



UNIVERSITY OF LEEDS

Collaborative
Doctoral Awards
and
Partnership

DARE partnership

- Launched in Jan 2007
- UoL: Principal Partner
- Relationship industry – academia
- Examples of events: programmes, pre-shows, student learning, symposia (Femme Fatale, Heimat), work with schools, business students, noise regulations, pool of freelance dramaturgs
- <http://www.dareyou.org.uk/index.html>

AHRC Project: Opera as Adaptation

The synergies between source, libretto and musical realisation

‘Adaptation and the Libretto’ and ‘Adaptation, source and musical realisation’

- Given opera’s intermedial and interdisciplinary nature, are concerned with distinctive aspects of adaptation: literary and musical. The two distinctive, yet connected research projects are concerned with the triangulation between source, libretto and compositional realisation.
- **Aims/ objectives**
- To create two research projects that deal with the overall triangulation of source, libretto and composition, but focus on the symbiotic relationship between the two ‘adaptors’ involved.
- To research opera as an adaptation process from the angle of the librettist and the composer respectively.
- To apply the study of literary and musical adaptation to the field of opera
- To create an inventory of case studies that illustrate the operatic adaptation process holistically, without focusing exclusively on a specific composer – librettist relationship. This will draw from observed production work, archive material and historical research in the field.

Adam Strickson

Adaptation and the libretto

Supervisors: Dr K McKechnie (PCI), Dr R Cowgill (Music),
Dominic Gray (ON Projects)

- Practice: composition of libretti and collaboration with two composers, workshops, recordings
- Britten, opera and the extreme, Japanese influence
- ‘Towards a poetics of libretto’
- Lessons in writing for contemporary librettists and composers drawn from the writer and composers’ collaborative process.

Jenny Daniel

Adapting Opera: Creation, Collaboration and Communication in the Recent Productions of Opera North

Supervisors: Dr K McKechnie (PCI), Dr R Cowgill (Music), Richard Farnes (ON Music Director)

- Focus on interdisciplinarity and collaboration, assessing opera as a totality of combined and synergised art forms
- *Since opera has thrived from its beginnings as a collocation of otherwise distinct art forms, it seems only appropriate that diverse intellectual disciplines join each other to promote its understanding.* (Lindenberger)
- How Opera North communicate their role to the public and fulfil that role
- Pressures, tensions and opportunities in the commissioning and production of new works - Case Studies of new works in production:
 - 1. *Skin Deep*, David Sawer & Armando Iannucci, Jan '09
 - 2. *Swanhunter*, Jonathan Dove & Alasdair Middleton, Nov '09 relationships in composition and production – librettist, composer, director, conductor, company, audience

Considerations

- Committee structure generally does not work; partnership 'on the floor' is built through personal relationships
- Relationship industry – academia
- Different languages, structures, pressures can create miscommunication
- Work with artists external to the organisation, eg guest directors, singers
- Tokenism, the 'worthiness' component

Conclusions

- CDAs work best when embedded in a larger partnership
- Use for partner organisation – this seems to be problematic to articulate for producing theatres
- Distinct but different approach to supervision needed