

Institution: University of Portsmouth		
Unit of Assessment: UoA 33: Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: Performing the Musical Archive: Transforming musical repertoires, programming, practices and understandings through research		
Period when the underpinning research was undertaken: 2012-2020		
Details of staff conducting the underpinning research from the submitting unit:		
Name(s):	Role(s) (e.g. job title):	Period(s) employed by submitting HEI:
Dr George Burrows Colin Jagger	Reader in Performing Arts Director of Music	01/09/2003 - present 01/05/2000 - present
Period when the claimed impact occurred: 2013-2020		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact <p>Archival research by George Burrows and Colin Jagger has enhanced repertoires for performance, produced new strands of programming and established changes in the practices of performers and musical organisations in the UK and internationally. For audiences, as much as musicians, it has transformed conceptions of musical works and repertoires and the practices and values that come with them. In that respect, Burrows and Jagger have illuminated transformative critical discourses about musical authenticity and textual fixity, gendered performance conventions and racialized musical styles. These arise from the diverse range of works and performances researched by Burrows and Jagger, which extends from early 1800s versions of Handel's <i>Messiah</i>, through stage and concert music of the Victorian era, to post-war jazz. Through their published critical editions, practice-research work, and performance-supporting research, Burrows and Jagger have facilitated performer and audience engagement with significant if unfamiliar works and new authoritative takes on famous music. They have thereby changed repertoires, practices and understandings in profound and ongoing ways.</p>		
2. Underpinning research <p>Burrows and Jagger are researcher-musicians who work in music and theatre settings in which research informs practice and vice versa. Burrows is a leading scholar of interwar musical theatre and jazz with an international research profile: he founded Intellect's bestselling academic journal, <i>Studies in Musical Theatre</i>, and recently published an ARSC award-winning 2019 monograph, <i>The Recordings of Andy Kirk and His Clouds of Joy</i>, with Oxford University Press. He also works as a choral director. Jagger is Director of Music at Portsmouth and Musical Director of Portsmouth's historic Dramatic and Musical Society. He also conducts professionally in the UK and abroad. Burrows and Jagger have drawn on archival research related to years of practice as professional musicians to publish peer-reviewed critical editions of music that provide new performance and programming opportunities for musicians and organisations. Their different research interests mean they embrace popular forms as much as classical music, although both are rooted in critical approaches to music editing founded on archival research.</p> <p>Burrows' 2012 critical edition of Charles Villiers Stanford's <i>Cello Concerto</i> (R1) was based on autograph manuscripts he researched in the special collections of Newcastle University's Robinson Library, when he was employed as conductor of the university's orchestra. Despite burgeoning interest in Stanford's works and the piece's evident accomplishment and importance as a trailblazing concerto of the period, the work was long presumed to be juvenilia. It was overlooked for publication until Burrows' edition appeared in print. It made a case for the work's importance as a missing link in the development of the Romantic cello concerto and Stanford's output. The edition also offered parts for orchestral or piano accompaniment to aid performance in different forms and performance guidance derived from performances conducted by Burrows.</p> <p>Jagger has also drawn on archival research and experience as a professional musician to edit important Victorian music for performance. His 2016 critical edition of <i>The Yeomen of the Guard</i> (R2) stemmed from research of Sullivan manuscript sources at the Royal College of Music for his work as Musical Director of Portsmouth's historic Dramatic and Musical Society. Jagger's edition represents not only the first publication of any full score of this famous operetta but also a critical framework for understanding the work plus a range of authoritative performance materials (including a new reduced orchestration) that, for the first time, allow the work to be performed in a</p>		

number of different settings: from fully staged productions to small-scale narrated performances. Jagger's edition features elements of the show that have never been published before, including several songs, and provides critical commentary that explains the context of the operetta's writing, the approach that was applied to its editing, and the avenues that the materials represent for fresh performances. This has provided performers with rich and practical resources from which to understand and perform the show in new ways.

Burrows reinterpreted another famous work for performers and audiences in a 2017 practice-research project *The Pompey Messiah*, which explored the impact of diva practices within early 1800s festival performances of Handel's *Messiah*. As an iterative research process generating knowledge through performance, the project derived from Burrows' long-standing direction of the University of Portsmouth's choirs and was founded on archival research conducted at the British Library and Portsmouth Central Library. The research focussed on regional British performances involving the great Italian soprano Angelica Catalani and especially her appearances in Portsmouth as documented in newspaper and local history archives. It examined the apparent disruption and inauthenticity caused by aria insertions and reassignments relative to the sanctity of the work and explored the challenge that diva virtuosity represents to practices underpinned by gendered ideas of authorial power.

The research was peer reviewed by academics from the University of Portsmouth and the Open University for three public exhibitions (R3) at Portsmouth's Guildhall, St. Mary's Church, Portsea and the University of Portsmouth, which were co-curated by staff from Portsmouth's Aspex gallery. Further dissemination of the research occurred in four public lectures given in Portsmouth, Chichester, Fareham and Bishop's Waltham ahead of a grand and exploratory concert founded on materials Burrows edited from archival sources. The *Pompey Messiah* concert (R4), conducted by Burrows, served to research contemporary reactions to diva 'disruptions' that featured in an 1812 performance of *Messiah* in Portsmouth. Surveys revealed enduring gendered reactions as well as reconsiderations of the value of diva virtuosity within broader reconceptions of practices involved with the performance of works like *Messiah*. The regional focus of the research also proved important for audience identification with the project and the performance was awarded the Portsmouth News Guide Award for 'Best Classical Act' 2017.

As much as *The Pompey Messiah* research focussed on British musical regionalism, Burrows' 2018 journal article on Thomas 'Fats' Waller's *London Suite* (R5) dealt with transatlanticism. This was a part of Burrows' broader research and theorisation of racialized musical styles and resistance to them in jazz, which culminated in his 2019 monograph. The article drew on Burrows' study of correspondence of Waller's manager in the archives of the Institute of Jazz Studies at Rutgers University. The article argued that, despite Waller's impressionistic 1939 piano recordings, his *London Suite* became known through brasher 'hot' orchestrations recorded by Ted Heath's British band in 1946 and 1947. These raise questions about racialized perceptions of authorship and jazz styles. This research came to the attention of LtSgt Ben Hull, Director of the Coldstream Guards Jazz Orchestra, who asked Burrows to research and prepare materials in the Ted Heath archives for performance and to provide expertise to inform the army musicians in the rehearsal process. In that respect, Burrows' archival research underpinned both the development of new materials for performance and the contextualisation of those for the performers and audience. A concert to extend the research-through-practice by gathering musician and audience reactions to the stylistic contrast of Waller's piano arrangements with the orchestrations made for Ted Heath's band, was postponed in March 2020 by the onset of the pandemic but is planned for 2022.

3. References to the research

- (R1) Villiers Stanford, C. (composer) & **Burrows, G.** (Ed.) (2012). *Charles Villiers Stanford: Cello Concerto in D Minor*. [full score with critical commentary] Madison: A-R Editions, Inc. (available on request)
- (R2) **Jagger, C.** (Ed). (2016). *Arthur Sullivan: Yeomen of the Guard: Full Score* [with critical and contextual preface]. Oxford University Press. (Submitted to REF2)
- (R3) **Burrows, G.** (2017). *Messiah & Portsmouth: then and now* [exhibitions co-curated with Aspex Gallery, Portsmouth]. Portsmouth: Freda Chapel Gallery, Guildhall; St Mary's Church, Portsea; The Eldon Building, University of Portsmouth.

(R4) **Burrows, G.** (2017). *Pompey Messiah*. [performance with choirs of Portsmouth Cathedral and St Mary's Church, Portsea and the Solent Symphony Orchestra]. Portsmouth: St. Mary's Church, Portsea. 17 March. (videos of performance and post-concert interviews available on request)

(R5) **Burrows, G.**, (2018). Transatlantic re-soundings: Fats Waller's *London Suite* and the Jazz Atlantic. *Atlantic Studies*, 15(3), 417-430. <https://doi.org/10.1080/14788810.2017.1370352>

Evidence of research quality

All printed outputs (R1, R2 & R5) were double-blind peer reviewed ahead of publication. James Brooks Kuykendell's December 2018 review in *Notes*, the journal of the Music Library Association, noted that 'Jagger's *Yeomen* is very accurately described as "a scholarly performing edition"' and 'it should become the textual foundation for new productions of the opera...as well as becoming the default musical source for those of us studying the work'. Burrows' *Pompey Messiah* exhibitions were co-curated by staff of Portsmouth's Aspex Gallery and the content was peer reviewed by academics at Portsmouth and the Open University ahead of its inclusion. *The Pompey Messiah* concert won the Portsmouth News Guide Award for 'Best Classical Act' 2017 on account of its impact as living local history research. A senior Film Studies academic, surveyed at the concert, described it as, 'fabulous and a very good example of putting research into practice'.

4. Details of the impact

The research of Burrows and Jagger has made a positive impact on musicians, musical organisations and their audiences in the UK and internationally. It has enhanced repertoires for performance, developed fresh modes of research-informed practice and produced new strands of programming. Furthermore, their research has generated new understandings of musical works, repertoires and practices for performers and audiences that challenge previous conventions and values which are bound up with them. In that respect, Burrows' practice-research projects on Handel's *Messiah* and Waller's *London Suite* achieved impact by directly engaging musicians and audiences with researched materials and performance practices involving critical discourses of authenticity, gender and race. By contrast, the Victorian music researched by Burrows and Jagger achieved impact through the publication of critical editions and the resulting media coverage. The impact was facilitated by Burrows and Jagger drawing on their experience as musicians to produce authoritative but flexible performance materials and rigorously researched critical commentaries. This promoted performer and audience engagement with the research.

The publication of Burrows' 2012 critical edition of Stanford's *Cello Concerto* and its Hyperion recording by Gemma Rosefield with BBC Scottish Symphony Orchestra led to dissemination of the concerto among professional cellists in the UK and abroad: the Turkish cellist Ezgi Karakus presented on it at the UMKC conservatory in 2018 and Mexican and US premieres followed in 2018 and 2019 respectively. The cellist for the Mexican premiere performed Stanford's cello-piano version in Burrows' edition with Laura Hauer, a colleague from *Orquesta Sinfónica Sinoloa Des Artes* (OSSDA). Its presentation within a concert series at the *Salon de Conciertos* at the *Escuela Superior de Música* in Culiacan introduced not just the concerto but also Stanford to musicians of the OSSDA and their students. The cellist 'was motivated' by the research 'to write a new cadenza for this performance' using parameters coming from Burrows' research, and went on to recover and perform similarly neglected works by the Mexican composers Ricardo Castro and Alfonso Elias (S1). This shows how the research impact extends beyond the work itself in expanding the repertoire. Furthermore, the cellist for the US premiere, Shea Kole, stated, 'I found your research...vital to my development as a professional cellist. It has expanded my understanding of the concerto repertoire in the late 19th century. Without your edition...I would not have discovered this concerto, or achieved my DMA in cello performance.' (S2). For his DMA, Kole built on his engagement with Burrows' research to develop a new methodology for cellists approaching the work and similar repertoire. This demonstrates that the impact of Burrows' Stanford research is as much on developing technique and performance practices for professional cellists as repertoire enlargement and its influence extends beyond the UK to the Americas.

Jagger's critical edition of *The Yeomen of the Guard* has also had international reach and significance in its impact. This famous operetta, written within a decade of Stanford's concerto, had never before been published in full score with accompanying performance materials that embraced the full range of songs incorporated in the show. The significance of the publication was

evidenced by an interview with Jagger on BBC Radio 4's *Today* (23 September 2016) which reached 7 million listeners in the UK. It was re-broadcast across National Public Radio in the US. This dissemination led to engagement with Jagger's edition in America, including a notable run of performances by The Blue Hill Troupe, one of the oldest Gilbert and Sullivan companies in the US and the biggest and most established group in New York City. In 2017 they engaged with Jagger's edition for 10 performances, which reached 2,000 New Yorkers and raised money for GallopNYC (a charity offering 'therapeutic horsemanship for at-risk youths'). It transformed the performers' understanding of approaches for realising such texts (S4) and that impact was facilitated by the reduced orchestration that accompanied Jagger's edition. The production's Director, Tom Ridgely, explained that Jagger's research '*led the company away from timeworn versions of these texts towards refreshing new interpretations and approaches*' (S4). The research challenged the company to see the authors' intentions for the show in a new light and that caused them to relax long-standing fixity in their approach to realising such texts in subsequent productions.

In the UK, the *Today* interview brought Jagger's edition to the attention of the Sir Arthur Sullivan Society, 'a registered charity which aims to inform the public about, and promote the performance of, the music of Sir Arthur Seymour Sullivan'. With hundreds of members drawn from across 12 countries and 4 continents, it is the leading society in its field (S4). Jagger presented research behind his edition at the society's 2016 festival and also applied his methodology to reconstructing *The Rival Curates* (an early version of *Patience*) for a performance-presentation. That led to Jagger's research informing another reconstruction project for the society, *The Bijou Pirates* (an early version of *The Pirates of Penzance*), which was programmed for the September 2019 festival (cancelled and then postponed due to Covid-19). Jagger's *Yeomen of the Guard* research thus led to a new strand of practice and programming for the Sullivan Society: staging reconstructions derived from Jagger's applied archival research (S3). Through this impactful work, the experts and enthusiasts of the Sullivan Society gained new insights into Gilbert and Sullivan's practices as much as performance groups, like the Blue Hill Troupe, discovered new songs and a more flexible understanding of the texts and conventions for performing this famous show. Martin Yates, Chairman of the Sullivan Society, stated that Jagger's research '*has been invaluable in introducing a new strand to our work*' (S3).

Burrows' work has also challenged conventions and shifted perceptions that have accrued around a famous work, resulting in transformative dialogues with performers and audiences about gendered values underpinning performance practices. His 2017 practice-research project *The Pompey Messiah*, brought a swathe of musical organisations and audiences into contact with his research into early-1800s regional performances of Handel's *Messiah*. The focus on the 'disruptive' practices of the great soprano Angelica Catalani was itself impactful because it raised questions with performers and audience about gendered notions of composer authority, textual integrity and the capability of the diva to disrupt them in the face of enduring ideas about the sanctity of Handel's work and performance practices. This was reflected in audience and performer survey responses to aria insertions and reassignments, which ranged from disgust to high praise with some finding such conventions 'troubling but in a good way'.

Three free-admission public exhibitions and four public lectures brought the research to the attention of hundreds of people in Hampshire and West Sussex. Thousands more in the wider region were reached through magazine (Southsea Lifestyle, c.90,000 circulation) and newspaper articles (Portsmouth News, 10,879 circulation), social media interactions and interviews on BBC Radio Solent (270,000 listeners) and Express FM (30,000 listeners) (S5). This dissemination of the research culminated in a gala performance, given in St. Mary's Church, Portsea, on 18 March 2017, which presented *Messiah* in a grand early-1800s style (complete with diva 'disruptions') for a capacity audience of 700 (S6 & S7). Surveys and video interviews undertaken immediately after the event demonstrated that the research challenged and changed perceptions of the sanctity and integrity of Handel's most famous choral work. It altered conceptions of the functionality and value of diva practices (from 'disruptive' to transformative) and caused a re-evaluation of 1800s performance conventions. An audience survey reflected that it was 'very exciting to feel like part of history-in-the-making'. Another called it 'a very good example of putting research into practice'.

The concert brought more than 200 performers (Solent Symphony Orchestra; Portsmouth Cathedral Choir; Portsmouth Grammar School; University of Portsmouth Choir; the choir of St. Mary's Church, Portsea and the Royal College of Music) into contact with the research. David

Price, Organist and Master of Choristers at Portsmouth Cathedral, remarked that *'the research presented an important learning opportunity'* and, as a result, *'we approach our annual performances of Messiah in a whole new light'* (S6). The concert also raised GBP2,500 for the Roberts Centre and also for St Mary's Music Foundation. The foundation provides musical learning opportunities for disadvantaged children and Brian Moles, Director of Music at St. Mary's Church, stated, *'the research will ultimately transform the musical lives of many local young people'* (S7). This was an appropriate impact given that Burrows' research illuminated long-standing connections between *Messiah* performances and local-charity fundraising.

A similarly transformative practice-research project, but one addressing perceptions of racialized jazz styles, arose when Burrows' article on Fats Waller's *London Suite* came to the attention of LtSgt Ben Hull, director of the Coldstream Guards Jazz Orchestra. Hull came to the article through his interest in arrangements made for Ted Heath's band and he asked Burrows to help the band reinterpret Heath's recorded performances of Waller's suite for a lunchtime concert series to be staged at the Guards Chapel. Burrows edited new band parts from manuscripts in the library of Leeds College of Music for the initial concert in March 2020. This marked a new approach for Hull's band, who usually rely on commercial arrangements and transcriptions. Burrows also attended rehearsals at the Wellington Barracks to share his research in talks for the musicians to help them realise the music effectively and to understand its context and underlying critical discourses of authenticity, style and race. Hull reflected that it *'completely transformed our understanding and performance of the music. This sort of direct link between your research and our performance expertise was a new and valuable experience for us and one that added an exciting new dimension to our programming and rehearsal practices.'* (S8). Although the planned concerts were ultimately postponed, due to the onset of the pandemic, footage from the rehearsals was shared with thousands of followers on social media. The research was also impactful because it established a new strand of programming called 'Performing the Big Band Archive' for the band, for when pandemic restrictions are relaxed. Furthermore, Hull has programmed workshops, based on Burrows' research, for all the bands within the Household Division, which extends the impact to a pool of 300 military musicians.

In sum, the impact of archival music research by Burrows and Jagger extends from local to national and international reach. It has brought about profound changes to the repertoire, programming and practices of a cross-section of musicians, musical organisations and musical societies and thereby changed the perceptions of their audiences towards famous and neglected works, their performance and meanings.

5. Sources to corroborate the impact

(S1) Letter from William Burrows (professional cellist) detailing Mexican premiere of Burrows' Stanford edition and how engaging with it led to his discovery and performance of Mexican cello works 20/10/2020

(S2) Letter from Shea Kole (professional cellist) detailing the US premiere of the Stanford Concerto and its contribution to his professional development and DMA work 16/10/2020

(S3) Letter from Martin T. Yates, Chairman of Sir Arthur Sullivan Society explaining how Jagger's Yeomen research introduced a new strand of programming to their annual festivals 22/10/2020

(S4) Letter from Tom Ridgely, of St Louis Shakespeare Festival and Director of the Blue Hill Troupe's (New York City) production, which used Jagger's *Yeomen of the Guard* edition 2020

(S5) Audience figures for media organisations that carried interviews with Burrows about his *Pompey Messiah* research 26/10/2020

(S6) Letter from David Price, Organist and Master of the Choristers at Portsmouth Cathedral, detailing how engagement in Burrows' *Pompey Messiah* changed the cathedral's annual practice of performing *Messiah* October 20/10/2020.

(S7) Letter from Brian Moles, Director of Music, St. Mary's Church, Portsea 22/03/2017

(S8) Letter from LtSgt Ben Hull, Director of the Coldstream Guards Jazz Orchestra indicating the value of Burrows' research to them and the reach of pre-concert social media posts 21/10/2020