



Institute of Musical Research Annual Report

1 August 2006 – 31 July 2007

Institute of Musical Research
School of Advanced Study
Senate House
Malet Street
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www.music.sas.ac.uk

Annual Report 2006-7

The Institute of Musical Research is the youngest of the ten Institutes that form the School of Advanced Study (SAS), nested within the University of London. 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 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, 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 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 research preparation, 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 (Oxford), to end May 2009

Ex officio

Prof. Nicholas Mann (Dean of SAS)

Prof. Katharine Ellis (Director, IMR)

Representing the University of London

Dr Ardis Butterfield (English, UCL), to end May 2009

Dr Daniel Chua (KCL), to end May 2009

Prof. Nicholas Cook (RHUL), to end May 2008

Dr Amanda Glauert (RAM), to end May 2008

Prof. Lucy Green (Inst. of Education), to end May 2008

Dr Keith Howard (SOAS), to end May 2009

Mr Keith Potter (Goldsmiths), to end May 2007; renewed to end
May 2010

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

Prof. Naomi Segal (Director, IGRS), to end May 2009

Representing the Conservatoire Sector

Prof. George Caird (Principal, UCE Birmingham Conservatoire), to
end May 2008

Prof. Edward Gregson (Principal, Royal Northern College of
Music), to end May 2007; succeeded by Dr Linda Merrick
(Deputy Vice-Principal, Royal Northern College of Music),
to end May 2010

Prof. Colin Lawson (Director, Royal College of Music), to end May
2009

Prof. John Wallace (Principal, Royal Scottish Academy of Music and
Drama), to end May 2009

Representing Musical Research outside the University of London

Prof. Martin Butler (Sussex), to end May 2009
Prof. John Butt (Glasgow), to end May 2008
Prof. Eric Clarke (Sheffield), to end May 2008
Prof. Simon Emmerson (De Montfort), to end May 2008
Prof. Anahid Kassabian (Liverpool), to end May 2009
Dr Tess Knighton (Cambridge), to end May 2009
Prof. Adam Krims (Nottingham), to end May 2009

Representing the Music Profession and the Cultural Sector

Mrs Chris Banks (British Library), to end May 2007; succeeded by
Mr Richard Chesser (British Library), to end May 2010
Mr Nicholas Kenyon (BBC), to end May 2008
Mr Andrew Parrott (conductor and independent scholar), to end
May 2009
Prof. Dame Janet Ritterman, to end May 2009
Dr Stephen Roe (Sotheby's), to end May 2009

Representing the Research Student Community

Ms Jill Jarman (Surrey), to end May 2007; succeeded by Ms Yvonne
Amthor (Leeds), to end May 2008
Ms Lis Lewis (Goldsmiths), to end May 2007; succeeded by Mr
Roddy Hawkins (Leeds), to end May 2008

History and Mission

The year 2006-7 inevitably involved a catalogue of 'firsts': our inaugural academic programme, marked by an Institute launch at the British Academy; our first regional events; our first research training programme; our first successes in project funding; our first international conference; the first IMR inaugural lecture. Market research, experimentation, reflection and refinement have characterised 12 months of intensive activity made possible by the awarding of full-time status to both Director and Administrator in September 2006.

As part of the process of oversight of the Institute's role, the Advisory Council agreed slight revisions to the IMR mission statement at its May meeting, and undertook to review the statement annually.

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 programme 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.

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

Although 2006/7 was the IMR's inaugural year in terms of its academic programme, it was its second in terms of its start-up funding base from HEFCE via SAS and from the five Steering Group colleges within the University of London. Pending a response from HEFCE concerning our Strategic Development Fund bid, additional funding was provided via the Vice-Chancellor's Development Fund. These funding arrangements enabled the two IMR staff (Director and Administrator) to move to full-time status from September 2006 and for the year's events to run as planned.

Resources including space and equipment had constituted major elements of the HEFCE funding bid. While we awaited results, purchase of free-standing audio/video equipment and two digital pianos enabled the IMR to provide seminar and conference facilities of an appropriately high standard while complying fully with the SAS policy of shared access to the School's seminar spaces.

In July we moved to permanent accommodation in Stewart House: a pair of offices close to a large room destined to be a Fellows' Room shared with the Institute of Germanic and Romance Studies (IGRS). This latter space was scheduled to become available in late summer and, together with the scheduled office move, allowed us to apply for our first tranche of visiting fellows (see below).

Research Activity

Academic Events Programme

During the 2006/7 academic year we mounted 62 events, attracting 1121 registered attendances from 571 individuals. A register could not be taken at all events.

Our study day programme kicked off to a splendid start with an international conference on Music and (Dis)placement, featuring a keynote lecture by the ethnomusicologist Philip Bohlman (University of Chicago). Our second day-conference inaugurated the IMR's Middle East and Central Asia Music Forum, convened by Laudan Nooshin (City University), which meets bi-annually. A third day, run by Nicholas Till (University of Sussex), centred around Jonathan Harvey's opera *Wagner Dream* and introduced it, in the composer's presence, to the UK within a month of its premiere at the Luxembourg Festival. Detail on the academic content of these and other events is contained in Appendix I.

The first two study days ended with recitals, starting a tradition whereby we envisage that performance is routinely integrated into IMR activity. A memorable Coffin Trust recital at the Guildhall School of Music and Drama, celebrating the artistic lives of Robert and Clara Schumann, and Heinrich Heine, also marked the first collaboration between the IMR and IGRS. Tenor Jan Kobow teamed up with pianist Gottlieb Wallisch for a recital of the Schumanns' music, with interwoven readings selected by Dame Janet Ritterman. A second Coffin event, in collaboration with the Institute of English Studies, saw Lucie Skeaping and Robin Jeffrey transport their audience to 17th-century England via a lecture-recital on broadside ballads at Goodenough College. In an entirely contrasting vein, the IMR acted as co-convenor with the Institute for the Study of the Americas (ISA) for a lively discussion and performance event of Caribbean music at London Metropolitan University, also funded via the John Coffin Trust; we also teamed up with ISA to co-sponsor the Latin American Music Seminar series convened by Henry Stobart (RHUL). Last but not least, as part of the Bloomsbury Festival in October 2006 we mounted what turned out to be an impassioned debate on Handel opera and Handelian opera

production, hosted by Goodenough College and expertly chaired by Andrew Porter.

The 'Directions in Musical Research' series continued to attract a varied audience including a good sprinkling of independent researchers, overseas visitors and members of the general public. Speakers came from 21 institutions across the UK: Anglia Ruskin, Bangor, Birkbeck, Bristol (2), Cambridge, Durham, Goldsmiths (2), Leeds, Nottingham, Open University, Oxford (2), Oxford Brookes, Queen's Belfast, Royal College of Music, RHUL, Royal Northern College of Music, Sheffield, Southampton (2), Surrey, Sussex, and UCE Birmingham Conservatoire.

On a larger scale, the international conference on 'Words & Notes in the Nineteenth Century' (2-3 July in collaboration with IGRS) saw the IMR welcome almost 60 scholars from Literature, Cultural Studies, History and Music, to discuss the newest approaches to the study of music / text relationships. The conference, spearheaded by Dr Phyllis Weliver (formerly Wilkes University; now at the University of St Louis at Washington), looks set to produce the IMR's first publication. Our keynote speaker was the renowned Berlioz, Balzac and Proust scholar Katherine Kolb, of Southeastern Louisiana University.

Research Groups

The IMR's Medieval Song Project (convenors Sam Barrett (Cambridge), Helen Deeming (Southampton) and Elizabeth Eva Leach (RHUL)) began work towards joint publications and conferences, their first major event scheduled for January 2008 at Pembroke College, Cambridge. In addition, a Music and Science Steering Group representing Psychology, Computational Science, Digital Musicology, Computer-based Composition and Electrical Engineering convened to raise awareness of the extent of musical research happening not only within Music but science departments. The group has established and maintains a website listing international events pertaining to music and science via the Royal College of Music Centre for Performance Science, and an international JISCmail list (administered by the IMR) which acts as a

bulletin board for calls for papers and conference notices in the field.

Research Projects and Grants

The Institute secured funds in respect of its two major project bids:

- 'Francophone Music Criticism, 1789 – 1914' (AHRC Network): £23,460 over 2 years for a joint venture with the University of Southampton
- PRIMO (Practice as Research in Music Online): a JISC Repositories Start-up and Enhancement bid for £30,000 matching funding, in partnership with the University of London Computer Centre.

The AHRC Network's national and international members met in March and July 2007 respectively for meetings to discuss both strands of the project: the exchange of ideas in a workshop environment (in July we were able to bring together 20 specialists from France, Germany, Canada, Australia, the UK and the U.S. for an international, bi-lingual, meeting); and the publication of searchable anthologies of music journalism mounted on the School's e-repository, SAS-SPACE. The Network has already moved from discussion to action: a pilot web publication, comprising the complete works of the critic Henri Blaze de Bury, was funded by the AHRC, prepared by Prof. Mark Everist, and mounted onto SAS-SPACE in June. Projects on Mascagni, Massenet, Wagner and the critic Joseph d'Ortigue are in preparation and will be mounted by July 2008 with support of £8,722 (data transfer and proofreading costs) from the School Initiatives Fund.

Lastly, we started work on PRIMO: Practice as Research in Music Online, a major new initiative run in partnership with the University of London Computer Centre and steered by a committee from London (RAM, SOAS), the University of Surrey and UCE Birmingham Conservatoire with the help of an advisory group of users including representatives from the AHDS, Kingston University, the Royal Scottish Academy of Music and Drama, and JazzHub (Leeds College of Music). This online repository will provide the UK with a dedicated home for practice-based research in Music, offering for the first time a corpus of material that interrogates and

exemplifies, through sound / vision rather than through text, the processes by which practitioner-researchers work.

Our own work on PRIMO intensified immediately following the announcement of our JISC award, with a call for initial submissions yielding 11 items of which 7 were retained (some with requests for light editing). The submissions covered improvisation, the rehearsal process, organology, and composer / performer collaborations, and came from a mixture of independent scholars and researchers within the HEI sector. As yet we have received no submissions in early music, popular musics or ethnomusicology. However, at least two grant applications in the latter field have identified PRIMO as a medium for the dissemination of research outputs.

Research Fellows

We successfully bid to the British Academy for an Overseas Visiting Fellow, Dr Roe-Min Kok (McGill University, Montreal) to work with the Director on an exploration of the overseas examinations policy of the Associated Board of the Royal Schools of Music between the 1880s and 1970. Dr Kok arrived in mid August.

In addition, and in response to external demand, we created three categories of IMR Fellow:

- Early Career Research Associate
- Visiting Research Fellow
- Associate Fellow

This last category, reflective of the IMR's commitment to research outside the HEI sector as well as within it, was created with non-affiliated researchers in mind. Two such researchers – Dr Charlie Ford and Dr David Pear – began three-year Associate Fellowships in 2006/7.

Academic Sponsorship

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

- £350 Music and (Dis)placement study day (RHUL)
- £350 Middle East and Central Asia Music Forum (City University)
- £150 Performing Mind, Performing Brain study day (Royal Academy of Music)

- £200 TAGS day (Society for Music Analysis)
£450 Jonathan Harvey *Wagner Dream* study day (University of Sussex)

Postgraduate Research Training

The design of the IMR's research training programme hinges on its ability to provide valuable specialist training that would not be cost-effective if delivered by individual departments or conservatoires. Small numbers from different institutions group together to make seminars and day-schools a valuable meeting point for students who are geographically dispersed but working in contiguous areas.

The linchpin of our research training programme was the AHRC/British Library 'Research Skills Training for Music Postgraduates' (RSTMP): 36 hours of tuition on subjects ranging from digital musicology, to oral history, to musical iconography, delivered to students from across the UK by researchers from over 15 institutions. For this first year we adhered closely to the 2005/6 model. On the basis of student feedback, we designed a revised pattern for delivery in 2007/8, which notably features more input on performance and composition.

We complemented the RSTMP series with a new venture: Research Training Roadshows, in which a team of four specialists designed a study day and ran it at two or three institutions around the country. Roadshows in this first series were in Popular Music (Liverpool, London), in Music and Psychology (Manchester, London), and in Performance as Research (Cardiff, Birmingham, London). Take-up averaged 10 students per day, with London generally attracting larger audiences than regional venues, and staff attending on occasion.

In addition, we began intensive reading courses in Italian and German targeted specifically at musicologists' needs. These received enthusiastic responses from students, although take-up for the advanced module in each language was too low for the original classroom teaching model to be retained. Discussion with students

revealed that financial considerations, especially regarding the costs of accommodation, dissuaded a significant number from pursuing a second week's tuition. These points have been factored in to an adapted version of the scheme to be delivered in 2007/8.

Library

We were delighted to learn that the University of London Research Libraries Service had designated Mr Colin Homiski a half-time librarian in Music and the Performing Arts (as of February 2007). This appointment has enabled us to begin project scheduling, especially where cataloguing is concerned, within the Music Library. We are also grateful for some significant donations of scores, sheet music and materials on music pedagogy.

Public Profile and International Relations

The IMR website continues to expand, reflecting the increasing levels of activity at the Institute. We have established official IMR representatives in each HEI within the UK that has a postgraduate Music community, and we maintain links with learned and specialist musical associations, including the Royal Musical Association, the Society for Music Analysis and the British Forum for Ethnomusicology, the Lute Society and the Viola da Gamba Society. Our music-training JISmail list grew steadily during the year, with numbers finishing at over 150. In addition we are now targeting events likely to be of considerable interest beyond the academic world – such as lecture-recitals, recitals with readings, and debates – to further education colleges, local schools, and non-profit organisations. We have gained much in this regard from working within Cultural Bloomsbury.

Internationally the Institute and its activities have generated considerable interest, especially from within the United States but also elsewhere. Our projects, conferences and study days are

routinely international in scope and import, and have attracted participants and delegates from four continents.

Katharine Ellis, Director
9 October 2007

APPENDIX I

SEMINAR, STUDY DAY & CONFERENCE PROGRAMMES, 2006/7

Seminar Series

Directions in Musical Research

- 5 October Nicola Dibben (University of Sheffield)**
Chair: Richard Witts (Goldsmiths/University of Surrey)
Technology and Nature in the Music of Björk: a Utopian Function
for Music?
- 12 October Stephen Downes (University of Surrey)**
Chair: Daniel Leech-Wilkinson (KCL)
Wave Deformations: an Aspect of Post-Wagnerian Form and
Expression
- 19 October Nicholas Marston (University of Cambridge)**
Chair: Daniel Chua (KCL)
Schenker's 'Hammerklavier'
- 26 October Thomas Schmidt-Beste (University of
Bangor)**
Chair: Michael Fend (KCL)
On the Relationship of Imitation, Mensuration and Text-Setting in
the 16th Century
- 9 November Ronald Woodley (UCE Birmingham
Conservatoire)**
Chair: Simon McVeigh (Goldsmiths)
Pianism, Performing Style and Instinct in Newly Recovered
Recordings by Ilona Eibenschütz
- 16 November Sarah Hill (University of Southampton)**
Chair: Allan Moore (University of Surrey)
Historicising Memory: San Francisco and the Long 1960s
- 23 November Simon Shaw-Miller (Birkbeck, University of
London)**
Chair: Suzanne Fagence (Victoria & Albert Museum)
Sighting Music: Audition and the Senses

- 30 November Paula Higgins (University of Nottingham)**
 Chair: Elizabeth Eva Leach (RHUL)
 Authorship, Ingenuity and Technologies of Secrecy in the
 Naples 'L'homme armé' Masses
- 7 December Stephen Cottrell (Goldsmiths, University of London)**
 Chair: Lucy Green (Institute of Education)
 The Gendered Saxophone
- 14 December Martin Butler (University of Sussex)**
 Chair: Christopher Fox (Brunel University)
 If It's Broke, Why Fix It? Composers, Self-critique, and the
 Case against Revision
- 18 January Guido Heldt (University of Bristol)**
 Chair: Ian Gardiner (Goldsmiths)
 Where the Music Comes From. Narrative Perspectives on
 Composer Biopics
- 25 January Bonnie Blackburn (Wolfson College, Oxford)**
 Chair: Michael Fend (KCL)
 Two Treasure Chests of Canonic Antiquities: The Collections of
 Hermann Finck and Lodovico Zacconi
- 1 February Aaron Williamon (Royal College of Music)**
 Chair: Lauren Stewart (Goldsmiths)
 The Art and Science of Musical Memory
- 8 February David Crilly (Anglia Ruskin University)**
[postponed due to snowfall]
 Chair: Paul Banks (RCM)
 Text and Intertext: Reading and Misreading Benjamin
 Britten
- 22 February Helen Deeming (University of Southampton)**
 Chair: Elizabeth Eva Leach (RHUL)
 Picturing Sound: Towards a Cultural History of Music Writing
- 1 March Jim Samson (Royal Holloway, University of London)**
 Chair: Richard Widdess (SOAS)
 Music Displaced: Case Studies from the Balkans

- 8 March Jonathan Stock (University of Sheffield)**
 Chair: John Baily (Goldsmiths)
 Fieldwork at Home: Reflections of an English Ethnomusicologist
 Studying Sessions in South Yorkshire
- 15 March Martin Clayton (Open University)**
 Chair: Rachel Harris (SOAS)
 Analysing Sound and Gesture in Indian Raga Performance
- 22 March Linda Merrick (Royal Northern College of Music)**
 Chair: Simon Bainbridge (RAM)
 The Composer–Performer Dynamic: Conflict or Collaboration?
- 26 April Keith Negus (Goldsmiths, University of London), Lee Marshall (University of Bristol)**
 Chair: Allan Moore (University of Surrey)
 Bob Dylan as Musician and Star
- 3 May David Crilly (Anglia Ruskin University)**
 Chair: Paul Banks (RCM)
 Text and Intertext: Reading and Misreading Benjamin Britten
- 10 May Fabrice Fitch (University of Durham)**
 Chair: Alexander Lingas (City)
 Late Flowerings for Early Music? Rhizomes and Roots in my
Agricologies Cycle
- 17 May Rachel Cowgill (University of Leeds)**
 Chair: Leanne Langley (Goldsmiths)
 Redeeming the Requiem: the Early English Reception
 of Mozart's Last Work
- 24 May Dai Griffiths (Oxford Brookes University)**
 Chair: Tim Hughes (University of Surrey)
 File Under Popular (with some under 'classical')? The Music
 of Elvis Costello
- 31 May Suzel Reily (Queen's University, Belfast)**
 Chair: Henry Stobart (RHUL)
 Parades, Processions and the Public Space: a Dialogue between
 Brazil and Northern Ireland
- 7 June Jonathan Cross (Christ Church, Oxford)**
 Chair: Arnold Whittall (KCL)
 Paradise Lost: Neoclassicism and the Melancholia of Modernism

Study Days and One-Day Conferences

Music and (Dis)Placement

23 February 2007

In association with the Royal Musical Association, the Jewish Music Institute and the International Centre for Suppressed Music
Convenors: Erik Levi and Florian Scheduling, Royal Holloway, University of London

Keynote Address **Philip V. Bohlman** (University of Chicago), 'Das Lied ist aus': The Final Resting Place along Music's Endless Journey

Ruth Davis (Corpus Christi College, University of Cambridge), Music out of time and place: Songs of the Jews on the island of Djerba

Jehoash Hirshberg (Hebrew University of Jerusalem), Frankfurter to Ben-Haim – the First Decade of Displacement 1933-43

Sean Campbell (Anglia Ruskin University, Cambridge & Chelmsford), Displaced Sounds: Ambivalence and Unease in "Irish-English" Rock Music

Max Paddison (University of Durham), Critical Theory after Exile: Adorno and the Experience of Emigration

Björn Heile (University of Sussex), On Taking Leave: Mahler, Jewishness and Jazz in Uri Caine's *Urlicht / Primal Light*

Rachel Beckles Willson (Royal Holloway, University of London), Displacement in the Musical Museum

Michael Beckerman (New York University), The Dark, Blue Exile of Jaroslav Jezek

Performance in Warburg Institute lecture hall (Woburn Square)

Philip V. Bohlman (University of Chicago), narrator; **Christine**

Wilkie Bohlman (University of Illinois, Chicago), piano

Viktor Ullmann *Liebe und Tod des Cornets Christoph Rilke*

Middle East and Central Asia Music Forum **2 March 2007**

Convenor: Laudan Nooshin (City University)

Rachel Beckles Willson (Royal Holloway, University of London),
From East to West, and Back Again: Musical Gifts of Israel-
Palestine.

Razia Sultanova (SOAS), Recent Fieldwork Among Uzbek
Communities in Afghanistan

John Morgan O'Connell (Cardiff University), Peace and War:
Context and Strategy in Kurdish Music

Rachel Harris (SOAS), The Global Mix in Small-Town Xinjiang.

John Baily (Goldsmiths, University of London), The Circulation of
Music Between Afghanistan and the Afghan Diaspora

Concert with Arash Moradi & Fariborz Kiani playing Persian and
Kurdish music from Iran

Latin American Music Seminar **12 May 2007**

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

John Cowley (Institute of Commonwealth Studies), Content,
Context, and Compilation – Bear Family's Trinidad Calypso
Box Set (1939-1940)

Yuiko Asaba (Orquesta Escuela de Tango), Authenticity in
Argentine Tango Music: Performing the Violin in the
Orquesta Escuela de Tango

Patricia Oliart (University of Newcastle), Voice, Masculinity and
Indigeneity in the Peruvian Huayno

Marc Brightman (University of Cambridge), Flutes Outside In:
Music, Ritual and Social Transformation in the Guianas

Sergio Navarrete Pellicer (CIESAS, Oaxaca, Mexico & Visiting
Fellow, Institute for the Study of the Americas), From
Silence to the Sound of the Violin and the Marimba: Political
Violence and the Process of Mourning in Maya Guatemala

Tango-influenced music performed by Yuiko Asaba (violin), Santiago Segret (bandoneon) & Jessica Khun (‘cello)

Jonathan Harvey’s *Wagner Dream*

1 June 2007

Presented in association with the Centre for Research in Opera and Music Theatre, University of Sussex
Convenor: Nicholas Till (University of Sussex)

Arnold Whittall (King’s College London), 21st-Century Opera, 21st-Century Wagner

Michael Clarke (University of Huddersfield), Technology and the Spiritual in Jonathan Harvey’s Music

Michael Downes (University of Cambridge), *Wagner Dream* and the Idea of the East

Klaus Bertisch (Dramaturg for *Wagner Dream*, Netherlands Opera), Bringing *Wagner Dream* to the Stage

Jonathan Harvey in discussion with **Julian Johnson** (University of Oxford)

Video screening from the opera’s premiere in Luxembourg

Conferences

Words and Notes in the Nineteenth Century

2-3 July 2007

In association with the Institute of Germanic and Romance Studies
Programme committee: Katharine Ellis (IMR), Naomi Segal (IGRS), Phyllis Weliver (St Louis University)

Peter Dayan (University of Edinburgh), What Erik Satie’s Music and Poetry Do for Each Other

Natalia Gorbel (Karelian State Pedagogical University), The Musical Structure of Heine’s *Florentine Nights*

- James Kennaway** (Stanford University), *Sickness, Morality and Bad Music*
- Laura Kasson** (Indiana University), *Language as Instrument of Vocal Pedagogy*
- Rosemary Yeoland** (University of Tasmania), *The Musical Style of an homme de lettres: Camille Mauclair*
- Kelly J. Maynard** (University of California, Los Angeles), 'Anatomical preparations' and the Wagnerian Drama in Early Third-Republic France
- Maria McHale** (Royal Irish Academy), *Singing and Sobriety: the Temperance Message in 1840s Ireland*
- Krisztina Lajosi** (University of Amsterdam), *The Conceptualization of Music in the Context of Nineteenth-Century Nation-Building Processes in East-Central Europe*
- Lorraine Wood** (University of Utah), *Musical Ghosts: Performance and Temporality in Vernon Lee's *Studies of the Eighteenth Century in Italy* and 'A Wicked Voice'*
- Shafquat Towheed** (Institute of English Studies/Open University), *Vernon Lee, Musical Memory and the Remembrance of Sounds Past*
- Delia Da Sousa Correa** (Open University), *Victorian Musicality in Katherine Mansfield*
- Emma Sutton** (University of St Andrews), *Musical Militarism: Virginia Woolf and the Case of Opera*
- Judith Barger** (Little Rock), *Female Organists in Victorian Fiction*
- Annegret Fauser** (University of North Carolina at Chapel Hill), *Notes From Afar: Imagined Soundscapes in Fétis's *Histoire générale de la musique**
- Kerry Murphy** (University of Melbourne), *In Pursuit of his Dreams: Théophile Gautier, Critic and Traveller–Writer*

Plenary session I: Pedagogy and Interdisciplinarity

Matthew Baumer (Indiana University of Pennsylvania); **Delia Da Sousa Correa** (Open University); **David Mosley** (University of Louisville); **Robert Fraser** (Open University)

Keynote address by Katherine Kolb (Southeastern Louisiana University), *Mastering Beethoven*

- Christopher Wiley** (City University), Mozart's Requiem, Musical Biography and the Great Last Work
- Mark Everist** (University of Southampton), Mozart and the Nineteenth-Century Parisian Press: the Musicography of Blaze de Bury
- Francesco Izzo** (University of Southampton), Writings For and About Rossini in *Teatri, arti, e letteratura: 1829-30 and 1836-37*
- Francien Markx** (Emory University), 'To form a more perfect union': the Marriage of Words and Notes in Johann Friedrich Reichardt's Music Drama
- Matthew Baumer** (Indiana University of Pennsylvania), 'To render their perception more plain?' Narrative versus Interpretative Programmes in Liszt's Weimar Works
- David Mosley** (University of Louisville), E.T.A. Hoffmann's Critique of Kant's Aesthetic Judgment
- Haiganuş Preda-Schimek** (Vienna), Terminology in Music Analysis between 1770 and 1840
- Jon-Tomas Godin** (Université de Montréal), Continuations: the Tradition of Sonata Form in the Nineteenth Century
- Bruce Whiteman** (William Andrews Clark Memorial Library, UCLA), Text and Music in Ernest Chausson's *Serres chaudes*
- Matthew Head** (University of Southampton), The Fallacy of Music's Emancipation from Words around 1800
- James Garratt** (University of Manchester), 'Literature's protest against the rise of music': Realignment and Conflicts in German Literary and Musical Discourse of the 1850s
- Matthew Riley** (University of Birmingham), The Genre of Romanticism: E. T. A. Hoffmann's other 'Musical Writings'
- Aisling Kenny** (National University of Ireland, Maynooth), Josephine Lang's Heine Lieder: an Individual Synthesis of Poetry and Music
- Julia Effertz** (Oxford Brookes University), Of Songbirds and their Chroniclers. The Woman Singer and her Song in Narrative Texts: a Struggle of Gender and Music?
- Noelle Chao** (University of California, Los Angeles), Music and Radcliffe's Gothic: Listening and Performance in *The Mysteries of Udolpho*

David Evans (University of St Andrews), Théodore de Banville: the Problem of Music in Post-Romantic French Poetry
Helen Abbott (University of Wales, Bangor), 'La Partition' or 'The Great Divide'. Performing Poetry as Music: Baudelaire's 'L'Invitation au voyage' and Song Settings by Cressonnois and Duparc
Giuseppe Albano (University of Edinburgh), Kipling, Stevenson and 'The Music of Poetry'

Plenary session II: Critical Language and Methodology
Noelle Chao (University of California, Los Angeles); **Matthew Head** (University of Southampton); **Peter Dayan** (University of Edinburgh)

**AHRC Network 'Francophone Music Criticism,
1789-1914'
International Meeting
4-5 July 2007**

Clair Rowden (Cardiff University), Digitisation of the Nineteenth-Century Press at the BnF: Projects and Realisations
Richard Langham Smith (Open University), Illustrated Theatrical Revues at the Turn of the Century, and their Place in Francophone Music Criticism
Bérengère de l'Épine (Paris Conservatoire) and **Pauline Girard** (Bibliothèque Nationale de France), A propos des dossiers de presse de *Jean de Nivelle* et *Lakmé*: questions de méthode
Kerry Murphy (University of Melbourne), The Press Response to Meyerbeer's Centenary Celebrations: Methodological and Other Questions
Guest address: Jean-Michel Nectoux (Institut National d'Histoire de l'Art), Indexation et numérisation de la revue illustrée *Musica* (1902-1914): une expérience

Workshops

Working with archive collections (Barbara Kelly, Keele University, chair)

Nouvelles (Sarah Hibberd, University of Nottingham, chair)

Jann Pasler (University of California, San Diego), Reading beyond the Music Reviews: the Benefits of Context

Lesley Wright (University of Hawaii), The Public as Partner: Text, Subtext and Music Criticism in Mid-Nineteenth-Century Paris

Catrina Flint de Médicis (McGill University), Private Rituals, Public Ceremonies: Getting at Sacred Music in *Fin-de-Siècle* Paris

Annegret Fauser (University of North Carolina at Chapel Hill), Reading Opera Criticism

Davinia Caddy (University of Oxford), The French Balletic Stage c.1909: Criticism and Context

Mark Everist (University of Southampton), Blazing a Trail: Towards a Digital Edition of Blaze de Bury's Musicography in the *Revue des deux mondes*

Workshops

Foreign Correspondents and External Perspectives (Annegret Fauser, University of North Carolina at Chapel Hill, chair)

Critics and their Essay Collections (Sylvia L'Écuyer, Université de Montréal, chair)

Lecture-Recitals and Performance Events

Mutual Inspirations: Robert, Clara, Heinrich 5 January 2007 Guildhall School of Music & Drama

Gottlieb Wallisch (piano), Jan Kobow (tenor)

In association with the Institute of Germanic and Romance Studies

Readings devised by Janet Ritterman, presented in German and

English by Jakob Fichert, Tom Frankland and Rebecca Todd.

Clara Schumann *Variations on a Theme by Robert Schumann*, Op. 20
Robert Schumann *Faschingsschwank aus Wien*, Op. 26
Dichterliebe, Op. 48 (including four songs eventually cut from the
cycle)
A John Coffin Trust Recital

Urban Music from the Caribbean
8 March 2007 London Metropolitan University
Convenor: Geoff Baker (Royal Holloway, University of London)
Sheldon Blackman and the Love Circle (Trinidad & Tobago)
Obsesión (Cuba)
Los Paisanos (Cuba)

Hosted by the Caribbean Studies Centre at London Metropolitan
University in association with the Institute for the Study of the
Americas, Royal Holloway University of London, and the Institute of
Musical Research
A John Coffin Trust Recital

**'Have I Got News for Thee': English Broadside
Ballads of the Seventeenth Century**
12 June 2007 Goodenough College
Lecture recital by Lucie Skeaping (voice) and Robin Jeffrey
(lute, cittern and baroque guitar)
Institute of English Studies in association with the IMR
and Goodenough College
A John Coffin Trust Recital

Events in the Community

Bloomsbury Festival Debate: Voices, Singers & Props. How Should One Do Handel Opera? 22 October Goodenough College

Chaired by Andrew Porter, with Suzanne Aspden and Berta Joncus (University of Oxford), Melania Bucciarelli (City University), and Donald Burrows (Open University)

APPENDIX 2

RESEARCH TRAINING EVENTS

AHRC/IMR Research Skills Training for Music Postgraduates

13 November 2006 – 19 March 2007

British Library

Robert Balchin, Amelie Roper (British Library), Exploring online resources

Sandra Tuppen (British Library), **Nicholas Cook** (Royal Holloway, University of London), **David Wright** (Royal College of Music), **Jennifer Doctor** (University of York), Working with different types of archival collections. An introduction to Hofmeister XIX

Julia Craig McFeely (Royal Holloway, University of London), **David Meredith** (Goldsmiths, University of London), Digital technology and the transformation of humanities scholarship 1: a general introduction

Johanna Gibson (Queen Mary, University of London), **Richard Chesser** (British Library), An introduction to the principles and practices of intellectual property and copyright

Daniel Leech-Wilkinson (King's College London), **Mark Irwin** (Thames Valley University), What are recordings?

David Ryan (Anglia Ruskin University), **Roger Redgate** (Goldsmiths, University of London), Issues in contemporary notation

Stephen Rose (Royal Holloway, University of London), **Bonnie Blackburn** (Wolfson College, Oxford), Careers in academia. Getting published

Robert Pascall (University of Wales, Bangor), Palaeography for the 21st Century: Brahms and his Symphonies

Johanna Gibson (Queen Mary, University of London), **Richard Chesser** (British Library), Practical guidance on copyright matters for music research students

Timothy Day (Visiting Research Fellow, King's College London), How to find recordings

Henry Stobart (Royal Holloway, University of London),
Alexander Knapp (SOAS), Oral histories, power and ethics

Keith Howard, Richard Widdess (SOAS), Tales from the musical woods: Assessing the oral. Talking about music: Performer and analyst

Tim Crawford (Goldsmiths, University of London), **Julia Craig-McFeely** (Royal Holloway, University of London), Digital technology and the transformation of humanities scholarship 2: musicological projects

Ian Taylor (Royal College of Music), **Flora Dennis** (Victoria & Albert Museum), **Jenny Nex** (Royal College of Music), Programmes, images and computers

Elizabeth Eva Leach, J.P.E. Harper-Scott (Royal Holloway, University of London), Presenting a paper. Presenting yourself in person: the viva and job interviews

Neil Heyde (Royal Academy of Music), Modelling performance relationships

Keith Howard (SOAS), **Ruth Finnegan** (Open University), **Richard Witts** (Goldsmiths, University of London/University of Surrey), Oral histories 3

Nicholas Cook (Royal Holloway, University of London), **Daniel Leech-Wilkinson** (King's College London), What to do with recordings

Roadshows

Studying Popular Music, led by the University of Liverpool

15 January 2007 (Liverpool), 17 January 2007 (IMR)

Freya Jarman-Ivens, Textual analysis
Rob Strachan, History and historiography
Sara Cohen, Ethnography
Anahid Kassabian, Discourse and intertextuality

**Psychology of Music: Methods for Conducting
Research with Human Participants**, led by CETL,
Royal Northern College of Music, and Institute of
Education

**24 April 2007 (Royal Northern College of Music),
3 May 2007 (IMR)**

Jane Ginsborg (RNCM), Introduction to the scientific study of
music

Jonathan Savage (RNCM), **Graham Welch** (Institute of
Education), Introduction to research in music education

Antonia Ivaldi (RNCM), **Ioulia Papageorgi**, **Andrea Creech**
(IoE) Qualitative methods in the social psychology of music

Gunter Kreutz (RNCM), **Susan Hallam** (IoE) Measuring the
musical mind

Performance as Research, led by Royal Academy of
Music, UCE Birmingham Conservatoire, Royal Welsh
College of Music and Drama

**21 June 2007 RAM, 25 June 2007 UCE
Birmingham Conservatoire, 27 June 2007
RWCMD**

Peter Johnson (UCE Birmingham Conservatoire), What do we
mean by performance as research?

Amanda Glauert (Royal Academy of Music), The kinds of
research questions performers ask

Neil Heyde (Royal Academy of Music), Case Study I – How to get
at the research questions embedded in performance
preparation

Lucy Robinson (Royal Welsh Academy of Music and Drama), Case
Study II – Decoding music and text: Marin Marais's *Le
tableau de l'opération de la taille* (1725)

Languages for Musicologists

German: Barbara Eichner (University of Oxford), Guido Heldt (University of Bristol), Christian Leitmeir (University of Wales, Bangor)

Italian: Antonio Cascelli (University of Southampton)

APPENDIX 3
STATEMENT OF INCOME AND
EXPENDITURE
2006/7

Income

College support grants	£20,000
HEFCE funding made available by SAS	£20,506
Fees for language teaching	£1,581
Reimbursement of RSTMP expenses	£7,471
Research Training Roadshows	£760
Study Days	£205
Conference delegate fees	£3,540
AHRC network funding	£6,783
JISC funding for e-repository PRIMO	£134
VCDF grant for Research Training	£4,938
VCDF grant for Academic Programme	£51,118
John Coffin Bequest Fund (for administration of events)	£642
Interest	£149
Surplus transferred from previous year	£14,933
Total income	£132,760

Expenditure

Directorship costs (teaching replacement)	£41,098
Director's expenses	£1,248
Publicity – general (incl. promotional items)	£1,554
Publicity – launch expenses	£2,935
Publicity – logo/website development	£1,410
Publicity – IMR stationery	£422
Publicity – IMR leaflets	£351
Website hosting	£349
Language training expenses	£3,150
RSTMP speakers' fees and expenses	£1,832
RSTMP students' travel expenses	£2,771
Research Training Roadshows	£1,788
Study Days	£261
Conferences	£2,479
Directions in Musical Research Seminar	£2,894
Collaborations	£2,019
Music and Science Group	£41
Medieval Song Project	£20
Francophone criticism network	£6,783
E-repository PRIMO	£134
Guest Lecturer Hospitality	£705
Instruments – purchase	£3,558
Instruments – accessories	£320
Audio-visual supplies	£1,030
Administrator	£34,399
Stationery	£223
Postage	£7
Photocopying	£674

Telephone & fax	£83
Computer equipment – hardware	£336
Committee expenses – travel	£301
Committee expenses – refreshments	£44
Misc. administration costs	£56
SAS Dean’s Office charges (including Common Room)	£165
Central charges – pay and personnel	£890
Central charges – accounting	£460
Central charges – other administration	£260
Central charges – network provision	£2,145
Furniture and equipment	£32
Space charges	£2,268
Total expenditure	£121,495
Surplus	£11,265