



Institute of Musical Research

Welcome to the IMR's first newsletter!

It's a pleasure to present our newsletter, which in true IMR style is a collaborative effort. Here we look back on a busy academic year, reflect on more recent developments, and give a foretaste of events in 2008.

Following our start-up period, 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. Feedback and market research followed, enabling us to refine this year's programme.

The IMR is its people. I'd like to express hearty thanks to those who have contributed to our activities to date. There are already over 300 of you, and we look forward to thanking more. Do enjoy the newsletter, and keep the comments and ideas coming.



Katharine Ellis, Director of the IMR

The Role of the IMR

Like our nine partner institutes within the School of Advanced Study, the IMR is a national resource nested within the central University of London. We serve everyone interested in advanced musical study, from independent researchers to large educational institutions within, and also beyond, the UK. For academic events we offer both a geographical hub where researchers can benefit from the accessibility of the capital, and an infrastructure capable of supporting collaborative initiatives across the country. In addition, we host collaborative e-projects with international reach.

At the IMR we bring together individuals, specialist groups, learned societies, and local and national partners to enhance cross-disciplinary understanding and to help showcase the quality and diversity of musical research taking place within the UK. Our work is designed to maximise benefit nationwide. Where possible, events are free of charge. Our website, and the web pages associated with our research projects, provide an information gateway open to all.

Articles include:

Words and Notes in the
Nineteenth Century
Middle East and Central Asia Music
Forum
Music and (Dis)placement
Wagner Dream
Research Training: RSTMP, RTM
and Roadshows
PRIMO

Words and Notes in the Nineteenth Century



On 2-3 July, the inaugural conference of the IMR convened at Stewart House, University of London. This interdisciplinary conference was jointly hosted by Katharine Ellis, Director of the Institute of Musical Research, and Naomi Segal, Director of the Institute of Germanic and Romance Studies of the University of London School of Advanced Study.

The conference theme, 'Words and Notes in the Nineteenth Century', devised by Phyllis Weliver (Saint Louis University), focused on a century of writing about music (including novels, poetry, journalism, and musical criticism) and aimed at an interdisciplinary exploration of three main questions. How was music conceptualised in various contexts? How can we best approach the relationships between music and texts? In what ways might comparative study of different languages, genres or cultural contexts help us explore the workings of word-music relationships?

Over the two days, thirty-three papers were presented, the keynote address being given by Katherine Kolb (Southeastern Louisiana University). The programme also included active learning and discussion in two plenary sessions on Interdisciplinary Pedagogy and Critical Language/Methodology, respectively. Almost sixty delegates attended from departments of music, literature, and modern languages from Australia, Eastern and Western Europe, and North America.

Recitals, lectures, debates



Last January 'Mutual Inspirations', a recital funded by the John Coffin Memorial Fund in collaboration with the Institute of Germanic & Romance Studies, celebrated the artistic lives of Robert and Clara Schumann and Heinrich Heine. Held at the Guildhall School of Music and Drama, tenor Jan Kobow performed with pianist Gottlieb Wallisch with interwoven readings selected by Dame Janet Ritterman.



On 8 March 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 Memorial Fund.



The trio of IMR events supported by the John Coffin Memorial Fund in 2006/7 was completed with a collaboration with the Institute of English Studies. Lucie Skeaping and Robin Jeffrey transported their audience to 17th-century England via a lecture-recital on broadside ballads at Goodenough College in June.



The IMR also took part in the first Bloomsbury Festival in October 2006 when an impassioned debate on how to produce (and how not to produce) Handel opera was hosted by Goodenough College and expertly chaired by Andrew Porter.

Middle East and Central Asia Music Forum

The Middle East and Central Asia Music Forum was established by Laudan Nooshin (City) under the auspices of the Institute of Musical Research in the Autumn of 2006 with a view to providing an opportunity for those working on the musics of this region to meet and discuss current research. One-day meetings twice a year will be organised around 5 or 6

speakers, allowing ample time for discussion and networking.

As well as facilitating the sharing of current research, the forum aspires to address issues of interest to a broad audience, including musicologists, ethnomusicologists and other researchers in the arts, humanities and social sciences, including those working on various aspects of Middle Eastern and Central Asian culture (dance, visual arts, media, film, literature, and so on). The Forum thus aims to encourage interdisciplinary dialogue, something which was clearly evident among the almost 50 participants attending the first meeting of the Forum on 2 March 2007.



The day began with 'From East to West, and Back Again: Musical Gifts of Israel-Palestine', presented by Rachel Beckles Willson (Royal Holloway University of London), a paper which generated some very interesting discussion around the politics of cultural ownership. Razia Sultanova (SOAS) reported on a recent fieldtrip when she carried out research among Uzbek communities in Northern Afghanistan while the final paper of the morning was by John Morgan O'Connell (Cardiff University) who spoke on 'Peace and War: Context and Strategy in Kurdish Music'.

'The Global Mix in Small-Town Xinjiang' by Rachel Harris (SOAS) and 'The Circulation of Music Between Afghanistan and the Afghan Diaspora' by John Baily (Goldsmiths University of London) both dealt with the relationship between the 'local' and the 'global', in the first case the impact of globally-circulated music on local

music-making in Xinjiang, focusing particularly on the global circulation of Bollywood sounds and imagery; in the second, local-global dynamics were considered in the context of the relationship between Afghan music at 'home' and in the widely dispersed diaspora communities.



The Forum ended with a concert of Iranian and Kurdish music performed by Arash Moradi playing the Kurdish *tanbur* (long-necked lute) and Fariborz Kiani on various percussion instruments, including *tombak* (goblet drum) and *daff* (frame drum).

Next forum: 25 April

Music and (Dis)placement

The convenors Erik Levi and Florian Scheduling (Royal Holloway University of London) devised a programme which was framed by two events involving Philip Bohlman (University of Chicago): firstly an introductory keynote paper 'Das Lied ist aus': The final resting place along music's endless journey' which provided a global and philosophical reflection on some of the issues that would be discussed during the day; secondly Philip Bohlman offered a very moving sense of closure to the study day with a performance of Viktor Ullmann's setting of Rilke's poem *Liebe und Tod des Cornets Christoph Rilke* composed in the Terezín Concentration Camp in the 1940s and accompanied by the pianist Christine Wilkie Bohlman in the Warburg Institute.

The morning session featured very contrasting papers. Jehoash Hirshberg (Hebrew University of Jerusalem) provided some fascinating insights into the first decade of displacement experienced by Paul Ben-Haim, a German composer who emigrated to Palestine in the 1930s. There followed a more discursive paper by Ruth Davis (University of Cambridge) focusing on the music of the Jews on the Island of Djerba, off the coast of Tunisia.



The afternoon session explored displacement in wider and more unexpected contexts. Sean Campbell from Anglia Ruskin University gave a paper on the seminal rock group The Smiths exploring the issue of ambivalence and unease that resulted from the strongly Irish identity of musicians who were working in an exclusively English environment. Max Paddison from the University of Durham then gave a very detailed exposé of the trials and tribulations faced by the critical theorist Theodor Adorno during his years of emigration. Björn Heile from the University of Sussex looked at displacement from a rather different angle through the lens of jazz pianist and composer Uri Caine whose appropriation of Mahler's music reveals closer connections with Jewishness than may often be perceived from hearing his work in its original orchestral guise.

Probably the most challenging paper of the study day was provided by Rachel Beckles Willson (Royal Holloway University of London). Her topic 'displacement in the musical museum' dealt with contemporary issues through Daniel Barenboim's West-

East Divan Orchestra whose course she had attended the previous summer at a time of crisis for Israeli-Arab relationships during the war in Lebanon. Finally Michael Beckerman of New York University spoke on the little-known Czech composer Jaroslav Jezek, a left-wing exponent of jazz idioms who had left his native country in the wake of the Nazi occupation and tried unsuccessfully to resuscitate his career in the United States.

Wagner Dream



Jonathan Harvey's new opera *Wagner Dream* opened at the Grand Theatre Luxembourg on April 28 2007, with further performances by the Netherlands Opera in June. Harvey was formerly Professor of Music at the University of Sussex, and this study day was organised by the Centre for Research in Opera and Music Theatre (CROMT) at Sussex to honour the creation of a major new work by one of Britain's leading composers. The event was scheduled to take place after the premiere of *Wagner Dream* in Luxembourg, which mean that we were able to view extracts from the opera from a DVD recording taken at the premiere.

The event was presented by Nicholas Till, Director of CROMT, and included contributions from all of the major scholars who have written about Harvey's music. These included the two authors of monographs on Harvey, Arnold Whittall (King's College London), author of *Jonathan*

Harvey (Faber & Faber, 1999), who put the opera in the context of the modernist response to Wagner, and Michael Downes (Cambridge), author of a forthcoming study to be published by Ashgate in 2008, who talked about Harvey's interest in non-western music and philosophy, in particular Buddhism, in relation to the themes of *Wagner Dream*. Other contributors were composer Michael Clarke (Huddersfield), who spoke about Harvey's use of electronics and the idea of the spiritual, and Klaus Bertish from the Netherlands Opera, who was the dramaturg for the production, and discussed the role of a dramaturg in the development of a new opera.

Jonathan Harvey himself was present at the event, which culminated in a discussion between Harvey and Julian Johnson (Oxford) of the significance of the opera in Harvey's oeuvre.

Postgraduate Research Training: RSTMP, RTM and Roadshows



Arts & Humanities
Research Council

In 2006/7 the IMR took over the running of the AHRC/British Library Research Skills Training for Music Postgraduates (RSTMP) national programme. Over 18 sessions, researchers from 16 different institutions delivered training covering subjects as diverse as digital musicology, oral history, and musical iconography as well as practical skills such as presenting a paper and getting published.

Postgraduate students who attended from a wide geographical range of institutions offered us valuable feedback. The programme has

accordingly been revised for 2007/8 to include more sessions on performance and composition. It restarted on 15 October, with all Research Training in Music (RTM) sessions being held this year at Senate House.



The research training series of seminars have been complemented by a new venture: Research Training Roadshows. In each case a team of four specialists have designed a study day and run it at two or three institutions around the country. Roadshows in 2006/7 were in Popular Music (Liverpool, London), in Music and Psychology (Manchester, London), and in Performance as Research (Cardiff, Birmingham, London).

We also organised Intensive reading courses in German and Italian for musicologists in 2006/7. Once again, student feedback has helped to shape the courses being offered in December 2007 – January 2008.

Research Group Notes

The IMR's Medieval Song Project is planning a conference in January 2008 at Pembroke College, Cambridge.

The Music and Science Steering Group representing Psychology, Computational Science, Digital Musicology, Computer-based Composition and Electrical Engineering works to raise awareness of the extent of science-based musical research. It maintains a website listing relevant international events via the Royal College of Music Centre for Performance Science, and has set up an international JISCMail list which

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

Research Grants

The Institute has secured funds for:

- '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.

Francophone Music Criticism



The AHRC Network's national and international members met in March and July 2007 respectively for meetings to discuss the project's two strands: firstly, the exchange of ideas in a workshop environment (in July we were able to bring together twenty specialists from France, Germany, Canada, Australia, the UK and the U.S.), and secondly the publication of searchable anthologies of music journalism mounted on the School of Advanced Study's e-repository, SAS-SPACE. A pilot web publication, comprising the complete works of the critic Henri Blaze de Bury, funded by the AHRC, and prepared by Mark

Everist, was 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 additional support from the School of Advanced Study Initiatives Fund.

policy of the Associated Board of the Royal Schools of Music between the 1880s and 1970. More recently we have welcomed Sara Gonzalez Castrejón (Répertoire Internationale d'Iconographie Musicale) and Jeremy Day O'Connell (Knox College).

PRIMO



This peer-reviewed online repository gives the UK a dedicated home for practice-based research in Music. It offers the first major corpus of material that interrogates and exemplifies, through sound / vision rather than through text, the processes by which practitioner-researchers work. PRIMO is 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 BCU Birmingham Conservatoire.

We launched the pilot stage on 26 October and now look forward to receiving feedback and further submissions. The website is at <http://primo.sas.ac.uk>.

Fellows

We have been delighted to welcome our first Visiting Fellows to the IMR. Roe-Min Kok arrived from McGill University in mid August to spend four months with us as a British Academy Overseas Visiting Fellow. She is working on the overseas examinations

Academic sponsorships

The IMR has helped sponsor:
Performing Mind, Performing Brain study day (Royal Academy of Music, January 2007)
TAGS day (Society for Music Analysis, May 2007)

Music Library

The Music Library is now in temporary accommodation in the North Block of Senate House while refurbishment work is carried out. Our projected return date is early 2009. We are grateful to Colin Homiski, librarian in Music and the Performing Arts, for securing significant donations of scores, sheet music and music pedagogy material.

Coming Up

10 Dec. 5.30 – 7.00 pm Seminar
(Stewart House, room 273)
Jeremy Day O'Connell, Debussy, Pentatonicism, and the Tonal Tradition

11-13 Dec. and 7-9 Jan.
(Senate/Stewart House)
German Reading for Musicologists

11-13 Dec. and 8-10 Jan,
(Senate/Stewart House)
Italian Reading for Musicologists

14 Dec. 10 am – 8pm Study Day
(Gresham College)

Elgar and Musical Modernism

10 Jan. 5.00 – 6.30pm Seminar
(Senate House, room NG14)
Reinhard Strohm and Ruth HaCohen,
The classicist ideology: a new
interpretation of 17th- and 18th-century
musical culture

17 Jan. 5.00 – 6.30pm Seminar
(Senate House, room NG14)
John Potter, The belcantification of the
Soviet Union: narrative versus truth

21 Jan. 10 am – 5.00 pm
(Duke's Hall, Royal Academy of Music)
Composition Project I

24 Jan. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Helen Reddington, Forgotten Stories:
genre and gender in British punk music

25-26 Jan. Conference
(Pembroke College, Cambridge)
Breaking into Song

28 Jan. – 10 Mar, 11.00 am – 1.00 pm
and 2.15 – 4.15 pm
Research Training in Music
(Senate House, room N336)

28 Jan. Iconography and Material
Culture
Dealing with Popular Music

11 Feb. Composers and Texts
The Scientific Study of
Music

25 Feb. Composers and Performers
Recordings as Texts

10 Mar. Documenting Performance
Student Request seminar

31 Jan. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Nalini Ghuman, A 'world music'?
Modes, mantras and gandharvas: John
Foulds' passage to India

7 Feb. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Colin Timms, Accounting for cantatas
in late Baroque Italy

18 Feb. 6.00 – 7.30 pm Lecture
(Stewart House, room 274/5)
Brian Ferneyhough, Time for Thought?
Temporal Experience in Making and
Listening to Music

21 Feb. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Trevor Wiggins, Asking the right
questions? Using western musical
concepts to consider African music

28 Feb. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Sophie Fuller, The Maconchy/Williams
correspondence

29 Feb. Conference
(Goodenough College)
Performing the Temperaments

3 Mar. 10.00 am – 5.00 pm
(Duke's Hall, Royal Academy of Music)
Composition Project II

6 Mar. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Alexandra Wilson, The land without
opera? Investigating 20th-century
British operatic culture

13 Mar. 5.00 – 6.30 pm Seminar
(Senate House, room NG14)
Barley Norton, The second American
invasion? Hip hop and the history of
popular music in Vietnam

2-3 Apr. Conference
(Senate House, North Block)
Empirical Musicology

8-11 Apr. Conference
(Senate House, North Block)
The Impact of Nazism on Music in the
20th century