**Impact case study (REF3b)**

**Institution:** Royal Holloway, University of London

**Unit of Assessment:** 35B: Music, Dance and Performing Arts (Music)

**Title of case study:** Enhancing Public Understanding of Mahler and Viennese Musical Modernism

**1. Summary of the impact** (indicative maximum 100 words)

Julian Johnson’s work on the contemporary status and meaning of Viennese musical modernism and its relation to ideas of social modernity has had impact well beyond academia. Through broadcasts, public lectures, consultancies, essays, programme notes and web-based documentaries for international music festivals he has shaped the presentation of Mahler’s music, and that of his contemporaries, for the general public. These activities, undertaken with institutions such as the BBC, the South Bank Centre, the Philharmonia Orchestra and Glyndebourne Opera, have made a long-standing, substantial and far-reaching contribution to public discourse around this repertoire, and to its heightened appreciation.

**2. Underpinning research** (indicative maximum 500 words)

Johnson’s research work on Viennese modernism has been carried out over more than 15 years and at three different institutions – the University of Sussex (1993-2001), the University of Oxford (2001-07) and Royal Holloway, University of London (2007-present). This case study focuses on post-2007 activities alone. Johnson’s work has been published in a number of academic journal articles and in two monographs, the most important of which is his most recent: *Mahler’s Voices.*

*Expression and Irony in the Songs and Symphonies* (Oxford: OUP, 2009, 348pp). This is the firstsingle-authored, full-length study in English of Mahler’s complete output for over 25 years, and crosses the borders between academic scholarship and a broader readership while at the same time providing a radical reappraisal of the ways Mahler’s music constructs and deconstructs its meanings for contemporary audiences.

The research embodied in this monograph is further elaborated and supplemented by a range of essays published in scholarly journals and edited volumes and by high profile papers presented at international conferences. Johnson was an invited speaker in Cologne for the international symposium ‘Ferne Heimatklänge: Gustav Mahler und die Moderne’ (6-7 May 2010), gave the keynote lecture at the international Mahler Centenary Conference at Surrey University in July

2011, and a further keynote lecture at the international symposium ‘Transformations of Modernism’ in Paris, October 2011. This research has also been developed in public formats – such as shaping the discussion of Mahler’s symphonies on BBC Radio 3’s ‘Building a Library’ (in November 2011 and January 2013) or public lectures (as part of the BBC ‘Proms Plus’ talks in 2010 and

2011, at the Sage, Gateshead in November 2011, the University of Stavanger in April 2012, and the South Bank Centre in January 2013). In May 2013 he accompanied the South Bank Centre and the Aurora Orchestra to frame, present and discuss a series of concerts of 20th-Century Music at the Shanghai Concert Hall, China.

At the heart of all Johnson’s research is a central question about the contemporary resonance and value of music’s engagement with social modernity over the past two hundred years. His specific research on Mahler and Viennese musical modernism is placed in the context of this broader question in two further books, aimed at a non-specialist readership, exploring the wider social and cultural importance of the art music tradition to modern society – *Who Needs Classical Music?* (revised paperback Oxford: OUP, 2011; original 2001), and *Classical Music: A Beginners’ Guide* (Oxford: Oneworld, 2009). The first of these has currently sold around 6,000 copies and is very widely reviewed in academic and non-academic journals in the UK and USA (including *The* *Independent*, *The Economist*, *The New Republic*, *BBC Music Magazine*, *Gramophone*).

**3. References to the research** (indicative maximum of six references)

Page 1

**Impact case study (REF3b)**

**Single Authored Books**

1. *Mahler’s Voices*: *Expression and Irony in the Songs and Symphonies*

(New York: Oxford University Press, 2009, 348pp.)

ISBN 978-0-19-537239-7

Praise for *Mahler’s Voices*: ‘In the ever-increasing literature on Mahler, there remains a need for analysis and interpretation that is useful to both the listener and performer. Julian Johnson's Mahler's Voices fills that gap: it is provocative, engaging, and, particularly for the performer, valuable.’ (Leon Botstein, President, Bard College). ‘[T]he most original and compelling single volume on the composer's music available in the English language.’ (Karen Painter, University of Minnesota). ‘One is tempted to say: The new Adorno (but beautifully written)! Essential reading for anyone deeply committed to Mahler's music.’ (Stephen E. Hefling, Professor of

Music, Case Western Reserve University; Editorial Board, Gustav Mahler: Neue Kritische Gesamtausgabe).

Reviews for *Mahler’s Voices*:

Vera Micznik in *Twentieth-Century Music* 8/1 (2011), 105-113 Thomas Peattie in *Music and Letters* 93/3 (2012), 422-35

Arnold Whittall in *The Musical Times* Vol.150, no.1909 (2009), 107-10 James L Zychowicz in *Journal of Musicological Research* 30/1 (2011), 85-88 Molly Breckling in *Notes* 66/3 (2010) 535-37

**Co-Edited Book**

* 2. F. Celestini, G. Kokorz and J. Johnson (eds), *Musik in der Moderne/Music and* *Modernism*, Wiener Veröffentlichungen zur Musikgeschichte, (Vienna: Böhlau, 2011,352pp.)

ISBN 978-3205774389

**Chapters in Edited Books**

* 3. ‘Schoenberg, Modernism and Metaphysics’ in J. Auner and J. Shaw (eds) *The* *Cambridge Companion to Schoenberg* (Cambridge: CUP, 2010), 108-119.
* 4. ‘Irony as Homelessness’ in Arnold Jakobshagen (ed) *Gustav Mahler und die* *musikalische Moderne* (Stuttgart: Franz Steiner Verlag, 2011), 97-102

**Journal Article**

5. ‘The Breaking of the Voice’ in Special Mahler issue of *Nineteenth-Century Music Review* Vol. 8, (2011), 179-95

**4. Details of the impact** (indicative maximum 750 words)

Johnson’s research provides cultural benefit by enhancing public education in respect of music which often bewilders the general listener. Across every available dissemination medium, publicly accessible versions of his research have framed live and recorded performance of this repertoire, and have shaped audience understanding of key musical documents of cultural modernity. By revealing connections between this music and more familiar repertoire, and between music and other forms of aesthetic and social modernity, Johnson has made a substantial and far-reaching contribution to the public understanding of music’s cultural significance. He has done so through media that all involve world-class public venues and institutions (BBC Radio 3; BBC 2 and BBC4 Television; BBC Proms; Philharmonia Orchestra; Glyndebourne Festival Opera; South Bank Centre; Aspen Music Festival).

**Philharmonia Orchestra Series Consultancy, 2009, 2011**

The public reach of this work is epitomized in Johnson’s role as Series Consultant to the

Philharmonia Orchestra for two major concert series, given throughout the UK and Europe: *Vienna:* *City of Dreams, 1900-1935* (in 2009) and *Maazel: Mahler Cycle 2011* (in 2011). In addition toadvising David Whelton (Managing Director) on specific programme choices, Johnson provided the intellectual framework in which these concert series were presented. Through series programme books, educational films available on the orchestra’s website, BBC Radio 3 interviews, study days and pre-performance talks, he shaped the public understanding of a wide international audience.

Page 2

**Impact case study (REF3b)**

The Programme book for the Philharmonia’s series *City of Dreams* sold 3,300 copies in the UK alone. Around 48,000 people in 20 European cities attended the concerts. As author-editor, Johnson wrote the introductory essay and all programme notes, commissioned three further essays, chose images and provided a timeline and further reading, thus shaping the public understanding of audiences internationally. The series was shortlisted for a 2010 South Bank Show Award. Hugh Canning (*Times*, 8 March 2009) referred to Johnson’s ‘brilliant introductory essay to a book of outstanding programme notes’. The Programme book for the Philharmonia series *Maazel: Mahler Cycle 2011* sold around 6,000 copies. Johnson contributed an introductory essay, notes to 10 separate concerts, further reading and a timeline (25,000 words total). Around 56,000 people in 16 European cities attended these concerts: <http://www.philharmonia.co.uk/mahler/>and <http://www.philharmonia.co.uk/mahler/artists>

Johnson’s 21 short films and podcasts on Mahler and Viennese modernism are on the Philharmonia website (<http://www.philharmonia.co.uk/thesoundexchange>); many are also on YouTube. User comments include: “Thank you so much for this video! It was very helpful to me as I am doing research for a novel set in Vienna in the early 1900s!” (see: [http://www.youtube.com/watch?v=IEywJ3qyNdk)](http://www.youtube.com/watch?v=IEywJ3qyNdk). The Philharmonia’s ‘City of Dreams’ website received 8,500 visitors in the six months of the series in 2009.

In the course of these two series, Johnson gave 13 pre-performance talks and led 4 study days, each attended by an audience of around 200 members of the public. Audience feedback forms (held by the Philharmonia) provide compelling evidence not only of event quality but also of educational benefit. Selected comments include: “Hard to imagine what could be improved – the study days have all been hugely enriching and intriguingly different – thank you!”. “Julian [was] particularly good at chairing the discussion session and linking introductions to the songs in the

Lieder session.”

**Broadcasting on Mahler, Bruckner, and Viennese Modernism**

Since 2009 Johnson has contributed regularly to BBC TV coverage of the Proms, giving live pre-concert and interval interviews as a direct result of his research expertise. Viewing figures range from c.500,000 (mid-week) to over 2 million (Saturday evenings). Since 2010 he has given 10 live interviews on BBC Radio 3’s *Performance on Three* (average UK audience c.700,000); and has made four guest appearances on Building a Library (c.90 mins, average UK audience c.400,000; independent figures from Radio Joint Audience Research). In November 2011 he presented a Radio 3 Building a Library (45 mins), reviewing currently available recordings of Mahler’s 8th Symphony and in January 2013 similarly for Mahler’s 6th Symphony. This programme, presented by respected authorities on the repertoire in question, directly shapes audience listening through sales of recommended CDs. All these broadcasts, in enriching audience’s understanding and experience of this musical repertoire, have a direct impact on quality of life.

**Other Impacts**

Johnson’s ability to communicate new ideas to a wide international audience was underlined in May 2013 when he was asked by the South Bank Centre to present a series of concerts, talks and lectures at the Shanghai Concert Hall as part of a mini-festival ‘Listen to the 20th Century’. In addition, his research has recently impacted on international audiences through: (i) essays in concert series programme books (including for both the 2010 and 2011 Aspen Music Festival (print run 35,000), covering the entire 7-week season of this prestigious US concert series), and the Edinburgh International Festival (2011, 2013); (ii) chairing of Study Days, most recently interviewing Vladimir Jurowski and David McVicar for Glyndebourne Opera; (iii) educational podcasts (Glyndebourne opera); (iv) CD liner notes for Deutsche Grammophon (Gustavo Dudamel/Mahler 9) and Signum Records (Salonen/*Gurreliede*r and Maazel/Mahler cycle.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**Audience Feedback Forms**

1. The Philharmonia Orchestra collects feedback from those attending their study days.

Page 3

**Impact case study (REF3b)**

Copies of these can be made available that make clear the benefit of these to users and the specific contribution of Johnson’s work as both Study Day leader and speaker.

1. Online comments on Johnson’s video on Wagner’s *Die Meistersinger* for Glyndebourne are posted on Glyndebourne’s website at: <http://glyndebourne.com/introduction-die-meistersinger>Glyndebourne does not collect feedback on live lectures.

**Organisations and Contacts**

The following organisations might be contacted, as ‘users’ of Johnson’s research in the public sphere. Their repeated requests for further talks, study days, essays and broadcast interviews is evidence of the value attached to Johnson’s highly effective public communication of the perspectives emerging from his research.

1. Managing Director, Philharmonia Orchestra. (This contact can corroborate the full extent of

Johnson’s work with the Orchestra, from programming to educational work and concert presentation).

1. Head of Music, BBC 4. (This contact can corroborate the extent and success of Johnson’s participation in the BBC’s television coverage of the Proms).
2. Head of Education, Glyndebourne Opera.(This contact can corroborate the nature, extent and success of Johnson’s work for Glyndebourne opera over the last 15 years).
3. Head of Music, BBC Radio 3. (This contact can corroborate the nature, extent and success of Johnson’s broadcasts for Radio 3).
4. Head of Classical Music, South Bank Centre. (This contact can corroborate Johnson’s contribution to the recent South Bank ‘The Rest is Noise’ Festival and the related mini-festival in Shanghai in May, 2013).

Page 4

**Impact case study (REF3b)**

**Institution:** Royal Holloway, University of London

**Unit of Assessment:** 35B: Music, Dance and Performing Arts (Music)

**Title of case study:** New Bridges Between Academia, Performers and Audiences of Musicfrom *c*.1500 to 1750

**1. Summary of the impact** (indicative maximum 100 words)

Stephen Rose’s research on the sources and contexts of German music 1500-1750 has benefited amateur musicians, professional musicians and commercial concert-life. Building on his research in early music-printing, his digitisation project Early Music Online has provided musicians worldwide with digitised copies of over 10,000 pieces of early printed music previously available only to researchers visiting the British Library. His research on the contexts of German music has influenced concert programming at the highest international level, enhancing public awareness of the cultural meanings of the music they hear, and introducing them to unfamiliar repertory that puts one of the giants of western music—J. S. Bach—in historical context.

**2. Underpinning research** (indicative maximum 500 words)

Rose’s work on the sources and contexts of German music 1500-1750 was carried out at Cambridge University (2001-04) and at Royal Holloway (since 2005), where he is now a Senior Lecturer. This case-study focuses on activities from 2005 onwards.

Between 2005 and 2008 Rose published refereed journal articles that investigated how and why music was printed in Germany during the 16th and 17th centuries. This research examined the formats in which music was printed, the genres of music available in print, the mechanisms via which printed music was disseminated, and the uses of printed music (as performing material and symbolic tokens of prestige). See articles listed in section 3 below.

Building on these investigations into music-printing, in 2011 Rose directed the research project

Early Music Online, which digitised over 320 volumes of the world’s earliest printed music from holdings in the British Library. Using a team of 13 research assistants, the project created comprehensive new metadata (catalogue entries) for all the digitised books, discovering important new information about the provenance and concordances of the British Library exemplars.

Complementing his work on the sources of 16th- to 18th-century music, Rose also researches the social contexts and meanings of music in this period. His monograph *The Musician in Literature in* *the Age of Bach* (Cambridge University Press, 2011) puts J. S. Bach into context by uncovering thedisreputable and dangerous connotations of a musical career around 1700. Rather than basing his social history on conventional sources such as archival material from churches and courts, Rose examines a more colourful and subversive set of sources, namely novels by or about musicians. Here, a cast of outsiders and itinerants contrasts sharply with the role of the honourable craftsman to which many musicians aspired. Instead, music appears as dangerously seductive, demonic, bestial, manipulative and destabilising, its practitioners as fascinating as they are reprehensible and unworthy of ‘guild’ status. The interdisciplinary nature of the book, together with its capacity to reach far beyond the traditional subjects of music history, produces findings and insights of transformative significance for our understanding of German musical culture. Such use of novels as windows into past musical cultures is commonplace for the nineteenth century, when the realist novel made such techniques self-evidently useful. For earlier periods, when the ‘novel’ was itself an experimental phenomenon, the task is far more challenging, and has not been attempted before. The book that resulted from this research therefore has the capacity to act as a model for interdisciplinary studies of music.

**3. References to the research** (indicative maximum of six references)

Page 1

**Impact case study (REF3b)**

**Output 1: Digital Resource**

**Stephen Rose (Project Director) and Sandra Tuppen (Project Manager) Early Music Online** [**http://www.rhul.ac.uk/music/research/earlymusiconline/home.aspx**](http://www.rhul.ac.uk/music/research/earlymusiconline/home.aspx)

**Evidence of quality:** Rose applied successfully for a JISC Rapid Digitisation Grant (2011,£75,521, 5 months) to undertake this digitisation and metadata creation project in collaboration with the British Library. The digitised content is available through the Royal Holloway repository ([http://digirep.rhul.ac.uk/access/home.do)](http://digirep.rhul.ac.uk/access/home.do). The metadata is held in the British Library Catalogue ([http://explore.bl.uk](http://explore.bl.uk/)), mirrored in COPAC ([www.copac.ac.uk](http://www.copac.ac.uk/)) and the Répertoire International des Sources Musicales (RISM) UK database ([www.rism.org.uk](http://www.rism.org.uk/)), with links to the digitised content.

Early Music Online created comprehensive inventories on the basis of scholarly examination of each surviving book, to allow database searches by composer name, title of composition, scoring, printer, place of publication, etc. This research revealed many previously unknown composer attributions and pieces not listed in standard reference works such as Grove Music Online (for an example, see <http://purl.org/rism/BI/1587/14>). Details of provenance and scribal annotations were also recorded in the metadata, providing valuable bibliographical insights into the British Library copies.

**Output 2: Monograph**

**Stephen Rose, *The Musician in Literature in the Age of Bach* (Cambridge University Press, 2011), ISBN 9781107004283. Listed in REF2.**

**Evidence of quality:** Reviewer Celia Applegate wrote in*Eighteenth-Century Music*(Sept 2012) ‘Inthis eye-opening study of German prose fiction written between 1660 and 1710, Stephen Rose has unveiled for us a richly detailed, complicated and above all unfamiliar portrait of the musician around the turn of the seventeenth to the eighteenth century’; Mark Peters wrote in *Bach* (spring 2012): ‘Rose demonstrates that an interdisciplinary consideration of sources can complement the traditional approaches [of Bach scholars]’; Hannah Vandegrift Eldridge wrote in *German Quarterly*

(spring 2013): ‘Rose has made these virtually forgotten novels engaging and instructive. His central questions should influence scholarship on aesthetics in general and on the relationship between sound and text in particular’; Robert L. Marshall wrote in *Early Music America* (winter

2011): ‘This remarkable volume is replete with fascinating information and thought-provoking ideas’.

**Outputs 3-5: Refereed articles** disseminating Rose’s research on early music printing, theresearch that underpinned his directorship of Early Music Online.

1. Stephen Rose: ‘Music, print and presentation in early modern Saxony’, *German History* 23 (2005), 1–19. DOI: 10.1191/0266355405gh333oa
2. Stephen Rose: ‘The mechanisms of the music trade in central Germany, 1600–1640’, *Journal of* *the Royal Musical Association* 130 (2005), 1–48. DOI:[10.1093/jrma/fki004](http://dx.doi.org/10.1093/jrma/fki004)
3. Stephen Rose: ‘A Lübeck music auction, 1695’, *Schütz-Jahrbuch* 30 (2008), 171–90 **Listed in**

**REF2**

**4. Details of the impact** (indicative maximum 750 words)

**Early Music Online**

Rose’s research on early music-printing has created significant cultural benefit to amateur and professional musicians. His digitisation project has supplied them with access to digitised versions of over 10,000 compositions that previously were available only to researchers visiting the British

Library. Underpinning this impact is Rose’s research on the types and formats of early printed music. Using his expertise, Rose determined the categories of metadata entry (to ensure that users could discover all relevant items) and selected the items to be digitised. He chose repertories that would have high impact, including vocal polyphony suited to amateur choirs (a growth area of musical participation), and lute tablatures for plucked-string enthusiasts and guitarists.

Early Music Online has enriched and expanded the lives of thousands of amateur musicians

Page 2

**Impact case study (REF3b)**

worldwide. In its 24 months of operation, over 320,000 items have been viewed or downloaded. Each month an average of 3,500 PDFs of complete music-books are downloaded by users to print or save to their computers. The Secretary of The Lute Society comments: ‘Early Music Online is a fantastically useful project, making the sources of early music available to music lovers anywhere in the world. The inclusion of lute tablatures is especially welcome, because lute players are more likely than singers to perform from the original notation. There is increasing interest in the lute in middle-income countries such as Romania, Brazil and China, where musicians cannot afford to buy printed facsimiles, and Early Music Online makes music accessible to them.’

As further evidence of how Early Music Online has enriched cultural life, many public libraries worldwide have created links to the site. (See section 5 below.) The Library of Congress and the Hochschule für Musik, Leipzig, have incorporated Early Music Online’s bibliographical data into their own library discovery systems. Rose’s research is thus shaping how Western cultural heritage is preserved and presented by these libraries.

Rose’s digitisation project has also created wealth in the creative sector, enabling professional musicians to devise concerts based on this newly available material. On 7 September 2012 The

Brabant Ensemble gave a concert ‘Le Fleur des Chansons: An Evening of Renaissance Music from the British Library’ at King’s Place, London. The concert was marketed as a ‘showcase programme featuring some of the most popular works of the 16th century as represented in the 300 books so far digitised in Early Music Online’. The Director of The Brabant Ensemble explains:

‘Early Music Online has had a significant positive effect on the availability of sources for my performance projects. The quality of the performing editions I have been able to prepare has increased substantially as a result of this wider availability of sources via EMO.’

Early Music Online is a collaborative project. Rose at Royal Holloway supplied the academic leadership and research expertise. Sandra Tuppen at the British Library supplied the day-to-day supervision of the research assistants. Royal Holloway’s institutional support includes: hosting the digital repository for the digitised content; hosting the RISM UK database for the metadata (at a benefits-in-kind estimate of £2000 per year); and the ongoing support of the digital repository team to deal with technical and user enquiries.

**Collaboration with The Academy of Ancient Music**

Rose’s research into the contexts of German music has benefited the orchestra The Academy of

Ancient Music and its audiences. His research, communicated via programme notes, pre-concert talks and as a musicological consultant to the orchestra, has allowed the AAM to create wealth in the cultural sector by developing new concert repertories and attracting new audiences.

The AAM is a leading period-instrument orchestra dedicated to exploring historical performance styles, and to presenting the public with interpretations rooted in recent research. Since 2003 Rose has written introductory essays and programme notes for the AAM’s UK and international concerts (over 70 different programmes, representing several hundred performances to a total of over 85,000 audience members). Each of these programme notes is printed in at least 1000 copies and given free of charge to all concert-goers.

Since 2008 the relationship has intensified, and the AAM has used Rose’s research to discover new repertory for concerts, and to present familiar repertory (such as Bach) in a fresh light. Insights from Rose’s research allow the AAM to create a distinctive cultural offering that draws in new audiences. For example, several AAM concerts have incorporated research from Rose’s monograph *The Musician in Literature in the Age of Bach*. In October 2011 its Halloween programme ‘Witches and Devils’, held in London and Cambridge to a combined audience of about

1000, derived from Rose’s research into the links between Baroque violinists, the demonic and magic. The programme included a Telemann concerto, Tartini’s ‘Devil’s Trill’ Sonata and arias from Handel’s *Alcina*. Rose’s research provided a narrative giving coherence to the programme. Extracts from Chapter 4 of *The Musician in Literature* were used in Rose’s essay introducing the concert; the AAM also used these extracts to market the concert via its website and Facebook.

Page 3

**Impact case study (REF3b)**

In March 2013, the AAM’s performances of Bach’s Passions (held in London and Cambridge to a combined audience of about 4000) used Rose’s research on the social contexts of Bach to help modern audiences hear these familiar works afresh. Through pre-concert talks, programme notes and contributions to the AAM’s blog, Rose enabled concert-goers to realise how and why 18th-century listeners reacted so violently against the Passions. As well as enriching the imaginations and sensibilities of concert-goers, Rose’s research here created economic prosperity for the AAM, making its presentation of Bach’s Passions stand out from those offered by competitor ensembles. Reviewers and bloggers commented on the power of Rose’s introductions to help them hear the music afresh: ‘While such large-scale religious music may strike contemporary ears as conservative, Stephen Rose’s incisive programme note remarks that Bach’s congregation would never before have heard anything quite like it’; ‘The AAM clearly put a lot of thought into their programme notes, namely Stephen Rose’s background into the St John Passion, and to the 1724 version of the St John Passion’. (Sources of these comments are listed in section 5 below.)

As an indication of this continuing collaboration, since December 2012 the AAM has used Rose’s expertise in the social history of music to plan a concert programme that will explore crossovers between 17th-century courtly music and the music of North African visitors to central Europe. Rose has excerpted primary sources that offer a possible narrative for the concert, and has offered expertise in the previously unknown musical repertory that documents these cultural encounters. This impact is at an early stage, with the concerts to be held in 2015 at the Barbican and in Cambridge.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**Early Music Online: evidence of users**

1. Secretary, The Lute Society (large user group). This source can corroborate the usefulness of the project and its benefits to amateur musicians.
2. Director, The Brabant Ensemble. This source can corroborate the usefulness of the project and its benefits to professional musicians.
3. Peter Holman, 'Viol Music on the Internet', *Viola da Gamba Society Journal* 5 (2011), 56-68

(p.61) [http://www.vdgs.org.uk/files/VdGSJournal/Vol-05.pdf.](http://www.vdgs.org.uk/files/VdGSJournal/Vol-05.pdf) This review explains the value of Early Music Online to amateur musicians.

**Early Music Online: evidence of library usage**

1. Hochschule für Musik und Theater in Leipzig. Has included all the EMO catalogue data, with links to the digitised images, in its new music resource discovery system [(http://katalog.hmt-leipzig.de)](http://katalog.hmt-leipzig.de/).
2. Library of Congress, Washington D. C. Has included all the EMO catalogue data in its ‘Music Treasures’ website. [http://lcweb2.loc.gov/diglib/ihas/html/treasures/treasures-home.html.](http://lcweb2.loc.gov/diglib/ihas/html/treasures/treasures-home.html)
3. Lincoln Public Libraries, Nebraska. Public library whose music resources link to EMO: [http://www.lincolnlibraries.org/depts/polley/polley\_music\_links.htm.](http://www.lincolnlibraries.org/depts/polley/polley_music_links.htm)

**Collaboration with The Academy of Ancient Music**

1. Head of Communications, Academy of Ancient Music. This source can corroborate the usefulness of Rose’s research to the orchestra’s projects.
2. AAM webpage with profile of Rose: [http://www.aam.co.uk/#/who-we-are/speakers/stephen-](http://www.aam.co.uk/#/who-we-are/speakers/stephen-rose.aspx)

[rose.aspx,](http://www.aam.co.uk/#/who-we-are/speakers/stephen-rose.aspx) indicating the role of his research within the orchestra.

9. Programme booklet for ‘Witches and Devils’ concert, October 2011, showing use of Rose’s research: <http://www.aam.co.uk/media/Files/Resources/Programme-notes/Witches%20and%20devils.pdf>

10. Concert reviews indicating audience appreciation of Rose’s programme notes for AAM: [http://www.planethugill.com/2013/04/st-johns-passion-bach-at-barbican.html;](http://www.planethugill.com/2013/04/st-johns-passion-bach-at-barbican.html) <http://www.opera-britannia.com/index.php?option=com_content&view=article&id=898:st-john-passion-academy-of-ancient-music-29th-march-2013&catid=9:oratorio-reviews&Itemid=16>

Page 4

**Impact case study (REF3b)**

**Institution:** Royal Holloway, University of London

**Unit of Assessment:** 35B: Music, Dance and Performing Arts (Music)

**Title of case study:** Re-awakening Silent Film Music in Britain

**1. Summary of the impact** (indicative maximum 100 words)

Dr Julie Brown’s research on the sounds of ‘silent film’ exhibition in Britain has had an impact well beyond academia. Her collaborations with film festivals and major film venues plus public lectures have brought about an enhanced public awareness of a lost media art. Through a practitioner/academic network and via practice-based activities involving professional musicians she has had a direct impact on musical practice, and also brought significant performances to the general public in well-attended public events and film festivals at major cinema venues in both Edinburgh and London. Her work has led to enhanced public understanding of the history of the sonic dimension of ‘silent cinema’ in Britain.

**2. Underpinning research** (indicative maximum 500 words)

The underpinning research is Brown’s body of research on film music and on ‘art’ music of the early C20th, which she conducted at Royal Holloway as a Lecturer from 1999, as Senior Lecturer from 2004, and as Reader from 2009. The specific research is that dating from 2009 on the sonic dimension of early film exhibition, including her discovery of numerous otherwise unknown British silent film ‘special scores’ – that is, full scores specially put together for given silent films. We previously knew of only one such score.

In July 2010 she commenced a British Academy research project entitled ‘”Film Fitting” in Britain, 1913-1926’ the twin aims of which were to provide the first overview of the professional debate about film fitting over this same period, and to explore possible synchronisations of the surviving films using electronic means. This research has revealed, amongst other things, a more concert oriented approach to film fitting in the UK compared to elsewhere while her electronic ‘practice-based’ research has led to insights into conceptual and practical dimensions of silent film

‘special score’ recreation: so far publications include an account of the palimpsest-like problems of film score recreations, and the lively though ephemeral nature of live film prologues of the 1920s. The project also funded Research Assistant Guy Bunce (joined Royal Holloway September 2008) to produce working instrumental parts and a conductor’s score for the film *Morozko*, the entirely original and modernist British score she had found; Brown also acquired a copy of the 40-minute film from Russian film archive Gosfilmofond and produced an exemplary synchronization of the film. This film was brought to public performance in April 2011 at the British Silent Film Festival at the Barbican Cinema, London, on an overlap day between the festival and an AHRC-funded conference that Brown had jointly run.

In January 2009 Brown (PI) and Dr Annette Davison of Edinburgh University (CI) had begun a two-year AHRC-funded project ‘Beyond Text’ Research Network ‘The Sounds of Early Cinema in Britain’. Based partly on an earlier established network (the AHRC-funded ‘Music and the Melodramatic Aesthetic’), the network included leading British and American academics, both affiliated (Austin (2), Birkbeck, Exeter, Indiana, Leeds, Manchester, Warwick) and freelance, from British silent film studies and from film musicology as well as silent film performers (Neil Brand, Stephen Horne, Gillian Anderson, Philip Carli, Donald MacKenzie, Paul Robinson, the band Minima) and industry and institutional stakeholders (BFI silent film curator, British Silent Film Festival organiser Laraine Porter, British Library film specialist Luke McKernan). Two conferences were designed to maximise cross-over between academic and practitioner interests, including public film screenings (Edinburgh Cameo Cinema; Barbican) with live sound and music and partnership with the British Silent Film Festival. The network has stimulated research into this previously unresearched field, producing a collection of essays (jointly edited by Brown), and impacting upon institutions of the cultural sector, performers and audiences alike (see below).

This work on silent film music grew from foundational research in film music (numerous articles and book chapters) and of the early C20th, in which area she has published a monograph on Bartók (Ashgate, 2007), Schoenberg (CUP forthcoming 2014), as well as refereed journal

Page 1

**Impact case study (REF3b)**

articles, an edited book *Western Music and Race* (CUP 2007: winner of the Ruth Solie Prize of the American Musicological Society, 2008), and book chapters on other early C20th music topics.

**3. References to the research** (indicative maximum of six references)

1. Julie Brown and Annette Davison (eds.), *The Sounds of Early Cinema in Britain* (Oxford University Press, 2013), including single-author chapter ‘Framing the Atmospheric Film

Prologue in Britain, 1919–1926’.

1. ‘Audio-visual palimpsests: resynchronizing silent films with “special” music’, in David Neumeyer

(ed.), *The Oxford Handbook of Music in Film and Visual Media* (New York: Oxford University Press, 2013).

* 1. ‘Listening to Ravel, watching *Un coeur en hiver*: cinematic subjectivity and the music-film’, *twentieth-century music* 1/2 (2004): 253-75.

1. ‘*Ally McBeal*’s postmodern soundtrack*’*, *Journal of the Royal Musical Association* 126 (November 2001): 251-79.

Quality indicators of research

Brown’s research on screen music is regularly sought for prestigious edited books, such as the

*Oxford Handbook* above, and has also been anthologised: the peer-reviewed *Ally McBeal* article(above) has been anthologized in *Popular Music and Multimedia* edited by Julie McQuinn, part of

Ashgate’s series The Library of Essays on Popular Music. Brown herself has co-edited a ground-breaking peer-reviewed book on British silent film music, and has been recognised as one of three scholars in the international field to have an especially authoritative command of the sub-discipline as a whole. Referring to Brown’s film music criticism generally, James Deaville recently wrote in Music in Television: Channels of Listening (Routledge, 2011): ‘In the first decade of the twenty-first century… disciplinary boundaries have gradually loosened, as reflected in the names of publication series (…), the titles of recent journals (…), and especially the work of scholars such as Robynn J.

Stilwell, Julie Brown, and Kevin Donnelly, who seemingly effortlessly cross between screen-media forms in their own research’.

Relevant research grants as quality indicators

£50,898 (80% of £63,623 fEC) – The Arts and Humanities Research Council. Principal Investigator (PI = 50%) with Annette Davison (CI - Edinburgh University = 50%) for ‘The Sounds of Early Cinema in Britain’, a two-year Research Network (2009-2011) under the ‘Beyond Text’ Scheme. £116,786 (80% of £145,983 fEC) – The British Academy Research Development Award (BARDA), for ‘“Film fitting” in Britain, 1913-1926’. Brown was PI (100%) for this two-year project (2010-

2012).

**4. Details of the impact** (indicative maximum 750 words)

Brown’s research on the sounds of early film exhibition has impacted upon cultural life and public discourse by bringing new levels of understanding to practitioners, enthusiasts and institutions in the cultural sector, such as the Barbican Cinema and the British Silent Film Festival. With its public events, its involvement of a ballet conductor to synchronize music with silent film for the first time, and its openness to practitioners in cognate areas such as that of magic lantern, this body of research has also encouraged and effected new cross-overs of expertise and experience between related forms of art and entertainment. Ballet likewise synchronizes silent action with music and the magic lantern was the forerunner of the film projector.

**Beneficiaries – Group 1 – Silent Film Festivals, Cinemas, Film Clubs and the Public:**

Brown’s research network activity and her own research on silent film scores have served to deepen and bring alive event programmes of various film venues and festivals for silent-film enthusiasts in ways they would not have been able to achieve alone due to the time and expertise required to undertake the underpinning research. The opening event of the AHRC Network ‘The Sounds of Early Cinema in Britain’ (2009) involved the Barbican Cinema. As a venue with a regular Sunday afternoon ‘Silent Film with Live Music’ series, the venue curators recognized the interest of this event for its broader cinema audience, and saw the potential for collaboration to present new

Page 2

**Impact case study (REF3b)**

historical recreations. The Network’s first conference involved two such reconstructions: one was followed by an on-stage interview and discussion session, which was open to audience questions. A further collaboration and historical recreation followed in April 2011. The network’s sound effects workshop (Edinburgh, 13 October 2009) also culminated in a public evening mixed bill film event at

Edinburgh’s Cameo Cinema involving early film live sound. The British Silent Film Festival takes the musical presentation of its films seriously, so also recognized the value of collaboration, while the Network welcomed the opportunity to encourage the general constituency of silent film enthusiasts to experience and engage with the latest research. Several of those enthusiasts became network members.

In conjunction with the British Silent Film Festival at the Barbican Cinema Brown’s historical recreation of Frederick Laurence’s score to the film *Morozko* was brought to public performance (see underpinning research (item 2): also grant ‘Film fitting’ in Britain). After a 10-minute introductory lecture on this little-known film, the music and its composer, Brown led a post-screening Q&A involving conductor and double bass player. A lively question and answer session followed, which enabled members of the public to engage with Brown and the performers. The event, held in the 284-seat Cinema One, was nearly sold out (257 seats were sold), which indicates the level of public engagement achieved. By the end of the final conference at which this performance took place, a British Film Institute silent film curator, opined that ‘The work of this project adds real value to the understanding, enjoyability and performance of the films in our collection.’

Media reporting of Brown’s silent film score discoveries adds to the public impact of her work. Brown has also contributed in similar ways to other non-specialist audiences: she has spoken to Friends of the Cambridge University Library (February 2012) about a silent film score held in the university manuscripts collection, and to a geography film society, Passengerfilms (25 February 2013), which meets at various locations in London.

**Beneficiaries – Group 2 – Performers:**

Brown’s research has brought new levels of understanding to various categories of practitioner. None of the roughly twenty professional musicians involved had previously accompanied silent film, yet all found it a revelatory experience—a real insight into what their counterparts in the 1920s would have experienced. Among them was Mervyn Heard, President of the British Magic Lantern

Association, who participated in the Edinburgh workshop (13 October 2009) and served as ‘film lecturer’ for the evening performance. Though a known “reconstructor” of the art of lantern slide lecturing, this was Heard’s first attempt at film lecturing and revealed to him the continuities between the practices. The Silent Film and Live Performance workshop at Royal Holloway in

October 2010 culminated in a public evening screening of Cecil Hepworth’s *Comin’ Thro’ the Rye*

(1923), which had been approached during the day from various musical points of view, and whose original ‘live prologue’ had also been explored in practice. This latter was a direct outcome of Brown’s research on the rediscovered score to *Comin’ Thro’ the Rye* and also on live film prologues (see underpinning research (items 1 & 2); also grant ‘Film fitting’ in Britain).

The conductor of *Morozko* had over 20 years of experience with the Birmingham Royal Ballet and was used to fine-grained synchronization of music and movement. Nevertheless he said later that the discipline of working with the running film put into new perspective the relative freedom of his role. It made him appreciate the difficulty dancers faced in planning large stage-movements ahead of time, especially when dancing in groups, and the fact that they might sometimes regard the orchestra (as he did the film), as tyrannical, dictating too precisely time they had to execute complex movements, and making them panic when they realised they were running late. For the composer’s grandson, who played double bass, the event had impact of an entirely different order.

It first made him appreciate his family history in a completely new way. However, as a highly regarded professional double-bass player himself, someone who frequently performs in orchestral recordings of contemporary Hollywood film scores, he was able to understand the gulf between early and current film music practices: above all, he was able to appreciate the luxury that musicians enjoy today in having time to perfect the synchronization.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**The Public: media interest in the film score discoveries**

Page 3

**Impact case study (REF3b)**

1. ‘Lost silent film scores rediscovered by university’, BBC Surrey news

<[http://news.bbc.co.uk/local/surrey/hi/people\_and\_places/history/newsid\_8901000/8901031.st](http://news.bbc.co.uk/local/surrey/hi/people_and_places/history/newsid_8901000/8901031.stm) [m](http://news.bbc.co.uk/local/surrey/hi/people_and_places/history/newsid_8901000/8901031.stm)>

1. ‘Film scores given new life: key archive discoveries shed new light on British silent film music’, *BBC Music Magazine*, October 2010, p. 12. (full page feature: ‘Our pick of the month’s news,views and interviews’)
2. Pamela Hutchinson, ‘Pianists play it again at the silent movies: Musical accompaniment enhanced the mood of silent films, as this year's British Silent Film festival made loud and clear.’ *Guardian.co.uk* film blog, 12 April 2011, following the *Morozko* reconstruction <http://www.guardian.co.uk/film/filmblog/2011/apr/12/pianists-silent-film-festival-musical-accompaniment>

**Institutions of the Cultural Sector: adding new levels of understanding to the National Archive’s film collection**

4. Email from BFI silent film curator and Joint Director of the British Silent Film Festival): 12 April 2011 .

**Performers: impact upon today’s performers’ understanding of silent film music**

1. Conductor at Birmingham Royal Ballet, and conductor of *Morozko* score reconstruction: videoed Q&A discussion from 8 April 2011 on DVD, plus emails
2. Silent film composer and director of Harmonie Band: emails of 12 April 2011 & 19 April 2012
3. Double bass player of *Morozko* reconstruction (email of 17 April 2012)

**Personal impact: deepening understanding of a family’s own position in British musical culture**

1. Chris Laurence, grandson of composer Frederick Laurence; (Q&A discussion from 8 April 2011 on DVD)