



# **Institute of Musical Research Annual Report**

**1 August 2008 – 31 July 2009**

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School of Advanced Study  
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# Annual Report 2008-9

## Introduction

The Institute of Musical Research is the youngest of the ten Institutes that form the School of Advanced Study of the University of London (SAS). The School is funded via HEFCE's Special Funding stream as a national resource bringing together the activity of the Institutes of Advanced Legal Studies, Classical Studies, Commonwealth Studies, English Studies, Germanic and Romance Studies, Historical Research, Musical Research, Philosophy, the Institute for the Study of the Americas and the Warburg Institute. Each Institute operates as an independent research facilitation centre in which a small team of specialists manages close and continuing interaction between a research library collection, a portfolio of research projects, a broad and freely-associating community of scholars, and a group of Fellows and, in some cases, advanced students. The Institutes aim to be:

- Democratic: open to all who feel that their research has something to contribute to or to gain from the resources each Institute offers and the intellectual association with their peers that it promotes.
- Comprehensive: offering support at all stages, from archival and library research, through the critical appraisal of colleagues at seminars and conferences, to processes of publication.
- Altruistic: their primary purpose is to support the work of independent researchers and members of other institutions.

The Institute of Musical Research participates within this community in multiple ways. With no teaching programme or students, its mission and activity focus exclusively on facilitating the research of others. Its Director reports to the Dean of the School of Advanced Study, with oversight of the Institute's activities undertaken by an Advisory Council designed to represent diverse interests within the sector.

## People

**Director:** Prof. Katharine Ellis

**Administrator:** Mrs Valerie James

### **Advisory Council**

#### **Chair**

Dr Margaret Bent, CBE (Oxford), to 30 October 2009

#### **Ex. Officio**

Prof. Sir Roderick Floud (Dean of SAS)

Prof. Katharine Ellis (Director, IMR)

### **Representing the University of London**

Dr Ardis Butterfield (English, UCL), to 31 May 2012 (2<sup>nd</sup> term)

Prof. Roger Parker (KCL), to 31 May 2011

Prof. Lucy Green (Inst. of Education), to 31 May 2011 (2<sup>nd</sup> term)

Dr Neil Heyde (RAM), to 31 May 2012

Prof. Keith Howard (SOAS), to 31 May 2009; replaced by Prof. Richard Widdess (SOAS), to 31 May 2012

Mr Keith Potter (Goldsmiths), to 31 May 2010 (2<sup>nd</sup> term)

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

Prof. Naomi Segal (Director, IGRS), to 31 May 2012 (2<sup>nd</sup> term)

### **Representing the Conservatoire Sector**

Prof. Colin Lawson (RCM), to 31 May 2009; replaced by Prof. Barry Ife (GSMD), to 31 May 2012

Dr Linda Merrick (RNCM), to 31 May 2010

Dr Lucy Robinson (RWCMD), to 31 May 2011

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

### **Representing Musical Research outside the University of London**

Prof. Martin Butler (Sussex), to 31 May 2012 (2<sup>nd</sup> term)

Prof. John Butt (Glasgow), to 31 May 2011 (2<sup>nd</sup> term)

Prof. Eric Clarke (Oxford), to 31 May 2011 (2<sup>nd</sup> term)

Prof. Nicholas Cook (RHUL, then Cambridge), to 31 May 2011 (2<sup>nd</sup> term)

Prof. Simon Emmerson (De Montfort), to 31 May 2011 (2<sup>nd</sup> term)

Dr Amanda Glauert (RAM, then Kingston), to 31 May 2011 (2<sup>nd</sup> term)

Prof. Anahid Kassabian (Liverpool), to 31 May 2012 (2<sup>nd</sup> term)

Dr Tess Knighton (Cambridge), to 31 May 2009

Prof. Adam Krims (Nottingham), to 31 May 2012 (2<sup>nd</sup> term)

Dr Alan Marsden (Lancaster), to 31 May 2012

### **Representing the Music Profession and the Cultural Sector**

Mr Richard Chesser (British Library), to 31 May 2010

Dr Viram Jasani (Asian Music Circuit), to 31 May 2011

Mr Andrew Parrott, to 31 May 2012 (2<sup>nd</sup> term)

Dame Janet Ritterman, to 31 May 2012 (2<sup>nd</sup> term)

Dr Stephen Roe (Sotheby's), to 31 May 2012 (2<sup>nd</sup> term)

## **Representing the Research Student Community**

Mr Terence Curran (Oxford), to 31 May 2009; replaced by Mr Ed Breen (KCL)

Ms Rachel Moore (RHUL), to 31 May 2009; replaced by Ms Katherine Butler (RHUL)

## **Mission**

The IMR exists:

- To foster developments within musical research and to establish relationships with other disciplines across the humanities and social sciences, both in the UK and beyond.
- To promote collaboration between researchers within the University of London, throughout the UK and internationally, and to address the needs of those engaged in musical research, whether independent scholars, performers or composers, or affiliated members of universities, conservatoires, colleges and other music-related establishments.
- To play a national and international role in collating and disseminating information relevant to advanced musical studies, events and research in the UK.
- To provide a focus for collaborative postgraduate training.
- To provide a base for visiting scholars.
- To offer a broad range of events, including conferences, study days and research-based workshops and performances, where possible in collaboration with other institutions, and to maintain a programme of lectures and seminars to complement those already offered within the University of London and elsewhere.
- To build links with the music industry and professions and with the wider public.
- To work closely with the University of London Research Library Services to develop the existing Senate House collection into a national Music Research Library and to enhance its research facilitation role.

In terms of its activities, the IMR's capacities for research facilitation centre on three main areas:

- To inspire, develop, support and bring to term research initiatives that might not otherwise come to fruition for reasons of administrative complexity, lack of project management time, unwieldy collaborative structure, or lack of infrastructure for cross-disciplinary communication.
- To enhance the dissemination of others' research beyond what they or their institutions (where applicable) can achieve alone.
- To provide specialist research training where it is not cost-effective for single institutions to provide it themselves.

## Funding and Resources

### Funding

In May 2008 the School introduced a new internal funding mechanism to disburse HEFCE's Special Funding allocation, and folded the IMR into it. At a stroke the Institute became a permanent member of the SAS family, subject to the same funding regime as all other institutes and fully integrated into its structures. This welcome sign of the IMR's success nevertheless brought new challenges, in that HEFCE funding covers only around 40 percent of the costs of the SAS operation and the new Resource Allocation Mechanism can deliver only partial funding to any one Institute. In the 2008 round, however, the IMR's high levels of performance ensured that we earned enough to run 2008/9 on the same basis as 2007/8: £147k for staff and non-library operations, and (new for 2008/9) a £59k stake in the running of the Senate House Library Music Collection.

This allocation, though welcome, gave little cause for complacency since the long-term staff budget of the Institute (assuming a Director at full cost) suggests the need for a non-library annual funding envelope of £200k. And while the IMR has secured extra funding from the University at an appropriate level for the next three to four years, a major fundraising task lies ahead in preparation for 2012, which is also the year in which the next HEFCE funding review of the School falls due.

That fundraising task is all the more necessary in that the IMR's application to the HEFCE Strategic Development Fund received a discouraging response from HEFCE officers on its resubmission in October 2008. The grounds were overwhelmingly contextual: that in the current economic and HEI funding climate HEFCE was unlikely to be able to give it priority. After the warm words of the Crewe report such discouragement was disappointing indeed, especially given the extent to which HEFCE, too, acknowledged the value of the Institute's work. However, in 2007 Crewe had noted the lack of emphasis within the School on raising endowment, rather than project, income; and it is in the spirit of his comments on that subject that the IMR has set up a Fundraising Working Group which will, in due course, develop into a fully-fledged Fundraising Committee working to secure major gifts for endowment purposes. On a more modest level, the Working Group's first initiative for individual giving, the 'IMR Associates' scheme, has already been launched online in preparation for its official start on 1 August 2009.

Other parts of the IMR infrastructure have remained stable, although much is set to change around us. In particular, from our offices in Stewart House we look forward to the moment when, just behind us, the connecting door to Senate House is opened to reveal three more institutes along the corridor, newly returned from their exile during over three years of Senate House refurbishment. The resulting concentration of activity will benefit everyone—especially our Visiting Fellows, who have hitherto had to struggle somewhat to meet counterparts in institutes beyond Stewart House. Our staffing levels have remained constant, with the Director continuing to fulfil the role of Deputy Dean of the School, and the Administrator acting as Strategic Lead for Development. As last year, we have been indebted to Laura Jacobs for her events- and database-related work.

Finally, it is a pleasure to report the appointment of a new Director of the IMR, Prof. John Irving (University of Bristol), who will take the reins from 1 August, when the current Director's secondment from Royal Holloway reaches the end of its 3.5-year term. Our handover process began in earnest in May, when John attended our Advisory Council meeting at the invitation of the Chair; and many decisions since then—particularly regarding funding applications and fundraising plans—have been taken jointly. Serendipitously, as representative from the University of Bristol, he had already been closely involved in the design of an application to the AHRC's Collaborative Research Training scheme which included overhaul of our Research Training in Music provision (discussed below). His arrival, on a five-year secondment, signals a new phase in the IMR's development. Coinciding as it does with the opening of Senate House's new conference suite and the re-installation of the Music Reading Room of the Senate House Library, his tenure begins at an exciting juncture for the Institute and its community.

### **Research Promotion and Facilitation**

As last year, our activity in research promotion and facilitation increased markedly, with attendances rising 23% over last year, to 1741, and our annual events total increasing from 64 to 69. Alongside our regular 'Directions in Musical Research' seminar series we presented seven study days and hosted three international conferences: on 'Opera, Exoticism and Visual Culture' (co-organised with the Institute of Germanic and Romance Studies), on 'The Musical Body', and on 'Music and Morality'. We also welcomed the AHRC Network conference 'The Sounds of Early Cinema in Britain' and the Royal Musical Association's Annual General Meeting and 'Dent Medal' study day, which is set to become a calendar fixture at the IMR. On the regional front, we maintained our commitment to events outside London and to limited sponsorship of external conferences. Nevertheless it sometimes proved difficult to recruit student audiences for the regional legs of roadshow events, and the fact that the IMR's Senate House base is becoming a favoured venue for collaborative groups to hold symposia and conferences has meant that maintaining a proportionately strong regional presence within the programme is ever more challenging.

Our established partnerships with Gresham College and Goodenough College worked especially well, with the academic year getting off to a splendid start courtesy of the International Musicological Society's Study Group in Seventeenth-Century Opera (Chair: Ellen Rosand, Yale). Their study day on Cavalli's *La Calisto*, timed to fall between the dress rehearsal and opening night at Covent Garden, attracted a full house at Gresham College's medieval hall in Holborn, and also provided interviewees for a BBC Radio 3 feature. Performances of extracts from *La Calisto* and *Ercole amante* by students from the Royal College of Music, directed from the violin by Adrian Butterfield, provided an affecting end to the evening. We noticed significant audience overlap—especially among members of the general public—with the 'Sister Awake' recital of lutesong held in collaboration with the Lute Society at Goodenough College, and with our John Coffin Lecture in the History of Ideas, given by distinguished guest Karol Berger (Stanford) on the subject of Wagner's *Tristan*. The tradition has since continued with events as diverse as our last study day of the academic year—on 'Historiographical Topics in Music Archaeology and

Ethnomusicology (convenor Sam Mirelman, SOAS)—our ‘Reframing the Musical Artwork’ day (convenor Debra Pring, Goldsmiths), and a spellbinding second lutesong lecture-recital, on the theme of Jerusalem as a religious and cultural crossroads, given at the Artworkers Guild by Anthony Rooley and Evelyn Tubb and co-hosted with the Warburg Institute. As the imperatives of ‘excellence with impact’ become ever more pressing, these events, many of them funded by the John Coffin Trust of the University of London, are an essential part of the Institute’s mission to disseminate the highest-quality research as widely as possible.

For similar reasons we participated in a School pilot to publish seminars and lectures online. This scheme, which could unfortunately accommodate only selected events run by any single institute, nevertheless yielded our first podcast (of the ‘Directions’ seminar given by Stephanie Pitts), with a further seminar in the same series (that of John Sloboda) scheduled for uploading in August. The School is currently investigating the possibility of streaming filmed seminars rather than laboriously transcoding them into downloadable versions—which if implemented will provide welcome immediacy and enhance the IMR’s international reach.

Among our Senate House events, the Thursday ‘Directions’ series has clearly established itself as a premier forum for discussion among researchers in Music. Perhaps because its focus is on ways of researching, rather than on the presentation of ‘definitive’ findings, the quality and quantity of discussion from intellectually diverse audiences have always been high; but attendance at the series increased significantly, and it has been heartening to note that our larger audiences have threatened neither the informality of each seminar nor the free flow of debate around the room. This year, speakers and specialist chairs came from 29 institutions around the UK to share their expertise on subjects ranging from computer-generated composition, to rock bands in underground shopping centres, to albums of music collected by nineteenth-century women and buried within the collections of National Trust houses.

To our regular study days in Latin American Music (hosted jointly with the Institute for the Study of the Americas and convened by Henry Stobart, RHUL) and music of the Middle East and Central Asia (convened by Laudan Nooshin, City, and in November 2008 by John Baily, Goldsmiths), this year we added hosting of a symposium in Popular Music led by Allan Moore and Tim Hughes from the University of Surrey, and scheduled to meet twice a year; in addition, a South Asia Forum run by colleagues from SOAS, King’s London and Royal Holloway constituted itself as an IMR group during the year, and will begin a six-monthly series of events in 2009/10. Fittingly, many such events end with a performance, there having been no more surprising example (at least to the Philosophy seminar next door) than the Klezmer group that inspired some serious participant-observation at the close of our second Middle East and Central Asia Music Forum meeting, in April. More dancing ensued the following month at the close of the Latin American Music Seminar with a special ICONAS event of song, poetry and dance celebrating inspirational female artists (icons) of Latin America: Sofia Buchuk, Flakito, Jhonny Figeroa, Maria-Eugenia Bravo Calderara, Teresa Molano and Patricia Trivionio.



## **Research Groups**

The Medieval Song Project metamorphosed into the Medieval Song Network during 2008/9. Helen Deeming (RHUL) provided continuity between the two projects, as co-organiser with Ardis Butterfield (UCL). The Network is still in its early phase of garnering memberships, designing its website and defining projects; but the immediate response to its establishment has been extremely positive, with over 90 scholars already involved in some way. There will be more substantive progress to report next year. Of the IMR's other research groups, the Music & Science Steering Group provided a valuable intellectual focus for the 'Musical Body' conference, many of whose papers concerned study of an empirical nature that contrasted well with the humanities-based approaches brought to bear by iconologists and students of music theatre, for instance. A research training day in 'Studying Music through Science and Technology', held in May and convened by Alan Marsden (Lancaster) was also the brainchild of this group. The group's JISCmail list continues to expand, with 158 members at time of writing; and we owe renewed thanks to Aaron Williamon of the Royal College of Music for his administration of the Music and Science Online fixtures list.

## **Research Facilitation / Infrastructure Projects and Grants**

Our long-term commitments were sustained throughout the year. Once again we sponsored the inputting of data into RILM-UK, directed by Sarah Hibberd at the University of Nottingham; similarly, via Colin Homiski in the Senate House Library, we continued our oversight of the Music content in INTUTE.

Our AHRC Network on 'Francophone Music Criticism, 1789-1914' came to the end of its funding period in November, but members continued to produce resources for the SAS-Space website, which now contains over 800 items (an increase of over 50% on this time last year). A Dean's Development Fund grant of over £23,760 (secured in May 2008) facilitated a good proportion of that work, but members also contributed resources that stemmed from externally-funded projects. Courtesy of Annegret Fauser's web design skills we created a portal for the Network and its various projects at [www.music.sas.ac.uk/fmc](http://www.music.sas.ac.uk/fmc). The report marking the end of the project received an assessment of 'outstanding' from the AHRC reviewer, who remarked on the exceptional value for money of the web resource, the large number of spin-off projects, and the intellectual gains in the field that were demonstrated in the reports of the two international conferences. The Network has since continued its organisational activity via a UK meeting hosted by the University of Southampton, and will hold its next international conference in Montreal in November 2009. Despite such geographical diversification, the IMR will continue to be the Network hub, hosting the website and administering the JISCmail list.

PRIMO, too, reached the end of its funding period and was signed off as a successful and well-organised project by our JISC managers. The beta version (<http://primo.sas.ac.uk>) went live in February, prompting a significant surge in visits. A heavy snowfall meant that the launch itself was smaller than we would have hoped (although one committee member trudged three miles to the nearest station to attend, and the Director hitched a lift from a passing 4x4 to escape her snowbound village), the new site—which with its flash player and video browsing facility is much more user-friendly than its predecessor—was enthusiastically

received. We now have a total of thirteen items on the site, with another four in train. As part of the project, the Director has toured widely with presentations on the project, its research potential, rationale, and the challenges it has presented with regard to Intellectual Property Rights management. Feedback during those presentations helped in the design of another funding bid to the JISC to develop PRIMO further in collaboration with the Leeds College of Music, with whose JazzHub project it shares several features. We await the result in August.

### **Fellows**

For reasons possibly connected to global recession, 2008/9 was a quieter year for visiting fellows than 2007/8, with a number of last-minute cancellations from overseas scholars whose chances of securing funding had evaporated. However, as a body what our Fellows lacked in number they made up for in the level of their contribution (and promised contribution) to the Institute's activity and to its developing profile. Among our Associate Fellows, Charlie Ford chaired a memorable 'Directions' seminar by Max Paddison in December, and Sir Nicholas Kenyon agreed to follow Dr Margaret Bent as the Chair of our Advisory Council from October 2009; among our Early Career Research Associates, Ben Winters acted as a tutor for the RTM series and Guy Dammann convened our last conference of the season, on 'Music and Morality' (co-organised with the Institute of Philosophy and with the additional publicity of an interview slot on Radio 3's 'Music Matters'). Such integration of Fellows into the Institute's work is precisely what the programme aims to achieve.

### **Honorary Fellows**

David Cairns, CBE  
Donald Mitchell, CBE

### **Visiting Fellows**

**Dr Paul Watt** (Monash University), June - July 2009  
**Dr Nelson Wu** (Independent Scholar, New Zealand), September 2008

### **Early Career Research Associates**

**Dr Ben Winters**, October 2008 - September 2009  
**Dr Guy Dammann**, April 2008 – March 2009

### **Overseas Doctoral Fellow**

**Laura de Miguel** (Universidad Complutense, Madrid), September - December 2008

In addition, our **Associate Fellows** for 2008/9 were:

Dr Charlie Ford, 2007-10  
Dr Viram Jasani, 2008-11  
Sir Nicholas Kenyon, 2007-10  
Mr Andrew Parrott, 2007-10  
Dr David Pear, 2007-10  
Dame Janet Ritterman, 2007-10

### **Academic Sponsorship**

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

- £900 Two meetings of the Middle East and Central Asia Music Forum (City University)
- £200 RMA Research Students' Conference
- £300 Carl Nielsen: Texts and Contexts (University of Manchester)
- £300 Polish Music Since 1945 (Canterbury Christ Church University)
- £300 Sixth Biennial International Conference on Music Since 1900 (Keele University)

### **Research Training**

Providing for the next generation of researchers forms an important part of the IMR's national role, and in this respect it was especially pleasing to find ourselves over-supplied with potential student representatives for the Advisory Council, necessitating our first election. This was also the first year that we had to deliver an entire research training programme from our own funds, our AHRC money for Research Training in Music (RTM) having been exhausted in 2007/8. Ploughing conference surpluses into research training activity meant that we were able to run the programme much as last year; additionally, we were at last able to offer language provision in German and Italian free of charge. We have now instituted a policy whereby conference surpluses are targeted specifically at research training, and hope—as our conference activity increases—to be able to continue free provision for the foreseeable future.

The IMR's provision continues to combine the broad-based appeal of the Research Training in Music series (20 seminars covering the latest thought across the spectrum of musical research) with study days and workshops bringing small numbers of specialists together and often targeting scarce skills. Our language provision in German and Italian, and our British Library study day on 'The Material Culture of Early English Music'—the latter repeated from last year because of high demand for the expert advice of John Milsom, Robert Perry Thompson and Sandra Tuppen—fall within this category, as does our Composition Project, this year convened with gusto by Adam Gorb at the Royal Northern College of Music. Feedback on such events was little short of ecstatic most of the time, and although a common lament of the Research Training in Music series was that the time-slots for each subject were too short, such comments are a welcome indication that those who attend benefit considerably.

That said, unacceptable levels of non-attendance by students who had pre-booked suggested that the RTM formula of two unrelated seminars in a single day was ripe for re-evaluation. Similarly, asymmetrical bookings for the London and regional legs of our three 2008/9 roadshows could not go unaddressed. While each of the programmes—in Science and Technology, Performance as Research, and Popular Music—was well received and well attended, booking patterns meant that events scheduled for Lancaster and Southampton had to be merged with their London counterparts. An AHRC call for bids for the Collaborative Research Training

programme provided extra impetus for a complete redesign that would inject more resource into under-represented (and costly) areas such as Composition and Practice as Research, intensify the student experience through the extension of the scheme into proper day schools (many of them regional), and for the first time provide the UK with a National Doctoral Register in Music (NDRM) that would link directly, once students finished their studies, with RILM-UK. For the online register element of the project we were gratified to secure endorsements from every learned society and specialist association we contacted for support: SEMPRES, the Royal Musical Association, the British Forum for Ethnomusicology, Conservatoires UK, the Society for Music Analysis, NAMHE and PALATINE. In the end, our consortium (IMR, Birmingham, Bristol, Liverpool and Newcastle) failed to convince the AHRC of the merits of the scheme; however, we are committed to implementing it to the extent that funds allow, and a subsequent application to the SAS Initiatives Fund for the NDRM component alone (a little over £17,500) was successfully gained. This latter project will start in October under the direction of John Irving, its alpha version piloted by students from institutions involved in the original AHRC bid. The day schools scheme will replace the former RTM and roadshow schemes combined, thereby eliminating the competition, for regional events, of a London leg.

Our final collaborative research training event of the academic year deserves special mention for its ambition and international impact. Together with the Society for Music Analysis (SMA) and the publishers of *Music Analysis*, Wiley-Blackwell, the IMR has helped establish the first of a biennial series of residential summer schools in music analysis, involving tutors from the UK and the U.S. (the latter in the person of Wiley-Blackwell Fellow Richard Cohn, from Yale), and 25 students from 21 institutions across eight countries, whose applications were scrutinised by a team from the SMA. The 2009 summer school took place in Durham, and it is expected that it will move to other venues in due course.

## Library

The Music Collection remains dispersed in its temporary accommodation on the 5<sup>th</sup> floor of Senate House; but the return to the Music Reading Room is in sight, and extra shelving just beyond the room itself will, temporarily, keep the open-shelf provision stable. For the last two years Librarian Colin Homiski has been monitoring use of reference and research materials within the collection, so that future decisions about open-shelf versus stack provision can be made on a secure evidence base. The year was notable, however, for larger-scale change within the Senate House library to which the IMR has made itself able to respond quickly and effectively by setting up a Music Collection Working Group with representation from all interested parties among the London colleges, including students, together with unaffiliated readers. The Senate House Library Review commissioned in the wake of Sir Ivor Crewe's report to HEFCE on libraries receiving Special Funding finally reached its end in May, with a decision by the University Board of Trustees to retain a federally-managed library on a significantly reduced cost base. The reduction in costs involves widespread staff cuts (although our 0.5 provision for Music appears secure), a new focus on digital resources, and the dispersal of several kilometres of books (including several kilometres of University of London theses) as a way of

reducing the library footprint and reconfiguring what remains so as to release space suitable for commercial letting. Our future participation in the UK Research Reserve (both as a keeper and donor of materials) is under discussion, but very likely. Guiding and monitoring the effect of these large-scale changes on the day-to-day experience of music researchers will be a major challenge for the IMR and its Working Group in the medium term.

### **Public Profile and International Relations**

A UK colleague recently commented to me in my capacity as Director, that 'Everyone knows about the IMR!' I am unsure who 'Everyone' might be; but in a crowded academic environment and from a standing start in February 2006, the comment seems like a good omen. Nevertheless it is still part of the IMR's mission to spread its activity, and news of its activity, wider and deeper. Our six-monthly newsletter has undoubtedly played a major role in effecting the latter, not least in its capacity to provide an attractively-packaged conspectus of our work, and to help illustrate its range. The newsletter reaches a growing number of national and international institutions, and the provision of personal copies forms part of an Individual Membership Scheme designed by the Fundraising Working Group and scheduled for launch in 2009/10.

Among specialist groups our email discussion lists continue to grow—notably the 'Music-Training' list which now boasts nearly 350 names and will surely increase further once the National Doctoral Register in Music is up and running. Requests for publicity via our website Bulletin Board are also mounting in number. Directly via our own events programme and web provision, and indirectly via conference sponsorship (or in person, with our new IMR banner), our contribution to the UK environment for musical research is ever more internationally visible, while on a local level we continue to be active within, and to benefit from, membership of the Cultural Bloomsbury group.

In addition, we are involved in policy-making at various levels. The Advisory Council has responded to national consultations on AHRC and HEFCE research policy (the latter with regard to the emerging Research Excellence Framework), and lobbied to try to prevent the recent change in EU copyright law. And on a more informal level the IMR's advice is regularly sought alongside that of learned societies and musical associations at national and international meetings related to research, including those involving changes at Oxford Music Online (New Grove) and the development of new funding calls at the AHRC.

Katharine Ellis, Director  
31 July 2009

## APPENDIX I

### SEMINAR, STUDY DAY & CONFERENCE PROGRAMMES, 2008-9

#### Seminar Series

##### Directions in Musical Research

- 2 October**                    **Stephanie Pitts (University of Sheffield)**  
Chair: Richard Witts (University of Edinburgh)  
Musical Audiences: Understanding the Experience of Live Music Listening
- 9 October**                    **Kirsten Gibson (Newcastle University)**  
Chair: Bonnie Blackburn (University of Oxford)  
Prefatory Negotiations: Figuring the Author in Late Sixteenth- and Early Seventeenth-Century English Printed Music Books
- 16 October**                  **Carola Nielinger-Vakil (London)**  
Chair: Christopher Fox (Brunel University)  
Solving the Enigma of Nono's *Fragmente-Stille, an Diotima*
- 23 October**                  **David Charlton (Royal Holloway, University of London)**  
Chair: Michael Fend (King's College London)  
Sight Meets Sound: Fifty Years of Musical Scenography at the Opéra-Comique, 1756-1806
- 30 October**                  **Sara Cohen and Brett Lashua (University of Liverpool)**  
Chair: Keith Negus (Goldsmiths University of London)  
Mapping the Beat: Music Sites and Experiences in a Context of Urban Change
- 13 November**                **Susan Rutherford (University of Manchester)**  
Chair: Roger Parker (King's College London)  
Verdi, Opera, Women - and Death
- 20 November** **Paul Barker (Central School of Speech and Drama)**  
Chair: Nicholas Till (University of Sussex)  
Words Toward Opera Without Words
- 27 November** **Neil Sorrell (University of York)**  
Chair: Sophie Fuller (Trinity Laban)  
The Woman in Front of the Man: Assessing Maud MacCarthy's Influence on John Foulds and the Globalisation of Indian Music
- 4 December**                **Max Paddison (Durham University)**  
Chair: Charlie Ford (IMR)  
Mediation, Modernism and Musical Performance: Rethinking Adorno
- 15 January**                  **Sarah Day-O'Connell (Knox College)**  
Chair: Matthew Head (King's College London)  
Time and Pastime in Songs of Haydn's London
- 22 January**                  **Tia DeNora (University of Exeter)**  
Chair: Lucy Green (Institute of Education)  
Musical Space as Social Space: Methods, Concepts and Theoretical Resources from Sociology
- 29 January**                  **Maiko Kawabata (University of East Anglia)**  
Chair: Simon McVeigh (Goldsmiths University of London)  
Violinists and Self-Expression: Towards a Theory of the 'Performing Self'

- 5 February**                    **Eduardo Miranda (University of Plymouth)**  
 Chair: Peter Bentley (University College London)  
 A-Life for Music: On Making Music with Computer Models of Living Systems
- 19 February**                    **Chris Collins (Bangor University)**  
 Chair: Samuel Llano (University of Birmingham)  
 Manuel de Falla's Formative Years: Filling in the Gaps
- 26 February**                    **Liza Lim (University of Huddersfield)**  
 Chair: Peter Wiegold (Brunel University)  
 'Fugue of the senses: geometry of desire': A Discussion of my Recent Opera *The Navigator*
- 5 March**                         **Arnold Myers (University of Edinburgh)**  
 Chair: Bradley Strauchen (Horniman Museum)  
 Identity and Change in Brasswind Design
- 12 March**                        **Susan Rankin (University of Cambridge)**  
 Chair: Alex Lingas (City University)  
 How Ritual Changes Space: From Pantheon to Sancta Maria ad Martyres
- 19 March**                        **David Pear (IMR)**  
 Chair: Stephen Banfield (University of Bristol)  
 Perceptions of Ethnicity and Nationality in a Selection of Early-Twentieth-Century British  
 and Colonial Composers
- 30 April**                         **John Morgan O'Connell (Cardiff)**  
 Chair: Abigail Wood (SOAS)  
 Functional Harmony: Music in War and Peace
- 7 May**                             **John Sloboda (Royal Holloway, University of London)**  
 Chair: Susan Hallam (Institute of Education)  
 Music in Everyday Life: The Role of the Emotions
- 21 May**                         **Jeanice Brooks (University of Southampton)**  
 Chair: Ann Van Allen-Russell (Trinity Laban)  
 Singing Home and Family: Women's Sheet Music Albums in Early Nineteenth-Century  
 England
- 28 May**                         **Nicholas Reyland (Keele University)**  
 Chair: Robert Samuels (Open University)  
 Listening for the Plot: Towards a Reader-response Theory of Musical Narrativity
- 4 June**                         **Elaine King (University of Hull)**  
 Chair: Anthony Gritten (Middlesex University)  
 Analytical Considerations in the Study of Performers' Physical Gestures
- 11 June**                         **Francis Silkstone with Michael Young (Goldsmiths  
 University of London)**  
 Chair: Keith Howard (School of Oriental and African Studies)  
 Developing Methodologies for Intercultural Composition (with Indian and Western  
 Musicians): Can we Progress Beyond Re-inventing the Wheel?

## Lectures, Interdisciplinary Seminars, Study Days and One-Day Conferences

### 'Calisto a le stelle'. Cavalli and the Staging of Venetian Opera 22 September

In association with Gresham College and the Royal College of Music

Chair: Ellen Rosand (Yale University). Convenors: Álvaro Torrente (Complutense University, Madrid) and Dinko Fabris (University of Basilicata and Salento)

**Ellen Rosand** (Yale University), Restoring Cavalli to the Theatre in the Twenty-First Century

**Beth Glixon** (University of Kentucky), Reversals of Fortune: Calisto Then and Now

**Jennifer Williams-Brown** (Grinnell College), Events and Emergencies: What the sources can and cannot tell us about performing 17th-century Italian opera.

**Alvaro Torrente** (Universidad Complutense de Madrid), The Twenty Two Steps: Clef Anomalies or "Basso alla Bastarda" in Mid Seventeenth-Century Venetian Opera

**Wendy Heller** (Princeton University), Ovid and the Ironic Gaze: Staging Male Desire in Cavalli's *La Calisto*

Round Table: Performing Cavalli, including contributions from **Dinko Fabris** (University of Basilicata and Salento), **Jonathan Glixon** (University of Kentucky), **Hendrik Schulze** (University of Heidelberg) and **Anna Tedesco** (University of Palermo)

Followed by a John Coffin Fund Recital (see p.26)

## Middle East and Central Asia Music Forum

### 7 November

Convenors: John Baily (Goldsmiths University of London) and Laudan Nooshin (City University)

#### Recent Work on the Music of Afghanistan

**John Baily** (Afghanistan Music Unit, Goldsmiths), Lâreh, naghma-ye kashâl, naghma-ye chahârtuk: A genre of Kabuli art music

**Razia Sultanova** (SOAS), The Usto-Shogird (master-apprentice) training system in Uzbek music in Afghanistan

**Amina Yousofi** (BBC World Service), The role of Zamzama Music Programme in the revival of the spirit and joy of humming and singing by Afghan women

**Christer Irgens-Møller** (Moesgaard Museum, Aarhus, Denmark), Music of Nuristan 1953-1970. Documentation of an eradicated culture. Recordings of the late Klaus Ferdinand and Lennart Edelberg

**Veronica Doubleday** (University of Brighton), The Beloved and the Loved One: Gender issues and expressions of love in performances using chahârbeti quatrains

Concert of music from Afghanistan performed by Veronica Doubleday and John Baily



## Latin American Seminar

**22 November**

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

**Gustavo Delgado Parra** (Universidad Nacional Autónoma de México), The book of Torres, an eighteenth-century didactic workbook for teaching composition

**John Cowley** (Institute of Commonwealth Studies) “Oh! Cette Musique”: French Antillean Jazz under the German Occupation of Paris

**Henry Stobart** (Royal Holloway, University of London), Fighting on the Streets: Strategies to Combat Music Piracy among Bolivian “Originario” Musicians.

**Suzel Reily** (Queens University Belfast), Bands, the Performance of Place, and Communal Sentiment in Small-Town Brazil

**Sue Miller** (University of Leeds), “The Thieving Magpie”: Musical Borrowings, Quotes and Signifiers in Cuban Charanga Improvisation

Performance of music by Cuban guitarist Ahmed Dickinson Cardenas

## Royal Musical Association ‘Dent Medal’ Study Day Musical Anthropologies

**29 November**

**Martin Stokes** (University of Oxford), Musical Publics and Spaces: Views from an Urban Ethnomusicology

**Rachel Beckles Willson** (Royal Holloway, University of London), Revelation in the Holy Land

**Derek Scott** (University of Leeds), Imagining the Nation, Imagining Europe

**David Hesmondhalgh** (University of Leeds), Music, Aesthetics and Politics

**George E. Lewis** (Columbia University), Parallel Universes: Double Consciousness and Born’s ICAM

Dent Medal Lecture by **Georgina Born** (University of Cambridge), Anthropological Musicologies

## John Coffin Lecture in the History of Ideas

**20 March**

**Karol Berger** (Stanford University)

*Tristan und Isolde: Music Drama as Opera*

## **Reframing Music Artworks. The Future for Music Iconology**

### **25 April**

Convenor: Debra Pring (Goldsmiths University of London)

**Richard Leppert** Music, Visual Culture & Political Economies of Order, Disorder & Violence

**Simon Shaw-Miller** Music as Musical Iconography

**Debra Pring** A short and vanishing illusion: The Negotiation of Meaning in Edwaert Collier's *Still Life with a Copy of Wither's Emblemes*

**Florence Gétreau** Spirit and body: creative inspiration and its visual expression in composers' and instrument makers' portraits

**Antonio Baldassare** Do we need a turn? The history and art of viewing music iconographic images

## **Middle East and Central Asia Music Forum**

### **28 April**

Convenor: Laudan Nooshin (City University)

**Gen'ichi Tsuge** (Tokyo National University of Fine Arts and Music), *Qalun*, the Uyghur psaltery, depicted in Persian miniatures

**Paul Tkachenko** (City University), *The Real Deal*: The interaction of musicians on a London Klezmer scene

**Panos Poulos** (University of Athens), Rethinking orality in Turkish classical music: A genealogy of contemporary *musical assemblages*

**Bronwen Robertson** (University of Melbourne), 'I am an original Iranian man!'. Skinny jeans, Persian carpets, and indie rock: expressions of identity in Tehran's unofficial rock music

**Alexandra Balandina** (Independent Scholar, Athens), *Docile bodies*: socio-cultural understandings of body management in Iranian classical music

**Jane Lewisohn** (SOAS), *The Golha* radio programmes (1954-76) and their impact on Persian culture and society

Performance of music by Shekoyokh: Klezmer with a Middle Eastern/Central Asian twist

## **Latin American Music Seminar**

### **16 May**

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

Convenor: Henry Stobart (Royal Holloway, University of London)

**Iñigo Sánchez** (Institució Milà I Fontanals – CSIC, Barcelona), *Building a Sense of Community through Music: The Case of the Cuban Diaspora in Barcelona* (Spain)

**Fiorella Montero Díaz** (Goldsmiths University of London), *Forging Identities through Fusions Between Electronic Dance Music and Andean Traditional Music in Lima: Musical Folklore in Transformation*

**Hazel Marsh** (University of East Anglia), 'Writing History in our Songs': The Mexican Student Movement of 1968 & the Protest Music of José de Molina & Judith Reyes

**Jan Fairley** (Institute of Popular Music, Liverpool), *A Case of Intrepid Leadership: Musicologists and the Music Business in 20<sup>th</sup> and 21<sup>st</sup> Century Cuba*

**Ahmed Dickinson Cardenas** (Professional Guitarist), *Ñico Rojas and the contemporary Cuban guitar*

Performance of song, poetry and dance 'ICONAS' celebrating inspirational female artists of Latin America, led by Peruvian singer Sofia Buchuck and featuring a poet, musicians and dancers from Peru, Colombia and Chile.

## Popular Music Colloquium

### 10 June

In association with the University of Surrey

Convenors: Allan Moore and Tim Hughes (University of Surrey)  
Prince's 'When doves cry'

## Historiographical Topics in Music Archaeology and Ethnomusicology

### 4 July

Convenor: Sam Mirelman (School of Oriental and African Studies)

**Graeme Lawson** Early Essays in music's archaeology: the British Archaeological Association 1844-1877

**Gjermund Kolltveit** Biographical Dictionary of Musical Archaeology: a new historiographical initiative

**Adje Both** Music Archaeological Research on Pre-Hispanic Music Cultures during the *Belle Epoque* (c. 1880-1914)

**Cajsa Lund** Music Archaeology in Scandinavia in a Historiographical Perspective

**Sam Mirelman** The false decipherment of cuneiform 'notation' in the early twentieth century

**Katherine Brown** Towards a historiography of pleasure in music: the Mughal case

**David R. M. Irving** Interpreting non-European perceptions and representations of early modern European music

**Aaron Corn** The Great Australian Silence: Limitations to uncovering the ceremonial traditions of pre-colonial Australia

## Conferences

### Opera, Exoticism and Visual Culture: the *fin de siècle* and its legacy

**25-27 September**

In association with the Institute of Germanic and Romance Studies  
Convenor: Hyunseon Lee (IGRS)

**Herbert Lachmayer** (Da Ponte Institute, Vienna), Constructing desires – Opera as a medium of interculturality and “la vera scuola degli affetti”

**Anselm Gerhard** (University of Bern), The search for authenticity? Exoticism, disguise, and the taste for nonsense in the music theatre of the late nineteenth-century  
(paper only- reading by Matthew Cohen)

**Maria Birbili** (Freie Universität Berlin), Caught in Transition: Exoticism in Spontini's *Fernand Cortès*

**Samuel N. Dorf** (Northwestern University), Eroticizing Antiquity: Madame Mariquita, Régina Badet and the dance of the exotic Greeks from stage to popular press

**Clair Rowden** (Cardiff University), Loïe Fuller and Salomé: the unveiling of a myth

**K. Ludwig Pfeiffer** (Jacobs University Bremen), Exoticism and new matter-of-factness: Krenek's *Jonny Strikes Up* and the pitfalls of operatic realism

**Yûji Nawata** (Chuo University, Tokyo), The Kawakami troupe in Europe 1900-02 in the context of media history

**Jeong Taeg Lim and Jung A Huh** (Institute of Media Art, Yonsei University), The aesthetic modernity of the traditional Korean music drama "Pansori"

**Keynote paper: Marcia Citron** (Rice University, Texas), Affirmation and Resistance: operatic exoticism on film

**Performance:** Soeun Jeon (soprano, Accademia B. Gigli), Maite Aguirre (piano, Guildhall School of Music & Drama)

**Christopher Redwood** (University of Bristol), Unchristian Opera: Frederick Delius's *Koanga*

**Guido Heldt** (University of Bristol), Beyond the Bawling? Gustav Holst's *Savitri*

**Steven Martin** (University of Bristol), Cyril Scott, his years of indiscretion and *The Alchemist*

**Keynote paper: Erika Fischer-Lichte** (Freie Universität Berlin), Scandalizing (missing) orientalism: The *Aida* productions by Hans Neuenfels (1981) and Peter Konwitschny (1994)

**Anne Sivuojä-Gunaratnam** (Sibelius Academy, Finland), Staging herself: Aino Ackté's *Salomé*

**Caryl Clark** (University of Toronto), The Dirt on *Salomé*

**Hedda Høgåsen-Hallesby** (University of Oslo), So you think you can dance? *Salomé* between image and idol

**John Coffin Trust Fund Lecture: Jonathan Miller** (London), Subsequent Performances

**Hervé Lacombe** (University Rennes 2), Ahmed Essyad's *Le Collier des ruses*, Avignon, 1977, or the reversal of exoticism

**Hyunseon Lee** (IGRS): How exotic is exoticism? Encountering visual *Butterflies* in opera and film

- Serena Guarracino** (University of Naples), Exoticism at home: Puccini's legacy in Shigeaki Saegusa's *Junior Butterfly*
- Naomi Segal** (IGRS), The fatal attraction of *Madam Butterfly*
- Roberto Ignacio Diaz** (University of Southern California), Daniel Catán's Butterflies; or, the Opera House in the Jungle
- Matthew Isaac Cohen** (Royal Holloway, University of London), Javanese Opera? Colonial and postcolonial negotiations
- Galina Bakhtiarova** (Connecticut State University), Spatial (dis)Placements Western: *DQ Don Quijote en Barcelona*, an Opera in the Digital Age
- Miho Morioka** (Chuo University, Tokyo), Application of Japanese subculture and its discontents in Dorris Dörrie's *Turandot*

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

### 22-24 April

In association with the Open University, Durham University and the Orpheus Instituut, Gent, University of Sussex, the Royal College of Music and the IMR Music and Science Group.

Programme Committee: Katharine Ellis (IMR), Martin Clayton (Open University), Mieko Kanno (Durham University; Orpheus Instituut, Gent), Nicholas Till (University of Sussex) and Aaron Williamon (Royal College of Music; IMR Music & Science Group)

- Kordula Knaus** (The University of Graz), The Iconography of Operatic Travesty Traditions and Characters
- Jelena Novak** (University of Amsterdam), Reinventing the Body After Opera: Music, Representation and Post-History of the Body
- Lecture-recital: **Mary E. Larew** (University of York), Medieval Art in Modern Performance
- Deniz Peters, Gerhard Eckel** (University of Music and Dramatic Arts Graz), Researching Embodiment in Musical Experience: The 'Embodied Generative Music' Project
- Bryony Buck, Jennifer MacRitchie, Lukasz Piwek** (University of Glasgow), Perceptual Recognition of Embodied Musical Structure
- Adam Parkinson** (Newcastle University), Embodied Listening and Interface Design
- Aaron Williamon** (Royal College of Music), The Healthy Musical Body: An Investigation of Wellbeing, Fitness, Injury and Healthy-Promoting Behaviours among Conservatoire Students
- Koos Jap van Zweiten, K.P. Schmidt, G.J. Bex, P.L. Lippens** (University of Hasselt), **W. Duyvendak** (Virga Jesse Hospital, Hasselt), **R. Medaer** (University of Hasselt), Some Factors Contributing to the Stabilisation of Normal Human Fingers
- Sarah Schmalenberger** (University of St Thomas, St Paul, Minnesota), Beyond Breast Cancer: Musician Survivors Transforming Illness and Injury
- Holly Mathieson** (University of Otago, New Zealand), Mesmeric Gestures
- Leslie Anne Lewis** (Berkhamsted), 'Soundpainting' and 'Conduction': An Opportunity to Explore the Boundaries of the Modern Conductor's Role
- Obed Ben-Tal** (Uxbridge), Defining Gestures for Music
- Alexander Refsum Jensenius** (University of Oslo), An Overview of Methods for Visualising Music-Related Movements in Time
- Alicia Peñalba Acitores** (University of Valladolid), Different Implications of the Body in Music Performance: Acoustic Instruments, Hyperinstruments and Alternate Controllers
- Keynote Address: Rolf-Inge Godøy** (University of Oslo), Sound, Movement, Key-Frames and Inter-Frames

**Bennett Hogg** (Newcastle University), Culture, Consciousness, and the Body: The Notion of Embodied Consciousness as a Site of Cultural Mediation in Thinking about Musical Free Improvisation

**Nikki Moran** (University of Edinburgh), Music, Bodies and Relationships: An Ethnographic Contribution to Embodiment Studies

**Lawrence Zbikowski** (University of Chicago), Music, Movement and Embodied Knowledge

**Galina Crothers** (Birmingham Conservatoire), Confidence as a Basis for Physical Freedom in Musical Performance

**John-Bede Pauley** (Durham University), Singing with the Ear: The Tomatis Method and the Singer's Formant

**Marion Long** (Bedford), An Exploration of an Entrainment Strategy on Children's Reading Behaviour

**Patricia Holmes, Emma Redding, Claire Mera-Nelson** (Trinity Laban Conservatoire for Music and Dance), Dance and Music Science: Optimising Performance Potential

**Clemens Wöllner** (Royal Northern College of Music), **Rouwen Cañal-Bruland** (University of Amsterdam), Perceiving the Movements of Others: A Research Technique for Studies in Music and Sport Psychology

**Crissman Taylor** (Utrecht Conservatory), Violinist in Balance

**Chia-Fen Wu, Dirk Moelants, Marc Leman** (Ghent University), Interacting with the Public: A Comparison of Concert and Rehearsal Performance Using Sound, Video and Movement Recordings

**Charles Wiffen** (Bath Spa University), Waving or Drowning? The Use of Gesture as a Compensatory Tool within Practice and Performance

**Jane Ginsborg** (Royal Northern College of Music), **Roger Chaffin** (University of Connecticut), Beating Time: The Development of a Singer's Mental Representations Using Kinaesthetic Learning

**Cristine MacKie** (Royal Holloway, University of London), Enhancing the Memory: A Mind/Body Approach

#### Lecture-recitals

**Darla Crispin** (Royal College of Music), Schoenbergian Soundings: The Role of the Performer in Understanding Arnold Schoenberg's Keyboard Music

**Elena Esteban Muñoz** (Complutense University of Madrid), Gestures in Live Performance: A Resource to Consolidate Musical Memory

**George Kennaway** (University of Leeds), 'Noble and easy attitudes' or a Violent Embrace?: Towards Carnality in 19<sup>th</sup>-Century Cello Performance

#### Keynote Address in Association with the Grove Forum, Royal College of Music:

**Nicola Dibben** (University of Sheffield), Consuming Musical Bodies: Star Image and Song Personality in Vocal Performance

**Lecture-performance: Franziska Schroeder, Imogene Newland** (Queen's University, Belfast), MOVE – a Bodily Performance of Stockhausen's Tierkreis

**Anthony Gritten** (Middlesex University), Why is Ergonomics Useful for Performing?

**Dimitrios Vlachos** (University of Edinburgh), Ergonomics of Musical Instrument Controls: A Case Study of the Organ

**Sarah Robinson** (Newcastle University), Loud Blasts, Puffing Cheeks and Heaving Chests: Distortions of Femininity in Female Wind Players of the Early Modern Period

**Lucía Díaz Marroquín** (Complutense University of Madrid), *De humani corporis fabrica*

**Alexandra Balandina** (Athens), The Empowerment of the Upper Hand in Tombak Playing and Navid Afghah's Two-Hand Technique

- Roshan Samtani** (Madrid), Embodiment, Ergonomics, and Improvisation: A Study of FlamencoGuitar Technique
- Anne-Noëlle Bailly-Bouton** (University of Toulouse), Piano Postures at the Beginning of the 19<sup>th</sup> Century in France: Consistency Between Instruction and Depiction
- Zachary Taylor** (Aylesbury), Strings of Stone. The Representation of Stringed Instruments and the Techniques of Playing them Based on Sculptured Iconography
- Keynote address: Richard Leppert** (University of Minnesota), Music, Gesture and the Embodiment of the Utopian Imagination
- Marie Glon** (Pantin), Performing Steps or Notes? The Musical Dancing Body in the *Danses en chorégraphie* (18<sup>th</sup> Century)
- Christine Beckett** (Concordia University, Montreal), Continuations from Opening Gestures in Drumming and Dance
- Rupert Till** (University of Huddersfield), Dancing to a Different Drum: The Effects of External Temporal Synchronisation of Individuals and Groups, and the Control of Gesture, Entrainment, Entrancement and Possession in Electronic Dance Music
- Robert J Dow** (University of Edinburgh), The Hidden Gesture: The Recorded Gesture and the Performance of Acousmatic Music
- John Dack** (Middlesex University), Playing 'Virtual' and 'Actual' Instruments
- John Robert Ferguson** (Newcastle University), Beyond the Record: New Roles for the Live Musician?
- Laura Leante** (Open University), Gesture, Imagery and Meaning in North Indian Classical Music
- Matthew Rodger** (Queen's University, Belfast), The Acquisition of Musical Body Movement in Relation to Acquired Skill in Expert Clarinet Performance
- Eleni Kallimopoulou** (University of Macedonia, Greece), Of Bonds and Boundaries: The Embodied Encounter of Two Musical Worlds in a Concert of Greek Music
- Karen Jones** (Yale University), Brahms's Second Piano Concerto and the Staging of Anti-Virtuosic *Virtuosität*
- Jill Halstead** (Goldsmiths University of London), Physio-Sonic: Body Instrument Interactions and Creative Process

## **The Sounds of Early Cinema in Britain: Textual, Material and Technological Sources**

### **7-9 June**

Convenors: Julie Brown (Royal Holloway, University of London) and Annette Davison (University of Edinburgh) as part of the AHRC 'Sounds of Early Cinema' Network

**David Mayer**, Introduction to D.W Griffith and *Way Down East*

**Film:** *Way Down East*: original score by William Frederick Peters and Horace Silvers, reconstructed and conducted by Gillian Anderson

**Gillian Anderson** in conversation with Ian Christie

**Joe Kember** (University of Exeter), 'The lecture is the thing': Traditions of Lecturing and Film Exhibition in Britain before 1907

**Judith Buchanan** (University of York), 'Don't miss this bit': Declamation and Attempted Crowd Control in Lectures for Early Shakespeare Films

**Trevor Griffiths** (University of Edinburgh), 'Sound' and Silent Cinema in Scotland

**Ian Christie** (Birkbeck, University of London), 'Motivated Music': the Evidence for Accompaniment Practice in London Cinemas, 1896-1913  
**Vanessa Toulmin** (National Fairground Archive, University of Sheffield), Music in Mitchell and Kenyon Shows  
**Jon Burrows** (University of Warwick), 'Merely Incidental': How Licensing Regulations Affected Musical Practices in Pre-War Metropolitan Cinemas  
**Jim Buhler** (University of Texas at Austin), The Sound of the City: Music, the Show, and the Picture Palace  
**Andrew Higson** (University of York), 'The efforts of the wretched pianist': Fiction as Historical Resource

**Resources 1: Film and Documents:** **Phil Wickham** (The Bill Douglas Centre, University of Exeter), **Luke McKernan** (Curator, Moving Image, British Library), Bryony Dixon (Curator, Silent Film, British Film Institute) and **David Sanjek** (University of Salford)

**Film:** *The Flag Lieutenant*: original score by Albert Cazabon. Reconstructed and performed by Philip Carli (piano) with Günter Buchwald (violin) and Paul Clarvis (percussion)

**Julie Brown** (Royal Holloway, University of London), Preliminary Observations on 1920s Trade Paper Music Columns  
**Fiona Ford** (University of Nottingham), Another Mystery from the Pen of Mr Edgar Wallace? The Case of the Vanishing Part-Talkie, *The Crimson Circle* (British Talking Pictures, 1929)  
**Ian Gardiner** (Goldsmiths University of London), Scores in Early Sound Film as Sources for Silent Film Accompaniment Practices  
**David Neumeier** (University of Texas at Austin), The Development of Dialogue Underscoring in Sound Films in the Early 1930s

**Resources 2: Technology and Ephemera:** **Phil Wickham** (Curator, The Bill Douglas Centre, University of Exeter), **Mike Allen** (Birkbeck, University of London), **Donald MacKenzie** (Organist, Odeon Leicester Square) and **Len Rawle** (Cinema Organ Society)

**Chris P. Lee** (University of Salford), Silent Mancunians: Overcoming Silence in Silent Operas  
**Derek B. Scott** (University of Leeds), Variety Performance as Captured in Early Film

## Music and Morality

**15-17 June**

In association with the Institute of Philosophy  
Convenor: Guy Dammann (IMR)

**Keynote address:** **Susan McClary**, We Creatures who Musick

**Anil Gomes**, Music and Morality  
**Maria José Alcaraz León**, Music's Moral Character  
**Rita Risser**, Moral Values and the Appreciation of Musical Works: A Normative Approach  
**Eran Guter**, Wittgenstein on Musical Profundity: Opening up the Moral Dimension  
**Cathy Ann Elias**, Preaching with Songs: Music as Moral Exemplar during Warring Times and Plagues in Late Trecento Tuscany  
**Elizabeth Dyer**, Christ, Minerva, and la Noblesse Oblige in a Unique Eighteenth-Century



Franco-Belgian Jesuit Music Drama

**Debra Pring**, 'A Short and Vanishing Illusion': The Nature of Music in Dutch Golden Age Vanitas Painting

**Benjamin Narvey**, Honest Music: The Case of the Seventeenth-Century French Lute

**Theodore Gracyk**, Misappropriation of 'Our' Musical Past

**Marlies de Munck**, Musical Meaning and Moral Values

**Graeme Wallis**, Music, Education and Morality

**Tricia Tunstall**, Music and Morality: The Music Educator's Perspective

**Keynote address: Jerrold Levinson**, Popular Song as Moral Microcosm: Life Lessons in Jazz Standards

**Mark Berry**, The Case of Richard Strauss

**Susanne Kogler**, Non-violence and Testimony: On Ethical Dimensions of Avant-Garde Music

**Nanette Nielsen**, Conservative Idealism and Progressive Ethics in Paul Bekker's Reception of *Die Bürgerschaft*

**Eva Weber-Guskar**, Music and Social Imagination

**Alison Denham**, Motivation in Music and Morals: An Internationalist Etiology

**Francis Maes**, May We Find Beauty in Shostakovich? The Case of the Pushkin Songs

**Dorothea Gail**, Charles Ives's Concept of Morality and Immorality in Music

**Mei-Yen Lee**, The Role of Music in Confucianism

**Sophie Bourgault**, Music and Soul Craft in the Platonic City

**Keynote Address: George Benjamin**, The Composer as Pied Piper

**John Croft**, Musical Subjectivity and the Ethics of Composition

**Darla Crispin**, Schoenberg and Shame: Redeeming Schoenberg Performance from Adorno's Dialectical Aporias

**Carlos Oliva**, *Minima Moralia* and the New Musical Technology

**Benjamin K. Davies**, Can Music Lie? George Steiner's Epistemological Conundrum

**Anna Chęćka-Gotkowitz**, Is Music a Symbol of Moral Order? Gisèle Brelet's and Pascal Quignard's Approaches to Music and Morality

**Anthony Gritten**, Bakhtin and the Ends of Music

**Keynote Address: Deirdre Gribbin**, Inside the Truth: The Composer as Commentator, Critic and Artist

**James Schmidt**, Musical Memorials and the Ethics of Memory

**Joseph Toltz**, 'Und die Musik Spielt Dazu': Morality and Music-making from Terezín to Auschwitz

**M. J. Grant**, Music, 'Hate Speech' and Incitement to Genocide: Legal and Musicological Perspectives

**Zed Adams**, The Ontology of Sampling

**Sam Bailey**, Towards an Ethic of Improvisation: Virtue, responsibility and Improvisation in Musical/moral Life

**Eric Wiland**, Feed the Musicians, Soak the Rich

**Keynote address: John Deathridge**, Music on Trial

**Keynote address: Roger Scruton**, Virtue and Vice in Music

## Lecture-Recitals and Performance Events

### **'Calisto a le stelle'. Cavalli and the Staging of Venetian Opera 22 September Gresham College**

In association with Gresham College and the Royal College of Music

Music from *La Calisto* and *Ercole Amante* played by students from the Royal College of Music,  
directed from the violin by Adrian Butterfield

A John Coffin Memorial Fund Recital

### **Sister Awake!**

#### **11 November Goodenough College**

In association with Goodenough College and the Lute Society

Jeni Melia (soprano), Kathryn Hamilton-Hall (reader, ballad singer), Christopher Goodwin  
(lute, baritone)

A John Coffin Memorial Fund Recital

### **A Many Coloured Coat**

#### **5 June Art Workers' Guild**

In association with the Warburg Institute and the Lute Society

Anthony Rooley (lute) and Evelyn Tubb (soprano)

A John Coffin Memorial Fund Recital

## APPENDIX 2

### RESEARCH TRAINING EVENTS 2008-9

#### Research Training in Music

**6 October 2008 – 1 June 2009**

**Katharine Ellis** (IMR), Mapping Musical Study Online

**Rachel Cowgill** (University of Leeds), Archives, Databases and Collections

**Timothy Day** (King's College London), **Nick Morgan** (University of Sheffield), Finding Recordings

**Lewis Jones** (London Metropolitan University), **E. Bradley Strauchen-Scherer** (Horniman Museum), Organology and Material Culture

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

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

**Neil Heyde** (Royal Academy of Music), Performance as Research

**John Rink** and **Julian Johnson** (Royal Holloway, University of London), Analysis in Context and Practice

**Keith Howard** (School of Oriental and African Studies), **Ruth Finnegan** (Open University), Oral History: Ethics and Techniques

**Mark Everist** (University of Southampton), Tinctoris to Taruskin: the Historiography of Music

**Paul Vetch** (King's College London), Digital Archives, Digital Editing

**Robert Pascall** (Bangor University), Palaeography for the 21<sup>st</sup> Century

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

**Geraint Wiggins** (Goldsmiths University of London), **Ian Cross** (University of Cambridge), The Scientific Study of Music

**Susan Hallam** (Institute of Education), **Richard Witts** (University of Edinburgh), Sociology and Social Psychology

**Nicholas Cook** (Royal Holloway, University of London), Analysing Recordings

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

**Simon Shaw-Miller** (Birkbeck, University of London), **Suzanne Fagence Cooper** (Victoria and Albert Museum), Iconography

**Katharine Ellis** (IMR), **Geoff Poole** (University of Bristol), Pacing the PhD and Life After It

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

## Workshops

### Source Studies: the Material Culture of Early English Music 31 October (British Library)

Led by John Milsom and Robert Thompson, with Sandra Tuppen

### Composition Workshops 29 January and 23 April (Royal Northern College of Music)

Convenor: Adam Gorb (Royal Northern College of Music), with Philip Grange (University of Manchester), Matthew Sargeant (Royal Northern College of Music), Vic Hoyland (University of Birmingham) and Gordon McPherson (Royal Scottish Academy of Music and Drama)

## Roadshows

### Studying Popular Music 27 March (Liverpool), 31 March (London)

Convenor: **Sarah Cohen** (University of Liverpool) with **Nicola Dibben** (University of Sheffield), **Tim Hughes** (University of Surrey) and staff from the Institute of Popular Music at the University of Liverpool

### Studying Music through Science and Technology 11 May (London)

**Alan Marsden** (Lancaster University), Computational research in music theory: 5<sup>+</sup> or 3<sup>+</sup>?  
**Ian Knopke** (Independent Researcher), Finding Repeated Motifs in the Masses of Palestrina  
**Dan Tidhar** (Queen Mary, University of London), How musicologists may benefit from signal processing  
**Neta Spiro** (University of Cambridge), Technical approaches to the study of music: experiences from the CHARM project

### Performance as Research 19 May (Kingston)

**Amanda Glauert** (Kingston University), Asking performance research questions  
**David Owen Norris** (Southampton University), Developing performance research arguments  
**Christopher Redgate** – oboe, **Paul Archbold**, (Kingston University) – laptop, Re-inventing the Instrument  
**Elizabeth Kenny** (Southampton University), Presenting performance research outcomes  
**Anthony Gritten** and **Susan Melrose** (Middlesex University), Reflecting on and through practice  
Roundtable of all participants (including **Colin Chambers**, Kingston University) chaired by Amanda Glauert

## **Music Analysis Summer School 13-15 July (Durham)**

In association with the Society for Music Analysis and Wiley-Blackwell

Tutors: **William Drabkin** (university of Southampton), **Julian Horton** (Trinity College Dublin), **Michael Spitzer** (Durham University), and **Richard Cohn** (Yale University, Wiley-Blackwell Fellow)

## **Languages for Musicologists**

German: Monika Hennemann (University of Birmingham)

Italian: Antonio Cascelli (National University of Ireland, Maynooth)

**APPENDIX 3**  
**STATEMENT OF INCOME AND EXPENDITURE**  
**2008-9**

**INCOME**

HEFCE funding made available by SAS	£147,007
Study Days	£1,662
Conference income	£20,954
AHRC network funding (for Francophone Criticism network)	£1,940
SAS Initiatives Fund grant (for Francophone Criticism project)	£8,622
Bench fees from Visiting Fellows	£405
JISC funding for e-repository PRIMO	£28,908
INTUTE fees	£38
John Coffin Bequest Fund (for administration of events)	£2,788
<b>TOTAL</b>	<b>£212,324</b>

**EXPENDITURE**

Directorship costs (teaching replacement)	£46,178
Director's costs	£1,250
Hospitality	£32
Printing promotional materials	£2,389
Publicity	£194
Website hosting	£1,538
Language training expenses	£2,200
RTM expenses	£3,786
Roadshows	£1,936
Composition project	£1,080
Study Days	£1,960
Conferences	£15,111
Directions in Musical Research seminar	£3,639
Collaborations (with external organisers of events)	£1,152
Latin American Music Seminar	£190
Music and Science Group	£16
Medieval Song project	£39
RILM	£4,000
SMA Summer School	£1,000

BL Study Days	£809
Middle East and Central Asia Music Forum	£1,229
Library subscriptions	£1,420
Francophone Criticism network	£1,491
Francophone Criticism project	£8,622
E-repository PRIMO	£17,102
Guest lecturer fees	£320
Publications	£58
Administrator	£39,575
Administrative assistance	£557
Recruitment of Director	£39
Business card fees	£7
Software licences	£448
Computer supplies	£156
Stationery	£293
Postage and courier charges	£572
Photocopying and print services	£779
Telephone and fax	£84
Committee expenses – travel	£740
Committee expenses – refreshments	£180
Central charges	£8,956
Central charges – network provision	£2,827
Central charges – space charges	£10,071
<b>TOTAL</b>	<b>£184,025</b>
<b>Surplus (deficit) of income over expenditure</b>	<b>£28,300</b>