

## **Research and Knowledge Exchange Committee Annual report 2013-14**

### **Introduction**

The Research & Knowledge Exchange Committee advises the Teaching & Learning Board on the role of research & knowledge exchange in the School's Strategic Plan and also on policy and its implementation. It advises the Teaching & Learning Board on the development of the School's research programmes and monitors the admissions and progress of research students. It commissions funds and evaluates research activity in the School and oversees the preparation of research bids to external bodies.

### **Overview**

A new Research and Knowledge Exchange Strategy (2014-18) was drafted with consultation at the Research and Knowledge Exchange Committee, and approval through TLB. The strategy builds on the previous one (2009-13), embraces relevant enterprise activity emerging in the School, and sets out an ambitious and viable set of objectives. Work was undertaken in line with the TLB strategy action plan to clarify practice-based research at programme level, in particular to articulate its nature and value. Within the School strategy revisions a substantial section was introduced dedicated to research and innovation. Work took place to embed this in student handbooks at all levels.

The School's REF submission was completed and returned to HEFCE in November 2013. Results will be known in December 2014. The submission was similar in size to 2008: 27 members of staff were returned, with an FTE of 16. The submission also included three impact case studies, and the required impact and environment institutional statements.

In addition to the forward planning prompted by the strategy, and the review of past activities involved in the REF, work continued apace on the ongoing research and enterprise projects, including Vocal Futures, collaborative research with English Touring Opera, and CreativeWorks London.

Twenty-seven ResearchWorks events were held at the School in 2013/14 (further details below). The programme will take a short break in Spring 2014, in order to focus activity on the Reflective Conservatoire Conference, and will then relaunch in Summer 2014 with a more ambitious and focussed programme of curated events.

The first of the research associates awarded in 2012 reached the end of their associateships (further details in the Research Groups overview). Active Researchers Leslie Anne Lewis and Alison Barrington continue their research in music therapy, with a presentation in June 2013 on current research in music therapy. Three Artists in Residence (Research) were appointed in September 2013, drawn from acting (Dinah Stabb) and composition and performance (Rolf Hind and Richard Baker) in order to develop their artistic and research contribution to the School.

### **Research highlights include:**

Richard Baker's composition 'The Tyranny of Fun' with sound design and programming by Nye Parry was shortlisted for the Royal Philharmonic Society Chamber-Scale Composition Award.

The School receives a grant of £10,000 from the charity Vocal Futures, to research and evaluate the impact of its second project “Haydn’s Creation” on the concert-going inclinations and habits of 16-25-year olds.

Julian Anderson’s opera ‘Thebans’ had its world premiere in May 2014 at English National Opera.

New recordings supported by the Research department included Graham Johnson’s 4-CD box set of the complete Poulenc songs released on Hyperion.

Universal Edition confirmed pending publication of a scholarly edition (in 2015) to accompany Jacqueline Ross’s recording of Schubert’s Introduction and Variations on ‘Trockne Blumen’.

Julian Philips’s ‘How the Whale Became’ received its world premiere in December 2013 at the Royal Opera House.

The Barbican Music Library received the International Association of Music Libraries (UK & Irl) Excellence Award 2014 – the service was particularly commended for the strong partnership with the Guildhall resulting in the People’s Piano Project.

### **Research groups overview**

Our three established research groups – Words Becoming Music, Understanding Audiences, and The Creative Stage – have all been active, each developing distinctive work and interaction with other key players from the arts and higher education.

### **Words Becoming Music**

One of the Guildhall Research Associates, Matteo dalle Fratte, is coming to the end of his work on Melophonetics, a method for teaching Italian phonetics for singing, and will be using it in his classes during the coming year. Paul Roberts, another Research Associate, will be continuing his study of the cultural influences on Liszt’s piano music with a lecture-recital on 28 November.

At the time of writing Graham Johnson’s three volume encyclopaedia on Schubert songs has still to be released by Yale, but his focus has now moved on to Poulenc. His recordings of the complete Poulenc songs for Hyperion came out at the beginning of the academic year and Graham followed this with his own mini Poulenc Festival here at the School in Autumn 2013. The Guildhall will be celebrating the long-awaited Schubert publication at a masterclass on *Winterreise* given by Graham on 13 November this year.

Words Becoming Music continued to contribute lectures to the ResearchWorks event series. Guildhall Masters student Ceri Owen gave a notably illuminating presentation, *Vaughan Williams Song and the Idea of Englishness* in which she interpreted new archival material tracing the development of Vaughan Williams’s attitude to folk elements in English national music. The lecture-recital was especially successful for its integration of performance by Guildhall musicians.

Plans were also finalised for a major forthcoming event, the Charles Ives Study Day on 23 Nov 2014, which will feature prominent Ives scholar J. Peter Burkholder. Postgraduate

composers and staff will write new works inspired by Ives, to be performed by the New Music Ensemble throughout the day. Dr Evan Rothstein is co-curating the day's events.

## **Understanding Audiences**

### **Britten Sinfonia Audience Development Project**

In collaboration with the AHRC Centre for Music Performance as Creative Practice, we co-hosted and evaluated an audience development project which involved an invited audience panel attending special pre- and post-concert events associated with two Britten Sinfonia programmes in the 2013-14 season where new works were being premiered. The project involved a research and evaluation component, to understand and articulate the value that audiences gain from a more intimate and extended contact with composers and players. The first results of the research were presented at a special day symposium in Milton Court on March 1st, entitled "Composers, Performers, and their Audiences", attended by the audience panel, members of Britten Sinfonia, and invited representatives from the music profession. Karen Wise also presented the findings to the Association of British Orchestras in May, and a research paper is under preparation for submission to a peer reviewed journal.

### **Creativeworks London**

The School has been lead institution for a multi-partner collaboration on Capturing London's Audiences, as part of the AHRC's Knowledge Exchange Hub for the Creative Economy, Creativeworks London. In 2013-14 Guildhall's contribution to the work of the Hub focused on Opera and its contemporary audiences. In collaboration with English Touring Opera, we conducted a research project on audiences for live relays of opera to cinemas, exploring its appeal, and its potential impact on audiences for more traditional presentations of opera. We also collaborated with Queen Mary University London and the Royal Central School of Speech and Drama, on a project exploring in depth the motivations and values of committed opera attenders. The results of these two studies were showcased at a public symposium in May 2014 and discussed by a panel of industry experts.

## **The Creative Stage**

Activity in this area has focussed very much on the launching of the Guildhall School's new MA in Opera-Making & Writing with the Royal Opera House resulting in a number of important initiatives. Firstly, Stephen Plaice is now confirmed and in post as the school's first ever Writer-in-Residence. Stephen comes with impressive experience as a writer working in Opera, Theatre and television and we are confident that he will make a strong contribution to this strand, not just in specific MA teaching but broader research activity around opera, from new opera events to a research focus on 'libretto'. As part of our broader conversation with ROH, conversations are underway about a number of specific research events - a day about site-specificity in new opera and a broader conference around diversity issues at conservatoire and early career level. We are also exploring whether the final performance of the MA Opera-Makers' new operas might be contextualised into a full day with presentations and discussion around the question of opera development.

The new MA brings two new composers (Laurence Osborn, Evan Kassof) and writers (Ruth Marriner, Alex Hut Kono) into the school, and from early workshops it is clear they are a

strong cohort who will make an excellent contribution to the school's creative activity. The Royal Opera House has made two significant new productions available to MA students - a new chamber opera (Glare) and a new production of 'The Fall and Rise of Mahagonny' - which they will be able to observe in rehearsal and production. The MA students will also be writing pieces for the ROH Youth Opera Company, to be premiered at ROH in May 2015.

In the meantime, Philip Venables - Guildhall/ROH Doctoral Composer-in-Residence - is very much underway with his new chamber opera for 2016. Depending on Rights negotiations currently underway, Phil is hoping to develop an operatic treatment of Sarah Kane's '4.45 Psychosis', and idea which the ROH is supporting very strongly. Applications are now open for the next Composer-in-Residence and we anticipate quite a high volume of applications for this scheme. At the same time, we are trying to make sure that we receive a strong field of applicants, particularly from the UK.

### Doctoral programme

2013-2014 was a year of innovation and expansion for the doctoral programme. The first Royal Opera House Composer in Residence, Philip Venables, began his doctoral research at the Guildhall School, working jointly with a supervisory team of staff of the School and the Royal Opera House. Proposals to expand the doctoral programme to include Drama and Music Therapy were considered and approved by City University, with the first Drama doctoral student commencing his studies in the Summer term 2014.

Recent graduate Edmund Finnis's new work 'Between Rain' was premiered at the Roundhouse in August 2014, with an accompanying profile in the Daily Telegraph.

**Table 1 – New Doctoral Research Projects**

<b>Student</b>	<b>Discipline</b>	<b>Thesis</b>
<b>Helgi Ingvarsson</b>	Composition	Interpretive-friendly environment for operatic performers
<b>Ian Peter Bugeja</b>	Historical performance	'The Aspiring Musical Director?' Music preparation in an 'Enlightened Europe' and the role of the keyboard conductor
<b>Johanna Groot Bloomink</b>	Composition	Many Shades of Blue Writing the blues in a contemporary classical setting
<b>Karolien Dons</b>		Leading to Engage. A study of the interplay between musicians' leadership and elderly people's motivation to participate in collaborative music activities
<b>Joseph Lewis-Nunes</b>	Composition	Extracting rich and distinctive musical narratives through a synthesis of instrumental colour, harmony and melody
<b>Philip Venables</b>	Composition (Royal Opera House Composer-in-Residence)	Fight Music: Music, Violence, Text and Drama

Details of the student cohort enrolled on the DMA/MMA with City University between September 2013 and July 2014 are shown in Table 2

**Table 2 - DMA/ MMA cohort**

<b>Student Numbers</b>	<b>Status</b>	<b>Details</b>
3	<b>Completed</b>	
2	<b>Pending</b>	One passed viva with major amendments, resubmission deadline 06/12/2014.
6	<b>Current students on the programme</b>	1 year 3 5 year 4 writing up

## **Enterprise**

A number of Enterprise strands have developed both where new Guildhall activity is emerging from research and where enterprise activity is throwing up potential for research opportunities:

Mindfulness for Performers was developed in-house by Chris Cullen to support student musicians and actors in their creative work and in their lives. Mindfulness meditation is a well researched and effective means of alleviating stress, anxiety and depression, and promoting wellbeing and flourishing. Chris received initial support from the research team and was awarded an LCACE seed fund grant in 2009. Based on overwhelmingly positive feedback from the School's students, Enterprise helped to develop a public facing course which first ran in autumn 2013. Again, the feedback was overwhelmingly positive with participants describing the course as 'life changing'.

The School's mindfulness approach is distinctive in that it has been developed specifically for the performing arts. We are now aiming to become a centre of excellence for mindfulness, by extending our capacity and profile, training up teachers, and exploring collaborations with orchestras and other higher education institutions.

Guildhall's video projection mapping resource – which received funding from HEIF 2013/14 – has developed significantly over the past year. Various successful off-site commissions including Glastonbury Festival's Temple Stage and the Barbican's offsite festival 'Walthamstow Garden Party. The new BA Pathway in Video Projection Mapping (validated for launch in September 2015) will pioneer an integrated enterprise and educational model; including staff and students engaged in professional projects and raising opportunities for practice-based research.

Enterprise has been developing a range of training workshops that use the skills and techniques used in the performing arts in order to draw parallels and develop learning in other sectors. Ashridge Business School has been in discussion with us as a potential corporate training partner. We have also begun to explore the research potential combining performing arts and neuroscience; examining the effect on the mind and body of performance based interviews.

## **The Research Environment**

### ***a) ResearchWorks***

Full details of the ResearchWorks events can be found in Appendix 1

The ResearchWorks programme continued to build on its previous successes, producing a wide range of both public and internal events (27 in total), from informal workshops to large scale conferences.

Highlights included:

- **‘Opera and its modern audiences: who are they, what do they want?’** Presenting research into how contemporary audiences experience and value opera, with input from a panel of experts connected to the opera industry.
- **‘Composers, Performers and their Audiences: exploring dialogue and interaction’:** An artist-researcher collaboration examining how audience members experience new music, centred around the Britten Sinfonia’s Milton Court concerts on 24 November and 14 February. The project was a collaboration between the Guildhall School, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), the Barbican Centre and Britten Sinfonia.
- **‘When England held her breath’: Composing in Wartime: Elgar and his contemporaries,** a conference organised jointly by the London Branch of the Elgar Society and the Guildhall School, exploring the music of and effect WW1 had on four composers; Ivor Gurney, Arthur Benjamin, Ralph Vaughan Williams, and Edward Elgar.
- **Analysis, Interpretation and performance: Hans Keller Anti- School:** an event dedicated to the unique pedagogical contributions of Hans Keller, including contribution from Christopher Wintle, Senior Research Fellow at King’s College London.
- **Medtner Day:** a one day festival dedicated to the artistic output of Russian pianist – composer Nikolay Medtner, including a masterclass by Professor Hamish Milne and a pre-concert talk by Professor Francis Pott.

A review is underway to develop and evolve a framework for the ResearchWorks series going forward, to ensure that the purpose and scope of future events are aligned with the overall School Strategic Plan, new audiences are targeted, varied formats and additional venues are explored and marketing e.g. of strands (including understanding audiences, words becoming music and the creative stage) is consistent with the new School brand.

#### **b) Reflective Conservatoire Conference 2015**

The fourth Reflective Conservatoire Conference ‘Creativity and Changing Cultures’ will take place from Thursday 26 Feb-Sunday 1 March 2015 at the Guildhall School (including Milton Court venues).

The conference title and themes emerged from a series of brainstorming meetings held with Guildhall teaching staff and academics plus colleagues from the wider world of classical music performance, event management and teaching. Themes are:

- Creativity, playfulness and improvisation: artistic development and experiential learning
- Interdisciplinary connections: meeting points, shared values, collaboration, interrogating differences between art forms
- The world in 2015 and beyond: conservatoires in society
- Viewpoints on the developing artist and the flow of exchange between teachers, alumni and professionals

Keynote speakers confirmed to date include:

- Ricardo Castro, pianist, conductor and creator of NEOJIBA in Brazil, a youth music training programme based on Venezuela's El Sistema
- Liz Lerman, choreographer, dancer, educator and founder of the 'Critical Response Process', a rigorous feedback tool using facilitated dialogue to nurture the development of work-in-progress

The conference will begin with an opening panel discussion on 'The Artist as Maker'. Further development of the programme is currently taking place, with the review of abstracts ongoing at the time of writing. The call for papers opened in Summer 2014, with 174 abstracts received by the closing date. A performance programme is also being developed, with the intention that performance will be a central and organic part of the conference proceedings.

### ***c) Creative Entrepreneurs***

The Guildhall Creative Entrepreneurs' Scheme launched with a pilot year in September 2013. Recognising the current needs of graduate students to be able to be self-starting, and entrepreneurial, the scheme supports Guildhall School alumni to create, launch and make a success of their businesses – as well as to raise vital seed funding. The 12 month scheme – run in partnership with award winning enterprise Cause 4 - offers access to coaching, business planning, marketing and sales, and fund raising training.

Additionally, the partnership runs a 'lighter touch' programme of workshops and seminar activity for students, alumni and staff wanting to develop their knowledge of creative entrepreneurship and develop viable initiatives.

Nine entrepreneurs with a business idea already formed were selected onto the 12-month scheme via criteria including artistic quality, strength of concept, business readiness. Businesses included:

**Song in the City**, a charity that programmes classical concerts around inventive and challenging themes;

**No Quills**, a registered company that revolutionizes the way that young people experience Shakespeare by providing workshops to primary and secondary schools across London;

**Drum Works**, a music education programme that confronts disengagement within schools, and is currently reaching over 400 young people every week; and

**Salida Productions**, an East London theatre and film company.

Seven businesses completed the programme having pitched their enterprises to Angel Investors at an Investors evening on 3 June at the Barbican Centre. During the programme the entrepreneurs completed business plans and were supported by mentors providing bespoke professional support.

2013-14 marked the launch of the first Guildhall / Amati Global Investors award following an event held at Milton Court in June 2014, awarded to Drum Works.

The experience and development of this first cohort will be used to inform research into the business plan for a sustainable creative entrepreneurs' hub.

Applications for 2014-15 were launched and 10 businesses will join the scheme in 2014-15.

#### **d) Research staff**

Sian Brittain joined the team in November as Entrepreneurship & Enterprise Manager, from her previous role as Organisational Planning Manager for the Barbican Centre

Anna Burson joined the team as Research and Knowledge Exchange Co-ordinator, covering Esther Fowler's secondment. Anna joins us from the University of Oxford.

Rebecca Cohen – continues as Research & Knowledge Exchange Manager, and in September 2014 completed her MMus in Piano Accompaniment at Trinity Laban. She will increase her time at Guildhall to 0.7fte in January 2015.

Esther Fowler has been seconded for a year to the role of Principal's EA, during Amy Grimes' maternity leave.

Helena Gaunt – took on a new role at the School, as Vice Principal and Director of Academic Affairs.

Julia Howse - is leaving the role of Research & Knowledge Exchange Manager to take up a role in the research department of LSE.

Geoff Coates, himself a Guildhall School alumn and previously a Research Assistant in the Department, has now taken over Julia's role.

Marianne Le Gallo, previously Consultant Business Development Manager, joined the team on a more permanent basis as Programme Development Manager (Enterprise).

#### **e) Research management**

The major activities within the management of research at the Guildhall School were prompted by the REF submission in November 2013. In particular, staff contracts were updated to include research, methods of tracking the FTE of hourly-paid staff were developed and further developments of the website took place in order to reflect the ongoing research activities. The data-gathering stage of the REF ended with the submission deadline in November 2013. The audit stage of the REF continued until summer 2014, with the outcome to be known in December 2014.

#### **f) Communication**

Research findings to which Guildhall staff and students contributed attracted national press coverage this year, in particular:

- Guildhall School students participated in fieldwork for a CMPCP study examining creativity in music-making. The results of the study, which included findings that suggest that musicians may also experience breakthrough moments of inspiration when they are away from their instruments, for example whilst humming pieces to themselves, imagining dance moves or emotional narratives inspired by the music, or tapping out rhythms on nearby furniture, rather than using their instruments.



- A joint study between researchers at the Guildhall School and Imperial College London found that listeners engage with classical music more when musicians improvise. A collaboration of researchers from the Guildhall School, including Professor John Sloboda and David Dolan, and Imperial College London examined the electrical signals in the brains of musicians and listeners, with the results suggesting that introducing elements of improvisation into classical concerts could increase audience engagement.
- Research conducted by John Sloboda and Karen Wise suggested that the emerging trend for large opera companies to broadcast their work in cinemas is not yet creating a new generation of opera-goers, according to new research into audiences for opera cinema broadcasts. However, existing opera audiences highly value the opportunity to see productions that are geographically and financially out of reach, often enjoying a sense of participation and shared experience similar to live events. The research, conducted with English Touring Opera (ETO) and funded by Creativeworks London, surveyed 234 people attending live broadcasts of opera in cinemas in London from October and December, 2013.

#### Research Ethics 2013-14

Applications for ethical approval from staff and external researchers were considered by the Research Ethics Committee, and low risk student applications considered at departmental level. A summary of all applications considered are noted in **Table 3** below.

For any projects involving the School as a partner, the lead institution is be required to approach the School in the first instance before proceeding to seek ethical approval. The Research & Knowledge Exchange Committee therefore consider research proposals from an operational perspective in order to approve these at institutional level, before consideration by the Research Ethics Committee from the ethical perspective.

**Table 3 – Applications for Ethical Approval**

	Total Number Applied	Number Granted Approval	Risk Level	Number Rejected
Staff	10	10	Low risk	0
Students	1	1	Low risk	0
External Researchers	3	3	Low risk	0

#### Partnerships

##### **a) Innovative Conservatoire (ICON)**

The Innovative Conservatoire project, led by the School and chaired by Helena Gaunt, continued to offer tailored professional development to Conservatoire teachers across Europe and Australia through residential seminars each Autumn and Spring. By the end of the academic year, the network increased to 187 teachers across 32 institutions. New institutions joining included the Yong Siew Toh Conservatory of Music, National University of Singapore, Schulich School of Music, McGill University and the University of York.

Autumn 2013 marked the launch of ICONgo; the introduction of a series of tailored individual workshops within institutions. Four seminars and ICONgo workshops were produced during the year:

<b>Date</b>	<b>Details</b>	<b>Venue</b>
16 Sept 2013	<b>ICONgo Workshop</b> A series of workshops centred on collaboration between musicians, actors and other artists and non-judgemental feedback	Royal Conservatoire of Scotland
6 – 9 Oct 2013	<b>Seminar</b> Practice-based research - choreographing exploration, reflection, creative experiment and research	Kallio- Kuninkala, Finland
8 – 11 Jan 2014	<b>ICONgo Workshop</b> Assessment and Feedback Involving key institutions involved in the ConNext partnership	Kallio- Kuninkala, Finland
27 – 30 April 2014	<b>Seminar</b> Student as Teacher	Dartington Hall, UK

### Other Developments

- An application was submitted to Erasmus+ (led by the Royal Conservatoire of the Hague and including the School as one of 8 partners), to form an international strategic partnership between the Higher Education institutions with the aim of enhancing and modernising current programmes and teaching approaches. This application was not successful. Only one of nine Erasmus+ applications submitted in music was successful. The Guildhall School is also a project partner in the successful application, 'New Audiences and Innovative Practice'.
- The team of Creative Directors involved in facilitating the seminars and workshops was expanded to 14, to ensure that larger numbers of teachers can be accommodated at seminars.
- Advisory roles were identified including Celia Duffy (formerly of the RCS), who will work with the School on strategic planning in 2014-15.
- A second phase of development was completed on the ICON website. ICON go workshops are planned in 2015 at the Queensland Conservatorium and the Royal Conservatoire of the Hague, and discussions with a number of other Conservatoires about potential workshops are on-going.

### **b) Centre for Musical Performance as Creative Practice (CMPCP)**

September 2014 sees the close of the University of Cambridge based Centre for Musical Performance as Creative Practice (CMPCP), in whose research activities – most notably the 'Creative Learning and "Original" Musical Performance' project – the Guildhall School has been a partner. A book is due to be published by Oxford University Press, including several chapters by Guildhall research staff:

*Musicians in the Making: Pathways to Creative Performance. Edited by John Rink, Helena Gaunt, Aaron Williamson. Oxford University Press, 2015?*

Dr Karen Wise, researcher on the ‘Creative Learning...’ project, joined the Guildhall School following the end of her post in CMPCP. The CMPCP partnership has also led to the development of an exciting research relationship with Britten Sinfonia following the success of the recent collaborative project ‘Composers, Performers and their Audiences’ (see the ‘Understanding Audiences’ research strand) and Karen Wise is making plans for a future collaboration with Professor Daniel Leech-Wilkinson of Kings College London – also a CMPCP collaborator – as part of a multi-institution funding bid.

## Funding

**Table 4 – Income 2013/14**

<b>Source</b>	<b>Allocation, £</b>
<b>Annual funding</b>	
QR: August 2013 - July 2014	246,078
HEIF: August 2013 - July 2014	305,367
CoLC Grant	50,000
<b>Total Annual Funding</b>	<b>601,445</b>
<b>Funded Research</b>	
AHRC Knowledge Exchange Hubs	29,108
CreativeWorks London vouchers	9,953
<b>Total Funded Research</b>	<b>39,061</b>
<b>Other</b>	
Publication Royalties	c.1,000
Innovative Conservatoire income	34,317
<b>Total Other</b>	<b>74,378</b>
<b>Grand Total</b>	<b>675,823</b>

**Table 5 – City of London Corporation Projects considered for funding, September 2013-August 2014**

<b>Project Type</b>	<b>Submitted and approved</b>	<b>Declined</b>	<b>Pending</b>
Research Centre	5	0	
Professional Development	0	N/A	
Curriculum Initiative	2	0	1
Research Associates	1	0	
Active Researchers	0	N/A	
Sabbatical	0	N/A	

**Table 6 – Funding applications submitted 2013/14**

<b>Date submitted</b>	<b>Funding Body</b>	<b>Title</b>	<b>Guildhall School Contact(s)</b>	<b>Granted?</b>
Jun 2013	Higher Education Academy	Video as a tool for self-regulation: developing skills of self-assessment and peer assessment/feedback by combining technology with Liz Lerman’s Critical Response Process	Carlos Lopez Real	Yes
Sep 2013	Paul Hamlyn Foundation	Musicians and their audiences: developing innovative relationships	Prof. John Sloboda	No
Jan 2014	Higher Education Academy	Developing a collaborative module: teaching and leading within “Sistema-inspired” music education programmes	Prof. Helena Gaunt	No (funding scheme discontinued after close of call)
Aug 2014	Radcliffe Trust	An investigation of original Eighteenth Century French clarinets in the Shackleton Collection, EUCHMI, University of Edinburgh	Jane Booth	Pending outcome

## Appendix 1

### ResearchWorks events

#### Autumn Term events

**10 October**

#### **Vaughan Williams Song and the Idea of Englishness**

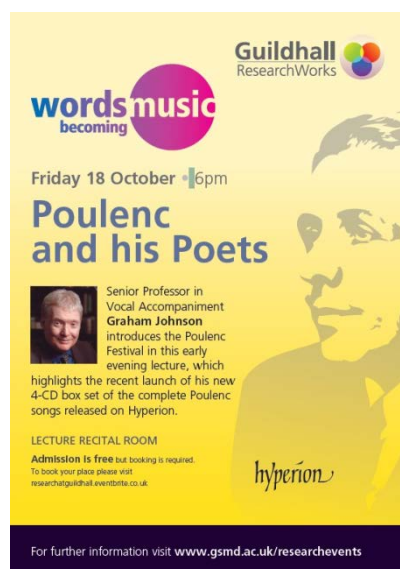
Masters student **Ceri Owen** presents and interprets new archival material which enables scholars to trace Vaughan Williams' conversion to the power of folk in English national music. The lecture-recital includes a performance by Guildhall musicians.

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**18 October**

#### **Poulenc and his Poets**

Senior Professor in Vocal Accompaniment **Graham Johnson** introduces the Poulenc Festival in this early evening lecture, which highlights the recent launch of his new 4-CD box set of the complete Poulenc songs released on Hyperion.



**13 November**

#### **Schoenberg Study Day**

In advance of the Guildhall Symphony Orchestra's performance of Schoenberg's *Pelleas und Melisande* this Study Day explores the diversity of Schoenberg's output, from the early tonal works to the expressionist and serial pieces, and asks how performers can best approach this notorious composer. Speakers will include performers, musicologists and Guildhall School professors.

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**15 November**

#### **Spreading activation: creativity at the interface of composition and performance**

**Professor Eric Clarke**, Heather Professor of Music at the University of Oxford, examines some of the fascinating ways in which creativity is distributed between composers and performers in the making of new music.

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**27 November - 28 November**

**Between Extemporisation and Repertoire Performance – The Performer as Creator**

*Centre for Creative Performance & Classical Improvisation in collaboration with ResearchWorks*

Classical Improvisation used to be a part of the norm of art-music making until the 20th century. Pianist and scholar, **Professor Robert Levin** (Harvard University), is one of the world's leading authorities on Mozart, classical improvisation and its integration in repertoire performance. He will lead workshops, masterclasses and two lecture-recitals:

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**Spring Term Events**

**6 January**

**Learning to sing in adulthood: From 'non-singer' to nightingale**

Chaired by **Dr Karen Wise**, this seminar explores different perspectives on the journey of overcoming singing difficulties in adulthood. Speakers: Prof Graham Welch, William Leigh Knight, Margaret Frood.

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**17th January/28th March**

**Marc Verter and Mhairi Lawson: French song workshop**

Soprano **Mhairi Lawson** and pianist **Marc Verter** discuss the Mélodie at the turn of the century and the songs of Fauré in particular. Following an open rehearsal, they will work with singer and pianist duos from the Guildhall School.

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**20 January**

**Three Women Concert Artists of Early Twentieth Century Britain**

A critical study of Myra Hess (1890-1965), Harriet Cohen (1895-1967) and Moura Lympany (1916-2005) by **Lemy Lim** PhD MA (City University, London) MMus (Guildhall School)

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**3 February**

**Performing Topics in Mozart's Chamber Music**

A lecture by **John Irving** previewing his chapter from the Oxford Handbook of Musical Topic Theory on the application of topics in period performance of Mozart's chamber music with live illustrations given by students from the afternoon workshop. The works considered will be included in an evening concert performance. Both lecture and concert will explore ways in which topics – taken together with an understanding of appropriate period performance styles- can reveal latent dimensions of musical narrative and meaning in Mozart.

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**14 February**

**Composers, Performers and their Audiences: exploring dialogue and interaction**

An artist-researcher collaboration examining how audience members experience new music, centred around the Britten Sinfonia's Milton Court concerts. Participants attend rehearsals and discussions with performers and composers. A collaboration between the Guildhall

School of Music & Drama, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), the Barbican Centre and Britten Sinfonia.

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## 24 February NEOS CD launch – Rolf Hind

An event to mark the launch of **Rolf Hind**'s disc of Chamber and Orchestral music (funded by the Guildhall School) including a presentation and performance of *The City of Love* for piano, violin and voice.



The poster features the Guildhall ResearchWorks logo at the top right. Below it, the date and time are listed: "Monday 24 February • 7.30pm". The main title "CD launch: Rolf Hind" is in a large, bold, red font. A descriptive paragraph follows: "An event to mark the launch of Rolf Hind's new CD of chamber and orchestral music (funded by the Guildhall School and released by Neos), including a presentation and performance of *The City of Love* for piano, violin and voice." To the right of this text is a small image of the CD cover, which shows a red and black abstract design. Below the main text, the venue "SILK STREET MUSIC HALL" is mentioned. At the bottom left, there is a photograph of Rolf Hind, a man with short grey hair, wearing a dark jacket, looking towards the right. At the bottom right, there is a booking information box that says "Admission is free but booking is required. To book your place please visit [researchatguildhall.eventbrite.co.uk](http://researchatguildhall.eventbrite.co.uk)".

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## 1 March Britten Sinfonia: Composers, Performers and their Audiences: exploring dialogue and interaction

A collaboration between the Guildhall School of Music & Drama, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP), the Barbican Centre and Britten Sinfonia.

A day-conference on innovations in composer-performer-audience relations. Includes findings from the audience engagement project based around two Britten Sinfonia concerts at Milton Court, from both artist and audience perspective; plus presentations on relevant artistic and research initiatives from the Guildhall School and elsewhere.

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## 11 March Launch of new recording of Gilson's *La Fanfare Wagnerienne* (Eric Crees)

This event will mark the launch of a new CD and will include a concert with the Guildhall Brass Ensemble performing Gilson's *La Fanfare Wagnerienne*, a new performance edition by **Eric Crees**. Eric will give a short talk on the research process involved in the creation of the CD, in a Q&A with Richard Benjafeld and Geoff Batchelor.



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### **13 March**

#### **Missions and visions for higher music education institutions**

Based on a study of a selection of European conservatoires **Harald Jorgensen**, Professor of Education, Emeritus at the Norwegian Academy of Music asks: What are the missions and visions for these institutions? What do they regard as their primary tasks and responsibilities? This event will include a panel discussion.

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### **21 March**

#### **Communication in Music Performance and its Teaching and Learning at the Guildhall School – Helen Reid**

Communication is a much-cited criterion of a successful performance, but little research has been conducted into the ways in which communication skills can be, and are being, taught within institutions. In this session, a presentation will be followed by a panel discussion, to explore the question of what constitutes communication in music performance, drawing both on existing knowledge and also on the results of a new research project at the Guildhall School, discovering how communication finds its place in the teaching and learning of the school as seen through the eyes of both students and teaching staff.

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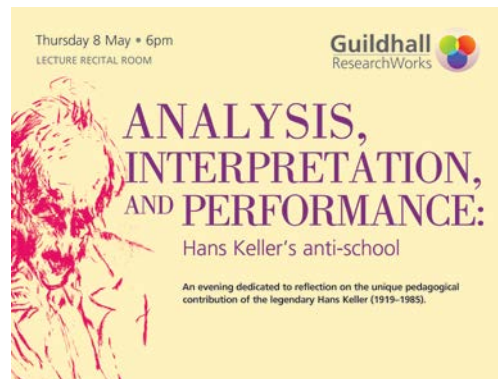
### **Summer Term events**

#### **8 May**

#### **Analysis, Interpretation, and Performance: Hans Keller's anti-school**

An evening dedicated to reflection on the unique pedagogical contribution of the legendary Hans Keller (1919-1985), including a critical introduction to Keller's analytical approaches, a panel discussion with artists and teachers who studied with Keller, and archival audio/video documents.





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## 11 May Elgar Day - songs around 1914

### **‘WHEN ENGLAND HELD HER BREATH’: COMPOSING IN WARTIME: ELGAR AND HIS CONTEMPORARIES**

This conference, organised jointly by the London Branch of the Elgar Society and the Guildhall School of Music & Drama, explores the music of and effect WW1 had on four composers; Ivor Gurney, Arthur Benjamin, Ralph Vaughan Williams, and Edward Elgar.

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## 22 May Medtner Study Day

Medtner Day is a one-day festival dedicated to the artistic output of Russian pianist-composer Nikolay Medtner. Musicians from Guildhall School of Music and Drama will be performing solo piano works, songs and chamber music by this enigmatic composer.

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## 27 May Opera and its modern audiences: who are they, what do they want?

How are contemporary audiences experiencing and valuing opera? What impact does new forms of delivery such as cinema "Opera-Live" relays on the reach and public appreciation of opera? What are the implications for opera makers and promoters? The research will be presented, and then discussed by an expert panel of people in, or connected to, the opera industry.



**3rd June**  
**Doctoral Day**

Doctoral students present their research and discuss their experiences of doctoral study.

**Scarlatti in Barcelona**

Anthologies and compilations of texts pose particular problems for the study of text transmission and editing. This lecture, by **Professor Barry Ife**, Principal of the Guildhall School of Music & Drama, will compare and contrast two manuscript compilations – one poetic and one musical – to illustrate these problems and discuss their implications. This lecture builds on the previous ResearchWorks event on Scarlatti.

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**20th June**  
**Music Therapy**

An evening of exploring the experiences of music therapy work with adolescents in mainstream secondary settings. This will consist of the presentation of a phenomenological research piece; identifying the key features of the work, which will be supported with more detailed musical clinical examples.