

Institution: University of Oxford

Unit of Assessment: 35

a. Context

Music studies can achieve impact in a diverse range of ways: through the transformative effect of new historical, analytical, and critical interpretations of works, performances, and musical documents; through innovative approaches to performance and realisation; through the composition of new works and the performance of previously lost or neglected repertoire; through the generation of income from performance and recording; and through the public dissemination of cutting-edge scholarship, composition, and performance.

Research into Music at Oxford has had a demonstrably deep impact upon a broad range of non-academic audiences and users. The principal beneficiaries outside academia include public (and publicly accessible) libraries, performers (professional and amateur), young people (especially at schools and colleges), and members of the general public.

These impacts, both direct and consequential, relate clearly to three key areas of research within the UOA: music and the digital humanities, opera and music theatre, and the realisation and performance of early music. The impact of this research has been fostered by the activities of research clusters and individual scholars, the presence of resident professional ensembles within the university, and the faculty's long-standing relationships with external partners, resulting in the enhanced understanding of repertoire, greater access to scholarly materials and new music, and fresh insights into performance, realisation and interpretation beyond the academic community.

b. Approach to impact

The UOAs' approach to impact, overseen by the Faculty's Research Committee and the Director of Research, has been to encourage colleagues **to engage closely with key user groups throughout the development of their research, and to seek to broaden and reflect upon the public reach of their work**. These benefits have been achieved in a variety of ways, including: the proactive open access dissemination of research; research-led performances in a range of public venues and locations; the sale of commercial recordings; radio broadcasts and webcasts; the performance and recording of newly commissioned works and other creative outputs; and other public engagement events including lectures, pre-concert talks, seminars, television programmes and radio interviews.

Digital platforms for Oxford Music research have been designed to maximise access and use by non-academic readers. In addition to DIAMM, significant online research resources hosted by Oxford include Burden's *Italian Opera Aria* and *London Theatre* projects, and the Google-funded project 'What's the Score?' at the Bodleian Library, which seeks to increase public access to the library's music collections through crowd-sourcing.

Performances and other research-led events (such as workshops) are widely advertised to the general public. The Faculty publishes a regular termly events brochure, available online, which links underpinning research to concerts and other public events that attract a wide and varied audience. Examples include the Hambro Visiting Opera Chairs at New College; concerts by ensembles-in-residence (*Phantasm* and *Contrapunctus*); and New Music events including workshops by the BBC Singers and the New Music Players. Research-led events are held at public venues in Oxford including the Sheldonian Theatre and the Holywell Music Room. Recent events at the Sheldonian include a visit by Daniel Barenboim and the Berlin Philharmonic in 2010, who ran a series of open rehearsals that complemented the UOA's research interests in nineteenth-century music. Other significant events are actively run in collaboration with local groups: the 'Music at St Hilda's' (M@SH) programme regularly hosts events sponsored by Oxford Contemporary Music that showcase research by faculty composers and graduate students and bring new music to a non-academic audience.

Choirs directed by members of the UOA feature regularly in Radio 3 broadcasts (audiences average c. 2 million) and podcasts, often presenting premieres of newly commissioned works. The recent Oxford in Voice series is an open-access resource that highlights the scholarly research underpinning choral performance at Oxford. Commercial recordings by Oxford choirs have been critically acclaimed and financially successful. Christ Church Cathedral Choir's 2010 recording of the Eton Choirbook was shortlisted for the Gramophone Early Music Award, and the premiere recording of Mendelssohn's arrangement of Handel's *Acis and Galatea* (2012) was named Recording of the Month by Music Web International.

UOA members make substantial contributions to **public events and broadcasts**, regularly giving pre-concert talks and participating in broadcasts such as Radio 3's flagship 'Music Matters' programme. Aspden contributed extensively to BBC Radio 3's Handel celebrations in 2009, and maintained a regular blog throughout the year on the BBC Radio 3 website; Cross and Grimley have appeared regularly at the Proms, the Barbican and the South Bank Centres, as well as on BBC Radio 3, BBC4 TV and at other UK venues, discussing topics in twentieth-century and contemporary music. In 2011, Grimley was the first non-US academic to be the Scholar-in-Residence at the Bard Summer Festival, covered in the Wall Street Journal and the New York Times, and on National Public Radio's 'On Point' programme.

c. Strategy and plans

The UOA has sought to develop the impact of its research strategically by: 1. strengthening its relationships with external partners; 2. broadening the dissemination of its work beyond academia (through talks, broadcasts and other media); and 3. raising the profile of performance at Oxford through the ongoing work of its choirs and professional ensembles.

A particularly exciting development is the appointment of Jonathan Williams as AHRC Cultural Engagement Fellow, sponsored by the Oxford Research Centre in the Humanities (TORCH), following his performance of Rameau's opera *Anacréon* (in an edition prepared by Williams) with the Orchestra of the Age of Enlightenment in 2012. This will lead to a future AHRC application to support a large-scale Rameau project combining research, performance, open rehearsals and other public events.

Other colleagues actively explore means of public dissemination and knowledge exchange. Cross is Series Advisor for the Philharmonia Orchestra's 2016 Stravinsky season with Esa-Pekka Salonen: events will take place in London, Berlin, Aix-en-Provence, and New York, and will feed into a symposium in Oxford and an edited volume for OUP (a prime example of **the way in which impact feeds back into academic research**). Grimley recently appeared in John Bridcut's BBC4 Film *Delius: Composer, Lover, Enigma*, discussing work which will lead toward a monograph on the composer, and is in discussion with the BBC regarding the Sibelius anniversary in 2015, building on his strong track record of research in Nordic music.

The public benefit of the work of Oxford's choral foundations will continue to be driven **by the partnership of research and ritual performance** in the context of Choral Evensong and other liturgical services, in combination with regular broadcasts (BBC Radio 3), TV appearances (BBC4) and commercial recording. DIAMM will continue to disseminate the results of its research through commercial publication, building on the success of its facsimile editions of the Byrd Masses; future plans include facsimile editions of the Ferrell-Vogüé manuscript; the Old Hall Manuscript, and the Fitzwilliam Virginal Book.

The Oxford University Laptop Orchestra (formed in 2012) maintains a number of social media sites including a Facebook page. The recent *Digital is Dead* festival held at Oxford Contemporary Art and Oxford's Ertegun House brought members of OxLork together with listeners and practitioners in a creative research-led environment. Born's *Music Digitisation* project similarly offers a means of reflecting upon the relationship between technology, creative practice, and scholarly research; the project has implications for wider public discussion about education policy and the role of

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technology in everyday life.

Finally, the UOA has been at the forefront of the emergent Environmental Humanities initiative sponsored by the Oxford Research Centre in the Humanities. Alongside colleagues from Geography, English, and partners beyond the University, music researchers will be increasingly involved with exploring the impact of social change upon the natural world, for example through a major conference hosted by TORCH in October 2013.

d. Relationship to case studies

The contributions and benefits described above are integral to the UOA's three Impact Case Studies: DIAMM, Opera in Oxford, and Oxford Early Music. Websites, blogs, and twitter feeds are maintained, for example, by DIAMM and Phantasm; Theatre Hullabaloo; New Chamber Opera; and New College Choir, demonstrating the UOA's commitment to fostering impact and maximising public benefit. DIAMM maintains a busy Facebook page with postings about media engagements, collects user feedback, and posts new developments within the site. Individual colleagues, notably Leach, publish their own blogs, which feature news on the DIAMM project but also enable access by non-academic readers to their current research and scholarly work. Harry's collaboration with Garsington Opera, *The Golden Fish*, involved pupils from local primary schools at Beckley, Ickford, Oakley, and Wolvercote, and demonstrates the impact of newly commissioned research upon the wider educational community. The international tours undertaken by Phantasm and New College Choir, e.g. to East Asia, further highlight the accessibility of the UOA's research and demonstrate the influence of practice-led research upon international audiences and other professional musicians.