

No. 24

EISTEDDFOD  
ABERDAR,  
1885.



**CARDIFF**  
UNIVERSITY  
**PRIFYSGOL**  
**CAERDYDD**

**RMA**  
ROYAL MUSICAL ASSOCIATION



# Ninth Biennial Conference on Music in Nineteenth-Century Britain

**Cardiff University School of Music**  
**24-27 June 2013**

Piano  
1 Lwen. i'r wynt m  
2 Os rhwng mur-i

yn ddedwydd O! Faban  
r ddae. ar, O! Faban

thus, Faban thus!  
thus, Faban thus!

h arch a'rh  
yn dy

am-- do;  
wyl--io;

Pwy, wel pwy na wna'r hof- leid-- is, O! Faban thus, Faban thus!  
A thynwch ych ar wyl-- O! Faban thus, Faban thus!

Repeat

Second  
Verse.

## Conference Committee

Chair: Professor Rachel Cowgill (Cardiff University)

Professor Christina Bashford (University of Illinois at Urbana-Champaign)

Professor Trevor Herbert (Open University)

Professor Charles McGuire (Oberlin College & Conservatory; NABMSA)

Dr Rachel Milestone (Rose Bruford College)

Dr Aidan Thomson (Queen's University, Belfast)

## Organising Committee

Rachelle Barlow, Joanna Brook, Helen Conway, Dan Wyn Jones, Jessica Kelly,  
Stephanie Larkin, Drew Mabey, Sarah Woolley

We gratefully acknowledge the generous support of:

Royal Philharmonic Society

Royal Musical Association

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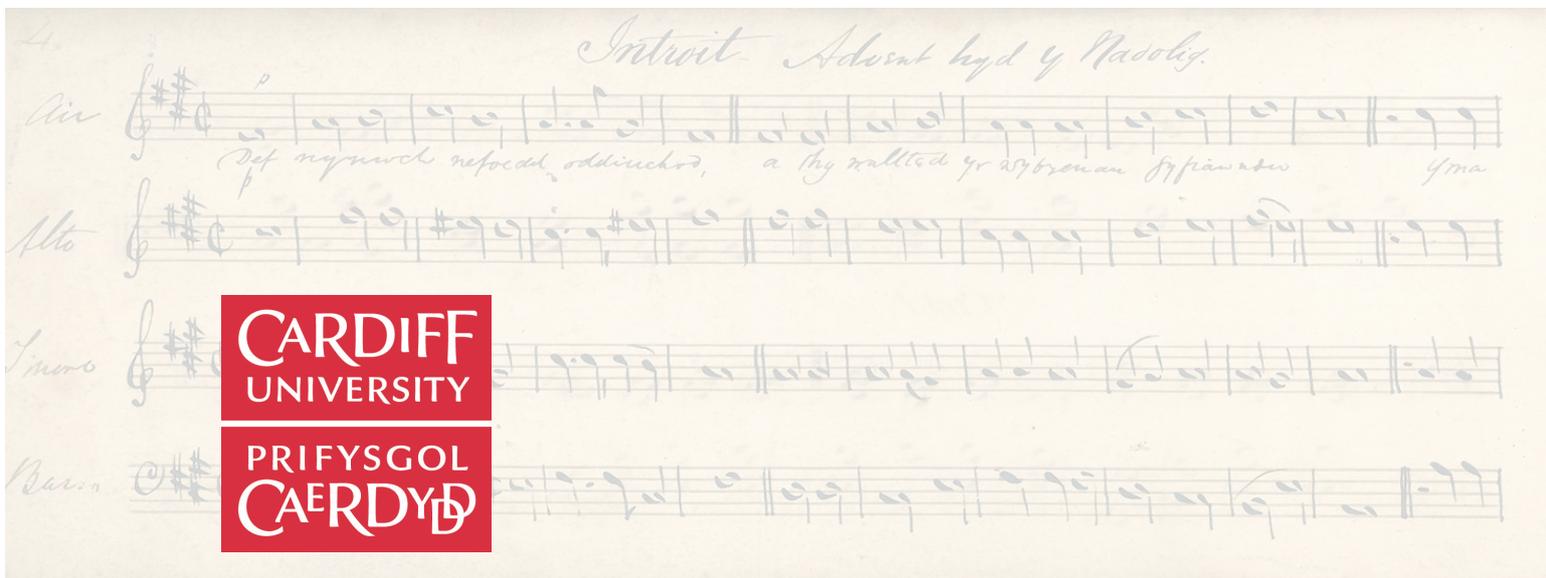
### Stay connected during the conference:

If you want to tweet or blog your thoughts and experiences during or after the conference, we will be using the hashtag **#MNCBconf**

You can also use your Twitter account to join our conference community on **Lanyrd** – the social conference directory – at [www.lanyrd.com/ckzdm](http://www.lanyrd.com/ckzdm)

[www.cardiff.ac.uk/music](http://www.cardiff.ac.uk/music)

@CUSchoolMusic #MNCBconf



Welcome to the School of Music at Cardiff University

We are delighted you could join us for the 9th biennial international conference on Music in Nineteenth-Century Britain. We particularly welcome those attending their first MNCB conference and/or who are just starting out on their studies; we hope this is the first of many enjoyable gatherings with others who share your interests in British musical culture.

The MNCB conference has been running since 1997 and its growth and energy reflect an increasing commitment among scholars and musicians across the globe to the field of British music studies. With two well-established book series and several volumes of essays drawn from past conferences, the MNCB conference looks in great shape as it approaches its tenth meeting, which will be held in Glasgow at the Royal Conservatoire of Scotland in summer 2015. Ahead of that milestone, we have been digitising the programmes and abstract books of previous MNCB conferences, and we are pleased to announce the launch of a permanent website to host this archive and disseminate information about the conference at [www.mncb.org.uk](http://www.mncb.org.uk). We hope this will help to keep everyone in touch and to provide a clear reference point - somewhere you'll want to bookmark and revisit with research news and enquiries.

We hope you have a wonderful conference and enjoy your time with us in South Wales. If there is anything we can do to make the event run more smoothly for you, please don't hesitate to ask. The conference would not have been possible without the efforts of our dedicated programme committee, excellent conference team, punctual chairs, and, of course, the generosity of our sponsors (see opposite). We would like to thank in particular the Royal Philharmonic Society and the Royal Musical Association for their support (many happy returns to the RPS on their 200th anniversary!) and Ashgate and Boydell & Brewer for hosting receptions to celebrate their recent publications on British music. Most importantly, however, we would like to thank our speakers, particularly our keynotes Simon Goldhill and Leanne Langley, and all those who offered papers and performances enabling us to produce such a rich and diverse programme for this year's conference.

Thanks and best wishes

Rachel Cowgill  
Conference Chair



As we celebrate our 200th anniversary, the Royal Philharmonic Society is delighted to join the Royal Musical Association at Cardiff University's School of Music and to be part of the Ninth Biennial International Conference on Music in Nineteenth-Century Britain.

During the year we are celebrating the rich history of the RPS, which was set up in 1813 by 30 professional musicians with the aim of promoting high-quality performance of the best possible instrumental music. The Philharmonic Society produced more concerts in London during the 19<sup>th</sup> century than any other organisation and its series of concert seasons remained unbroken right up to the 1980s. During that time the Society established orchestral standards and brought some of the greatest composers and soloists to British audiences. New music has always been central – our past commissions have included such masterworks as Beethoven's 9th Symphony, Dvorak's 7th Symphony and Lutoslawski's Cello Concerto – and in the last 10 years alone we have commissioned over 60 different composers. The Society's archive of 270 manuscript scores, some outstanding autographs among them, and an astonishing collection of correspondence files, working papers and minute books which detail many of the negotiations with composers, performers and publishers, forms part of the British Library collections. The archive has been described as the single most important source for the history of music in England in the 19th century.

Today, the Royal Philharmonic Society is for people who love music and live music-making and who want to ensure a vibrant future for classical music. Having established a flourishing orchestral culture in the UK, the RPS no longer promotes its own concert season but, as a charity, offers practical support to talented young performers and composers. It champions excellence and encourages audiences to listen, and talk about, great music. The Society's artistic activities focus on opportunities for composers and young musicians and through a programme of audience development, awards and lectures it seeks to raise public consciousness of the finest music making today and to create a forum for debate about the direction of classical music. Find out more and, please, do join us at [www.rps200.org](http://www.rps200.org)

Sessions on Wednesday 26 June will focus on the early history of the Philharmonic Society, and we invite you all to toast our 200th birthday at Wednesday's early evening reception.

A handwritten signature in black ink, appearing to read "Rosemary Johnson".

Rosemary Johnson  
Executive Director  
Royal Philharmonic Society



## Keynote Speakers:

**Simon Goldhill** is Professor of Greek at Cambridge University, where he is also Director of the Centre for Research in the Arts, Social Sciences and Humanities, Director of the Cambridge Victorian Studies Group, and a Fellow of King's College. He has published extensively on opera, including work on Strauss' *Elektra*, on Wagner, Gluck, Berlioz, and other engagements with the classical past in nineteenth-century music. His most recent books are *Victorian Culture and Classical Antiquity: Art, Opera, Fiction and the Proclamation of Modernity* (Princeton University Press, 2011), and *Sophocles and the Language of Tragedy* (OUP, 2012), which has chapters on nineteenth-century philosophical and theatrical understandings of the chorus and musicality. He has lectured all over the world and is a regular on the BBC.

**Leanne Langley** is a social and cultural historian and Associate Fellow at the Institute of Musical Research, University of London. Her work includes critical studies of the English musical press, histories of the early Royal Academy of Music, Philharmonic Society of London, George Grove's *Dictionary of Music and Musicians* and the Queen's Hall Promenade Concerts, and surveys of Berlioz and Schubert reception in nineteenth-century Britain. Formerly a senior editor for the *New Grove Dictionary of Opera* (Macmillan Press, 1992), she co-edited, with Christina Bashford, *Music and British Culture, 1785–1914* (Oxford University Press, 2000). Her research with Simon McVeigh and the late Cyril Ehrlich on London concert life, 1880–1914, has led to new findings on the careers of Henry Wood and Thomas Beecham, and women in British orchestras. She is currently writing a monograph, *Unlocking Classical Music: Queen's Hall and the Rise of Public Orchestral Culture in London, 1880–1930*, besides a pair of studies on the musical identity of Regent Street.

# Conference Programme

Boyd – Boyd Lecture Theatre (Ground Floor)  
LLT – Large Lecture Theatre (Second Floor)

## Monday 24 June

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**11.00 onwards** Registration and Coffee/Tea (Octagon, School of Music)

**13.15** **WELCOME** (Concert Hall)

**13.30–15.30** **SESSION 1: Parallel Sessions**

### **Session 1a (Concert Hall): Music and Literature I: Poetry**

Chair: Maura Dunst (Cardiff University) (panel convenor)

- *Joanna Swafford (University of Virginia): ‘Subversive Singing: Role Reversals in Caroline Norton’s “Juanita”’*
- *Alisa Clapp-Itnyre (Indiana University East): “‘Since we stood psalming there’: Thomas Hardy and the Complexity of Children’s Hymn-Singing in Nineteenth-Century Britain’*
- *Phyllis Weliver (Saint Louis University): ‘Alfred Tennyson and Emily Tennyson: Salon Readings and Musical Settings’*
- *Donna Parsons (University of Iowa): “‘In Virtual Delirium’: The Nietzschean Michael Field and *Der Ring des Nibelungen*’*

### **Session 1b (LLT): Music in Scotland**

Chair: Aidan Thomson (Queen’s University, Belfast)

- *Ronnie Gibson (University of Aberdeen): ‘The Waning of Scottish Fiddle Music, 1822–1881’*
- *Jane Mallinson (University of Glasgow): ‘Voices in the North: Choral Societies in the North of Scotland’*
- *Moirra Ann Harris (University of Glasgow): ‘The Glasgow Society of Musicians: A Musical Hub for the Second City of the Empire’*
- *Jennifer Oates (City University of New York): ‘Provincial or National? The Edinburgh Dunedin Association and the Articulation of British Identity, 1911–1917’*

### **Session 1c (Boyd): Singers and Singing**

Chair: Rachel Milestone (Rose Bruford College)

- *Sarah Potter (University of Leeds): ‘The Search for “Bel Canto”’: Redefining Thought on Historical Singing through a Theory of Changing Vocal Practice (1800–1930)’*

- *David Kennerley (University of Oxford): ‘Not “Flippant Dolls”, but “Serious Artists”’: Re-shaping the Identity of the Professional Female Singer in the First Half of the Nineteenth Century’*
- *Robert Crowe (Boston University): ‘The Castrato in 1825 London: A Mythic Monster’*
- *Ingeborg Zechner (University of Graz): ‘London’s English Italian Singers: A Struggle for Identity’*

**15.30–16.00**                      **Coffee/Tea Break** (Octagon)

**16.00–18.00**                      **SESSION 2: Parallel Sessions**

**Session 2a (LLT): Travel, Travellers and Transgression**

Chair: Rachel Cowgill (Cardiff University)

- *Renée Chérie Clark (Hillsdale College): ‘Prettifying the “Pestiferous Breed”’: Ralph Vaughan Williams’s *Songs of Travel**
- *Christopher J. Smith (Texas Tech University): ‘Dance, “Noise”, and Theatrical Transgression in Liminal Zones: Musical Creolization in Nineteenth-Century Maritime British Culture’*
- *Mark Pinner (University of Sydney): ‘Nineteenth-Century Colonial Protest Song: The Ballads of Charles “The Inimitable” Thatcher’*

(16.00–17.00)                      **Session 2bi (Boyd): Polymaths and Pioneers**

Chair: Amanda Villepastour (Cardiff University)

- *Catherine Ferris (DIT Conservatory of Music and Drama): ‘“Exceedingly chaste and elegant”: A French Violinist, the Dublin Aristocracy and the Birth of the Symphony in Ireland’*
- *Andrew Clarke (University of Bristol): ‘William Litton Viner (1790–1867): Organist, Harpist, Cellist, Composer, Conductor, Teacher, Impresario, Tradesman, Manufacturer, Pamphleteer’*

(17.00–18.00)                      **Session 2bii (Boyd): Professionals and Amateurs**

Chair: Amanda Villepastour (Cardiff University)

- *Rosemary Golding (Open University): ‘Status, Identity and the College of Organists’*
- *Sandra Tuppen (British Library): ‘“The Wandering Minstrels”: A Noble Victorian Orchestra’*

**18.00**                                      **WINE RECEPTION** (sponsored by Ashgate) & opening of SCOLAR exhibition (Octagon)

18.45                      **DINNER** (Aberdare Hall)

20.00                      **PIANO RECITAL** (Concert Hall) (open to public):  
Professor Kenneth Hamilton (Cardiff University)

**Concert Programme**  
Monday 24 June, Concert Hall, 8pm  
Professor Kenneth Hamilton (piano)

Felix Mendelssohn:	<i>Fantasy on an Irish Air ('The Last Rose of Summer')</i>
John Ireland:	Sonata in E: 1. Allegro Moderato 2. Non Troppo Lento 3. Con Moto Moderato

**INTERVAL**

Edward Elgar:	<i>In Smyrna</i>
Percy Grainger:	<i>Colonial Song</i>
Ivor Novello/Ronald Stevenson:	'Fly Home, Little Heart'
Sergei Rachmaninoff:	<i>Lilacs</i>
Novello/Stevenson:	'We'll Gather Lilacs'
Richard Tauber/Stevenson:	'My Heart and I'

**Biography:**

Described after a concerto performance with the St Petersburg State Radio Symphony Orchestra as 'an outstanding virtuoso – one of the finest players of his generation' (*Kommersant Daily*, Moscow), by the *New York Times* as 'a performer full of energy and wit', by the *Singapore Straits Times* as 'a formidable virtuoso', and by Tom Service in *The Guardian* as 'pianist/author/lecturer and all-round virtuoso', Kenneth Hamilton performs worldwide as a recitalist and concerto soloist on both modern and historical instruments. He recently joined Cardiff University as a Professor of Music.

A student of the Scottish composer-pianist Ronald Stevenson, Kenneth has appeared frequently on radio and television in Britain, the US, Germany, Canada, Australia, Turkey, and Russia, most recently as soloist in a performance of Chopin's first piano concerto with the Istanbul Chamber Orchestra on Turkish Television, and as pianist and presenter for the television programme *Mendelssohn in Scotland*, broadcast in Europe and

the US by *Deutsche Welle* Channel. He is a familiar voice on BBC Radios 3, 4, and the World Service, and has numerous festival engagements to his credit, including a memorable recreation of Liszt's 1847 concerts in Constantinople for the Istanbul International Festival, performances of works by Chopin and Liszt on historical pianos at the *Cité de la Musique*, Paris, participation as a soloist in the *Beethoven/Brahms/Mozart Unwrapped* Festivals at London's Kings Place Concert Hall, appearances at the South Bank Centre, at festivals in the US and Korea, and annual recitals at the Singapore Esplanade.

Later this year he will be celebrating the bicentenary of the birth of Charles Valentin Alkan with performances of this composer's monumental Concerto for Solo Piano in Singapore, Paris, Heidelberg and Cardiff, continuing his involvement in London's Kings Place with a concert in the *Bach Unwrapped* Series, and appearing at the Edinburgh Festival with a lecture-recital on the history of the piano entitled *From Stein to Steinway*.

Kenneth has also written extensively on Romantic music – especially on the works of Liszt, Chopin and Wagner – and piano performance, both for scholarly publications and for newspapers such as the *New York Times*. His last book, *After the Golden Age: Romantic Pianism and Modern Performance* (Oxford University Press), quickly became a Classical music bestseller in America, and was the subject of over forty reviews worldwide. Welcomed as 'full of wit and interest, and written with passion' by Charles Rosen (*Times Literary Supplement*) and as 'a wonderful book' by James Fenton (*The Guardian*), it was a 2008 *Daily Telegraph* Book of the Year in the UK, a recipient of an ARSC award in the US, and a CHOICE *Outstanding Academic Title* for 2009.

## Tuesday 25 June

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09.00–10.30      **SESSION 3: Parallel Sessions**

### **Session 3a (LLT): Strings, Solo and Ensemble**

Chair: Fiona Palmer (National University of Ireland, Maynooth)

- *Claire Holden (Cardiff University and the Orchestra of the Age of Enlightenment): “The Perfection of Mere Fiddling”: British Violinists 1800–c1860’*
- *Robert Eschbach (University of New Hampshire): ‘Nutmegs, Chestnuts, and “The Last of a Classic School”: Repertoire and Reputation in Joseph Joachim’s British Career’*
- *Christina Bashford (University of Illinois at Urbana-Champaign): ‘English String Orchestra Repertoire as Cultural Phenomenon’*

### **Session 3b (Boyd): Romanticism and the British Composer**

Chair: Susan Wollenberg (Oxford University)

- *Peter Horton (Royal College of Music): ‘Henry Smart (born 1813), English Romantic’*
- *Roger Hansford (University of Southampton): “This horrible Stave They howl”: John Callcott’s Settings of Supernatural Songs from *The Monk*’*
- *Laura Kinderman (Queen’s University at Kingston, Canada): ‘Musical Declamation and the Romantic Lyric’*

10.30–11.00      **Coffee/Tea Break** (Octagon)

11.00–12.30      **SESSION 4: Parallel Sessions**

### **Session 4a (LLT): Music & Literature II: Prose**

Chair: Ann Heilmann (Cardiff University)

- *Delia da Sousa Correa (Open University): ‘The Cosmopolitan Music of *Daniel Deronda*’*
- *Maura Dunst (Cardiff University) (panel convenor): ‘Reading Music, Composing Literature: Melopoetic Composition in George Egerton’s *Keynotes* and *Discords*’*
- *Charlotte Purkis (University of Winchester): ‘Imaginary Portrait of “Israfel Mondego”, through the “Ravished Pen” of Gertrude Hudson, Aesthetic Writer on Music’*

### **Session 4b (Boyd): Early Music and its Advocates**

Chair: Leanne Langley (Institute of Musical Research, University of London)

- *Samantha Bassler (Open University): ‘The Aesthetics of Antiquarianism and “Ancient” English Music in Nineteenth-Century London’*
- *Christine Kyprianides (Indianapolis Baroque Orchestra): ‘John Hullah: An Overlooked Champion of Early Music’*
- *Sue Cole (Melbourne Conservatorium of Music): ‘John F. Runciman, New Criticism and Old Music in the 1890s’*

**12.30–13.30**                    **LUNCH** (Aberdare Hall)

**13.30–15.30**                    **SESSION 5:** Parallel Sessions

**Session 5a (LLT): Music in Wales**

Chair: Trevor Herbert (Open University)

- *Andrew Cusworth (Open University and National Library of Wales): ‘The Nineteenth Century and the Forging of a Welsh Musical Tradition’*
- *Rachelle Barlow (Cardiff University): ‘How Black was my Valley? Industry, Community and Identity in Welsh Music’*
- *Meirion Hughes: ‘Tributary of Empire: The National Eisteddfod and Politics of Welsh Art-Music 1860–1914’*
- *Rob Stradling (Cardiff University): ‘An Aspect of “Imperial South Wales”’: The Cardiff Music Festival, 1892–1910’*

**Session 5b (Boyd): Opera in the Marketplace**

Chair: George Biddlecombe (Royal Academy of Music)

- *Paul Rodmell (University of Birmingham): ‘Augustus Harris: Opera’s Saviour or Saboteur?’*
- *Martyn Strachan (Open University): ‘Sullivan and his Sources’*
- *Joanna Brook and Rosalie Briant (Cardiff University): ‘The “Genius” of Mascagni: The Reception of *Cavalleria Rusticana* and *L’Amico Fritz* in England, 1891–1894’*

**15.30–16.00**                    **Coffee/Tea Break** (Octagon)

**16.00–17.00**                    **SESSION 6:** Parallel Sessions

**Session 6a (Boyd): From the South**

Chair: Christopher Scheer (Utah State University)

- *Michael Christoforidis and Ken Murray (University of Melbourne): ‘Estudiantinas and Spanish Entertainment in Late Victorian and Edwardian London’*
- *Chloe Valenti (University of Cambridge): ‘“To arms! Fair land of sweet music”’: Garibaldi Songs in Late Nineteenth-Century England’*

**Session 6b (Concert Hall): Group singing** with John Hugh Thomas (Cardiff University). A selection of repertoire that would have been familiar among amateur choirs in South Wales in the nineteenth century.

**John Hugh Thomas** enjoys a varied career as a conductor, choral trainer, singing teacher, lecturer and broadcaster.

He was educated at Gowerton Grammar School, where he came under the influence of the remarkable Head of Music, Cynwyd Watkins. Having graduated from the University College of Wales, Cardiff, he spent three years as Director of Music at King Edward School, Stourbridge. Whilst there he studied singing at the Birmingham School of Music with Sir Stewart Wilson and David Franklin.

He returned to Swansea in 1960 to take up the post of Music Lecturer in the Department of Extra-mural Studies at the University, a post he held for some thirty years.

In 1965 he established the Swansea Bach, one of the country's first international Early Music festivals, and formed the Swansea Bach Choir which, under his direction, came to be recognised as one of the country's most accomplished chamber choirs. He was for many years a member of the Heinrich Schütz Choir and the Monteverdi Choir of London. He has worked in most European countries, in Israel, Scandinavia and in America and has conducted the Hanover Band, the Orchestra of the Age of Enlightenment and the BBC National Orchestra of Wales. At the invitation of BBC Wales he formed the BBC Welsh Chorus in 1983 and was its Chorus Master for twelve years, preparing performances for many distinguished conductors, including Sir Colin Davis, Andrew Davis, John Eliot Gardiner, Richard Hickox, Carlo Rizzi, Roger Norrington, and Tadaaki Otaka. He was instrumental in establishing the National Youth Choir of Wales in 1984, and assisted with their training for several years. He was the choir's conductor for three years, ending his period with them by directing the annual Bach Memorial Concert at St Thomas Church in Leipzig in July 1992. He has been a guest conductor with many choirs including the BBC Singers and the Netherlands Radio Chorus.

From 1997 until 1999 he was Head of Vocal Studies at the Royal Welsh College of Music and Drama. Currently he is a member of the School of Music at Cardiff University where he is Associate Lecturer. His duties include tutoring, teaching voice and conducting the University Chamber Choir.

In July 1996 he was awarded the OBE for his services to music.

**17.00–18.00**

**SESSION 7: Parallel Sessions**

**Session 7a (Boyd): JISC-Funded Project Presentation**

*Loukia Myrto Drosopoulou (Cardiff University): 'Music Collecting in Nineteenth-Century Britain: Some Insights from the Aylward Collection at Cardiff University, SCOLAR'*

## Session 7b (LLT): Britons and/in Germany

Chair: Trevor Herbert (Open University)

- *Marleen Hoffmann (University of Paderborn): 'The British Composer Ethel Smyth (1858–1944): Between Germany and Great Britain'*
- *Lewis Foreman (Birmingham University): "'So Much Simpler, Less Hypocritical, and More Serious than in England": The English Musical Communities in Victorian and Edwardian Germany'*

**18.00** **DINNER** (Aberdare Hall)

**19.10** **KEYNOTE** (Concert Hall) (open to public)

*Professor Simon Goldhill (Director of the Centre for Research in the Arts, Social Sciences and Humanities, Cambridge):*

### **'Knowing Music'**

Chair: Rachel Cowgill (Cardiff University)

**20.00** **CONCERT** (Concert Hall) (open to public):

### **'The Boots Story: A Dickens Entertainment'**

A charming tale of two children in love and determined to go to Scotland to get married, as well as the efforts of their friends and family to bring them home. The narration is accompanied by Victorian songs and instrumental pieces associated with Dickens.

# The Boots Story: A Dickens Entertainment

## Adapted from Charles Dickens

Narrator: Leon Conrad  
Singer: Greg Tassell (tenor)  
Piano: Gary Branch  
Adaptation: Christine Kyprianides  
Music Research: Maureen Lyle



Beginning with *A Christmas Carol* in 1843, Charles Dickens published a special Christmas book or short story collection nearly every year until 1867. From 1851, the Christmas volumes appeared as special supplements to his weekly miscellaneous journals, *Household Words* and *All the Year Round*. *The Holly-Tree Inn* was the 1855 collection; it tells of a young man disappointed in love, who flees London in December and ends up snowed in at a Yorkshire inn. In order to while away the weary hours, he listens to stories by various inmates of the house, with the Boots telling the tale of two small children who stop at the Holly Tree Inn on their way to be married at Gretna Green. (Dickens may have been inspired by the marriage of his friend, the portrait painter George Richmond, who had eloped to Gretna Green in the midst of a snowstorm.) Dickens wrote the introduction, closing, and 'The Boots' himself, with other tales by Wilkie Collins, William Howett, Adelaide Ann Proctor, and Harriet Parr. Subsequently, 'The Boots at the Holly Tree Inn' took on a life of its own, frequently reprinted together with *A Christmas Carol*.

Dickens's first love was the theatre. Over the years he participated enthusiastically in amateur plays, but his greatest dramatic talents were realised in the recitations of his own works. In 1858 Dickens began his first public readings throughout Britain, including 'The Boots at the Holly Tree Inn'. He would dress in formal attire, often with a flower in his boutonniere, with a modest stage set consisting of a reading desk or lectern, a back-screen, a carafe of water, and a few simple props such as books and a paper-knife. Dickens described his audiences in a letter to Angela Burdett-Coutts: "They certainly laugh more at the Boots' story of the Little Elopement, than at anything else; and I notice that they sit with their heads on one side, and an expression of painful pity on their faces – as if they saw the tiny boy and girl, which is tender and pleasant, I think?"

Although Dickens had no particular musical ability himself, he was surrounded by music and musicians most of his life. The family had musical connections: his great-grandfather, Thomas Culliford (d. 1821), had been a piano maker to Longman & Broderip, working in partnership with his son-in-law Charles Barrow, Charles Dickens's maternal grandfather.<sup>1</sup> As children, Dickens and his older sister Fanny would entertain guests with renditions of comic ditties. Fanny became a professional pianist and singer, and Charles married into a musical family – his wife Catherine was the daughter of Scottish music journalist George Hogarth. Dickens had an exceptional memory for songs, and filled his novels and short stories with hundreds of references to popular melodies.<sup>2</sup> Among his many musical friends and acquaintances were composers, performers, and critics: Arthur Sullivan, Joseph Joachim, George Grove, William Sterndale Bennett, Charles Hallé, and Henry Chorley, among others.

The programme this evening includes a selection of popular nineteenth-century parlour songs and piano pieces, most known to Dickens. The works of Thomas Moore were perennial favourites with Dickens, who mentions 'When He who Adores Thee' and 'The Young May Moon' in 'the Boots' story. Dickens wrote the lyrics to 'Autumn Leaves', a hit from his one foray into opera: *The Village Coquettes*, written with composer John Hullah. Many of these pieces, such as Panormo's Bird Waltz, Balfe's 'Then You'll Remember Me', Lindsay's 'Far Away', and Bishop's 'Home, Sweet Home', were republished for decades in Britain and abroad.

—Christine Kyprianides

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<sup>1</sup> The author is indebted to Dr. Alistair Laurence, Director of Broadwood Pianos, for this information.

<sup>2</sup> For a thorough discussion of the musical world of Charles Dickens, see James T. Lightwood, *Dickens and Music* (London, 1912).

## The Boots Story: A Dickens Entertainment Musical Selection

1. Believe Me, if all those endearing young charms – Thomas Moore

NARRATION

2. When he who Adores Thee – Thomas Moore
3. The Bird Waltz – Francis Panormo
4. The Young May Moon – Thomas Moore

NARRATION

5. Fill the Bumper Fair – Thomas Moore
6. Jockey to the Fair – Traditional
7. She Wore a Wreath of Roses – Thomas Moore

NARRATION

8. Love's Young Dream – Thomas Moore
9. Song Without Words, E minor, Op.19 No.2 – F. Mendelssohn

**INTERVAL**

10. Home, Sweet Home – H. R. Bishop

NARRATION

11. 'Traumerei' (Dreaming) from *Kinderszenen* (Scenes from Childhood) Op.15 –  
R. Schumann
12. When We Two Parted – Sophie E. Hudson
13. Autumn Leaves – John Hullah
14. In the Gloaming – Annie Fortsecue Harrison

NARRATION

15. Far Away – Maria Lindsay
16. Then You'll Remember Me – W. F. Balfe
17. O' Swallow, Swallow – A. Sullivan

## Biographies:

**Leon Conrad** a storyteller of Egyptian descent, is both inspired and possessed by the stories he heard told in the souks and bazaars of Cairo and Alexandria as a young boy. As a performer, Leon has learned improvisation and physical theatre from Keith Johnstone and Desmond Jones. In 2008 he was poet-in-residence at the first Edinburgh Food Festival and was invited back to be poet-in-residence at the Pleasance Dome the following year. He has written and produced shows combining traditional storytelling and performance poetry inspired by both Aesop's Fables and Tales from the Arabian Nights which have been performed around the UK.

Leon is also an educator who works within the classical field of an integrated liberal arts curriculum, bringing performance and traditional storytelling techniques into his mix of expertise. As a voice trainer, he has had several articles published in trade magazines on the subject of effective communication, and been interviewed on BBC Breakfast television as an expert in the subject. In 2012, he co-hosted *The Talking Shop*, a series of radio shows with storyteller Giles Abbott, about different aspects of storytelling. He is a City and Guilds Adult and Further Education Qualified Trainer.

**Greg Tassell** studied singing at the Royal Academy of Music under Ryland Davies. Whilst at RAM he reached the final of the 2008 London Handel Competition. He was a young artist for Retrospect Ensemble under Matthew Halls in their series of concerts at the Wigmore Hall in 2008–10 and toured Israel with Purcell's *The Fairy Queen*.

Greg continued in the chorus of English Touring Opera where he sang the roles of 2<sup>nd</sup> Priest (*Magic Flute*), Don Curzio (*Figaro*), Mr Badger (*Fantastic Mr Fox*) and Songvender (*Il Tabarro*). In 2011 he sang the title role in Britten's *Albert Herring* with Surrey Opera to critical acclaim.

Greg is in great demand as an oratorio singer. Performances include *Messiah* for London Handel Festival in 2010, *St John Passion* for Counterpoint at Exeter Cathedral, Haydn's *The Creation* at Canterbury Cathedral and Handel cantatas for the London Handel Collective.

Greg is passionate about English Song and is a trustee of the John Kerr Award for English Song having won a prize in the 2006 competition. Greg often appears in recitals with pianist Gary Branch and future concerts include programmes at Finchcocks in Kent and Hatchlands in Surrey and a CD recording entitled *I'll Sing These Songs...* based on nineteenth-century English song.

**Gary Branch** studied piano at Trinity College of Music with Christine Croshaw. He won numerous prizes there, including a scholarship from the Elsa and Leonard Cross Memorial Trust. This enabled him to continue his studies in Amsterdam with Jan Wijn, Head of Keyboard Studies at the Sweelinck Conservatoire.

Returning to England he founded Forest Music School – concentrating on teaching and ensemble playing. Between 2001 and 2005 he was the Musical Director of the Harlow Piano Festival. He formed Quadmanus to promote and perform piano duets and works

for two pianos. He broadcasts on BBC local radio and has performed widely around the UK and The Netherlands.

In Amsterdam he became very interested in early pianos and through Forest Music School he discovered Finchcocks Museum for early keyboard instruments. Since 2004, he has become closely involved with demonstrating, performing and workshop teaching at Finchcocks where he is part of the educational team and was appointed Educational Co-ordinator in 2010. He is also the official accompanist for the John Kerr Award for English Song which is based at Finchcocks. He works closely with tenor Greg Tassell and soprano Abigail Sudbury.

**Christine Kyprianides** is a professional musician who has recorded and performed throughout the world with prominent European and American early music ensembles and is a Trustee of Finchcocks Musical Museum.

She holds degrees from the Peabody and the New England Conservatoires of Music in the US, and the Royal Conservatory of Music in Brussel, as well as a doctorate from the Indiana University Jacobs School of Music.

Christine's research interests include music of Victorian England and Charles Dickens, including adaptations of his stories for narration with music.

# Wednesday 26 June

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09.00–10.30

**SESSION 8:** Parallel Sessions

**Session 8a (LLT): Piano Music and Piano Culture**

Chair: Caroline Rae (Cardiff University)

- *Therese Ellsworth (independent scholar, Washington DC): ‘Jan Ladislav Dussek (1760–1812): A “Musical Jane Austen”?’*
- *Adèle Commins (Dundalk Institute of Technology): ‘Improvising and Larking and Letting Spirits Run Wild: Stanford and his Six Waltzes for Piano Duet’*
- *Judy Barger (independent scholar): ‘The Passing of “the Piano Girl”’: A Musical Journey through the Pages of the *Girl’s Own Paper* 1880–1910’*

**Session 8b (Boyd): Listeners and Listening**

Chair: Charles McGuire (Oberlin Conservatory)

- *Helen Barlow (Open University): “Drove Mrs Bell-Martin to hear the Band”: Sources for Experiences of Listening to Music in the Long Nineteenth Century’*
- *Michelle Meinhart (Xavier University): ‘High-Society Hobnobbing and Close, Critical Listening: Musical Memories in the Life Writing of Lady Anne Noel Blunt’*

10.30–11.00

**Coffee/Tea Break** (Octagon)

11.00–12.30

**SESSION 9:** Parallel Sessions

**Session 9a (LLT): The Philharmonic Society in Context**

Chair: David Wyn Jones (Cardiff University)

- *Robert Parker (British Library): ‘Sir George Smart’s Other Phil: Concerts at the Philanthropic Society, 1825–1833’*
- *Karl Traugott Goldbach (Spohr Museum, Kassel): ‘Louis Spohr’s Symphonies Nos 4 and 7 at the Philharmonic Society in 1842 and 1843’*
- *Fiona Palmer (National University of Ireland, Maynooth): “I cannot do Strauss’s *Till Eulenspiegel* with deputies”: Contextualizing Frederic Cowen’s Role as Conductor of the Philharmonic Society of London’*

**Session 9b (Boyd): Elgar, Edwardians and the Sea**

Chair: Aidan Thomson (Queen’s University, Belfast)

- *Benedict Taylor (University of Oxford): ‘Elgar’s *Music Makers* and the Spirit of Time’*

- *Karen Leistra-Jones (Franklin & Marshall College): ““The deeps have music soft and low””: Sounding the Ocean in Edward Elgar’s *Sea Pictures*’*
- *Sophie Fuller (Trinity Laban Conservatoire of Music and Dance): ““Oh! I do like to be beside the seaside””: Music and Musicians on the East Sussex Coast in the Late Nineteenth and Early Twentieth Centuries’*

**12.30–13.30**                    **LUNCH** (Aberdare Hall)

**13.30**                            **PLENARY** (LLT):  
*Trevor Herbert (Open University): ‘Musical Life at Cyfarthfa Castle in the Nineteenth Century’*

**Trevor Herbert** is Professor of Music at the Open University. Before entering academic life he played trombone with many leading London orchestras and chamber groups, most particularly the BBC Symphony Orchestra, Royal Philharmonic Orchestra, Glyndebourne Opera, Welsh National Opera, the Northern Sinfonia, the Taverner Players, Musica Reservata and the Wallace Collection.

His books include *The British Brass Band: A Musical and Social History* (Oxford, 2000), *The Cultural Study of Music: A Critical Introduction*, edited with Richard Middleton and Martin Clayton (Routledge, 2004/2011), *The Trombone* (Yale, 2006), *Music In Words* (ABRSM/Oxford, 2001/12) and the forthcoming *Music and the British Military in the Long Nineteenth Century*, with Helen Barlow (Oxford, 2013). He is an honorary Professor of Music at Cardiff University and a Fellow of both Leeds College of Music and the Royal College of Music.

**14.15 (optional)**            Trevor Herbert and Rachel Cowgill will accompany a party of delegates to Cyfarthfa Castle (Merthyr Tydfil) for a tour (including the music collections and Joseph Parry’s Cottage). Delegates are otherwise invited to spend the afternoon enjoying the sights in Cardiff (suggestions will be offered).

**18.00**                            **WINE RECEPTION** (with canapés) (sponsored by the Royal Philharmonic Society) celebrating the 200<sup>th</sup> anniversary of the founding of the Royal Philharmonic Society.  
(Viriamu Jones Gallery, Main Building, Cardiff University, Park Place)  
Harpist: Llywelyn Jones

**19.00**                            **KEYNOTE** (Wallace Theatre, Main Building, Cardiff University) (open to public)

*Dr Leanne Langley (Associate Fellow, Institute of Musical Research, University of London):*

**‘Projecting the Philharmonic, 1813-2013: Anniversaries, Narratives and Music in Public History’**

Chair: Julian Rushton (Leeds University)

**20.00**

**CONFERENCE DINNER, with pre-dinner drinks**

sponsored by Boydell & Brewer and an update on the 'Music in Britain, 1600–1900' series, now approaching the publication of its tenth volume.

(Park House, 20 Park Place, Cardiff)

## Thursday 27 June

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09.00–10.30      **SESSION 10:** Parallel Sessions

### **Session 10a (LLT): Domestic Spaces and Aristocratic Culture**

Chair: Christina Bashford (University of Illinois at Urbana-Champaign)

- *Rosalba Agresta (Bibliothèque Nationale de France): ‘Music-Making in Upper-Class Victorian Salons: An Overview’*
- *Deborah Heckert (Brooklyn College, City University of New York): “To the zeal and to the courtesy of my friends”: Ferrari’s *Aneddotti* and Patterns of Domestic Patronage in Early Nineteenth-Century Britain’*
- *Penelope Cave and Katrina Faulds (University of Southampton): ‘A Four-Handed Exchange: Cosmopolitan Culture within the English Country House’ (Lecture-Recital)*

### **Session 10b (Boyd): Aesthetics and Musicology**

Chair: Ruth Solie (Smith College)

- *Amy Lynne Engelsdorfer (Luther College): ‘William Crotch and the *Specimens of Various Styles of Music*’ (by Skype)*
- *Bennett Zon (Durham University): ‘Science, Theology and the Simplicity of Chant: Victorian Musicology at War’*
- *Sarah Collins (Monash University): ‘The Composer as “Good European”’: Cosmopolitanism and Artistic Subjectivity in the Correspondence of Frederick Delius’*

10.30–11.00      **Coffee/Tea Break** (Octagon)

11.00–12.30      **SESSION 11:** Parallel Sessions

### **Session 11a (LLT): Music, Work and Community**

Chair: Mark Pinner (University of Sydney)

- *Trevor Herbert (Open University): ‘A Legacy of Orphans: The British Military and the Music Profession in the Long Nineteenth Century’*
- *Marek Korczyński (presenting) (University of Nottingham), Michael Pickering (Loughborough University), and Emma Robertson (La Trobe University): ‘Industrialisation and Silencing: Placing the Death of Singing-at-Work Cultures at the Centre of the Narrative of the Decline of Singing in Britain’*

### **Session 11b (Boyd): The Reception of German Music**

Chair: Keith Chapin (Cardiff University)

- *Linda Shaver-Gleason (UC Santa Barbara)*: 'Presentations of Felix Mendelssohn in George Grove's *Dictionary* as Reflections of the English Musical Renaissance' (by Skype)
- *Bruno Bower (Royal College of Music)*: 'Beethoven and Narrative in Programme Notes for the Crystal Palace Saturday Concerts, 1865–1878'
- *Christopher Scheer (Utah State University)*: 'Enchanted Wagnerism: Recovering the Theosophical Strand of Wagner Reception in *fin-de-siècle* Britain'

12.30–13.30

**LUNCH** (Aberdare Hall)

13.30–15.30

**SESSION 12: Parallel Sessions**

### **Session 12a (LLT): Britishness, Empire and Identity**

Chair: Derek Scott (University of Leeds)

- *Dale Christmas (University of Hull)*: 'The Englishness of Nineteenth-Century British Music: A Question of Epithets'
- *Ndubuisi E. Nnamani (University of Cambridge)*: 'British Music in the Nineteenth-Century Lagos: Cosmopolitanization and the Contingencies of Space and Place'
- *Jonathan White (University of Oxford)*: "'If England drives us forth we shall not fall alone": Stanford, Ireland and Empire'

### **Session 12b (Boyd): Musical Performance and Masculine/Feminine Domains**

Chair: Rachel Cowgill (Cardiff University)

- *Geoff Thomason (Royal Northern College of Music)*: 'A Gentleman's Education: Charles Hallé's Chamber-Music Concerts in Manchester'
- *Christopher Redwood (University of Bristol)*: 'The British Chamber Music Concerts (1894–99)'
- *Susan Wollenberg and Melanie von Goldbeck-Stier (University of Oxford)*: 'Separation or Integration? Music in the Oxford Women's Colleges, 1879–1914'
- *Kenneth Wood (Virginia Commonwealth University)*: 'Mixed Muses: Stylistic Influences on Victorian Art Song'

15.30–15.45

**CLOSING REMARKS**

# Conference Abstracts

(in alphabetical order)

**Rosalba Agresta (Bibliothèque Nationale de France)**

(Session 10a)

‘Music-making in Upper-Class Victorian Salons: An Overview’

Despite recent advances in the study of private musical practices in nineteenth-century Britain, music-making in Victorian upper- and upper-middle-class salons is still a little-known subject. To date, research on private and semi-private musical activities (as opposed to public concerts) has mainly focused on the drawing room and the parlour. Although the French word *salon* can literally be translated as ‘drawing room’, in this context the connotative values associated with these two terms are different. The Parisian salon evening or *soirée* had a ‘semi-public’ character in contrast to the more domestic and intimate gatherings of drawing rooms. Moreover, the French salon was primarily aristocratic and maintained an ethos of cultural elitism, whereas the drawing room in Victorian England was mainly a middle-class institution.

In London as well as in Paris many upper-class women were salon hostesses. Lady Holland was well-known for giving receptions at Holland House, as well as Lady Blessington at Gore House and Lady Palmerston at Cambridge House. Mrs Grote and Mrs Sartoris (Adelaide Kemble) also held salons in their respective homes. All these and many more venues were meeting places for intellectuals, literary men, politicians and (foreign) musicians. During their stay in London composers and performers such as Chopin, Liszt, Thalberg, Mendelssohn, Jenny Lind, Berlioz and Ole Bull were welcomed guests in many an evening reception. Attitudes toward music, however, were sometimes ambivalent and in some aristocratic salons music was not considered a serious intellectual pursuit. Nonetheless, in many upper-class private meetings, music did in fact have its place next to the other forms of art. This paper aims to give an understanding of the typical Victorian salons and to delineate the role played by music in elite social gatherings.

**Judy Barger (independent scholar)**

(Session 8a)

‘The Passing of “the Piano Girl”’: A Musical Journey through the Pages of the *Girl’s Own Paper* 1880–1910’

When in *Overtones: A Book of Temperaments* James Huneker noted the passing of ‘the piano girl’ in the early 1900s, he was reflecting on an era in which the young woman and the piano had been linked closely in nineteenth-century Europe and America. Piano manufacturers, music teachers, composers and music publishers all had benefited from the steady rate at which the piano took root in homes, aided in part by the hire purchase system detailed in Cyril Ehrlich’s *The Piano* that enabled British families without sufficient funds on hand to buy a cottage piano for a down payment and monthly instalments spread over three years. This ubiquitous household instrument may have found its most ardent executants in England’s middle-class maidens caught up in the piano mania that for a time seemed unabated.

This paper examines the musical journey of those young pianists through the pages of the *Girl’s Own Paper*, a popular general interest magazine published in London by the Religious Tract Society beginning in 1880. A close reading of weekly issues in the

magazine's first three decades reveals the piano's influence not only in music scores, but also in fiction, nonfiction, illustrations, answers to correspondents and, beginning in 1901, the Fidelio Club, a monthly column offering analyses of pieces and replies to readers' questions. Of particular interest is how the focus on piano practice and performance in the *Girl's Own Paper* shifted over time from music as a feminine accomplishment for amateurs to music as a business to music as a profession for exceptionally talented women. This trajectory offers new insight into the changing role of music in the lives of young women in late Victorian and Edwardian England and the passing of 'the piano girl'.

**Helen Barlow (Open University)**

(Session 8b)

“Drove Mrs Bell-Martin to hear the Band”: Sources for Experiences of Listening to Music in the Long Nineteenth Century’

In her diary entry for 21 April 1857, Mrs Ouvry, an army wife stationed in India, writes that she drove her friend Mrs Bell-Martin to hear one of the twice-weekly performances of the regimental band. The previous night, as she also records, the garrison had been subject to an arson attack – the ‘Indian Mutiny’ or First War of Independence had arrived on their doorstep. In the face of escalating hostilities, going to hear the band was part of a pattern of normality that Mrs Ouvry and her compatriots doggedly – if futilely – maintained. A small, personal listening experience, it is unremarkable and routine on one level, but also resonant of the layers of significance that music can acquire in ordinary people's particular and intimate experiences of listening. Focusing on the period from the late eighteenth century to the outbreak of the First World War, this paper deals not with the professional responses of nineteenth-century music critics, but rather with those of amateur musicians and music lovers, and with more incidental encounters with music – in the street, in the park, on the promenade. It considers the ways in which, and the reasons why, people listened to music in their everyday lives – for pure enjoyment, education and improvement, morale, solidarity and social cohesion, or whatever else. The paper illustrates the range of sources that can be drawn on for evidence of such listening experiences, from personal correspondence, diaries and memoirs, through travel writing, journalism and fiction, to apparently unlikely ones such as government papers, and examines the questions and issues prompted by different types of source. It concludes by introducing the Listening Experience Database project, a major AHRC-funded collaboration between the Open University and the Royal College of Music launched in January 2013, describing its aims, methods and progress.

**Rachelle Barlow (Cardiff University)**

(Session 5a)

‘How Black was my Valley? Industry, Community and Identity in Welsh Music’

In his novel entitled *How Green was My Valley* (1939), Richard Llewellyn portrays the lives of a mining community in South Wales during the late Victorian era. Here, his nostalgic reflection is especially interesting, looking at the ways in which music helps understand complex social relations in an industrialised community. In line with Llewellyn, in this paper I examine the role of music – especially choral music – in the Rhondda Valley during the nineteenth century. At this time, coal mining resulted not only in rapid industrialisation but also in the expansion of population in the valleys of South Wales. In particular, coal and industry promoted the creation of new migrant communities in new urban spaces. In this context, the spread of religious non-conformism in the Valleys

resulted in musical practices that fulfilled a religious obligation as well as a social function, thereby promoting a community spirit at a time of increasing national consciousness.

In this paper, I also examine the ways in which a bourgeois aesthetic informed a working-class practice. With reference to choral singing, I show how polyphonic arrangements helped cement social relations, music providing a unique structure for singing together and living together. Further, I trace the ways in which polyphonic singing helped forge a collective identity at a time of economic growth and social change. By contrast, I argue also that polyphonic singing can be viewed in terms of social fragmentation, where religious groups competed musically with non-religious groups for the lives and souls of the community. Invoking an ethnomusicological perspective, I will examine the relationship between chorus and community to understand new conceptions of Welsh identity as they relate to the Rhondda Valley. In this way, I will show how a black valley became a green valley through music.

**Christina Bashford (University of Illinois at Urbana-Champaign)** (Session 3a)  
'English String Orchestra Repertoire as Cultural Phenomenon'

The repertoire of string orchestra music by turn-of-the-century English composers – including Parry's *Lady Radnor's Suite* (1894), Elgar's *Introduction and Allegro* (1905), Holst's *St Paul's Suite* (1913) and Vaughan Williams's *Fantasia on a Theme by Thomas Tallis* (1910) – has received little attention as a coherent historical topic, despite insightful discussion of individual works. This paper examines the repertoire in terms of favoured genre choices (suite, serenade) and expressive undercurrents, asking what it was about English musical culture that made composers want to write for string orchestra.

An important part of the historical context was the upsurge in playing instruments of the violin family among social groups hitherto excluded from such musical participation in Britain, and the glut of amateur women's string bands eager for repertoire as a result. New professional orchestras, such as the London Symphony Orchestra, for whom Elgar composed *Introduction and Allegro*, his largest string piece, were also part of the landscape, as was the burgeoning early music movement. Strings were highlighted for listeners as the Baroque *concerto grosso* infiltrated concert programming, the genre also serving as neo-classical inspiration for composers (e.g. contrasts; spatial effects).

More broadly, the very idea of the violin family, instruments crafted from natural materials, seems to have captured popular imagination, feeding cultural nostalgia for a lost artisan past, in times of heady urbanization and industrialization – themes well rehearsed in histories of English national identity. By extension, I will argue, the new string orchestra music tapped into these ideas; but it also combined with what have become established markers of 'Englishness' in the scores themselves – folksong, rural geography, and the past. Moreover, if there is an ease and nostalgic sweetness in much of the string orchestra repertoire, a piece such as the *Tallis Fantasia* is darker, challenging and more somber, heralding continuities into the later century.

**Samantha Bassler (Open University)** (Session 4b)  
'The Aesthetics of Antiquarianism and "Ancient" English Music in Nineteenth-Century London'

In this paper, I examine nineteenth-century antiquarian early music artifacts, with the purpose of lending increased understanding of what about early music appealed to the demographic of London's club societies. In doing so, I provide further evidence of the inaccuracies in the traditional understanding of music reception in eighteenth- and nineteenth-century England: while there was a period of lack of interest in early music, this period was neither universal nor long-standing. The evidence for early music appreciation in the eighteenth and nineteenth centuries is the thriving community of club societies, and antiquarians, who from at least the late seventeenth century have been preserving and performing early music. Two such London societies, the London Madrigal Society, and the Gentleman's Catch and Glee Club, were founded in the eighteenth century for the singing, copying, and preserving of catches, glees, and madrigals. By the nineteenth century, the Madrigal Society expanded to the singing of other genres, such as motets, mass movements, glees, and catches during their regular meetings; towards the end of the nineteenth century, the Madrigal Society created a competition for the composition of new madrigals. In addition to providing historical context on the contribution of nineteenth-century antiquarianism, I will also explore the shared tastes and aesthetics of antiquarian societies in the nineteenth century. Therefore, the following paper will include analyses of musical works frequently performed and copied by nineteenth-century antiquarian societies in London, which taken together with the historical context of these club societies, will shed light on what antiquarians valued about early music. Finally, the paper will end with an examination and definition of antiquarianism in nineteenth-century England, which will hopefully shed further understanding of the part of antiquarians and club societies in the London musical culture.

**Bruno Bower (Royal College of Music)**

(Session 11b)

'Beethoven and Narrative in Programme Notes for the Crystal Palace Saturday Concerts, 1865–1878'

Much of the existing literature on the programme notes of the nineteenth century has focused on their history and contexts. The research presented here is intended as a brief example of how we might gain insights into Victorian culture and attitudes to music through close reading of the notes themselves. Analytical programme notes were a new development for the nineteenth century, with the earliest examples traceable to concerts in Edinburgh at the end of the 1830s. They appeared relatively late, and initially only sporadically, in the programme booklets of the Crystal Palace Saturday Concerts, with the first appearing around the middle of the 1860s, and become a regular feature by the end of the decade. George Grove and August Manns were the most frequent contributors, with notes on Beethoven appearing regularly from 1867 onwards.

Grove and Manns began suggesting potential narrative content for the works being described early on. At first narratives were only outlined where an obvious programme already existed (for example, the 'Pastoral' Symphony). However, the readings increasingly ignored or subverted available narratives: in a note for Beethoven's *Leonore Overture* No.3 from 21 November 1868, Grove invented a new plot for the overture, very consciously disconnected from the opera it was intended to introduce, hearing instead an entirely imaginary battle scene. Another note by Grove, this time for a performance of Beethoven's Piano Concerto No.4 on 10 April 1869, outlines a story for the piece involving a giant trapping a maiden in a tower, subsequently to be rescued by her lover.

Other narrative strategies include general archetypal outlines, stories from mythology, and readings through poetry. These examples can be used to speculate as to the function of such narratives.

**Joanna Brook and Rosalie Briant (Cardiff University)**

(Session 5b)

‘The “Genius” of Mascagni: The Reception of *Cavalleria Rusticana* and *L’Amico Fritz* in England, 1891–1894’

Pietro Mascagni’s opera *Cavalleria Rusticana* was hugely anticipated in England due to its enormous success on the Continent, particularly in Italy and Germany. When the opera was premiered at London’s Shaftesbury Theatre on 19 October 1891, it received mostly positive reviews that hinted at Mascagni’s promising future, some critics even calling him a genius. The opera’s popularity prompted the creation of an English version of the opera, excerpts being frequently performed in their own right, and a royal command performance at Windsor, all of which only increased the demand for even more performances. Mascagni’s meteoric rise to fame, however, was due in part to the effective promotion of the Milanese music publisher Edoardo Sonzogno. Therefore, when Mascagni’s second opera, *L’Amico Fritz*, was premiered at Covent Garden on 23 May 1892, it was seen as a test of his talent, to see whether it was genuine or the consequence of a lucky break. The complete contrast in subject matter and style to *Cavalleria Rusticana* demonstrated that Mascagni was a versatile composer, performance runs of both were extended due to demand, and critics implied that Mascagni’s brand of *verismo*, without using this specific term, was a possible future for opera. Despite this, many found the music of *Fritz* overpowering in an opera displaying a distinct lack of drama, which without the previous success of *Cavalleria*, may have been received quite differently, or not even performed at all. In the 150<sup>th</sup> anniversary year of Mascagni’s birth, we re-examine a wide selection of nineteenth-century newspapers and journals to elucidate the British reception of his first two operas, asking: How did pre-premiere expectations alter the reception of the two operas? Was Mascagni a ‘genius’ or merely in the right place at the right time? What did the English really think about new Italian opera and Mascagni as one of its leading exponents?

**Penelope Cave and Katrina Faulds (University of Southampton)**

(Session 10a)

‘A Four-Handed Exchange: Cosmopolitan Culture within the English Country House’ (Lecture-Recital)

Whilst the notion of a country paradise might find its way into pastoral scenes on the London stage, the metropolitan world of opera, oratorio and concert programming was being imported into the English country house in the early nineteenth century. Frequently the site of conspicuous display exhibiting objects from diverse cultural backgrounds, the English country house was also a mediator in the dissemination of popular musical taste. This paper will explore the exchange of cosmopolitan musical culture between the English capital and the country house through the use of the piano duet, focusing on the transcription of fashionable works for four hands.

Piano transcriptions have long been undervalued, but more recently Thomas Christensen, Wiebke Thormählen and Myron Schwager have opened the subject for further investigation. The duet written specifically for the piano has been a valuable pedagogical tool since J.C. Bach promoted the instrument in London in 1768 and

Charles Burney published his sonatas for four hands a decade later. Transcriptions in the early 1800s for four hands broadened the scope further, by enabling large-scale musical works to be shared within and between aristocratic families in the provinces.

The principal source material for this discussion is the collection of sheet music at Tatton Park, Cheshire, which belonged to the Egerton family. Comprising the music of at least three generations of women throughout the nineteenth century, the collection is an important source in enhancing our understanding of domestic music-making, lending authenticity to the choice of repertoire and a context for its use. By performing selected examples of piano-duet repertoire from the Tatton Park collection, we will demonstrate not only the musical viability of such works, but the manner in which they became agents in the merging of metropolitan and provincial musical culture.

**Dale Christmas (University of Hull)**

(Session 12a)

‘The Englishness of Nineteenth-Century British Music: A Question of Epithets’

The Kingdom of Great Britain came into being in 1707, through the political union of the Kingdoms of England, including Wales, and Scotland. Almost a century later, in 1801, the Kingdom of Ireland became incorporated in the union, and the United Kingdom of Great Britain and Ireland would remain a nation state until 1922. Indeed, this period saw Great Britain rise to become one of the most powerful nations in the world, presiding over the Empire on which the sun never set. By the late nineteenth century, the romanticised image of Britannia ruling the waves had become synonymous with the idea of united power: purported as a civilizing and democratizing force whose influence could be felt across the globe, with London at its social, political and cultural centre.

Nonetheless, the rather more provincial concepts of England and Englishness seem to have remained extremely prevalent throughout the long nineteenth century and beyond. Certainly in the case of artistic movements, and music in particular, it was the idea(l) of England, and not necessarily Britain, which came repeatedly to the fore. Even now we refer to the English Musical Renaissance and the so-called English Romantic School, when seldom is the discussion exclusively of England. As such, it is often difficult to distinguish between what is meant by ‘British’ and ‘English’ – particularly when these terms are used in historical sources – and the extent to which this is significant from a musicological perspective.

This paper attempts to identify the historical and cultural connotations of these words, and account for the extent to which a terminological distinction may be made between them. Furthermore, it explores aspects of the nature of their use in cultural propaganda, whether consciously or otherwise. The paper focuses on British attitudes to music and musical life in the late-long-nineteenth century (1870–1914), and refers to a range of contemporaneous private and public literary sources, as well as critical writings and recent academic discussion. At its crux, it examines, by a process of distillation, how England and Britain – and their respective ideological implications – have been used both interchangeably and in opposition, in the construction of a national musical identity, and to what purpose.

**Michael Christoforidis and Ken Murray (University of Melbourne)** (Session 6a)  
'Estudiantinas and Spanish Entertainment in Late Victorian and Edwardian London'

The cosmopolitan vogue for Spanish Estudiantina ensembles first took hold in Paris during the Carnival festivities of 1878, and news of their success was reported widely. The Estudiantina ensembles perpetuated and reconfigured the tropes of Hispanic exoticism, with their Renaissance student costumes, and instrumental configuration of plucked strings and Spanish percussion. After further success at the Paris *Exposition Universelle* in 1878, there was a proliferation of professional Estudiantina ensembles, many of which toured extensively throughout Europe and the Americas over the next quarter of a century. The first Estudiantinas reached London in the summer of 1879 where they had an enduring impact on the nature of Spanish music and dance heard and experienced in the English capital. Their timing was impeccable as the London premiere of Bizet's *Carmen* in 1878 had been the catalyst for a growing interest in Spanish music. Throughout the following two decades Spanish dancers such as La Belle Otero employed Estudiantina-style ensembles as their backing groups, and they became a recognised fixture of outdoor and salon entertainment. Estudiantinas also provided the catalyst for the popular mandolin and guitar orchestras in England, and they paved the way for the rise of the classical guitar as a concert instrument. In this paper we will discuss the success of touring Estudiantinas and examine their role in the evolving panorama of Spanish music and dance in London during the late nineteenth and early twentieth centuries.

**Renée Chérie Clark (Hillsdale College)** (Session 2a)  
'Prettifying the "Pestiferous Breed": Ralph Vaughan Williams's *Songs of Travel*'

This paper discusses two issues in regard to Vaughan Williams's 1904 cycle *Songs of Travel*. This is a cycle that follows the vagabond from the start of his wandering, the bloom of love, the loss of love, and the realization that life on the road is more difficult than he imagined. First, I discuss the musical fingerprint (triplets followed by duplets) identified by Stephen Banfield in *Sensibility and English Song* (1988). Banfield located the fingerprint only in the song 'Youth of Love'. I argue that this fingerprint is a significant feature in the cycle occurring in places or at moments of contentment and may therefore be part of the narrative.

Second, I discuss *Songs of Travel* within the context of the composer's apparent preoccupation with gypsies, vagabonds, and the like. Vaughan Williams's interest was not singular to the composer or the time period. People in England became aware of gypsies (and subsequently other people with wandering or traveling lifestyles) in the Tudor era. Since the early seventeenth century they have appeared in literature and poetry in various guises and their portrayal in literature and poetry continued up through Vaughan Williams's lifetime and beyond. By the time Vaughan Williams displayed an interest in wandering peoples, Britain's perception of gypsies and the like had morphed from a more negative perception (what, in Lionel Rose's 1988 book *Rogues and Vagabonds*, are deemed 'the pestiferous breed') into what Roger Savage ('Vaughan Williams, the Romany Ryes, and the Cambridge Ritualists', 2002) refers to as 'gypsophilia'. I explain how *Songs of Travel* (both Stevenson's text and Vaughan Williams's setting) fit within Savage's context of gypsophilia and English culture of the time. By 1904 the decline of the countryside was prompting nostalgia for the rural and the freedom of the open road.

**Andrew Clarke (University of Bristol)**

(Session 2bi)

‘William Litton Viner (1790–1867): Organist, Harpist, Cellist, Composer, Conductor, Teacher, Impresario, Tradesman, Manufacturer, Pamphleteer’

A database of some 10,000 music and musician entries concerning late Georgian Bath, created over a five-year period, inevitably provides surprises. One such surprise is the cosmopolitan William Viner who rubbed shoulders with the great and good of the city’s concert life. Failing to find favour in conservative Bath he travelled west to the boom town of Penzance, growing rapidly with the exploitation of tin and other minerals in the 1830s. But, with the all too rapid demise of this industry he uprooted again and followed his sons to East Coast America where the family name endured until the 1950s in the guise of organ builders and renovators.

The phenomenal ten-fold growth of Bath during the eighteenth century declined markedly in the nineteenth resulting in a surfeit of musician skills in the city. My research has compared the various ways that musicians sought to counter this economic change in fortune. Viner demonstrates a man who, lacking vital connections with the metropolis, chose to export his modest talents to a burgeoning community in the ‘remote’ south-west of England; a pattern not unlike that in North America with musicians exploiting the surplus incomes of miners in gold rich California.

This illustrated paper explores the life of a jobbing musician first as organist of a parish church in Bath and then of the newly built Commissioner’s church in Penzance. The contrast between sophisticated city and new urban township will be explored from the view point of resources, accessibility and motivation.

The paper will include some examples of his compositions which have been deposited in the Sibley Library at the Eastman School of Music, Rochester, NY.

**Alisa Clapp-Itnyre (Indiana University East)**

(Session 1a)

“‘Since we stood psalming there’”: Thomas Hardy and the Complexity of Children’s Hymn-Singing in Nineteenth-Century Britain’

Thanks to the work of John Hughes, Claire Seymour, Michael Pollard, and others, Thomas Hardy’s absorption with music in both his novels and poetry has been well examined. In this paper, I would like to use Hardy’s interest in hymnody, specifically, and his various references to children’s hymn-singing, as a starting point to a broader study on children’s nineteenth-century hymns. As part of a book-length study I am preparing for Ashgate on nineteenth-century British hymns for children, I consider the hundreds of hymnbooks published for children, also noting that many of the most popular hymns for children, as I have tallied from a 100-hymnbook survey, were actually adult hymns (such as Heber and Dykes’ ‘Holy, holy, holy’). Hardy frequently portrays children’s experiences with hymns, showing that beyond adults’ didactic uses of hymns in child-rearing, both children and adults could be emotionally swept away by congregational hymn-singing. Using his scenes as starting points, I will offer ideas as to why so many ‘children’s hymns’ were actually those written for adults, my main argument being that adult hymn-tunes themselves cut across age difference and provided Victorian children wonderfully engaging melodies and harmonies. In fact, the Victorian era was climatic to hymn music in several respects which affected children’s hymn-singing, three

ways of which I will explore in this paper: 1) the stabilizing of hymn-tune and texts during the period; 2) the growing debate over ‘old’ and ‘new’ music; and 3) the distinctive musical qualities of Victorian hymn tunes. Hardy was very much aware of the changes undergoing hymn-singing during the era, as *Hymns Ancient and Modern* (1861) superseded Tate and Brady’s *New Version of the Psalms* (1696). Using Hardy as my guide, I will explore the Victorian child’s hymn-singing experience, through poetic and musical analysis, using actual (present-day) children’s renderings of some of the hymns I explore.

**Sue Cole (Melbourne Conservatorium of Music)**

(Session 4b)

‘John F. Runciman, New Criticism and Old Music in the 1890s’

Nigel Scaife has identified 1894 as a ‘year that marked a watershed in British musical criticism’. In March, Vernon Blackburn wrote a critical review of a Bach Choir performance of the *St Matthew Passion*, conducted by Stanford, that elicited an outraged response, signed by five pillars of the ‘English Music Renaissance’ (Mackenzie, Grove, Goldschmidt, Parratt and Parry), accusing Blackburn of musical incompetence. This triggered a major debate about the nature of criticism, with notable contributions by Stanford himself, J.A. Fuller-Maitland, then music critic of *The Times*, and John F. Runciman, a young disciple of George Bernard Shaw. Although Runciman was not involved in the original incident, he soon became the most vocal advocate of what he termed the ‘new’ criticism and an equally vocal critic of the musical establishment.

1894 was, however, also an important year in the revival of early music in England – Fuller-Maitland and his brother-in-law W. Barclay Squire published the first instalment of their edition of the Fitzwilliam Virginal Book in this year – and it is no coincidence, I believe, that it was a performance of Bach that triggered the criticism debate. Runciman, like Shaw, was an enthusiastic advocate of composers such as Bach, Purcell and Byrd, and of the work of Arnold Dolmetsch. In this paper I will examine the intersection between the debate about ‘new’ and ‘old’ criticism and the new ideas that were emerging about the performance of old music in the mid-1890s, particularly as expounded by Runciman in the pages of the *Magazine of Music*.

**Sarah Collins (Monash University)**

(Session 10b)

‘The Composer as “Good European”: Cosmopolitanism and Artistic Subjectivity in the Correspondence of Frederick Delius’

During the inter-war period Vaughan Williams described a conception of cosmopolitanism – which today might be termed ‘rooted cosmopolitanism’ or ‘internationalism’ – as involving a coexistence of ‘political internationalism and personal individualism’. As this combination suggests, cosmopolitanism so conceived contained both a political dimension, which in the British context drew from late-Victorian Liberalism, as well as an ethical and spiritual dimension, most clearly iterated in the reception of Nietzsche’s notion of the ‘Good European’ and corollary connotations of ‘spiritual vitality’. In addition, there was also an aesthetic dimension, which Vaughan Williams clearly alluded to when he disparagingly equated the notion of the ‘Good European’ with the idea that music is a ‘universal language’. This additional element saw discussions about the proper function of the composer and the history of music become vehicles for and interventions into broader debates about humanitarianism, global citizenry and the idea of Europe.

Proceeding from selected music literature, particularly focusing on the correspondence of Frederick Delius and his close associates at the turn of the twentieth century, this paper will examine how the notion of ‘rooted cosmopolitanism’ or ‘internationalism’ played out in discussions about the figure of the composer – or, artistic subjectivity – and the evolution of music and ideas about musical progress in early modernism in Britain.

**Adèle Commins (Dundalk Institute of Technology)**

(Session 8a)

‘Improvising and Larking and Letting Spirits Run Wild: Stanford and his Six Waltzes for Piano Duet’

Despite the resurgence in interest in the music of Charles Villiers Stanford, his compositions for piano have been subject to little musicological discourse, and many musical histories neglect the contribution that he made to the piano repertoire during the British Musical Renaissance. Notwithstanding his small contribution to the piano-duet repertoire, an examination of this minor part of his output is worth considering as part of a larger-scale examination of his approach to writing for the piano.

This paper will begin by examining Stanford’s experiences with the piano duet both as performer and composer and consider his complete output for this medium including his larger works which were also arranged for solo piano. At the forefront of this paper will be an exploration of his earliest work for piano duet, his Six Waltzes, which draw on the tradition of waltz cycles synonymous with Austria and Germany. The examination of these waltzes, which were originally written for solo piano when the composer was only twenty-four years old, will consider Stanford’s approach to cyclical composition in this early work, a trend continued by him in later works for solo piano. The investigation of his compositional style in the cycle will highlight that his choice of tonality and melodic content ensure a unified structure throughout. Stanford’s historicist tendencies are also evident in the collection through his reliance on traditional forms and clear stylistic affinities with his predecessors, among them Schubert and Schumann.

On account of Stanford’s interest in providing four-hand arrangements of earlier works, this paper will also explore the parallels between the original version for solo piano and his four-hand arrangement. While admitting that Stanford’s output for piano duet is small, this paper will also consider his place as a composer of piano duets during the British Musical Renaissance.

**Delia da Sousa Correa (Open University)**

(Session 4a)

‘The Cosmopolitan Music of *Daniel Deronda*’

George Eliot’s final novel, *Daniel Deronda* (1876), is underpinned by both cosmopolitan and Zionist ideals. Its cosmopolitanism derives substantially from its musical characters and wide-ranging musical allusions. The hero Deronda’s parentage links him not only with an international Jewish heritage, but, through his *prima donna* mother, with the international world of opera. Italian opera plays an important role within the novel. The relationship between the operas of Verdi and the Italian Risorgimento forms a parable for the Zionist enterprise anticipated in Eliot’s novel.

German music is also of crucial importance. In the character of the musical maestro Julius Klesmer, Eliot unites a figure of Wagnerian stature with the 'Wandering Jew'. Eliot, who in 1855 had provided possibly the first sympathetic account of Wagner's operas and operatic theories for the English press, was also aware of Wagner's anti-Semitism. In *Deronda* she proposes a recuperative (albeit unproven) cosmopolitanism that can incorporate Wagner's 'music of the future'.

Less immediately conspicuous in the novel, but significant for Eliot's cosmopolitan reach, are references to the music of Franz Schubert, a formative influence on Eliot from her first travels to the Continent with her partner the philosopher George Henry Lewes. A composer whose music remained significant throughout her life, Schubert provides a reference point for her work as a critic and for her own aspirations as a writer. Eliot's response to Schubert was informed by experience of performing as much as of hearing his music. Her view of his achievement is interesting at a point when the 'feminine' characteristics of Schubert's music increasingly led it to be categorised as most suitable for domestic performance. This gendering of Schubert takes on a more positive aspect in Eliot's work – and indeed is exploited to question hierarchical divisions of gender and of the domestic and public.

**Robert Crowe (Boston University)**

(Session 1c)

'The Castrato in 1825 London: A Mythic Monster'

In 1816, the 'Year Without a Summer', a group of English Romantics gathered in Switzerland at the home of Lord Byron. At some point during the debauch, the party variously agreed to undertake the writing of a 'ghost story'. In 1818 *Frankenstein* was published, and in 1819, John Polidori's *The Vampyre*, followed Mary Shelley's monster into print and into popular consciousness.

In 1825, carrying in his valise the opera that was the toast of Europe, Giambattista Velluti, the last operatic castrato, journeyed to London. Meyerbeer's *Il Crociato in Egitto* was all the rage, and Velluti had had a huge personal success with it. In Paris Rossini had rebuffed him, choosing instead to stage the opera with a woman. With the personal support of the Duke of Wellington, however, Velluti hoped to make a go of it in London. His arrival was eagerly anticipated by old *dilletanti* like Lord Mt Edgumbe (another high-ranking Tory) who remembered the castrati from their last great London hurrah in the 1780s and 1790s.

For the Romantics, Velluti was a myth from earlier, discredited times. A myth suddenly made flesh, he played a crusader onstage and an unnatural monster in the writings of his critics. In addition to the writings of Shelley, Polidori and others, I shall utilize contemporary accounts in the (primarily) Whig press that often explicitly echo the language of the new monster genre to contextualize the last operatic castrato as an amoral, undead creature of the mythicized *Ancien Régime*. This paper will explore in greater detail – and with greater use of nineteenth-century literature – the bloodless inhumanity adumbrated in J. Q. Davies' 2005 work on Velluti. Finally, I explore the effect the singer's denatured voice had upon male sensibilities in his nineteenth-century audience.

**Andrew Cusworth (Open University and National Library of Wales)** (Session 5a)  
'The Nineteenth Century and the Forging of a Welsh Musical Tradition'

I propose to introduce my work on Welsh traditional music as explored through digital methods. The project is an experimental partnership between the Open University and the National Library of Wales; it is fully embedded at the library and is funded by an AHRC Capacity Building Scholarship.

Combining databases, geolocation, and the multimedia capacity of the internet, the project intersects with concepts of social networks, cultural geography, archive and the trace, applying them to the soundscape of Wales in the 19th and early 20th centuries. The working research question relates to the changes that digital methods make to the study of music; however, the process of engaging with this question involves detailed case studies on topics such as the relationships between printed and oral traditions, the establishment of canons, and the development of national musical identity.

In taking nineteenth-century manuscripts and prints from the collections of the National Library of Wales and their contexts as a point of departure, I hope to demonstrate the usefulness of the computer-aided analysis of their contents in informing an understanding of the gradual creation and solidification of a Welsh musical canon and identity that is still dominant in the popular imagination.

**Maura Dunst (Cardiff University)** (Session 4a)  
'Reading Music, Composing Literature: Melopoetic Composition in George Egerton's *Keynotes* and *Discords*'

This paper will focus on the use of music in the form and composition of New Woman fiction, specifically focusing on the work of George Egerton. Egerton named her collections using musical terms – *Keynotes*, *Disc(h)ords*, *Symphonies*, *Fantasias* – as though she was creating her own opus through the medium of literature. Similarly, she included musical notation in her work, assigning particular chords or key signatures to certain short stories, an unusual device for the time and a fascinating blending of music and literary composition. This paper will put forth what I call 'melopoetic composition', working toward a definition of the term/concept using Egerton's work as the vehicle for exploration. Authors like Egerton offer a further layer of analytical potential as their melopoetic compositions make a very bold statement about Victorian women's creative agency and artistic genius. This paper also includes a consideration of the role of mirror neurons in reading melopoetic compositions, arguing for a unique reading experience which is simultaneously visual, aural, and neural. While critical study has been conducted on melopoetic stylistic elements like these in twentieth-century writing, very little has been done on similar work from the nineteenth century; indeed, these melopoetic hybridities are often considered to have originated in Modernist literature – incorrectly, as this paper will show. Further, the intersection of music and literature in composition has been noted, but has yet to be named and defined. Egerton blended the two art forms – literature and music – and in doing so experimented with narrative form and style, creating a new form of literature and covertly composing music in her fiction.

**Therese Ellsworth (independent scholar, Washington DC)** (Session 8a)  
'Jan Ladislav Dussek (1760–1812): A "Musical Jane Austen"?'

The literary world this year celebrates the 200<sup>th</sup> anniversary of Jane Austen's *Pride and Prejudice*. Shortly after its 100<sup>th</sup> anniversary, British music writer Eric Blom wrote that Dussek was generally regarded 'as a sort of musical Jane Austen' – misjudged and underestimated until one became well acquainted with the creator's output. This paper examines Dussek's performance and reception history in London, which underpins Blom's assessment, and explores the notions of modernity and tradition that the composer represented in 19<sup>th</sup>-century London.

In the decades immediately following Dussek's departure from London (1799), his concertos continued to be performed. Chamber pieces appeared on programmes of the Philharmonic Society as early as its first season (1813). His compositions were well known to students at the Royal Academy of Music, which opened in 1823. Dussek's works benefited, too, from the growth of chamber series in the 1830s and the introduction of the 'historical concert' that aimed to illustrate 'the progressive development' of piano music. By mid-century a renewal of interest in his music was underway encouraged by performers for whom Dussek's output balanced modern harmonic and stylistic features yet avoided the excessive virtuosic bravado that these musicians disdained. Alexandre Billet included Dussek sonatas in his Classical Concerts series as early as 1850. Arabella Goddard took up the cause beginning with her soirees in 1858. The Monday Popular Concerts introduced his works to a large number of London concertgoers during the 1860s and '70s. Other proponents included J.W. Davison, W.S. Bennett, Ernst Pauer and Charles Hallé.

At century's end, music by Dussek rarely appeared in public concerts. However, his compositions were contained in newly instituted curricula for piano students and persisted in piano anthologies, suggesting his enduring appeal for pedagogy and for domestic music-making, a setting well suited for an Austen novel.

**Amy Lynne Engelsdorfer (Luther College)**

(Session 10b)

'William Crotch and the *Specimens of Various Styles of Music*' (by Skype)

Many British audiences are familiar with the choral works of William Crotch (1775–1847); his hymn-tune harmonizations regularly appear in modern British and American hymnals, and oratorios such as *Palestine* and *The Captivity of Judah* are still well-known. However, Crotch was an active musical critic and scholar as well. Before serving as the first principal of the Royal Academy of Music upon its opening in 1822, Crotch delivered a number of lectures between 1800 and 1823 in various locations in London, which he summarized as *Substance of Several Courses of Lectures on Music* in 1831. Crotch discussed music history and style of 'the ancients and moderns', comparing the works of composers such as Bach and Handel with those of Haydn and Mozart.

The spirit and intent of these lectures coincided with the programming choices of the Royal Philharmonic Society, first formed in 1813, and of which Crotch was a member and directed a number of concerts. One tangible result of these lectures was an anthology which Crotch himself compiled, the *Specimens of Various Styles of Music*. This is one of the first musical pedagogical anthologies, with examples that Crotch arranged for performance during the lectures, and was first published by the Royal Harmonic Institution, the publishing arm of the Philharmonic Society, in 1806.

Scholars such as Howard Irving have focused more closely on Crotch's 1818 lectures, since they point to Crotch's increasingly open-mindedness to the modern composers. I will use Crotch's 1807–1808 lectures as the contextual framework for examining the *Specimens* as a unique text. While the 1807–1808 lectures do indeed focus exclusively on ancient composers, as Irving points out, the language that Crotch uses to describe these composers and their works is, in several ways, surprisingly fresh and new. His use of scientific terms and concepts as a means of describing music seems to foreshadow the organic and biological language that would become increasingly common among music theorists and critics in the nineteenth century. This places Crotch in the seemingly paradoxical situation of talking about an older body of music to an audience that, as Rachel Cowgill has pointed out, was still struggling with certain bodies of music for political and religious reasons. Yet he was doing so using a language that was not so different from those of his contemporaries, such as Jérôme-Joseph de Momigny and Adolph Bernhard Marx.

After tracing Crotch's association with the Royal Philharmonic Society, I will summarize the contents of the *Specimens*, noting the provenance of Crotch's selections of sources, as well as the musical, historical, and theoretical motivations behind them. I will further focus on how Crotch's framing of the ancients and moderns in his lectures, both through original manuscript sources and his own abridgement of them, was significant in terms of the English public's understanding of their own musical past and present.

**Robert Eshbach (University of New Hampshire)**

(Session 3a)

'Nutmegs, Chestnuts, and "The Last of a Classic School": Repertoire and Reputation in Joseph Joachim's British Career'

On May 16, 1904, an audience of 2,000 gathered at London's Queen's Hall to celebrate the 'Diamond Jubilee' of Joseph Joachim's English début – the famous event at which the 13-year-old violinist first performed Beethoven's Violin Concerto with the Philharmonic Society. Among the event's subscribers were more than six hundred eminences from the arts, literature and politics, including Parry, Stanford, Tovey, Elgar, Alma-Tadema, G. F. Watts, and John Singer Sargent (whose portrait of Joachim was presented to the violinist, along with a Stradivarius violin). The evening was presided over by Prime Minister A. J. Balfour.

For Britons, there had been really only one previous 'Diamond Jubilee' – in 1897 the entire British Empire had celebrated 60 years of Queen Victoria's rule. It was a notable tribute, then, that Joachim should be fêted with a 'Jubilee'. Who but the 'King of Violinists' could stand comparison, without a touch of irony, with the Queen?

In the programme for Joachim's Jubilee, poet laureate Robert Bridges apostrophised the violinist as

Thou that hast been in England many a year  
The interpreter who left us nought to seek,  
Making Beethoven's inmost passion speak...  
Bringing the soul of great Sebastian near;

Joachim's contemporaries regarded him, not as a mere virtuoso, but as a sage: the ideal interpreter of a morally edifying musical canon. To Church of England clergyman Hugh Reginald Haweis, he was 'the greatest living violinist... He wields the sceptre of his bow with the easy royalty of one born to reign; he plays Beethoven's concerto with the rapt infallible power of a seer delivering his oracle, and he takes his seat at a quartet very much like Apollo entering his chariot to drive the horses of the sun'.

Joachim's British career spanned and defined an era. Victoria died on 22 January 1901, after a reign of 63 years and seven months. When Joachim died in August of 1907, he had been before the British public for 63 years. From his early days as a member of Thomas Massa Alsager's Beethoven Quartet Society, and John Ella's Musical Union to his latter years as 'The Last of a Classic School', Joachim exercised unparalleled authority not just over British music, but, as his contemporaries believed, over British moral life. This paper will explore the nature of the special relationship between this Hungarian Jewish violinist – his values and his repertoire – and the Great and the Good of Victorian Society.

**Catherine Ferris (DIT Conservatory of Music and Drama)**

(Session 2bi)

“‘Exceedingly chaste and elegant’”: A French Violinist, the Dublin Aristocracy and the Birth of the Symphony in Ireland’

During a recent RISM scoping study of the National Library of Ireland's uncatalogued collections, parts were discovered for the first known symphony composed in Ireland: *Grand Symphony for a Full Orchestra, Composed and Respectfully Dedicated to the Anacreontic Society of Dublin by P. Alday. Published by Paul Alday, 10 Dame Street, 4 doors from Palace St.* [published c1819]. Prior to this discovery, only an incomplete set of parts was held in the library of the Royal Irish Academy of Music. The newly uncovered parts in the NLI complete the set.

This paper will examine Paul Alday's career as composer, violinist, music teacher and music trader in France, England and Ireland. It will profile the Dublin Anacreontic Society in order to understand the context which facilitated, enabled and encouraged Alday to compose this symphony c1816 – investigating the why, as well as the how. It will assess contemporary reception of the work and will also establish its status in the overall context of Irish symphonic composition, focusing on an area of Irish art music which has received little attention to date.

**Lewis Foreman (Birmingham University)**

(Session 7b)

“‘So Much Simpler, Less Hypocritical, and More Serious than in England’”: The English Musical Communities in Victorian and Edwardian Germany’

Not only was German musical education, and the performance of British music in Germany, highly prized by aspiring British musicians in Victorian and Edwardian England, but in the main artistic centres, Leipzig, Dresden, Frankfurt, Berlin and elsewhere, active British communities flourished, not least given active presence by what Arnold Bax referred to as 'finishing schools for Anglo-Saxon misses (despotically governed by tight-lipped and disapproving spinsters)'. British composers from Stanford to Ethel Smyth studied there; British performer-composers from Sterndale-Bennett to d'Albert and Cyril Scott appeared there; and various composers and musicians lived

there. In Dresden the pianist and composer Percy Sherwood and the song-writer Roland Bocquet were among permanent musical residents, and activities focused on The English Church in Dresden. Using the many English-born musicians interned at Ruhleben in the First World War as a starting point, this paper looks back across the preceding half century to illuminate a little-documented but significant phenomenon.

**Katrina Faulds and Penelope Cave (University of Southampton)** (Session 10a)  
'A Four-Handed Exchange: Cosmopolitan Culture within the English Country House'  
(Lecture-Recital)

See Penelope Cave and Katrina Faulds for paper abstract.

**Sophie Fuller (Trinity Laban Conservatoire of Music and Dance)** (Session 9b)  
"Oh! I do like to be beside the seaside": Music and Musicians on the East Sussex Coast in the Late Nineteenth and Early Twentieth Centuries'

Oh! I do like to be beside the seaside  
I do like to be beside the sea!  
I do like to stroll upon the Prom, Prom, Prom!  
Where the brass bands play:  
'Tiddely-om-pom-pom!'

John A. Glover's 1907 music-hall song reflects the attraction of the seaside for vast numbers of Victorian and Edwardian day-trippers and holiday makers. Music was an important part of the entertainment offered at South Coast resorts such as Hastings, St Leonards on Sea, Bexhill on Sea and Eastbourne. As well as brass bands, visitors could listen to concert parties and minstrel or pierrot troupes, to ensembles such as Stanislaus Wurm's White Viennese Band (with a Gustav von Holst on trombone) at Bexhill or the Duke of Devonshire's Orchestra at the Winter Garden in Eastbourne.

In this paper I will explore the ways in which different kinds of music were used to attract certain types of visitors and advertise the resorts to particular classes of people. Bexhill and Eastbourne, for example, both passed by-laws making performances on the seafront illegal. St Leonards on Sea, a town created in the early 19<sup>th</sup> century as a high-class sea-side watering-place, was home to both a Royal Concert Hall and a pier, while neighbouring resort and fishing port Hastings provided a wide variety of entertainment, sometimes all at the same time, as described in the *Hastings Mail* in 1909:

There was pandemonium reigning on the beach at the Queens stade. The several gospels of the Budget Protest League, the socialists and Salvation Army were being shouted within a few yards of each other, the last being varied by the shrill voices of the Army lasses and the bleat of an accordion, with heckling breaking up the main themes of the political speakers; a group of pierrots gave a superfluous entertainment a little further on, the boatmen and whelk-keepers bawled for custom all around, and in the middle of it all a brass band broke out in Wellington Square.

**Ronnie Gibson (University of Aberdeen)**

(Session 1b)

‘The Waning of Scottish Fiddle Music, 1822–1881’

The waning of Scottish fiddle music in the nineteenth century is a popular trope in histories of the subject: Alburger claims that ‘there was little creativity left’ after the so-called Golden Age of Scottish fiddle music (c.1780–c.1820), during which time an unprecedented number of dance-tune collections were published. Similarly, Hunter asserts that ‘[b]y 1820 the great fiddle era was past’, not to peak again until the 1880s with the rise of fiddler-composer, James Scott Skinner. However, while it is true that the volume of publication decreased significantly from the 1820s, it is narrow-sighted to malign the period as one of dearth. This paper will put forward an alternative interpretation based on a re-evaluation of the surviving evidence and a consideration of the changing function and status of fiddle music in Scotland. Further, it will argue that, contrary to received opinion, the years from 1822 to 1881 are central to understanding the history of Scottish fiddle music. Changes in musical tastes and aesthetics will be traced in an attempt to identify continuities with both the preceding and subsequent periods, the impact of developing national identities (Highland Scottish, Lowland Scottish, and British) on Scottish fiddle music will be gauged, and an assessment will be made of the increasing tendency towards the formation of a canon, as demonstrated by Surenne’s anthology, *The Dance Music of Scotland* (1851), and *Kerr’s Merry Melodies* (4 vols., 1870s).

**Karl Traugott Goldbach (Spohr Museum, Kassel)**

(Session 9a)

‘Louis Spohr’s Symphonies Nos 4 and 7 at the Philharmonic Society in 1842 and 1843’

A lot of research on Spohr generalises the value of his compositions from reports in music journals or statements of well known musicians. Against it I argue that these esthetical judgments often do not reflect the quality of the composition itself but the quality of a specific performance.

Based on previously unpublished letters from Spohr and diaries from his wife as well as reviews in British and German journals, this paper aims to analyse the sources concerning Spohr’s symphonies No. 4 *Die Weihe der Töne* and No. 7 *Irdisches und Göttliches im Menschenleben* in concerts of the Philharmonic Society in London.

Both symphonies raise problems of performance practice: *Die Weihe der Töne* includes poly-metrical passages, *Irdisches und Göttliches* is written for two spatially separated orchestras. Performances of *Die Weihe der Töne* in England seldom went well until Spohr conducted this symphony himself in 1843. Obviously a conductor was needed who knew the score very well and was able to communicate the composer’s intentions to the orchestra.

Spohr was aware of these requirements. When the Philharmonic Society asked Spohr in 1842 for the score of *Irdisches und Göttliches im Menschenleben* he required that Ignaz Moscheles should conduct the performance. He wanted Moscheles to hold enough rehearsals to ensure that no mistakes would be made in the performance. Nevertheless this performance was cancelled. When Spohr in 1843 gave some concerts at the Philharmonic Society he considered playing *Irdisches und Göttliches* instead of his more popular *Die Weihe der Töne*. It took until 1853 for Spohr to conduct this very symphony in London. But we do not really know if the success of this performance was

contributed to the legendary person Spohr, to the composition itself or to the presentation by the Philhamonic Society.

(Session 12b)

**Melanie von Goldbeck-Stier and Susan Wollenberg (University of Oxford)**

‘Separation or Integration? Music in the Oxford Women’s Colleges, 1879–1914’

See Susan Wollenberg and Melanie von Goldbeck-Stier for paper abstract.

**Rosemary Golding (Open University)**

(Session 2bii)

‘Status, Identity and the College of Organists’

The ambiguous status of professional musicians in nineteenth-century Britain is a familiar trope for researchers of the period. Organists provide a particularly interesting case: while some fit the mould of low pay, poor conditions and low status, others achieved recognition and professional success on a par with the ‘higher’ professions of medicine, law and the church. Many of the nineteenth-century musicians whose names remain familiar to us today found fame and, in some cases, fortune in the organ loft. Others remained with the status of what one writer described as a ‘human door-mat’.

The perceived benefits of regulating and uniting a disparate set of professionals were key drivers for the foundation of the College of Organists in 1864. Led by those at the forefront of the profession, it aimed to recognise and improve standards, providing a meeting place and educational society. The College reflects an early attempt to provide a centralised body of musicians, echoed by later societies such as the Union of Graduates in Music and Incorporated Society of Musicians. This paper will set the College in its mid-nineteenth-century context, examining its early activities as well as considering its aims in the light of more recent theories of professionalization and identity.

**Roger Hansford (University of Southampton)**

(Session 3b)

“‘This horrible Stave They howl’”: John Callcott’s Settings of Supernatural Songs from *The Monk*’

The circulation of supernatural themes between sheet music and the gothic novel around 1800 is a key example of the intersection between art forms. Music and literature were both consumed in the domestic setting, either individually or in social groups, and the figures of ghosts, fairies and witches appeared across both. These mythical figures, often associated with the subversive nature of the gothic, show how some forms of entertainment contradict the common image of growing nineteenth-century rationalism. Against this background, I investigate John Callcott’s musical settings of two songs from Matthew Lewis’s controversial gothic romance, *The Monk* (1796). Callcott’s settings for three voices animate Lewis’s figures of the Water King and the Skeleton-Knight; they include fascinating word-painting techniques, and balance the need for drama and a sense of narrative against the appeal of unifying features like melodic and rhythmic motifs. My literary and musical analysis of the way the Water King and the Skeleton-Knight are portrayed demonstrates the tight link between fiction and song, more obvious when investigating these specific figures than with the ghosts, fairies and witches in general circulation. My analysis presents the case for a positive reception of *The Monk* in

that its lyrics were sung and heard by real people, some of whom were also novel readers and therefore able to enjoy the sinister figures on more than one level.

**Moira Ann Harris (University of Glasgow)**

(Session 1b)

‘The Glasgow Society of Musicians: A Musical Hub for the Second City of the Empire’

The Glasgow Society of Musicians was established in 1884. As a lively club catering for the city’s musical fraternity, its local membership included Glasgow’s most prominent musicians. During its formative years many notable figures such as Alexander C. Mackenzie, Hans Richter, Sir Arthur Sullivan and Joseph Joachim were associated with it.

Although the society held many official dinners, concerts and lectures, its primary function was as a meeting place for local musicians and it provided an excellent venue for new arrivals in the city to establish contact with the wider musical community. It was the only place in Glasgow where a truly representative selection of the musical fraternity could be found. The management, realising that the society could not survive on the membership of professional musicians alone, allowed non-musicians to join as associates, thus providing a truly diverse clientele which included academics, artists and dramatists.

From the formation of the society, the members had shown a desire to promote interest in musical composition. In 1889 a prize competition was established. Initially open only to members and associates, its scope was later widened to include all composers, native or foreign, residing in Great Britain and Ireland. Many notable Scottish figures were to win prizes including Alan Macbeth, Learmont Drysdale and David Stephen while the judges were some of the best-known composers in the land; Frederick Cowen, Hamish MacCunn and Charles Villiers Stanford to name but a few.

This paper charts the development of the Society from its foundation to 1914 and explores the breadth of its educational and concert activities, including a brief overview of British works performed under its auspices. It will also discuss the society’s legacy in the field of composition.

**Deborah Heckert (Brooklyn College, City University of New York)**

(Session 10a)

“‘To the zeal and to the courtesy of my friends’”: Ferrari’s *Aneddotti* and Patterns of Domestic Patronage in Early Nineteenth-Century Britain’

Giacomo Ferrari (1763–1842) was an Italian composer who, after completing his musical education in Naples, spent most of his career in France and Britain writing music for professionals and amateurs and giving composition and voice lessons to aristocratic patrons, often spending long periods living in their city and country houses. In 1830, he published his memoirs, the *Aneddotti*, a fairly truthful account of his life, which is also contains funny stories, wise saying, and descriptions of encounters with important composers, musicians and supporters of music in the leading centers of music-making in Europe during the last years of the 18<sup>th</sup> century and the early years of the 19<sup>th</sup>. More importantly, the autobiography also serves as a valuable document on issues of patronage and domestic music making in England during the period 1790–1820. For if nothing else, Ferrari’s autobiography chronicles innumerable ‘generosities’ from his aristocratic patrons – male and female – in domestic spaces from London to Scotland, as he

performed for patrons' amusement, taught their children, and dedicated compositions to them in order to further their goodwill.

My paper will explore the insights that Ferrari's autobiography allows into the network of patronage supporting a wide number of musicians in the domestic spaces of England, during a period when patterns of patronage and domestic music-making were undergoing a transition. Using Ferrari's anecdotes of his time in Britain as a focal point, I will seek to place Ferrari's experiences in a wider context of musical patronage, arguing that musicians such as Ferrari can help us to understand how the upper classes in Britain learned to appreciate and judge music, sing and play instruments, and incorporated music into their daily lives within their homes. I will also consider the extent to which Ferrari's *Aneddotti* reveal a sense of imminent change, as Ferrari recounts his life story against a realization that such a lifestyle may no longer be possible in the future, and that avenues that made his life as a musician a successful one were less available within the changing landscape of the new century.

**Trevor Herbert (Open University)**

(Session 11a)

'A Legacy of Orphans: The British Military and the Music Profession in the Long Nineteenth Century'

The largest and most influential music project in Britain in the long nineteenth century occurred under the auspices of the British army. It originated in an ambition on the part of the eighteenth-century aristocratic officer class of the elite London regiments (those close to the royal household) to elevate the cultural status of their chosen profession. In musical terms it imitated the Hanoverian practices that were popular in London at the time and as such its success depended on the import of a large number of German musicians through agencies that were established for that purpose.

In the light of concern that the country was susceptible to invasion, and a pragmatic need for Britain to be able to expand the army quickly as needs arose, Parliamentary Acts were passed establishing a nationwide militia conscripted by county throughout the British Isles. These units established 'bands of music' in imitation of those in London, providing the most widely dispersed and broadly co-ordinated network of instrumental ensembles the country had seen. Whereas the initial London groups were made up of established professionals, the need for massive expansion in the supply of performers was filled largely by boys, most from the workhouses and orphanages. This pattern of recruitment continued through the nineteenth century and accounted for much of the expansion of the British music profession. Many British music luminaries of the later nineteenth century were beneficiaries of this legacy.

The paper reveals new evidence to explain three important aspects of the relationship between the British military and the music profession more generally: the extent to which the military accounts for the development of the civilian music profession and the commercial infrastructures that underpinned it; the importance of the military in the provision of music to the elite classes at home and in the empire; and the eventual transformation of this endeavour as military music moved from the ownership of the aristocracy to become a key element of state ceremony, asserting the authority of the British establishment at home and in the empire.

**Marleen Hoffmann (University of Paderborn)**

(Session 7b)

**‘The British Composer Ethel Smyth (1858–1944): Between Germany and Great Britain’**

‘I think there is much more music in Germany than in England. The people are more truly musical’ (‘Miss Ethel M. Smyth’, *Woman’s Herald*, 8 (24 December 1892)). Although the British composer Ethel Smyth always had a high esteem of German musical life, because of which she aimed at making a career in Germany before trying to get a footing in England, she was never a real cosmopolitan. She studied in Leipzig, made her first appearance as a composer at the Gewandhaus Leipzig (1884 and 1887), had her early operas performed in Germany (*Fantasio*, 1898, Weimar; *Der Wald*, 1902, Berlin; *The Wreckers*, 1906, Leipzig) and chose to publish with German and Austrian companies (Breitkopf & Härtel, C.F. Peters, Universal Edition Vienna).

Her orientation towards Germany had several reasons. First of all Smyth considered herself a professional composer who aimed at first-rate performances of her operas. Since she, like others, considered English musical life out of date, especially in the operatic field, she thought it would be easier to get performances and recognition in Germany. Secondly she felt the prejudices against her as a woman in professional musical life in England to be much stronger than in Germany. In spite of this she always felt decidedly a British composer, whose aim in the long run was to gain reputation in her home country and therefore to get her works into the English repertoire. That is why she, especially after the First World War, more and more turned towards England to get her works performed and started conducting and getting involved in music politics as to improve the operatic field. This lecture is based on a broad source study and aims at getting an insight into Smyth’s self-concept as a professional composer and therefore to understand why she orientated herself towards Germany at the beginning of her career.

**Claire Holden (Cardiff University and the Orchestra of the Age of Enlightenment)**

(Session 3a)

**“‘The Perfection of Mere Fiddling’: British Violinists 1800–c1860’**

It is well documented that the development of violin playing in England in the early to mid nineteenth century was influenced by several visiting, foreign performers. The impact of violinists such as Viotti and Spohr in England has been explored in terms of their public reception and the extent of teacher/pupil lineage and additionally, we know much about their techniques and individual performance styles; however, little scholarly attention has focused on the playing characteristics of ‘home-grown’ British violinists. This paper will explore the playing of leading British violinists in the early nineteenth century including figures such as Nicholas Mori, John David Loder, and Henry and Alfred Holmes, through practical examination of their violin works and pedagogical publications. These performers have been identified by scholars (including most notably David Golby) as being prominent soloists, chamber musicians, orchestral leaders and teachers, as well as key figures in Royal Philharmonic Society concerts and in the development of conservatoire training in Britain. Through practical analysis of the violin playing of these significant individuals and consideration of their sphere of influence this paper aims to contribute towards a broader understanding of native English violin playing 1800–1860.

**Peter Horton (Royal College of Music)**  
'Henry Smart (born 1813), English Romantic'

(Session 3b)

It could be quiz question: name the English musician whose daughter married Joachim's nephew, who set an opera libretto first offered to Mendelssohn, co-designed the organ in Leeds Town Hall, wrote musical criticism for the *Atlas* and was born 200 years ago. Despite enjoying fame at the time, Henry Smart (1813–79), the son of a violinist and nephew of Sir George Smart, occupies an uncertain place in English musical history today. While some of his organ and church music is still heard, his large-scale choral works, songs and part-songs are mostly forgotten, and his three operas largely lost. While organ works and ballads intended for amateurs have led some to dismiss him as a typical second-rate Victorian, he was much more than that. As composer, organist, organ designer and critic, he occupied a prominent place in the musical life of the capital and country. My paper will concentrate on the little-known works from early in his career when, for a short time, English music looked destined to shake off its second-class status. Among these are some elaborate songs (several of which are referred to in my recent chapter on the *British Vocal Album*), a large-scale, Spohr-inspired anthem written in 1835 to commemorate the tercentenary of the Reformation and the five surviving numbers from the opera *Berta, or the Gnome of Hartzburg*, staged in 1855. While his music may rarely possess the individuality of that of his contemporaries Samuel Sebastian Wesley or William Sterndale Bennett, it is always soundly crafted and deserves to be remembered in the history of English musical romanticism.

**Meirion Hughes**

(Session 5a)

'Tributary of Empire: The National Eisteddfod and the Politics of Welsh Art-Music 1860–1914'

The National Eisteddfod has always been a site of struggle. Revived in the 1780s as a competitive festival to promote the *literary* life of the nation in its early decades music had to justify its place in the proceedings. Although an intermittent and often ramshackle event in its earliest incarnation, it excited considerable interest (royal visits, press coverage) on both sides of Offa's Dyke.

Facing complete collapse in the 1850s, a time when musical activity was exploding in the newly industrialised parts of Wales, the Eisteddfod was radically overhauled and given the structures and organisation to lead Welsh cultural and intellectual life. In the new reformed order the commissioning of new art-music was, for the first time, made intrinsic to its mission.

Once the Eisteddfod had ceased to be merely a quaint expression of Welsh life, it came under sustained attack from critics for its 'nonsensical ceremonial', 'questionable history', and commitment to a language and culture that retarded social progress. Despite its detractors, and the lack of the educational and musical underpinnings to support its work, from the 1860s onwards the festival went from strength to strength consistently attracting a huge public as a bi-lingual annual event with music at its core.

This paper will explore how the National Eisteddfod and its music reacted to the shifts and counter-shifts of national identity in nineteenth-century Britain at the high-noon of empire. It will concentrate on Welsh art-music, by examining the works that were

commissioned by, or expressly written for the festival, and exploring the relationship between attempts to establish a Welsh music canon and the English Musical Renaissance.

**David Kennerley (University of Oxford)**

(Session 1c)

‘Not “Flippant Dolls”, but “Serious Artists”’: Re-shaping the Identity of the Professional Female Singer in the First Half of the Nineteenth Century’

This paper argues that, during the first half of the nineteenth century, the image of the professional female singer was re-cast and strengthened in important ways. During the eighteenth century there was no rigid division in how audiences thought about amateur and professional female music-making by women. In particular, they often applied criteria derived from notions of ideal amateur female performance in their assessment of professional female singers. Bad singing by professionals, rather than being interpreted as a failure of training or ability, might frequently be interpreted as a product of the ‘natural’ nervousness a virtuous woman might feel when thrust into the public gaze. Women who performed with professional confidence and competence on the concert platform, on the other hand, might be thought proud, conceited, vain and immoral.

This amateur paradigm, which cast professional female singers as aberrations from a more respectable, virtuous amateur ideal, was increasingly challenged in the early nineteenth century, primarily by professional music critics writing in the newly emerging specialist music periodicals. In their articles and reviews, they sought to argue that professional and amateur performance were utterly different activities which served different purposes, required different types of training and should be assessed using very different criteria. Indeed, these critics came increasingly to deride amateur female performance and instead prized the hard work, intensive training, deep knowledge of musical styles and genres, and artistic temperament that they saw as the fundamental features of the professional female singer. While many in early nineteenth-century society continued to preserve older ideas about professional female singers, these new ways of thinking, which resonated with a wider trend towards professionalization amongst many other social groups in the early nineteenth century, had far-reaching implications for the lives and careers of professional female singers and attitudes towards them.

**Laura Kinderman (Queen’s University at Kingston, Canada)**

(Session 3b)

‘Musical Declamation and the Romantic Lyric’

The proliferation of British nineteenth-century lyrics titled ‘air’, ‘ballad’, ‘hymn’, ‘lay’, ‘melody’, ‘song’, ‘strain’, and ‘tune’ raises significant questions about the nature of their interdisciplinarity. Do such texts merely appropriate musical tropes in order to enhance their marketability (Hoagwood), thematize the absence of sound in images of silent music (Mandell), or are there deeper levels upon which musical imagery, sonorous qualities of diction, and structural imitations of musical form evince a kind of musicality in the Romantic lyric? My paper compares such perspectives and reflects on their implications for reading the British Romantic lyric, advocating for the third possibility. Countering Andrew Elfenbein’s assertion that ‘romantic poetry was deliberately not sonorous or “percussive”’, I explore the role of musical declamation in a selection of lyrics by Lord Byron and Amelia Alderson Opie (1769–1853). In this I follow Rufus Hallmark and Ann Fehn, who have analyzed ‘stock declamatory patterns’ in light of the

interplay and ‘coordination’ of rhythmic and expressive elements. Although their texts have rarely been juxtaposed, let alone discussed in musical terms, Byron and Opie’s lyrics deploy similar elements of sonorous speech, both rhythmically and melodically. Using differing rhetorical strategies to ‘musicalize’ their poetry, and consequently destabilizing the traditional category of the ‘British Romantic lyric’, they extend the affective range of texts through sound and move the reader into active listening. Marjorie Perloff and Craig Dworkin have argued that ‘no other poetic feature is currently as neglected’ as ‘the sound dimension’. While it is positioned to respond to this challenge, my paper also takes a step towards a larger vision of British Romantic soundscapes, recommending a musical lens for the analysis of other literary subject-areas.

(Session 11a)

**Marek Korczynski (presenting) (University of Nottingham), Michael Pickering (Loughborough University) and Emma Robertson (La Trobe University)**

‘Industrialisation and Silencing: Placing the Death of Singing-at-Work Cultures at the Centre of the Narrative of the Decline of Singing in Britain’

In the existing narratives on the decline of self-made music in Britain, the silencing of singing-at-work cultures has been all but ignored. A review of the historical record has shown that singing at work cultures were common in most of the key manual non-industrial occupations in the early nineteenth century (M. Korczynski, M. Pickering, and E. Robertson, *Rhythms of Labour* (Cambridge University Press, 2013)). Given that singing at work cultures, in non-industrial settings, were so common, their silencing needs to be an important part of our understanding of the social history of music. This paper draws on factory rules, autobiographies, Parliamentary Commissions, the writings of factory visitors, paintings, novels, poems and songs, to examine this topic. We first review the wider factors contributing to the decline of self-made music in society more generally: the rise of literary culture, urbanisation, and the commercialisation and rationalisation of music. We then focus on the three factors that had direct relevance to the silencing of singing at work: employer policies of prohibiting singing, the roar of industrial noise, and forms of moral discipline. The first two factors directly, and the last factor more indirectly, pertain to the structures of industrial capitalism. We also examine the evidence on what silencing meant for the workers who laboured without musical accompaniment. Because singing at work was such an important form of self-made music, the specific structures of industrial capitalism within the workplace, therefore, need to be placed at the centre of the narrative of the decline in self-made music more generally.

**Christine Kyprianides (Indianapolis Baroque Orchestra)**

(Session 4b)

‘John Hullah: An Overlooked Champion of Early Music’

The conservative nature of nineteenth-century English audiences was epitomized by the abundance of early music: the Ancient Concerts; madrigal, motet and glee clubs; ‘monster’ Handel concerts and festivals, and so on. Programmes were typically conformist and unimaginative, offering a limited selection of familiar works. Victorian proponents of early music were, as Harry Haskell has noted, ‘mired in...bookish, antiquarian attitudes’, considering most music of the past unsuitable for modern listeners.

Although the early music revival in Britain did not begin in earnest until the last decade of the century, John Pyke Hullah (1812–1884) was addressing many of the issues taken up by later performance practice advocates as early as the 1850s. Today, historians remember Hullah for his work in popular music education, specifically his singing classes which attracted thousands of working-class adults and children from the 1840s on. Although his system was controversial and later supplanted by other methods, Hullah remained prominent in English musical life as a teacher, lecturer, and conductor.

In this study, I examine Hullah’s engagement with early music, a thread which ran throughout his career. Hullah’s singing methods and editions of vocal music were heavily weighted with music from the ‘old masters’. His library collection included important manuscripts and early editions, and he was a successful lecturer on the history of music. Hullah was most inventive, however, in his concert programming as evidenced by newspaper accounts and reviews. During his relatively short conducting career, he introduced lesser known composers and compositions, and experimented with original scoring and orchestration. Hullah’s popular ‘shilling’ concerts promoted a greater appreciation of early music to both general audiences and professional musicians, and were an important contribution to the advancement of musical culture in the Victorian period.

**Karen Leistra-Jones (Franklin & Marshall College)**

(Session 9b)

“‘The deeps have music soft and low’”: Sounding the Ocean in Edward Elgar’s *Sea Pictures*’

*Sea Pictures* (1899) has not fared well in the critical literature on Elgar’s works. Even the Elgar Society’s programme notes begin with a series of common complaints against the cycle: ‘the poems seem rather dated; apart from the rather superficial link of the sea, there is no thematic interconnection between the poems, so that the cycle as a whole lacks a coherent structure; and Elgar’s settings make little attempt at a grand portrayal of the sea’. My paper considers this cycle in a new light, examining how the songs’ music and poetry move beyond typically Romantic ‘sublime’ representations of the sea (often based on horizontal distance, intimations of the infinite, longing, and separation) and instead engage with the ocean according to late-Victorian fantasies about the newly discovered oceanic depths. I argue that the cycle’s preoccupation with ‘the land where corals lie’ must be situated within a developing culture of deep-sea exploration, a culture that included the widely followed Challenger oceanographic expedition, the laying of the first transatlantic telegraphic cable, and the discovery that life could, and did, exist in the deepest ocean. Furthermore, I draw on ecocritical methodologies to explore how parts of *Sea Pictures* narrate a type of motion through this oceanic environment, a repeated immersion in and emergence from the ocean’s depths. Some of the songs thematize this intertwining of environmental experience and musical perception; the sea is variously presented as alluring, fantastical, quiescent, sinister, a soothing refuge from everyday life on the surface and a dangerous, unknown, death-infused realm, and it is ultimately linked with some of the powers attributed to music in Elgar’s social milieu.

**Jane Mallinson (University of Glasgow)**

(Session 1b)

‘Voices in the North: Choral Societies in the North of Scotland’

In the nineteenth century, the north of Scotland was a region remote from the rest of the United Kingdom, with a small population, few large towns, and two languages. Classical music was neither readily available nor accessible and had to compete with the established and deeply ingrained musical tradition of fiddle, pipes and folk song.

In Aberdeen the main driving force for choral singing was the desire to improve congregational psalmody. Scottish presbyterian churches restricted music to the unaccompanied singing of metrical psalms, in which a precentor led the congregation. The quality of the singing was therefore dependent on his ability. The Psalmody Improvement Association, founded by William Carnie, a local journalist and precentor, can be viewed as the forerunner of the Aberdeen Choral Society.

Although not the town's first choral association, the Inverness Choral Union remained in existence for far longer than any of its predecessors. Its aims appear to have been twofold – provision of a high standard of choral singing and, in common with many choral unions elsewhere in the United Kingdom, the raising of money for charitable purposes.

In rural areas, there was a surprisingly large number of associations promoting choral singing. Limited by numbers, access to music and conductors, many were small and short-lived, but they still had an impact on their community, bringing together people from different backgrounds and introducing classical music to areas where it was seldom heard.

This paper examines choral societies in the north of Scotland and compares the organisation and function of choral music in the main urban centres of Aberdeen and Inverness. It also describes the variety of organisations in smaller towns and rural communities. It shows that Percy Scholes's description of the nineteenth century as 'the sight-singing century', applies to the north of Scotland as much as it does to the rest of United Kingdom.

**Michelle Meinhart (Xavier University)**

(Session 8b)

'High-Society Hobnobbing and Close, Critical Listening: Musical Memories in the Life Writing of Lady Anne Noel Blunt'

Instrumental concerts in early- and mid-nineteenth-century Britain were far less conducive a place to socializing than the opera house. As recent musicological work has shown, such orchestral and chamber music series were geared toward serious listeners and musical connoisseurs. Their organizers purposely sought to distance these concerts from the typical high-society opera audiences, who, by and large, frequented musical events to socialize and be seen with their peers, as well as to admire foreign *prima donnas*. Serious, close listening to the music was generally not a priority. Upper-class women's life writing confirms this difference in early and mid-century audiences, for such diaries and letters mention going to the opera much more often than instrumental music concerts. As Hall-Witt has demonstrated, these sources, while full of entries about attending opera, rarely relay much about the music heard, instead focusing almost exclusively on the social aspect.

One high-society woman, Lady Anne Blunt (1837–1913), defied this norm, for she wrote of listening closely at both the opera *and* instrumental music concerts, taking great care to

record the music she heard. This paper examines her diaries' discussions of attending opera, orchestral music concerts, and chamber music series in London and on the Continent in the 1850s–60s, arguing that her detailed representation of music is unusual for one of her class. I propose that the musical content of her diaries, when considered alongside other women's life writing from throughout the nineteenth century, foreshadows a shift in the upper-class's musical interests and listening habits – a transformation that does not reach full fruition until late in the century. Ultimately this paper highlights a new avenue of inquiry into the changing composition and habits of British opera and concert audiences as the nineteenth-century marched on: the perspective of the cosmopolitan, aristocratic woman, who listened as a musical connoisseur.

**Ken Murray and Michael Christoforidis (University of Melbourne)** (Session 6a)  
'Estudiantinas and Spanish Entertainment in Late Victorian and Edwardian London'

See Michael Christoforidis and Ken Murray for paper abstract.

**Ndubuisi E. Nnamani (University of Cambridge)** (Session 12a)  
'British Music in the Nineteenth-Century Lagos: Cosmopolitanization and the Contingencies of Space and Place'

Questions about British music in the nineteenth century might be limited to the shores of the present geopolitical space of the United Kingdom. However, answers to such questions need accounts that take care of broader contexts involving the translocation and transformation of British music-making during the same period. This paper problematizes the cosmopolitanization of Lagos as the major factor that brought about the rise and reign of European (essentially British) musical taste in this indigenous town which was transformed into a political seat of power for the British colonial administrators and commercial hub for their economic merchant counterparts. It was the cosmopolitanization of Lagos that set the stage for and nurtured the cultural transformation of this part of Nigeria, especially in the area of contemporary art music. Also, as the emerging modern city for the elite in the early days of Nigerian colonialism, Lagos became a melting pot of diverse musical activities, a stage on which tensions between the indigenous and foreign musical practices of that era were projected and negotiated. In fact, with the introduction of European-styled musical concerts, the repertory and instrumentation, the emerging musical atmosphere resulted in the development of the contemporary art music of Nigeria which continues to express the experiences of the colonial legacy, as shaped by the contingencies of place, politics, space and socio-economic circumstances. All of these issues raise salient questions about the motivations and consequences of the aesthetic choices made by the emerging generation of composers in Lagos. Who are the British and non-British musicians, composers and performers alike that were involved in the changing musical taste that took place in Lagos during the 19<sup>th</sup> century? What type(s) of music were involved, why and how? These issues and the resultant stylistic developments are the crux of my discussion.

**Jennifer Oates (City University of New York)** (Session 1b)  
'Provincial or National? The Edinburgh Dunedin Association and the Articulation of British Identity, 1911–1917'

At the turn of the century, many Scottish musicians, including the London-based composer Hamish MacCunn (1868–1916), remained distressed by ‘how suburban to London Edinburgh seems to be well content to remain’. Since the Union of 1707, Scotland had enjoyed the culture dictated by its southern neighbour through London-based touring groups, impresarios, and other visiting conductors and performers. While being provincial to London was a problem throughout the British Isles, this was upsetting to Scots like MacCunn who felt that Scotland, though a member of the British Empire, was still a nation in her own right.

The Dunedin Association was established to address the perceived lack of public interest in Scottish music. Though couched in ‘national’ language and reflecting the rising interest in Scottish culture, the organization mirrored typical provincial societies in the way it was managed (by volunteers and through donations) and its activities (concerts, regular meetings, and educational ventures). Viewing the Dunedin Association within the broader context of the musical culture of Britain shows how the organization serves as an example of a provincial music society as well as the changing attitudes toward local arts and native music throughout Britain. Indeed, the tone of the society’s short-lived journal, the *Dunedin Magazine*, moved from Scottish-centric (1913–1914) to pan-British and at times anti-German (1915) commentary reflecting broader British sentiments associated with the rise of the Great War. The Dunedin Association’s role as a provincial organization and a distinctly Scottish society demonstrates the complex and shifting issues of identity in early twentieth-century Britain. Exploring the organization of Scottish musical culture also contributes to a more complete history of music in Britain.

**Fiona Palmer (National University of Ireland, Maynooth)**

(Session 9a)

“‘I cannot do Strauss’s *Till Eulenspiegel* with deputies”: Contextualizing Frederic Cowen’s Role as Conductor of the Philharmonic Society of London’

Writing to the Philharmonic Society in May 1903 of the impossibility of performing Richard Strauss’s *Till Eulenspiegel* with deputies, Frederic Cowen (1852–1935) was emphatic. This was his second period as conductor for the Society. His previous five-year association had ended following a public debacle in relation to Cowen’s public acknowledgement (at the final concert of the 1892 season) of lack of rehearsal time for Beethoven’s Symphony no. 6. Cowen requested the audience’s indulgence. His subsequent resignation from the conductorship was the outcome of his, as he put it, ‘artistic desire’ to protect the orchestra’s reputation and his own integrity. It was following the retirement of his successor, Sir Alexander Mackenzie, that Cowen was reappointed in 1900.

More than a decade after the Beethoven incident, the thorny problem of upholding appropriate standards surfaced once more. *Till Eulenspiegel* was new to the Philharmonic and at the same concert (11 June 1903) two other works new to the orchestra were conducted by the composer Glazunov. By suggesting that the Strauss tone poem should be withdrawn, Cowen sought to avoid the damaged reputation that might arise from limited rehearsal time and issues of player supply.

Cowen’s two extended periods of involvement as conductor of the Philharmonic Society (1888–1892; 1900–1907) provide the focus for this paper. Matters beyond Cowen’s

control, including the Society's internal issues and the prevailing preference for foreign conductors, shaped his experiences. By examining the nature of Cowen's opportunities within the Society as conductor, and by considering the responses of the Society's directors and the press to his work, much is revealed about contemporaneous expectations. The function of conductor within the Society's managerial hierarchy at this time is highlighted. Light is shed on the status and progress of the Philharmonic Society and Cowen alike in these years.

**Robert Parker (British Library)**

(Session 9a)

'Sir George Smart's Other Phil: Concerts at the Philanthropic Society, 1825–1833'

As well as being principal conductor of Philharmonic Society concerts, Sir George Smart was director of a series of concerts of sacred music at the Philanthropic Society in St George's Fields, Southwark between 1825 and 1833. Both Smart's own papers and the archives of the Philanthropic Society, one of the earliest charities for rescuing the children of criminals and children involved in crime, provide a wealth of information about the concerts. The first concert may well have been arranged not only to raise funds for the Society, but to defray the cost of installing an expensive new organ in the Society's chapel, and the organ was almost the sole instrument used on that occasion. It was Joseph McMurdie, the resident organist and a fellow founder with Sir George Smart of the Philharmonic Society, who suggested engaging Smart for future concerts at the Philanthropic. By another connection, the Society Superintendent's daughter was a foundation student at the R.A.M. where Smart was also a founding professor. The subsequent concerts at the Philanthropic were all directed by Smart himself, who engaged singers famous in their day, like John Braham and Maria Caradori-Allan, and a band of professional instrumentalists. The programmes for each of the concerts not only give details of the music performed and the performers, but are annotated with Smart's at times acerbic comments, and in some cases he gives the precise timings of individual pieces. All the concert word-books survive and all were printed in the Society's own workshop. But a rare document also reveals the detailed finances of one concert, and shows very clearly why the fees paid to the celebrated musicians, and other surprising expenses, were such that even the name of Sir George Smart, whatever its attraction to concertgoers, was no guarantee of success in charitable fund-raising.

**Donna S. Parsons (University of Iowa)**

(Session 1a)

"'In Virtual Delirium': The Nietzschean Michael Field and *Der Ring des Nibelungen*'

Music figured prominently in Katharine Bradley and Edith Cooper's lives. They constantly listened to a variety of genres as they heard friends perform lieder and solo piano works, attended Dolmetsch's concerts of early music, and while in England and Europe took every opportunity possible to attend the opera. As Michael Field they received constant inspiration for the construction of their verses and dramas. However, no music spoke to them in the way that Richard Wagner's did. In *Works and Days* we find many accounts of the performances they heard, their interpretation of Wagner's librettos, and what they learned about the construction of drama and emotion. What is most intriguing is that even the possibility of hearing a Wagnerian opera caused a heightened intensity of emotion in both women. While traveling through Germany in 1891 they considered going to Bayreuth to hear *Parsifal*. Just the anticipation of attending this performance made them physically ill, and they were forced to cancel their

order for tickets. Yet, Bradley and Cooper never wavered in their devotion to studying Wagner's librettos or attending performances of his operas. Like their fellow English Wagnerites they read Nietzsche's *The Twilight of the Idols* and *The Birth of Tragedy*, travelled to Bayreuth in 1896 to hear *Der Ring des Nibelungen*, and wrote detailed accounts of what they read and saw in their diary. While much scholarship has investigated the significance of the visual arts in their lives, little attention has been paid to the manner in which an operatic soundscape influenced their writing. This paper examines Michael Field's visceral reactions to Richard Wagner's operas and contextualizes them in a *fin-de-siècle* culture obsessed with all things Wagner. The second half of my discussion analyzes the ways in which their reading of Nietzsche informed their analysis of *Der Ring des Nibelungen*.

**Mark Pinner (University of Sydney)**

(Session 2a)

'Nineteenth-Century Colonial Protest Song: The Ballads of Charles "The Inimitable" Thatcher'

It is generally agreed that the appellation 'protest song' was coined in the 1960s to describe a discrete sub-genre of twentieth-century American folk music. In the public consciousness protest song was the domain of artists such as Joan Baez and Bob Dylan; its subjects were issues such as the Vietnam War, equal rights for African Americans and other political or social injustices; its tone often in the form of a lament. Indeed, much of the scholarly literature dealing with 'protest song' focuses on its twentieth-century manifestation. The theme of resistance, or protest, in popular song has much earlier antecedents, perhaps as early as medieval England. Even in America resistance and protest formed were found in popular song as early as the 1930s. The protest song also occurs much farther-a-field: examples can be found from communist Eastern Europe, Latin America and Africa. Protest song can also be found in the British colonies of Australasia during the mid nineteenth century, specifically in the ballads of Charles Robert Thatcher (1831–1878). Thatcher had been a professional flautist and occasional balladeer in the theatres and music halls of London. Like many other Englishmen of his generation Thatcher caught gold fever and emigrated to Australia in the early 1850s following the gold rush. After a very short time he tired of the hard 'yakka' of gold digging and returned to his former profession as flautist and vocalist, an opportune decision as there was both a paucity of, and thirst for, entertainment in the goldfields. Using his pleasant baritone voice, grounding in popular song in London music halls, his quick wit, political nous and ability to remain on top of current events Thatcher applied his hand to parody song. Using existing melodies he supplied his own humorous, topical, overtly political, and often subversive lyrics. Covering subjects as taxation without representation, official incompetence, corruption and repression of miners' rights, Thatcher's ballads struck a chord with the goldfields' audiences. As the Australian gold rush was waning, Thatcher followed the diggers to New Zealand, which had also fallen into the grip of gold fever. He proved just as popular in New Zealand having adapted his balladry to local conditions. Unlike many of the diggers, of whom he became something of a champion, Thatcher had netted sufficient capital to enjoy an early retirement and returned to relative obscurity as an importer of Asian curios in England.

**Sarah Potter (University of Leeds)**

(Session 1c)

‘The Search for “Bel Canto”’: Redefining Thought on Historical Singing through a Theory of Changing Vocal Practice (1800–1930)’

This paper outlines a theory of changing vocal technique in British singing during the long nineteenth century, and advocates this view as a more realistic way of considering historical vocal practices than the widely entrenched ‘bel canto’ ideal. Compelling evidence for a changing approach to larynx height in nineteenth-century singing highlights a marked difference between modern performance ideals and expectations, and those of historical singers. This, in addition to the natural limitations and capabilities of each approach, presents wide-ranging implications for discussion of vocal style in the period (in terms of vibrato usage, perceived volume of the voice, stylistic use of expressive devices), and challenges our perception of historical singers and period performances in general.

Through the analysis of treatises, biographies and other publications by singers, singing enthusiasts, teachers and voice scientists in the period 1800–1930 this paper will identify neutral, transitional, and low larynx approaches to voice production, illustrating each using a recorded excerpt of vocal experimentation. By combining musicological discussion of singing with (modern and historical) scientific discourse and analysis of early vocal recordings this interdisciplinary paper offers a convincing alternative to theories that depict the voice as a constant in dialogues of musical history.

Vocal teachers and performers have always sought to create ‘beautiful’, expressive and stylish singing according to their own values; at present we tend to view historical singing through a heavy veneer of modern expectation, and to interpret historical sources in the (usually incompatible) context of modern vocal technique. This often results in ‘period’ performances that adhere to present-day (commercially acceptable) expectations of trained singing and reflect little of historical practice continued research into vocal performance practices is essential if singers are to offer an appropriate vocal element to historically informed performances.

**Charlotte Purkis (University of Winchester)**

(Session 4a)

‘Imaginary Portrait of “Israfel Mondego”, through the “Ravished Pen” of Gertrude Hudson, Aesthetic Writer on Music’

In *Musical Fantasias* (1903) – a compilation of essays for the aesthetic journals *The Dome* and *The Chord* of the late 1890s – ‘Israfel’ was praised for contriving to ‘snap out more wise and witty things about music than one could find in all the other music books of the year put together’. Gertrude Hudson, writer and journal editor, member of the Lyceum Club poetry circle, associate of Ernest Oldmeadow, known to Alice Meynell and connected to the Bedford Park set, is an elusive figure. Hudson’s style was subjective; she declared her criticism ‘aesthetic’ of a type where ‘attitude is everything’, declaring it, for example, as ‘an incoherent tapestry of random thoughts’ in her 1899 collection *Ivory Apes and Peacocks* (1899). Her personality masquerades itself within her many articles about music, in her short stories and ficto-critical writings which deploy music as a protagonist. Gertrude Hudson seems to be a potent example of the Dramatis Personae of the aesthetic movement praised by Arthur Symonds in his late work of that title published in 1925: ‘while there is a mass of valuable criticism done by critics who were

only critics, the most valuable criticism of all, the only quite essential criticism, has been done by creative writers’.

There have been three recently published articles relating to Hudson, by Purkis (2004), Stetz (2005) and Hunt (2009), and an unpublished paper by Shelley (2008) but none of these have succeeded in uncovering very much biographical detail, and insufficient attention has been paid to her music criticism. In this paper I will draw together the extant evidence and attempt to fill out the picture more fully of this very creative personality in order to evaluate her importance to the history of late nineteenth-century British aestheticism and the history of the performing arts. I will argue that it is possible to get to know this author better through her characters and their activities. Close reading of her articles must suffice where archival evidence is lacking. Hudson was a writer who consistently placed the critical and the creative in conversation. It is then in this spirit that I read between the lines of Hudson’s many colourful portraits of composers, conductors and their music-making to construct an ‘Imaginary Portrait’, in the Paterian sense, at least of her alter-ego ‘Israfil’, and, in so doing, seek to understand the originality and significance of Hudson’s individual critical response to contemporary music.

**Christopher Redwood (University of Bristol)**

(Session 12b)

‘The British Chamber Music Concerts (1894–99)’

Chamber music featured far more prominently in London 19<sup>th</sup>-century musical life than today, as Alan Bartley chronicled in *Far from the Fashionable Crowd*. This paper sets out to examine one particular enterprise: the six-year series of British Chamber Music concerts organised by Ernest Fowles (1864–1932) at the small Queen’s Hall. After mounting London’s highly successful first recital of Brahms’s chamber music in 1894, he turned his attention later that year to music by native composers. Naturally the names of Parry and Stanford appeared most frequently, and William Hurlstone, whom Stanford regarded as his brightest student but who died at the age of 30, heard his String Quartet, Violin Sonata and Cello Sonata played. Walford Davies and Algernon Ashton, also Royal College teachers, each had a String Quartet played at the first concert. Another student of whom much was expected, Coleridge-Taylor, had several performances, as did Richard Walthew. Less well remembered is one of the country’s leading pianists, Agnes Zimmermann (1847–1925), born in Germany and brought to England as a child. The third recital opened with her first Violin Sonata, after which she played Parry’s Piano Sonata.

Why was *The Times* obliged to report in January 1897 that ‘the original scheme has been judiciously modified’ and how successful was the result? There will be an insight into names of composers almost forgotten today, such as John Ames, Richard O’Leary, Howard Anderton and Rosalind Ellicott. Speight had a String Quartet played and G F Cobb a Piano Quartet and Quintet. The question also arises of how men later associated with writings on music – such as Dr Ernest Walker, Stewart Macpherson and Edwin Evans – were at that time represented by their compositions. Finally, the question is addressed of why these concerts ceased in 1899.

**Paul Rodmell (University of Birmingham)**

(Session 5b)

‘Augustus Harris: Opera’s Saviour or Saboteur?’

Augustus Harris is commonly perceived to have rejuvenated Grand Opera in the West End of London following its virtual collapse in the mid-1880s. With the support of leading society figures Harris took on the management of the Grand Opera seasons at Covent Garden in 1887, rapidly rebuilt the theatre's reputation, and enabled it to retain its status as London's principal operatic venue and a central part of the annual social 'season'. After his unexpected death in 1896 his supporters built upon the work he had undertaken, ensuring the dominance of Covent Garden – musically and socially – up to and beyond the Great War. But is there another story to be told? Harris was, like several other nineteenth-century British opera impresarios, only modestly musical, and viewed opera principally as a business activity. As such, and also as a manager with interests in several other West End theatres, he was an uncompromising and unsentimental operator, unafraid of choking off opposition in order to preserve and further his own interests. As a result, operatic activity in London in the 1890s was restricted, with opera performed in English and by British composers being especially confined. This paper examines Harris's career as an opera impresario and asks whether, in the longer term, his *modus operandi* did more harm than good: did he save Grand Opera in London or inadvertently sabotage it?

**Christopher Scheer (Utah State University)**

(Session 11b)

'Enchanted Wagnerism: Recovering the Theosophical Strand of Wagner Reception in *fin-de-siècle* Britain'

Over thirty years ago, Anne Dzamba Sessa published *Richard Wagner and the English* (Associated University Press, 1979), which remains one of the seminal texts about Wagner reception in England during the late nineteenth- and early twentieth-centuries. In it, she briefly introduces Theosophy and how English Theosophists interpreted the works of Wagner, especially *Parsifal*. Since then, very little has been written about the Theosophical interpretation of Wagner, or of its influence.

This paper will reassess the interwoven nature of Theosophy and Wagner reception in England by exploring the overlap of contributors and viewpoints between late nineteenth-century Theosophical journals and the *Journal of the London Wagner Society*, *The Meister*, edited by William Ashton Ellis, who for a time served as personal physician to Theosophy's founder Helena Blavatsky. The 'mystical' interpretations of Wagner's works put forward in these sources will then be traced in the heady world of Pre-World War One British Wagner criticism, with reference to the works of Alice Cleather and Basil Crump. These writers are lesser known today, but Ernest Newman recommended their works in the same sentence as Bernard Shaw and David Irvine in his *Wagner* of 1904. This Theosophical strand of Wagner reception interpreted the composer as a messenger, not of degeneration (Max Nordau) or disenchantment (Max Weber), but of hope for the future and the unity of mankind, an example of what the cultural historian Alex Owen calls 'enchantment'. Recovering this Theosophical Wagnerism and understanding its viewpoint helps to clarify its influence and status within the highly contentious Wagnerian world of *fin-de-siècle* Britain.

**Linda Shaver-Gleason (UC Santa Barbara)**

(Session 11b)

'Presentations of Felix Mendelssohn in George Grove's *Dictionary* as Reflections of the English Musical Renaissance' (by Skype)

Spanning 58 pages, the entry for Felix Mendelssohn in the second volume of George Grove's *A Dictionary of Music and Musicians* is the longest entry on an individual composer in the first edition. Written by Grove himself, this article exhibits many of the tropes of the 'Mendelssohn Mania' that dominated English musical discourse in the second half of the nineteenth century. This enthusiasm spreads beyond the composer's biographical entry; in total, 310 entries in the first edition of Grove's *Dictionary* mention Mendelssohn. Although Grove's article on Mendelssohn remains intact in the second edition (published nearly three decades later), references to the composer in other entries are reconsidered, revised, or removed entirely.

This paper reveals the effect of the late-nineteenth century 'English Musical Renaissance' on Mendelssohn's English reception by comparing references to the composer in the first two editions of Grove's *Dictionary* while considering the potentially nationalistic motivations of the contributors and editors. The first edition, published from 1879 to 1889, contains articles by members of Grove's generation who tended to treat Mendelssohn with nostalgic reverence, as well as younger writers who were less swayed by aspects of his personality. The second edition of Grove's *Dictionary*, published from 1904 to 1910, strongly reflects the opinions of the new editor, critic J.A. Fuller-Maitland, an active promoter of native composers. The more uniform presentation of Mendelssohn as a stifling influence on English musical culture reflects a narrative advanced by Fuller-Maitland after the purported renaissance was well underway. Scrutinizing references to Mendelssohn exposes striking differences of opinion between the various contributing authors both within and between editions as they balance the legacy of an influential foreign composer with the imperative of promoting an independent English musical identity.

**Christopher J. Smith (Texas Tech University)**

(Session 2a)

'Dance, "Noise", and Theatrical Transgression in Liminal Zones: Musical Creolization in Nineteenth-Century Maritime British Culture'

In the 19<sup>th</sup> century, modernizing trade, communications, and geopolitics expanded and diversified the ranks of those who worked the windjammers and steamers which accelerated the resulting global consciousness. Sailors, pilots, masters, and harbour workers tended toward much greater diversity of ethnicity and experience than more land-bound populations, and the Caribbean, the South Seas, and the Far East were especially highly represented amongst these maritime communities. On deck and docks, inshore racial and social strata were contested, conflicted, blurred, and sometimes subverted: black slave or free pilots and captains commanded white or mixed-race crews; deckhands and officers exchanged songs, tunes, stories, handcrafts, and a wide array of expressive culture; and these more egalitarian maritime perspectives came ashore to influence and mutate social conduct in port and river cities. Music – particularly the music of African Caribbean/creole cultures – was an especially portable, influential, and ubiquitous material for such exchange, and these 'creolizing' music and dance behaviours spread widely, both more and less visibly or publically. Hence, the frenzied cultural popularity that followed New York's blackface troupe the Virginia Minstrels on their first 1843 tour of Britain – during which they played Liverpool, Manchester, and London, and paved the way for future tours by other American troupes, and left a host of banjo-strumming imitators in their wake, before disbanding unexpectedly – was not an entirely 'new thing under the sun'.

In this paper, drawing upon primary sources, iconography, historical ethnomusicology and ethnochoreology, I will argue that, *contra* the conventional understanding of blackface in Britain, the Minstrels' massive popularity on their first U.K. tours represented not simply 'novelty', but rather a formalization, theatricalization, and thus bourgeois *legitimization* of a body of boundary crossing creole musics already known on the decks and wharves of those same cities' harbours.

**Rob Stradling (Cardiff University)**

(Session 5a)

'An Aspect of "Imperial South Wales": The Cardiff Music Festival, 1892–1910'

When the idea arose that Cardiff might launch its own Music Festival, it was a decade away from becoming a city and six decades away from capital city status. Yet as the title quotation (from G. A. Williams) asserts, in the 1890s the tinsel town on the Taff was at its zenith of prosperity and influence, an universal byword for commercial enterprise, a jewel in the tiara of empire and capitalism. Guardians of a cosmopolitan population approaching 100k, the city fathers sought equality with the likes of Leeds and Birmingham via the medium of 'High Class' Music. It was an uniquely seductive moment. 'Culture' and 'Art' were in sociological fructification – exotic plants which offered tempting dividends in terms of prestige and self-esteem.

The project registered some successes in commissioning. In terms of 'survival' Hamilton Harty's *With the Wild Geese* stands out – oddly apt for a community with some 20,000 Irish immigrants (though probably escaping the notice of 19,999 of them!). Yet programming *Gerontius* in 1904 was an act of artistic ambition in a zealously anti-Catholic atmosphere. The most intriguing new work was Stanford's Cantata *The Bard*, after Gray's poem (1895). This was a votive offering to Wales; lamenting a gory (and hoary) cultural legend – Edward I's order to massacre our beloved poet-musicians, inspirers of terrorist resistance to the verdict of conquest.

All pride – even civic pride – goes before a fall. The Festival was breached amidstships by the storms of political division, and never managed to meet its artistic, financial or organisational aspirations. Like the Titanic, it slowly vanished beneath the briny. The disaster left such forbidding waves in the ether that generations passed before anyone thought to send a search party....

The paper will set the Festival in its enveloping cultural-political contexts – local Cardiffian, Welsh, and British.

**Martin Strachan (Open University)**

(Session 5b)

'Sullivan and His Sources'

I am currently researching Sullivan's use of musical style, particularly within the comic operas – Bunthorne's recitative 'Am I alone and unobserved?' from Act 1 of *Patience* and 'The sun whose rays are all ablaze' from Act 2 of *The Mikado*. There are traces of both Verdi and Wagner's influence in the comic operas and perhaps second only to them, was Gounod, who was the foremost composer of opera in France at this time. Bizet's early death meant that Gounod's only real rival was no longer a threat to his position, although in time *Carmen* would eclipse *Faust* as the most popular nineteenth-century French opera. Compared with *Faust*, neither of the works discussed here were as

successful and they have not held their place in the repertoire. Only the emergence of recording on compact disc has allowed them some sort of exposure in more recent times, as a revival by a professional opera company seems much less likely.

When collaborating with Gilbert, Sullivan never forgot that he was writing *comic* opera, a fact which many commentators appear to overlook. For opera to be comic it must share some characteristics found in serious opera such as would be recognised, perhaps only subliminally, by an audience. At the same time the composer had to avoid a too obvious change of style if the suspension of disbelief was to be maintained. My paper deals with two examples of Sullivan's stylistic technique which hitherto appear to have escaped notice. Both are taken from the operas of Charles Gounod, one from *La Reine de Saba* of 1862 and one from *Mireille* which was produced in 1864.

I explore the various techniques Sullivan used to enable his allusion to be recognised by his audience without resulting in stylistic incongruity. To do this Sullivan had to decide which elements in his composition had to be similar and which had to be different in order to arrive at the optimum result.

**Joanna Swafford (University of Virginia)**

(Session 1a)

'Subversive Singing: Role Reversals in Caroline Norton's "Juanita"'

Caroline Norton's song 'Juanita' (1853), designed for performance in Victorian middle-class parlours, tells a simple tale of unrequited love for a young woman, and its catchy, easily sung melody that imitates a traditional Spanish air, contributed to its popularity. Derek Scott argues that writing such 'foreign airs' enabled women composers to avoid accusations of impropriety for pursuing the supposedly masculine enterprise of composing music. Building from Scott's work, this paper addresses the surprisingly transgressive subject matter that the song's conventional characteristics cloak: since 'Juanita' is written in a soprano's range, this song allowed women to sing of their desire for other women and to adopt the role of the pursuer instead of the passively pursued. The song's melody also critiques traditional gender roles through an allusion to the aria 'Lascia ch'io pianga' from Handel's *Rinaldo*, converting this song of love to a song of imprisonment and pain. This song's historical importance also casts it as a vital force for feminism: the royalties from sales of 'Juanita' would have made Norton extremely wealthy had laws not prohibited women from owning money or property after marriage. When her estranged husband sued her in the year of 'Juanita's' publication, Norton began her activism that ultimately led to the Matrimonial Causes Act of 1857 and the Married Women's Property Act of 1870.

By examining this seemingly simple tune that middle-class women played extensively during their leisure hours, we can better understand the song, the complex interweaving of the sentimental and socially acceptable with the transgressive, and the beginnings of a women's rights movement that led to fundamental changes in the British legal system.

**Benedict Taylor (University of Oxford)**

(Session 9b)

'Elgar's *The Music Makers* and the Spirit of Time'

*The Music Makers* occupies an unusual position within Elgar's oeuvre. A setting of an ode by the now-forgotten Arthur O'Shaughnessy, Elgar's choral work was premièred in 1912

after a period of over a decade that had witnessed his most highly regarded music. While the composer himself considered it one of his major and most personal works this piece has nevertheless received more than its share of critical opprobrium since Elgar's day. Aidan Thomson outlines two major stumbling points critics have found with the work: the apparent hubris of O'Shaughnessy's and Elgar's arrogation of the artist's calling to direct world events, and the significant role within the music played by quotation from other pieces of Elgar.

This paper argues that, reconsidered, these two points may be mutually supportive of a far more positive reading of Elgar's choral ode. It has generally been assumed that the composer is referencing himself as one of the 'Music Makers' – one of the 'movers and shakers' of world history – hence the use of self-quotation, which signifies simply himself (an act perilously close to hubris). But when viewed within the context of Elgar's creative aesthetics and a broader cultural trope with which O'Shaughnessy's poem and Elgar's setting align themselves, a milder version of this reading becomes apparent. This reading sees the music makers as the spirit behind history, guiding humanity on; the artist is one of those few who can hear these deeper voices behind worldly events (a theme familiar from Elgar's own views of compositional creativity and in such writers as Walt Whitman and Virginia Woolf). And this notion of a hidden music behind the phenomenal surface is instantiated in Elgar's setting by the very use of quotation and allusion that had so concerned critics.

**Geoff Thomason (Royal Northern College of Music)**

(Session 12b)

'A Gentleman's Education: Charles Hallé's Chamber Music Concerts in Manchester'

One of Charles Hallé's first acts after his arrival in Manchester in 1848 was to establish a series of chamber concerts. His developing career as a conductor, culminating in the founding of the Hallé Orchestra in 1858, effectively brought an end to the series. Nevertheless, on assuming the Directorship of the city's Gentlemen's Concerts in 1850 Hallé sought to use them as an alternative vehicle for the promotion of chamber music. By progressively integrating it into their programmes he was able both to build a profile for the Gentlemen's Concerts which differentiated them from those of the Hallé Orchestra and to move to a point where he was able once more to offer dedicated chamber music recitals.

Drawing on material held in Manchester Public Library and the Royal Northern College of Music, as well as contemporary press coverage, this paper seeks to identify those factors which prompted Hallé's decisions. It proposes that he was motivated by, *inter alia*, his desire to promote himself as a pianist, his wish to ingratiate himself with Manchester's concert-going German community and, in the structure of his concerts and choice of repertoire, to challenge the hitherto marginalised role which chamber music had occupied in the socially exclusive Gentlemen's Concerts. In building on this definable community of concert-goers, Hallé sought from the outset to expand the social profile of his audiences and to educate them through the introduction of new and unfamiliar repertoire. It argues that his legacy as founder-conductor of his eponymous orchestra has overshadowed his innovative role as a promoter of chamber music and its significance in paving the way for the high summer of Mancunian chamber music-making at the close of the 19<sup>th</sup> century and the pre-war years of the 20<sup>th</sup>.

**Sandra Tuppen (British Library)**

(Session 2bii)

“The Wandering Minstrels”: A Noble Victorian Orchestra’

The orchestral society ‘The Wandering Minstrels’ gave concerts in towns and cities across England between 1860 and 1898, raising more than £16,000 for charitable causes and bringing high-quality orchestral music to upper- and middle-class audiences. The orchestra consisted entirely of amateur musicians, drawn largely from the ranks of the aristocracy and gentry. They travelled the country by train, giving hundreds of concerts in halls, country houses and theatres, and providing orchestral accompaniment for amateur theatricals.

Famed in their own day but largely forgotten since, the Wandering Minstrels enjoyed royal patronage and a degree of artistic success, and raised money for an array of good causes, from homes for distressed gentlewomen to victims of natural and industrial disasters.

Under the leadership of the Honourable Seymour Egerton (later 4<sup>th</sup> earl of Wilton), they gave the first concert at the new Royal Albert Hall, in 1871. As well as public concerts for charity, the Wandering Minstrels mounted invitation-only smoking concerts in London’s Sloane Street, in a room purpose-built for the occasion by their principal cellist, Lord Gerald Fitzgerald.

The orchestra’s archive of concert programmes, photographs, newspaper cuttings and financial accounts, preserved at the British Library, sheds light on their repertoire and on the musical tastes of Victorian audiences in London and the provinces. At some of their early concerts, the Wandering Minstrels performed complete symphonies by Beethoven and Mozart. These were quickly replaced by a multitude of single movements. At the smoking concerts, freed from the need to raise funds for charity, the orchestra opted for more ambitious programmes. In its final years, under the conductorship of Lionel Benson, it again programmed whole symphonic works in public concerts, and introduced music by contemporary British composers such as Edward German and Alexander Campbell Mackenzie.

In this paper, I will demonstrate the important part the Wandering Minstrels played in the dissemination of orchestral music and the evolution of the orchestral concert in the second half of the 19th century. I will also highlight the impact that high-ranking amateur musicians had on musical life in London and the provinces, and the role of the Wandering Minstrels in the contemporary debate about amateur and professional music-making.

**Chloe Valenti (University of Cambridge)**

(Session 6a)

“To arms! Fair land of sweet music”: Garibaldi Songs in Late Nineteenth-Century England’

English interest and involvement in Italian politics reached a climatic point by the early 1860s, encouraged by a widespread fascination with the popular Italian soldier and politician Giuseppe Garibaldi. Among the huge array of Garibaldi paraphernalia produced at the time, an extensive range of music in honour of Garibaldi by British and Italian composers and poets began to appear in the period surrounding his controversial

visit to England in April 1864. The music included piano fantasias, arrangements for brass band and wind instruments and a large collection of songs for choir or solo voice.

An examination of the music, texts, advertising and accompanying portraiture of the Garibaldi songs gives a fascinating insight not only into how Garibaldi himself was perceived, but how Italy was understood culturally and politically in England. The music reflects an English understanding of Italian opera forms and styles, including marches, hymns, romances, men's choruses and drinking songs. Songs for unison chorus, a style strongly associated with Verdi's operas, are particularly prominent. In the 1840s, English critics such as James William Davison had criticised Verdi for his frequent use of choral unison, but by the 1860s such writing was not only seen as a standard characteristic of Italian music, in the context of the Garibaldi songs it was used to show political and spiritual solidarity with the Italian unification cause.

The contexts in which the songs were performed encompassed all levels of English society, from amateur to professional and from private through to mass celebrations. They thus offer a unique class-crossing insight into English attitudes towards Verdi and Garibaldi as celebrated Italian public figures and to Italy as idealised land of music and war.

**Phyllis Weliver (Saint Louis University)**

(Session 1a)

'Alfred Tennyson and Emily Tennyson: Salon Readings and Musical Settings'

Tennyson's spoken word performances in the Victorian salon were crucial to communicating those acoustic aspects of verse that lived off the page. This paper suggests that we can reclaim aspects of Tennyson's verse that relied upon sonic (even literally sung) effect which could completely change the poem's meaning to Tennyson's listeners then and now. This argument radically reassesses the past twenty years of scholarship on Victorian poetry which locates 'voice' on the page (in meter). In recurring social situations among those who were part of Tennyson's circle, print was an alternative effect or variant in contrast to the live voice of the poet whose performance was inseparable from the poetry's meaning. As Tennyson recited (and sang) his verse aloud in the salon, his performances embodied his belief that 'there ought to be some melody in poetry, it should not be all thought'. What he meant can be recovered by reading the poems in conjunction with hearing Tennyson's recorded readings and examining Emily Tennyson's piano/vocal settings of her husband's verse – the last a hitherto neglected scholarly source. In particular, the paper studies Emily Tennyson's setting of 'Break, break, break' to solve its scansion dilemmas, and introduces the social element of hearing Britain's premier poet read aloud. The last of included responsive readings by the Prime Minister and classicist William Gladstone and his family as a sort of one-upmanship to that other great Voice of the century, the Poet Laureate.

**Jonathan White (University of Oxford)**

(Session 12a)

“If England drives us forth we shall not fall alone”: Stanford, Ireland and Empire'

Stanford's relationship with Ireland has always been a difficult one. Although it is arguable that he could never have achieved all that he did had he not left Dublin at the age of 18, practically never to return again, his self-imposed exile from the country of his birth has been one of many factors that have problematised his relationship with the

Emerald Isle. Add to this his vehement opposition of Home Rule, his apparent ignorance at times of the harsh realities that had been facing his fellow countrymen for decades, if not centuries, under British rule, and his obsession with Austro-Germanic musical styles and forms, the legitimacy not only of Stanford the Irishman but also the Ireland that he sought to construct in the many works that emanated from his pen throughout much of his creative life are both called into serious question. Indeed, given that the country at many times so obviously rejected him (even now Stanford's place in the history of Irish music is only beginning to be objectively assessed) it is surprising that he dedicated himself and his music to the land which, while clearly he still held dear in spite of so much resistance, arguably did not want him. This paper will examine key moments in selected 'Irish' works, including his 'Irish' Symphony, the comic opera Shamus O'Brien, the Irish Rhapsodies, and selected solo songs, covering the span of Stanford's career, exploring not only the significance of these works for the composer himself but also how these might be used to understand how he viewed his relationship with Ireland, and what the nature of that relationship can reveal about a composer whose identity continues to remain shrouded in mystery.

(Session 12b)

**Susan Wollenberg and Melanie von Goldbeck-Stier (University of Oxford)**

'Separation or Integration? Music in the Oxford Women's Colleges, 1879–1914'

In 1879 the earliest women's colleges at Oxford, Lady Margaret Hall (LMH) and Somerville College, opened their doors to their first intake of students. These new foundations (proceeding with optimism amid a climate of some mistrust) offered young women the chance to pursue the goal of a university education alongside their male contemporaries.

Janet Howarth has written of the liberating effects of entrance to this world:

Winifred Knox (LMH 1901–5) recalled 'the glorious freedom of one's own kettle' and the novel experience of 'privacy ensured by the simple expedient of putting up the notice "Engaged" on one's door'.

Beyond the domestic interior, as Frances Lannon has expressed it, while the women's colleges remained single-sex they acted as 'a springboard from which [women students] could leap into the excitement of the wider University, with its political and dramatic societies, choirs, parties, and men'.

Archival documents, together with the university and local press, and published memoirs and biographies, record a range of musical activities including college chapel music, musical societies, concert life, dramatic productions, and women's involvement in intercollegiate and university music making.

Recent literature on early women students at British universities has illuminated their lives and the collegiate environment to which they belonged. We hope to throw new light on music in the women's colleges, investigating how they developed their own cultural life, and the nature and extent of their contribution to the wider University scene.

**Kenneth Wood (Virginia Commonwealth University)**

(Session 12b)

‘Mixed Muses: Stylistic Influences on Victorian Art Song’

This presentation will explore the domestic and foreign musical influences on art song in nineteenth-century England. The characteristics of each influencing genre will be outlined, followed by examples from the Victorian art song literature that emulate these features. Since most of them take their inspiration from established art music traditions, this should provide further evidence as to the merit of Victorian art song in its own right. A presentation of these facts will hopefully spur the listener to re-examine this genre and begin to embrace it as a part of the greater romantic art song repertoire.

Art song was a popular medium in the nineteenth century perhaps because its intimate nature appealed to the romantic temperament. Even though its popularity endures, much of the focus remains on the German *lied* and the French *mélodie*. Owing perchance to the *lied*'s dominance or its association with the drawing-room ballad, Victorian art song (or lack thereof) has been an area of considerable consternation among scholars. In addition, despite occasional performances of these works, they have yet to enter the global canon of romantic art song. However, throughout the nineteenth century, there was a steady stream of British composers who, despite public indifference, insisted on producing art songs. They were aware of musical developments on the Continent, and to the degree that they were able, endeavoured to bring respectability to British song by raising its standards. Their works sometimes fall short in comparison to the mature *lied*, but close inspection reveals that they contain many of the elements for which the *lied* is esteemed. Ultimately, the efforts of these composers contributed to the so-called English Musical Renaissance that gained international recognition for later composers such as Edward Elgar and Ralph Vaughan Williams.

**Ingeborg Zechner (University of Graz)**

(Session 1c)

‘London’s English Italian Singers: A Struggle for Identity’

The business of Italian opera in mid 19<sup>th</sup>-century London was one of the most fashionable branches of the city’s musical life. London held with its two Italian opera houses – Her Majesty’s Theatre and the Royal Italian Opera House Covent Garden – an exceptional position in the world of Italian opera. This unique situation led to a rough competition on the opera market. Both houses aimed to provide the fashionable society with the latest and most successful works from the Continent. Beside this, the system relied not only on the import and the adaptation of foreign opera, but also on the engagement of singers – mostly of Italian origin – who made a successful appearance on the Continent.

It was the common belief that ‘Italian opera’ – as it was understood by London’s audience of that time – could only be performed properly by Italian singers. This aesthetical judgement had an impact on the appearance of English singers on the Italian stage. Compared to their Italian colleagues they were largely underrepresented on the Italian stage, though not few tried to start a career in Italian opera.

This paper aims to present the precarious situation of English singers on the field of 19<sup>th</sup>-century Italian opera in London and tries to find out, which aspects were responsible for this development. This shall be demonstrated with the careers of English singers like Sims Reeves, Rita Favanti, Louisa Pyne and Catherina Hayes. The specific development

of each singer will then be linked to the socio-cultural context, which includes aspects such as audience, repertory, the formation of musicians and the London's opera business in general.

**Bennett Zon (Durham University)**

(Session 10b)

'Science, Theology and the Simplicity of Chant: Victorian Musicology at War'

According to the Rev. John Harrington Edwards, 'The history of religion and the history of music are inseparable' (*God and Music*, 1903). Indeed, for Edwards and many like-minded Victorians all music *is* sacred, embodying the very essence of the divine. For others, music is neither sacred nor secular; it simply 'is'. Herbert Spencer epitomises this materialist view when he suggests that the function of music lies entirely within the human mind, to help develop its 'language of the emotions' ('Origin and Function of Music', 1857).

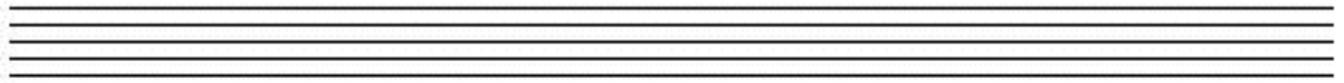
To all intents and purposes Edwards and Spencer's disagreement represents the classically antithetical viewpoints of Victorian religion and science enshrined in books like Andrew Dickson White's *A History of the Warfare of Science with Theology in Christendom* (1896). While theology and science battled it out, music often got caught in the ideological crossfire, especially music pre-loaded with ancient theological values, like chant. Chant got stuck in the middle because it represented one thing to theologians and an entirely opposite thing to scientists. For Victorian scientists chant was undeveloped, primitive and religious; for theologians it was highly developed, transcendent and spiritual. What neither scientists nor theologians seemed to realize, however, was that they argued their positions using identical language – the language of 'simplicity'.

This paper explores and explains the double meaning of simplicity through differing attitudes towards chant. It traces theories of simplicity in key nineteenth-century evolutionary and theological texts (Spencer, Darwin and Paley), and using chant as a case study locates them within two increasingly divergent musicological traditions – secular *Musikwissenschaft* and sacred *Kunstreligion*.

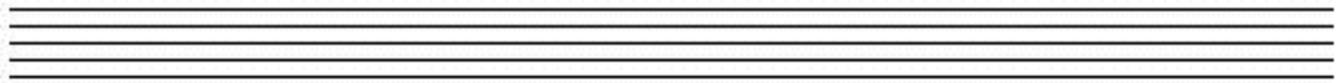
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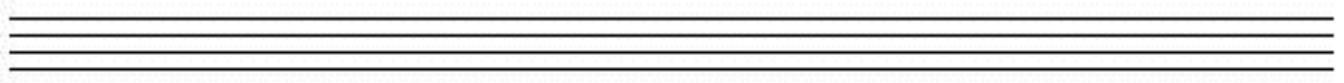
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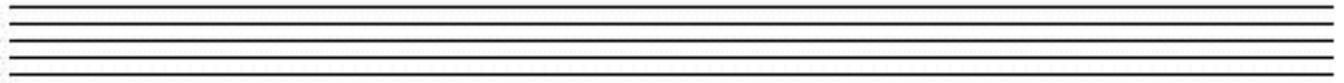
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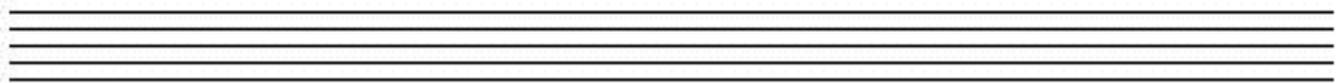
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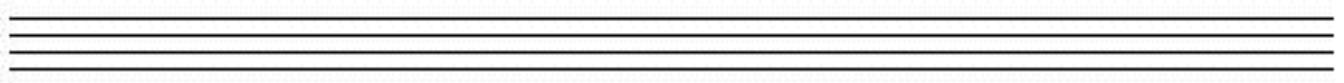
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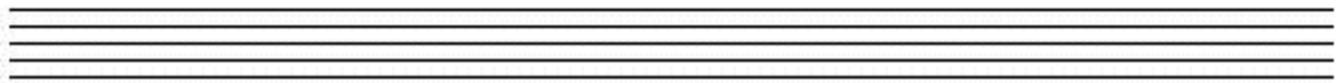
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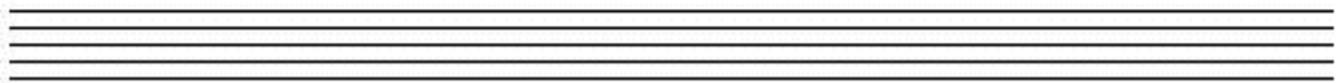
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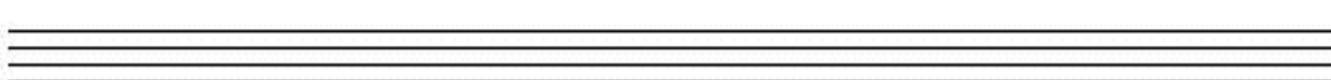
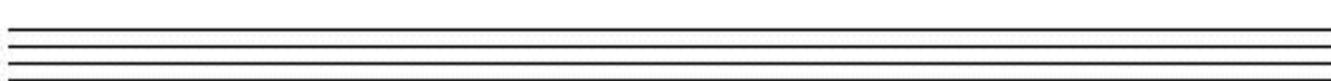
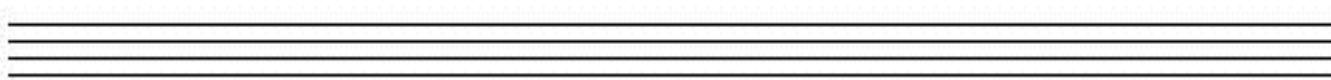
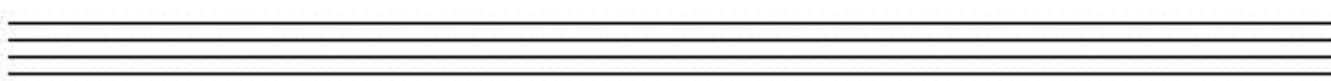
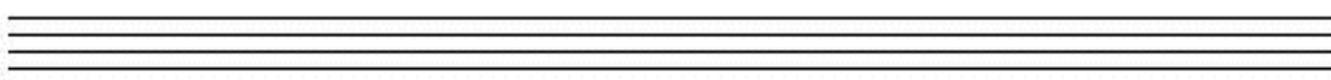
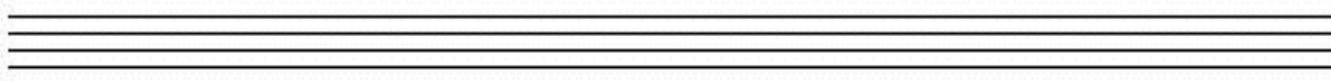
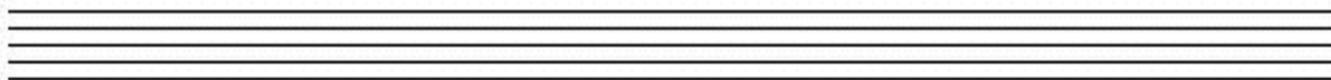
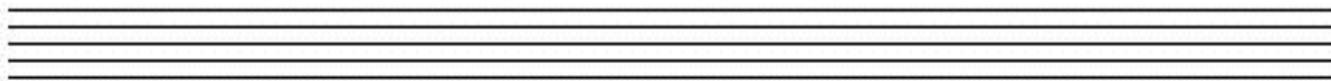


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# Map

## Cardiff University Campus



Venues relevant to the conference:

**22:** Aberdare Hall (Lunch)

**23:** School of Music (Octagon Foyer, Concert Hall, Boyd Lecture Theatre and Large Lecture Theatre)

**39:** Main Building (Viriamu Jones Gallery and Wallace Theatre)



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