

Since my last editorial note we have, along with our nine partner institutes in the School of Advanced Study, undergone our review by the Higher Education Funding Council for England (HEFCE). The results are a mixed bag with a few cold comforts, but the special funding for the School as a national facilitator and promoter of research will be increased, but not to a level that will cover our current needs. Any further funding for the IMR from HEFCE will also come with 'sustainability' strings firmly attached. The academic year 2008/9 will therefore see us begin fundraising in earnest to help ensure the long-term stability, and the capacity of our research platform we have worked collectively to create. Anyone out there with the skills and the inclination to serve on an IMR Development Committee, or to offer informal advice, is most welcome to contact me!

Last but not least: it's a great pleasure to



## Elgar and Musical Modernism

different countries, demonstrating the Italian *trillo*, and the French shake. After lunch Iain Fenlon contrasted the natural style—*via naturale alla imitazione*—that Monteverdi used in Arianna's lament, with the more artificial style of his later works in which he tried to apply mechanically his theories of how emotions should be expressed. The next speaker, Luis Antonio González Marín, was prevented from coming to the conference, but his paper was read out. He showed how the dramatic style of th





want to do with a Doctoral degree in Musicology, Performance or Composition, the question needs to be, what *can* I do with it? The options we discussed and also discovered in an open conversation with attendees have been a great motivation to remain optimistic. Be aware and focus on your transferable skills, investigate and explore career options, be flexible, think global and remain enthusiastic. These are but a few pieces of advice we can give.

