

<p>Institution: University of Aberdeen</p> <hr/> <p>Unit of Assessment: UoA 35 – Music, Drama, Dance and Performing Arts</p> <hr/> <p>a. Overview</p> <p>Music research takes place in the Department of Music and Elphinstone Institute (EI), a research institute focusing on the culture and traditions of North East Scotland in which ethnomusicology is prominent. The two units work closely together, for example by sharing PhD students. Both are in the School of Education, College of Arts and Social Sciences, so Music Education finds a natural home within the Department. The Department of Music has research strengths in composition (instrumental and vocal; electroacoustic); historical musicology and editing (early keyboard music, Scottish music, 18th-century Venetian music, 20th-century music and aesthetics); and computational musicology (analysis). Cutting across such sub-disciplinary boundaries is an overarching strength in vocal music; this has an important place in future strategic developments. Our main achievement has been the establishment of a secure, flourishing and expanding research culture in Music at Aberdeen in the 12 years since the department was re-opened.</p> <hr/> <p>b. Research strategy</p> <p><i>Review of 2008-2013</i></p> <p>Research funding was secured by EI for the James Madison Carpenter Collection Project, based around the Library of Congress collection of traditional songs, sea shanties, ballads and folk drama (mummers plays). A strategic aim identified in RAE 2008 was to diversify externally funded research projects. Newly emerging strengths in computational musicology resulted in Aberdeen playing a leading role in securing research funding for an international project involving Aberdeen, McGill and MIT: Jürgensen is PI in the UK for ELVIS (Electronic Locator of Vertical Interval Successions), contributing computational analysis of Palestrina to the project with the assistance of a postdoctoral research fellow, a research assistant and involvement of colleagues from Computing Science. Fiddle player Paul Anderson's AHRC Research Grant in the Creative and Performing Arts in the 2001-2008 cycle provided a record of success leading to the appointment of Kim as a Leverhulme Fellow in the 2008-14 period. The prestigious University of Aberdeen Music Prize continues to attract composers of the highest calibre (see (d) below).</p> <p>PGR recruitment in Musicology has increased, although the current economic climate has led to this growth lying partly in part-time enrolments, with the result that a number of PhD students who began in the review period will finish on time during the next cycle. The MMus was developed into a programme in which composition, musicology and performance may be combined as outcomes of an extended research project; it has served its intended function as a bridge between UG and PGR. Similarly, students graduating in the MLitt in Ethnology and Folklore have progressed to research degrees. A new MMus programme in Vocal Music was introduced in 2013, capitalising on a research strength in the department (see below).</p> <p>We have exceeded our target of at least one major international conference or festival per year. They included regular events such as sound, NE Scotland's festival of contemporary music, and the North Atlantic Fiddle Convention (NAFCo), an international conference on fiddle music. Aberdeen played host to conferences of national associations: the themes of the Royal Music Association Annual Conference in 2008 reflected departmental research strengths in early keyboard music/William Byrd and in electroacoustic composition.</p> <p>Research seminars in Music and EI are given by internal and external speakers. They are complemented by a reading group which provides an opportunity, amongst other things, to study work suggested by the forthcoming speaker.</p> <p><i>Plans for 2014-2019</i></p> <ul style="list-style-type: none"> • Taking advantage of the international exposure of Mealor's choral music, we aim to market the new MMus in Vocal Music in which students may specialise in composition, musicology or performance. Our aim is to build an international community of taught Master's students, recruiting at least 10 p.a. Cooke's expertise in choral music (composition and musicology) will be used

strategically to develop the new degree. We will use the expertise of Visiting Fellows: eminent composer James MacMillan is Visiting Fellow in Composition; choral directors James O'Donnell (Westminster Abbey) and Suzi Digby are Visiting Fellows in Performance alongside singer Dame Emma Kirkby. Gramophone award-winning Dunedin Consort (dir. John Butt) is resident ensemble, providing opportunities for MMus students to have their music performed by its singers.

- Music aims to develop further a departmental identity around vocal music, without disadvantaging other areas of research strength. Of 10 researchers, 8 offer research in some aspect of vocal music.
- Having met our strategic aim of diversifying the projects for which we secure external funding over the last assessment cycle, we aim to build on this. We will use our research relationship with Computing Science as a catalyst for further collaboration to secure external funding for projects involving computational musicology (**Jürgensen, Smith**) and creative uses of technology (**Kim, Stollery**).
- We will continue our strong track record of organising international conferences and festivals, ensuring they include elements of public engagement. Regular events will include continued involvement with **sound** Festival and NAFCo. Having hosted subject association conferences, we will host other established conferences (e.g. Musica Scotica, 2014) as well as organising our own along thematic lines.
- One characteristic of our research environment is collegial interaction between composers, musicologists and performers. We will actively foster links and bridges between them by integrating these sub-disciplines wherever possible: for example, **Campbell's** curation of a weekend of European Modernism in the context of a festival of new compositions (**sound**)
- In EI, future research will involve working with local minority communities (e.g. those from Poland) on their vernacular musical traditions. EI will be fully involved in the University-wide theme of 'the North', specifically in 'The Northern Temperament', an interdisciplinary project in which EI will relate national temperament to musical expression and performance in fiddle music.

c. People, including:

i. Staffing strategy and staff development

Music aims to maintain a balance between staff at various stages of their careers, and between the appointment of new staff and promotion opportunities for existing researchers. Two new appointments were made in 2013 with resources provided by the University's Strategic Investment Fund. **Cooke** is an Early Career Researcher whose work complements existing research in vocal music: his work embraces musicological studies as well as choral composition. **Kim** complements expertise in electroacoustic music. The Margaret Jones bequest (>£400K) allowed the recruitment of a 0.5 FTE Lecturer in Ethnomusicology, **Wilkins**.

Support for early career researchers includes mentoring and access to professional development courses, both within the University (e.g. its Researcher Development Unit programmes) and more widely. Goals and targets are set and monitored by the researcher and the mentor, working within College guidelines on research expectations, resulting in an open and transparent framework. Research performance plays a part in progression through three years of probation. All those appointed to their first post involving research, including a Teaching Fellow promoted to Lecturer (**Palmer**), are given reduced teaching loads to enable them to consolidate their research at an early stage: in the first year, the teaching is half a normal load, and this increases incrementally to a full load. New staff are invited to lead a research seminar early on to help integrate them into the research life of the department: this highlights their research to colleagues, facilitating scholarly dialogue and collaboration.

Established staff undergo appraisal on a yearly basis at which research performance is reviewed and targets set in a collegial atmosphere. Training needs in research are identified, and steps taken to offer appropriate opportunities for them to be met. Within Music, there is a flexible system of mentoring groups where colleagues undertaking research in cognate areas meet; they are designed to provide a supportive environment. There are three: one for composers; one for those working predominantly in music pre-1800; and one for staff with research interests involving aesthetics and education. After probation, all research staff can expect a period of six months research leave at least once every five years in accordance with College of Arts and Social

Sciences policy; staff appointed before 2008 have benefited on a more frequent basis. All research staff are treated equally, whether full- or part-time and regardless of career stage, so we operate a rolling programme in which individuals take it in turns to apply for leave. All applications are scrutinized by a sub-committee of the School of Education's Research Committee.

Music has benefited from a number of postdoctoral researchers from 2008 to 2014: **Kim** held a Leverhulme Visiting Fellowship, and Knopke was appointed to the externally funded ELVIS project. In terms of career progression, **Kim** was able to use his fellowship (2010-11) as a springboard for an academic post at a university abroad. Finding the research environment at Aberdeen conducive for his work, he returned here to take up a post in 2013. Staff at all career stages can call upon the advice of colleagues both within Music and in the wider University about career progression and promotion: in 2008-14, staff have been promoted from Teaching Fellow to Lecturer on the strength of research (**Palmer**); from Lecturer to Senior Lecturer (**Cameron**); and from Senior Lecturer/Reader to Personal Chair (**Mealor, Smith**).

A commitment to equal opportunities is evident in the mix of nationalities among research staff, who are from Canada and Korea as well as the UK. In the case of pregnancy and childcare, Music is as flexible as possible, accommodating the needs of staff to adjust hours. Several staff cope with disabilities, and where appropriate overall workloads are adjusted in consultation with Occupational Health to enable the completion of research. Staff operate within the institutional policy on equality and diversity which applies to all activities.

ii. Research students

Recruitment of musicology students has trebled in comparison with RAE2008, with research topics including the revival of music in the Roman Catholic Church in Scotland; the relationship between contemporary fiddle music and 18th-century performance practice; music manuscripts in National Library of Scotland; analytical study of Bach organ fugues; early keyboard continuo practice in England; music and the sea; viola in the twentieth century. Recognising that the current funding environment poses a challenge to the recruitment of doctoral research students, a Postgraduate Organ Scholarship was established and has attracted an established professional organist from Switzerland and a composer/choral director from the USA; some students have of necessity decided to study part-time and will complete their degrees during the next assessment period. Music postgraduates have been successful in securing College studentships; of particular note is the inclusion of composition student Jones among those successful in applying for funding connected with the University's research theme of 'the North'. In EI, the taught MLitt in Ethnology and Folklore continues to be a route through which PhD students researching music-related topics are recruited.

Aberdeen prides itself on the support it provides for graduate music students, who are provided with individual dedicated working spaces and PCs. They are fully integrated into the research culture. For example, Gibson plays a significant role in organising the research seminar series and was instrumental in setting up the reading group. Composer Whyte played an equal role with **Stollery** and **Kim** in the Three Cities research project, which ties in with the University's overarching research theme of 'the North' by creating sound and audio-visual works based on fieldwork carried out in Aberdeen, Bergen and St Petersburg. Music students have given papers at international conferences, and Noden was commissioned to write an article for *Recusant History* as well as being invited to contribute papers to a variety of conferences and publications: she is the acknowledged authority on the revival of music in the Scottish Catholic Church. Miller (working on voice production in tenor voice, co-supervised with Radiology) has papers awaiting publication in music and science journals.

Postgraduate students are recruited solely on merit, and a commitment to equal opportunities may be seen in their age profile. Similarly, no distinction is made between those studying part-time because of their personal circumstances and full-time students. Appropriate technology is provided for students with disabilities.

Monitoring is linked closely to support in terms of skills development. Any additional resources

likely to be required by a student to carry out research are identified at the point of acceptance. Within the first three months the student and supervisory team will carry out a skills audit identifying subject-specific needs (e.g. learning a new language) and generic training (e.g. database training). Towards the end of the first and second years of study, some submitted work is assessed to determine progress; in the case of the first year, this involves determining whether or not the student should be 'upgraded' from Master's to PhD status, and is followed by a viva which is intended to help prepare for PhD viva. Halfway through each academic year supervisors and students report on progress and identify any additional training needs. Training needs will be met inside the University where appropriate, but can involve specialist training elsewhere. Support is provided for training, whether it be a long-term course of study (e.g. a language), a workshop (e.g. on manuscripts) or attendance at conferences or festivals to present work.

d. Income, infrastructure and facilities

Income

The income identified here complements the information contained in REF4 and includes awards of various kinds made during the assessment period that will continue into the next cycle. EI secured funding of **£161,485** for the continuation of the Carpenter Project (see b above). The Margaret Jones bequest (**>£400,000**) was a vote of confidence in the EI's research and is being used in the long term to support an ethnomusicology post and graduate students. Funding applications to research councils met with success, based on a strategy of collaborating with partners within the University (interdisciplinary work involving Computing Science) and with research-led HEIs internationally (McGill, MIT). Aberdeen provided the UK component of an international bid to Digging into Data, funded by **AHRC, ESRC, JISC** and others, for the two-year ELVIS project (2012-2014) which was successful (**c. £100,000**). **Mealor** is part of a research project involving the University of Bristol and UCD funded by the **European Commission (€12,000)** which will come to fruition after the census date. **Stollery** brought **Kim** to Aberdeen on a **Leverhulme** Visiting Fellowship in 2010-2011 (**£28,730**), and was PI for Resonate (2012-2014), which was awarded a grant by **Creative Scotland** and **Aberdeen City Council (£35,000)**. **Stollery** was also involved in interdisciplinary projects: Behaviour for Well-Being, Environment and Life, 2009-2010 (**ESRC**: proportion of **£199,918 total grant**); Sustainable Community Heritage in Scotland's North-East: Bennachie, 2012 (**AHRC**: proportion of **£19,858 total grant**); **ESRC** Festival of Social Science – Sound Reflections, 2009-2010 (**£1,186**). **Russell** secured funding of **£64,275** for NAFCo 2010 from the sources including the MacRobert Trust, Scottish Arts Council, EventScotland, Aberdeen City Council and Aberdeenshire Council.

Works were commissioned from composers **Kim, Stollery, Mealor, Palmer (>£37,000)**, including pieces for Scottish Opera, flautist Richard Craig, National Youth Choir of Scotland, Gareth Malone/the Choir, Eton College Chapel Choir, Jeremy Huw Williams, Welsh Chamber Orchestra, Swansea Festival, Stephanie Conway, Ensemble Cymru. Funding agencies included Public Art Aberdeen, Arts Council of Wales, Scottish Arts Council, Tonspur, Austria, the Institute de Musique Electroacoustique de Bourges and Christian Youth America.

Scholarly Infrastructure Supporting Research

Music books, journals, scores and recordings are housed in the new purpose designed flagship £57 million Sir Duncan Rice Library, where the significant collection of musical material in Special Libraries and Archives is now stored in environmentally controlled conditions. These holdings contain invaluable material for research by staff, and doctoral students working particularly on aspects of Scottish music (Gibson, Noden, Boehme). Investment in an original eighteenth-century violin by Joseph Ruddiman to complement one already owned has led to staff and students bringing the collection to life in research-led performance. The library includes specialist music facilities, such as computers installed with music software and dedicated space for musical meetings. Chris Banks (University Librarian, 2007-2013) came to Aberdeen from the music division of the British Library and offered expert advice and guidance during the assessment period.

Organisational Infrastructure Supporting Research

The Department has particular strengths in contemporary music (composition and musicology), in early music (historical musicology, computational analysis and scholarly editing) and Scottish

Environment template (REF5)

music (historical musicology, ethnomusicology). In addition, vocal music is a research strand that cuts across traditional boundaries of musicology, performance and composition. Composers have written choral music and opera, and **Campbell** has musicological interests in contemporary European opera. This research is fully embedded within the life of the department: works by staff are performed by professionals and undergraduates. In Musicology, **Cameron** works on 18th-century Venetian vocal music, **Smith** works on Peter Philips, and **Jürgensen** uses computational methods to analyse Palestrina.

In the field of Composition, research outputs include tonally-conceived choral music, microtonal music and electroacoustic music. The Sound Emporium Research Group was established to bring together staff, postgraduate and final year undergraduate students engaged in electroacoustic work, and in 2013 a Composers' Forum was established to encourage interaction between composers and to encourage younger composers to engage with composition as research.

Musicological areas include early keyboard music (15th to 17th centuries); analysis, especially computational techniques; scholarly editing (keyboard and consort music by Peter Philips and Richard Dering; vocal and instrumental music by Ruggieri); aesthetics (such as **Campbell's** ground-breaking book on Boulez and philosophy); contemporary music. The relationship between the department and EI allows a productive cross-fertilisation between historical musicology and ethnomusicology to take place, for example in the thesis topic of PhD student Gibson (relationship between contemporary fiddle traditions and 18th-century performance practice). The department aims to build relationships between sub-disciplines, for example, by hosting a conference combining early keyboard music with electroacoustic music (Royal Musical Association, 2008), and by bringing together musicologists interested in tuning systems and composers (*Beyond the Semitone* conference). Collaboration with Computing Science includes computational musicology (ELVIS project) as well as electroacoustic music.

Operational Infrastructure

The Music Department and Elphinstone Institute are housed in the MacRobert Building, which underwent a £1.2 million pound refurbishment to offer outstanding specialist music facilities. Lecture theatres and seminar rooms are equipped with built-in data projectors and audio, PCs and interactive whiteboards, as well as grand pianos and additional audio equipment. Facilities are available for research conferences organised by staff. There is a suite of practice rooms containing upright pianos, and all staff have a piano in their offices: in 2013, 15 aging pianos were replaced by newer ones. Historic instruments, including two original 18th-century violins by Joseph Ruddiman and a Kirkman harpsichord of the same period, are housed in environmentally controlled conditions. Consorts of viols, renaissance-style recorders and other keyboard instruments are also available for use by staff and students in a research context (for example, playing scholarly editions of early music, and a lecture-recital at CIM11 conference).

Performances of research outputs (for example, compositions and scholarly editions) take place in the historic 15th-century King's College Chapel; vocal music is performed by the Chapel Choir, both in a liturgical context and in concert, whilst organ works have been commissioned from staff, postgraduate students and the wider compositional community specifically for performance on the 2004 organ by Bernard Aubertin (£380K). Larger-scale works by staff (e.g. **Palmer's** *Caedmon* for two choirs and symphony orchestra) are rehearsed in Johnston Hall, a large rehearsal space, and performed in Aberdeen's Music Hall. Collaboration with the City's three cathedrals provides alternative venues for performance. The University has access to the City's Cowdray Hall; **Smith** and **Russell** represent the University on the Cowdray Hall Committee. It is an ideal venue for chamber music with an acoustic to match the Wigmore Hall in London; the string quartets by finalists of the Aberdeen Music Prize are performed there.

An electroacoustic music studio is complemented by composition studios and a music technology laboratory, all managed and maintained by a full-time Music Technician supporting research and postgraduate teaching in electroacoustic music. Staff computing facilities are regularly upgraded.

e. Collaboration or contribution to the discipline or research base

Collaboration and partnership is at the centre of research activity. An initial agreement with McGill involved experts on Peter Philips at Aberdeen and McGill collaborating in the organisation of two conferences celebrating the 450th anniversary of his birth, and exploring musical networks: Networks of Keyboard Music c.1600 was held at McGill, closely followed by a broader conference on Musical, Cultural and Religious Networks in Early Modern Europe at Aberdeen. The latter was in association with the Royal Musical Association and Aberdeen's Centre for Early Modern Studies. This led to further cooperation in the ELVIS bid to Digging into Data. This was a collaboration between Aberdeen's Music and Computing Science with international partners from McGill and MIT with Yale as additional participating institution. The project employs a postdoctoral fellow and research assistant in computational analysis of music by Palestrina; **Jürgensen** is PI.

The bi-annual University of Aberdeen Music Prize attracts outstanding composers from all over the world; our unique collaboration with the BBC gives the winner an orchestral commission and broadcast (<http://www.abdn.ac.uk/aberdeenmusicprize/>). Composers **Stollery** and **Mealor** collaborated with one another and with their librettist whilst working with Scottish Opera on production of their opera. **Smith**, with **Stollery**, organised the annual conference of the Royal Musical Association in association with the Institute of Musical Research, University of London. Music jointly sponsors the Music in Scotland series of scholarly editions of primary sources of Scottish music with Glasgow, and collaborates with Scottish Universities in the production of on-line music journal, *Scottish Music Review*. The department works closely with the **sound** Festival in the promotion of new music by its own composers and the programming of concerts generally.

Stollery has engaged in interdisciplinary approaches to his research in which he has worked with colleagues on projects that have attracted research council funding (see c above), including an ESRC grant *Behaviour for Well-Being* (with Geography); an AHRC grant *Sustainable Community Heritage* (with Archaeology); the ESRC *Festival of Social Science – Sound* grant with Geography); he was also involved in *A Magnetic Resonance Imaging Study of Pitch-Related Vocal Adjustments in Professional Tenors Humming Low and High Note* as the grant holder's PhD supervisor. **Stephens** was a member of an international music education research group based at the University of Örebro, Sweden on Professional Knowledge in Music Teacher Education. El collaborated with the University of Mississippi in the production of an autobiography of Elizabeth Stewart, a traveller-musician.

Advisory Boards and Committees

Smith is on the Advisory Board of ELVIS, and **Russell** is on the Board of H-Net Network on Folklore: Humanities and Social Sciences Online, and has been a board member of the Scottish Culture and Traditions Association, and of European Seminar in Ethnomusicology (ESEM) since 2008. **Stollery** is Chair of **sound** Festival Board and founding member of New Music Scotland.

Editorial Positions

Smith is co-founder and General Editor of the Ashgate Historical Keyboard Series, and currently editor of *Scottish Music Review*. **Stephens** was on the editorial board of *International Journal of Music Education* until 2012. **Stollery** is on the editorial boards of *OREMA*, *ARiADA Texts* and the *Journal of Music, Technology and Education*.

Examination of PhDs

Research staff have examined at 11 institutions throughout the UK and at a number of overseas Universities including Toronto University and Curtin University, Perth (Australia).

Organisation of Conferences

As well as conferences organised with McGill we have hosted conferences for subject associations (2008 Royal Musical Association conference). **Russell** organised the XXVII European Seminar in Ethnomusicology (ESEM), 'Taking Part', in 2011. In collaboration with the Seven Incorporated Trades of Aberdeen, **Russell** organised a one-day conference 'Remembering Harlaw' in 2011. In 2008 he was co-convenor of 'Sacred Singing and Musical Spirituality' for the British Forum of Ethnomusicology.

Russell steered the direction of NAFCo by creating an Aberdeen-based international conference brand: as well as Aberdeen (2010), they have been held at Memorial University of Newfoundland, St John's, Canada (2008) and University of Ulster, Derry City (2012). The latter attracted over 80 speakers, and was able to build bridges between communities. Each results in a peer-reviewed volume of proceedings published by the EI. The department collaborates with **sound** in the programming and promotion of new music each year in October/November; the *Beyond the Semitone* conference provides an excellent example of collaboration involving the expertise of **Palmer** (composition) and **Jürgensen** (musicology) and, as with the 2008 Royal Musical Association conference, there was a conscious attempt to bring together apparently disparate research communities that arguably have a common research area between them.

Refereeing and Consultancies

As well as reviewing books for his own Ashgate series, **Smith** refereed articles for *Research Chronicle* (2009) and *Review of Scottish Culture* (2012), and assessed an AHRC Research Fellowship in the Creative and Performing Arts (2008). **Stollery** has assessed applications for the British Academy (Small Research Grants, 2010; UK-Latin America and Caribbean Link Programme, 2010) and for Newton International Fellowship (2011 and 2012). **Campbell** has acted as peer-reviewer for CUP, Blackwell, Indiana University Press, Sage Publishing and journals *Twentieth Century Music*, *Music Analysis*, *Music Theory Spectrum* and *Theory, Culture and Society*. **Stollery** advised the Royal Welsh College of Music and Drama on its MMus in Creative Music Technology (2008).

Scholarly Awards and Fellowships

Kim won first prize at 5th Biennial Acousmatic Competition (Brussels, 2008), and was finalist in 35th International Competition of Electroacoustic Music, Trivium A., 2nd category (Bourges, 2008). **Stephens** is Honorary Collaborative Professor, School of Music, University of Alicante (2005 on) where he advises on research and academic writing, and collaborates in joint research. **Mealor** was nominated for best song of 2012 and best composer of 2012 at the Classic Brit Awards, was awarded Honorary Fellowships of Glyndwr (2012) and Bangor (2013) universities and was given The Glanville Jones Memorial Award by the Welsh Music Guild (2012). **Stollery's** *Still Voices* (2009) was given an Honourable Mention, Prix Destellos 2010, Mar del Plata, Argentina.

Invited Keynotes, Lectures and Performances

Kim had residencies in 1 UK University, at 2 European and at 2 US institutions. **Mealor** has given invited lectures at 11 universities in the USA, in 2009 was featured composer at New Music Festival, Dana School of Music, Ohio and in 2012 at the Thornton School of Music Choral Festival, Los Angeles. He has also been invited to speak at UK universities and at The Voices of Shakespeare Festival, Brecon (2008) and at Making Music International Conference, Cardiff (2012). **Russell** was invited panel member at the 41st World Conference of the International Council for Traditional Music, Memorial University, Newfoundland. He gave the keynote address at NAFCo 2008 at St John's, Newfoundland, and was invited to deliver the Joseph Schick Lecture at Indiana State University during the Hoosier Folklore Conference of 2008. **Smith** was an invited speaker and performer at Networks of Keyboard Music, Montreal, 2011. **Campbell** was invited speaker and roundtable panel member at Exploring the Labyrinth: An International Study Day on the Music of Pierre Boulez (Southbank, 2011). He was keynote speaker at Seminar on Musical Modernism organised by University of Oslo (Paris, 2011). He was invited to speak at the Transforming Opera conference (2012). He has given seminars at the universities of Glasgow (2010), Leeds (2012) and King's College, London (2012). **Jürgensen** was invited speaker at Tuning and Temperament Study Day (London, 2011), and one of a small number of invited participants in the conference on Cognition and Early Polyphony (University of Graz, 2012). **Stollery** was invited to give lectures and seminars at 5 UK and 3 north American universities. As well as the popular success of **Mealor's** *Ubi caritas*, music by Aberdeen composers has been performed throughout the world. For example, **Kim** had solo concerts in Santiago, Chile (2009); Belfast, Brussels and Berlin (2011), and **Stollery** has had works performed in Bergen, Kansas (2012); San Diego, Argentina, Michigan, Ghent (2011); Berlin, New York (2010); New York, Bourges, Ohio (2009); Montréal, Bourges (2008), as well as at UK universities and festivals.