

Section A		
Institution: Durham University		
Unit of Assessment: 33 - Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: Bringing the music of Parry and Stanford to wider audiences		
Period when the underpinning research was undertaken: Between 2002 and 2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s): Jeremy Dibble	Role(s) (e.g. job title): Professor of Music	Period(s) employed by submitting HEI: 1993 to present
Period when the claimed impact occurred: Between 2014 and 2020		
Is this case study continued from a case study submitted in 2014? N		
Section B		
<p>1. Summary of the impact</p> <p>Dibble's research on the music of Hubert Parry (1848-1918) and Charles Villiers Stanford (1852-1924), and his collaboration with the media, music festivals and the commercial recording sector, have influenced British musical culture and altered both national and international perceptions of a once-neglected area of the nation's musical heritage. By assembling a body of performing materials and critical writings, and by working strategically with performing groups and record companies, Dibble has used his research to drive a dramatic increase in the profile of these composers' music, which has benefitted musicians, record companies, broadcasters and the general musical public. In the census period his focus has been on large-scale projects such as the performance of Stanford's operas, and on the growth of international audiences for this music.</p>		
<p>2. Underpinning research</p> <p>For more than three decades Jeremy Dibble's research has focussed on the British and Irish composers of the nineteenth and twentieth centuries, especially Hubert Parry and Charles Villiers Stanford, providing an evaluation of these authors' works together with an appraisal of their contribution to the canon of British and European repertoire at the turn of the century.</p> <p>Parry and Stanford's music had suffered a nadir from their deaths until the end of the twentieth century. Often dismissed as imitators of their German contemporaries, Parry and Stanford remained known only as the teachers of a later generation of British composers (such as Vaughan Williams, Holst, Coleridge-Taylor, Bridge, Ireland, and Howells), as inferior musical voices to that of Elgar and, primarily, as the authors of church music. Dibble's research demonstrates that Parry and Stanford were not only important, pioneering, creative personalities, but also authors of works in a wide range of musical genres, including orchestral and chamber music, songs, and large-scale symphonic choral music. Significantly, in his monographic study of Stanford [R1], Dibble has also made the case for the re-evaluation of the composer's operas, a genre with which the composer has, until recently, been little associated.</p> <p>Dibble's research has followed the two complementary paths of the historian and biographer [R1, R2, R3], and of the author of scholarly and performing editions of vocal and instrumental musical works [R4]. The latter strand has also led to the release of commercial recordings, which are treated in this case study both as research outputs and as evidence of impact [R5, R6]. In these cases, the research involved critical assessment and editing of sources, either manuscript or early editions long out of circulation; in some cases, it includes also reconstruction or re-orchestration of sections or pieces. This research was motivated by a desire to hear the works performed, and was often carried out in consultation with performers, broadcasters or record companies: it is therefore all but impossible to disentangle the research itself from its impact, as the two converge and intertwine organically. Through the years, Dibble's research and engagement activities have fed increasingly into each other, attracting support from both public funding (including a GBP239,000 grant from the AHRC in 2007) and, more recently, private benefactors.</p>		

3. References to the research

Written texts

R1 - *Charles Villiers Stanford: Man and Musician* (Oxford University Press, 2002).

R2 - 'Parry's Chorale Preludes and the Fashioning of a National Genre', *Journal of the British Institute of Organ Studies* 42 (2018): 6-24.

R3 - *British Musical Criticism and Intellectual Thought 1850-1950* (Boydell & Brewer, 2018).
DOI: 10.1017/9781787442801

Music Editions

R4 - *Hubert Parry: Sonatas for Violin and Pianoforte*, Musica Britannica Vol. LXXX (Stainer & Bell, 2003).

Recordings

R5 - SOMMCD 0160 (2016). *Charles Villiers Stanford: String Quartets Nos. 5 & 8*, Dante Quartet.

R6 - SOMMCD 274-2 (2019). *Stanford: The Travelling Companion*, New Sussex Opera Company.

Markers of quality

Dibble's research has been funded by an AHRC Research Grant of GBP239,000 for 'The Development of the Irish Art Music Tradition between 1890 and 1990' (2007-2010).

It is published by major academic presses, including Oxford University Press and Boydell & Brewer.

A review of *Charles Villiers Stanford* [R1] states that Dibble's book addresses "its subject with obvious authority, based on plainly painstaking research and diligent examination of a prodigious pile of scores" (Anderson, *Tempo*, 2004: 73). The monograph has been described as "a strong example of positivistic biography as literature" (Adams, *Music and Letters*, 2004: 323-324) and as a "brilliant" biography which "greatly enriches both British and Irish musical scholarship" (White, *The Irish Times Weekend Review*, 10 May 2003: 12).

A review of *Hubert Parry: Sonatas for Violin and Pianoforte* [R4] notes that "Dibble's editorial suggestions are both clear and inspired by musical considerations, presenting the musical text in a convincing fashion" (Allis, *Nineteenth-Century Music Review*, 2005 2/1: 232).

4. Details of the impact

Relationship of the underpinning research to the impact

The impact detailed in this case study, which amounts to a dramatic change in perception of the music of Stanford and Parry in the UK and increasingly in other parts of the world, is built on the solid foundation of Dibble's musicological and biographical research. Through biographical monographs such as his *Charles Villiers Stanford: Man and Musician* [R1] and articles such as 'Parry's Chorale Preludes' [R2], systematic study of these composers and their works was brought into the public domain. These written sources have been complemented by 16 scholarly and performing editions, including previously unknown works he discovered and new orchestrations for performances and broadcasts. This has led to the release of commercial recordings (31 between August 2013 and December 2020) with established companies such as Hyperion, Chandos, SOMM and Lyrita, for which Dibble has often acted as consultant and provided booklet notes. Drawing on archival research and editorial and reconstruction work, these recordings and performances are both research outputs in their own right and evidence of research impact on the companies and artists. Dibble has also advised on performance productions, given talks, featured in a range of media, and written texts for non-academic audiences [E1]. His work has allowed performers, as well as the music industry and the wider public of music lovers, new access to the repertoire of these composers, initiating a reconsideration of the place they occupy in the Western music canon. Dibble's work has combined musicological research with a deep engagement with the classical music recording industry and both professional and amateur performers. The visibility and influence of his research has been facilitated and amplified by intensive collaboration with a range of media and broadcast companies.

Details of beneficiaries and nature of the impact

This case study significantly advances from the corresponding submission for REF2014, which reported on the development of new UK audiences for the music of Parry. Impacts evidenced here fall into two broad categories: **impact on creativity, culture and society** (in particular, through co-production of recordings and performances, leading to enhanced public understanding and appreciation of British musical heritage), and **impact on commerce** (with audiences for this music benefitting the artists and companies involved in productions). Evidence takes the form of quantitative data illustrating the growth of circulation of this music catalysed by Dibble's research; evidence of collaborations between the researcher and a range of performers, broadcasters and record companies; testimonials from these different groups of beneficiaries; attendance and viewing figures; and published reviews of productions.

The following sections include a summary of the trajectory of Stanford and Parry's music over the course of Dibble's career, and then focussed discussion of two important developments between August 2013 and December 2020: first the recent rehabilitation of large-scale works by the two composers (including operas and symphonic choral pieces) as evidence of a new level of interest and investment from a variety of parties; secondly, the expanding reach of Parry's music and the re-evaluation of Stanford on the international scene.

Overview: Bringing Parry and Stanford to wider audiences

The broad impact of Dibble's work on Parry and Stanford on performers and the recording industry can be traced by exploring the growth in numbers of published recordings (Figure 1). From very low levels in the 1970s and 1980s we evidence a dramatic increase to approximately 200 commercial recordings of each composer's music in the last decade [E4]. Performances and broadcasts have shown similar levels of growth: for example, recent years have seen performances of music by both composers at the BBC Proms (2018, 2019), Parry being celebrated as BBC Radio 3 *Composer of the Week* with a five-episode series (2018), and reviews now being regularly published in national newspapers [E2]. This intensification of activity is accompanied by, and a manifestation of, a general willingness to reassess the role of these composers; for example, the revival of Stanford has been welcomed as timely or "overdue" (*Gramophone*) and his music is now being viewed as influencing better known composers such as Vaughan Williams [E3].

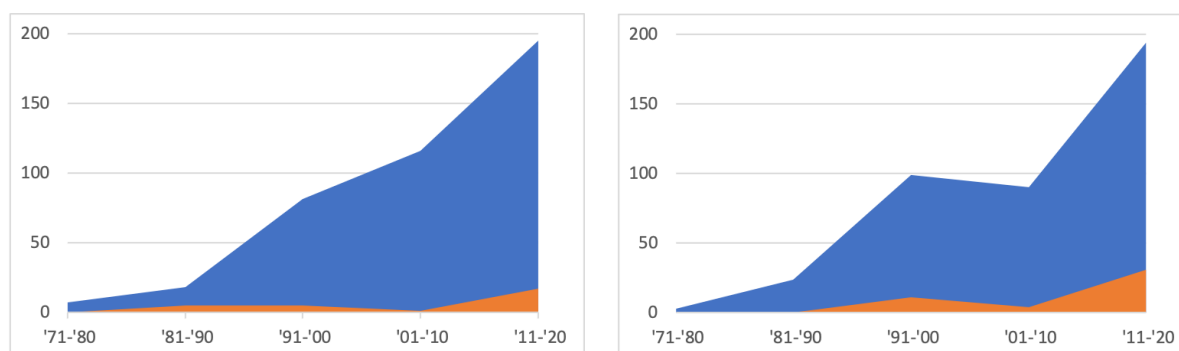


Figure 1: Numbers of commercial recordings featuring music by Parry (left) and Stanford (right) released since 1971 (sources: British Library Sound Archives, Hyperion, Chandos, SOMM records and allmusic.com – E4). The orange section indicates the number of recordings to which Dibble has directly contributed. The graph shows that the increase in the publication of recordings has been accelerating in the last decade in particular.

That Dibble's research was the catalyst for this change is evidenced not only by the number of commercial releases in which he has been directly involved; he is also widely acknowledged as central to this phenomenon. According to the director of SOMM, no one

“has done more for British music than Professor Jeremy Dibble – and in particular in the promotion of the music of Stanford, [...] and Hubert Parry” [E5]. This recognition goes beyond music industry professionals, as he features in magazines with a wide readership (such as *Gramophone*), online reviews by amateurs and in a blog as an “authority”, “the prime source of information” and “the world expert” on Parry and Stanford [E6].

Initiating large-scale projects, attracting investment

In recent years, a range of stakeholders have worked with Dibble, strategically supported by Durham University, to develop a number of large-scale projects around the work of Stanford and Parry. The project which probably best testifies to the confidence with which industry professionals and performers now look at Stanford’s music is the production of operas – a sector which involves large financial investments and risks and for this reason, tends not to promote works by lesser-known composers. Despite this, Stanford’s music has now been re-established in the musical mainstream to the point that two of his operas have recently been staged. Dibble acted as consultant for an Irish opera scoping report commissioned by the Arts Council of Ireland (ACI), as a result of which the ACI funded the first production of Stanford’s *The Veiled Prophet* since 1893. Project lead Una Hunt, who took the production to the renowned Wexford International Festival (2019), “greatly relied on Jeremy’s help, expertise and knowledge” [E5], as Dibble produced new performing materials.

The New Sussex Opera, a long-established semi-professional company, toured Stanford’s opera *The Travelling Companion* – a “little-known gem” – to four UK venues in 2018 [E7]. Dibble contributed pre-performance talks and programme notes. The premiere was recorded and published by SOMM in 2019, “the first full-length commercial recording of any of Stanford’s [...] operas” [E7], while the production (the first since the 1930s) was subsequently nominated for an International Opera Award.

A collaboration of the Stanford Society, the Dante Quartet and SOMM also led to the release of a complete recording of Stanford’s eight string quartets (six of which had never been recorded before); Dibble provided notes and performing editions for three of the works (between 2016 and 2019). String-players’ magazine *The Strad* welcomed the project, pointing out that “[f]ifty years ago hardly anybody either knew or cared how many quartets, if any, had been composed by Stanford [...]. We owe the complete reversal of that situation [...] to [Dibble’s] single-handed work” [E5]. The recordings have opened up this new section of Stanford’s repertory to performers, promoters, and students. Violinist Krysia Orostowicz comments how people “have been delighted to discover the string quartets, and my students from Guildhall School of Music [...] are now keen to learn the pieces themselves” [E5].

Large-scale projects have also been developed around Parry’s music. For example, the premiere recording of the original version of Parry’s *Fourth Symphony* involved the BBC National Orchestra and National Chorus of Wales, BBC Hoddinott Hall, and Chandos. Conductor Rumon Gamba explained how the project “came about because of Jeremy’s work. To have one person not only researching/discovering possible repertoire but also preparing a working score/reconstruction and parts for the musicians [...] and persuading a major record company to consider the project is rather rare” [E5]. Indeed, collaborators have often moved from participating in these projects to proactively commissioning new ones, as in the case of Dibble’s contract from the BBC National Orchestra of Wales to prepare a performing edition of Stanford’s Mass *Via Victrix* for a world premiere performance in 2018.

Establishing international audiences

The example of Parry’s oratorio *Judith* (2015), for which Dibble coordinated the production of a new score from the autograph manuscript, illustrates how such large-scale productions are increasingly incorporating an international element. Key to this project was collaboration with York University, Toronto on the North American premiere. Preparation for the performances involved collaboration with local scholars and students in Toronto, as well as school workshops and training of child performers coordinated by the London English Song Festival,

all enabled by Dibble's research [E9]. The event was attended by approximately 1,200 people, and a YouTube video of the concert has attracted approximately 6,300 views [E9]. The availability of the scores then made it possible for a performance of *Judith* in London (the first since 1889) at the Royal Festival Hall (2019), an "exhilarating revival" (*Evening Standard* – E9). Dibble provided a talk and booklet notes for the premiere recording of the work with Chandos Records, which was 'Record of the Week' on BBC Radio 3's *Record Review* (March 2020). The oratorio's historical importance was recognised by *The Guardian* as "a stepping stone between the choral works of Mendelssohn and Elgar" [E9].

The work of re-establishing the music of Parry and Stanford in the mainstream of British musical life has expanded strategically in recent years through engagement with overseas organisations and audiences. The success of this is evidenced by the fact that since 2017 Dibble has been contacted by professional and amateur ensembles, orchestras, and individual musicians expressing new-found interest in these composers, and seeking materials with which to stage performances in the US, Germany, and France [E8].

This music is increasingly gaining a foothold in concert halls around the world. Stanford's setting for chorus and orchestra of American poet Walt Whitman's *Song to the Soul* (the manuscript of which was exhumed by Dibble) was, for instance, recorded by the international label Naxos, and subsequently included in the Ogontz Choral Workshop (New Hampshire, 2016 – E10). Plans to take *Song to the Soul* on a five-state tour of the US by the world-famous Bach Choir and Yale Centre for Sacred Music in 2020 had to be cancelled due to the Covid-19 pandemic [E10]. Several other Stanford compositions were performed in France, Germany, Ireland, Austria, Australia, New Zealand, Singapore and Japan (2016 to 2019 – E10). Similarly, music by Parry was presented by the Estonian National Symphony Orchestra and Philharmonic Chamber Choir (2015), and four videos of his works from a 2015 concert in Tokyo posted on a YouTube Japanese channel have been viewed approximately 7,400 times [E10].

The evidence presented here – first of increasingly large-scale performances of this music being undertaken, and second, of the recent growth of international audiences for both composers – shows that the impact of Dibble's body of research in recent years is following a clear trajectory of increasing significance and reach.

5. Sources to corroborate the impact

- E1 – Evidence of Dibble's work on productions, his talks, media contributions and texts for non-academic audiences.
- E2 – Listings, reviews and testimonials related to prominent Parry and Stanford performances and recordings.
- E3 – Reviews and testimonials highlighting the significance of reviving Stanford's music.
- E4 – List of commercial CDs featuring the music of Stanford and Parry released between 1971 and 2020.
- E5 – Testimonials from Director of SOMM, Rumon Gamba, Una Hunt and Kryisia Osostowicz, and review in *The Strad*.
- E6 – Collection of material from magazines, online reviews, and blogs highlighting Dibble as an authority.
- E7 – Listings and reviews relating to the staging and CD of *The Travelling Companion*.
- E8 – Email requests for assistance ahead of performances in US, Germany and France.
- E9 – Reviews, listings and YouTube video relating to performances of *Judith*.
- E10 – Compilation of international evidence, including material on *Song to the Soul*, listings for performances of Stanford in various countries, and Estonian concert and Japanese YouTube channel featuring Parry.