

Programme

Thursday 10 July

Time	Papers		
	1	2	3
11.00-13.00	----REGISTRATION----		
13.00-14.00	----LUNCH----		
14.00-14.45	Bennett Zon University of Hull History, historicism, and the sublime analogy	Judith Blezzard University of Liverpool What choirs also sang: local music publishing in late nineteenth-century England	Leanne Langley Southampton University Sainsbury, Napoleon, and the construction of musical culture
14.45-15.30	Sybille Mager Queen's College, Cambridge The battle of the ancients and moderns in the debate over the revival of ancient church music in Victorian England	Stuart Campbell University of Glasgow Musical life in 'the second city of the Empire' during the 1860s and 70s as reflected in T. L. Stillie's contributions to the Glasgow Herald	Philip Olleson University of Nottingham Obituaries and Biographers: the case of Samuel Wesley
15.30-16.00	----TEA----		
16.00-16.45	Christopher Turner (to be given at a later time in the conference) Colchester Institute Music within the Anglican Church as a cultural focus within rural communities	Lewis Foreman British composers: from local to national audiences (the appearance of a substantial but short-lived British contemporary orchestral repertoire during the 40 years before WW1 signalled the emergence of a nationalist aspiration though still in search of a national aesthetic)	Graham Shrubsole Manchester Metropolitan University A question of copyright
16.45-17.30	Barbara Mohn (16.55-17.15) Bonn University Personifying the Saviour?: English oratorio and the representation of the words of Christ	John Cranmer Nene College of Higher Education Changes in the pattern of public music-making in early 19th-century Edinburgh	Richard Kitson University of Maryland at College Park James William Davison, critic, crank and chronicler: a re-evaluation
17.30-18.30	----FREE TIME---- bookshop, bar		
18.30-19.15	----RECEPTION---- Hosted by Scholar Press		
19.15-20.30	----CONFERENCE DINNER----		
20.30-	----KEYNOTE SPEECH---- Nicholas Temperley		

Programme

Friday 11 July

Time	Papers		
	1	2	3
9.30-10.15	Denise Neary Emanuel College, Cambridge Early 19th-century cathedral music in England	Christina Bashford Oxford Brookes University Learning to listen: audiences for chamber music in mid-century London	Trevor Herbert The Open University of Wales The practice and contexts of a private Victorian brass band
10.15-11.00	John Winter Trinity College of Music, London Triumph and trivial: a consideration of the triumphalism and trivialisation of Victorian church music using the surveys of Mackeson and Box	Rachel Cowgill University of Huddersfield The London Apollonicon Recitals, 1817-32: a case-study in Bach, Haydn and Mozart reception	Claire Nelson Royal College of Music The Monday and Saturday popular concerts (1858-1904)
11.00-11.30	----- T E A -----		
11.30-12.15	Michael Allis Royal Academy of Music Samuel Butler and Handel: a study in obsession	Susan Wollenberg Oxford University Music in 19th-century Oxford (changes in status; contributions of individuals, including Ouseley and Stainer)	Heinrich van der Mescht University of Pretoria Practise what you preach: Stanford's German songs
12.15-13.00	P L Abraham Reinventing Englishness: the Purcell revival of the nineteenth century	Caroline Wood University of Hull Music Making in a Yorkshire country house	Paul Seeley Liverpool University D'Oyley Carte: before the tradition (survey of life and career)
13.00-14.00	----- L U N C H -----		

14.00-14.45	Lennart Rabes <i>Liszt Saeculum</i> Scandinavian composers and musicians in 19th-century Britain	Philip Scowcroft Louis Julien and the promenade concert in Victorian Britain	Sophie Fuller University of Reading <i>A bona fide</i> professional... women composers and professionalism in the later 19th century
14.45-15.30	Pauline Pocknell McMaster University A temporary friendship: Franz Liszt and Adelaide Kemble's symbiotic relationship, critical and social aspects of their concerts in London, the Rhineland and Liège 1841/1842.	Nuala McAllister University of Ulster at Coleraine The diffusion of teaching methodologies 1840-60: a regional perspective	Dorothy de Val Only connect: Lucy Broadwood and musical life in late 19th-century London
15.30-16.00	---- T E A ----		
16.00-16.45	Paul Jourdan Clare College, Cambridge The seeds of 'Mendelssohn-mania': accounting for Mendelssohn's success in London	Jonathan Barrie Jones Open University Style and content in the autographs of Sir Hubert Parry	Simon McVeigh Goldsmith's College, London From 'tax on the nobility' to 'monstrous nuisance': the benefit concert in nineteenth-century London
16.45-17.30	Theresa Muir The City University of New York No Wagner, please; we're English	Duncan Barker Durham University Mackenzie's Four Partsongs Op. 71 (1910-12): an old Victorian learns new tricks	
17.30-18.45	---- FREE TIME ---- bookshop, bar		
18.45-20.15	---- CONFERENCE DINNER ----		
20.15-	---- SPECIAL ENTERTAINMENT ----		

Programme

Saturday 12 July

Time	1	Papers	2
9.30-10.15	Allan Atlas (to be read by John Kitson) The City University of New York	Christopher Kent University of Reading	
	Who bought concertinas in the winter of 1851? A preliminary look at the sales accounts of Wheatstone & Co.	Elgar and Samuel Sebastian Wesley: a reconsideration	
10.15-11.00	Mr David Golby St Hugh's College, Oxford	Jeremy Dibble Durham University	
	Violin pedagogy in England during the first half of the nineteenth century: a brief survey	Parry as Historiographer	
11.00-11.30		----- T E A -----	
11.30-12.15	Dr Catherine Dale University of Hull	Geoffrey Hodgkins The Elgar Society	
	Nineteenth-century British music analysis	The origins and development of the musical competition movement, with particular reference to the Morecambe Festival	
12.15-13.00	Phyllis Weliver University of Sussex	Peter Horton Royal College of Music	
	Representations of female musicians in British novels 1860-1900	The unknown Samuel Sebastian Wesley (non- church music)	
13.00-14.00		----- LUNCH -----	
14.00-		----- DEPARTURE -----	

MUSIC IN 19TH-CENTURY BRITAIN

ABSTRACTS

Mr Peter Abraham

Reinventing Englishness: the Purcell revival of the 19th century

The aim of this paper is to evaluate the extent to which the revival of the music of Henry Purcell in the later 19th century was a response to the influence of German music in Britain earlier in the 19th century and in the preceding century. To explain this the revivals of Bach and Purcell will be examined in their historical context, notably the rise in imperialism and national pride which, coupled with the influence of Darwinism upon European society at the time, led to a re-evaluation and redefinition of the Englishness of Purcell's music.

Purcell's contemporary influences will also be investigated as a means of explaining why Purcell in particular was the subject of revival. Note will be taken in particular of the response to the ascendancy of the Puritans in the period before his composition, as a parallel to the influence of neo-Puritan ideas in the early 19th century. Most importantly, the editorial alterations to his music undertaken in the 19th century will be seen in relation to these influences; the result being that Purcell's harmonies were reinvented by the editors of the time - hence 18th and early 19th-century editions of Purcell's music which 'corrected' the less orthodox harmonies which Purcell used and replaced them with harmonies more akin to the German tradition. The return to Purcell's true harmonies at the end of the century will be seen as a contrast. Particular attention will be paid to the choral music of Purcell, especially the verse anthems and the *Te Deum*.

Dr Michael Allis : Royal Academy of Music

Samuel Butler and Handel: a study in obsession

This paper is a study of the obsessional approach to Handel by the celebrated author and man of letters Samuel Butler (1835-1902). Evidence for this obsession is apparent in the number of scores which have survived from his musical library, along with numerous references to Handel and his works in Butler's letters, notebooks and literary works, including *Life and habit*, *Alps and sanctuaries*, and the novels *The way of all flesh* and *Erewhon*. After discussing these references in the context of more general aspects of Handelian reception in 19th-century Britain, the culmination of Butler's obsession is illustrated by a number of keyboard works and two cantatas written in the style of Handel, composed jointly with his friend and biographer Henry Festing Jones. Butler's Handelian obsession provides a fascinating personal perspective on a composer who occupied a major role in British musical life in the 19th century.

**Professor Allan Atlas : The City University of New York
(Paper to be presented by Dr Richard Kitson)**

Who bought concertinas in the winter of 1851? A preliminary look at the sales accounts of Wheatstone & Co.

From its first success on the concert stage at the 1837 Birmingham Festival to about the mid-1870s - when it began to be ever more narrowly associated with the working poor - the Wheatstone English concertina (developed in the late 1820s by the physicist Sir Charles Wheatstone, 1802-1875) was most comfortably at home in England's leading recital halls and the drawing rooms of the socially élite.

This paper will go beyond this well-known generalization and turn to one of Wheatstone & Co's dozen or so surviving account books in order to take a close look at the identity of those who bought concertinas during one brief period within those four decades: 1 January-31 March 1851, when the firm sold, rented, loaned out, or exchanged no fewer than 258 concertinas to or for 142 different customers. It concludes by considering both the prices they paid and the instruments they bought.

Here I shall mention just a few of those who purchased concertinas that winter. There were, naturally, the professional concertina players and 'Professors' of the instrument, most notably the famed virtuoso Giulio Regondi, who bought or borrowed seven instruments in as many weeks, perhaps all of them for his students. Some who purchased instruments came from families through which music ran in the blood, such as the Aylwards of Salisbury and the Binfields of Reading. In addition, there were buyers from the ranks of titled aristocracy (Lady Catherine Loftus, among others), members of the gentry (Mr Holland Esq and family, for example, who bought, rented, and exchanged three concertinas within a week), military officers, and music dealers (Cramer & Co, for example, which purchased nine instruments at an average cost of £7.7.0). Finally, 33 of the customers - just under 25 percent - were women (including Mrs Newman Smith, to whom both Julius Benedict and Bernhard Molique dedicated pieces), while one rather unexpected celebrity appears to have been Alexander Melville Bell, father of the inventor of the telephone.

The paper is intended as a brief introduction to what I hope will be a study of the entire set of Wheatstone & Co's sales accounts (recently acquired by the Horniman Museum, London), which run in virtually unbroken, day-by-day fashion from 1835 through May 1870, and then continue in a different format through 1891.

Mr Duncan Barker : University of Durham (PhD student)

'Mackenzie's Four partsongs Op 71 (1910-1912): an old Victorian learns new tricks ...'

Mackenzie's *Four partsongs* are possible his finest unaccompanied choral works. They differ considerably in style from that which Mackenzie usually employed in his earlier partsongs. These earlier works normally reflected a very 'Victorian' approach to composition and arrangement, yet the later set, Op 71, are more adventurous in terms of harmony and texture than any of his previous music to that date. Much of their scoring is reminiscent of Elgar's great partsongs such as *Go, song of mine*, and often the musical textures are similarly more orchestral than choral. The texts which Mackenzie sets are also different in subject matter from his earlier literary choices and seem to be more impressionistic in nature than the usual Victorian poetry. I will try to demonstrate that these works are a culmination of the compositional techniques and literary taste of the late 19th century.

I would like to examine why Mackenzie seems to have changed his compositional style around this date (1910) and what consequences it had on his subsequent output (eg the pianoforte pieces *Fantasia* (1910) and *English air with variations* (1915)). I will compare the partsongs with earlier ones in Mackenzie's output, particularly the *Seven partsongs* of 1876-1879, and try to isolate the new mood and style prevalent in Op 71. I will compare Mackenzie's compositions with the partsongs of other contemporary composers, notably the late Elgar partsongs and Parry's *Songs of Farewell*, and also those of younger and more modern composers in the next generation, in order to put them into their musical and cultural context.

Dr Christina Bashford : Oxford Brookes University

Learning to listen: audiences for chamber music in mid-century London

During the 1830s and 1840s London witnessed the introduction and rapid growth of a new type of musical entertainment: the chamber-music concert, normally given in intimate surroundings to élite audiences selected by subscription. The cerebral connotations ascribed to the chamber-music repertory (which centred on the Viennese 'Classics'), the developing code of concert etiquette, and the provision - by certain societies - of printed programme notes for concert-goers all made an important contribution to the growth of a 'serious music' culture in England and to an emerging intellectualism about music. The paper examines the beginnings of this trend towards an intellectual appreciation of music, with special reference to the workings of the Musical Union (established by John Ella, 1845) and the Beethoven Quartet Society (founded by Thomas Alsager, also 1845). It considers the ways in which concert-goers were encouraged to listen to music (including the increased demands by concert-givers for silence), the social make-up and behaviour of audiences, and the extent to which chamber concerts contributed to the creation of a formalized salon culture for music.

Dr Judith Blezzard : University of Liverpool

What choirs also sang: local music publishing in late 19th-century England

Research into choral singing in late 19th-century England, especially in the North, has concentrated on particular foundations, locations and events; also on the social composition and activities of choirs, audiences and benefactors. In surveys of the music, the natural tendency is to dwell only on works by composers who remained well known or whose larger works seem innovatory or especially significant, perhaps contributing to the idea of an 'English musical renaissance'. Likewise, accounts of choral-music publishers are generally limited to those in London, with justifiable emphasis on Novello's output. Surveys of church music cover largely the Anglican repertory, arguably at the expense of music used initially, at least, chiefly among Nonconformists.

These understandable limitations, fostering the notion that any choral music that was not especially significant in some way was fit only for derision or oblivion, have led to an inaccurate perception of the diversity of music that choirs actually sang. Numerous small provincial publishers, often using material by composers not nationally known, supplied by an avid but clearly discerning choral market, evidently filling gaps left by the larger London firms. Such local enterprises tended to be extremely active with remarkable volumes of sales, yet many were short-lived. Genres include glees, anthems, arrangements, festival display pieces and partsongs presupposing a degree of choral expertise parallel to that targeted by Novello's oratorio and similar publications. Composition styles include dramatic, pictorial, gospel, ballad, late romantic, ecclesiastical, and various types of miniaturised pastiche, especially of Handel. Features often associated with aspects of choral music of this period, such as madrigal-style, plainsong or folksong revivals, are not evident. Consideration of this broader diversity of music is important in establishing a balanced view of English choral activity and its cultural significance.

Dr Stuart Campbell : University of Glasgow

Musical life in 'the second city of the Empire' during the 1860s and 1870s as reflected in T L Stillie's contributions to the 'Glasgow Herald'

Accounts of music in Scotland during most of the 19th century paint a grim picture of native compositional talent. It was only towards the end of the period that composers of greater note came forward and musical institutions developed. This sombre view should not preclude investigation of what took place in the concert halls and theatres, of which composers' works were being performed, of which virtuosi visited and so on. The level of activity in this respect is more impressive than in the matter of local composition. The patterns of concert series, performing forces and venues merit description. Established repertory and the reception of contemporary music (by, for instance, Verdi and Wagner) as well as of Bach and Handel are worthy of notice.

T L Stillie (1832-1883) wrote about music for periodicals in London and York besides Glasgow. Able to pay extended visits to London and continental musical centres (including Bayreuth in 1876), he was an informed journalistic observer of the Glaswegian musical scene who also participated in certain areas of it in other ways in a period of prosperity. His contributions to the city's most influential newspaper are examined for the light which they shed on musical life and the reception of composers and performers. This examination marks the beginning of a fuller attempt to outline these aspects of Scotland's musical life during the 19th century and draws on the author's exploration of Russian developments in the same sphere at the same time.

Ms Rachel Cowgill : University of Huddersfield

The London Apollonicon Recitals, 1817-1832: a case-study in Bach, Haydn and Mozart reception

When Flight & Robson opened their grand finger-and-barrel organ, the Apollonicon, for performances at their fashionable West-End premises in 1817, they began a new era of development in the role of the organ in London's concert life. The Apollonicon soon became the prime organ for public recitals in the capital, presenting four different types of performance: mechanical, solo, ten-handed ensemble, and vocal/organ.

With its five consoles, pedal organ, sophisticated barrel mechanism, 45 stops and 1,900 pipes, the Apollonicon represented a pinnacle of achievement in English organ-building technology. To date, therefore, research into this remarkable instrument has focused primarily on organological concerns. This paper, however, will explore the performances, repertory, and personalities involved with the Apollonicon up to 1832, assessing the significance of these recitals and revealing important considerations for the study of Bach, Mozart and Haydn reception in London during the early 19th century.

Dr John Cranmer : Nene College of Higher Education

'The encouragement and protection of a liberal and discerning public ...' : changes in the pattern of public music-making in early 19th-century Edinburgh

This paper traces changes in the concert life of Edinburgh during the period c1800-1830. For much of the 18th and early 19th century, the Scottish capital was Britain's most important musical centre outside London - supporting a large-scale, fashionable Musical Society, a sizeable number of professional musicians and music teachers, thriving activities in music publishing and, from c1760, a significant number of musical instrument makers.

The last decade of the 18th century saw the demise of the aristocratic Edinburgh Musical Society and the beginning of an extended period of development in the concert life of the city. The course of this development, beginning with the diverse exploits of independent impresarios and culminating in the establishment of large-scale orchestral and choral societies (based on London models) provides a valuable case study both in itself and in the wider development of public concerts in Britain during the early 19th century.

Dr Catherine Dale : University of Hull

Towards a tradition of music analysis in Britain in the 19th century

Although the 19th century was a period of intense analytical activity in Europe characterized by the writings of A B Marx, Reicha, Momigny, Riemann, Sechter, Czerny, Vogler, Gottfried Weber, Lobe, Cherubini and the like, Britain was, by comparison, generally regarded not only as the 'land without music' (Turner), but also as 'the land without music analysis', and Donald Francis Tovey, 'the grand old man of British analytical history' (Dunsby/Whittall), as its first significant pioneer. Although many of Tovey's principal texts date from the years 1927-1931, it may be argued that most of his ideas concerning music were formed by 1905 and that the decisive factors that contributed to the formulation of his idiosyncratic style of music analysis thus lay entirely within the 19th century. This paper will examine Tovey's views within the context not only of those of his European predecessors and contemporaries but also within that of the threefold technical, pedagogical and programme-note 'traditions' of music analysis that existed in Britain in the 19th century.

Like his (arguably) more famous Austrian contemporary Heinrich Schenker, Tovey aimed to elucidate the mainstream of classical music which, for him, extended from Alessandro Scarlatti to Brahms. Tovey's writings were directed not to Schenker's 'expert', however, but to the 'naïve listener' and for this reason many of his works reveal a clearly didactic purpose which aligned him on the one hand with the pedagogical tradition of Hullah, Glover and Curwen, and on the other with the liberal educators, the Victorian philanthropists, Edmund Gurney, Henry Sidgwick, H R Haweis, James Sully, F W Maitland and the like. Given the overtly 'populist', pedagogical and aesthetic aims of Tovey's writings, his most radical gesture was perhaps the application of even the most modest technical element to music criticism. And yet Tovey's achievements in this sphere were by no means negligible. He did not subscribe to the rigorous, quasi-scientific methods of his compatriots Edwin Evans senior and Charles F Abdy Williams, or to the abstract *formenlehre* of Ebenezer Prout. Rather his 'method' is a successive, 'bar-to-bar' one which aimed to follow in time the same aural process that the 'naïve listener' experienced, and once again Tovey found ample precedent for his successive accounts in the concert programme-notes written by J W Davison and Joseph Bennett for the London 'popular concerts' and by Grove for those held in the Crystal Palace, the analytical content of which became increasingly detailed as the century progressed. Tovey's 'analyses' are therefore misnomers; they offer none of the systematic, coherent aesthetic or technical theories implied by the term analysis. Cast in a language rich in metaphor and littered with *non sequiturs*, paradoxes and digressions, they are 'descriptions' of the technical means and aesthetic effect of the music which invite the reader to contemplate 'if not their logical or necessary connection, at all events their simultaneity and likely association' (Kerman). Rarely do they penetrate to the poietic level of compositional causality but remain rather on the esthetic, perceptual level of the naïve listener. Tovey's greatest omission may thus be seen to lie in his failure to systematise his observations into a firm theoretical foundation on which to establish a strong 'tradition' of music analysis in Britain.

Dr Dorothy de Val

'Only connect': Lucy Broadwood and musical life in late 19th-century London

New material relating to the life of Lucy Broadwood (1858-1929) has recently come to light. Her diaries, kept daily between 1882 and 1929, are an important source of information about the role of women in the musical life of late 19th-century London. Known primarily as a scholar of folksong of the British Isles, she was also active as a performer and composer. As the great grand-daughter of John Broadwood, founder of the piano firm, she had a lively interest in pianos and early keyboard instruments and found a mentor in A J Hipkins (1826-1903), a longstanding employee of the firm and a scholar of early music. Also influential were William Barclay Squire and J A Fuller Maitland. As a composer she formed important links with Liza Lehmann and Arthur Somervell; as a singer she was associated with William Shakespeare, Henry Plunkett Greene and David Bispham, among numerous others. In the world of folksong, she was in regular contact with the Reverend Sabine Baring-Gould and Frank Kidson, eventually becoming secretary of the Folksong Society.

This paper will assess her activity during the last decade of the 19th century, when she was active in the 'people's concert' movement, in early music (with Arnold Dolmetsch), as a scholar and as a composer, not to mention as a regular, critical concert-goer with decided opinions on contemporary performers and composers. Her milieu, extending from the ordinary people who were her source of folksong to important composers and scholars, gave her a unique perspective on late 19th-century English society.

Dr Jeremy Dibble : University of Durham

Parry as historiographer

Parry was almost certainly one of the most important British historiographers of his age. Deeply influenced by the Utilitarian Rationalism of Stuart Mill, by the moral aesthetics of Ruskin and, more especially of the Social Darwinism of Herbert Spencer, Parry sought to construct an evolutionist model of music history which he promulgated in his lectures for the RCM, Oxford, Cambridge and in his major books, *The art of music*, *Music of the seventeenth century* (as Vol III of the Oxford History) and *Style in musical art*. Perhaps most interesting of all, Parry's view of musical history demonstrates his reliance on British empirical thought, so intrinsic to the 19th century.

Mr Lewis Foreman

British composers: from local to national audiences: the appearance of a substantial but short-lived British contemporary orchestral repertoire during the 40 years before the First World War, signalled the emergence of a nationalist aspiration though still in search of a national aesthetic

An examination of the many composers of the late Victorian period, from an analysis of concert programmes, contemporary surveys, yearbooks and reference books, reveals a surprisingly large repertoire by a significant number of now forgotten names, with an unexpectedly large number of women composers. This includes theatre music written for all the most important plays of the period, some of which was later performed not only in the concert hall but also to a more popular audience. Much of this music later led to a repertoire now characterised as 'light' music. The period is punctuated by the first UK performances of the later European 'warhorses' of the concert repertoire, which provided successive stylistic stimuli. An initial survey of the period will be attempted, identifying a large number of non-choral works that were performed, though a significant finding will be that the priority of research is to document what survives and assess it. Some guidelines and sources for this research will be developed.

Ms Sophie Fuller : University of Reading

'... a bona fide professional ...'?: women composers and professionalism in the later 19th century

The later 19th century was a period during which increasing numbers of women of all classes entered the public sphere in many different fields, including those of musical performance and composition. Present day commentators tend to dismiss these women (when they remember them at all) as amateurs, assuming that for most late Victorian women music was rarely more than a necessary accomplishment or amusing pastime.

The distinction between amateur and professional musicians and the place of each in the musical world was a keenly debated subject in the British music press of the time, as was the position of women as musicians and composers. The Victorian image of the professional musician touched on issues of class and nationality as well as economics, public recognition and ability. These views may well conflict with present-day definitions of professionalism - as Cyril Ehrlich has commented, "'Professional" has come to mean many things'. Surviving sources show that many composers such as Frances Allitsen, Rosalind Ellicott or Maude Valérie White had clear ideas about their position in the musical world and were determined to gain recognition as professional rather than amateur composers.

As well as examining Victorian attitudes towards professionalism in music, this paper will explore women's fight to be regarded as professionals and show that by refusing to dismiss their careers and achievements we not only challenge assumptions about British musical life in the later 19th century but also broaden our understanding of a vital and exciting period of British musical history.

Mr David Golby : University of Oxford (PhD student)

Violin pedagogy in England during the first half of the 19th century: a brief survey

This paper is concerned with violin treatises (and to a lesser extent other literature relating to the instrument) published in England during the period. Apart from their intrinsic value, the nature and content of these sources reflect broader trends in music and music education and help to establish England's position in this area relative to the continent.

The comparable literature from the 18th century is almost entirely based on one or two early, elementary models and the writings of Geminiani; whereas in the following century, native musicians/writers begin to show some awareness of the need to nurture the talent of their compatriots and the commercial possibilities this offers. This is evident in their own writings, through the more advanced original material presented and also the assimilation of the works of the far more prominent visiting performers. Therefore, an increasingly systematic, 'international' approach to written violin pedagogy can be seen to emerge. Unfortunately, the previous lack of interest in the quality and quantity of instrumental teaching in England over such an extended period had resulted in a dearth of performers and teachers at the highest level. As far as the violin is concerned, the names of Blagrove and Loder can be included on the shortlist of notable exceptions. The founding of *The Royal Academy of Music* was a sign that moves were being made to rectify the situation, but it was many years before it began to operate effectively as an institution and realize its intentions.

Some of those who did attempt to supply the growing demand in England for pedagogical material in the case of the violin are discussed in this paper, including J Jousse, T Howell, and J D Loder. Some of the important continental methods that appeared in an English translation during the period are also discussed and provide an invaluable source for comparison. With no national 'school' to protect, England was receptive to a wealth of styles and techniques and was consequently unique in its adoption of a pan-European approach.

Dr Trevor Herbert : The Open University*The practices and contexts of a private Victorian brass band*

The Cyfarthfa Band was formed in Merthyr Tydfil, in 1838, by Robert Thompson Crawshay, the owner of the Cyfarthfa Iron Works. It was the first virtuoso private brass band. Though the band continued to exist in name until the early decades of the 20th century, it declined in the late 19th century.

The Cyfarthfa Band was different to other brass bands of the period: it was, in effect, a professional brass band which catered for the tastes of one patron. Apart from one victory at the Crystal Palace contests in 1861, it never entered brass band competitions, and shared few of the features which were common among other brass bands of the period - its repertory, instrumentation and function was distinctive.

The repertoire of this band is preserved in over a hundred hand-written partbooks. Surviving instruments, photographs and other documents provide a unique insight into the activities, values and function of the band.

This paper will be centred on the Cyfarthfa Band, and its musical and cultural identity. But this focus will be used as a point of departure to examine two other broader areas:

1. The brass band movement in Britain in the period between 1840 and the end of the century, and in particular, the extent to which differences merged into a commonly shared set of values and practices.
2. The place of the Cyfarthfa Band in the music culture of south Wales at a time when the cultural identity of Wales - with music as one of its foreground ingredients - was being reconstructed.

Mr Geoffrey Hodgkins : Editor, *Elgar Society Journal*

The origins and development of the Musical Competition Movement, with particular reference to the Morecambe Festival

The modern musical competition movement began in the 1880s through the work of Mary Wakefield and John Spencer Curwen in particular. They saw competition as a means of bringing an appreciation of music to the masses, but only on a relatively local basis. When a Lancashire clergyman, Charles Gorton, sought Miss Wakefield's advice on starting a festival in his parish of Morecambe, the two disagreed as to the scale such a meeting should take. Gorton had ambitious plans for his festival, and as Morecambe was a seaside resort and thus an easy place to reach by rail, it was ideal for attracting performers from a wide area. The Morecambe Festival began in 1891 with a few vocal groups singing glees. By the turn of the century it had grown to a four-day meeting involving over 3,000 competitors, and its success was a spur to other towns. It meant that eventually composers of national standing were drawn in to adjudicate and to write test-pieces.

Although most festivals developed vocal, instrumental and orchestral classes, it was the choral aspect which had the greatest impact on the musical life of the country. The musical complexities of Elgar's later partsongs and Bantock's great *a capella* choral symphonies stand in stark contrast to many of the hymn-like partsongs produced by some of the late Victorian composers. Here again Morecambe took the lead; Robert Howson, Gorton's right-hand man, who conducted the local choral society, raised the standard by choosing works by Brahms, Cornelius, Hegar, and others.

It is doubtful whether the movement would have developed as it did had not Gorton's larger vision been implemented, and this may explain W G McNaught's assertion made in 1910: 'I question whether the country would be in its present position musically but for the Morecambe Festival'.

Dr Peter Horton : Royal College of Music

The unknown Samuel Sebastian Wesley

Until the issue of his Service in E in 1845, the published works of Samuel Sebastian Wesley (Anglican chants excluded) included only a single piece for church use, the short anthem 'O God, whose nature and property'. During this period, however, no fewer than 25 of his secular vocal, piano and organ works were printed, and it was for these and his organ playing, as much as for his church music, that he was primarily known. This paper examines some of Wesley's early non-church works - both published and unpublished - and attempts to place them in the context of his career and of his development as a composer.

Dr J Barrie Jones : Open University*A Parry miscellany: some manuscripts in the Bodleian Library*

The collection of pieces, mostly for keyboard, which comprises MS.Mus.b.23/1 in the Bodleian Library, forms a remarkable assemblage of Sir Hubert Parry's early efforts in composition. A number of pieces in the collection are clearly student exercises: some are unfinished and others are little more than sketches. Conversely, the volume also includes a fully written out fair copy of one of the most famous of the composer's earlier piano works, the *Bach variations*, which Parry dedicated to Macfarren, and a complete piano duet version of the scherzo from the *Fourth symphony*.

In general, Parry's manuscripts are not difficult to decipher even when he was evidently either writing at speed or merely doodling over the page. This paper will describe the contents of this large - ostensibly almost 250 folios, in actuality somewhat smaller - collection, in which the various manuscripts cover a period of more than 30 years, as well as an attempt to illustrate some of the quiriness that characterised both the musical and literary hand of the composer. These include the deliberate placing of key signatures on the wrong lines and spaces; polyglot instructions to the performers; and occasional lines of untraceable verse, probably in fact written by Parry himself. Earlier composers who feature in the collection, either by direct quotation (Beethoven and Schubert) or stylistically (Handel and Mendelssohn) form additional features of interest. Only a tiny proportion of the completed pieces have been published; in view of the 150th anniversary of the composer's birth in 1998 it would be a happy event if perhaps some of this lacuna could be filled.

Mr Paul Jourdan : Cambridge University (PhD student)

The seeds of 'Mendelssohn-mania': accounting for Mendelssohn's success in London

This paper will attempt to analyse the most important factors behind Mendelssohn's early success in London. Why did he succeed where many other foreign artists and prodigies had only limited success or failed? In tackling this question I shall follow two lines of investigation.

First, the role of Mendelssohn's family. At first sight Felix's travels between 1829 and 1832 seem to fit naturally into the type of *Bildungsreise* that was a feature of many artists of his generation and remained popular throughout the century. Yet the agenda for these tours was decisively shaped by the composer's father, Abraham, whose success as a banker was based on a thorough and pragmatic grasp of the changing political and economic circumstances of the post-Napoleonic era. When Moscheles first encountered the Mendelssohn family in 1824 he was impressed by the parents as well as the children: 'These two are not specimens of the genus prodigy-parents, such as I must frequently endure'. During his travels, and most particularly in London, Felix negotiates the precarious transformation from pupil to master, from *Wunderkind* to international artist without being faced with the destructive choice between eternal childhood or radical break from family ties which characterises the development of the archetypal child prodigy.

Second, the social structure of concert life. In the 1830s many of the concert-giving institutions embodied distinctively modern social dynamics concerning the mingling of previously distinct social groups and the formation of what William Weber terms an 'upper class' out of elements of the aristocracy and the elite middle class. I shall attempt to locate the peculiar success of Mendelssohn in London within the framework of social theory which deals with the rise of modern liberal capitalism and the development of the public sphere.

Inevitably, in the background to the above questions, there lies the issue of whether success in London came only at an artistic price, and why London's musical scene seemed to bypass completely not just the music but also the tone of early German Romanticism. For English musical taste 'Mendelssohn-mania' formed a bridge between a preoccupation with the 'Classical-style' and the modernism of Wagner.

Dr Christopher Kent : University of Reading
Elgar and Samuel Sebastian Wesley: a reconsideration

'Several of us have been influenced by Elgar. By whom was Elgar himself influenced? Hubert Parry derived largely from S S Wesley, but that influence seems to have passed Elgar by ...' (Ralph Vaughan Williams, 'What have we learnt from Elgar?', *Music and Letters* xvi (January 1935) 13-19)

So wrote Vaughan Williams in 1935, but his suggestion that S S Wesley was a negligible influence upon Elgar is open to question from three points of view.

First, in his letters, Elgar consistently refers to Wesley's style in terms of considerable respect if not of veneration. In 1908 he wrote: '... very simple things will do[,] preferably by authors I hold in awe and reverence, Wesley to wit.' (Elgar to Alfred Littleton, 1 June 1908), and again in 1912 Elgar referred to his setting of Psalm 48 as: 'very big stuff of Wesley length but alas! not of Wesley grandeur.' (Elgar to Henry Clayton, 19 March 1912)

Second, the music lists of Worcester Cathedral, as well as the Three Choirs Festival programmes, indicate that Elgar would have heard a great deal of Wesley's music during his formative years.

Third, a comparative examination of some elements of their respective styles, textures and rhetoric produces evidence that is sufficient to cast considerable doubt on the view expressed by Vaughan Williams.

Dr Richard Kitson : University of Maryland at College Park
James William Davison, critic, crank and chronicler: a re-evaluation

The work of J W Davison, between 1844 and 1885 chief editor of the London weekly *The Musical World* (1836-1891), has been underestimated and neglected. Davison is much criticized for several *bona fide* reasons: his reactionary attitude to much of the new music of his own century; blind support of certain British and continental composers and performers he knew or had known personally, which led to the overlooking of others of equal or greater talent; and, for publication of eccentric and indecipherable articles signed with obscure pseudonyms as signatures, both of which deeply marred his publication for several years, confusing not only his contemporaries but also readers at the end of the 20th century.

Re-examination of the exceptionally large *corpus* of writings found in *The Musical World*, however, shows Davison to deserve greater recognition than has hitherto been given. Indeed, his greatest contribution to British music history lies not in thoughtful analysis of the repertory or unfailing fair treatment of participants in the performing field, not in particularly perceptive reviews of musical performances, nor in championing the *avant-garde* in composition. Rather his strength is the masterful assembly, for the English-speaking world in particular, of vast amounts of information and opinion concerning a great many musical activities in 19th-century Britain. Until Henry C Lunn's assumption of the editorship of *The Musical Times* in 1863, Davison was virtually unchallenged in his field.

Analysis of the thousands of articles, reports, reviews, letters to the editor, biographical and historical sketches, and sundry miscellaneous columns contained in more than 2,000 issues of the journal shows Davison to have been the foremost chronicler of musical life in mid-Victorian Britain. Known for his great grasp of both recent music history and acquaintance with many contemporary musicians, Davison allowed no field to go unreported, for *The Musical World* shows interest in diverse aspects of music making: education at all levels, publication and copyright, concert and operatic management, public performance by both professional and amateur musicians, radical change in music for worship, acoustics and architecture, and the manufacture of instruments in Britain and elsewhere to name a few.

The majority of Davison's reports and related articles published in *The Musical World* reflect the unfolding and progress of each musical season. In fact, the journal is witness to the expansion of concentrated English musical activity from a few weeks in the late spring and early summer with sporadic concerts during the autumn and winter, to a yearlong profusion of events. Davison begins each season of each new year with announcements of forthcoming performances, and follows these activities with reviews, histories, articles related to repertories, biographical sketches, and, true to the fashion of his times, concludes major undertakings with detailed resumé's. To augment his own work, Davison depends on a network of correspondents throughout the United Kingdom, and also selects and republishes pertinent leading articles and reviews from a wide array of newspapers and journals, and the works of other writers on music - from Briain, the Continent, North America and Australasia - for support, amplification and even opposition to his own point of view.

The sum total of this vast music periodical provides us, in fact, with a chronologically arranged text book of 19th-century English musical life. By exploring a variety of concrete themes given in the wide range of materials published in *The Musical World*, and by demonstrating access by means of a rigorous system of analysis and indexing, this paper seeks to introduce reconsideration of the editor's position as a historical chronicler of great merit.

Dr Leanne Langley : University of Southampton
Sainsbury, Napoleon and the construction of musical culture

John Sainsbury's *A dictionary of musicians from the earliest ages to the present time*, published in London in 1824, was the first major biographical dictionary of musicians in English, and remains the source of information on some British subjects in the *Dictionary of national biography* and *New Grove*. But as a reference work it has always been suspect. Not only were its 'original memoirs' supplied by the subjects themselves; the stated reasons for the book's publication are spurious, its balance and factual content are in places absurd, and the so-called second edition is nothing of the kind. The work was nevertheless carefully presented and shrewdly promoted.

Through an investigation of John Sainsbury himself, his methods and associates in this project - including, crucially, N C Bochsa, the émigré harpist and secretary to the newly founded Royal Academy of Music - we can reconstruct the circumstances in which the *Dictionary* was produced. Editorial matter survives, as do the balance sheets of the distributor's account book. Inferences from these, as well as from private letters, press reports and minutes of the RAM committee, suggest that Sainsbury was commissioned to produce the book in a concerted (but anonymous) effort to generate public support for the struggling music academy. Underneath all was a deeper attempt, by the aristocratic oligarchy running the RAM, to wrest cultural authority in Britain from an increasingly effective and powerful body of music professionals.

The protean figure of Napoleon, both real and imagined, stands behind each character in this episode, and helps to explain not only how the RAM and Sainsbury's *Dictionary* came into being together, but why - and why, indeed, it all went wrong.

Ms Nuala McAllister : University of Ulster at Coleraine (PhD student)
The diffusion of teaching methodologies 1840-1860: a regional perspective

This paper will look at the various methodologies in vocal and instrumental music current during the 1840-1860 decades (Curwen, Hullah, Wilhem and Logier etc), and examine their propagation and diffusion in a small regional area of Ulster during this period. Although much is known of the wider application of these methodologies in the larger English cities, little research has been conducted into their impact upon smaller and more geographically isolated communities. Discussion will centre upon the incidence of incoming musicians from England and Europe and the methods they employed to publicize and popularize the methodologies: public classes, lectures, pamphlets and demonstrations. In particular, the efforts of Henry Logier will be analysed; he took up residence in the west of Ulster and attempted to popularize his father's method over the 20-year period - in spite of the method having been publicly discredited in London!

Comparison will be drawn between the regional and national experiences of teaching methodologies: public reaction to the new methods and the relative popularity and survival of one method *vis-à-vis* another. The emphasis throughout the paper will be upon the regional *versus* national experience, highlighting the differing cultural ethos which determined the systems' adoption and diffusion.

Professor Simon McVeigh : Goldsmith's College, London University
From 'tax on the nobility' to 'monstrous nuisance': the benefit concert in 19th-century London

Many of the institutions of London's concert life have been studied in some detail, but questions about how and why the structure of public concerts was transformed during the 19th century have only recently been addressed in any depth. One such institution is the benefit concert, which at the beginning of the century constituted one of the main pillars of this structure (alongside subscription concerts, societies and oratorio series). References to benefits as a 'tax on the nobility' hint at the nature of the relationship between performer and patron at this time, when the benefit was essentially a reward for good service, closely tied in with less public forms of musical activity. By the 1860s, however, benefit concerts had become fair game for outright mockery: John Ella referred to monster concerts as 'monstrous nuisances', commercial potpourris of negligible artistic value, often promoted by inferior performers and attended only by a few friends and pupils.

This reflects many other changes in attitude towards the public concert, its patronage and repertoire; and in fact the benefit concert (whose demise is prematurely reported by many historians) was gradually transformed and absorbed into new and more modern structures of concert promotion. This paper will draw on literary, journalistic and archival sources as a preliminary to a more comprehensive study of the structure of London's concert life in the 19th century.

Ms Sibylle Mager : University of Cambridge (PhD student)

The battle of the ancients and moderns in the debate over the revival of ancient church music in Victorian England

The debate over the revival of ancient church music within the Anglican and Roman Catholic Churches produced a complex discourse which echoed both the historicising and the progressive tendencies of the period. This paper will look into and interpret the range of arguments concocted by the advocates of the atrophied musical traditions of the church, spanning ecclesiastical chant to 16th-century polyphony *à la Palestrina*, as well as those of the opposition. The apologists' proclaimed aim was to evidence the sacrosanctity of old church music, and thereby developed aesthetic theories which defended it against virulent accusations of being an atavistic art form, incompatible with the progressive expressions of modern culture and popular taste. Their theories presented ancient church music absolved of such criticism. Chant and 16th-century polyphony were perceived as two sides of the same coin; their remoteness from common, ordinary musical sounds, and their venerable provenance, symbolizing a moral link to the Christian spirit and integrity of the 'Inspired Ages', challenged secularized understandings of music which rendered the old ecclesiastical styles 'dead languages'. However, beneath the surface of apparent commonalities in the advocacy of old church music, there was no monolithic approach.

In examining the social and religious (denominational) background of the most important *personae* who formulated justifications for and against this revival, an array of divergent motivations and perspectives can be discerned, shedding light on Victorian idiosyncracies in a European-wide revivalist context. This juxtaposition not only demonstrates the relation between secularization and church music reform, but also the extent to which different interests were at stake in the history of perception of an artistic medium caught between church control and artistic freedom.

Professor Heinrich van der Mescht : University of Pretoria

Practise what you preach: Stanford's German songs

Charles Villiers Stanford (1852-1924) became Professor of Composition at the newly established Royal College of Music in London in 1883. For more than 40 years he was the teacher of most of the young English composers, influencing the course of English music decisively.

In this paper characteristics typical of Stanford's 18 German songs, all composed on texts by Heine between 1874 and 1898, will be discussed. Possible influences by Schubert, Schumann and Brahms will be indicated. Stanford's later views on the composition of songs, as put forward in his *Musical composition* (1911) and *Interludes, records and reflections* (1922) will be applied to his German songs in order to answer the question: Does he practise what he preaches?

Ms Barbara Mohn : Bonn University (PhD student)
 'Personifying the Saviour?' *English oratorio and the representation of the words of Christ*

When Beethoven's *Christus am Ölberg* (*The Mount of Olives*) was first performed in England at the Lenten Oratorios in 1814 it was well received and performed 10 times during that oratorio season. However, it soon met with disapproval from a wholly non-musical quarter, and the burgeoning choral societies throughout England were reluctant to include it within their repertoires. The *Worcester Journal* of 8 September 1842 considered the libretto as 'unthinkable except to an audience of sceptics or freethinkers'. What was so objectionable in *The Mount of Olives*?

It was mainly the representation of Christ, who in this oratorio is introduced as a *dramatis persona* and who even engages in a duet with an angel. In 1842 Henry Hudson provided the oratorio with a new libretto called *Engedi*, 'sweeping Christ out of the score', and substituting instead David's agony at Engedi (where David was forced to hide from King Saul) for Jesus's agony at the Mount of Olives. Other oratorios performed in England, such as Spohr's *Des Heilands letzte Stunden* (*Calvary*) met with a similar fate.

English oratorio was - to a large extent - dramatic. Particularly after the success of Mendelssohn's *Elijah*, oratorios of a reflective nature and without *dramatis personae* played only a minor role. On the other hand, dramatic oratorios were exposed to the danger and reproach of being 'operatic'. A small but active contingent of the public - primarily of the Evangelical belief - objected to oratorios in general, calling them 'cathedral operas' or a 'solemn mockery of God'. They voiced their opinions on this score at nearly every musical festival. The wide-spread distrust engendered by the dramatization of biblical figures also accounts for the fact that the theatrical ban on biblical drama which dated from the 16th century still remained in force throughout the 19th century. Although the dramatization of most biblical figures in oratorio was generally accepted, dramatizing the Saviour himself continued to remain objectionable to many Christians.

The reluctance to personify Christ left its mark on English oratorio of the 19th century. Not only were few Passion oratorios or oratorios on the life of Jesus written before 1870, but we also notice that Old Testament subjects were preferred to New Testament librettos. The very few oratorios based on the New Testament like Sterndale Bennett's *The woman of Samaria* (1868) or Benedict's *St Peter* (1870), Macfarren's *The Resurrection* (1877) demonstrably avoided dramatizing the figure of Christ.

However, after 1870 we find an increasing number of New Testament oratorios or works on the life of Jesus, which include some of the better-known oratorios such as Sullivan's *The light of the world* (1873), Stainer's *The Crucifixion* (1887) up to Coleridge-Taylor's *The Atonement* (1903) and Elgar's *The Apostles* (1903). An old prejudice seems to have died out, as did such adaptations like *Engedi*. One of the factors which may have initiated this change was the revival of Bach's *St Matthew Passion* in England, which, after a private performance in 1858, gained a wide-spread popularity in the early 1870s.

The fear of personifying Christ is just one of the many aspects that have influenced English oratorio in the 19th century. It sheds light on the religious milieu into which oratorios were produced in England, and it helps to understand the compromise that composers and librettists were required to make between the dramatic nature of the work on the one hand and the bounds of religious decorum on the other. It also shows the influence of the *St Matthew Passion* on the development and history of the oratorio in England.

Dr Theresa Muir : The City University of New York
No Wagner, please; we're English

A London gerontologist I know schedules his life around *Ring* cycles throughout the world. He travels to Bayreuth, New York, Chicago, Vienna, wherever the *Ring* is produced. The doctor faithfully writes up a review of each cycle he attends, and sends it to *Wagner News*. His daughter is christened Isolde.

Many in England would recognize my friend, or someone like him. The United Kingdom sends more pilgrims to Bayreuth than any nation (Frederick Spotts, *Bayreuth: a history of the Wagner Festival*, New Haven: Yale University Press, 1994, p 25), leads the world in Wagner scholarship, has a huge and knowledgeable Wagner Society, and is producing promising Wagnerian singers.

England's first Wagnerian encounters, however, were more like nightmarish blind dates than portents of a match made in heaven. In 1855, Wagner was engaged as conductor for the Philharmonic season. The press, led by James W Davison (1813-1885), the music critic of the *Times*, buried him. Although Wagnerian controversy boiled in 'Letters to the Editor' throughout the 1860s, no Wagner opera appeared in England until 1870 when the Italian Opera gave *The flying Dutchman* - a 22-year-old work. Wagner had been stopped in England for 15 crucial years. I will discuss *what* stopped him; what was happening while he appeared to be stopped; how the dam of resistance was broken; and the little-known men who played major roles in this drama.

Ms Denise Neary : University of Cambridge (PhD student)
Early 19th-century cathedral music in England

This paper investigates English cathedral music during the early 19th century and its relationship to the society and culture which produced it. By correlating musical sources and cathedral foundation archives of the period I will analyse the way in which cathedral music before the reform era of the 1830s was influenced by attitudes and social structures both inside and outside the Established Church of England. The perception of this period as the 'Dark Age' of English cathedral music will be critically examined.

It is generally perceived that in the course of the 18th century there was a gradual decline in standards of performance in choral foundations and that the general condition of cathedral choirs in the early 19th century was poor. This assumption will be examined in detail. The social backgrounds of the musical foundations will be investigated in an attempt to discover what the standards of musical performance were. Factors such as the ages of the singers, the general discipline, the length of employment and the musical background and training of the singers will be examined to determine how they might have affected the standard of performance in each cathedral.

An investigation of the organisational structures of the cathedrals will indicate the size and nature of the foundations and their resources and characters. The way in which these factors influenced the musical lives of the cathedrals will be determined. The repertoire of each cathedral will be investigated to establish what music was being performed in the early 19th century. The extent to which the repertoire remained static or changed during this period will be examined.

Ms Claire Nelson : Royal College of Music (DMus student)
The Monday and Saturday Popular Concerts (1858-1904)

The appellation 'Popular' Concerts, was originally, in fact, an impudent misnomer. The music given was of the most consistently un-popular character. Most speculators would have either altered the name of the entertainment or modified the selection of the compositions performed: Mr [Arthur] Chappell took a bolder course - he changed the public taste.

In 1855 an architect named Charles Moreing began negotiations with a public company which was to be formed for the purpose of erecting a large concert hall. The provisional committee of the *St James' Hall Company* included William Chappell and T F Beale, music publishers, (Sir) Julius Benedict, conductor, and John Ella, violinist and concert director. There had long been a need in London for a large concert hall, but despite this, mainly due to its large size, and therefore cost, few bookings were forthcoming after the opening concert on 25 March 1858.

The hall needed to make a profit in order to survive, so the company of Chappell & Co undertook to provide a short series of concerts consisting largely of old ballads and well-known instrumental pieces. Although the success of the concerts was varied, they did provoke the eminent music critic, J W Davison to suggest a further series, consisting solely of classical chamber music.

The opening series produced a small profit, but an extension of four more concerts resulted in a loss. A decision had to be made on the future of the series, and despite doubts that further loss could result in the closure of the hall, Arthur Chappell and Davison were so strongly supportive of the series that it was agreed to continue for a short period of time. The 'new series of entertainments' was started on 14 February, and 14 concerts were given altogether before the season ended, the audiences becoming more numerous each night.

The cost of each concert was deliberately lowered, and it was decided only to engage artists of the highest standing, including Joseph Joachim and Clara Schumann (who both made their first appearances in this country in these concerts). This attracted a mixed audience of the upper and middle classes. The upper classes had always been keen concert-goers, but the lasting success of the 'Pops', as they were known, was due to their part in the education of the middle classes. Much of the credit for this 'education' goes to J W Davison, the concerts' original supporter, who was responsible for the 'Programme and Book of Words', and it was these booklets which were one of the most characteristic features of the concerts.

The concerts were known for their 'family' atmosphere, and, in the words of George Elliot, they were 'our easiest and cheapest pleasure'.

Mr Philip Olleson : University of Nottingham
Obituaries and biographers: the case of Samuel Wesley

When Samuel Wesley died in 1837, his obituary notice in *The Times* lamented that 'the musical profession has lost its brightest ornament', going on to assert that 'since the days of Henry Purcell no British composer has evinced so much genius and learning, developed with such variety and sensibility, or has displayed so much energy and industry in the composition of memorials as lasting as they are extraordinary'.

This paper looks critically at Wesley's obituary in *The Times*, examines the circumstances in which it appeared, and assesses its accuracy and its value as source material to the music historian and the biographer.

Professor Pauline Pocknell : McMaster University

'A temporary friendship': Franz Liszt and Adelaide Kemble's symbiotic relationship, critical and social aspects of their concerts in London, the Rhineland and Liège 1841/1842

In May 1841, piano virtuoso and composer Franz Liszt (1811-1886) paid his last visit to London for 45 years. After two financially disastrous but critically successful tours of the British provinces with three English singers (1840-early 1841) he had decided to secure his supremacy there during the 1841 season, while recouping a great deal of money in the wealthiest European capital. In the same month, Adelaide Kemble (1814-1879) of the revered English theatre family, returned home after several years touring, lessons from La Pasta, and winning the first triumph of an English singer at La Scala. She intended to create enough financial and artistic success in England to retire in two years to Italy to marry the man she loved.

This paper explores the symbiotic alliance the two artists concluded when faced with dismal prospects for both in London.

Following examination based on their letters to others, letters and reminiscences of her sister Fanny, the renowned ex-actress, reports by their friends, and press reviews, of the state of the London concert and opera scene in 1841, the affluence of foreign and native competition, the artists' links with high society patrons, their benefit concert for refugee Poles at Stafford House in June and its political and career repercussions for both, comes a discussion of their joining of forces in the Rhineland from August to October. Again, the political, financial, critical aspects of this tour in the company of Fanny Kemble, their brother Henry, and critic and friend Henry Chorley will be analysed through international press reports, memoirs, and their letters to others. Choice of concert pieces in England and continental Europe will be compared and discussed. Liszt's later, single, unpublished letter to Adelaide in November 1841 illuminates their relations, gives new details of her brother Henry's tragic career (subject of Henry James' *Washington Square*) and their future paths.

Liszt was on his way to Russian gold, before a return to London in Spring 1842 to conduct the German Opera there; Adelaide was about to triumph and save temporarily the fortunes of Covent Garden, a family mission for many years. Both these future English engagements arose in 1841. Liszt's aborted contract to conduct the German Opera in London in Spring 1842, its political, financial and career reasons, its reflection of the London opera scene; Adelaide's reaction to his absence then; her subsequent influence and participation in the British musical scene as wife of the wealthy Mr Sartoris from 1843; as aunt of singers Gertrude Kemble and her husband Charles Santley; reminiscences of Adelaide; Fanny Kemble's meeting with Liszt in 1870 and her retrospective view of him, constitute the biographical-critical aftermath of their 1841 alliance.

Mr Lennart Rabes*Scandinavian musicians/composers in 19th-century Britain*

During the 19th century many Scandinavian musicians visited, performed or lived and worked in Britain, such as:

Edward Grieg : composer, conductor. Norway.

Frits Seligmann and Anton Hartvigson : pianists. Denmark.

August Hyllested : pianist. Sweden/Denmark.

Jenny Lind : singer. Sweden.

This paper will discuss the various ways in which the above musicians left their imprint on British musical life: an imprint which was mainly pedagogical, even through the new Scandinavian works and styles exposed at performances. Grieg was quite well-known in Britain at the time, several contemporary newspaper reports will shed some light on the reception of his works. The particularly influential role of resident Jenny Lind includes new documentation on her social life, in the form of an unpublished letter to a British lady friend.

Mr Philip Scowcroft

Louis Jullien and the promenade concert in provincial Victorian Britain

Jullien (1812-1860) was French-born but from 1838-1859 was based in England and with his 'unrivalled band', which attracted some of London's best players, he virtually created the promenade concert in this country. Many of his concerts took place in London, in theatres and at the Surrey Gardens, but his 'band' (orchestra) undertook frequent provincial tours, visiting a wide variety of venues in the British Isles.

His concert programmes mingled 'classical' works with selections from popular operas, instrumental solos and dance music: quadrilles, gallops and waltzes. Jullien, a great showman (especially in his dress and accessories) composed or compiled many of the 'popular' items. As with so many musical entrepreneurs, Jullien lost money on his ventures and was several times bankrupt. This led to fits of depression and he died in a lunatic asylum.

The effects of Jullien's concerts on British musicmaking were broadly twofold:

1. The inclusion of lighter repertoire into many orchestral concerts of classical music. This was to be a feature of promenade concerts up to the initiation of the Henry Wood Proms in 1895 and for some years thereafter, into the 20th century. Jullien's example affected also the concerts, often outdoor ones, given by brass and military bands which played Jullien's music as late as the 1890s.
2. The cheaper cost of concertgoing. Up to the 1840s a concert ticket cost 5/- or even more. For a seat at Jullien's concerts, certainly at first, this was still the case, but one could often promenade for as little as a shilling. This in turn widened the social composition of concert audiences - no longer were these made up of the very well-to-do - and eventually reduced all concert prices. It is still the case, with the Henry Wood Proms, despite their no-longer 'lighter' repertoire, that one can promenade at a full length concert and pay a mere £1-£2.

Mr Paul Seeley : University of Liverpool (PhD student)
D'Oyly Carte - before the tradition

The subject will be a survey of the life and career of Richard D'Oyly Carte, founder of the famous opera company; his business enterprises and management strategies; aspects of performance practice of the Gilbert and Sullivan operas in their first performances and early revivals. The paper will show that Carte was a thorough musician - a composer and conductor before devoting his time to management. His origins on his mother's side were middle class, but (a detail not documented elsewhere) of impoverished background on his father's side (his father having been a gifted musician). Though his fame began with the production of *Trial by jury* in 1875 he had been obsessed by thoughts of managing his own company since the 1860s. He was an opportunist who cut corners, hence the friction with (among others) W S Gilbert. Had it not been for the unique success of the G&S partnership his company would have been a British *volksoper*, presenting light opera/opereettas both French and British.

Mr Grahame Shrubsole : Manchester Metropolitan University

A Question of copyright: Henry Russell and the defence of composers' and performers' rights

In the mid 1840s Henry Russell, arguably the most popular singer-composer of his day, was drawn into protracted litigation that tested the newly amended copyright laws. The case gives us an insight into the practicalities of contemporary professional musical life, and provides an illuminating, if hitherto unremarked, stage in the development of effective protection for composers and performers.

Russell's career both as composer and as performer holds a unique mirror up to early Victorian Britain. Many of the most pressing social issues of his day were directly addressed by him. This paper is concerned with the progress of the litigation in that context.

Although Russell's life spanned most of the 19th century (1812?-1900), he retired from active professional life before 1860. This litigation (1846-1852) covers a period during which Russell developed and refined his musical entertainment, giving it an increasingly popular appeal and making direct reference to a number of the major issues of the day: Chartism, Emancipation and Emigration.

Russell made no secret of the fact (indeed, he boasted of it) that he earned very little from the sale of his musical copyrights. Even if we accept his (grossly exaggerated) claim to have composed more than 800 songs and sold them for an average 10 shillings each, this represents less than he could earn from his entertainments in a month at the beginning of the period in question. It is small wonder then that, despite advice from Charles Dickens to ignore it, Russell sought an injunction against one Smith copying these entertainments without license or attribution. At issue were questions of authorship and originality which Russell could not assert unchallenged and without some damage to his integrity. Key decisions turned on the definition of what constituted a dramatic piece, the separate title to words and music, and the venue of the entertainment. Russell's case was not upheld on all counts but the eventual outcome was that Smith was arrested and jailed, and that a composer's performance rights were established.

The paper will be supported by reference to contemporary documents and illustrated by some of the music on which the outcome of the case depended.

Mr Christopher Turner : Colchester Institute

Music within the Anglican Church as a cultural focus within rural communities

Church music underwent fundamental changes during the 19th century due to a range of social, religious and economic factors. It gradually rejected the exclusivity of metrical psalmody and occasional anthems performed by the usually small, autocratic choirs who were supported by varied instrumental accompaniment. Such singers and bands were at the height of their development during the Georgian period, but they were gradually replaced with new choirs who were more often subject to clerical control and whose musical output was considered an essential part of the liturgy. Often subject to stringent rules of membership, these male dominated choirs were accompanied by harmonium or organ and aspired to perform an extended repertoire of music which eventually encompassed items drawn from the late Tudor period as well as modern pieces written by now largely forgotten composers whose work was supported by the advent of cheap publishing. Although expanding their repertoire, they rejected the music of the previous Georgian period and increasingly turned their attention to the performances of small-scale choral works - many of which were written to meet the growing demand by composers such as Herbert Brewer, Caleb Simper, John Maunder and, of course, John Stainer.

This paper will examine the changes identified above and review some of the now forgotten repertoire from both the Georgian and Victorian periods, including the work of composers such as Samuel Webbe (1740-1816) and Thomas Clark (1775-1859). It will attempt to show the important role played by the choirs within their local communities (particularly within rural areas), and the importance of the choirs to the members who sustained them.

Ms Phyllis Weliver : University of Sussex (PhD student)

'Singing angel or musical demon?': representations of female musicians in Victorian literature

An active discourse existed in Victorian Britain regarding the nature of women's music, but what was the nature of the discussion? Did texts support a double image of musical women as angels and demons? I am investigating representations of female musicians in British novels written between 1860 and 1900. For example, Wilkie Collins' *The woman in white* (1860) and Mary Elizabeth Braddon's *Lady Audley's secret* (1862) were two best-selling novels whose heroines' identities and power are connected to music. While critics have highlighted the parallels between the texts, the role of music has been overlooked. The novels mirror each other in their fear of domestic, amateur music. Their different outcomes support this anxiety as valid. Collins' novel establishes a strong marriage, partly by extinguishing music as one of the maiden's pursuits. *Lady Audley's secret* focuses on an unworkable marriage where the musical wife wields dangerous, seductive power. Placing this study in context shows that societal concerns were echoed in fictional portrayals of musicians.

Dr John Winter : Trinity College of Music, London
'Triumphant and trivial'

Victorian church music traditionally has had a bad press. Phrases such as 'sterile' (Long), 'plain dull and platitudinous' (Routley) are common in summaries of the style, along with Vaughan Williams' description of the Appendix of *The English hymnal* as a 'Chamber of Horrors'.

Is the time right for a re-evaluation? As Victorian art and architecture become better appreciated, is it time to re-assess this music in the light of our understanding of the society it served? Can it still be dismissed as music written by church musicians, performed by church musicians for the sole benefit of other church musicians?

It was Erik Routley who referred to this period as 'The Church triumphant and trivial' and this paper will attempt to consider the triumphalism and trivialisation in Victorian church music using the surveys (1858-1895) of Charles Mackeson and Charles Box (1884) as a starting-point. Neither Mackeson nor Box possessed the literary flow of Pepys or Evelyn, but both provide valuable insight into the music in the London churches of their time.

Dr Susan Wollenberg : University of Oxford
Music in 19th-century Oxford

Music continued to flourish in a variety of contexts in 19th-century Oxford, after a rich 18th-century cultivation. Documentary sources yield hitherto unnoticed information about the role of music in the colleges, the university, and the city. Important changes in the status of music in 19th-century Oxford can be seen, including the new focus on its academic value. Music at Oxford was the subject of intense debate during this period. Individual figures including Ouseley and Stainer made significant contributions to the future of music in the university.

Dr Caroline Wood : University of Hull
Music making in a Yorkshire country house

A considerable collection of music, manuscript and printed, recently retrieved from the attics of Burton Constable Hall tells us quite a lot about the people who collected and played it. Most of the music dates from approximately 1790 to 1920, the earliest items being brought to the house by Thomas Aston Clifford, his wife Marianne Chichester and her sister in about 1820. They added to the collection over the next 40 years. All three were musically accomplished, mustering harp, guitar and piano between them as well as voices. A visiting brother appears to have been another string player and accordionist. The range of music suggests that other people took part in domestic music making, not only house guests but even the steward of the house (who had at least one composition of his own published). There was an equally strong tradition of amateur theatricals, with an annual season of plays presented in a private theatre. The house staged what has been claimed to be the first brass band contest in this country, in 1835.

The family also had an impact on the city of Hull, not only through its patronage of local craftspeople in the refurbishment of the hall, but through involvement in the musical life of the city. A Catholic family, they worshipped in a church built on estate land, or in a private chapel, but there is some evidence of connection with the main Catholic church in the centre of Hull. Sir Thomas was a patron of the local choral society and festivals. There is anecdotal evidence of visits to the house by distinguished professional performers of the day; the household had a reputation for lavish hospitality. A later generation suffered as a result of mounting debts, and the house was unoccupied for approximately 25 years in the third quarter of the century. Later, however, musical life resumed, at least within the domestic context.

Study of the music is supported by a large archive of family papers, deposited at the County Archive Office. In this are to be found playbills, wages books, wills, diaries of travels abroad and countless other documents. From these, we get a glimpse of an upper class family at a period when the interest of musicologists has generally moved to the musical life of the middle and working classes.

Dr Bennett Zon : University of Hull
History, Historicism, and the Sublime Analogy

In English writing of the middle to later part of the 19th century there are effectively three means of, or rather foils for, interpreting the history of music, each of which is essentially analogic in critical substance. The first is through direct analogy with other arts. This is marked by the appropriation of art-criticism terminology and the formative paralleling of music aesthetics and congruous writings on the visual and literary arts. The second is through theologized contextualization, in which music history is placed largely within the language of a Christological framework, though one often amplified by reference to the visual arts. The third category of definition can for convenience be called progressional and/or evolutionary historicism, mostly based hermeneutically on Darwin though frequently discursive in this regard. In reference to the artistic and theological analogies, which form the basis of the current paper, it is the contiguousness between notions of historicity and aesthetic conventions of the sublime which magnify their definitions. In the third category it is the appropriation of scientifically approved modes of perception which ostensibly lend credibility to the definition-analogy. In any one of the three cases, however, the dominant structural feature in their definition is the extra-musical analogy, and the writing examined in this paper, particularly that of William Crotch and Henry Formby, evinces this trait consistently.