

<p><b>Institution: UNIVERSITY OF BIRMINGHAM</b></p> <p><b>Unit of Assessment: D35 Music</b></p> <p><b>a. Context</b>          The UoA has a long, established tradition of engagement with, and influence upon, musical life locally, nationally and internationally. Our impact is successful and sustained. We:</p> <ol style="list-style-type: none"> <li><b>1. enrich culture through creative practice.</b> Our composers maintain an extremely productive stream of new and innovative outputs, performed in leading festivals and concert venues around the world, and are commissioned by institutions of the highest rank.</li> <li><b>2. generate new ways of thinking that influence creative practice.</b> We are contributing to the development of cutting edge means of production in electro-acoustic music.</li> <li><b>3. shape performance and discourse about performance.</b> Our work is changing the way music is performed, heard and considered, especially in early music and piano recitals.</li> <li><b>4. preserve and renew cultural heritage.</b> The work of musicology complements that of performance and composition. Our musicologists bring neglected repertory into the light, and shed new light on established repertory or practice.</li> <li><b>5. engage and inform diverse publics.</b> We take our scholarship and composition out to the general public and amateur scholar, contributing to discourse about many aspects of musical culture. Within higher education beyond the submitting HEI, we inform and educate via our publications, papers, workshops and the internet.</li> </ol> <p><b>b. Approach to impact</b>          Maximising impact for us stems from a joined-up approach: building partnerships and developing relationships with others - performers, other scholars, user groups and audiences, the media. Examples in the strands outlined below are indicative, not exhaustive.</p> <p><b>1. Enriching culture through creative practice</b>          In the case of composition, impact is built into the research from the start. Concert giving, radio broadcasts and recordings – and the accompanying publicity they generate - are integral to output. The partners with whom we choose to work, and the prestige of those who commission us, raise the profile of work, and therefore the impact it makes. The extent and sustained nature of our compositional reach and positive critical reception are indicators of how our creative endeavour impinges upon and expands the imaginations of audiences, general and specialist.          Since 2008, <b>Harrison's works</b> has been performed more than <b>70</b> times in more than <b>30</b> cities worldwide; 2011 saw <b>20</b> performances alone. He has been featured composer in festivals every year of 2008-12, in cities including New York, San Francisco, Basel and London. Performances at GRM in Paris, at the EMUfest in Rome, in Seville, Brussels and in many other locations attest further to his influential, international presence in the field of electro-acoustic music. <b>Wilson</b> has similarly been widely performed, especially in North America, with more than <b>40</b> performances since 2008 of electro-acoustic and acoustic work; his <i>Dirges, Ostinati and Love Songs</i> was commissioned with funds from the Arts Council of England.          Our other acoustic composers demonstrate sustained high-level commissions and performances. <b>Hoyland</b>, in the period, was commissioned by ensembles including the Birmingham Contemporary Music Group and the BBC Symphony Orchestra; a portrait CD was issued on NMC records in 2010. <i>The Guardian</i> wrote of the BBC-commissioned <i>Phoenix</i>: '[It] is a vast, teeming score, thrillingly eventful and irrepressibly dramatic'. <b>Gordon's</b> performances since 2012 include <i>Bohortha</i>, also BBC-commissioned, premiered by the BBC SO and Jukka-Pekka Saraste at the Barbican (with live radio broadcast); the US premiere of <i>Fragments from a Diary</i> at the Juilliard, New York; and <i>The Gleam of Hidden Skies</i> at the Cheltenham Festival (with Spence, Watkins, City of London Sinfonia/Layton). On <i>Bohortha</i>, <i>The Guardian</i> said: 'Gordon's luxurious, layered orchestration and clever, unfussy way of absorbing the quotations into his diverse but highly focused material won me over...The effect is very beautiful and the work – a relatively major commission by the orchestra – certainly deserves wider hearing'; on <i>The Gleam of Hidden Skies</i>: '...the urgent opening...was an indication of an almost fevered inspiration immediately set in train'.          All our composers amplify their presence with papers and discussions about their music. <b>Harrison's</b> impact on his field is evidenced by his having been invited to talk <b>33</b> times in the period, including <b>3</b> keynote conference addresses and round tables about the future of acousmatic music at the Huddersfield Contemporary Music Festival (2010) and at Edinburgh University (2013).</p>
--

**2. Generating new ways of thinking that influence creative practice.**

Together, **Harrison** and **Wilson** have been at the forefront of their field through their continuing development of **Birmingham ElectroAcoustic Sound Theatre (BEAST)**. **BEAST** weekends are a high-profile fixture in the international New Music calendar, previously presented in Birmingham's CBSO Centre, now also in the University's new Bramall Music Building. Meanwhile **Wilson** has played an integral part in the development of the SuperCollider computer programme, which has had major impact both in terms of reach and significance; see **Wilson** Case Study.

**3. Shaping Performance and discourse about performance**

In the assessment period, **Chateauneuf**, our AHRC Creative Arts Fellow, interacted with multiple audiences during her practice-led research project on 17<sup>th</sup>-century improvisation. Testing her ideas first within the department on students, the project developed into working with a specially created ensemble of outstanding individuals: The Division Lobby, including Tucker, Kenny and Balding. Taken up by the South Bank Centre, London, her work was featured there in 2009 in a weekend of activities curated by **Chateauneuf**. This was accompanied by pre-weekend features in *The Financial Times*, *The Guardian* and *Early Music Today* and an appearance on BBC Radio 4's *Front Row*, and followed by reviews in *The Independent*, *The Independent on Sunday* and *The Telegraph* ('It was thrilling. If only more "early music" could be like this'). **21** lectures, workshops and masterclasses associated with the project took place, among them events at the Royal Academy of Music and the Eastman School of Music, New York.

**Hamilton's** monograph on more recent performance traditions has been similarly influential, leading to a raft of responses from world-ranking performers and commentators, starting from being a *Daily Telegraph* Book of the Year in 2008; Colin Lawson, Director of the Royal College of Music, described it as 'a tour-de-force: a milestone in the history of musical performance'. Its impact has been sustained: see **Hamilton** Case Study.

Others in the Department have also developed influential relationships with top performers: **Kirkman's** appointment brings together performance with scholarship in his longstanding series of projects with his own prize-winning Binchois Consort, which he conducts; **Timms** has prepared performing editions and CD liner notes for Cecilia Bartoli's ongoing Steffani series; **Whenham** has worked similarly with The Sixteen, The King's Consort and I Fagiolini, as **O'Neill** has with Sinfonye.

**4. Preserving and renewing cultural heritage**

With the Binchois Consort, **Kirkman** has developed a close relationship with *Hyperion Records*, recording and preserving - on **9** CDs to date - music of the medieval period (*The Guardian*: 'the performances are faultless' on a CD release of 2011). His recent work also reveals an approach to impact which is concerned with linkage between audience and locality: late-medieval music and Midlands alabaster in Birmingham (2011); Savoyard composers as part of ongoing engagement activities with the French public at the Abbaye d'Hautecombe, Savoy (2012); music for St John of Bridlington in celebration of the 900<sup>th</sup> anniversary of Bridlington Priory (2013). **Timms' Polymath of the Baroque: Agostini Steffani and His Music** (2003), meanwhile, has given major impetus to a previously neglected figure. The 'steady burn' impact from his scholarship resulted, in 2008-13, in **20** instances of impact on specialist and non-specialist audiences. Perhaps most significantly, the Royal Opera House mounted Steffani's *Niobe* in 2010 (also on BBC Radio 3), for which **Timms** was advisor, lecturer, programme book author and video contributor; he did the same for a different production at the 2011 Boston Early Music Festival. **Whenham's Cambridge Companion to Monteverdi** (2007) has had a similarly long life, with more than **2100** copies sold by November 2013 (*Choice* (USA): 'One can hardly imagine a more satisfactory book dealing with the life, works, and cultural environment of Monteverdi... Highly recommended. All readers, all levels').

**5. Engaging and informing diverse publics**

Staff have engaged with the general public and specialist groups in excess of **100** times in the period. The following are representative of the range of means used:

- **Blog: Gordon** (BBC website [on *Bohortha*]); (Cheltenham Festival website [on *The Gleam of Hidden Skies*])
- **Composer Societies/Houses: Timms** (Handel House, Halle, 2013); **Rodmell** (Stanford Society, Dublin, 2010)
- **Composition Workshops: Gordon** (Composers' Academy, Cheltenham Festival 2013);

**Harrison** (Musik-Academie, Basel, 2012)

- Cross-Departmental: **Brosius, Earle, Hamilton, Riley, Rodmell, Timms**, ('Facing the Music: 20<sup>th</sup> Century Portraits of British Composers' exhibition, Barber Institute, 2012)
- Joint talks: **Harrison** with Stollery of the University of Aberdeen (Festival de Música/CMMAS, Morelia, Mexico, 2013); **Harrison** with **Wilson** (University of Music and Performing Arts, Vienna, 2012)
- Local Community Societies: **Kirkman** (Simon de Montfort Society, Broadway, 2012)
- Pre-concert Interviews/Talks: **Gordon** (Barbican, London, 2012); **Timms** (ROH, 2010)
- Public Lecture-Recitals: **Hamilton** (South Bank, London; Royal Academy of Music; Schola Cantorum, Basel, all 2011)
- Video: **Timms** (ROH, 2010)

In higher education, staff regularly take their work into other institutions: in the period, **Hamilton** has talked and played at **12** different institutions; **Harrison** has given papers and workshops at **19**. The SuperCollider programme, meanwhile, is regularly downloaded inside, as well as outside, the academy. Since 2008, downloads have numbered more than **230,000**.

**6. Enablement and support**: As well as sharing best practice within the Department, the College has a dedicated Impact Officer, who advises and supports staff in the development of the impact of their work, including embedding impact at early stages of research. The College Research Office also advises over presentation of impact in funding applications, while College Research funds are available to enable targeted impact initiatives.

### c. Strategy and plans

Our strategy builds on past and present success of close connection with the wider musical community to further deepen our range and depth of impact upon it:

- **Infrastructure**: The new Bramall Music Building will be a cornerstone of planning. It will be a showcase for research of all sorts – not only our own, but also that of others. It will be a vehicle for engagement with audiences of all types, through diverse types of projects, concerts and events, strongly marketed. 2014-15 will see our hosting three major events: the Medieval and Renaissance Music Conference, the RMA Annual Conference and the RMA Research Students' Conference. For the last, our Ensemble-in-Association, the Birmingham Contemporary Music Group (**BCMG**), will be involved in composition workshops, feeding pre-conference publicity and raising workshop excellence.
- **Appointments**: New staff appointments will involve heightened scrutiny of impact potential. The research focus of our recent ethnomusicology appointment, **Bates**, for example, is multiple and varied – from the music of Turkey to digital recording. We also see **Bates'** work as opening up a pathway to contact with, and impact on, local community groups.
- **Collaboration**: We see collaboration as a means not only of raising our work's significance, but also of targeting new audiences: **Earle's** new Bliss edition for Birmingham Royal Ballet, performed at the Royal Opera House in 2014; **Gordon's** work, as part of a Wellcome Trust funded project, to be launched at the Royal Society of Medicine in 2014; **Kirkman's** follow-on work to his Midlands alabaster project, a multi-media on-line initiative with two partner institutions – and part of a larger project with **L'Estrange** of Art History.
- **Building upon proven pathways**: Past successful pathways to impact will continue to be followed, and relationships with established partners further cemented. But we will also seek to develop our working patterns, and with new partners. Two examples: **Kirkman**, with his Binchois Consort, already has plans for new CD projects for *Hyperion*; in 2014, Xenia Pestowa, Head of Performance at the University of Bangor, will be a University Visiting Scholar, collaborating internally on new compositions by **Harrison, Kwiatkowska** and **Wilson**, then taking them out beyond the submitting institution.

### d. Relationship to case studies

**Hamilton's** work illustrates how what we do actively shapes performance, and discourse around it. It also exemplifies the success of a joined-up approach to impact: scholarship here has triggered responses from performers, the general public, media and the academic world in a remarkably sustained chain of events. **Wilson's** work is a core illustration, in the period, of our influence on creative practice: how we innovate and enrich not only through our own creativity, but by developing ideas that will release new creative thought in numerous others.