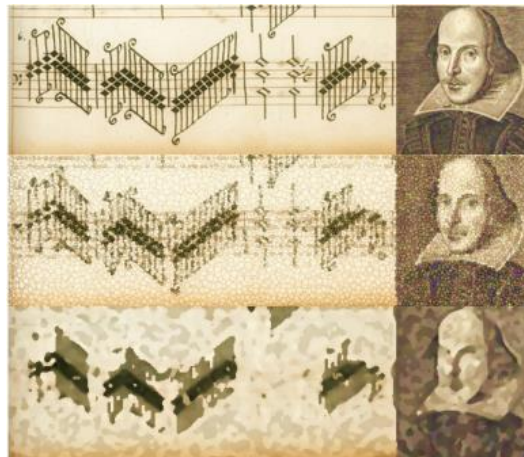


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Santander Travel Award Report

‘Shakespeare + Music + Memory’, University of Washington, Seattle, 29 April 2016



I am currently writing up my PhD on ‘Shakespeare and Modern British Opera’ at Royal Holloway. My thesis is an interdisciplinary exploration of Shakespeare's influence on the development of British opera, combining music analysis with literary history, critical theory, gender studies, and psychoanalysis. It specifically focuses on *The Knot Garden*, a 1970 *Tempest* opera by Michael Tippett. In late 2015, I learned that the School of Music at University of Washington would be holding a colloquium on ‘Shakespeare + Music + Memory’. The conference was scheduled to coincide with and commemorate the 400th anniversary of Shakespeare’s death in April 2016. It would explore the myriad connections between music, memory, and Shakespeare's plays, both in his own lifetime and in subsequent centuries. I was very keen to attend this event, since its theme elided perfectly with my research into autobiography and psychology in Tippett’s *Tempest* opera. I had never attended an academic event in the United States, so the opportunity to speak at a prestigious American institution was particularly appealing to me. Furthermore, a number of luminaries in the field of Shakespearian music were scheduled to speak at the conference, and I was eager to meet these respected scholars and develop transatlantic contacts in my field.

My paper proposal for the colloquium, ‘Shakespeare and British Opera: Music and Memory in *The Knot Garden*’, was accepted in early 2016. Unfortunately, however, I did not have sufficient funds to cover my transport and accommodation costs, and the University of Washington was unable to grant me a bursary. I therefore applied to Royal Holloway and several other funding bodies for assistance. I was lucky enough to secure a Santander Travel Award from Royal Holloway, which enabled me undertake my trip. I am exceptionally grateful to Royal Holloway for this award, since attending the conference was of great benefit to my current research and future career.

The Seattle colloquium began with presentations from undergraduate composers and musicologists at the University of Washington on various aspects of Shakespeare, music, and memory. Other conference attendees and I provided feedback to the students, which they would take into consideration when completing their projects on this topic. Next, I presented my paper on *The Knot Garden*. The paper firstly introduced a number of little-known British Shakespeare operas to my audience. It then moved on to focus on a Schubert quotation in *The Knot Garden*, and explained the significance of this ‘memory’ scene within the work, within broader society, and within Tippett’s life. I received thoughtful questions and comments on my paper, which have since proved useful to my PhD research and article submissions.

In the conference’s afternoon session, distinguished scholars such as Stacey Jocoy, Amanda Eubanks Winkler, and Linda Phyllis Austern presented their latest research on musical adaptations of Shakespeare from across the past four centuries. I was particularly interested in Winkler’s paper on the character of Ariel from *The Tempest*, since it complemented my own presentation. Stephen Orgel gave a keynote speech on ‘Shakespeare and/or Music’, which provided an overview of the musical history of several Shakespeare plays. Professor Orgel’s paper was followed by a concert, ‘The Jubilee of 1769’, which presented newly edited songs that were originally written for a celebration of Shakespeare in Stratford-upon-Avon. Following this concert, I attended a dinner with the other conference speakers, which enabled me to establish new contacts and learn more about the academic

profession in the USA. I will soon be applying for academic positions in both Britain and America, and I hope that the collaborative links I developed during this diverse and inclusive event will prove beneficial to me during the early stages of my career.