

Institution: 10007140 Birmingham City University		
Unit of Assessment: 33 (Music)		
Title of case study: From Archives to Stage: Enabling New Performances of French Music through Editing		
Period when the underpinning research was undertaken: 2001–2019		
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:
Christopher Dingle	Professor of Music, co-director of French Music Research Hub (FMRH)	Since 2004
Graham Sadler	Professor of Music	Since 2013
Deborah Mawer	Research Professor, co-director of FMRH	Since 2013
Rachel Moore	Research Fellow, Accenting the Classics AHRC project	2017–19
Shirley Thompson	Vice-Principal	Since 2001
Period when the claimed impact occurred: 2014–20		
Is this case study continued from a case study submitted in 2014? N		
1. Summary of the impact (indicative maximum 100 words) <p>New editions created by members of the French Music Research Hub at Royal Birmingham Conservatoire (RBC) have had international impact on cultural life by enabling 21 performances by 5 leading ensembles in 11 venues across 5 countries. They include a Messiaen world premiere, a modern-day Rameau premiere and significant new realizations of other works by Clérambault and Rameau, providing valuable status events for renowned performers and Arts organizations (e.g. BBC Proms, Oper Komische Berlin, Versailles, Theater an der Wien and Utrecht Early Music Festival). These previously unheard and radically revised works attracted 22 radio broadcasts in 12 countries and a global audience through the BBC World Service.</p>		
2. Underpinning research (indicative maximum 500 words) <p>Creating new editions of scores is a key, yet undervalued strand of musicological research. They provide a vital interface between musicologists' archival work and the continually evolving repertoire of performers seeking to convey new musical perspectives. The applicability of research for the music profession beyond academia and library shelves is central to the ethos of RBC's French Music Research Hub. While this case study focuses on key editions created by Dingle and Sadler, it sits within a hinterland of Hub research on editions by Thompson, Moore and Mawer, including the first critical edition of Charpentier's <i>Petits Motets</i> (two volumes) by Shirley Thompson for the prestigious Centre de musique baroque de Versailles and the AHRC-funded <i>Accenting the Classics</i> project led by Deborah Mawer with substantial input from Sadler and Rachel Moore. With a key emphasis on implications for performers, <i>Accenting the Classics</i> examined the substantial Édition classique (1915–25) produced by the leading French publisher Durand and featuring editors such as Debussy, Saint-Saëns, Ravel, Fauré and Dukas.</p> <p>Messiaen, <i>Un oiseau des arbres de Vie</i> (<i>Oiseau Tui</i>) Olivier Messiaen's <i>Un oiseau des arbres de Vie</i> (<i>Oiseau Tui</i>) (R01) is an orchestral movement, originally intended for the composer's last completed orchestral work <i>Éclairs sur l'Au-Delà...</i> (1987–91). Messiaen wrote the music for <i>Un oiseau</i> in short score, with a few indications of instrumentation, but did not write-up the orchestration. Internationally recognized as a leader in Messiaen research, Dingle's realization of the orchestration of <i>Un</i></p>		

oiseau drew on two decades of work on Messiaen in general and *Éclairs* in particular, notably the extensive analytical and contextual study of the 392-page monograph *Messiaen's Final Works* (Ashgate, 2012) (R02). This was supplemented by privileged access to the Messiaen Archive at the Bibliothèque nationale de France, Paris before it was made public. Unlike other rediscoveries since his death, this piece finds Messiaen writing at the height of his powers with Alan Sanders observing in *Seen and Heard International* that 'it is a remarkable *tour de force* of orchestral energy, with strikingly sharp, jabbing irregular accents. Dingle's "realisation" seemed admirably faithful to Messiaen's orchestral style'. As the first (and thus far only) scholar to undertake orchestration of Messiaen sketches, Dingle's 2014–15 realization required exceptionally detailed study of the composer's orchestral voicings within *Éclairs* and other mature works, with problematic elements tested by performers. The resulting edition *Un oiseau* was published by Éditions Musicales Alphonse Leduc, Messiaen's own publishers.

Rameau – Zoroastre (1756 version)

Sadler is one of the leading Rameau scholars, reflected among myriad publications by his sole-authored *The Rameau Compendium* (Boydell, 2014, rev. 2nd ed. 2017) (R03), while his experience of preparing Rameau editions stretches back to 1979. His 2016 edition of the 1756 version of *Zoroastre* (R04) is the first in modern times and is a key element of publisher Bärenreiter's prestigious Rameau complete edition (Opera Omnia) produced under the auspices of the Société Jean-Philippe Rameau. Sadler combines detailed study of extensive primary sources to create an edition that transparently provides performers with evidence-based practical solutions and alternate readings. For instance, Sadler realized that solo lines were missing from the final chorus of *Zoroastre*, resulting in unidiomatic gaps. He reconstructed these using material from within the chorus to create a workable performing solution that enabled the chorus to be heard fully for the first time since 1756.

Clérambault – La Muse de l'Opéra

Principal among Sadler's contributions to the edition, with Julien Dubruque, of Clérambault's *La Muse de l'Opéra* (R05) is the issue of the surprisingly thin instrumental textures of French Baroque cantatas. Sadler previously hypothesised that the manuscripts and first editions of these works are not full scores, but '*réductions partitions réduite*' (a common practice in other areas). Sadler's edition of *La Muse de l'Opéra* is the first realization of this theory into practice, providing the missing parts to enable a full voicing of the music. It was prepared for, and tested in, performances by Les Talens Lyriques in 2016 and published in 2017. It is published by the prestigious CmbV (the foremost scholarly publisher of French baroque music), each with reconstituted inner parts, thus prompting a radical re-evaluation of this entire repertoire.

Rameau – Paroles qui ont précédé le Te Deum

Jean-Philippe Rameau's *Paroles qui ont précédé le Te Deum* (R06) is a motet originally written for a concert given for King Louis XV in August 1744 when the king was gravely ill. Subsequently lost, it drew on music from his operas *Castor et Pollux* and *Les Indes galantes*. Through his unparalleled knowledge of the primary sources, Sadler's 2018 reconstruction marries the text for the motet to the material from the operas he identified as being the basis of the music, adapting it for the liturgical setting and the known performance forces. A peer-reviewed critical edition was published in 2020 by Septenary Editions as *Prayers for the Convalescence of Louis XV*.

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

R01 Olivier Messiaen, *Un oiseau des arbres de Vie (Oiseau Tui)*, orchestration realized by Christopher Dingle (Éditions Musicales Alphonse Leduc: Paris, 2015 (score/orchestral materials); 2021 (critical edition) [N.B. critical edition delayed by Covid-19, proofs available].

R02 Christopher Dingle, *Messiaen's Final Works* (Farnham: Ashgate, 2012), 392 pp.

R03 Graham Sadler, *The Rameau Compendium* (Woodbridge: The Boydell Press, 2014), xi + 269 pp.; revised 2nd edition, 2017, 281 pp.

R04 Jean-Philippe Rameau, *Zoroastre (version 1756)*, Graham Sadler (ed.). Score and orchestral materials (hire only) (Kassel: Bärenreiter/Société Jean-Philippe Rameau, 2016).

R05 Louis-Nicolas Clérambault, *La Muse de l'Opéra, ou Les Caractères lyriques*, Graham Sadler and Julien Dubruque (eds.) (Versailles: Éditions du Centre de musique baroque de Versailles, 2017), 56 pp.

R06 Jean-Philippe Rameau (reconstructed and edited Graham Sadler), *Prayers for the Convalescence of Louis XV*, (Septenary Editions: Frome, 2020).

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

The editions created by members of the French Music Research Hub have provided new work, new approaches, and new perspectives on the repertoire involved. These in turn enabled key events where renowned professional performers and arts organizations could present international audiences with the opportunity to encounter previously unheard repertoire by major composers and hear familiar works in significantly new guises. The resulting performances featured below are merely the most high-profile instances of the sustained activity by the Hub. For instance, the AHRC-funded *Accenting the Classics* project concerts gave new performance perspectives on standard repertoire (e.g. Bach, Chopin, Mendelssohn) using these historic editions, alongside public performances of genuine rarities (e.g. Vuillemin, Büsser). The Hub's research is regularly presented at RBC's Public Research Seminars. For instance, a 2019 seminar by Thompson featured the first modern performance of a Concerto Grosso by Charles Henri de Blainville. All members of the Hub: Dingle (Messiaen *Un oiseau*), Sadler (Rameau *Zoroastre*), Thompson (Charpentier motets) and Mawer and Moore (*Accenting the Classics*) outlined their work at RBC's 2018 *Musicology Showcase*, live-streamed on Facebook (over 1800 views) to schools and colleges from across Europe as well as A-level students and members of the public.

Messiaen World Premiere

Dingle's realization of Messiaen's, *Un oiseau des arbres de Vie (Oiseau Tui)* (**R01**), received its world premiere by the BBC Philharmonic under Nicholas Collon at the Royal Albert Hall as part of the BBC Proms on 7 August 2015. In addition to the audience in the hall (5022), the event was broadcast twice on BBC Radio 3, twice on the BBC World Service, made available through the European Broadcasters Union and subsequently carried on overseas national broadcasters such as Antena 2, RTP (Portugal), Bartók Rádió (Hungary), Polskie Radio (Poland), RÚV (Iceland) as well as being live-streamed on worldconcerthall.com. The performance was also part of a selection from The Proms repeated on BBC Radio 3 in 2017, 2018 and 2019. The premiere was preceded by a BBC Proms Extra event, in which Dingle was joined by pianist/scholar Peter Hill and Christopher Cook for a discussion of the work, broadcast on Radio 3 during the concert interval. The event was covered by the national press (*The Guardian*, *The Telegraph*, *The Independent*) as well as leading online sites (including *The Arts Desk*, *Seen and Heard International*, *Classical Source* and *Bachtrack*) (**S01**). Writing in *The Telegraph* John Allison noted that 'The full house for this Prom ... was lucky to hear it ... yet as orchestrated with total idiomatic command by the Messiaen scholar Christopher Dingle ... it deserves to be heard more widely' (**S01**), while Martin Kettle in *The Guardian* referred to 'Christopher Dingle's exciting and vivid realisation of Messiaen's *L'Oiseau Tui* [sic]' (**S01**). Renowned conductor, Nicholas Collon, who gave the premiere, has testified that:

It was an eye-opening experience to conduct this piece. It remains the hardest piece I have ever conducted, thanks to the extraordinary frequency of its metre and tempo changes, despite its brevity! It's a wonderful glimpse into what might have happened to Messiaen's compositional style had he lived longer, and I'm sure it made an enormous impression on the packed Proms audience. I would certainly like to do it again, and am already trying to programme it in Finland in 2023 (**S02**).

Similarly, in conversation in 2015, leading composer Julian Anderson, CBE, stated that 'He never wrote music like that before. It was extraordinary. His wonderful orchestration, as perfectly realised by you in the Tui, revealed this summer, was a thing of total joy because

that, again, was new colours, new sounds and new ways. He'd never written orchestral music like that' (S03).

The Director of the BBC Philharmonic commented that 'Olivier Messiaen is one of the most important twentieth century composers [...] to have the opportunity to perform a world premiere of a forgotten and recently realised work by Messiaen fits perfectly with our ambitions' (S04). This was elaborated by the Head of Music Programmes, BBC Radio 3 and Director of the BBC Proms 2015:

The performance of *Un oiseau des arbres de Vie* (Oiseau Tui) was a significant moment for lovers of Messiaen's music and we were pleased to premiere it at the BBC Proms in 2015, so that it could reach the widest possible audience – both in the Royal Albert Hall, on BBC Radio 3 and across the world via our links with the European Broadcasting Union. The BBC Proms has always been committed to championing new music and a discovery of a hitherto unknown work by Messiaen was very exciting. Thanks to Christopher Dingle, who completed the orchestration from Messiaen's short score and prepared the performing parts, the BBC Philharmonic and conductor Nicholas Collon were able to give this work the high-profile performance it deserved. It was a truly creative example of scholarship and performance combining to bring the music to life from the original manuscript. (S05)

The Messiaen premiere was the new music headline the review of 2015 on *Musical America Worldwide* (S01), a site used by more than 14,000 performing arts organizations and 24,000 musicians and professionals in more than 95 countries.

Rameau – *Zoroastre* (1756 version) – First Critical Edition

Sadler's new edition of the 1756 version of Rameau's *Zoroastre* for the landmark Bärenreiter Rameau Opera Omnia received its concert premiere in Montpellier in 2016 by Ensemble Pygmalion under Raphaël Pichon. The ensemble devoted their summer season to the work, with further performances at the Beaune Festival, Aix-en-Provence Festival, Versailles and Theater an der Wien. These led to broadcasts across Europe by RadioFrance and l'Union Européenne de Radio Télévision (UER), with further broadcasts in the UK (BBC Radio 3), Denmark (DR – as Opera of the Week), Belgium (Klara), Poland (Polskie Radio) and Sweden (Sveriges Radio). The importance for Pichon and the Ensemble of being able to present this version of the work is reflected in the fact that it attracted significant previews (e.g. *Le Figaro* (print and online interview), *Opera News* and a broadcast on France Culture) as well as reviews in a range of media (e.g. *Le Figaro*, *Diapason*, *La Croix*, *Bachtrack.com*, *Baroquiades.com*) (S06).

The first fully-staged production using Sadler's edition was at the Komische Oper Berlin, conductor Christian Curnyn, in June and July 2017. The opera was central to the promotion of the company's 2017 season, reflected in the extensive promotional materials devoted to the opera (S07). The benefit of presenting this music properly in a full modern production for the first time translated into substantial international press attention before and after the production (e.g. *Berliner Zeitung*, *Der Tagesspiegel*, *Financial Times*), often noting the novelty and importance of now being able to hear this music (S08). The German newspaper *Volksstimme* quoted Barrie Kosky, Director of the Komische Oper, as stating at the unveiling of the season that he wanted the company to keep its audience 'curious about new things and continue the enormous range of its repertoire' (S08). The value of the work to performers is reflected in the comments of baritone Thomas Dolié, who sung one of the principal roles, Abramane: 'It is very rare, even in France, that we put a full-scale production of a large Rameau opera like this one. It is not famous, but it is really one of the most difficult and probably one of the best. I have to say, I am really impressed' (S07).

Clérambault – New Realization of Genre

According to the librarian of Les Talens Lyriques, 'the quality of his [Sadler's] edition of the cantata *La Muse de l'Opéra* made it possible to recreate the work for the first time in its full orchestral form [...] as originally intended by the composer [...] opening the way for a reconsideration of the cantata's effectiveness' (S09). The edition thus enabled internationally renowned baroque specialist Christophe Rousset and Les Talens Lyriques to give the first modern performances (at Potsdam, Germany in June 2016 and the Innsbruck Festival of

Early Music, Austria in August 2017) of any French Baroque cantata to include realization of the inner parts. Previous performances of this repertoire had assumed that the extant scores represented the totality of the music, rather than the bare bones. The performances mark the first public dissemination of this fundamental new perspective on these works. As noted by Bruno Maury on the specialist Baroque website Baroquiades.com, 'this cantata by Clérambault is revealed as a precious example of French baroque art in the first half of the 18th century, on a par with the great operas of which it is the brilliant miniature reflection' (S10). Sadler's edition now forms the first of a major series of reconstituted cantatas being published by the prestigious Éditions du Centre de musique baroque de Versailles, a series that already includes a further Clérambault cantata, *Le Soleil, vainqueur des nuages*, edited by Lorenzo Novelli, and Sadler's edition of François Colin de Blamont's *Circe*.

Rameau – Modern Premiere

Sadler's reconstruction of Rameau's motet *Paroles qui ont précédé le Te Deum* enabled the work to have its first performances since 1744 as part of the opening concert of the 2018 Utrecht Festival, one of the leading European early music festivals. The performers, the highly regarded choir Vox Luminis directed by Lionel Meunier, reprised the work the following evening as an encore to a filmed concert live-streamed in HD by Dutch broadcaster Avrotros and subsequently available on its YouTube channel (over 34,000 views); NPO Radio 4 (Netherlands – live and online in HD stream), BBC Radio 3, WSMT (Chicago, USA), Polskie Radio 24 (Poland) and made available through the European Broadcasters Union. The work, which Meunier claimed as a world premiere, led the social media campaign for the festival for both Vox Luminis and the broadcaster Avrotros (5.11). The importance of Sadler's edition for the ensemble is reflected by the fact that Lionel Meunier posted the video of this piece in a Facebook post on 31st March 2020, 16th birthday of the founding of Vox Luminis, where he reflected on the emerging crisis of the Covid-19 pandemic:

Last but not least, I want to share some music, which I have in my head for the last days. That's the best match in our days [...] and such a souvenir from Utrecht Early Music Festival, largest gathering of early music lovers in the world. Rameau did rework this music with a new latin text for Louis XV who fell so gravely ill that it was thought necessary to administer the Last Rites. Yet just when his physicians had given up hope, Louis began a seemingly miraculous recovery. [...] It finishes with hope. Hope is what made me dare to create this ensemble 16 years ago [...] I 'hope, not in vain', to see you all again whenever that will be, to share our music live. (S11)

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

Messiaen World Premiere

- S01:** Press pack of reviews from World Premiere
- S02:** Email with testimony from Nicholas Collon
- S03:** Transcript of conversation extract with Julian Anderson, CBE
- S04:** Email with testimony from Head of Music Programmes, BBC Radio 3/Director of the BBC Proms 2015 [named corroborator 1]
- S05:** Email with testimony from Director, BBC Philharmonic

Rameau *Zoroastre* (1756 edition)

- S06:** Press pack for Ensemble Pygmalion/Raphaël Pichon performances – previews, interviews and reviews
- S07:** Marketing for Komische Oper Berlin production
- S08:** Press pack for Komische Oper Berlin production – previews and reviews

Clérambault *La Muse de l'Opéra*

- S09:** Testimonial from Librarian of Les Talens Lyriques
- S10:** Press pack (Andrew Benson Wilson (blog); onlinemerker.com; baroquiades.com; munichandco; anaclases.com)

Rameau *Paroles qui ont précédé le Te Deum*

- S11:** Social Media pack – Facebook/YouTube posts from Vox Luminis & Avrotros