

Composers, Performers and their Audiences: Exploring Dialogue and Interaction

Saturday 1 March, 10.30a.m. - 4.30p.m.,

Milton Court, Rehearsal Room 3

This one-day conference is the culmination of the audience engagement project ‘Composers, Performers and their Audiences’ based around Britten Sinfonia performances at Milton Court in November 2013 and February 2014. This project had at its centre a specially recruited group of 40 ‘audience consultants’, comprising Britten Sinfonia concert-goers and Guildhall School students. They attended a series of curated events linked to two Britten Sinfonia concerts at Milton Court, including an open rehearsal, a panel discussion, and a post-concert discussion in which the artists asked questions of the audience.

In this conference, the audience consultants will return along with invited guests from the music industry and academe, to discuss thoughts and ideas arising from the project and other relevant audience-focused work. The morning session will report the research findings from the project and reflect on the audience experience during the project (both as seen through the eyes of audience members themselves, and also as seen and reflected by the artists involved). We will explore how, if at all, the whole journey has impacted on the 40 audience participants, how it might change their expectations and behaviours in future, and what artists, venues, and management, can learn from this. The afternoon will involve presentations on related research initiatives by Professor Eric Clarke (University of Oxford), Jan Hendrickse (Guildhall School of Music & Drama, in collaboration with Claudia Molitor, Matthew Sansom and Lucy Railton), and composer Jennifer Walshe (Brunel University).

Timetable

10.00	Arrival & coffee
10.30-10.35	Welcome
10.35-11.45	<i>‘Composers, Performers and their Audiences’: Findings.</i> John Sloboda (Chair) & Karen Wise
11.45-12.00	Coffee break
12.00-1.00	<i>‘Composers, Performers and their Audiences’: Reflections.</i> Helena Gaunt (Chair)
1.00-1.45	Lunch
1.45-2.30	Session 1: John Rink (Chair) <i>Private view: Researchers as audience.</i> Eric Clarke
2.30-3.15	<i>The Audience is Present.</i> Jennifer Walshe
3.15-3.30	Tea break
3.30-4.30	Session 2: Helena Gaunt (Chair) <i>‘Isolations’ - Four artists spend a week in the cells!</i> Jan Hendrickse
4.30-5.30	Close, followed by refreshments

Abstracts

'Composers, Performers and their Audiences': Findings

John Sloboda & Karen Wise, Guildhall School of Music & Drama

This project is a collaboration between Britten Sinfonia, the Guildhall School of Music & Drama, and the AHRC Research Centre for Musical Performance as Creative Practice. It had two main aims. First, it aimed to explore the impact of different levels of audience engagement activities pre-concert on audiences' reception of new music. Second, it aimed to facilitate dialogue between audience members and artists, to enable artists to gain useful feedback and audience members to communicate what they value and need. Forty 'audience consultants' attended a series of curated events attached to two Britten Sinfonia concerts at Milton Court. Both of the concerts featured new works. The process was documented and audience feedback sought via a research questionnaire and a facilitated post-concert discussion. In addition, the research questionnaire was completed by audience members attending a Cambridge performance of the first concert programme. In this session we will present the findings of the research elements of the project.

'Composers, Performers and their Audiences': Reflections

Following on from the previous session, the aim of this session is to reflect on the findings presented and the project as a whole. We will explore the implications of the findings for future practice and audience development. Audience consultants and artists who participated in the project will be invited to reflect on the process of having taken part. We will explore how, if at all, the whole journey has impacted on the 40 audience participants, how it might change their expectations and behaviours in future, and what artists, venues, and management, can learn from this.

Private view: Researchers as audience

Eric Clarke, University of Oxford

As part of a project on collaborative creativity in contemporary music, I and my co-researcher, Mark Doffman, have been observing and filming composers and performers working together. How do these musicians view our presence? What impact do we have on their work? Are we a negative or a positive influence? Is an audience welcome in this usually 'private' world? And what of the wider audiences that get a glimpse of this world when we give research presentations? These are some of the questions that I will explore.

The Audience is Present

Jennifer Walshe, Brunel University

Jennifer Walshe will discuss how the audience figures in her compositional approach. Walshe will show clips from her opera *Die Taktik* and other works to demonstrate how a composer might think about presence.

'Isolations' - Four artists spend a week in the cells!

Jan Hendrickse, Guildhall School of Music & Drama
with Claudia Molitor, Matthew Sansom & Lucy Railton

'Isolations' is a project which investigates the creative re-use of urban spaces as a component of sound composition and installation practice. In this project four composer/sound artists were each given one of the detention cells in The Old Police Station Deptford as a studio for six days. The brief was to make a work that responded to, or engaged with, the site in some way. There was a public event in the Old Police Station at which the work produced was shared, followed by a facilitated audience discussion. In this session the artists will present some of their work and offer reflections on their experience of the process and the outcome.

Contributors

Britten Sinfonia

Britten Sinfonia is one of the world's most celebrated and pioneering ensembles. Founded in 1992, the orchestra is inspired by the ethos of Benjamin Britten through world class performances, illuminating and distinctive programmes where old meets new, and a deep commitment to bringing outstanding music to both the world's finest concert halls and the local community. Britten Sinfonia breaks the mould by not having a principal conductor or director, instead choosing to collaborate with a range of the finest international guest artists from across the musical spectrum.

Britten Sinfonia is an Associate Ensemble at the Barbican in London, and has residencies across the east of England in Norwich, Brighton and Cambridge (where it is the University's orchestra-in-association). The orchestra also performs a chamber music series at Wigmore Hall and appears regularly at major UK festivals including Aldeburgh and the BBC Proms, as well as touring to Mexico, South America, North America and Europe. The ensemble is a BBC Radio 3 broadcast partner and regularly records for Harmonia Mundi and Hyperion. In 2013 Britten Sinfonia was awarded the Royal Philharmonic Society Music Award for Ensemble having previously won the Chamber Music Award in 2009 and the Ensemble Award in 2007.

Britten Sinfonia's wide range of creative learning activities include its youth ensemble Britten Sinfonia Academy, and its composition competition, OPUS2014, offering unpublished composers the chance to receive a professional commission.

David Butcher – Chief Executive
Caroline Dearnley – Principal Cello
Sarah Burnett – Principal Bassoon

Guildhall School of Music & Drama – 'Understanding Audiences'

The 'Understanding Audiences' programme, launched in early 2010, aims to help performers, sponsors, and teachers obtain a better mutual understanding of audiences in ways which will be directly relevant to their future work. Led from the Guildhall School by Professor John Sloboda, FBA, Research Professor, it involves staff across the Link Partnership, and is guided by a steering group representing the LSO and the Barbican Centre as well as 10 members from both the drama and music departments of the Guildhall School. Strong external collaborations are also being forged.



The AHRC Research Centre for Musical Performance as Creative Practice (CMPCP) was launched in October 2009, with a five-year research programme focused on live musical performance and creative music-making. Directed by John Rink, CMPCP is based at the University of Cambridge in partnership with King's College London, the University of Oxford and Royal Holloway, University of London, and in association with the Guildhall School of Music & Drama and the Royal College of Music. The Centre has undertaken five major research projects with associated workshops. It has also established an international Performance Studies Network to enable collaborative research between scholars and performers, in addition to awarding Visiting Fellowships and doctoral studentships. The 'Composers, Performers and their Audiences' project represents a number of fruitful collaborations that have developed during the Centre's life.

Eric Clarke is Heather Professor of Music at the University of Oxford, and a Professorial Fellow of Wadham College. He has published on issues in the psychology of music, musical meaning, and the analysis of pop music, including *Empirical Musicology* (OUP 2004, co-edited with Nicholas Cook), *Ways of Listening* (OUP 2005), *The Cambridge Companion to Recorded Music* (CUP 2009, co-edited with Nicholas

Cook, Daniel Leech-Wilkinson and John Rink), *Music and Mind in Everyday Life* (OUP 2010, co-authored with Nicola Dibben and Stephanie Pitts), and *Music and Consciousness* (OUP 2011, co-edited with David Clarke). He is an Associate Director of the AHRC Research Centre for Musical Performance as Creative Practice (2009-14), is on a number of editorial boards, and is a Fellow of the British Academy.

Helena Gaunt is Professor and Assistant Principal (Research and Academic Development) at the Guildhall School of Music & Drama, a National Teaching Fellow (2009) and a professional oboist. Her current research focuses on one-to-one and small group tuition in conservatoires and orchestral musicians in the 21st century, and she devised the new Creative Entrepreneurs scheme for Guildhall School alumni, run in partnership with Cause4. She is an Associate of the Centre for Musical Performance as Creative Practice (CMPCP), a co-editor of *Music Performance Research* and a member of the Editorial Board of the *British Journal of Music Education*. Helena chairs the InnovativeConservatoire seminars, a programme of international professional development for conservatoire teachers. Helena lives in London and has five children, including two sets of twins.

Jan Hendrickse is a composer, improviser and sound artist. He has been an artist-in-residence at ACME studios and at John Jones Project Space creating installations for galleries and outdoor spaces. As a performer he specialises in a range of wind instruments. He has travelled widely, researching playing techniques from all over the world as well as making and adapting instruments for various performance situations. Jan has performed or collaborated with a diverse range of artists including Ornette Coleman, Howard Shore, Nitin Sawhney, David Toop, Rhodri Davies and many leading orchestras and ensembles. His playing also features on a large number of film scores including *The Lord of The Rings*, *The Passion of the Christ*, *Narnia*, *Apocalypto* and many others. He is a co-founder of New Music Incubator, an international professional development residency. He studied at the Royal College of Music, The Guildhall School of Music & Drama and has an MA in Sound Art from University of the Arts London (LCC).

www.janhendrickse.com

Claudia Molitor is a composer/artist whose work draws on traditions of music and sound practices but also extends to video, performance and fine art. Her work often becomes a site where conventions of notation and performance, and qualifications and hierarchies of listening and seeing are explored. Considering the possibilities presented by the spaces between notions of artistic disciplines is central to her work. Claudia's work is regularly commissioned, performed and broadcast throughout Europe, working for example with Wien Modern, hcmf//, Spor, Tete a Tete, BBC Proms, Tate Britain, Electra Productions, Sonica, Turner Contemporary and Cryptic. She often works collaboratively with artist from different artistic backgrounds and from around the world and is lecturer of music at the University of Kent, where she will launch the inaugural interdisciplinary festival, TöNE, in June.

www.claudiamolitor.org

www.asonicview.org

Lucy Railton is a performer and curator and since 2009 has been making sonic work. As a performer Lucy is in high demand as a cellist specialising in new music and has performed with the Plus Minus Ensemble, London Sinfonietta, the London Contemporary Orchestra and is also a member of the Florence based contemporary ensemble FLAME. Her collaborations range from work with electronic artists such as Marina Rosenfeld, Leafcutter John, Stale Stalorkksen and Russell Haswell. She founded the new music series Kammer Klang in 2008 and is co-director and founder of the London Contemporary Music Festival. She has toured world wide performing with the dancer Akram Khan and continues to work in dance, theatre and film as a writer and onstage performer and creative collaborator.

www.lucyrailton.com

John Rink is Professor of Musical Performance Studies at the University of Cambridge, Fellow and Director of Studies in Music at St John's College, and Director of the AHRC Research Centre for Musical Performance as Creative Practice. He specialises in Chopin studies, performance studies, music theory and analysis, and digital applications in musicology. He studied at Princeton University, King's College

London, and the University of Cambridge, and he also holds the Concert Recital Diploma and *Premier Prix* in piano from the Guildhall School of Music & Drama. He has published six books with Cambridge University Press, including *The Practice of Performance: Studies in Musical Interpretation* (1995), *Chopin: The Piano Concertos* (1997), *Musical Performance: A Guide to Understanding* (2002), and *Annotated Catalogue of Chopin's First Editions* (with Christophe Grabowski; 2010). He is also General Editor of the five-book series *Studies in Musical Performance as Creative Practice*, which Oxford University Press will publish in 2015.

Matthew Sansom holds a doctorate in free improvisation from Sheffield University, UK. He is senior lecturer in music at the University of Surrey teaching computer-based creative practice and free improvisation. Working principally with field recordings, found sounds and video, his work has been exhibited and performed internationally, including the Huddersfield Contemporary Music Festival, St Paul St Gallery (NZ), National Theatre of Prague, Victoria & Albert Museum, ICA (London), CCA (Glasgow), t-u-b-e galerie, Korean Institute of Culture, and Ely Cathedral. Recent commissions have also included sound-based sculptural installations for Liverpool City Council and Huddersfield Contemporary Music Festival, and an audiovisual installation for the Four Seasons Hotel Shanghai. He is also a member of the Landscape Quartet, a group exploring environmentally participatory ways of creating sound art and music, which has held residencies, exhibited work and performed in the UK, Sweden and Vietnam.
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John Sloboda is Research Professor at the Guildhall School of Music & Drama, where he directs its Understanding Audiences research programme. He is also Emeritus Professor at Keele and was a staff member of the School of Psychology at Keele from 1974-2008, where he was Director of its Unit for the Study of Musical Skill and Development, founded in 1991. John is internationally known for his work on the psychology of music. He is a Fellow of the British Psychological Society and has been President of both the Psychology and General Sections of the British Association for the Advancement of Science, as well as President of the European Society for the Cognitive Sciences of Music, where he has served on the editorial board of its journal *Musicae Scientiae*. He is a committee member of the Society for Education and Music Psychology Research, and was Editor-in-Chief of its journal *Psychology of Music* from 1985-1989.

Jennifer Walshe was born in Dublin, Ireland. A composer and performer, she has been hailed as “The most original compositional voice to emerge from Ireland in the past 20 years” (The Irish Times) and “Wild girl of Darmstadt” (Frankfurter Rundschau). Her music has been commissioned, broadcast and performed all over the world. She has been the recipient of fellowships and prizes from the Foundation for Contemporary Arts, New York; the DAAD Berliner Künstlerprogramm, the Internationales Musikinstitut, Darmstadt and Akademie Schloss Solitude among others. Walshe has written a large number of operas and theatrical works, including *XXX_LIVE_NUDE_GIRLS!!!* an opera for Barbie dolls, available on DVD from Mere Records and most recently *Die Taktik*, a commission for the Junge Oper Stuttgart, which completed a month-long run in Stuttgart in 2012. Her visual work has been exhibited most recently in the Chelsea Art Museum, New York; Project Arts Centre, Dublin and the ICA, London.
www.milker.org

Karen Wise is Research Associate at the Guildhall School of Music & Drama, working within the Understanding Audiences research programme, as well as initiating a new line of research and related projects aiming to facilitate adult non-singers in learning to sing. She holds a doctorate in psychology (Keele University) for her work on understanding ‘tone deafness’. Prior to joining the Guildhall School, she was Research Associate at the AHRC Research Centre for Musical Performance as Creative Practice, Cambridge University (2010-2013). Her work there with colleagues John Rink and Mirjam James explored the development of creativity in performance in a conservatoire setting. Karen lectures in Music Psychology at the Royal Northern College of Music. She is a member of the Society for Education and Music Psychology Research, and of the British Psychological Society. A classical mezzo soprano, she

trained at the Royal Northern College of Music where she won the Brigitte Fassbaender award for Lieder, and has been performing professionally for 15 years.

Acknowledgements

Thank you to:

Our dedicated audience panels

Composers Judith Weir CBE and Mark Simpson

Professor Barry Ife, Principal, Guildhall School of Music & Drama

Jane Williams, Special Projects Manager Research, Guildhall School of Music & Drama

Claire Bowdler, Marketing Director, Britten Sinfonia

Guildhall School of Music & Drama: Audio Visual, Facilities, Research, Performance Venues

Baxter Storey Catering

Future ResearchWorks Event



27th May 2014

16:00-19:00

Lecture Recital Room, Guildhall School of Music & Drama

Opera and its modern audiences: who are they, what do they want?

How are contemporary audiences experiencing and valuing opera? What impact does new forms of delivery such as cinema "Opera-Live" relays on the reach and public appreciation of opera? What are the implications for opera makers and promoters? This 'mini seminar' reports on a set of linked research projects undertaken under the sponsorship of 'Creativeworks London,' the London-based AHRC hub for knowledge exchange for the creative economy, involving partnerships between academics and cultural organisations. The research will be presented, and then discussed by an expert panel of people in, or connected to, the opera industry.