

*Music in  
Nineteenth  
Century  
Britain*



UNIVERSITY OF  
BIRMINGHAM

*Sixth Biennial Conference  
University of Birmingham  
5 – 8 July 2007*

On behalf of the University of Birmingham, we would like to welcome you to this sixth conference Music in Nineteenth Century Britain. We hope that you have both an enjoyable and stimulating time. If you have any queries or problems, please do not hesitate to ask one of the conference organisers or a member of Conference Park staff.

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# *General Information*

## **Venues**

The conference takes place in four buildings as follows:

*Lucas House* (containing Conference Park Reception, Edgbaston Room, Harborne Room)

*Peter Scott House* (containing the Conference Reception Desk, Peter Scott Room, Peter Scott Foyer, and bookstalls)

*Hornton Grange* (on the opposite side of Edgbaston Park Road)

*Barber Institute of Fine Arts* (the Conference Organisers will guide delegates)

## **Overnight accommodation**

Overnight accommodation is provided in the Conference Park itself and, on 5 July only, also in the University's Chamberlain Hall, which is about a 10 minute walk along Edgbaston Park Road. Breakfast is provided in both places; please take breakfast in the building in which your accommodation is provided. Delegates staying in Chamberlain on Thursday night are asked to be ready to move to the Conference Park on Friday morning; transport will be provided for the removal of luggage.

## **Minibus**

The conference organisers have a minibus available to transport delegates between Chamberlain Hall, the Conference Park, and the Barber Institute. Please listen for announcements!

## **Conference Organisers**

Please ask if anything is unclear or if you need any sort of help. For matters relating to overnight accommodation, catering, and general information, the conference staff will also be happy to assist you.

Paul Rodmell  
Matthew Riley  
Simon Vlies

Conference Organiser  
Conference Organiser  
Conference Assistant

## **Telephone and Messages**

Delegates can be contacted via the following telephone number: 0121 625 3383

## **Parking**

Free parking is available at Lucas House.

# Conference Programme

## Thursday 5 July

- 1300 – 1800 Registration (Lucas House Reception)
- 1500 – 1800 Visit to Town Hall, Birmingham Art Gallery and St Philip's Cathedral (*optional*). Please assemble at Lucas House Reception by 1435 at the latest. Travel is by public transport
- 1815 – 1845 Tea/Coffee
- 1845 – 2000 *Lewis Foreman University of Birmingham*  
Echoes of a vanished age: recapturing the artists of the nineteenth century whose art was recorded in the early years of the twentieth.
- 2000 – 2100 Dinner (Hornton Grange)
- 2100 onwards Bar (Hornton Grange)

## Friday 6 July

- 0730 – 0845 Breakfast
- 1000 – 1100 **Session Ia: Music and Institutions I – Public and Private**  
Chair: Barra Boydell (Peter Scott Room)  
*Michael Allis University of Leeds*  
Performance in public and private: 'The Working Men's Society' and the progressive agenda  
*Lewis Foreman University of Birmingham*  
Victorian vision, documentation and catalogues: aspects of the repertoire heard at the Crystal Palace Saturday Concerts (1855-1901) and the St James's Hall Monday Popular Concerts (1859-1904).
- Session Ib: Gender**  
Chair: Phyllis Weliver (Harborne Room)  
*Corissa Gould Royal Holloway, University of London*  
Frankenstein and Elgar's Folly: The Quest to Create Masculine Perfection  
*Judy Barger Little Rock, Arkansas, US*  
Music and Magazines for Victorian Girls



### **Session IIIb: Continental Influences I**

Chair: Nicholas Temperley (Peter Scott Room)

*Luca Sala* Université de Poitiers, France

Viotti and the diaspora of musicians in nineteenth-century Britain

*Steve Lindeman* Brigham Young University, Utah, US

Continental composers, their concertos, and their English influence

*Rohan H. Stewart-MacDonald* University of Cambridge

Clementi's orchestral works, their stylistic characteristics and the notion of a 'British symphonic tradition' at the turn of the nineteenth century

*Jeremy Eskenazi* Royal Academy of Music

Clementi's *Gradus ad Parnassum* and the renewal of pianistic expressivity in the years 1817–30

1600 – 1630 Tea (Peter Scott Foyer)

### **Session IVa: Music and Education I – Higher Education**

Chair: Paul Rodmell (Peter Scott Room)

*Phyllis Weliver* Saint Louis University, Missouri, US

Grove and Gladstone: Salons and the Founding of the Royal College of Music

*Rosemary Golding* Royal Holloway, University of London

Musical Chairs: the Construction of 'Music' in Nineteenth-Century British Universities.

*Lisa Parker* National University of Ireland, Maynooth

Robert Prescott Stewart and his role as Music Professor at Trinity College Dublin (1862-94)

### **Session IVb: Music and Empire I**

Chair: Kerry Murphy (Harborne Room)

*Betty O'Brien* University of Melbourne, Australia

Ada Crossley: Exponent of Empire

*Stephen Banfield* University of Bristol

Anglophone musical culture in Jamaica's decade of Emancipation

*Simon Purtell* University of Melbourne, Australia (Norman Macgeorge Scholar)

'Un-uniform tooting machines' and the 'Melba gift': the role of British musical instruments in the history of pitch standards in Melbourne in the late nineteenth and early twentieth centuries

1830 – 1930 Wine Reception sponsored by Ashgate Publishing (Peter Scott Foyer)

1930 – 2100 Dinner (Lucas House Dining Room)

2100 onwards Bar (Lucas House)

## Saturday 7 July

0730 – 0845 Breakfast

0930 – 1030

### Session Va: Continental Influence II

Chair: Roberta Marvin (Peter Scott Room)

*Mary Heiden* University of North Texas, US

The Lyre and the Harp: Expressions of Pagan Sensuality and Christian Virtue in Saint-Saëns's Ode (1879)

*Chloe Valenti* University of Cambridge

The "illustrious Italian" and "Wagner's lieutenant": Verdi's *Requiem* in Britain during the 1870s

### Session Vb: Music and National Identities

Chair: George Biddlecombe (Edgbaston Room)

*Katharine Pardee* University of Oxford:

J.S. Bach and Britishness: The St Matthew Passion in Nineteenth-Century England

*Meirion Hughes* Independent

Edward Jones and *The Bardic Museum*: National Music, Wales and Identity in late-Georgian Britain

1030 – 1100

Coffee

(Peter Scott Foyer)

1100 – 1300

### Session VIa: Music, Art and Literature

Chair: Julian Rushton (Peter Scott Room)

*Leanne Langley* Goldsmiths College, University of London

Music and Portraiture: Reflections on the Work of John Singer Sargent

*Jürgen Schaarwächter* Max Reger Institute, Germany:

Chasing a myth and a legend: "The British Musical Renaissance" in a "Land without music"

*April Fredrick* Royal Academy of Music

"Shaking hands across the centuries": a model of interdisciplinary criticism for the songs of Ivor Gurney

### Session VIb: Composers and Performers I

Chair: Fiona Palmer (Edgbaston Room)

*Alf Carrington* East Dereham, Norfolk

Giovanni of all trades? Cimador - an Italian musician working in early nineteenth century England

*Yvonne Anthor* University of Leeds

Musical Prodigies in the first half of 19<sup>th</sup> century British and European Concert Life

*Christopher Fifield* University of Bristol

Hans Richter's impact as a career conductor on music making in England 1877-1911

*George Kennaway* University of Leeds

'A Foreign Musician, but an English Actor': Auguste van Biene the Anglo-Dutch-Jewish Actor-Musician

1315 – 1430

Lunch

1430 – 1600

**Session VIIa: Music and Musicians in the Provinces**

Chair: Trevor Herbert (Edgbaston Room)

*Basil Keen* *Independent*

Choral Colossus of the North: A survey of the life and work of Sir Henry Coward (1849-1944)

*David Hunter* *University of Texas, Austin, US*

When and where is Handel omnipresent?

*James Hobson* *University of Bristol*

Dished Up Afresh! : Robert Lucas Pearsall (1795-1856) and the founding of the Bristol Madrigal Society.

*Fiona Palmer* *Queen's University, Belfast*

'A Noble and Imposing Structure': the opening of Liverpool's Philharmonic Hall in 1849

**Session VIIb: Composers and Performers II**

Chair: Christina Bashford (Peter Scott Room)

*Peter Horton* *Royal College of Music*

'... a pianist above all things': William Sterndale Bennett

*Rachael Gibbon* *University of Manchester*

The Smyth-Brewster Collection

*Sylvia Kahan* *College of Staten Island, City University of New York, US,* and *Lisa Lutter* *Ramapo College of New Jersey, US*

Composer Adela Maddison: International Woman of Mystery

1615 – 1645

Tea

(Peter Scott Foyer)

1645 – 1700

Relocate to Barber Institute

1700 – 1800

**Keynote Address**

*William Weber*, *California State University, Long Beach, US*

Cosmopolitanism versus Nationalism in Musical Life, 1770-1870

1800 – 1915

Buffet and Art Gallery

1930 – 2100

**Evening Concert**

*Alexandra Wood* *violin* *Gemma Rosefield* *cello*

*Joseph Middleton* *piano*

Sterndale Bennett – Chamber Trio in A major, op. 26

Bridge – Phantasy Trio in C minor (1907)

Parry – Piano Trio No. 1 in E minor

2100 onwards Return to Conference Park for Bar

**Sunday 8 July**

0730 – 0845	Breakfast
0945 – 1045	<p><b>Session VIIIa : Music and Empire II – The Associated Board</b>  Chair: Stephen Banfield (Peter Scott Room)  <i>David Wright</i> <i>Royal College of Music</i>  The Associated Board and Empire: aspects and issues of setting up overseas  <i>Kieran Crichton</i> <i>University of Melbourne, Australia</i>  Resisting the Empire? The Associated Board comes to Melbourne, 1897-1939</p> <p><b>Session VIIIb : Music and Education II – Music for the People</b>  Chair: Ruth Solie (Edgbaston Room)  <i>Christina Bashford</i> <i>University of Illinois at Urbana-Champaign, US</i>  Capital Needs: Seeking a Music Library for the Nation  <i>Jennifer O'Connor</i> <i>National University of Ireland, Maynooth</i>  Mrs Curwen’s Pianoforte methods: New thinking in Pedagogy</p>
1045 – 1115	Coffee
1115 – 1215	<p><b>Session IXa: Writing on Music</b>  Chair: Michael Allis (Peter Scott Room)  <i>Paul Watt</i> <i>University of Sydney, Australia</i>  Ernest Newman’s plans for a Berlioz biography in the 1890s  <i>Bennett Zon</i> <i>University of Durham</i>  Ontogeny and phylogeny in nineteenth-century British musicology</p> <p><b>Session IXb: Music and Institutions II: Music and Authority</b>  Chair: David Wright (Edgbaston Room)  <i>Rachel Cowgill</i> <i>University of Leeds</i>  On the Beat: public performance and the Victorian policeman  <i>Trevor Herbert</i> <i>Open University</i>  Military music and the musical infrastructure in Britain c.1780-c.1860</p>
1230 – 1400	Lunch (Lucas House Dining Room)
1400	End of Conference - Departure

## *Conference Abstracts (alphabetical order)*

**Michael Allis, University of Leeds**

*Performance in public and private: 'The Working Men's Society' and the progressive agenda*

This paper focuses upon the activities of 'The Working Men's Society' – a private group of individuals who fostered a deliberate agenda of promoting progressive repertoire in London in the second half of the nineteenth century. Membership was confined to four pianists with 'progressive' credentials (Walter Bache, Edward Dannreuther, Frits Hartvigson and Karl Klindworth) and two lay members, including Alfred Hipkins; it was Hipkins who documented details of the society's first season of meetings. The paper will consider the nature of these private meetings, the motivation of the members, and particularly the relationship between private and public music-making. Although this relationship was somewhat complex, private performance within the Society's meetings can be identified as fulfilling three main roles: as a reaction *to* public performance; as preparation *for* public performance; as an experience that could combine *with* public performance to inform a range of performance 'texts'; and as a forum distinct *from* a public context – providing opportunities to explore particular repertoire, combinations of repertoire, and types of performance unlikely to figure highly in the public sphere.

**Yvonne Amthor, University of Leeds**

*Musical Prodigies in the first half of 19<sup>th</sup> century British and European Concert Life*

Child performers have played an active part in European music life for many centuries. However, the appearance of musical prodigies, or so-called Wunderkinder, in European Concert Life, after Mozart's death and throughout the nineteenth century, can be viewed as a historical phenomenon of social and cultural significance, which, furthermore, shows different patterns in various European countries and the main cultural centres, like London and Vienna, depending on the organizational structure of music life there.

In this paper I will present results of a quantitative study on proclaimed Wunderkinder who performed in England, mainly London, in the first half of the nineteenth century. The main focus will be on their origin and social background, and the musical education or training they received. My aim is to present characteristic aspects of a more "average" Wunderkind career in early 19th-century Britain.

**Stephen Banfield, University of Bristol**

*Anglophone musical culture in Jamaica's decade of Emancipation*

Britain changed enormously in the 1830s, a politically turbulent decade which laid the first traces of Victorian consensus. We do not normally think of music as having any vital bearing on British history of this kind, yet if we turn from home to the best established of Britain's settler possessions overseas, we see not only that Jamaica was undergoing essentially the same upheavals, though with different outcomes, but also that music had something to do with this difference. In Jamaica, music had a peculiar agency in its drastically changing cultural landscape. The landscape was in fact a soundscape, which this paper will partially reconstruct in two parts. First, there was an especially leisured, affluent and literate culture's propensity for concert and theatre life, social dance, and military music, drawing heavily on the skills of black musicians with far-reaching implications for transmission and acculturation. Second, black musical sensibilities were enlisted by sectarian missionaries and by educators in a paradigm of Victorian self-improvement intended to transform a great labouring population into ordered and dutiful free citizens, just as in Britain. But jonkonnu, Jamaica's hybrid carnival masquerade, altered this equation. African musical instruments as black possessions remained unassimilated, and the Victorian accommodation of mass labour through cultural enfranchisement never ran entirely parallel in Jamaica and Britain; Jamaica's post-Emancipation history was not peaceful.

**Judy Barger, Little Rock, Arkansas, US**

*Music and Magazines for Victorian Girls*

When the first issue of *The Girl's Own Paper*, published in London by the Religious Tract Society, rolled off the press on 3 January 1880, it joined what had become a lucrative magazine industry catering to England's growing number of female readers. But *The Girl's Own Paper* differed from its competitors in two significant ways. First, its intended readership was younger, and, second, its focus on music was greater. Legions of Victorian girls allegedly were learning music as one of the so-called feminine accomplishments, and magazines supported this activity by including sheet music in their issues. Musical offerings in *The Girl's Own Paper*, however, went further. Articles – some on how to sing and how to play an instrument – fictional stories and illustrations all conveyed musical messages to England's young female readers. What did this popular weekly magazine think important to share with its readers about music? What did readers really want to know, as gleaned from the Answers to Correspondents column, which included a Music heading? What were they actually doing musically? One cannot assume that readers necessarily followed the prescriptions set forth by a magazine's publisher, editor and contributors. How did *The Girl's Own Paper* use fact and fiction within its pages to reconcile competing demands of personal desire and societal duty in the lives of musical girls? These are the topics of this paper, which draws on the first thirty annual volumes of an even longer publication run.

**Christina Bashford, University of Illinois at Urbana-Champaign**  
*Capital Needs: Seeking a Music Library for the Nation*

Among the several campaigns waged in London mid-century for improving the state of the nation's cultural life is one that has been largely overlooked: the need for an adequate, free library of music books, scores and parts to service the large numbers of professional and – to some extent – amateur musicians who resided for at least part of the year in the capital. From the 1820s the situation caused concern: music-library collections and services in London were limited in scope, and restricted to particular social groups. The holdings of the British Museum were still relatively pitiful, despite Antonio Panizzi's otherwise laudable attempts at collection building; and access was restricted to scholars, through a system of recommendation. The Royal Academy of Music library was in embryo and for institutional users. Meanwhile, although the Public Libraries Act was passed in 1850, it would be nearly a century before most public libraries were serving the basic needs of musicians and music-lovers across London.

This paper analyses how London musicians operated under these conditions, and considers the role of circulating libraries, private collections and borrowing networks. The paper then focuses on how one particular campaign (spanning 1849 to 1865) to put the metropolis's library provision on a par with Paris, where the Conservatoire library offered free public access to a rich collection, was rationalized and executed; what broader cultural meanings were bound up in its endeavours; and why its failure was an inevitable consequence of the social and cultural conditions of time and place.

**George Biddlecombe, Royal Academy of Music**  
*Ellen Clayton, biography, and a woman's defence of women singers*

Within the notable mid nineteenth-century development of biographies of women subjects written by women authors, Ellen Clayton's *Queens of Song* (1863) is remarkable as the first collective biography of female singers written by a woman. Dealing with over thirty singers from the late seventeenth century to the then present day, it vied in the marketplace with recent studies by H. Sutherland Edwards and Henry Chorley and achieved sufficient success to appear in an American edition two years later.

Written not long after another female biographer had been criticised for a lack of 'masculine gravity and impartiality', *Queens of Song* raises the questions of whether Clayton espoused a gender-influenced approach and how she responded to contemporary cultural and social issues. Focusing on her accounts of Mrs Billington and Miss Paton, Catalani and Malibran, and Grisi and Lind, this paper proposes that she embarked on a crusade to weaken long-established assumptions that prima donnas were endemically immoral, instead stressing their virtuous qualities; to inculcate sympathy for her subjects by representing them as, frequently, the victims of vicious husbands; and to argue that, in the case of female singers who failed to maintain high moral standards, the causes lay among social factors, thereby also

challenging deeply-entrenched antipathy towards the theatre as a tainted institution. Placed within a context that includes trends in female readership and contemporary religiosity, Clayton's use of source material is examined to illustrate her techniques of suppression and manipulation of information in order to achieve her objectives.

**Alf Carrington, East Dereham, Norfolk**

*Giovanni of all trades?: Cimador - an Italian musician working in early nineteenth century England.*

Giovanni Battista Cimador (1761 – 1805) is known now for his Double-Bass Concerto, probably written for his friend, and fellow Venetian, Domenico Dragonetti. As well as a composer, Cimador was an arranger, performer on the keyboard, singer, music publisher and teacher of singing and piano. He, it appears, tried his hand at many things, perhaps, in the eyes of some, not successfully. He did however, become naturalized, and at his death was able to leave a substantial annuity for his mother and his sister.

He came to London in 1793, through his contact with an English family living in Venice, and he was himself instrumental in encouraging other musicians such as Dragonetti to follow. In London he moved in significant circles. He knew Haydn and had access to some of unpublished scores. He also knew Clementi, Jan Dussek and many others. He taught Sophie Dussek singing, as well as rich patrons and professionals such as Knyvett. He formed a successful duet partnership with her, and was god-father to her daughter Olivia.

In 1800, Cimador bought into partnership with music publisher, Tebaldo Monzani. Their catalogue became influential in offering important music from the continent, particularly Mozart. Cimador's arrangement of six late Mozart symphonies for chamber ensemble remained in print for several years. Also, it is significant to note that in his benefit of 1803, Cimador programmed a Beethoven symphony for the first time in Britain.

**Martin Clarke, Durham University**

*Methodist Music in John Wesley's writing and regional practice: the manuscripts at Mount Zion Methodist Church, Halifax*

Among the archives at Mount Zion Methodist Church, near Halifax, are three manuscript volumes of congregational hymns and choir anthems, dating from c.1800 - 1836. These volumes are locally produced and contain compositions by both well-known composers such as William Boyce and local musicians, including Accepted Widdop. The anthems are scored for varied vocal forces and make much use of imitation, sequence and melismatic writing. These volumes were used by both Mount Zion and Illingworth Chapel in the early nineteenth century and provide a rich insight into local musical practice in Methodist worship in the generation immediately following John Wesley's death (1791).

This paper will present an overview of the contents of these volumes, using representative examples to illustrate the compositional style that prevailed in both congregational and choral music. These sources will then be considered in relation to John Wesley's writing on music, principally his 'Directions for Singing' (1765) and 'Thoughts on the Power of Music' (1779).

Wesley advocated a simple, monophonic style, based on firm beliefs concerning the role of the congregation, and eschewing elaborate or complex music; these sources from Mount Zion offer an opportunity to establish the application of Wesley's views at local level, and to understand the complex relationship between popular practice and the theologically-informed principles of Methodism at large.

**Sue Cole, University of Melbourne, Australia**  
*Birmingham, Royle Shore and the Tudor Church Music Revival*

The contribution of Richard Terry and the choir of Westminster Cathedral to the revival of interest in early English choral music around the turn of the twentieth century is reasonably widely recognised. While Terry undoubtedly led the way, a significant amount of rather less well-known activity took place in Birmingham. Byrd's mass for 5 voices, for example, was performed at the Birmingham Festival in 1900, shortly after its revival by Terry the previous year, and a number of Birmingham-based musicians such as Granville Bantock, H. Ormond Anderton, and H.B. Collins all performed, edited and/or wrote about early English music. In this paper I will examine the activities of another little known champion of early English music, S. Royle Shore. Shore, who was associated with St Philips' Cathedral, Birmingham, was one of the first Anglican musicians to tackle Terry's aggressively Roman Catholic perspective on the history of early English music, and to promote pre-Reformation polyphony in Anglican services. A 1912 editorial in the *Organist and Choirmaster*, for example, observed that 'Birmingham Cathedral seems to be quietly but surely assuming that musical position in the Anglican Church which Westminster Cathedral has for some time past won for itself in the Roman Communion.' Although Shore has largely been forgotten, an analysis of his activities and of his bitter public battles with Terry illuminates the religious and ideological issues driving the early revival of this music, and the important contribution of Birmingham to the revival of early English music.

**Rachel Cowgill, University of Leeds**

*On the Beat: public performance and the Victorian policeman*

‘The police constable is always the spectre at the feast [...] he is never wanted where mirth and harmony prevail, unless it is to keep away discord’ (*Police Guardian*, 24 November 1876).

The passing of the first compulsory Police Act in England and Wales (1856) marked the institution of the Victorian police service, a largely working-class body of men charged with responsibility for the upholding of social discipline and community order. The development of the police forces brought with it a new hierarchical profession and masculine identity in Victorian culture, as men made themselves into policemen. Yet as historians such as David Taylor have shown, many viewed the new police with ambivalence or outright hostility. What role did the newly-fledged Victorian policeman play in the maintenance of public order at large gatherings such as concerts and music hall? And how did their emerging ideals of law and order, gravitas, and public servitude square with their use of organised music-making for recreation, consolation, and fundraising? Among other insights, this paper provides context for perhaps the most famous musical representation of the Victorian police, the comic lament for the miseries of ‘constabulary duty’ from the Policeman’s chorus in Gilbert & Sullivan’s *Pirates of Penzance* (1879).

**Kieran Crichton, University of Melbourne, Australia**

*Resisting the Empire? The Associated Board in Melbourne, 1897-1939*

From 1897 the Associated Board of the Royal Schools of Music (ABRSM) extended its public musical examination scheme to Melbourne. It was met by open hostility in the press from the Musical Society of Victoria (MSV) and resistance from the University of Melbourne, which established its own scheme of examinations in 1902; the University subsequently petitioned the ABRSM to cease examining in Australia. The MSV had established examinations in Melbourne in 1861, predating the arrival in Melbourne of the London College of Music and Trinity College. These responses to the ABRSM resonated back to London-based music journals.

This paper will examine responses to the ABRSM’s activities in Melbourne in light of the distinctively nationalist views of the MSV and the Australian Music Examinations Board, which was associated with the University of Melbourne Conservatorium, which was grounded in the conviction that only locally-based examinations could influence musical life in Australia. It will be argued that while the Australian schemes shared many common features with the ABRSM, the nationalist expressions of the local schemes claimed something distinctive, and resistant to the imperial overtones of the ABRSM’s representative who wrote that “there ought to be not only a drawing together of the Colonies and Mother-Country... [but] an effort...to get...a *regular* interchange of people...especially in the younger branches...those who have been born in the Colonies and who do not look upon England as Home, in the same sense in which a past generation of colonists do.”

**Jeremy Eskenazi, Royal Academy of Music**

*Clementi's Gradus ad Parnassum and the renewal of pianistic expressivity in the years 1817-30*

This paper explores Clementi's *Gradus ad Parnassum* as a 'way forward' during the crisis years of the instrumental sonata (1815 - 1830). Some musical and practical applications of the notion of 'piano Etude' are analysed, particularly in relation to early nineteenth-century instruments and to the growing interest, at the time, in English pianofortes such as the ones made by Clementi & Co. It is argued that Clementi's approach to pianoforte sound greatly influenced the generation of early Romantic composer-pianists, mostly through the wide circulation of the *Gradus ad Parnassum* in Europe, and through Clementi's influential role in major British musical institutions during their formative years. An exploration of performance practice issues in the *Gradus* offers insight into the nature of the changes in piano writing around the time this work was published (1817-1826).

**Catherine Ferris, National University of Ireland, Maynooth**

*Reviving the better days of music in Dublin? The extant concert programmes of the Dublin Musical Society (1875-1902)*

A significant component of the music scene in Dublin during the late nineteenth century was defined by the sixty musical societies active in the city at the time. The Dublin Musical Society, concerned with the performance of choral and instrumental music, was commended by the *Freeman's Journal* shortly after its foundation, noting that it 'revived the better days of music in Dublin'. Despite such plaudits, the society has featured rarely in recent musicology and little research has been conducted into its activities.

The *Concert Programmes Project* has uncovered fifty concert programmes for the Dublin Musical Society. They provide information on repertoire, committee members, performers and conductors, as well as specifying dates of performances. Utilizing this information, this paper will examine the identity of the society, trace its development, and question how its activities were sustained in a period when similar societies were forced to disband.

**Christopher Fifield, University of Bristol**

*Hans Richter's impact as a career conductor on music making in England 1877-1911*

Hans Richter was first brought to England by Wagner in 1877 to conduct six operatic concerts in London. The impact made by Richter, then 32 years old, on the capital's orchestral players was enormous. They had never been rehearsed so thoroughly, nor with such discipline, by a genuine musician rather than a showman; nothing was allowed to slip through as the fundamentals were revisited. Intonation was scrutinised, details attended to, tempi rationalised, and notes corrected. His practical

knowledge was formidable and no player felt secure as he conducted rehearsals and performances of concerts or operas, usually from memory. The living composers whose works he introduced to British audiences included Wagner, Brahms, Bruckner, Dvorak, Tchaikovsky, Glazunov, Stanford, Parry, Elgar, Richard Strauss, Sibelius and Bartok. For 20 years from 1879 he toured the length and breadth of Britain with his Richter Orchestra. He conducted opera in London, including the first *Ring* in English, and advocated the founding of an English national opera. From 1899 he took over the Hallé Orchestra until 1911, and in 1904 became the first conductor of the new London Symphony Orchestra. From 1885-1909 he directed the Birmingham Triennial Music Festival. This paper presents Hans Richter as possibly the first peripatetic career conductor, assessing the impact he made on audiences and musicians of the day until his return to Germany after 35 years.

**Lewis Foreman, University of Birmingham**

*Echoes of a vanished age: recapturing the artists of the nineteenth century whose art was recorded in the early years of the twentieth."*

Most of the leading - as well as many now forgotten - performers from the last thirty years of the nineteenth century made recordings in the decade before the first world war, some even later in the twentieth century. Modern copying techniques allow these to be played in remarkably acceptable sound. Drawing on a varied collection of such material Lewis Foreman will be disc jockey in a sequence of mainly unfamiliar recordings and will try to provide the conference with a first-hand basis in sound of the world we will be discussing.

**Lewis Foreman, University of Birmingham**

*Victorian vision, documentation and catalogues: aspects of the repertoire heard at the Crystal Palace Saturday Concerts (1855-1901) and the St James's Hall Monday Popular Concerts (1859-1904).*

Two long-lasting popular concert series dominated London musical life in the second half of the nineteenth century. One, the Saturday Concerts, gave orchestral music at Crystal Palace, the other, the Monday Popular Concerts, chamber music at St James's Hall. These series were largely instrumental in establishing the format of concert life in the UK for a century, and moulded public taste far into the twentieth century. They saw the establishment of most of the iconic works of the classical repertoire, played by the leading solo artists of the day. They also featured printed programme notes which had a far-reaching educational influence on promoting the music and a wide audience's response to it. In some cases the musical examples printed in the programmes remain the only detail we have of works that were heard then but have since been lost, including many orchestral works by British composers. As both series became longer-lasting, lists were published of the works played, from which it is possible to analyse the development of the repertoire, changes of taste and the performance history of composers and artists. The speaker, who is preparing surviving copies of the final compilations of these two catalogues

for republication, will consider the range of music presented and discuss their importance in the history of concert life in London.

**April Fredrick, Royal Academy of Music**

*“Shaking hands across the centuries”: a model of interdisciplinary criticism for the songs of Ivor Gurney’*

Traditionally, the reception history of the music of Ivor Gurney has been somewhat problematic. His contemporaries looked for insight into his dual gift as composer and poet, drawing upon literary concepts to illuminate his compositional practice. They also drew upon the Elizabethan model of the poet-composer, with its unique synthesis of music and text. In the years following his death, however, a schism developed between his poetic and musical critics. Editors of his music looked to the models of Gurney’s teachers, C.V. Stanford and Vaughan Williams, for their qualitative ethos; by this estimation, many of the later songs were deemed unfit for publication. In contrast, several recent editors of Gurney’s poetry have challenged the categorisation of him as ‘Georgian’; instead they have argued that he was consciously attempting to create a wholly new type of English poetry wedding the lyricism of Georgianism to the more divergent qualities of Modernism. Poetic critics have also returned to Gurney’s strong affinity to the Elizabethans, in particular Ben Jonson and William Byrd. Taking this as a starting point, this paper seeks to chart a rich alloy of influences within Gurney’s peculiarly sensitive approach to word-setting, stretching from Byrd and Beethoven to Debussy and Sibelius, reflecting what I perceive to be his layered view of history. I will end with my performance with pianist Briony Williams of two Gurney songs.

**Rachael Gibbon, University of Manchester**

*The Smyth-Brewster Collection*

Between 1882 and 1908, the composer Dame Ethel Smyth (1858-1944) had a long-running affair with a Gallo-American philosopher and writer, Henry (‘Harry’) Bennet Brewster (1850-1908). The correspondence between Smyth and Brewster, which is in private hands, was for many years kept largely undisclosed, but in 2001 full access to it was granted for a Ph.D. thesis concerning Smyth’s operas. This paper examines some of the main features of the Smyth-Brewster Collection and explains why the Collection should be regarded as a most important source for the study of Smyth’s life and music.

**Rosemary Golding, Royal Holloway, University of London**  
*Musical Chairs: the Construction of 'Music' in Nineteenth-Century British Universities.*

Music occupied an ill-defined place in the universities of nineteenth-century Britain. The endowment of a Professorship at Edinburgh, and thorough-going reforms at Oxford and Cambridge, prompted fundamental questions about the form and place of musical study. As the universities sought to occupy their professors, what exactly they might offer, and how this should sit with the academic and social ideals of the institutions, was subject to debate.

Using documents associated with the applications to professorships at Edinburgh and Cambridge during 1839-75, this paper reveals how the academic subject of Music was first defined and developed in British universities. As part of a bid to assimilate musical study to university ideals and render it appropriate for systematised teaching and examination, 'scientific' approaches were proposed for the study of history and analysis, acoustics, and composition. Aspects of general education, religion and character were as important as musical qualifications in establishing a place for music in academia, and election documentation from both institutions is rich in social commentary. Conflicts arising from the status of music as profession and amateur occupation, practical and academic study, also shaped the form of music in academic institutions.

Early British ideas of musicology were not constructed according to abstract paradigms, but operated in line with narrow, institutionalised ideas of what was appropriate for a specific class of students, the academic environment and professional interest. The concerns discussed here intersect with problems of national identity, historiography and gender, which pervaded composition, performance and scholarship throughout the period.

**Corissa Gould, Royal Holloway, University of London**  
*Frankenstein and Elgar's Folly: The Quest to Create Masculine Perfection*

In 1898, Elgar cryptically concluded a letter to August Jaeger 'Forgive your miserable Frankenstein for all his faults', prompting the question on what grounds he felt himself to be comparable with Mary Shelley's misguided character. There were in fact many similarities between the two men: both were fascinated by chemistry, apparently suffered from a predilection towards insecurities about their own self-worth and, perhaps most significantly, both were creators of progeny which they hoped would secure their wider reputations and thereby assuage their personal doubts. This paper draws on several recent interpretations of Shelley's text which place Victor Frankenstein's act of creation within the context of masculine insecurity, and suggests that Elgar, like Frankenstein, was driven to create works which projected the image of the secure and unified masculine identity which eluded him in life. Contemporaneous gender ideals prompted men to continually attempt to bridge the gap between the much exalted, but unrealistic, image of masculinity in its most perfect, autonomous and unified form, and the reality of their own fallible

identities. I will argue that Elgar's struggle to reconcile the two opposing tonal centres in his First Symphony can be read as an expression of this tension. Further, the thematic and ultimately tonal unity forced upon the symphony by the frequent imposition of the opening motto theme, which Elgar himself characterized as an 'ideal call', is indicative of the composer's own personal response to this problem.

**Mary Heiden, University of North Texas**

*The Lyre and the Harp: Expressions of Pagan Sensuality and Christian Virtue in Saint-Saëns's Ode (1879)*

Reflecting upon the choral tradition in nineteenth-century Britain, Camille Saint-Saëns (1835-1921) commented that "one likes to be appreciated in the home, *par excellence*, of oratorio." A regular visitor since 1871, when as a refugee from the Paris Commune he gave his London piano debut, in the succeeding years Saint-Saëns was to find in Britain not only a high degree of acclaim but a most fertile ground for performances of his choral compositions. This fertile ground included music festivals such as the Birmingham Festival, which commissioned both Saint-Saëns and Max Bruch to compose choral works to premiere there in 1879.

While Bruch set Schiller's *The Lay of the Bell*, Saint-Saëns turned to an ode by Victor Hugo, *La Lyre et La Harpe*. In this ode, Hugo presents the lyre and the harp as emblems of conflicting values, contrasting the pagan sensuality and excess of classical antiquity with the moralizing ideals of Christianity.

We will explore Saint-Saëns's setting of the ode, examining aspects of the musical work (such as melodic character, orchestration, and the specific use of chromaticism) in order to view it from the standpoint of his *oeuvre* and as a reflection of his compositional style. By evaluating the extent to which Saint-Saëns's writing succeeds, both musically and dramatically, in developing and demarking the disparity intrinsic to Hugo's text, we may determine the success with which the composer both expresses this disparity and reconciles the conflict characterized by *La Lyre et La Harpe*.

**Trevor Herbert, Open University**

*Military music and the musical infrastructure in Britain c.1780-c.1860*

The 'military' can here be understood as two distinct but related organisations: the regular army and the widely dispersed auxiliary forces that included the volunteers, the militia and the yeomanry. Though the Crown did not directly fund music in the forces until late in the nineteenth century, units of musicians funded by subscriptions from officers were ubiquitous. These bands had some military and ceremonial functions but they also fulfilled an important social role and were key components in the music culture of the country.

The military network and the structures that existed to sustain them meant that good quality wind musicians existed in most parts of the United Kingdom. The bands of

the regular army were substantial groups that benefited from imports of foreign musicians. Foreign musicians seem also to have been recruited to county units, a sign of musical rather than military ambition on the part of commanding officers. What is clear is that the military in its various guises probably provided the most widely dispersed and efficient musical network in the period. This paper will contain an explanation of the sources for this topic, an examination of the social and economic structures that gave rise to military bands, their repertoire, the infrastructures that supported them, their military and non-military functions, and some exemplar case studies.

**James Hobson, University of Bristol**

*Dished Up Afresh! : Robert Lucas Pearsall (1795-1856) and the founding of the Bristol Madrigal Society.*

The composer and antiquarian, Robert Lucas Pearsall, is best known for his choral works such as *In Dulci Jubilo* and *Waters of Elle*, and for his madrigals - in particular, *Lay A Garland* and *Great God of Love*. He spent the first thirty years of his life in Bristol and practised as a barrister there. However, he did not begin to develop his musical ability until 1825, when he left England for a life of research and composition in Germany and then Switzerland. Despite his absence from England, he maintained strong links with his beloved home city, and in particular with the Bristol Madrigal Society, of which he was a founding member and for whom he wrote many of his best-known compositions.

In this paper, I will outline a history of the formation of the Bristol Madrigal Society in 1837, looking at its beginnings from a social and artistic perspective and with particular reference to both amateur and professional music making in that city in the early nineteenth century. I will also consider some of the music that Pearsall wrote for the Society, from his first experiments at madrigal writing to the later choral compositions, which single him out as a master of the genre.

**Peter Horton, Royal College of Music**

*'... a pianist above all things': William Sterndale Bennett*

The name of William Sterndale Bennett occupies an honoured place in the list of pianist-composers active in London during the first half of the nineteenth century. This paper will look at his work as a performer, with reference to contemporary accounts of his playing, his works for the piano, his annual series of Classical Chamber Concerts, his repertoire and his teaching. It will conclude with a brief examination of his re-working of a classical masterpiece - Mozart's Piano Concerto in C minor - to suit the conditions and taste of London in the 1840s.

**Meirion Hughes (Independent)**

*Edward Jones and his Bardic Museum: Wales, National Music and Identity in late-Georgian Britain*

With *The Bardic Museum*, Edward Jones (1752-1824), ‘harper and bard to the Prince of Wales’, continued his crusade to rescue Wales from the clutches of ‘fanatick, illiterate, plebeian preachers’ by initiating a national musical renaissance. Published in 1802, this expensively produced volume comprised of a collection of ‘the national music of the aboriginal Britons’ – over sixty arrangements of previously unpublished melodies – interspersed with extracts from Welsh literature and history in bilingual format. It made up the second part of Jones’s three-volume *Musical and Poetical Relicks of the Welsh Bards* (1784-1820) a work that preserved altogether over two hundred national melodies.

This paper will argue that, beyond its immediate objective, *The Bardic Museum* set out to inform and educate its English readers about the history, literature and music of Wales. In so doing, it sought to replace the stereotype of an insular nation benighted by isolation, poverty and an unpronounceable language with that of Wales as *gwlad y gan* (‘land of song’), a trope that was to become so important to Welsh national identity in the nineteenth century. *The Bardic Museum* – published only two years after the Act of Union with Ireland – can also be read as an affirmation of the newly forged British identity under the House of Hanover. Alongside its presentation of the Welsh as the original Britons, the founding nation of the union, it constructed ‘Great Britain’ as one nation, at once very old, very new and beguilingly diverse. An intriguing work of unionist propaganda (dedicated to the Prince of Wales) it stressed the British unity at the nadir of the war-effort against Napoleonic France.

As a loyal servant of his prince (later his king), resident of St James’s Palace, teacher in polite society and propagandist, Jones cut a conservative, even reactionary, figure in an age of revolution. He was nevertheless a radical of sorts. By rescuing the music of the cottage and tavern and putting it into the drawing room, he may be viewed as a pioneer of national music, a proto-Romantic and – in the rigour of his research – as a precursor of the folk-song/dance revivalists. An unjustly neglected figure in the history of British music, he deserves closer scholarly attention.

**David Hunter, University of Texas, Austin**

*When and where is Handel omnipresent?*

William Mason claimed in his *Essays on English Church Music* (1795) that “the rage of oratorio has spread to every market town in the Kingdom.” Subsequent commentators, including Percy Young in the “Chorus” article in *Grove*, have concurred. Whereas Young lauds this unprecedented development, Mason does not, such performances being the occasion for “scolding Fiddles, squalling Hautboys, false-stopped Violoncellos, buzzing Bassoons, all ill-tuned and worse played upon.”

In attempting to answer the title’s question, I propose examining the history of non-metropolitan performances of Handel. Were the performances instigated by local nobility and gentry and reliant on imported musicians, or were they, as I claimed in *Early Music* (2000), “a deliberate appropriation [by the middle class] of a selected

cultural artefact, fashioned anew as an occasion for amateur performance”? The distinction is crucial for without appropriation Handel could not become omnipresent. Thousands of decisions had to be made and suitable conditions had to exist for the appropriation to take place, so we must consider not only the fact of performance but also matters of valuation, publication, biography, training, venues, leisure and so on, as well as broader changes in society and its views of itself, such as the development of class consciousness, industrialization, the rise of the professions, and other historical trends.

Drawing on evidence gathered at county record offices and a review of contemporary commentary, I assess whether we now have data sufficient to nominate a time and place when Handel became omnipresent, and to explore the implications of this in terms of amateur music-making, audience acceptance, and the differing valuation of Handel among various interest groups.

**Sylvia Kahan, The Graduate Centre and College of Staten Island, City University of New York, US**  
**and Lisa Lutter, Ramapo College of New Jersey, US**  
*Composer Adela Maddison: International Woman of Mystery*

Adela Maddison (1866-1929) is best known to music historians as a student and putative lover of Gabriel Fauré. The Irish-born Maddison, married to Fauré's first London publisher, was an early champion of the Frenchman's compositions, and subsequently became his student and translator. She evolved into an excellent composer in her own right, and her substantial output deserves to be more widely known. Drawing from Maddison's *oeuvre* for voice and piano in English, French, and German, the presenters, a lecture-pianist and soprano, will demonstrate the richness and variety of her work.

Peregrinating from England to France to Germany to find a musical community that would support her career and perform her compositions, she developed a strategy of altering completely her compositional style depending on the language of the text she set. The early English-language songs are simple, diatonic, direct, written in the style of folksongs. In contrast, the songs on French poetry sensuous and subtle, built on continuously shifting harmonies – reminiscent of, but never derivative of, the *melodies* of Fauré. Maddison's move to Germany in 1904 led to another shift in compositional style. The harmonic language of her *lieder* is denser and highly chromatic, the accompaniments more “orchestral” in texture. While the influence of Strauss is evident, Maddison once again makes the harmonic idiom and post-romantic style her own.

Through analysis and performance of songs in English, French, and German, the presenters will trace the development of the various creative styles of Adela Maddison, a mysterious – and truly international – composer.

**Basil Keen (Unaffiliated)**

*Choral Colossus of the North: A survey of the life and work of Sir Henry Coward (1849-1944)*

The paper will examine Coward's development from semi-literate boy to distinguished choral conductor. He acquired musical skills through Tonic Sol-fa classes during his apprenticeship as a cutler. He subsequently formed his own class to give public concerts and changed his career to teaching followed by advancement to the headmastership of an elementary school. After the formation of the Sheffield Musical Union in 1887 he decided to pursue a full-time career in music. His musical credentials were further through the acquisition of Oxford BMus and DMus degrees and he gained public recognition through his work at the Sheffield Festivals, appointments with other major choirs, the Canadian and world tours in 1908 and 1911 respectively, extensive musical journalism, lecturing and adjudication.

**George Kennaway, University of Leeds**

*'A Foreign Musician, but an English Actor': Auguste van Biene the Anglo-Dutch-Jewish Actor-Musician*

Auguste van Biene (1849-1913) was an unusual musician in late nineteenth-century Britain. Beginning as a cellist in the Rotterdam Opera House, busking in the streets of London and then playing in the Covent Garden Theatre orchestra, he became equally well-known for his acting, as well as conducting and running his own theatrical companies. His entire career was spent in Britain, and he died in mid-performance in the Brighton Hippodrome. The play in which he starred as a cellist-actor, 'The Broken Melody', ran for about six thousand performances in the last twenty years of his life, and its eponymous cello piece was recorded not only by him but by many of the leading cellists of the day such as John Barbirolli, W. H. Squire and Beatrice Harrison. Ketelbey's 'The Phantom Melody', written for van Biene, was one of the former's earliest successes.

This paper will outline van Biene's career, examine his critical reception and look at van Biene's surviving recordings.

**Leanne Langley, Goldsmiths College, University of London**  
*Music and Portraiture: Reflections on the Work of John Singer Sargent*

This paper takes as its starting-point some twenty images of musicians drawn or painted by John Singer Sargent between the late 1880s and 1918. Most are of performers or composers well known in Britain, from Gabriel Fauré, Manuel Garcia, Percy Grainger and Walter Parratt to Elsie Swinton, Ethyl Smyth, Blanche Marchesi and Leonora Speyer – not forgetting George Henschel, Mabel Batten, an old Joachim and a young Heifetz. Whether charcoal sketches or full-length oils, together they make an impressive gallery evoking both the celebrated and the aspiring. Each picture captures a particular moment, and tells its own fascinating story.

A deeper view of Sargent's engagement with music emerges from his methods in portrait painting – he kept a Bechstein near the easel – as well as from his personal responses, eclectic tastes and considerable piano technique. Wagner, Albéniz and Gottschalk were among his passions, for example, and he was an ardent champion of Fauré's music in England. More revealing still is the circle of impresarios, writers and musical patrons – real concert-goers – who sat to Sargent, at his behest or their own. What was the function of a Sargent portrait in this world, and what cultural value does it have now? In exploring relationships between his sitters, and between their musical and other interests, I aim to illuminate not only material exchanges between high art and serious music in this period, but Sargent's unique contribution to rising aesthetic perceptions of music in Britain more broadly.

**Deborah Lee, Royal College of Music**  
*Organizing concert life: Concert programme arrangement and the historiography of musical performance*

In the absence of detailed catalogues or other finding aids, access to large collections of concert programmes is often problematic and in many cases depends to an unusual degree on the actual arrangement of the material. Furthermore, with any arrangement offering in effect only one of several possible access points, the chosen arrangement is likely to have an impact on the perceived musical, social and cultural significance of the material contained.

Focussing on the collection of programmes relating to the nineteenth-century trumpeter Thomas Harper junior (held at the Centre for Performance History, Royal College of Music), this paper will explore the implications of collection arrangement for the ways in which concert programmes are used to view concert life. It will identify the various ways in which the Thomas Harper collection might be arranged – for instance, by venue, by the professional status of the performance, or by date – and illustrate how these various hypothetical arrangements construe different meanings on the contents of the collection and thus have different implications for scholarly understanding of musical activity of the period.

**Steve Lindeman, Brigham Young University**

### *Continental composers, their concertos, and their English influence*

As Therese Ellsworth has shown in her 1991, University of Cincinnati dissertation on the piano concerto in London concert life in the first half of nineteenth century, many Continental composers performed their concertos in Great Britain during this period. In this paper, I will examine several works by such figures as Clementi, Field, Dussek, Weber, Mendelssohn, Chopin, Liszt, and Pleyel who performed their concertos in England. In addition, I will examine the historical circumstances of their composition, in an effort to find common compositional and structural threads between the various concerti. General criteria includes the number of movements, the form of the movements (whether "Mozartian double-exposition," "Mendelssohn unified form," sonata / rondo, theme and variations, various dance forms, etc.), transitions between movements, harmonic content (number of digressions, and are they used "structurally"), length, orchestration, virtuosic content, balance of soloist to orchestra, etc.

By examining these works, I will then draw parallels between "native English" composers active in the genre, including Sterndale Bennett, Potter, and others. It is fascinating to observe a number of salient patterns that emerge from this comparison, and to observe the give and take between and among this group of composers. The paper will include several analytic diagrams, as well as musical excerpts.

### **Rachel Milestone, University of Leeds**

#### *Concert programmes and the nineteenth-century town hall*

As a result of the increase in the number of public concerts during the nineteenth century, the town hall emerged as a new type of performance space for music, stimulating the composition of a new strand of repertoire. Representing a link between municipal and artistic life, the town hall communicated a specific set of cultural values – including moral improvement and civic pride – and became integral to the musical life of the town or city.

This paper will focus on the musical activity at the town halls of Stalybridge and Birmingham. Drawing on material housed in the local studies archives at these locations, it will discuss the importance of concert programmes as a primary source for the exploration of the relationship between town halls and musical performance. It will illustrate how a contemporary concert programme – which normally provides a full list of the artists and repertoire and includes the times of the performance, ticket prices, words of the repertoire, and information on who commissioned the concert – can inform our understanding of the musical life of the venue and, when placed in a broader context, of the importance of that venue to a town's social and cultural activity.

**Roberta Montemorra Marvin, University of Iowa**

***“Veiled beneath the simplest guise”: The Role of Iconography in Creating the Prima Donna in Mid-Victorian London***

In the scholarly literature about women in Victorian Britain is an ever-growing collection of studies about females who had careers in the theater. Several writers have investigated how star opera singers were portrayed in novels, poetry, and biographies. The manner in which journalistic commentaries contributed to creating *prima donnas*, however, has only begun to be studied; the visual imagery in these sources has received little attention. Through a partial survey of engravings of these singers printed in *The Illustrated London News*, as well as other broadly distributed general sources in mid-Victorian London (e.g., *The Graphic*, *Reynold’s Miscellany*, *The Penny Magazine*), this paper begins to fill the gap by investigating how visual imagery contributed to creating a collective ideal of female opera “stars” and consequently to the marketing of foreign opera.

Although theater historians have tended to discuss singing actresses in the same ways as actresses of the spoken stage, the significant differences between these groups must be considered. This paper seeks to expose those differences through examining in historical context how the messages on appearance, performance, voice, and biography conveyed by the visual images, together with verbal commentary, created profiles of *prima donnas* as refined and respectable “proper” Victorian ladies, thereby valorizing and validating them. Drawing on the vivid pictorial commentary and existing scholarship about women on the London stage during the mid-nineteenth century, the inquiry addresses the important role of iconography in contributing to a public portrayal of *prima donnas* as icons of femininity, beauty, artistic genius, and domesticity, a profile acceptable to Victorian culture and society.

**Betty O’Brien, University of Melbourne, Australia**

***Ada Crossley: Exponent of Empire***

Crossley! Noble songstress of our Austral land,  
Thine art has forged strong links from sea to sea;  
Majestic in power, these form but silken strand,  
Entwining myriad hearts unitedly.<sup>1</sup>

The Australian contralto, Ada Crossley (1871-1929), after successfully making a name for herself in her country of birth, travelled to London in 1894 to further her vocal training and begin a career that not only embraced the major British Concert Halls and Music Festivals, but also included significant tours to Australia, New Zealand and South Africa. Crossley never sang opera, obeying an early wish of her parents, but became renowned for singing oratorio. According to many English music critics of the time, ‘the only true test of a composer’s greatness was the

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<sup>1</sup> Excerpt from *The Register* [Adelaide] (19 November 1903)

oratorio, that popular vehicle of Victorian Christianity;<sup>2</sup> thus even the genre Crossley favoured was seen as being particularly British. While on her 1903 Australian tour, a correspondent wrote to the *Sydney Bulletin*: 'Why doesn't Ada Crossley give more "sacred" songs? A contralto voice should never try to frivol or to be passionate; . . . Its *métier* is to express a massive British grief with a suggestion of Divine consolation.'<sup>3</sup> On her tours audiences and critics viewed her as an exponent of Empire. For instance, in South Africa she was presented with an illuminated address which declared that the members of the Johannesburg Australasian Society felt that her visit would bind together 'the spirit of the great Empire.'<sup>4</sup> This paper will explore Crossley's career as she carried the British Empire into the newer nations of Australia, New Zealand and South Africa, after successfully establishing her singing career in Great Britain.

### **Jennifer O'Connor, National University of Ireland, Maynooth** **Mrs Curwen's Pianoforte methods: New thinking in Pedagogy**

Born in Dublin in September 1845, Annie Curwen began her piano studies at the Royal Irish Academy of Music. She began teaching in Dublin in the 1870s before moving to Scotland where she encountered John Curwen and his son, who she married in 1877. As a result of her father-in-law's influence, she set about writing a manual for piano teachers. The result was *Mrs Curwen's Pianoforte Method*, first published in 1885. It was followed by a series of handbooks for the student, which began with *The Child Pianist* in 1886. The former became so popular that it continued to appear in new editions until 1920. Her books were sold in Canada, America and Australia, as well as England and Ireland, where they remained popular until the 1970s.

The books led to Curwen teaching seminars on her methods in Ireland and England. Over the years her lectures began to focus more on the psychology involved in teaching. This led to her final publication in 1920, *The Psychology Applied to Music Teaching*. It was one of the first publications on music teaching to incorporate Herbartian psychology, of which she was a student. It stresses the importance of understanding the mind and body and also how factors such as language and behaviour can be used to benefit both teacher and student. Mrs Curwen's work is believed to have had a significant influence on Zoltan Kodaly as well as many other twentieth-century educators.

This paper will examine Mrs Curwen's writing on piano pedagogy and her influence on teachers of that time. It will evaluate her work on the psychology of music in the context of the emerging field of psychology in the early twentieth century.

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<sup>2</sup> Meirion Hughes, *The English Musical Renaissance and the Press 1850-1914: Watchmen of Music* (Aldershot, England: Ashgate Publishing Limited, 2002) 123.

<sup>3</sup> *Bulletin* (1 October 1903) 30.

<sup>4</sup> *Rand Daily Mail* [Johannesburg Transvaal] (4 March 1904) 8.

**Fiona Palmer, Queen's University, Belfast**

***'A Noble and Imposing Structure': the opening of Liverpool's Philharmonic Hall in 1849***

This paper explores a milestone in the history of the second-oldest concert-giving organisation in Britain: the opening of the Liverpool Philharmonic Hall in 1849. This 'Grand Philharmonic Festival' comprised concerts and a Grand Fancy Dress Ball and boasted a band and chorus of more than three hundred musicians.

The status and nature of the inaugural events in August that year are contextualised from a local and national perspective. Fundamental aspects of the enterprise are analysed: the development and specification of the venue; the Society's personnel (both managerial and musical); the admission policies and the audience; programming policies and critical reception. It offers an evaluation of the extent to which the Hall offered the Society opportunities and asks whether its management capitalised on them. How progressive and independent-minded were the Society's leaders and what was the significance of this permanent venue for their longer-term aspirations?

**Katharine Pardee, University of Oxford**

***J.S. Bach and Britishness: The St Matthew Passion in Nineteenth-Century England***

Recent research by Olleson, Kassler, Keen, Dirst, Stinson, and others have illuminated the facts of the Bach 'Awakening' in nineteenth-century England, but the 'whys' and 'hows' have not been as thoroughly explored. The path of acceptance of Bach, from deep admiration of his contrapuntal skills at the beginning of the century, to his promotion to the firmament of God-like composers by the end, shows that Bach and his music had to be re-formed to reflect English values before he could be fully embraced.

An examination of performances of the *St Matthew Passion* illustrates the path with particular clarity. The first performances of the *St Matthew* in England largely followed Mendelssohn's model, with the conductor, William Sterndale Bennett, even using Mendelssohn's own score in preparing his interpretation. However, it was not until Joseph Barnby took up the baton fifteen years later that the *St Matthew* began to gain popular acceptance in England. Barnby was the first to present the *Passion* as part of an Anglican service (1871), which in the late-nineteenth-century context of English hegemony, served not so much to emphasise the universality of Bach's message, as to co-opt Bach as an English composer. When Stainer took over the practice at St Paul's, the transformation continued, with substantial cuts designed to make the Lutheran theology more appealing to English worshippers (if only by making the work considerably shorter), and changes in text and performance practice that assured listeners that Bach was another Handel.

In this paper I propose to explore the performances and performance practices of the *St Matthew Passion* in nineteenth-century England, showing how Bach was shaped to

reflect English nationalism and English values, and how those values were perhaps shaped in return.

**Lisa Parker, National University of Ireland, Maynooth**

*Robert Prescott Stewart and his role as Music Professor at Trinity College Dublin (1862-94)*

Robert Prescott Stewart's multifaceted career encompassed the roles of conductor, composer, pedagogue, performer, writer and music critic. He attained several prominent musical positions in Dublin including that of organist at the cathedrals of Christ Church and St Patrick's, conductor of music societies such as the University of Dublin Choral Society and the Dublin Philharmonic Society and teacher of harmony, organ and piano at the Royal Irish Academy of Music.

Stewart was elected Professor of Music at Trinity College Dublin in 1862 and inherited from his predecessor an environment in which the students were external, there was no formal music teaching and the regulations for the music degree candidates consisted of the payment of fees and the submission of an 'exercise'. Stewart attempted to keep the music degree at Trinity College 'respectable' and so ensure that the music graduates had attained the level of a 'gentleman's education', lest society might see them as mere 'craftsmen' instead of artists and professional musicians. This paper proposes to examine Stewart's activities as Professor of Music by considering the changes that he implemented in the area of the examination of the music degree candidates. The examination situation at other universities such as Oxford and Cambridge will also be considered. Stewart's lectures (varying in topic from Irish music and musicians to the music of Wagner) will also be investigated to see how they may reflect his awareness of and interest in current trends and opinions.

**Simon Purtell, University of Melbourne, Australia**

*'Un-uniform tooting machines' and the 'Melba gift': the role of British musical instruments in the history of pitch standards in Melbourne in the late nineteenth and early twentieth centuries*

In December 1908, the Australian soprano, Nellie Melba, purchased a set of woodwind and brass instruments from the London instrument manufacturer, Rudall, Carte & Co. She presented these instruments to the Marshall-Hall Orchestra in Melbourne in March 1909 with the aim of establishing a pitch standard in Melbourne, and perhaps to also using them herself in her future tours to Australia. The set of instruments became known as the 'Melba Gift'. At the time, there were a number of different pitches in use in Melbourne. In particular, there was no complete set of similar pitched wind instruments available in Melbourne. And music critics had reported 'occasional fantastic sounds' and 'weird effects' produced at concerts as a result.

This paper will discuss the important role played by these instruments in the history of pitch standards in Melbourne in the late nineteenth and early twentieth centuries. It will discuss the debate amongst local musicians about concert pitch, reflecting both strong ties to Britain and growing Australian nationalism in the wake of Federation. For while some musicians wished to follow the higher musical pitch they believed to be still in use in Britain, others felt that Britain's daughter Victoria should show the 'mother the lead' and adopt the newer 'French pitch',  $a^1=435$ , as standard.

**Luca Sala, Université de Poitiers**

*Viotti and the diaspora of musicians in nineteenth-century Britain*

Throughout the nineteenth century, Britain formed a strong pole of attraction for the musicians: the role of London, one of the more important musical centres of Europe, developed every year and the reputation of the city was expanded progressively on the continent. An increasing number of musicians arrived from the continent during the early 1700s, with Johann Christoph Pepusch or G. F. Händel, and after with Johann Christian Bach, C. F. and J.B. Cramer, Muzio Clementi, Feliks Janiewicz, Johann Peter Salomon, Jan Ladislav Dussek, Ignace Pleyel, and others.

Italians have a long history of migration to other countries, and in the musical field they have, over the centuries, traveled abroad in order to share their culture with the other European musicians and audiences.

G. B. Viotti spent the most part of his life as a traveller, in order to have the possibility to continue his but also as the result of the tragic and painful events of its time. In London we find him on the stage of the Hanover Square Concerts, at the Professional Concert and working as 'acting manager' at the King's Theatre. He subsequently embarked on the trade in wines and spirits that was to involve him for the rest of his life, though he again attempted work as an impresario at the time of the foundation of the Philharmonic Society in London (1813).

On close analysis, Viotti's professional life has a somewhat heterogeneous and often apparently contradictory appearance, displaying a continual and incessant alternation of involvements and retirements, successes and failures. All of these commitments distracted him from composition and performance, which tended to diminish in the course of time, to the extent that he almost completely retired from the scene in the last twenty years of his life.

**Jürgen Schaarwächter, Max Reger Institute, Germany**

*Chasing a myth and a legend: "The British Musical Renaissance" in a "Land without music"*

Two important phrases were created to deal with British music at the end of the 19th century and beginning of the 20th. These phrases have hardly been re-visited for a long period, although they have a huge impact both on the perspective on music in 19th-century Britain both within Britain and abroad, and also on the validation of British music and British consciousness itself. This attempts to trace the origins of the phrase "Land without music" (attributed recently even to Johannes Brahms) and to unravel its implications, both political and historical. It is also hoped to redefine J. A. Fuller-Maitland's "English Musical Renaissance" with a view on its historical background, and a few side-steps into more recent research.

**R. Stewart-MacDonald, New Hall, Cambridge**

*Clementi's orchestral works, their stylistic characteristics and the notion of a 'British symphonic tradition' at the turn of the nineteenth century*

Existing commentaries on Clementi's surviving orchestral works, such as Clive Bennett's short article 'Clementi as Symphonist', published in *The Musical Times* in 1979, tend to contain value-laden comparisons of Clementi's symphonies with better-known, more prestigious examples by Haydn and Beethoven. This has promulgated the view that they are inferior to the works by Haydn, Mozart and Beethoven that maintained their place in the canon of masterworks at the point when Clementi's slipped into obscurity; it has also proved inefficient in explaining and adequately contextualising the distinguishing, sometimes puzzling, stylistic features of Clementi's orchestral compositions.

In this paper I will consider some of the main stylistic characteristics of Clementi's orchestral works and the extent to which these were shaped by the institutions for which they were composed, such as the Philharmonic Society in London. The main part of the paper will contain comparisons of Clementi's orchestral works with some by British contemporaries working at the turn of the nineteenth century, such as Samuel Wesley, William Crotch, Cipriani Potter and William Sterndale Bennett. The aim will be to show that British orchestral works of the 1780s through to the 1830s provide a context as fruitful, if not more fruitful, for understanding Clementi's orchestral works than continental ones. At the end I will consider of the viability of the concept of a 'British symphonic tradition' at the turn of the nineteenth century.

The orchestral works by Clementi to be discussed will be the two Symphonies, Op. 18, published in 1787, and the four Symphonies, Nos. 1 in C major, WO 32, 2 in D major, WO. 33, 3 in G major ('Great National'), WO 34 and 4 in D major, WO 35 that have been reconstructed by Alfredo Casella in the 1930s and Pietro Spada during the 1970s and that are at present undergoing a further reconstruction attempt by the editorial team of *Muzio Clementi: Opera Omnia*. The story of the autographs of Clementi's orchestral works and of the different reconstruction attempts will not be the main focus of this paper.

**Ian Taylor, Royal College of Music**

*What's in a concert programme? Information and omission in the papers of Sir George Smart*

Whilst the value of concert programmes, both as historical records and as cultural artefacts in their own right, has been evident in a range of recent scholarship, there remains one significant problem with working in this field: programmes offer only a projection of a concert performance. Newspapers and other printed reviews provide one opportunity to evaluate the accuracy of such projections but it is the presence of handwritten annotations – particularly of annotations made by one of the performers involved – that offers the most exciting means to move beyond the traditional bounds of programme study and to forge a more direct link with the reality of the live musical event.

This paper will focus on the programme collection of the organist and conductor Sir George Smart (1776–1867), now held by the British Library, London, and including programmes for performances directed by Smart both in London and in a range of provincial towns and cities. Identifying some of the principal concert series at which Smart appeared, it will provide an illustration of the significance of Smart's annotations both for our knowledge of the organization, performance, and reception of these events and for our understanding of Smart's own position as 'musical director'. It will conclude with the suggestion that, whilst Smart's annotations serve to provide a gentle warning about the reliability of programmes as records of the musical past, they simultaneously offer an opportunity to bring a particular strand of that past into considerably sharper focus.

**Chloe Valenti, University of Cambridge**

*The "illustrious Italian" and "Wagner's lieutenant": Verdi's Requiem in Britain during the 1870s*

When Verdi's *Requiem* was first performed in Milan in 1874, it sparked a controversy that is still being discussed by musicologists today. Much of this debate has centred on German critic Hans von Bülow's description of the work as an 'Oper im Kirchengewande' (opera in ecclesiastical costume), in an article written shortly after the Italian and French premières.

In Britain, von Bülow's comments initiated a heated response, despite the fact that few British critics had been to hear the *Requiem* in Milan or Paris (British music periodicals were largely reliant on reports from foreign journals for information regarding the style of the *Requiem* and its initial reception). Although the question of whether Verdi's style was too dramatic for a sacred work was discussed in the British press, it was von Bülow's argument in support of German music, and the vitriolic nature of his writing, that prompted the strongest reaction from British critics. As von Bülow was a prominent supporter of Wagner, his comments prompted some critics to deride the arrogance of the German 'men of the future'; yet

others believed Verdi's music, especially *Aida*, had benefited from German influence. This paper will examine the British response to the *Requiem* debate: how a country with a strong choral tradition reacted to an operatic composer writing sacred music, and what the response of the press to the *Requiem* controversies might tell us about British perceptions of German and Italian music during the mid 1870s.

**Paul Watt, University of Sydney, Australia**

*Ernest Newman's plans for a Berlioz biography in the 1890s*

It was in the 1890s when Ernest Newman (1868–1959) first proposed a biography of Berlioz. A schedule for its research and writing was hatched; an agreement was made with a publisher for its manufacture; and Newman promptly set to work on the project. Alas, like so many other book projects Newman commenced in the 1890s, the Berlioz biography was never completed. Even though no sketches or drafts of the book survive, there is plenty of evidence of the methodology and structure that Newman proposed for the book, for a work-in-progress article, 'The prose of Berlioz', was published in the *Chord* in June 1899. It is a remarkable essay for its engagement with Berlioz's prose works and for its theorising on musical biography. I demonstrate that Newman's biographical method was partly inspired by the work of Emile Hennequin (1858–93), and was an approach that Newman had previously used in some of his literary criticism. This paper looks at the many reasons why Newman was so keen to write Berlioz's biography; attempts to construct Newman's proposed methodology; and outlines the commercial reasons why the book was abandoned.

**William Weber, California State University, Long Beach, US**

*Cosmopolitanism versus Nationalism in European Musical Life, 1770-1870*

The tension between the cosmopolitan and the national has been fundamental to musical culture since at least 1700. A geographical region could not exist on its own musically: During the eighteenth and early nineteenth centuries participation in international genres, Italian opera most of all, was basic to musical culture. At the same time, genres rooted in a region, most commonly opera in the vernacular, often rivalled cosmopolitan genres. We will first think about this question by examining concert programs in London, Paris, and Leipzig given in the late eighteenth century, as are found in the handout. We will then discuss how the movement for 'classical' music challenged the world of Italian opera in the 1830s and 1840s and thereby reached an equivalent cosmopolitan status. We will ask how the new and the old forms of cosmopolitanism interacted in orchestral concerts given in the same cities during the middle third of the century. We will see that, on one plane, composers in all these countries stood in similar subordinate roles, but, on another plane, an unusual extent of tension existed in Britain regarding these matters. A certain national confidence can be discerned in the continuing performance of British music throughout the century, most of all in spheres of musical life separate from the new aesthetic of high art.

**Phyllis Weliver, Saint Louis University, Missouri, US**

*Grove and Gladstone: Salons and the Founding of the Royal College of Music*

While scholars have examined “musical salons” in France, America and Spain, the topic has received little scholarly attention in terms of Victorian Britain. Articles by Michael Musgrave, Jeremy Dibble, and Sophie Fuller, moreover, concentrate on elements other than the “social” sphere of these salons. Yet the musical salon in Britain demonstrates how the literary, musical, and political worlds intersected.

This paper argues that musical salons played an important part in establishing the English Musical Renaissance. While the Gladstone family’s exquisite musical evenings at 10 Downing Street – hosted by the prime minister’s daughter, Mary – were ostensibly apolitical, they inevitably had a distinctive political edge. Not least, Mary Gladstone’s network had a role in building support for the Royal College of Music. To date, although PM Gladstone’s public support for the founding of the RCM is well known, it did not translate into any direct financial support from his government. My paper, focusing on Mary Gladstone’s diaries and correspondence, reveals that it wasn’t for want of trying on the part of George Grove. Mary Gladstone played a key role in these transactions, showing the important position of musical women in the “social” sphere.

Moreover, Mary Gladstone’s diaries serve not only as a record of Victorian political and musical life, but also as a “mirror” to the blurred public/private nature of life among the governing elite. These volumes – probably shared with others – are *like* the merged private/public space they record, and thus become important aids to understanding how social space functioned.

**Alexandra Wilson, Oxford Brookes University**

*Prima Donnas or Working Girls? Opera Singers as Female Role Models in Turn-of-the-Century Britain*

For much of the nineteenth century, a less suitable female role model than the prima donna would be hard to imagine, for her lifestyle – at least as commonly depicted – was diametrically at odds with idealised Victorian models of female conduct, which demanded that women be paragons of modesty and self-sacrifice. The growing emancipation of women around the turn of the twentieth century, however, led to changes in attitudes towards both female professionalism and ‘suitable’ female behaviour. While negative stereotypes of the prima donna continued to be disseminated in male-authored novels, by the predominantly male music establishment, and in the general press, factual literature aimed specifically at women during this period – magazines, advice manuals, souvenir programmes and the like – presents a very different picture. Such publications constructed respectable identities for singers, encouraged readers to seek training in music, and promoted opera singers as role models for a wide female readership, musically talented or otherwise. This paper seeks to demonstrate that such seemingly ephemeral publications can serve as a surprisingly rich musicological resource, shedding light both upon the existence of a mechanics of celebrity – in a very modern sense – that

placed the prima donna at its heart, and upon the experiences of ordinary British women who aspired to become opera singers at the turn of the twentieth century.

**Susan Wollenberg, University of Oxford**

*Charles Garland Verrinder: an unusual life in music*

Recent studies such as Deborah Rohr's *The Careers of British Musicians, 1750-1850*, following on from Ehrlich's study of *The Music Profession in Britain since the Eighteenth Century*, have raised awareness of the career paths open to, and pursued by, musicians in nineteenth-century Britain. Systematic work on careers has been done recently by historians such as Mark Curthoys in connection with university graduates of the period (see the *History of the University of Oxford*, vol. vii: *Nineteenth-Century Oxford*, Pt 2, ed. M.G. Brock and M.C. Curthoys).

Against this background I will consider the work of Charles Garland Verrinder, a church musician, pupil of George Elvey, and Oxford musical graduate. Verrinder's career took a highly unusual direction for its time. Besides his church organistships (detailed in Brown and Stratton, *British Musical Biography*) Verrinder was organist of a London synagogue, an option that would not have been available to earlier generations of British musicians, even had they contemplated such a career move.

For, as Walter Hillsman has documented, the introduction of the organ into synagogue worship was a novel feature of late nineteenth-century Jewish life, and one that generated considerable controversy. Verrinder thus played a key role during a turning-point in Anglo-Jewish history.

**David Wright, Royal College of Music**

*The Associated Board and Empire: aspects and issues of setting up overseas*

Fundraising speeches to establish the Royal College of Music made clear that the College was intended to serve both a national and an imperial purpose. As 'a source or reservoir from which music may circulate throughout the whole body of the Empire', the RCM's charter stipulated its responsibility to advance music at home and abroad through teaching and examining. The Associated Board of the Royal Schools of Music (founded in 1889) offered itself as the ideal vehicle to fulfil this obligation, while generating income and combating the commercial enterprise of rival, but unchartered examination bodies, such as Trinity College of Music. Accordingly, the Associated Board wasted no time in establishing its exams at centres across the British Empire.

How did those in Australia, New Zealand and Canada react to the appearance of an examiner from the 'old country', intent upon imposing London repertoire and standards of performance? Was he welcome; and to be trusted or resented? How could ABRSM exams become viable, let alone flourish, at a time when communication depended upon the steamship? We have vivid answers to these and many other questions from the notes made by Frederic Cliffe of his examining tours

of Australia in 1898 (only the second such tour there) and 1909, and Canada in 1906. This paper looks at some aspects of the early development of the Associated Board in the Empire, using Cliffe's little-known material to illustrate its discussion.

**Bennett Zon, University of Durham**

*Ontogeny and phylogeny in nineteenth-century British musicology*

In *Riddle of the Universe at the Close of the Nineteenth Century* (1899), the German scientist Ernst Haeckel write that the 'history of the embryo (ontogeny) must be completed by a second, equally valuable, and closely connected branch of thought - the history of race (phylogeny) . . . ontogenesis is a brief and rapid recapitulation of phylogenesis'. Much discredited in the early twentieth century, the idea that ontogeny (the development of the individual) recapitulates phylogeny (the evolution of the species), was pervasive from the 1860s, and increasingly intertwined with debates about evolution.

As Steven Jay Gould suggests in *Ontogeny and Phylogeny* (1977), although the idea that ontogeny recapitulates phylogeny was summarily debunked in biological sciences, it remained compelling when applied to the arts and their history. This is especially true in regard to musicology, which, largely through Spencer - himself clearly influenced by Haeckel - embraced evolutionary thought with relish. Thus for Parry his *Studies of Great Composers* (1887) shows how 'the most important composers occupy their relations to one another, and the social, personal, and historical conditions which made them individually the representatives of various branches and phases of musical art.'

Similarly, for Joseph Goddard his *Rise of Music* (1908) 'presents a perspective of both the history and constitution of music, in which history is seen to elucidate theory [the constitution of music] and theory, history'.

This paper seeks to clarify these ideas, by untangling their relationship to evolutionism and situating them within contemporary debates about ontogeny and phylogeny.

## *Delegates*

ALLIS Michael	University of Leeds
ANDREWS Christine	University of Oxford
AMTHOR Yvonne	University of Leeds
BANFIELD Stephen	University of Bristol
BARGER Judy	Independent
BARTLEY Alan	Independent
BASHFORD Christina	University of Illinois at Urbana-Champaign, US
BICKLEY Diane	New College, Swindon
BIDDLECOMBE George	Royal Academy of Music
BOUTWOOD Duncan	University of Leeds
BOYDELL Barra	National University of Ireland, Maynooth
BUTLIN Roy	Open University
CARRINGTON Alf	Independent
COLE Suzanne	University of Melbourne, Australia
COWGILL Rachel	University of Leeds
CLARK Linda	Independent
CLARKE Martin	University of Durham
CRICHTON Kieran	University of Melbourne, Australia
DAVIDSON Michelle	University of Cincinnati, Ohio, US
ESKENAZI Jeremy	Royal Academy of Music
FERRIS Catherine	National University of Ireland, Maynooth
FIFIELD Christopher	University of Bristol
FOREMAN Lewis	University of Birmingham
FOREMAN Susan	Independent
FREDRICK April	Royal Academy of Music
GIBBON Rachel	University of Manchester
GOLDING Rosemary	University of London, Royal Holloway
GOULD Corissa	University of London, Royal Holloway
HARRIS Moira	University of Glasgow
HEIDEN Mary	University of North Texas
HERBERT Trevor	Open University
HICKS Anthony	Handel Institute
HOBSON James	University of Bristol
HORTON Peter	Royal College of Music
HUGHES Meirion	Independent
HUNTER David	University of Texas at Austin, US
JOHNSTON Roy	Independent
KAHAN Sylvia	College of Staten Island, City University of New York, US
KEEN Basil	Independent
KENNAWAY George	University of Leeds
LANGFIELD Valeria	Independent

LANGLEY Leanne	University of London, Goldsmiths College
LEE Deborah	Royal College of Music
LINDEMAN Steve	Brigham Young University, Utah, US
LUTTER Lisa	Ramapo College of New Jersey, US
MALLINSON Jane	University of Glasgow
MARVIN Roberta	University of Iowa, US
MILESTONE Rachel	University of Leeds
MILLS Ian	Queen's University, Belfast
MORIMOTO Kazuko	Osaka University, Japan
MEULENBECK Bettina	Folkwang Hochschule, Essen, Germany
MURPHY Kerry	University of Melbourne, Australia
NEILL Roger	Independent
NICHOL Karen	University of Durham
NOLAN Anne	Ashgate Press
O'BRIEN Betty	University of Melbourne, Australia
O'BRIEN Peter	Independent
O'CONNOR Jennifer	National University of Ireland, Maynooth
PALMER Fiona	Queen's University, Belfast
PARDEE Katharine	University of Oxford
PARKER Lisa	National University of Ireland, Maynooth
PHILLIPS Bruce	Boydell & Brewer
PURTELL Simon	University of Melbourne, Australia
REDWOOD Christopher	University of Bristol
RUSHTON Julian	University of Leeds
SALA Luca	Université de Poitiers, France
SCHAARWAECHTER Juergen	Max Reger Institute, Germany
SOLIE Ruth	Smith College, Northampton, Massachusetts, US
SNOWMAN Janet	Royal Academy of Music
STERNDALE BENNETT Barry	Regent's College, London
STEWART MACDONALD Rohan	New Hall, University of Cambridge
TAYLOR Ian	Royal College of Music
TEMPERLEY Nicholas	University of Illinois at Urbana-Champaign, US
VALENTI Chloe	University of Cambridge
WAGSTAFF John	University of Illinois at Urbana-Champaign, US
WATT Paul	University of Sydney, Australia
WEBER William	California State University, Long Beach, US
WELIVER Phyllis	Saint Louis University, Missouri, US
WILSON Alex	Oxford Brookes University
WOLLENBERG Susan	University of Oxford
WRIGHT David	Royal College of Music
YORK Susan	Open University
YUEN Karen	University of London, Royal Holloway

## *Evening Concert – Saturday 7 July*

*Alexandra Wood violin  
Gemma Rosefield cello  
Joseph Middleton piano*

Phantasie Trio in C minor (1907)

Frank Bridge  
(1879-1941)

*Allegro moderato ma con fuoco - Ben moderato -  
Andante con molto espressione - Allegro scherzoso*

Chamber Trio in A major, op. 26

William Sterndale Bennett  
(1816-75)

*Andante tranquillo ma con moto  
Serenade: Andante ma un poco scherzando  
Finale: Allegro fermato*

## *Interval*

Piano Trio No. 1 in E minor

C. Hubert H. Parry  
(1848-1918)

*Allegro appassionato  
Molto vivace  
Adagio ma non troppo  
Allegro giocoso*

## Phantasie Trio in C minor (1907)

Frank Bridge

Frank Bridge, who is well-known as the composition teacher of the teenage Benjamin Britten, left us a large catalogue of works notable for strong stylistic development in the music he wrote after the First World War. Popular orchestral scores such as the suite *The Sea*, first heard at a Promenade Concert in 1912, failed to prepare public and critics for his rapprochement with the European avant garde in the 1920s, and his reputation suffered. Almost forgotten as a composer for thirty years after his death, our assessment of the stature of Frank Bridge has changed dramatically since the 1970s. It was Benjamin Britten's revival of Bridge's late orchestral tone-poem *Enter Spring*, in 1966, and the activities of the Frank Bridge Trust (now Bequest) and its far-seeing first secretary, the late John Bishop, in promoting his music, that led to the high reputation he enjoys today. In promoting recordings and the publication of Frank Bridge's music, much of it forgotten for decades, John Bishop and the Trust found they were promoting one of the major figures in twentieth-century British music.

Bridge made his reputation with piano and chamber music and songs, and in his earlier music, of which tonight's score is a fine example, he was fully engaged with the stylistic concerns of those leading names in British music who were students at the Royal College of Music at the turn of the century, the composition pupils of Sir Charles Villiers Stanford. This tended to mean a proper respect for Brahms, though with an increasing Gallic influence in instrumental textures, and involvement with various British musical sympathies of the day which, for a composer of chamber music, meant participation in the competitions of W. W. Cobbett.

Walter Willson Cobbett (1847-1937) is celebrated for his monumental *Cyclopedic Survey of Chamber Music*. An enthusiastic amateur violinist and chamber music player of professional training, Cobbett was attracted to his life-long enthusiasm when he heard the Joachim Quartet play Beethoven Quartets at St James's Hall and the Dando Quartet play at Crosby Hall, and Cobbett studied the violin with Dando. When Cobbett retired from a successful city career, at about the time this evening's quartet was written, he was free to pursue his chamber music enthusiasm on a full time basis. The competitions were started by Cobbett under the aegis of the Worshipful Company of Musicians, and were for the composition of chamber music in a single movement, the form being called 'Phantasy', a conscious reference to the Elizabethan and Jacobean 'Fancie'. In 1905 the competition was for string quartets and Bridge came second. In the autumn of 1907 the competition was for a piano trio for a £50 prize, and there were 67 entries. Bridge won first prize with his newly written Phantasy in C minor, and it received its first performance in April 1909 and was published the same year. Later, in 1915, he produced a more traditional quartet in three movements and won first prize again that year.

Bridge's Trio is in a single movement, subsuming the elements of the usual separate movements of a sonata, and maintaining a remarkable sense of flow. A dramatic introductory motif, is almost immediately followed by a leisurely presentation of the lyrical first subject material, seemingly endlessly elaborated, to a flowing ostinato accompaniment, for 48 bars. The upward movement of the opening motif generates

the rising line of the opening violin theme, and the contrasted 'second subject' is in fact a melodic version of the opening motif. Instead of developing this sonata-style exposition there now follows an *Andante* – new material – the cello presenting a long singing line, in an abbreviated slow movement, and followed by a scampering *Allegro Scherzoso*. The slow movement tune returns and then the sonata exposition, signalled by the opening dramatic motif, the exposition briefly recapitulated and developed – or rather mused on before reaching a heroic statement, and the end comes with a confident brief, splashy, coda. Edwardian confidence indeed. The whole lasts little more than a quarter of an hour. In fact, formally what Bridge has invented is an arch. Cobbett must have been delighted, and the Bridge approach to single movement chamber works – and prize cheques – was widely followed.

Lewis Foreman

### Chamber Trio in A major, op. 26

William Sterndale Bennett

Like many composer-pianists, William Sterndale Bennett devoted a large part of his output to music for his own instrument: works for solo piano, piano and orchestra, solo songs, and three pieces of chamber music, the Sextett for Piano and Strings (1835), *Chamber Trio* (1839), and Cello Sonata (1852). Bennett had been born in Sheffield in 1816. Orphaned in early childhood, he was brought up by his grandparents in Cambridge and in 1826 was awarded a scholarship to the Royal Academy of Music. By the early 1830s his outstanding talent both as a composer and pianist was already apparent, and his future seemed assured after Mendelssohn, who had heard him play his first Piano Concerto in 1833, invited him to Leipzig, not as a pupil but as a friend. It was not until he had left the Academy in 1836 (with four piano concertos and the same number of concert overtures and symphonies to his name) that he was able to take up the invitation, but the time he spent in Germany between October 1836 and June 1837, and again in early 1838, had a profound effect on his career. Perhaps most important was the fact that music – and native musicians – were taken much more seriously than in England. So much so that he, an almost unknown twenty-year old from 'Das Land ohne Musik', formed the subject of Robert Schumann's first editorial in 1837 in the *Neue Zeitschrift für Musik*. Despite differences in temperament and character the two men had immediately taken to each other and each dedicated a major piano work to the other: Bennett's *Fantaisie*, op 16 and Schumann's *Symphonische Etüden*, op 13.

Like some other composers to whom success came early, Bennett found the transition from youthful prodigy to adult master difficult. Only too aware of the expectations he had aroused, he found it increasingly difficult to complete works to his satisfaction and, once into his early twenties – and back in England after his invigorating stays in Germany – his output began to shrink: while 1838 saw the completion of his Piano Concerto no. 4, *Caprice* for piano and orchestra and concert overture *Die Waldnymphe*, only the *Chamber Trio* and a handful of brief piano pieces or songs were written in 1839 and a solitary *Fandango* for piano in 1840. Indeed, as a protracted correspondence with the Leipzig music publisher Friedrich Kistner reveals, he long harboured doubts about the Trio and did not send it for publication

until 1844. A companion work, planned and perhaps started, was either never completed or destroyed.

The first reference to the Trio is found in a letter to Kistner in July 1839, in which Bennett wrote that he would shortly be sending a piano trio, but it had to wait until 16 May 1840 for its first performance, at one of Henry Blagrove's 'Quartet Concerts'; the performers were Bennett himself (piano), Blagrove (violin) and Charles Lucas (cello). It was not heard again until 8 January 1844, at the first of Bennett's second series of Classical Chamber Concerts. There is, however, an element of mystery about its early history as the review of its premiere in *The Musical World* implies that it had at least four movements, whereas the published score only contains three:

The first movement is the best portion of the work – it is beautiful in conception and skilfully wrought. The "Serenade," also, is pretty and effective; but the other *movements* [my italics] are strongly impressed with an appearance of having been hastily written.<sup>5</sup>

Were the reviewer's reservations responsible for Bennett's doubts about the work? Is the gentle *Andante tranquillo ma con moto* – albeit initially marked *Assai Moderato, quasi Andante* – with which it opens, the original first movement, or was there once a more substantial Allegro? Short of finding a programme for the first performance we may never know, but Bennett's comment to Kistner in July 1840 that the work was 'rather small and ... only fit for *Kammer-Musik*' suggests that by then it had already assumed its final form, and that it was this description that led to its publication as a 'Chamber Trio'; curiously the contemporary German edition is simply entitled 'Trio für Pianoforte, Violine u. Violoncello'. The sonata-form first movement is in fact an excellent example of Bennett's gift for studied understatement, lyricism and economy of means. Nowhere is this better seen than at the deceptively simple second subject whose three-note 'melody', given to the cello and violin in turn, does no more than add a counterpoint to an extended and decorated perfect cadence. No less deceptive is the relaxed tempo marking: by the skilful use of progressively shorter note values Bennett was able both to increase the tension and to create a sense that the music was moving faster.

When Bennett first entered the Royal Academy his principal study was the violin, and one can perhaps see the hand of a string player behind the varied textures of the attractive Serenade (*Andante ma un poco scherzando*). Here, for much of the time, pizzicato strings accompany the piano – either staccato or with a Cantando right hand melody accompanied by arpeggiated chords in the left. Only once, at the recapitulation of the opening theme, does the cellist take up his bow – an effect that is the more striking for being so unexpected.

As in his slightly earlier *Fantaisie* for solo piano (1837), Bennett opens the Finale in the tonic minor. But here it is the piano that accompanies a wide-ranging melody in the strings with a rush of 'headlong triplets', compared by John Caldwell with the Finale of Schumann's *Concert sans orchestre*. The second subject, with its delicate,

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<sup>5</sup> *The Musical World*, 13 (1840), 322.

mildly subversive chromaticism, reveals a lighter, witty Bennett that belies the widespread impression of him as a wholly 'serious' composer – and allows one to see why the Trio enjoyed such popularity.

To those unfamiliar with his idiom, Bennett's music can sound very Mendelssohnian. It is wrong, however, to see him primarily as a disciple of Mendelssohn as his musical roots, albeit German, were in the works of an earlier generation – Hummel, Weber and their contemporaries. But the two composers were both children of their time with a reverence for the classics and any similarities between their styles thus become more explicable. Despite Bennett's reverence for Mozart, there are few echoes of the latter's music in his own.

Peter Horton

### **Piano Trio in E minor**

**Hubert Parry**

Chamber music offers such signal opportunities for the display of the finest qualities of great players that it has become a common practice to perform it in large concert rooms where great numbers of people can come together to hear it, so that the title threatens to become anomalous; but it so aptly describes the class of music which is at least most fitted for performance in a room that it is not likely to fall into disuse.

[Parry, 'Chamber Music', *Grove's Dictionary of Music and Musicians*, 1879]

Parry's E minor Piano Trio (1877) was in many ways a seminal work. Although there are earlier examples of chamber music in Parry's output, such as the two string quartets of 1867-8, the Trio was the first of a series of extended compositions which deliberately explored a Brahmsian intellectualism; the composer went on to complete two further Piano Trios, a Wind Nonet, two Violin Sonatas, a Cello Sonata, a Piano Quartet, String Quintet and Third String Quartet between 1877 and 1890. A major catalyst for this systematic exploration of compositional genre was Edward Dannreuther (1844-1905), with whom Parry began studying the piano in 1873. Dannreuther was a fine pianist, giving British premieres of concertos by Grieg, Liszt (no.2 in A major), Tchaikovsky (no.1 in B flat minor), Scharwenka, and, for the first time in its entirety, Chopin's F minor Concerto. He set Parry to work immediately on Carl Tausig's exercises, and a series of sonatas; 'if the former don't drive me mad or kill me', wrote Parry in his diary, 'I should think he will do me a wonderful lot of good.' The piano lessons were more than discussions of technique and interpretation, however, incorporating musical analyses of works by Beethoven, Schumann, Liszt and Brahms; Dannreuther's championing of Wagner's music also opened up an exciting new world for the young composer, culminating in Parry's attending the 1876 Bayreuth Festival (where he was 'quite drunk with delight') and the 1877 London Wagner Festival.

Compositionally, what is striking about the Trio is its confident approach to structure and tonality, building on the *Großes Duo* for two pianos written two years earlier. The opening of the initial *Allegro appassionato* signals Parry's intent, with

powerful arpeggiated material, and hemiola rhythms. This movement also illustrates Parry's penchant for third-related keys, moving from E minor to C major, and subsequently A flat major for the second theme. Indeed, the pitch of C becomes increasingly important in the work. In addition to its tonal and thematic significance (as part of a B-C-B motif) in the first movement, C major is the chosen key for the Trio of the second movement (a Scherzo in A), the slow movement, and the second idea in the finale. The Scherzo is characterised by scurrying material divided between the violin and piano, with accompanying pizzicato figuration on the cello, but it is the central C major slow movement, *Adagio ma non troppo*, which represents the emotional core of the work; Parry's effective use of the range of the two stringed instruments is combined with expressive appoggiaturas and sequential passages, a more rhetorical C minor section, and a chorale-like idea initially introduced in G major. The final sonata-rondo, marked *Allegro giocoso*, with the brief return of the cello pizzicato textures, some striking tritone references in the piano, and rhetorical dialogue between the instruments, brings the work to a suitably virtuosic close.

It was not enough simply to have composed a piece of nineteenth-century British chamber music, however; Parry also needed to find a suitable performance venue. Again it was Dannreuther who provided this opportunity, having set up a series of concerts at his London home of 12 Orme Square in 1876. Dannreuther's agenda was to promote contemporary repertoire, hence his inclusion of Brahms' Horn Trio Op.40 in 1876 and Richard Strauss's Piano Quartet in 1886, along with unfamiliar works by Raff, Gade, Rubinstein, Scharwenka and Sgambati. As the *Musical Times* rather acidly observed in 1885, 'Mr Dannreuther endeavours to make his programmes valuable to musicians by including the latest works by living composers, and it is not his fault if they do not prove to be masterpieces.' The first performance of Parry's E minor Trio was in the fourth season of Dannreuther's concert series, on 31 January 1878; also in the programme were two Brahms *Lieder* ('Sonntag' and 'Ruhe, Süßliebchen'), Beethoven's C minor Violin Sonata Op.30 no.2, Schumann's Piano Trio in F major, Op.80, and two songs by Dannreuther: 'A Dirge' and 'Golden Guendolen'. Given the calibre of the performers, it should have been a great success. Dannreuther, as pianist, was joined by the violinist Henry Holmes (1839-1905), who revised Spohr's *Violinschule* for its English edition in 1878, and who was famed for his 'fine taste and execution in performance'; the cellist was Jules Lasserre, dedicatee of Saint-Saëns' D minor Cello Sonata and the *Allegro Appassionato* op.43. However, at the morning rehearsal, Parry noted ominously in his diary that 'Mr. Lasserre the Frenchman was very much bothered by the syncopations', and in the concert, disaster struck:

The first movement went fairly well, but the Scherzo which I expected to be best of all to the public went to grief. The loose MS fell down on Dannreuther's hands in tuning up & put him out, then Mr. Holmes who otherwise played very steady & well misread a point. Then at a place where M. Lasserre had to come in by himself he misread altogether and for several bars there was a complete blank; & further confusion occurred in other important points & the movement was quite spoilt. I felt very disappointed & an encore of the slow movement failed to bring back my spirits, though they played it very well the second time.

There was a chance to redeem this unfortunate premiere with two more documented performances in 1878. Dannreuther included the Trio in his February concert, paired with music by Saint-Saëns, Schumann, Liszt and Beethoven; according to Parry's diary, the performance 'went splendidly'. It also appeared in one of Hermann Francke's Chamber Music concerts, before its publication by Breitkopf and Härtel in 1879. Dannreuther and Francke continued to promote the work in the 1880s, where it was juxtaposed with chamber works by Stanford, Beethoven and Dvořák, and songs by Tchaikovsky, Brahms, Schubert and Cowen. The Trio was recorded by the Deakin Piano Trio in 1993.

Michael Allis

## *Artist Biographies*

### **Alexandra Wood – Violin**

Described in *The Strad* magazine as “a talent to watch”, Alexandra Wood has undertaken a series of highly acclaimed engagements. She has given recitals at various international festivals including Brighton, Bath, Harrogate, Cheltenham, Huddersfield, Newbury, King’s Lynn, Deal, Windsor and Edinburgh, as well as appearing in prestigious venues such as London’s Wigmore Hall, the Purcell Room and in the Pre-Prom Series.

Alexandra graduated with a starred first from Selwyn College, Cambridge, before going on to the Royal College of Music in London, where she was President Emerita Scholar and studied with Itzhak Rashkovsky. She was subsequently awarded the Worshipful Company of Musicians Medal and held both the Mills Williams and Phoebe Benham Junior Fellowships.

Amongst her many achievements on the competition platform she has become one of the first British violinists to win major prizes at prestigious International Violin Competitions, including the Wieniawski, Tibor Varga, Yampolsky and Rodolfo Lipizer competitions. She won 1<sup>st</sup> prizes in the International Young Musicians Platform and the Haverhill Sinfonia International Soloists Competition, and she is also a prize-winner of the Royal Overseas League Music Competition. Alexandra has received awards from the Countess of Munster, Emily English, Myra Hess and Craxton Memorial Trusts, the Hattori Foundation and Allcard Grant Fund, PO/Martin Musical Scholarships, Raymond Fox Bursary and the Emanuel Hurwitz Prize. She was selected for both the Tillett Trust Young Artists Platform and the Countess of Munster Recital Scheme in 2000. She was also an NFMS Recommended Artist and won a Wingate Scholarship for 2002-2003.

Alexandra gave her South Bank debut back in 2001 (as part of the Park Lane Group’s Young Artists’ Recital Series) where she was described in the *Observer* as “a fiery violinist” and in *The Times* as “highly charged yet imaginatively refined” in a piece which “demanded quite extraordinary physical and imaginative dexterity from the players”. She has also given London recitals promoted by the Fresh Series, Kirckman Concert Society, and the Maisie Lewis Award. Alexandra has appeared as soloist with various orchestras, including the Philharmonia, City of London Sinfonia, and the OSJ, collaborating with conductors including Richard Hickox, Martyn Brabbins and Sir Roger Norrington. She has also broadcast live on BBC Radio 3, for Classic FM, Polsat Polish Radio and for the Radio Suisse Romande. She recently released a new CD of world premiere recordings, described in *The Sunday Times* as “splendid”, and *BBC Music Magazine* as “agile, incisive and impassioned”. Future performances include another Wigmore Hall appearance, and a third visit to Cheltenham Festival as a resident Festival Player.

Alexandra has led orchestras and ensembles under the batons of Sir Colin Davis, Lorin Maazel, Tom Ades and Oliver Knussen. She regularly leads the Birmingham

Contemporary Music Group with whom she will be appearing at Aldeburgh Festival, the BBC Proms, and Carnegie Hall. She plays a violin made by Nicolo Gagliano in 1767. This instrument was purchased with generous assistance from the Countess of Munster Trust, Abbado Trust, Loan Fund for Musical Instruments and St. James' Place Partnership.

### **Gemma Rosefield - Cello**

Recent winner of the prestigious Pierre Fournier Award 2007, Gemma made her concerto debut at age 16, winning First Prize in the European Music for Youth Competition in Oslo, Norway, and performing on national television with the Norwegian Radio Symphony Orchestra. She was also awarded a special European Union prize "for an excellent performance in an European competition". Other successes include First Prize in the Royal Overseas League String Competition, the Making Music Young Concert Artists Award, the Kirckman Award, and the Premier Prix Maurice Ravel in France. She was selected for the Countess of Munster's Two Year Recital Scheme for Young Artists, and has been chosen as a winner both of the Tillett Trust 2006 Young Artists Platform and of the Making Music Concert Promoters Network 2008-2009.

Gemma has just gained her M. Mus (Performance) with Distinction at the Royal Northern College of Music, where she studies with Ralph Kirshbaum, supported by the Countess of Munster's Musical Trust. She had previously graduated with First Class Honours at the Royal Academy of Music, as a pupil of David Strange, where she was awarded three graduation prizes including the prestigious Vice-Principal's Special Prize. She has also studied with Johannes Goritzki, Bernard Greenhouse, Zara Nelsova and Gabor Takacs, and has participated in Masterclasses with Frans Helmerson, Gary Hoffman, Steven Isserlis and Yo-Yo Ma. She was also selected to take part in a series of 10 Public Masterclasses with Gary Hoffman at the Paris Conservatoire - "Les Dix Stages de Perfectionnement".

A committed chamber musician, Gemma is a founder member of the highly praised Fidelio Piano Quartet, which was awarded a Leverhulme Chamber Music Fellowship at the Royal Academy of Music for 2003-2005, and was a Philharmonia/Martin Musical Trust award winner. She has performed with Stephen Kovacevich, Gyorgy Pauk and Menachem Pressler. She has a deep interest in contemporary music, and new works have been written for her by the late Michael Kamen, Rhian Samuel and James Francis Brown, whose two new compositions - "Prospero's Isle" for Cello and Piano, and Trio Concertante for Violin, Viola, Cello and String Orchestra - she premiered in 2006 at the Presteigne Festival.

Gemma was described by The Strad on her 2003 Wigmore Hall recital debut as "a mesmerising musical treasure", and the London Evening Standard commented then that "Monday nights at the Wigmore Hall will never be the same again". Praised by the Evening Standard in 2005 as "a phenomenal talent", Gemma has

been featured by the BBC Musical Magazine as “one to watch” in 2007. Gemma has recently recorded “Voices from the Sea” by John Hawkins with Paul Silverthorne, and a CD with guitarist Morgan Szymanski. She has also recorded the new ABRSM Grades 4 and 6 Cello Syllabus with pianist Simon Lepper, where the Australian magazine *Stringendo* described “her lyrical cantabile” as “truly magical. She soars, she floats, she is operatic, she makes you weep”.

Gemma’s 2005 Festival Appearances included Corsham, Kings Lynn, the Edinburgh Fringe, Gstaad and the Lyon Musicades XV in France. That year, she also gave a recital in Tallinn, Estonia and toured Holland, making her solo debut in the Concertgebouw, Amsterdam and in the Diligentia, The Hague in the New Masters International Recital Series. Gemma has performed in 2006 both as a soloist and chamber musician at numerous festivals including Gower, Hampstead & Highgate, Harrogate, Oxford, Presteigne, Swaledale, Two Moors and the Tous Fous de Mozart Festival in Brussels. She has recently returned from Kenya, where she performed the Saint-Saens Concerto with the Nairobi Symphony Orchestra and whilst there, gave several highly successful Public Masterclasses.

Future plans include a solo recital at the 2007 Manchester Cello Festival, the Dvořák, Elgar, Haydn, Schumann and Saint-Saëns Concertos, and festivals and recitals throughout the UK, including the Blackheath Halls and the Purcell Room, and in Belgium, France and Italy. The recent Pierre Fournier Award gives Gemma a recital at the Wigmore Hall this year, which will be recorded, and she will also be recording two CDs – one devoted to the works of Rhian Samuel on the Deux Elles label and one to the works of James Francis Brown. In 2008, Gemma will be returning to Kenya, giving a debut recital in India, and performing both the Elgar Concerto and Chamber Music in the Seychelles International Festival of Classical Music. Also in 2008, Gemma will be creating and organising a lunchtime Young Artists Recital Series for the English Speaking Union. She has been invited to give a Sunday Morning Coffee Concert at the Wigmore Hall for the 2008-2009 Series, and the 2008 Jacqueline du Pre Memorial Concert, also at the Wigmore Hall.

### **Joseph Middleton - piano**

Recently praised in *The Times* for his ‘accomplishment and heart’, Joseph enjoys a busy career as a chamber musician and accompanist. He graduated with First Class honours and an MPhil from the University of Birmingham before he took up a scholarship to study at the Royal Academy of Music where was taught by Michael Dussek and Malcolm Martineau. Graduating with Distinction, he was also awarded the Dip RAM (given for ‘an outstanding final recital’) and a prize from the Vice-Principal in recognition of his successes. He was subsequently selected to be the Hodgson Junior Fellow at the Academy for the 2005/6 academic year and in 2006 was appointed the first College Musician at Pembroke College, Cambridge.

Joseph has appeared with some of the most outstanding soloists of his generation at such festivals as the Aldeburgh, Aberystwyth, Cheltenham, Three Choirs, Norwich and Norfolk, Swansea, Oxford Lieder, South Bank 'Max' Festival, and in Italy, Austria, Germany, Belgium and France. He has broadcast on BBC Radio 3 and on television and has recorded for Sir Peter Maxwell Davies.

Joseph has made a number of significant debuts over the past seasons. He was selected to perform in the RAM's Wigmore Hall Showcase 2006, and the magazine *Musical Opinion* praised his St. John's, Smith Square debut: 'I was captured...delighted in the first half with a wonderfully executed, stylistically aware account of Haydn ... Middleton played the work with such dedication ... the dexterous writing in the Vivace energico was fast and finely coordinated ... worthy of any concert-goer's ears.' Other notable performances have included appearances at the Royal Opera House Covent Garden; South Bank (Royal Festival Hall and Purcell Room); St. John's, Smith Square; the Millennium Centre in Cardiff; Birmingham's Symphony Hall; Colston Hall, Bristol; St. Martin-in-the-Fields; St. James', Piccadilly; the CBSO Centre, Birmingham; and the Bruckner-Konservatorium in Austria.

In 2007 Joseph won the MBF accompanist's prize at the Kathleen Ferrier Awards, chaired by Dame Janet Baker. He was also selected by Graham Johnson to participate in his Young Songmakers' Almanac. At the Academy his many awards included the accompaniment prizes of the prestigious Richard Lewis Competition, the English Song Prize, the Elena Gerhardt Lieder Prize and the Max Pirani Prize for the performance of a Brahms Piano Trio. As a chamber musician, Joseph was invited to represent the UK in the 'European Prize for Piano Trio 2003' in which he took Second Prize having won the 2003 Music for Youth Award.

Joseph has been generously supported by scholarships from EMI, the Musicians' Benevolent Fund, the Sir James Caird Scholarships and has held a full Arts and Humanities Research Board Award. Current, and forthcoming appearances include recitals with Sally Burgess, Nicholas Daniel, Allan Clayton, and BBC New Generation Artist Ronan Collett. He returns to Wigmore Hall in the coming seasons with Clara Mouriz (for the Kirckman Concert Society) and Catherine Hopper (Maisie Lewis winners - Monday Platform) and will appear at the Purcell Room in January 2008 for the Park Lane Group Series.





