

## **New Music Biennial 2017: Evaluation form**

### **Name of commissioning organisation**

PRS Foundation's Beyond Borders

### **Name of music creator/s**

Mark Simpson

### **How did you hear about New Music Biennial?**

From the PRS Foundation

### **What inspired you to apply? (max 100 words)**

The Gould Piano Trio applied to the PRS Foundation's Beyond Borders scheme to commission me to write a new piano trio for their 25

### **How many partners did you work with on this project?**

The principal partnership was between myself (Mark Simpson) as the composer and the Gould Piano Trio as the performers. We also worked in partnership with my publisher Boosey & Hawkes and the management of the Gould Trio to secure performances of the new work.

### **Please list the partners you worked with to commission/re-perform, promote and perform the commission/piece**

In addition to the above, we worked with the following organisations to plan further performances of the new work, following the world premiere as part of the New Music Biennial:

Cheltenham Music Festival  
Harrogate International Festival  
Petworth Festival  
Fishguard International Music Festival  
Corbridge Chamber Music Festival  
Lake District Summer Music  
Kunstfreunde Bensheim e.V.  
Lammermuir Festival  
Manchester Chamber Concerts  
Music for Galway  
Vastmanlandsmusiken  
Huddersfield Music Society  
Alnwick Music Society  
Lakeside Arts Centre

**What is the title of the work?**

After Avedon

**How many performances took place in the UK (outside of Hull or London New Music Biennial Weekends)?**

4 performances so far (as of 3 August 2017), a further 7 performances planned within the UK later in 2017 and in early 2018 (additional performances also under discussion but not yet confirmed).

**On what date was the work premiered?**

02 July 2017

**Names of the venues and locations in which the piece was performed**

New Music Biennial, Hull (Hull City Hall, Mortimer Suite)

**Did any performances take place outside of the UK?**

Not yet (as of 3 August 2017), but performances are confirmed and coming up in Germany, Sweden and Rep. Ireland.

**Names of the venues and locations in which the piece was performed outside of Hull and Southbank Centre (if relevant)?**

Pittville Pump Room, Cheltenham (Cheltenham Music Festival)

Wesley Chapel, Harrogate (Harrogate International Festival)

Champs Hill, Pulborough (Petworth Festival)

St Mary's Church, Newport (Fishguard International Music Festival)

**Please provide a list of future performances planned (with venues and dates), if applicable**

5 Aug 2017 - St Andrew's Church (Corbridge Chamber Music Festival)  
7 Aug 2017 - Ambleside Parish Church (Lake District Summer Music)  
16 Sep 2017 – Parktheater, Bensheim (Kunstfreunde Bensheim e.V.)  
20 Sep 2017 - Town House, Haddington (Lammermuir Festival)  
9 Oct 2017 – RNCM Concert Hall (Manchester Chamber Concerts)  
11 Oct 2017 – Music for Galway  
19 Oct 2017 – Konserthus, Vasteras (Vastmanlandsmusiken)  
21 Oct 2017 – Skinnskatteberg (Vastmanlandsmusiken)  
4 Dec 2017 - St Paul's Hall (Huddersfield Music Society)  
6 Feb 2018 - Alnwick Playhouse (Alnwick Music Society)  
22 Feb 2018 - Lakeside Arts Centre, Nottingham

**Main composer gender**

*We ask for this information because PRSF is interested in tracking the number of awards made which involve female music creators.*

Male

**Is the music creator a PRS for Music member?**

Yes

**Did the music creator(s) join PRS for Music as a result of your application?**

n/a

**Please provide the composer's 9-digit CAE number (PRS registration number)**

503117898

**Please provide the PRS Tunecode for this work, if available**

285035DM

**Please provide a statement from the music creator(s) on their experience of the project, noting how the commission and involvement in this programme have developed their creative practice. Please include whether it has led to any additional work?**

I had a brilliant time working with the Gould trio. They were delight to work with and have been very supportive of my music during the whole process. Astonishingly they have programmed this piece around 20 times. Which is the most performances of a work I've had to date. It has given me an exposure of my music in parts of the country that I would not have had access to. The piece will be released for sale by Boosey and Hawkes at the end of this year. Hopefully, it will have a life beyond the run of Gould performances and be performed far and wide.

**Please note that PRSF defines the term 'Music Creator' as those writing music e.g. composers, songwriters, producers etc.** Please enter a '0' if applicable in some sections, as opposed to leaving blank.

**How many music creators were involved?**

1

**How many professional musicians were involved?**

4

**How many non-professional musicians were involved?**

0

**How many other artists were involved (if applicable)? E.g. visual artists, dancers**

0

**How many other people took part directly? (e.g. organisers, technical crew)**

0

**How many of those mentioned above were volunteers?**

0

**How many of those involved were under 18 years of age?**

0

**For how many days were the artists employed, across the entire project? (i.e. including rehearsals, performance etc)**

0

**Number of education or training sessions**

0

**How many people in total attended live performances of the new work outside of the Hull and Southbank Centre New music Biennial; weekends? (please list attendances for each venue)**

Estimated audience at performances so far (as at 4 August):

300 - Pittville Pump Room, Cheltenham (Cheltenham Music Festival)

150 - Wesley Chapel, Harrogate (Harrogate International Festival)

150 - Champs Hill, Pulborough (Petworth Festival)

150 - St Mary's Church, Newport (Fishguard International Music Festival)

**In addition to BBC Radio 3, was the performance broadcast on any other TV or radio?**

No

**Please provide details of other broadcasts here**

n/a

**Other media coverage achieved**

n/a

**Please estimate the ethnicity of the project's overall audience (please highlight or bold as appropriate)**

unknown

**Please specify the most common age range of your audience**

unknown

**Did you reach new audiences with this work? If so, how was this achieved? (e.g. different age group, increased diversity) How do you know?**

This piece was performed mainly in small musical festival venues, such as parish churches and small concert halls across the U.K. It was performed to a "non-new music audience" but received well in general.

**We are interested to know whether our funding helps to leverage additional support for new music in the UK. Therefore, please tell us if applicable, how much additional income you can directly attribute to our funding of this commission**

Please enter amount in figures (e.g. 5500)

n/a

**Please tell us from which sources the attributable funding was raised**

**What was the most successful aspect of your New Music Biennial Project?**

Working with the Gould trio themselves and having them programme the piece all over the U.K ( although this was part of the Beyond Borders programme). In London the performances in the room upstairs of the South bank Centre were very touching and well received.

**What challenges arose during your New Music Biennial project and how were they resolved?**

Not many really. Perhaps the challenge of the trio performing the piece 4 times on the London run of the Biennial?

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**Is there anything else that your organisation has learned through involvement in the New Music Biennial?**

n/a (not an organisation)

**Has your involvement in the New Music Biennial triggered any other new activities or development for your organisation?**

n/a (not an organisation)

**New Music Biennial was delivered by a partnership of PRSF, BBC Radio 3, Hull UK City of Culture, Southbank Centre, Paul Hamlyn Foundation, Creative Scotland, Arts Council Northern Ireland, Arts council Wales, Arts Council England and NMC Recordings. Did you benefit from this partnership and, if so, how?**

I've benefitted from the collaboration of these institutions because I have been included in the biennial. My music was produced and performed at both Hull and London and therefore I have had increased exposure as a composer. NMC will record the pieces and release them for online download and streaming. This means that more people will get to hear the piece!

**Did involvement in the wider Hull UK City of Culture Programme and the Biennial's Hull linked themes benefit your organisation?**

100 words maximum

n/a (not an organisation)

**If the composer of your project was involved in the New Music Biennial Hull Residencies (also arranged by the PRS Foundation with the generous support of the Paul Hamlyn Foundation). How important was this to your New Music Biennial Commission? E.g. Did it attract additional audience members? Or impact on the composer's satisfaction with the project?**

n/a

**Composer Gatherings were organised throughout the course of the New Music Biennial Project (thanks to further support from the Jerwood Charitable Foundation) did the composer/s involved in your project and or anyone from your organisation attend any of these events? -**

**A few composers attended my piece**

**Did running the Composer Gathering events bring any benefits in meeting other participants of the New Music Biennial in advance of the festival weekends in 2017?**

It was nice to meet the composers. I think under less formal settings it would have been better though. I felt like I could have gotten to know them more somehow.

**What social media impact were you were you able to achieve during the project? E.g. increase in web hits, social media and/or newsletter sign-ups throughout the project?**

**I'm not sure exactly about these figures. I did tweet and Facebook during the events though.**

**100 words maximum**

**Please list the number of unique web hits achieved during the project**  
unknown

**Does your organisation plan to work with the music creator again?**

n/a (not an organisation) – music creator cannot comment.

**Will your organisation commission more new work by other composers in the future?**

n/a (not an organisation) – music creator cannot comment.

**Following the receipt of your grant, did you feel well supported by PRSF and partners? Were you satisfied with our communications and updates? You may also provide comments and suggestions on how we can work better with you in the future.**

I was happy with the communication with PRSF. There was a slight misha in the delivery of the final instalment of my fee. but this was resolved the next month.

**Please provide feedback on your organisation's involvement in the Southbank Centre and Hull New Music Biennial weekend showcases**

I had a great time! I know it was difficult to stage all the pieces in the Southbank centre. something like the Purcell room might have been better for my piece. But the western pavilion turned out okay. I would have preferred a bigger piano, but it was intimate and came across well. I would have liked to have seen a photograph of me in the brochure for either the Simon Holt Joy Beast I performed or my own piece....



**Please provide us with a quote on your overall experience of the Biennial, which we could use for our website and promotion.**

**“You won’t find a festival as broad in scope, diversity and vision like it. The format of each having each piece played twice in each concert interspersed by an interview with the composer is also a precious rarity. And it’s completely free!”**

**Please tell us if you are happy for your comments to be displayed publicly**

No

### ***Budget***

Please attach a final original budget. This should be an amended version of your original budget, to reflect the total spend. You may add explanatory notes on a separate page if required.

The budget was simply the amount of the Beyond Borders grant for the commission, as paid by PRS to the Gould Piano Trio for Mark Simpson as the music creator.

Thanks for your time!