

<p>Institution: University of York</p>
<p>Unit of Assessment: 35A - Music, Drama, Dance and Performing Arts: Music</p>
<p>a. Overview</p>
<p>In 2008–13 the Department of Music has significantly developed all aspects of its research, with key staff appointments enhancing our international reputation. Our particular strengths lie in practice-led research: especially early music performance, composition (acoustic and electronic), contemporary performance practices, and jazz and improvised music. In musicology, research expertise lies in: early music; ethnomusicology (especially Javanese, Indian and South African music); analysis; word and music studies (including opera, music theatre, and the voice); critical musicology (with a particular focus on music of the twentieth and twenty-first centuries); and aspects of music pedagogy. 11 staff work partly or wholly on practice-led research, and this is complemented by expertise in musicology, much of which is oriented towards practical issues (including editing, issues in performance studies, pedagogy, and relations between analysis and performance/composition). The Department is one of the most active in the country, with 17 academic staff (evenly spread across levels from Lecturers to Professors) plus a Research Fellow, a Community Music Fellow, a Postdoctoral Fellow, 40 instrumental/singing tutors, 2 technical staff, 200 undergraduates and around 90 postgraduates each year. Visiting scholars, composers and performers are in evidence every week of the academic year. The multiple achievements of our staff (composers, performers, scholars), the confidence of our sponsors and our flourishing graduate school, all bear witness to our current success and future potential. The University has recently added a large block of offices and teaching rooms to the Music Department ‘estate’ (which includes the £2.4 million Music Research Centre, opened in 2004, and the Sir Jack Lyons Concert Hall – the City of York’s only purpose-built concert hall).</p>
<p>b. Research strategy</p>
<p>The Department of Music has continued, and will continue, to develop its existing strengths in practice-led research (composition and performance) and musicology. Over recent years the Department has developed a comprehensive research strategy, led by the Department Research Committee. The strategy has four main aims:</p>
<p>1. To maintain a position at the forefront of musical scholarship, with excellent, internationally recognized research across the core fields of composition, performance and musicology. This is facilitated by:</p>
<ul style="list-style-type: none"> • a staffing strategy that ensures high quality research across these fields, at senior and junior levels. Recent appointments have been extremely effective in this respect (see c below), as have policies for research leave and other support (see d);
<ul style="list-style-type: none"> • a dynamic and flexible research environment, feeding from a strong relationship between teaching and research, the integration of staff and PGR research, and an open, collaborative approach to research development (see d below), all underpinned by growth in research income (see ci for comments on support for this);
<ul style="list-style-type: none"> • the maintaining of research student numbers (supported by research council studentships and strategic investment in scholarships): see c.ii below;
<ul style="list-style-type: none"> • the continued development of key resources and infrastructure to support musicological research (see d);
<ul style="list-style-type: none"> • strategic development of specific aspects of our work, as indicated in strategy points 2–4.
<p>2. To enhance the profile of York as a leading centre for practice-led research in music. This requires:</p>
<ul style="list-style-type: none"> • a body of staff that includes dynamic early career practitioner-researchers alongside more senior, internationally respected and influential staff: see c;
<ul style="list-style-type: none"> • substantial presentation of practice-led research in a range of fora: academic conferences and festivals of practice-led research as well as artistic contexts. Evidence of extensive activity in these areas is provided in our substantial range of practice-related outputs, including (but not only) those in REF 2. A key on-going objective is to ensure the widest

possible dissemination and impact in both research-specific and artistic contexts;

- involvement in national and international networks for practice-led research. In addition to regular involvement in UK conferences and networks (events hosted by the Performance Studies Network, for example), a particular development since 2009 has been the partnership with the Orpheus Research Centre in Music, Ghent (see e below): this places us at the heart of European developments in practice-led research in music, offering strategic insight as well as collaboration on specific projects. Our on-going strategy is to extend this relationship and the associated network (see e).

3. To extend the role of the Music Research Centre as a key resource, developing its international reputation as a centre for research in musical practices.

- A key RAE 2008 objective was to expand research student activity in the Music Research Centre in conjunction with funded research projects. This has been fulfilled through the AHRC *New Aesthetics in Computer Music* project, 2007–10, with two funded PhD studentships and a 0.5 RA.
- The MRC resources (staff, spaces and equipment) have been central to the development of specific research projects involving innovative audio technologies, leading to outputs including some of those submitted under REF 2 (e.g. Field) and others with substantial impact (such as *The Morning Line*: see impact case study REF 3b MUS02).
- In response to recent developments in technology and musical practices, our strategy most recently and for 2014–19 is to broaden the role of the MRC beyond its purely technological focus. This has already resulted in its use as a resource within numerous (staff and PGR) practice-led research projects since 2012; the MRC is now starting to operate as a laboratory for new approaches to performance practice, often exploring, but not focusing narrowly upon the development of, audio technologies, the relationship between sound and space, and/or the interaction between audio and visual elements (see d below).
- The appointment of **Wells** (2012) is key to this strategy (see c below).

4. Extend the impact of our research by maintaining current and forging new collaborations with a diverse range of partners (especially outside of academia). This involves:

- maintaining our range of local, regional, national and international collaborators for the development and dissemination of research (see e);
- identifying possibilities for new networks and collaborative relationships. Our impact strategy (set out in REF 3a) is significant in this respect: it identifies our strengths but also sets out our strategy for development.

c. People, including:

i. Staffing strategy and staff development

New staff appointments have been made in relation to the strategy outlined above. Most have been junior, maintaining the balance across levels. **Sheil** (2009) has musicological specialisms that include Performance Studies and digital media. **Hollingworth** (Anniversary Readership 2012) and **Laws** (2010) are concerned with innovative performance practices in early and contemporary music respectively, including interdisciplinary modes of presentation (theatre, film and installation), with **Laws's** musicological work (on musical subjectivity and word and music studies) connecting to practice-led work in the Department. **Suckling** (2011) broadens the range of compositional approaches, complementing the specialisms of other staff, and the appointment of **Wells** (2012) relates to the strategy for the MRC: he brings a research focus on sound recording and his work is leading to further collaborations, within Music but also with the Department of Theatre, Film and Television. These strategic appointments have enabled continuity following the retirements of **LeFanu** (in 2008), **Taylor** (2010) and **Potter** (2010), **Doctor's** appointment as director of the Belfer Audio Archive at Syracuse University (2012), and **Myatt** appointment as Professor at the University of Surrey (2012). **Hollingworth's** employment also facilitates the regular involvement of the vocal ensemble *I Fagiolini* in Department performance activities, including practice-led research projects.

Equality of opportunity and inclusivity are fundamental to the vision and values of the University of York. The principles of equality and diversity are at the heart of University life and are supported by appropriate policies and procedures in recruitments and in employment. Staff training is individually tailored and combines individual mentoring (within the Department) with formal training. Administrative duties are kept to a minimum for ECRs and new appointments, and ECRs take a

University training course, the Postgraduate Certificate of Academic Practice (PGCAP) that covers research supervision and career development. New staff are quickly integrated into the research culture through informal staff meetings and weekly research seminars (see d: Research Infrastructure).

The University's commitment to continuing professional development is organised through its Learning and Development unit, which offers a structured programme for staff at all career points covering research governance (including grant application and management), personal effectiveness, career development, intellectual property, and impact. York was one of the first ten universities in the UK to gain the European Commission's *HR excellence in research* badge. This acknowledged our alignment with the principles of the European Charter for Researchers and the Concordat to Support the Career Development of Researchers and was renewed in 2012. The EU review panel commented that it demonstrated 'a detailed process with an impressive quantity of engagement'. In accordance with the Concordat, lecturers on fixed term posts, post-doctoral researchers and teaching fellows are treated as far as possible as equal to permanent colleagues. Their time at York has often been a launchpad to permanent lectureships here or elsewhere (as with **Sheil's** appointment as a permanent lecturer after her previous fixed term contract).

Research is central to the duties of academic staff (comprising 40% of their time) and is carefully integrated with teaching and composing/performing activity. Teaching is structured to allow for periods of research or related travel, and staff can apply for financial support for research activities: see d (Research Infrastructure). The Department funds any specific research training identified in annual Performance Reviews for all staff. Our aim of increasing research income is facilitated by a mentoring scheme for the development of funding applications, and by additional support from research staff in the University's Humanities Research Centre (resulting in more applications to an increasingly diverse range of sources in 2012–13).

ii. Research students

High research student numbers have been maintained at around 40 per annum. This has been facilitated by AHRC BGP1 PhD studentships (2–3 per year) and departmental investment in postgraduate scholarships, bringing us outstanding home and overseas students. We expect the number and quality of funded home students to be maintained and enhanced through the new AHRC Doctoral Training Partnership, the White Rose College of the Arts and Humanities, The Department has sought additional endowments to sustain postgraduate research, with considerable success: between 2008 and 2013 a total of £309,287 was disbursed to PGR students as scholarships and bursaries. Postgraduates can also apply for part-time administrative and technical roles within the Department. Since 2007 we have also had 5 PGR studentships associated with specific AHRC-funded projects: *New Aesthetics in Computer Music* and *The Music Preserved Sound Archives: Expanding Resources for Research in Performance*. Teaching opportunities are available to PGRs (awarded on a competitive basis) and this has aided their gaining of lectureships: recent examples include Michael Rofe (University College Falmouth), Jon Hargreaves (Trinity/Laban College of Music and Dance), Helena Daffern (Dept. of Electronics, York), and Nahro Zagros (who set up and heads the ethnomusicology department at Soran University, Kurdistan). From 2012, the Department has been able to offer a Post-Doctoral Teaching Fellowship.

Research students meet their supervisors on average once every two weeks. Expectations for supervision and research conduct are mapped out in a handbook for students. In addition to providing timely and effective feedback on the student's work, the supervisor monitors the student's Graduate Professional Development. Progress is reviewed twice a year at Thesis Advisory Panels, with two academics present in addition to the student and supervisor. TAPs ensure the supervisory relationship is satisfactory, monitor student progress at a departmental level (including transfers of registration from MPhil to PhD status) and agree a timetable for completion. The effectiveness of this procedure is demonstrated by the large number of successful completions listed in Ref 4a: 64 PhD completions in 2008–2013.

Support and training for research fellows and students

Since 2008 the University has extended the range of training offered to research students, with an emphasis on career development. In addition, the Music Department has run an annual series of training courses to develop research and transferable skills for musicians Topics include:

developing a portfolio career, securing project funding, project management, questionnaire techniques, interactive technologies, audio production and recording, promotion and interaction on the web, HTML training, copyright and professional practice training. Postgraduates also take advantage of national schemes such as those offered by the AHRC, the Royal Musical Association, and the University of London Institute of Musical Research.

Seminars (see d for details) help to integrate PGRs into the research environment. PGR students deliver at least one seminar during their first two years, are active in external research networks, and have opportunities to propose and organise events themselves. Examples, indicative of the diversity, include: PGR students organised and raised funds for international symposium events as part of The Gathering of the Gamelans, **Gamelan Sekar Petak's 30th Anniversary International Symposium** (York, April 2012); PhD student Jane Troughton organised the 'Music in the Country House' seminar, Castle Howard September 2012, a collaboration between the University and the Yorkshire Country House Partnership; RMA Study Days have been organised by PhD students with support from the Department Research Committee (e.g. Joseph Knowles: Music and the Seicento, 2012, and the Gesualdo 400th Anniversary Conference, 2013). Research students may also apply to the DRC for financial support for conference presentations or research travel. PGR composers and performers have regular opportunities to expose their work to professional practitioner-researchers, including in workshops with the Department Ensembles in Residence (see d below). The Department's active range of collaborations with local arts producers ensure that student composers and performers have opportunities to present their work externally: examples of regional producers with whom we have strong links, and where PGRs have regularly presented practice-led research, include the National Centre for Early Music, York Late Music, York Early Music Festival, Huddersfield Contemporary Music Festival and York Festival of Ideas.

d. Income, infrastructure and facilities

In the period 2008–2013 the University has invested substantially in Departmental research infrastructure (buildings, equipment, studentships and project support), extending our excellent facilities for research and facilitating our dynamic research environment. Additional external research funding (primarily AHRC and European (Orpheus Institute) funding) has totalled £232,299, and this has been supplemented by numerous grants for artistic work (composition commissions from ensembles and festivals, and performance grants).

Infrastructure: Research Resources

The Sir Jack Lyons Concert Hall is an invaluable resource for the development and dissemination of practice-led research: the public concert series often provides a first external outing for new work. As noted above, the Music Research Centre (Rymer Auditorium and studios) has enabled significant development within music technology and production, providing a valuable resource for staff and students working in audio research, composition and performance. An ideal facility for research symposia and conferences, it has also supported the development of systems for live internet event streaming and research dissemination. Studios have enabled staff composition projects, and professional recording of research outputs for release on major recording labels.

University investment in Music buildings has included the 2011 addition of a newly refurbished block of offices and seminar rooms grouped with research dialogue in mind. Additional strategic University investment in instruments, used in practice-led research, has totalled £171,101 in 2008–2013.

The Department hosts the **University of York Music Press** and **York Early Music Press**, both of which provide platforms for dissemination of work by York researchers as well as external composers and editors. UYMP's catalogue includes: familiar names (Lumsdaine, Lutyens, Wishart); academic composers from other institutions (Osborne, Harrison, Hoyland, Nicholson, Meador (to 2011), Hughes, Saxton, Gilbert); York composers (**Simaku**, **Stringer**); and international names (Kondo, Tinoco). **Losseff's** performance work includes a CD of piano works by UYMP composers: *Pianthology* (NMC, 2011). **YEMP** is supported by the Department, the Heslington Foundation and the York Early Music Foundation. Its current catalogue includes repertoire by Gabrieli, Sweelinck, Victoria, Blow and Gombert, in editions by **Seymour** and **Wainwright**.

In addition, the University of York Sound Archives (**UYSA**), founded in 2005 as a joint

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initiative of the Music Department and the Borthwick Institute for Archives, includes over thirty thousand recordings in a variety of media, available for teaching, research and listening. Included in the Archives are the holdings of Music Preserved, a long-standing private organisation devoted to recordings of broadcasts and live performances and spanning the decades from the 1930s to the end of the twentieth century. UYSA also includes the John R. T. Davies collection of over 15,000 jazz recordings. The Music Department was awarded an AHRC Collaborative doctoral award (2006–11), making possible the digitization and cataloguing of many holdings. In the near future these will be made available to scholars and the general public through the portal of the University's Digital Library. Additional collections include the Trevor Wishart archive, the Electric Phoenix archive, the Spencer Collection of jazz cassettes, and several smaller collections.

Our Ensembles in Residence (7 in the REF period: the Kreutzer Quartet, Quatuor Diotima, Compagnia d'Instrumenti, Black Hair Contemporary Music Ensemble, Juice vocal trio, Julian Argüelles Octet, and I Fagiolini) are an important resource for practice-led research. These extended relationships, which provide opportunities for PGR performers and composers, have often developed from individual staff research collaborations (e.g. between **Simaku** and Quatuor Diotima, **Hollingworth** and I Fagiolini).

Research Infrastructure

The Department Research Committee is responsible for research strategy, monitors performance, manages research support budgets, oversees funding applications and considers new initiatives. Staff submit a report to the DRC annually, detailing research aims, progress, funding initiatives and outcomes. Staff may apply to the Department Research Committee for research leave for substantial projects (usually a term within a three-year period). In addition, the DRC manages an annual budget (£8000) to support small research projects and research expenses. The Department's research strategy and planning is overseen by the Departmental Management Team, which is responsible for overall financial planning and for negotiating the balance between research, teaching and external engagement.

Departmental strategy and research budget matters are managed in conjunction with central University infrastructure for research. Staff can apply to central University funds to support research projects, in particular for project priming and setting up networks; this is used strategically to develop projects to an appropriate stage for external funding applications. For example, **Brooks** and **Laws's** current research on music and gesture, with the Orpheus Institute, received priming funds in 2010–11. In 2009 the University opened its £11 million Humanities Research Centre, which acts as an interdisciplinary hub. The HRC hosts 200+ workshops, lectures and conferences per year, many of them public, and is home to a number of interdisciplinary research groups. Music staff and PGRs play an active role in the HRC, making presentations and collaborating on events: a recent example is the April 2013 South African Jazz Cultures study day, hosted by **Eato** with the HRC's Centre for Modern Studies.

A symbiotic relationship between research and teaching is fundamental to our ethos, and the Department's undergraduate project system facilitates the involvement of staff research in teaching. Composers Seminars, Research Seminars, and Music Research Centre seminars provide a platform for staff and PGRs to share research in progress or to present outcomes. They also assist the integration of new researchers and research students. The seminars include presentations by visiting academics and professionals (around 25 each year), strategically chosen in relation current research topics and particular methodological concerns.

Research is clustered into core areas of composition, performance and musicological areas, to provide the best possible support for the development of high quality work. For example, **Myatt** (to 2012), **Field**, **Wells** (from 2012) and **Larkin** (systems-administrator) work closely as a team in digital music practices. **Brooks** and **Doctor** jointly steered the creation of University of York Sound Archives. **Seymour** and **Wainwright** worked together in the creation of the York Early Music Press catalogue. **Stringer** and **Simaku** are on the board of University of York Music Press. However, an overarching strategy is to support collaboration and cross-fertilization between core areas, especially where this facilitates innovations in and diversification of musical practices. Recent examples of practice-led collaborative research projects based in the MRC include the workshoping, devising and audiovisual production of **Brooks** and **Laws's** music theatre film *Disjointed*, part of their project *Sounded Gestures and Enacted Sounds* in collaboration with ORCiM. Likewise, a laboratory approach to exploring the relationship between composition, new

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approaches to vocal work and production involved **Marsh, Brooks, Sorrell** as composers, 3 PGR composers, the department's professional standard vocal group The 24, and composers from universities in China, leading to outcomes including published compositions, numerous performances by The 24 (including in China) and other vocal ensembles, plus CD recordings.

Our research environment has proved attractive to visiting scholars, who spend between a term and an academic year in the Department. Recent high-profile visiting scholars have included: Robert Toft (University of Western Ontario: 2010–11), Leslie Gaston (University of Colorado, Fulbright scholar: September–December 2011), Doug Spaniol (Butler University, Fulbright scholar: January–June 2012) and Charles McGuire (Oberlin Conservatory, Fulbright scholar: September 2012–March 2013). Such visitors participate fully in our seminar series and our teaching and research culture.

e. Collaboration or contribution to the discipline or research base

Partnerships, networks and collaboration

The Department promotes an ethos of collaboration, internally and externally, providing support for a range of initiatives. Regionally, academic collaboration is fostered through the White Rose University Consortium (York, Leeds and Sheffield) plus an on-going interdisciplinary collaboration between York composers and the Northern School of Contemporary Dance (Leeds). Our strategy is to develop established relationships and support new initiatives.

The academic and artistic reputation of staff often leads to extensive collaboration at both national and international levels. Since 2009 our institutional partnership with the **Orpheus Research Centre in Music**, Ghent, has produced significant outcomes (some submitted in REF 2) and has substantially extended our research network. ORCiM (at the Orpheus Institute) was established to act as a European hub for developments in practice-led research in Music. It has EU, Belgian and Flemish governmental funding, and hosts conferences, festivals, seminars and workshops covering all aspects of artistic research, drawing together expert practitioners from around the world. **Brooks** and **Laws** are Senior Artistic Research Fellows at ORCiM – the only UK fellows, currently – and **Laws** is a member of ORCiM's Steering Committee. The partnership brings funding to the York department, supporting research but also facilitating links between other researchers in the two institutions (especially through the annual York–ORCiM seminar and a new opportunity for a York PGR student to attend ORCiM General Assemblies). Beyond this, the relationship has fostered international links via ORCiM to other research centres for practice-led research. Specific links include: the Institute of Electronic Music in Graz, Malmo Conservatoire, Oslo University, McGill University, the University of Western Australia, and Queensland Conservatorium. This has strengthened international awareness of York as a centre for research in musical practice. Our aim is to extend such relationships. **Laws** has been invited to lead a new ORCiM research cluster from 2014, involving **Losseff** and **Brooks** plus partners from at least 4 external institutions (ORCiM, Graz, Malmo and the Royal Academy of Music).

Numerous other projects involve external collaborations. The two AHRC projects referred to in c.ii involved external collaborations with 9 leading audio artists (for *New Aesthetics in Computer Music*) and with Music Preserved. Eato is a collaborator in the interdisciplinary AHRC-funded project Translating Freedom, with institutional partners in South Africa, Egypt, Rwanda and Northern Ireland (2012–). Other significant research collaborations include: **Field's** work with Paul Fretwell, University of Kent, on the *Northern Loop Collaborative Soundscape Project*; **Howell's** collaboration with UK and multiple Finnish partners on his edited book on Kaija Saariaho (2011), now developing into a more extended network, *New Music of Northern Europe*; **Sheil's** honorary membership of the Digital Opera Research Group at De Montfort University, founded after the Digital Opera conference (see below); extended collaborations between composers and performers (some indicated in d (resources) above).

Additional contributions to the research base

Staff make extensive contributions to the research base, acting as Research Council peer reviewers, editorial board offices and publications reviewers. Examples include: **Wainwright** (2007–10) and **Field** (2012–): Arts and Humanities Research Board Peer Review College and Panel Membership; **Brooks**: Editorial Board of the *Journal of the Society for American Music* and Chair of the Editorial Board, Orpheus Institute publications; **Eato**: reviewer, National Research Foundation, South Africa (2008–9 & 2011) and referee for *Music Education Research* and *Critical*

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Studies in Improvisation; **Howell**: article reviewer for *Music Analysis*, *Music & Letters* and *Music-Theory Online*; **Laws**: proposal reviewer for Ashgate, the *Journal of Artistic Research* and the *Journal of Beckett Studies*; **Sheil**: editorial board member, *Journal of the Society for Musicology in Ireland*, and reviewer for Ashgate; **Wainwright**: editor of *Royal Musical Association Research Chronicle* (1994–2010), joint editor of the Viola da Gamba Society's Index of Manuscript Sources (1995–present), Editorial Board member of the *Journal of the Royal Musical Association* (1994–2010), regular manuscript reviewer for Ashgate and Boydell & Brewer; **Wells**: reviewer for *Signal Processing: Journal of the Audio Engineering Society*.

Staff have acted as external examiners of doctorates 2008–13 as follows: **Brooks**: Huddersfield; **Eato**: University of South Africa; **Losseff**: University of Birmingham; **Marsh**: King's College and GSMD London, Dartington College of Arts, and Manchester, Birmingham, and Sheffield Universities; **Seymour**: Royal Academy of Music; **Sorrell**: SOAS; **Wainwright**: Bangor and the Open Universities.

Staff have delivered numerous invited lectures and keynote talks: the following are indicative of the range. **Brooks** gave invited lectures at Wesleyan University (2009), the Spurlock Museum, University of Illinois (2012), and the Sorbonne, Paris (2012). **Eato** was Convenor of the Composers' Panel at the IMS-SASRIM Conference, South Africa (2010) and has given a number of invited papers at South African Universities. **Field** was invited Chair of the International Composer Panel, ArtMusFair, Warsaw 2012. **Howell** gave invited lectures at conferences in Helsinki (2008), Oxford (2010) and Turku (2011). **Laws** gave the keynote address at the Beckett and Music symposium at the University of Sussex (2009) and an invited paper at the Samuel Beckett: Debts and Legacies series, University of Oxford. **Marsh** gave the keynote paper 'British Music Today' at the 2009 symposium on contemporary music, Wuhan, China. **Suckling** is a young composer with an extraordinary portfolio of over 35 commissions from different ensembles in the REF period (including the LSO, BBCSSO, SCO, and London Sinfonietta), with numerous performances in significant venues. **Wainwright** was invited to give papers at the Court Studies Conference (2009) and at the Peterhouse Manuscript Conference (2010).

In addition to the PGR student-initiated events and international York-ORCiM seminars listed above, the Department hosted the RMA's Research Students' Conference (January 2010); the Digital Opera: New Means and New Meanings conference (May 2011, leading to **Sheil's** guest editorship of the *International Journal of Performance Arts and Digital Media*, 8/1, Spring 2012); and the Audio Engineering Society's 25th UK Conference: Spatial Audio in Today's 3D World and 4th International Symposium on Ambisonics and Spherical Acoustics (a joint event, March 2012); the Innovation in Music conference (2013). The Gathering of the **Gamelans** (2012) attracted gamelan scholars from around the world and was attended by the Indonesian ambassador.

Marsh was consultant for the DMus Composition at Guildhall School of Music (2011). **Wainwright** was External Panel member for Periodic Review of the Department of Music, Canterbury Christ Church University (February 2011); and External Panel member for Internal Subject Review of the International Centre for Music Studies, University of Newcastle (May 2011). **Seymour** is artistic advisor to the York Early Music Festival.

Scholarly awards, prizes and fellowships

Eato (as composer with the Hannah Bruce Company) was shortlisted for the 2012 Northern Stage Award for New Theatre and the 2013 Oxford Samuel Beckett Theatre Trust Award. **Hollingworth's** *I Fagiolini* recording of Striggio and Tallis (Decca Classics CD + DVD released 2010) was winner of *Gramophone* Early Music Award 2011 and *Diapason* Disque de l'année 2011. **Sheil** was Visiting Research Fellow at Trinity College Dublin (2011). **Simaku** was winner of a British Composer Award for his *Soliloquy V - Flauto Acerbo* (2009) and his *Concerto for Orchestra* gained first prize in the 2013 Lutoslawski Competition. **Wainwright** was awarded an Honorary Fellowship of the Guild of Church Musicians (2013) and the Humphrey Wanley Fellowship (Bodleian Library & Exeter College, Oxford for 2013). **Wells** was Public Engagement Fellow of the Royal Academy of Engineering (2011–12).