *The Flag Lieutenant*. Played by Philip Carli, Günther Buchwald and Paul Clarvis, this was probably the first time Cazabon's score has been heard since 1926, and until recently was the only known surviving silent film score by a British composer.

The conference explored the sources of silent film music research with contributions from musicologists, film historians, curators of relevant archives, and even a restorer of a central piece of cinema musical equipment. There were papers themed around the topic of 'film lecturers' as well as individual contributions on, among others, music in Mitchell and Kenyon shows, the evidence for accompaniment practices in London cinema 1896-1913, British literary fiction as a source for understanding accompaniment practices, the role of UK licensing laws on musical practices, music in the vanishing part-talkie *The Crimson Circle* (1929), silent operatic performance on screen, and silent variety performance on screen. In addition, there were specially convened panels on resources to be found in relevant archives, and on technologies and ephemera, Curators from the Bill Douglas Centre in Exeter (Phil Wickham) and the British Film Institute (Bryony Dixon), the specialist librarian in Moving Image at the British Library (Luke McKernan), experts on aspects of early film sound technology, and even cinema organ restorer Len Rawle, who is currently restoring the Wurlitzer at the former Granada Cinema in Mitcham Road, Tooting, gave often revelatory presentations.

A Many-Coloured Coat

Concert programming is an art, and programming vocal recitals is especially testing. The perennial challenge is to sculpt an audience's experience of numerous short items into an arresting whole with its own musical logic and rhythm. How refreshing then, to experience a song recital in which all those desiderata were amply fulfilled despite the selection of music spanning five centuries. An unusual theme - of Jerusalem as a cultural and religious crossroads - brought together such contrasting figures as Hildegard of Bingen, Luigi Rossi, the French trouvère tradition and Henry Purcell, creating unexpected juxtapositions for those who knew the music, and allowing items to be sequenced such that a dozen individual pieces melded into an hour of musical reflection, performed without applause until the end and not for a moment loosening its grip on the audience.

The Art Workers' Guild in Queen Square formed the backdrop for this *tour de force* given by lutenist Anthony Rooley and soprano Evelyn Tubb on a warm June evening; and although a large audience soaked up much of the acoustic of the Guild's oak-panelled hall, the intimacy of the setting combined with Evelyn Tubb's occasional perambulations while singing the more improvisatory pieces ensured that the subtlest of nuances made its mark. The recital and post-concert reception were made possible by the John Coffin Fund, and the event was mounted in collaboration with the Lute Society and the Warburg Institute.



Music and Morality

An international conference in association with the Institute of Philosophy

Although nowadays many would consider them entirely separate realms, strong links between the moral sphere and musical practice and experience have long been held to exist. Reflecting developments in both musicology and philosophy, the conference organisers felt the time was ripe for a widespread reassessment of the subject. For while the majority of musicologists and composers have long since shelved the unworkable but extraordinarily persistent notion that music cannot sustain meaningful links to anything outside itself, the hegemony of utilitarianism in public conceptions of the moral sphere is fast being supplemented by a growth of moral enquiry only too happy to take its cue from the world of human emotion and experience. Whether the links between them are best characterised in terms of emotional awareness, the manipulation of sensibility, representation, narrative, or more simply with the help of the numerous metaphorical constructions we use to anchor our musical experience to the imaginative and cognitive processes it demands factors, it was felt, should once discussion together, of course, is no meaningful link to be

Having recruited six very high representing remarkably different was issued in the autumn of 2008. proposals for additional papers as well as significant interest in the Radio 3 organised a special issue conference theme, including a the keynote speakers (John and Roger Scruton). In the end, selected for parallel sessions, conference schedule with a total of 40 addresses. Over 90 delegates from more than 15 countries attended over the three days, stretching the resources of the School of Advanced Study but also making for extremely vibrant and varied discussion.



Photograph: Shahrar Ali

from us - these and other again be available for with the possibility that there uncovered.

profile keynote speakers, all approaches, a call for papers We received well over 100 from a wide range of sources, conference elsewhere. BBC of Music Matters around the long discussion with three of Deathridge, Deirdre Gribbin some 34 papers were leading to a packed

The theme of the conference was approached from many different angles. Among the keynote speakers, composer Deirdre Gribbin and musicologists John Deathridge and Susan McClary drew on personal experience from which to elaborate their positions. Gribbin argued that composers have a strong duty to write music which reflects the moral and political climate in which they and their listeners live. Susan McClary used her own now legendary gendered analysis of Beethoven's Ninth Symphony to illustrate ways in which the 'moral force' of music was in many ways inescapable. John Deathridge pursued a more sceptical line, arguing that the trajectory pursued by 'art music' in the post-war period has led to a position in which artistic fraudulence is indistinguishable from authenticity, hinting at the moral ramifications of this.

Illustrating his lecture with some fine vocalisations, the philosopher Jerry Levinson explored the moral character expressed in jazz standards. Roger Scruton, by contrast, mostly kept to the classical repertoire, arguing that music can both embody moral character and shape communities of listeners who are open to it. In this way, Scruton argued it is possible to distinguish noble music from ignoble, just as it provides a model for grounding notions of the cultural importance of musical excellence. In an unexpected conference first, Scruton's lecture proved to be his Powerpoint debut. The conference committee do not know if he has revisited the genre.

The line taken by the composer George Benjamin was in many ways the most general of all. In conversation with Guy Dammann, Benjamin argued that although it was not the duty of the composer to try to 'engage' in moral and political issues directly - music should not be a form of protest or coercion - the compositional imperative to write music that was both new and, most importantly of all, beautiful is something in itself that may be considered to have a moral extension. This was understood both in the sense of a composer's private moral code but also, and more importantly, in the sense that the experience of profound beauty may itself be one of the things that ignites moral awareness and the sense of our freedom to act.

Much of the success of the conference was owing to the quality of the selected papers, and to the liveliness of the discussions following them. It was generally felt that this was an interdisciplinary conference that had enabled the participants to make genuine progress in their research of the central theme, and the atmosphere was particularly positive throughout. In response to one of the papers, for example, a straw poll was arranged to canvas opinion on the question whether music can lie. Roughly 65% felt that it could and lively debate ensued.

The overwhelming majority of the delegates expressed interest in continuing the discussion in the form of a publication, most probably a collection of selected papers. Barry Smith, Director of the Institute of Philosophy, and Guy Dammann, Associate Fellow of the IMR and convenor of the conference, are currently exploring this. They hope to have a proposal ready in the beginning of 2010.

Historiographical Topics in Music Archaeology and Ethnomusicology

A Study Day organised by Sam Mirelman (Research Associate, SOAS) at the IMR on 4 July examined historiographical topics in music archaeology and ethnomusicology as its theme and attracted students and scholars from a wide variety of disciplines. Papers were given by seven scholars from Australia (Aaron Corn), England, (David R. M. Irving, Graeme Lawson and Sam Mirelman) Germany (Adje Both), Norway (Gjermond Koltveit) and Sweden (Casja Lund).

The aim of the day was to examine the perception of music's past, in all its historical, geographical and cultural breadth. Papers addressed the interpretation of past musical cultures from the earliest records of antiquity until the present, while geographical areas covered included South and Central America, Australia, the Near East and Europe.



This meeting highlighted the extent to which music archaeology has been a flourishing field of research since at least the mid 19th-century. It also emphasised the importance of such early studies of music archaeology for an understanding of wider cultural and musical history in the 19th- and early 20th-centuries, and by extension, the context in which the modern disciplines of musicology and ethnomusicology originated. Adding to our understanding of wider cultural history during the Early Modern period, the topic of non-European views of European music in this period was also addressed. As a complement to such early studies, critical overviews of contemporary perspectives on music archaeology, as well as aboriginal Australian concepts of history were offered.

This study day brought together researchers in diverse fields, all of whom work on the topic of musical historiography in a global sense. Many of the topics discussed, especially the 19th-century scholars, are essentially unknown within either musicology or archaeology. Therefore, a secondary aim of the meeting was to provide an opportunity to present some 'missing chapters' in the history of musical research. A publication based on the proceedings is in preparation. It is anticipated that this will be one in a series of meetings on the topic.

The SMA, IMR and Wiley-Blackwell Summer School in Music Analysis



The beautiful environs of Hatfield College and the Music Department at Durham University provided the setting for the inaugural biennial summer school in music analysis from 13-15 July. The event, organised by the Society for Music Analysis in collaboration with the IMR and Wiley-Blackwell publishers, attracted an impressively international spread of 31 postgraduate students from Greece, Canada, Ireland, Germany, Belgium, Macedonia, South Africa and the USA, as well as a healthy representation from British universities. Equally international was the imposing line-up of tutors, which included William Drabkin and Michael Spitzer from Southampton and Durham Universities respectively, Julian Horton from University College Dublin, and the eminent Wiley-Blackwell Fellow, Richard Cohn, from Yale University.

Classes were intensive and interactive, taking the form of small-group seminars rather than lectures, and encouraged an equal exchange of ideas, transcending the usual tutor/student hierarchy. The modules included Schenker, Semiotics, *Formenlehre* and Neo-Riemannian harmony, and covered a vast and challenging repertoire. Julian Horton's classes on the new *Formenlehre* focused on two major developments in the theory of form: William Caplin's Formal Functions and Hepokoski's and Darcy's Sonata Theory. Horton's approach had a distinctly critical edge, emphasising that his was not a course in 'how to do' either of these theories, but rather an opportunity to engage critically with them via the analysis of two 'problematic' works.

Drabkin's Schenker seminar opened by introducing the *Ursatz* and asking: 'how do we make a piece of music out of this?' His bottom-up approach to theory, advising the students to envisage pieces of music as compositions that need to be 'put together' rather than reduced or pulled apart, presented a refreshing pedagogical approach. A highlight of this module was Drabkin's reversed performance of the Bach Minuets in G major and minor in order to demonstrate how the minor may be understood as a variation of the major.

Contrary to the established reputation of Schenkerian theory and analysis, semiotics was presented by Spitzer as a theory in the making. His witty, though insightful remark that semiotics is akin to a 'bake-at-home baguette', requiring the input of students and teachers alike for its evolution, was indicative of his acute curiosity in the continued development of the theory, as well as the prevailing outlook of the course in general. Richard Cohn addressed the 'gap' between classical and pan-triadic syntax in his Neo-Riemannian Harmony seminars. After providing a brief history of the theory's foundation, Cohn dived straight into a plethora of exercises and localised analyses ranging from Mozart's Piano Sonata in B flat major, K. 333, to Beethoven's Fifth Symphony, and Wagner's *Das Rheingold*. Since most of the students had only a passing knowledge of Neo-Riemannian theory prior to the course, Cohn accomplished quite a feat in a mere three hours.

Despite the mental exhaustion that inevitably set in each evening after classes, the two plenary sessions marshalled an interesting array of topics and debates. During these sessions, the floor was opened to students who raised issues relating to the role of perception in analysis, the demands of specific repertoires, the interaction of the theories and methodologies discussed in the four modules, and the connection between analysis and composition.

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