

Institution: Royal Academy of Music		
Unit of Assessment: Music, Drama, Dance, Performing Arts, Film and Screen Studies		
Title of case study: Reassessing the music of Gabriel Fauré		
Period when the underpinning research was undertaken: 2003-present		
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:
Roy Howat Emily Kilpatrick	Keyboard Research Fellow Research Assistant Lecturer in Academic Studies	2003-present 2010-2013 2017-present
Period when the claimed impact occurred: 1 August 2013-31 July 2020		
Is this case study continued from a case study submitted in 2014? No		
1. Summary of the impact (indicative maximum 100 words)		
<p>Over the past twenty years, the research conducted by Dr Roy Howat (with Dr Emily Kilpatrick since 2010) has reshaped how Fauré's music is performed and taught worldwide. Their research has:</p> <ul style="list-style-type: none"> • Expanded the repertoire, by publishing many works for the first time; bringing inaccessible works into a reliable edition; and addressing longstanding performing and source problems; • Elevated the importance of a distinctive style and practice in this repertoire, based on the composer's documented wishes; • Brought the music and its performing traditions to an international audience, fostering confident, creative and informed performance through a diverse programme of advocacy and communication. 		
2. Underpinning research (indicative maximum 500 words)		
<p>At the turn of the millennium, Gabriel Fauré's music was primarily transmitted through reprints of original French publications. Their unreliability – and occasional inaccessibility – compounded a problematic performance tradition, dogged by longstanding perceptions of Fauré's music as "ineffable", "difficult" or "aloof".</p> <p>The underpinning research addressed these problems of sources, perception and performance. Its central output is the first large-scale editorial project on Fauré's music. Beginning in the 1990s with Dr Howat's critical editions of core works such as the First Violin Sonata, <i>Pavane</i> and <i>Dolly</i>, fourteen volumes have been published since 2003 (with two more in press for 2021), spanning songs, piano and chamber music.</p> <p>The research broke new ground in the discipline of critical editing, in two crucial aspects. First, it elevated performing sources and practices alongside comprehensive documentary study, including piano rolls, early audio recordings, Fauré's known preferences, and the written and oral testimony of early performers. Second, the editions were developed through explicitly consultative processes: across the research period, Howat and Kilpatrick collaborated with performers, teachers and students in many countries, seeking to understand and solve problems inherent in musical sources and performing traditions. This interactive process informed all</p>		

levels of the research and publication process, ensuring that the resultant scores were reliable, thoroughly documented and user-friendly, designed to stimulate reflective and informed musical choices.

Howat's editions of Fauré's piano music shed fresh light on well-known repertoire (*Nocturnes*, *Barcarolles*), and address notational and performing problems that had long relegated some works (notably *Thème et variations*, his second-longest composition for solo piano) to obscurity. Howat's 2006 edition of Fauré's First Piano Quintet likewise addressed serious problems of tempo and structure through consideration of musical sources, performance history and practical experience gleaned through performances worldwide (with colleagues including the Panocha Quartet). Corrections of hundreds of misprints – many the result of well-meaning “fixes” by his first editors – throw new light on Fauré's compositional processes and his harmonic and contrapuntal daring.

Howat and Kilpatrick's volumes of Fauré's songs represent the first complete critical edition of a repertoire that lies at the heart of art-song pedagogy and performance. This research was funded by an AHRC research grant (September 2010 to August 2013). The edition includes six songs unpublished during Fauré's lifetime, and many others that had long been rendered inaccessible through exclusion from the long-established “collections”. It offers dozens of viable variants gleaned from manuscripts and printed sources, and hundreds of corrected readings. The project also entailed the first publication of 45 *Vocalises*, the most significant new body of Fauré's music to appear since the composer's death.

The research was informed, supported and communicated by many scholarly articles, as well as Howat's 2009 book *The Art of French Piano Music*. Related outputs include four commercial CDs, many concerts and a wide-ranging international programme of teaching and advocacy. These activities, together with articles in non-scholarly publications (*The Strad*, *International Piano*, *Singing*), and public talks, radio broadcasts and classes in conservatoires worldwide, were essential mechanisms in disseminating the research to wider performing and teaching communities.

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

1. Roy Howat and Emily Kilpatrick. *Gabriel Fauré, Complete songs*. Peters Edition. Volume 1 (2014), Volume 2 (2017), Volume 3 (2015), Volume 4 (in press for 2021). Volume 1 awarded 'Edition of the Year' award by the German Music Publishers' Association at 2015 Frankfurt Musikmesse. Completed as part of the AHRC-funded research project 'The songs of Gabriel Fauré: New critical edition', 2010–13.
2. Roy Howat and Emily Kilpatrick. *Gabriel Fauré, 45 Vocalises*. Peters Edition (2013). First publication of all by one of the *Vocalises*. Completed as part of the AHRC-funded research project 'The songs of Gabriel Fauré: New critical edition', 2010–13. Submitted in REF2014.
3. Roy Howat. Editions of Fauré's piano music. *13 Barcarolles* (Peters Edition, 2011); *Thème et variations* (Peters Edition, 2009); *13 Nocturnes* (Peters Edition, 2006); *3 Romances sans paroles* (Peters Edition, 2004); *8 Pièces brèves* (Peters Edition, 2003). *13 Nocturnes* submitted in RAE2008.
4. Roy Howat. Editions of Fauré's chamber music. *Complete Shorter Works for Cello* (Peters Edition, 2015); *1^{er} Quintette pour piano et cordes* (Editions Hamelle, Paris, 2006).

1^{er} *Quintette pour piano et cordes* submitted in RAE2008.

5. Roy Howat. *The Art of French piano music: Debussy, Ravel, Fauré, Chabrier*. London: Yale UP, 2009.

Submitted in REF2014. Named “Book of the Year” by *International Piano* for 2009; “Editor’s Choice” by *Classical Music*.

6. Roy Howat and Emily Kilpatrick. Articles relating to the song editions. ‘Le wagnérisme de Fauré : *Pénélope* (1913) et les mélodies’, in *Le wagnérisme dans tous ses états, 1913–2013*, ed. Cécile Leblanc & Danièle Pistone. Paris: Presses Sorbonne Nouvelle, 2016; ‘Fauré’s middle-period songs, editorial quandaries, and the chimera of the “original key”’, *Journal of the Royal Musical Association*, 139:2 (Autumn 2014), 303–37; ‘Editing Fauré: A fresh look at *La Bonne Chanson*’, *Journal of Singing*, 70-3 (January–February 2014), 285–300; ‘Gabriel Fauré, the Paris Conservatoire and his collected Vocalises’, *AOTOS Singing Magazine* (Summer 2013); ‘Editorial Challenges in the Early Songs of Gabriel Fauré’, *Notes* 68-2 (December 2011), 239–283; Emily Kilpatrick, ‘Moot point: Editing poetry and punctuation in Fauré’s early songs’, *Nineteenth Century Music Review* 9/2 (December 2012), 213–235.

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

The impact of the research on international pedagogical and performing communities is powerfully demonstrated by the authors’ regular presence as invited guests at musical and cultural institutions worldwide. During the impact period, Dr Howat was invited to teach and perform Fauré’s music at 23 HEIs across three continents. He undertook residencies including a special ‘Fauré Week’ at the Australian National Academy of Music (2016), which concluded with concerts broadcast nationally (1); a residency devoted to Fauré’s songs at the University of Texas at Austin (January 2018); a recurring residency at the Queensland Conservatorium of Music; annual classes and lectures at the European-American Musical Alliance (Paris); and a month-long residency at the Université de Montréal (2018), including concerts and intensive teaching. Other HEIs visited include the Peabody Institute, Wellesley College, Wheaton College, the University of North Texas; the Universities of Melbourne, Adelaide and Western Australia; the University of Regensburg; the Royal Northern College of Music and the Royal Irish Academy of Music. Professor Ken Johansen, of the Peabody Institute, evoked ‘the palpable excitement in the air’ during Howat’s classes (2).

In 2015, Howat and Kilpatrick were invited to present and perform at the Oxford Lieder Festival and the Académie Francis Poulenc (Tours), the pre-eminent European summer school for French song; in 2019 Howat gave classes with Bernada Fink and Roger Vignoles during an intensive course at the Fondation Royaumont. In conjunction with Edition Peters and Faber Publishing, he explored the research at a teachers’ workshop in 2014; in 2018 he worked with Edition Peters and the Leipzig Musikhochschule to present a ‘Fauré Day’ of concerts, classes and presentations (3). The publication of the first volume of songs (2014) was marked in radio broadcasts and performances on BBC ‘Music Matters’ and the Australian Broadcasting Corporation’s ‘The Music Show’ (4); Howat and Kilpatrick also gave classes for the Oxford University Department for Continuing Education (2014) and concerts and lectures in conjunction with the Alliance française (Adelaide, 2018) and Institut français (Edinburgh, 2016, with students from the Royal Conservatoire of Scotland). Such events demonstrate the capacity of the research to engage a diverse global audience.

The reach of Howat and Kilpatrick's Fauré editions is demonstrated by their presence in the vast majority of conservatoire, university and major public libraries worldwide (5). Linda Hawken, Managing Director of Peters Edition, underlines their impact on international critical editing and publishing practice:

Edition Peters has had the privilege of working with Dr Roy Howat for the past 25 years, on issuing, in most cases, the first Urtext editions of the music of Gabriel Fauré. Our current project, *The Complete Songs*, has been awarded the prestigious German Music Publishers Association Best Edition Prize. The issuing of the songs into the global market for the first time in a meticulously corrected, superlatively researched edition, by the 'Lieder' publisher, Edition Peters, is having a major impact on the perception and understanding of the music of Gabriel Fauré. This edition has set new impeccable standards for Urtext publishing of vocal music.(6)

Pianist, teacher, writer and broadcaster Iain Burnside corroborates this testimony, writing that he views the Howat-Kilpatrick editions of Fauré's songs as 'definitive' and 'will always recommend them to students/colleagues'. Burnside also emphasises the utility and impact potential of Howat's writings, which he considers 'essential reading for any practitioner in this repertoire. In combining editorial, analytical and performing excellence, Howat has few peers.' (7) Professor Boris Slutsky (Peabody Institute) similarly describes Howat's editions of Fauré's piano music as 'a valuable resource in my teaching and masterclasses [...] When comparing different editions, I always find that his make the most musical and structural sense.' (8)

During the impact period, Howat gave 25 concerts in which Fauré's music featured prominently, in venues across the UK, North America, Australia and continental Europe. His well-received CD recordings of selected songs transposed for bass (with Jared Schwartz), and of the newly published Vocalises with trumpeter Jonathan Freeman-Attwood (9), reflect the potential of the research to refresh and diversify concert repertoire across broader performing communities.

François Le Roux, director of the Académie Francis Poulenc, described the publication of the 'Vocalises' as 'a revelation'. Le Roux also draws attention to the impact of the research for performing communities:

[Howat] made us understand a whole part of Fauré's work that had been either neglected, or undermined. And the work he did with Emily Kilpatrick on Fauré's songs has made [...] singers much more open to questions about ranges, tonalities, manuscripts, thus deepening our understanding of the composer's approach. (10)

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

[1] 'A Fauré Masterpiece Back on the Map', *Life at ANAM*, 17 June 2016 (<https://lifeatanam.wordpress.com/2016/06/17/a-faure-masterpiece-back-on-the-map/>), with 'The Up-bow down-low', ANAM podcast, episode 3, 2016 (<https://anam.com.au/whats-on/news/anam-podcast--the-up-bow-down-low-episode-3>), accessed 11 March 2021.

[2] Professor Ken Johansen, email communication to Emily Kilpatrick, 28 January 2021.

[3] Edition Peters and Hochschule für Musik und Theater Leipzig, 'Fauré Day' (24 October 2018), <https://www.faire-day.de/>, accessed 11 March 2021.

[4] ABC Radio National, 'The Music Show', 22 November 2014 (<https://www.abc.net.au/radionational/programs/musicshow/roy-howat-and-faure/5835828>); and BBC Radio 3, 'Music Matters', 24 May 2014 (<https://www.bbc.co.uk/programmes/b043wj9k>), accessed 11 March 2021.

[5] Data from WorldCat, The World's Largest Library Catalogue, accessed 19 January 2021 (https://www.worldcat.org/search?q=howat+faure&qt=results_page#x0%253Amsscr-%2C%2528x0%253Amsscr%2Bx4%253Adigital%2529%2C%2528x0%253Amsscr%2Bx4%253Amss%2529format)

[6] Email communication from Linda Hawken to Professor Timothy Jones, 10 March 2021.

[7] Email communication from Iain Burnside to Professor Timothy Jones, 7 March 2021.

[8] Email communication from Professor Boris Slutsky to Professor Timothy Jones, 11 March 2021

[9] Gabriel Fauré, Songs for Bass Voice and Piano. Jared Schwartz (bass), Roy Howat (piano). Toccata Classics, TOCC 0268 (2015). (25 songs, 1st recording based on Peters edition, 24 songs first recording by bass voice, 2 first recordings with original Tuscan texts.); and Gabriel Fauré: Lydia's Vocalises. Jonathan Freeman-Atwood (trumpet), Roy Howat (piano). Linn Records CKD488 (2014). (Première recording of 34 Vocalises from 'Gabriel Fauré: 45 Vocalises 2013 Peters Edition listed above).

[10] Email communication from François Le Roux to Professor Timothy Jones, 11 March 2021.