



The University of
Nottingham

Fifth Biennial International
Conference on Music in
Nineteenth-Century Britain

Hugh Stewart Hall,
University of Nottingham

7 - 10 July 2005

CONFERENCE PROGRAMME

Friday 8 July 2005

9.15-10.45	<p>Session II:</p> <p>(a) Imperialism Chair: John Lowerson</p> <ul style="list-style-type: none"> • Stephen Banfield (University of Bristol): 'Towards a History of Music in the British Empire: Three Export Studies' • Derek B. Scott (University of Salford): 'Imperialism and Anti-Imperialism in Nineteenth-Century Popular Song' • Jennifer Gates (Queens College, CUNY): 'A Scot Glories the Empire: Hamish MacCunn's Imperialistic Compositions' <p>(b) Opera I Chair: Fiona Palmer</p> <ul style="list-style-type: none"> • Miriam Tetens: 'Continental Opera in the London of William IV: Thomas Parker, Mason and the King's Theatre, Playmarket, 1832' • Roberta Montemorra Marvin: 'Verdi's <i>Imo delle razioni</i> and the 1862 London International Exhibition: A Tale of International Intrigue' <p>(c) Choral singing and festivals Chair: Susan Wollenberg</p> <ul style="list-style-type: none"> • Basil Keen: 'Let the People Sing: An Overview of Choral Singing in London in the Nineteenth Century' • Pippa Drummond (Eton, Derbyshire): 'The Role of English Music Festivals in the Promotion of New Music, 1800-1900' • Catherine Dale (University of Hull): 'Music in an Age of Competition' 	<p>Library</p> <p>Middle Common Room</p> <p>Reading Room</p>
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10.45	REFRESHMENTS	Junior Common Room
11.15-12.45	<p>Session III:</p> <p>(a) Mozart reception in England Chair: Leanne Langley Rachel Cowgill (University of Leeds): 'Redeeming the <i>Requiem</i>: Edward Taylor and the "Naturalisation" of Mozart's last Work'</p> <ul style="list-style-type: none"> • Mark Everist (University of Southampton): 'Mozart's "Twelfth Mass": Case Closed?' • Nathawut Boriboonwree (Goldsmiths College, University of London): 'Publications of Mozart's Instrumental Music in London during the Early Nineteenth-Century' <p>(b) Opera II Chair: Roberta Marvin</p> <ul style="list-style-type: none"> • Valerie Langfield: 'Michael W. Balfe's <i>The Maid of Artois</i>: Waking a Sleeping Beauty' • John Lowerson (University of Sussex): 'A Lost Operatic Gem: Chassaigne's <i>Falka</i> in Context' • Rachael Gibbon (University of Manchester): 'Dame Ethel Smyth's <i>Fantasia</i> (1892-4): a Reappraisal' <p>(c) Gender issues Chair: Phyllis Weilver</p> <ul style="list-style-type: none"> • Donna S. Parsons (University of Iowa): '"Creatures of Sensation": Parental Anxiety and Female 	<p>Library</p> <p>Middle Common Room</p> <p>Reading Room</p>

1.00	LUNCH	
2.00-4.00	<p>Session IV:</p> <p>(a) Viotti and his legacy Chair: Simon McVeigh Denise Yin (University of Sydney): 'A British Child's Music Education, 1801-1810: G. B. Viotti, Caroline Chimney, and the French Influence'</p> <ul style="list-style-type: none"> • Federico Celestini (Institute for Musicology, Karl-Franzens-University Graz, Austria): 'Viotti and the "London" Violin Concertos: A Challenge for Analysis and Historiography' • R. H. Stewart-MacDonald (New Hall, University of Cambridge): 'Progressive Elements in Viotti's "London" Concertos Nos. 23 and 27' • Massimiliano Sala (Fondazione-Stichting Pietro Antonio Locatelli, Cremona): 'The String Quartets of G. B. Viotti between the Eighteenth and Nineteenth century' <p>(b) (i) Music publishing Chair: Lewis Foreman</p> <ul style="list-style-type: none"> • Fiona M. Palmer (Queen's University, Belfast): 'Patterns in Vincent Novello's Editorial Output, 1811-32: Quantity v. Quality?' • John Wagstaff (University of Illinois at Urbana-Champaign): 'Type and Type: Robert Cocks and London Music Publishing' <p>(b) (ii) Local histories Chair: Rachel Cowgill</p> <ul style="list-style-type: none"> • Kate Holland (University of Nottingham): 'Close Village, Close Harmony? The Lamport Choir-Band Revisited' • Paul D. Davenport: 'The "famous" Blind Fiddlers of Sheffield' <p>(c) Writings on music Chair: Charles McGuire</p> <ul style="list-style-type: none"> • Edward Green (Manhattan School of Music): 'Music and the Victorian Mind: Or, What We Can Learn from the Popularity of H. R. Haweis' • Charlotte Purkis (University of Winchester): 'Musical Writing and English Aestheticism, or, the "Ravished Pen" and the "temperamental Critic"' • Paul Watt (University of Sydney): 'Ernest Newman's <i>Gluck and the Opera</i> (1895): Its Genesis, Publication and Reception' 	<p>Library</p> <p>Middle Common Room</p> <p>Middle Common Room</p> <p>Reading Room</p>

Saturday 9 July 2005

4.00	REFRESHMENTS	Junior Common Room
4.30	Keynote address: R. Larry Todd (Duke University): 'On Mendelssohn and Constructions of Britishness' Chair: Philip Ollesson	Library
6.30	DINNER	
8.00	Recital of nineteenth-century song and piano music by Stephen Varcoe (baritone) and Iain Farrington (piano)	Djanogly Rectal Hall, Department Music
9.45	BAR	

9.15-10.45	<p>Session V:</p> <p>(a) Early music Chair: Philip Ollison</p> <ul style="list-style-type: none"> To Tomita (Queen's University, Belfast): 'Bach Reception in the First Half of Nineteenth-Century England Seen through the Manuscript and Printed Sources of the <i>Well-Tempered Clavier</i>' Peter Holman (University of Leeds): 'The First Early Music Concert in London' Paul Rodmeil (University of Birmingham): 'The Antient Concerts Society, Dublin 1834-1863' <p>(b) National and cultural identity Chair: Barra Boydell</p> <ul style="list-style-type: none"> Duncan Barker (Royal College of Music): 'Sir Walter Parratt and the "triumphs" of Queen Victoria' Patrick Zuk (University of Durham): 'Music and the Gaelic Revival: The Quest for an Irish Musical Identity' 	Library Middle Common Room
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10.45	REFRESHMENTS	Junior Common Room
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11.15-12.45	<p>Session VI:</p> <p>(a) Mendelssohn, Sterndale Bennett, and Ouseley Chair: Julian Rushton</p> <ul style="list-style-type: none"> Michael Ledger-Lomas (St Catharine's College, Cambridge): 'The Cult of Mendelssohn in Mid-Victorian England' Peter Horton (Royal College of Music): '"Were there many artists like Sterndale Bennett, all fears for the future progress of our art would be silenced"' Barry Cooper (University of Manchester): 'The Very Early Works of Frederick Ouseley' <p>(b) Musical Institutions Chair: Christina Bashford</p> <ul style="list-style-type: none"> Alan Bartley: 'The People's Concert Society' Stephen Siek (Wittenberg University, Springfield, Ohio): 'Years of "Crisis": a Re-examination of the Campaign Waged to Destroy the Royal Academy of Music' David Wright (Royal College of Music): 'Trading on a Profession: Certificates of Proficiency, the Construction of Taste, and the Respectable Marketing of Music in Late-Victorian Britain' 	Library Middle Common Room
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1.00	LUNCH	
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2.00-4.00	<p>Session VII:</p> <p>(a) British Pianists in the Nineteenth Century Chair: Barry Cooper</p> <ul style="list-style-type: none"> R. H. Stewart-Macdonald (New Hall, University of Cambridge): 'The Faces of Parnassus: Towards a new Reception of Muzio Clementi's <i>Gravitas ad</i>' 	Library
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*	<p><i>Permissant</i></p> <ul style="list-style-type: none"> Therese Ellsworth (Brussels, Belgium): 'Victorian Pianists as Concert Artists: The Case Of Adabella Goddard (1836-1922)' Dorothy De Val (York University, Toronto): 'Messenger From the Past? Re-examining Fanny Davies' Susan Hollenberg (University of Oxford): 'Three Oxford Pianistic Careers: Donald Francis Tovey, Paul Victor Mendelssohn Berkecke, and Ernest Walker' <p>(b) Concert life Chair: David Wright</p> <ul style="list-style-type: none"> Simon McVeigh (Goldsmiths College, University of London): 'Marketing Culture: the Recital in London during the 1900s' Leanne Langley (Goldsmiths College, University of London): 'Just the Ticket? Cultural Planning and the Queen's Hall Promenade Concerts' Christopher Fifield: 'New Bachelors and Hans Richter: Conductors in Britain, 1877-1911' Craig B. Parker (University of Iowa): 'Souza's Band in Britain: The Transmission of American Culture' 	Middle Common Room
4.00	REFRESHMENTS	Junior Common Room

*	<p>Session VIII:</p> <p>(a) Performance and Reception Chair: to be confirmed</p> <ul style="list-style-type: none"> Dorothy Fabian (School of Music and Music Education, The University of New South Wales, Sydney, Australia): 'The Reception of Joachim, Ysaye and Sarasate in the light of Surviving Sound Recordings' Kristina Marie Guigue (Carleton University): 'Genre, Class and Gender in Concert Programme Analysis: an 1844 Case Study' <p>(b) British composers in the late nineteenth and early twentieth centuries Chair: to be confirmed</p> <ul style="list-style-type: none"> Stephen Town (Northwest Missouri State University, Maryville, Missouri): 'Hubert Parry's <i>The Vision of Life</i> Reconsidered' Jürgen Schaanwächter (Max-Planck-Institut, Karlsruhe): 'Overshadowed: British Symphonism beyond Parry, Stanford, and Elgar' 	Library
4.30-5.30		Middle Common Room
5.45	WINE RECEPTION, SPONSORED BY ASHGATE PUBLISHING	Junior Common Room
7.00	CONFERENCE DINNER	
9.00	BAR	

*	<p>Session IX:</p> <p>9.15-10.45</p>	<p>(a) Elgar Chair: Daniel Grimley</p> <ul style="list-style-type: none"> Arian Thomson (Queen's University, Belfast): 'Unmaking Elgar's <i>The Music Makers</i>' Tim Barringer (Yale University): 'Music and Vision: Landscapes, History and Empire in Elgar's <i>Caractacus</i> (1899)' <p>(b) Church music Chair: Bennett Zou</p> <ul style="list-style-type: none"> Martin V. Clarke (University of Durham): 'Music and Methodism at the Start of the long Nineteenth Century: Progress, Inclusiveness, Respectability?' Judy Barger (University of Indiana): 'Silenced Voices: Female Choristers in Nineteenth-Century Anglican Churches' Thomas Muir (University of Durham): 'Ad Majorem Dei Gloriam: Jesuit Music in Catholic England. The Case of Stonyhurst College: 1811-94' 	Library
10.45	REFRESHMENTS	Junior Common Room	

*	<p>Session X:</p> <p>11.15-12.45</p>	<p>(a) Vaughan Williams and Holst Chair: to be confirmed</p> <ul style="list-style-type: none"> Nathaniel G. Lew (St Michael's College, Colchester, Vermont): 'Christian Conversion and Salvation in Ralph Vaughan Williams's Early Bunyan Settings' David Manning: 'Vaughan Williams's <i>A Sea Symphony</i>: Genre, Contexts, Analysis' Christopher Scheer (University of Michigan): 'Gustav Holst and the East: Medievalism, Imperialism, and the Construction of the "Other" in <i>King Esmeré</i>' <p>(b) Miscellaneous topics Chair: Peter Horton</p> <ul style="list-style-type: none"> Ian Taylor (University of Oxford): 'The art of music ... superseded by the art of war': Concert Organisation in London during the early Nineteenth Century' Deborah Heckert (Stony Brook University): '"Seeing" a Musical Modernity: Anxiety and Audience in Representations of the Music Hall' Mine Dogantan Dack (Middlesex University): 'The Art of Phrasing: British Performance Theory during the "Long" Nineteenth Century' 	Library
1.00	LUNCH	Middle Common Room	

CONFERENCE ENDS

ABSTRACTS

Stephen Banfield (University of Bristol): 'Towards a History of Music in the British Empire: Three Export Studies'

There has been no history of music in the British Empire. Yet as both a public and intensely private commodity, both a luxury and a community necessity, music is particularly well able to demonstrate the extent to which the Empire's subjects, whether settlers or indigenous, were and in certain cases still are prepared literally to buy into notions of Britishness. Three preliminary case studies of music for export will be briefly reported on and compared: hardware, people, and systems. The first looks at the organs exported by British firms during the broad period (early nineteenth to late twentieth centuries) represented by the British Organ Archive – where they went to, what the clients wanted, how large a proportion of business the Empire represented. The second examines the careers of Stanford's composition pupils from the Royal College of Music and attempts to assess the careers and cultural constraints of those who emigrated. The third considers Britain's unique legacy to music education: its examination system, the Associated Board, a product that lives on, indeed thrives as though the Empire had never been disbanded.

Judy Barger (University of Indiana): 'Silenced Voices: Female Choristers in Nineteenth-Century Anglican Churches'

Robbed female choristers in the chancel of both liturgical and non-liturgical churches are a common sight in worship services today. But women's voices were silenced in England during the nineteenth century when some Anglican parish churches dismissed female members in favour of boy trebles. It is tempting to interpret the reintroduction of female voices into Anglican church choirs late in the nineteenth century as a positive stride in the equality of the sexes within the walls of the patriarchal church. But the act was in reality less conclusive. This paper examines the reasons for the ban on female choristers and the issues surrounding their return to the choir stalls in some nineteenth-century Anglican parish churches. Not only vocal timbre, but also church architecture, ecclesiastical policy, and social convention influenced church authorities in their decision to include or exclude women as choir members.

Duncan Barker (Royal College of Music): 'Sir Walter Parratt and the "Triumphs" of Queen Victoria'

In May 1899 Sir Walter Parratt, Master of the Queen's Music, organist at St George's Chapel, Windsor, and professor of organ at the RCM, brought together the leading composers and poets of the time to produce a set of unaccompanied part songs celebrating the eightieth birthday of Queen Victoria. The collection, entitled *Choral Songs in Honour of Queen Victoria*, was modelled on *The Triumphs of Oriana*, Thomas Morley's group of madrigals published in 1601, which in turn took its lead from an earlier Italian model. This paper will examine the parallels between the Elizabethan and Victorian collections; the status of Parratt's *Choral Songs* as a snapshot of British choral music at the end of Victoria's reign; his selection of literary and musical contributors; and the collection's legacy into the twentieth century. The paper will be illustrated with some unique recordings of the Choral Songs in live performance.

Tim Barringer (Yale University): 'Music and Vision: Landscape, History and Empire in Elgar's *Caractacus* (1898)'

Edward Elgar's dramatic cantata *Caractacus* stages an exploration of English national identity through the narrative of the fabled Ancient Briton who, defeated, was taken to Rome in slavery. So impressed were his captors that Caractacus was freed, offering (according to H. C. Acworth's libretto), a vision of freedom prophetic of the future glory of the British Empire.

The vision of the landscape and history of Worcestershire which Elgar articulates in *Caractacus* was profoundly shaped by multifarious forms of visual culture, from the landscape paintings of B. W. Leader to illustrated historical and topographical works. The music style developed in *Caractacus*, closely linked to the Wagnerian music drama, but tempered with vernacular elements derived from the British choral tradition, provides an interesting parallel with the iconographic and stylistic vocabulary of late-Victorian painting of Watts, Leighton, and Alma-Tadema – proximate to, and yet notably distinct from, a European academic tradition.

Inscribed in both the visual and musical texts I shall discuss is a complex cultural geography in which country, city, and empire intersect in a complex triangulation. Elgar's music moves from the nostalgic pastoralism of the 'Woodland Interlude' to the grandiosity of the 'Triumphal March' of the Romans, whose rhetoric is tellingly similar to that of Elgar's *Pomp and Circumstance* March No. 1, completed only two years later. Such a musical conflation of the Roman and the British Empires raised uneasy questions on the eve of the Boer War.

Alan Bartley: 'The People's Concert Society'

When a group of philanthropists decided in 1878 to attempt to bring classical chamber music to working-class audiences in the East End of London, they could not have believed that their society would continue until 1935, having averaged over forty concerts each year. In nineteenth-century England, general opinion would have held that chamber music was for the cognoscenti, whereas brass bands, ballads, and music-hall ditties would have served the masses. The immediate and long-lasting success of the People's Concert Society could not have been foreseen, especially in the light of other short-lived efforts to bring good music to the under-privileged.

This paper will trace the progress of the People's Concert Society from its tentative beginnings to its demise. It will examine the various venues at which the concerts were given and cast light on the audiences who patronised them and their reaction to the music, as revealed in contemporary newspaper reports. It will discuss the personalities involved running the Society, together with the musicians, many of international calibre, who served the cause, and will provide a summary of the music they played. It will also suggest reasons for the Society's financial difficulties (omnipresent despite the generosity of its supporters) and for the eventual abandonment of the original intention to direct its efforts entirely towards the working classes.

Christina Bashford (University of Illinois at Urbana-Champaign): 'Interlocking Circles: Chamber Music Culture in Nineteenth-Century Britain'

In recent decades we have come to see that the cultivation of 'serious' chamber music in nineteenth-century Britain was far more extensive and varied than was once understood. Documentation of a range of activities – from the public performances of works by composers from Haydn to Brahms, to the composition of indigenous works and the cultivation of string quartets and the like in various private settings – has served to modify the one-dimensional 'period' stereotype of intimate music-making being exclusively about songs and ballads around the drawing-room piano.

This paper explores the distinctive nature of high chamber-music culture in Britain across the century, and the changing inter-relationships between the various forms of activity. It shows, for example, that in the first half of the century at least, domestic quartet-playing

created and fuelled much of the initial demand for professional performances of the Austro-German repertoire. Likewise, it suggests that the introduction of such concerts in the 1830s and 40s helped spawn and shape a wave of serious chamber-music composition in Britain. Most importantly, though, the paper attempts to ask how and why interlocking social, geographic, economic and cultural conditions in Britain – including attitudes towards gender – determined the ways in which chamber music was both pursued and perceived by the Victorians.

Nathawut Boriboonviroe (Goldsmiths College, University of London): 'Publications of Mozart's Instrumental Music in London during the Early Nineteenth Century'

This paper will focus on particular publications that represent the growth in demand for Mozart's instrumental music, particularly the music for piano, in London. The advent of several 'complete' editions of Mozart's compositions in the early nineteenth century implies not only an emerging popularity of his music, but also the consolidation of the 'canon' of his works.

Throughout the first half of the nineteenth century, Mozart's music was available via a hundred publishers and dealers in London. Although a number of Mozart's instrumental works were published and imported from the continent, these publications did not include all of his instrumental works. It will be interesting to examine the omissions and inclusions to see what they can tell us about public taste. By the mid-nineteenth century the market for 'complete' editions of Mozart's piano music must have been considerable. At least four so-called 'complete' editions of Mozart's piano works were available in London during the period: three of them were published by English publishers. However, very little scholarly attention has been paid to the publication of the complete edition published by Breitkopf and Härtel on the continent, English versions of the complete editions have rarely been discussed or taken into account. Only Cipriani Potter's edition of Mozart's piano works, published during the mid-nineteenth century has been discussed (by Cecil Oldman); the editions by Broderip & Wilkinson and Manzoni have scarcely been studied.

The publishers' catalogues, the auction sale catalogues of music collectors, and the private musical libraries during the early nineteenth century are among the important sources that have not been explored. This paper will provide some interesting insights into the dissemination of Mozart's printed music in the London market.

Federico Celestini (Institute for Musicology, Karl-Franzens-University, Graz, Austria): 'Viotti and the "London" Violin Concertos: A Challenge for Analysis and Historiography'

The most difficult problem faced when considering music composed between the end of the eighteenth and the beginning of the nineteenth century is the traditional focus on 'Viennese Classicism' and the imposition of such generalised aesthetic categories onto a wider variety of music produced at the time. The challenge of finding an appropriate historiographic and analytic approach to 'non-classic' music has mostly been discussed in connection with French 'revolutionary' music and the London Piano School. Giovanni Battista Viotti's concerto production and particularly his London works present additional difficulties for this cause due to the impossibility of relating his compositional activity to a singular cultural context. The aim of this paper is to show that Viotti's London violin concertos demonstrate compositional features unrelated to those of 'Viennese Classicism', highlighting the need for new aesthetic categories and analytical paradigms.

Martin V. Clarke (University of Durham): 'Music and Methodism at the Start of the long Nineteenth Century: Progress, Inclusiveness, Respectability?'

1780 saw the publication of John Wesley's last collection of hymn tunes, *Sacred Harmony*, which reflected a shift in practice from his two earlier collections, with the inclusion of harmony parts and extended anthems. Yet in the previous year, Wesley had published a paper, *Thoughts on the Power of Music*, in which he extolled the virtues of the melody-focused style of the 'ancient' composers.

This paper will consider the emphasis that Wesley placed on congregational hymn singing and assess how this manifested itself in the latter part of the eighteenth century, following the publication of *Sacred Harmony* and Wesley's death in 1791. The concepts of inclusiveness and equality promoted by Wesley will be set in the context of contemporary theological and anthropological thought, focusing particularly on the soteriological emphasis of Wesleyan theology, exemplified in Charles Wesley's hymns, and the proliferation of Methodism in the new industrial communities. The notion of progress will be considered, drawing parallels between Wesleyan ideas of conversion and salvation and the musical styles apparent in *Sacred Harmony*. These aspects will be used to evaluate the degree to which *Sacred Harmony* can be regarded as generally representative of Methodism at the beginning of the long nineteenth century.

Barry Cooper (University of Manchester): 'The Very Early Works of Frederick Ouseley'

Frederick Ouseley (1825-89) is remembered chiefly as the founder of St Michael's College, Tenbury, as a composer of church music, and as the first president of the (Royal) Musical Association. He is also noteworthy, however, for having started composing at an exceptionally early age, and his prolific output of very early compositions which include two operas, could be described as one of the most remarkable phenomena in the history of music. A few of these compositions were discussed briefly by F. W. Joyce in a biography of Ouseley published in 1896, but they have been virtually ignored ever since. This paper examines this extraordinary output, focusing on several individual works and setting them against a background of a steady stream of British child composers from Thomas Linley the younger to Elgar and beyond. The wider issues of studying the music of child composers in general are also addressed.

Rachel Cowgill (University of Leeds): 'Redeeming the Requiem: Edward Taylor and the "Naturalization" of Mozart's last work'

The Roman Catholic origins, liturgical function, and doctrinal context of Mozart's *Requiem* were all factors that problematised its reception in Protestant England. The *Requiem* failed to find a foothold for over a decade after its first English performance (1801), and during the 1810s various strategies were adopted to render the work more palatable to patrician audiences. It was during the 1830s, however, when the Protestant character of the Established Church was perceived to be increasingly under threat, that the most systematic attempt was made to 'naturalize' Mozart's *Requiem*. Edward Taylor produced an adaptation for the 1836 Norwich Festival, translating and revising the text, interpolating music from other works, and imposing a new narrative. Effectively Mozart's *Requiem* was transformed into a post-Handelian oratorio which Taylor named *Redemption*.

As this paper will show, *Redemption* raises a number of issues for investigation: the development of ideas of textual fidelity in relation to this by now notoriously incomplete score; the extent to which the 'creeping Catholicism' of the 1830s affected notions of what was appropriate for performance as oratorio – the genre that expressed most strongly the core values of British Protestantism; and a growing, proto-Victorian obsession with mortality, the 'good death', and the afterlife.

Mine Dogantan Dack (Middlesex University): 'The Art of Phrasing: British Performance Theory during the 'Long' Nineteenth Century'

One of the most important developments in musical thinking during the nineteenth century concerns the convergence of performance pedagogy and music theory. As music theoretical treatises increasingly became concerned with questions of performance, the eighteenth-century view of grouping-through-accentuation was replaced by the dynamic concept of 'phrasing' as the basis of an intelligible delivery of music.

In Britain, one of the most important proponents of the dynamic view of musical rhythm as applied to performance was Tobias Matthay. His principle of 'forwardness' as the essence of all musical shape had a decisive influence on the rhythmic theories of Stewart Macpherson and John McEwen, whose texts can be read as important sources in the history of music theory and music pedagogy, as well as in performance practice.

In this paper, I explain Matthay's perspective on musical performance and discuss its connections with the theories of McEwen and Macpherson. I argue that the concepts and terminology of *organicism* aesthetics, coded in Romantic literary criticism have played a significant role in the development of the concept of 'phrasing' in performance, and have been an integral part of the theoretical discourse employed by the above mentioned authors.

Catherine Dale (University of Hull): 'Music in an Age of Competition'

The second half of the nineteenth century was imbued with the spirit of competition which permeated every aspect of social, industrial, and even artistic activity, including of course music. This paper will demonstrate that the notion of competition in musical performance was not new, but had a long history that stretched back into antiquity. It will trace the early development of the competitive movement from the Prize Singing contests held in Manchester in 1855 to the Tonic Sol-fa competitions organized by John Curwen, from 1860 at the Crystal Palace, and the Stratford Festival inaugurated by John Spencer Curwen in 1883 that became the model for all subsequent local competitive festivals. These in turn inspired Harry Wakelid to organize the Westmorland Festival in 1885, which embodied her vision of the festival as a means of teaching and enhancing the musical experience. Other pioneers such as Henry Leslie, Mary Egerton, Gervase and Lady Cary-Elwes, and Lady Mary Trevisis, all of whom shared Wakelid's philanthropic aims, will also be considered, together with the foundation of the Association of Competitive Festivals in 1904 and its evolution in 1921 into the British Federation of Music Festivals. With illustrations from case studies of specific festivals, the paper will examine the repertoire of test pieces, adjudicators and adjudication practices, marking schemes, and prizes.

Paul D. Davenport: 'The "Famous" Blind Fiddlers of Sheffield'

The town of Sheffield was, from the late eighteenth century into the mid-nineteenth century, famous for its so-called 'blind fiddlers'. Local anecdotes about these characters surface from time to time, particularly in the many publications by local historians. This paper sets out to describe the lives and performances of a musical community during the Regency period. These musicians were something a little more than mere buskers, and a little less than respected professionals. That they were professional is not in doubt, however, nor is their prodigious skill in playing and developing their repertoire. The views of their contemporaries are available to us as are the records of their births, deaths, and marriages. Using skill in music to earn a living and to raise families, they thrived where others, with equal disabilities but no music, languished in the workhouse. This unique group give us insights into the way in which music was received in their community and shed light on the lot of people with disabilities during this period.

The musical life of the modern city of Sheffield is rich and diverse yet still contains a place for these men and their music. Thanks to the manuscript notebook written in 1841 by Joshua Burnett of Worsborough, near Barnsley, we have a glimpse into their repertoire as it exists today.

Dorothy De Val (York University, Toronto): 'Messenger from the Past? Re-Examining Fanny Davies'

The pianist Fanny Davies (1861-1934) is perhaps best known for her connection with Schumann and Brahms. Despite a rift with her teacher and mentor Clara Schumann in 1893 she continued to champion the music of that circle, and on her death was seen as 'a messenger from the past'. There was another side to this versatile pianist, however. This

paper will explore Davies's ventures into areas such as early music, and her exploration of the English harpsichord repertoire through her connection with Benton Fletcher and her ownership of a 'tschudi' harpsichord. Information has come to light on Davies's capricious musical personality, demonstrated through her performances at private salons and in her studio. This paper will explore Davies's public and private persona, and contextualize her activities within the changing world of the early twentieth century. To what extent was she a 'messenger from the past', and how did she move from her Victorian roots into the new century?

Pippa Drummond (Elton, Derbyshire): 'The Role of English Festivals in the Promotion of New Music, 1800-1900'

This paper will investigate the extent to which the major English music festivals were responsible for the commission and promotion of newly-composed music during the nineteenth century. Using existing programmes, advertisements, and some surviving letters, it is possible to gain an overview of changing musical tastes: the fading of the long-lasting Handelian tradition and the gradual embracing of more contemporary works of both British and Continental origin. Some new music was written for particular festivals, the best-known example being Mendelssohn's *Elijah* (Birmingham 1846); other works, although not specifically commissioned, received their premieres at choral festivals, and these performances proved an important step towards publication. Finally, this paper will assess the role of the festivals in the more general dissemination of new trends from London to the provinces.

Therese Elisworth (Brussels, Belgium): 'Victorian Pianists as Concert Artists: The Case of Arabella Goddard (1836-1922)'

An English pianist of French birth, Arabella Goddard settled in London with her family in 1848. Her concert engagements parallel the history of mid-Victorian musical institutions, most especially the Monday and Saturday Popular Concerts. Repertoire performed by Goddard illustrates a range of interests: works by British composers, historical repertoire dating from J. S. Bach, revivals of earlier nineteenth-century compositions by Dussek and Wölfl, and contemporary literature. Of particular significance, Goddard early on championed the late Beethoven sonatas. She performed with renowned artists including Joseph Joachim, Henri Veuxtemps, and Clara Schumann. An account of her tours throughout Britain, the Continent, America, and to such outposts of the British Empire as India, Ceylon, Australia, Hong Kong, and New Zealand provides a narrative of the growth of the concert market made possible by advances in railway and ship travel. A study of her performing career extends our knowledge of concert conventions in various cities, reception of native musicians and women pianists, and changes in musical tastes and repertoire.

Mark Everist (University of Southampton): 'Mozart's "Twelfth Mass": Case Closed?'

For the world of Mozart scholarship, the composer's so-called 'Twelfth Mass' is a closed case. Despite its great popularity in the nineteenth and twentieth centuries, so the argument goes, the work is clearly not by Mozart, but probably by Wenzel Müller; it is therefore consigned to K. Anh. 232 / C1.04. With the exception of its presence in recent studies of Novello's publishing house (who was responsible for its first publication in 1819, and who assigned its number), the work has sunk without trace from the field, deprived of a critical edition, professional modern recording or a place in the history of music. But for the nineteenth and much of the twentieth centuries, Mozart's 'Twelfth Mass' was -- together with the *Requiem* -- his most popular sacred work, and for the composer's biographer Edward Holmes it could rival *Don Giovanni* and *Die Zauberflöte* in nineteenth-century musical affections. Holmes dedicated an entire article to the work, which was subsequently published as an introduction to Novello's vocal score from the 1850s onwards. The 'Twelfth Mass' and Holmes's commentary together were important vehicles of effect in Mozart reception throughout the Anglophone world.

The importance, then, of the 'Twelfth Mass' lies less in questions of attribution, but more in its significance for the growth of Mozart's stature in the Anglophone world. It is a striking paradox that one of the most important Mozartian vehicles of effect was not even his creation, and that many of the discourses that surround the composer were triggered by a composition by another. The consequences of, for example, Holmes's detailed commentary on the 'Twelfth Mass' pose a set of important questions for the study of Mozart reception and historiography. The case of Mozart's 'Twelfth Mass' remains open.

Dorothy Fabian (School of Music and Music Education, The University of New South Wales, Sydney, Australia): 'The Reception of Joachim, Ysaye and Sarasate in Light of Surviving Sound Recordings'

The press reception of famous nineteenth-century violinists is an important resource for the historical study of performance. Comparing several reports across many years with surviving sound recordings provides some insight into what these recordings might have captured from the artistry of these players. At the same time such a comparison also informs about nineteenth-century expectations, concert practices, and taste. Currently-held received wisdom regarding the differences between these violinists gains a new perspective, too. For instance, Joachim is upheld as the 'authoritative' interpreter of the classics, especially Bach. But it turns out that, at least for Bernard Shaw, 'Ysaye's power of polyphonic playing enables him to challenge any comparison'. Intonation, tone quality, bowing, and musicianship are all commented on and make the picture much more colourful (and more in line with the evidence of the recordings) than the black and white opinion that posits, for instance, a discriminating difference among the violinists in vibrato usage. Finally, the paper also reports on findings that question the validity of the notion that an over-saturated concert life (or CD market) and 'uniform' interpretations of a shrinking repertoire are an exclusively modern phenomenon.

Christopher Fifield: 'Max Bruch and Hans Richter: Conductors in Britain, 1877-1911'

Max Bruch and Hans Richter, the former a composer/conductor, the latter one of the first international career-conductors, made their British debuts in the same year, 1877. After appearing alongside his mentor Wagner at the Wagner Festival in London's Albert Hall, Richter conducted in Britain every year from 1879 until 1911. He transformed orchestral playing with his attention to detail and his demanding rehearsal technique. He was renowned among players for his phenomenal ear and memory as well as his proficiency as a player of many orchestral instruments. Already in charge at Bayreuth and Vienna, he quickly dominated London's musical scene and took his orchestras on many provincial tours, as well as raising opera standards in Britain. He conducted the first concert given by the London Symphony Orchestra in 1904. Bruch made his name by conducting his secular oratorios in London and Birmingham before accepting the post of conductor of the Liverpool Philharmonic Society for three years, 1880-1883. The repertoires, reputations, and legacies of both men will be compared and contrasted, including an overview of the conducting profession during these years.

Lewis Foreman (University of Birmingham): 'Picturing Music – Inspiring Audiences'

Over the century before the First World War the growth of popular illustrated journalism and of photography both vividly predated the development of music and the growth of audiences and concert life. By presenting a sequence of contemporary images, from Victorian engravings; the many illustrated journals of the day, photographs (*cartes de visite*, cabinet photographs, and postcards), and sheet music covers, I will explore how images of music and musicians and patterns of concert-going promoted music and musical events to an ever-widening audience.

Christina Fuhrmann (Ashland University): 'Scott Repatriated?: La Dame Blanche crosses the Channel'

Scotland, close enough to visit, far enough to seem untamed and mysterious, enthralled nineteenth-century composers. Fascination fixated on Sir Walter Scott, whose works spawned numerous foreign operas. When these musical mutations migrated across the channel, however, they often collided with Britain's vision of her 'national' author. This is especially true with Boieldieu's *La dame blanche* (1825). The opera succeeded in continental Europe, but two separate London productions failed.

What stymied this metamorphosis? As I argue, Londoners' collective memory of Scott's novels haunted Boieldieu's work. Adapters assembled uneasy hybrids of Scribe's libretto, Scott's originals, and previous English dramatizations. The title of the opera also fixed its doom. The supernatural white lady had elicited bewilderment from London critics, and adapters scrambled either to bolster this apparition with stage effects or to explain her away entirely. Finally, although Boieldieu's score fared better, its Scottish tunes were too familiar, its ensembles too numerous, and its vocal demands too great. *La dame blanche*'s foreign acclaim and native subject had seemed certain to spell success in London. As I demonstrate, however, the layers of meaning Scott's works had accrued ultimately made the White Lady one citizen the English could not repatriate.

Rachael Gibbon (University of Manchester): 'Dame Ethel Smyth's Fantasio (1892-4): a Reappraisal'

Between 1892 and 1925 Dame Ethel Smyth (1858-1944) wrote six works for the stage, all of which, remarkably, were performed during her lifetime. The first of these, *Fantasio* was dismissed by her as apprentice work. A fresh appraisal of extant primary sources has made possible an objective assessment of the work, affording a fascinating insight into Smyth's response to structure in her first attempt at opera.

Corissa Gould (Royal Holloway, University of London): 'Problematising the "Long" Masculinity: Male Composers and the Pressures of Gender Ideologies in the "Long" Nineteenth Century'

The impact of gender ideals on heterosexual male composers has received little attention in musicology: it is assumed that all straight men have found it easy and 'natural' to belong to this group, so that the issue of gender has had a negligible impact on their compositional and life choices. In recent years, however, the emerging field of Masculinity Studies has demonstrated that for most men, the generation and maintenance of a masculine identity, crucial for social acceptance and therefore access to the privileges of membership of the hegemonic group, was not always effortless or unproblematic. It seems this was particularly true towards the end of the nineteenth century when a combination of factors appear to have increased both awareness of, and pressure to conform to, the rigid structure of masculine ideals.

This paper explores the impact of gender on the male composers of the 'English Musical Renaissance'. I argue that as composition fell outside of the definition of a 'manly' profession, many of these men were acutely affected by the pressures of gender ideologies and felt compelled to masculinize (and therefore legitimize) both themselves and their art in various, sometimes quite dramatic, ways.

Edward Green (Manhattan School of Music): 'Music and the Victorian Mind; Or, What We Can Learn from the Popularity of H. R. Haweis'

Of all Victorian writers, H. R. Haweis arguably showed the most sustained love of music. He had a passionate interest in everything connected to the art: its instruments, composers, performers; also its relation to physics, physiology, and ethics. He was concerned, too, with how music compared to the other arts in power and philosophic significance.

appearance, as *Le droit d'Altesse*, in Paris in early 1883, it was translated by Henry Farmie, a key figure in transplanting such pieces to London theatres. After that it enjoyed a wide take-up throughout the Anglophone world. That process was expedited by a combination of touring professional companies and amateur enthusiasts before it disappeared, virtually without trace, when World War I broke out. It was an easily accessible piece which seemed to combine the best in contemporary opera with moral acceptability, using the mirror of social inversion to reinforce current mores; issues of gender identity were combined with representations of European others and moral rectitude. This paper will attempt to put that and the eventual disappearance into context. Although it was not recorded commercially it is hoped that some reconstructed extracts will be available as illustrations.

Charles Edward McGuire (Oberlin College Conservatory of Music): "The Awakening": Teresa del Riego and the Music of British Women's Suffrage

British women's suffrage organizations active between 1890 and 1914 continually used music in many forms for entertainment, propaganda, and fundraising. While identified today as ephemeral, a great deal of this music was created and presented within the framework of British art music and its execution reveals how women attempted to control their own methods of production within the largely male-dominated field of music distribution. For instance, in early 1911, Teresa del Riego published her short song "The Awakening", with lyrics by the American poet Ella Wheeler Wilcox. With its message of quiet determination that a great, unidentified struggle must be undertaken, the song encouraged women of all classes and abilities to unite and keep fighting for their rights despite the great difficulties ahead, and briefly eclipsed all other contemporary suffrage music, including Ethel Smyth's "March of the Women". Examining heretofore unexplored archival evidence, this paper will discuss the importance of del Riego's composition to suffrage and locate it within the thick web of British women's suffrage music. With such music in hand, suffrage workers proactively reflected women's political struggle through a creative one.

Simon McVeigh (Goldsmiths College, University of London): 'Marketing Culture: the Recital in London during the 1900s'

With the end of the Popular Concerts at St James's Hall and the opening of the Bechstein Hall (now the Wigmore Hall) in 1901, the London recital moved into what might be described as a new era. Various strands can be discerned: the explicit articulation of the classical tradition, equally explicit modernist stances from the British and French schools, the rise of 'early music' concerts, as well as new ideas about the packaging of chamber series, as with the Broadwood concerts. London was now part of an international network of visiting artists, whose activities were closely tied to the reputation of the leading concert halls and manipulated by increasingly powerful agents. Regularly heard on London's concert platform during the decade were solo artists of the stature of Busoni, Ysaÿe, Casals, and Gerhardt, and international chamber groups such as the Bohemian and Rosé Quartets. Their programmes and the structures to which they contributed provide an insight into the ways in which the cultural experience interacted with commercial demands: in other words into how culture was marketed and packaged. The paper draws on records of the Bechstein Hall and of the agents Ibbs and Tillett, extensive and detailed data hitherto unexplored in combination.

David Manning: 'Vaughan Williams's A Sea Symphony: Genre, Contexts, Analysis'

It is relatively straightforward to understand Vaughan Williams's *A Sea Symphony* in terms of an often nationalistic oratorio tradition. Elements including the nautical subject, the first performance at a provincial music festival, and the text by Walt Whitman, invite comparison with other choral works of the early twentieth century. In this paper, however, it will be argued that the 'symphony' epithet is a complicating factor in understanding the work's generic status. The repetition of certain textual phrases was described as a symphonic element by the composer; the overall four movement plan is clearly a symphonic design; but is the first movement a convincing sonata form? After noting a range of critical opinion on this subject, including references to the work's early reception, structural concerns in the

first movement will be explored. The interaction of an episodic structure with sonata form characteristics will be examined, alongside the tonal design, in order to relate this work to the genres of symphony and oratorio.

Roberta Montemorra Marvin (University of Iowa): 'Verdi's Immo delle nazioni and the 1862 London International Exhibition: A Tale of International Intrigue'

In 1863 Verdi accepted a government commission to write a musical composition to represent the newly liberated Italy at the inaugural concert for the London International Exhibition. The result was the *Immo delle nazioni*, a cantata setting of a patriotic text written for the occasion by Arrigo Botta. A work 'rife with modern Italian patriotism and modern Italian inspiration', the work was clearly intended, as the iconography on the first edition's title page illustrates, as a political statement about the place of the newly liberated Italy in the European world. *Immo delle nazioni* was, however, scandalously rejected by concert organizers in London.

Despite the intrigue surrounding the work, the full story has never been told. Indeed, most accounts of Verdi's career have glossed over the episode or remained content with recounting uncorroborated statements concerning the work's history. Drawing on both previously ignored and newly uncovered documents, including correspondence, Parliamentary reports, and nineteenth-century journalistic commentaries, this paper unpacks the true story of the work and examines the political implications behind international conversations about both the work itself and the scandal surrounding it.

Thomas Muir (University of Durham): 'Ad Majorem Dei Gloriam: Jesuit Music in Catholic England. The Case of Stonyhurst College, 1811-94'

In the nineteenth century, in terms of numbers and prestige, Stonyhurst was the premier school in Catholic England. Not only that, it was the principal seminary of the English Jesuit province. It even had a university department for laymen, foreign as well as British; the largest of its kind in Catholic England. To execute such multifarious activities there was a large academic staff. At any one time between a fifth and a third of the entire English Jesuit establishment was based at the College.

As a result, building on traditions stretching back to the early seventeenth century, Stonyhurst was a major centre for religious music. Up to four choirs performed a substantial repertoire at the aggressively impressive ceremonies – public as well as private – punctuating the liturgical year. Some of these, notably the annual Corpus Christi celebrations, were attended by thousands of visitors. Not surprisingly a number of significant Jesuit composers – for example Henry Farmer, William Maher, and Francis M. De Zulueta – had close connections with the College.

This paper will do two things. First, using the substantial printed and manuscript evidence still surviving in the Music Basement, there will be an analysis and overview of the principal developments in the music that was performed at Stonyhurst: especially plainchant, the tradition of grand Mass settings and Benediction music. Secondly, Stonyhurst's musical influence on Catholic England will be assessed. Here, in the early nineteenth century, a principal theme was the triangular relationship between the College, the London Embassy Chapels, and certain aristocratic household chapels. Later this was subsumed beneath the developing relationship with major Jesuit churches and colleges established throughout the country.

Jennifer Oates (Queens College, CUNY): 'A Scot Glorifies the Empire: Hamish MacCunn's Imperialistic Compositions'

Aside from the problems of defining 'English' and 'Scottish' music, could a Scottish composer write both Scottish works and pan-British or imperialistic works without negating the other? Hamish MacCunn, known for his Scottish compositions, composed three imperialistic works: *The Masque of War and Peace* (1900), for a war victims' benefit; *The*

Pagant of Darkness and Light (1908), for the London Missionary Society; and *Livingstone the Pilgrim* (1913), commemorating the centenary of Livingstone's birth. The *Métopes* and the *Pagant* glorify the importance of spreading British moral values throughout the world. *Livingstone* extols the roles of missionaries and explorers in securing the Empire. Opining elements of music highlight the differences between English and native cultures: quotations of Handel, Bishop, and "God save the King"; hymns; and music depicting various cultures.

This paper will explore the issues of Empire, Britain, and the provinces through MacCunn's position as a Scottish composer working in London. His situation highlights the tensions between English and Scottish identities and imperialism. Composing music for popular entertainments with a pro-Empire message marked a departure from his usual compositions and illustrates his musical support of the Empire, his ability to compose pan-British music, and his status as a British composer.

Fiona M. Palmer (Queen's University, Belfast): 'Patterns in Vincent Novello's Editorial Output 1811-32: Quantity v. Quality?'

This is an issue-based paper. It looks at the patterns within and between Novello's selections, editions, and arrangements of sacred music in the first twenty-one years of his work in the field of music publishing. What guided his efforts? What governed his editorial principles? This time-span allows the investigation of the works which established Novello as an editor and the completion of the Purcell edition under the auspices of the new and risky family business run by his eldest son, J. Alfred Novello, from 67 Frith Street, Soho Square (1830 onwards).

Six substantial editions, beginning with *A Collection of Sacred Music* (May 1811) and concluding with the mammoth enterprise, *Purcell's Sacred Music* (1828-32), are examined and compared for their initiative, context, content, connections, commercialisation and potential market. The publication of masses by Mozart and Haydn in the same period is similarly investigated. The staggering extent of Novello's editorial output in these years is scrutinized and its value for posterity reassessed. Has the fact that Novello produced such a large quantity of editions meant that his work has been unfairly considered to be superficial and limited in quality? How can we assess its value in the twenty-first century?

Craig B. Parker (Kansas State University): 'Sousa's Band in Britain: The Transmission of American Culture'

John Philip Sousa (1854-1932), one of the most popular American musicians ever, is remembered today primarily for his nearly 140 marches, most notably *The Stars and Stripes Forever* (1896-7). Not just a composer of three-minute miniatures, Sousa also wrote 15 operettas, 11 suites for band, 70 songs, and numerous humoresques, instrumental solos, waltzes, and other miscellaneous pieces. Although Sousa's works ranked among the best-selling publications of his time, he was equally renowned as a conductor. He directed the US Marine Band from 1880 until 1892 before forming his own civilian professional group, which he molded into the finest band in the world. Sousa's Band toured the U. S. annually from 1892 to 1931, in addition to making four European tours (1900, 1901, 1903, and 1905) and one round-the-world tour (1910-11). This organization performed extensively in Britain during these last four tours. During their forty years of existence, Sousa's Band played 15,498 concerts, and made nearly 1,000 recordings.

In order to reach new audiences, expand the market for Sousa's music, and conquer new musical challenges, Sousa's Band began touring internationally in 1900. These tours ranged from three to thirteen months, and included performances throughout the British Isles, much of northern and central Europe, and later South Africa, Australia, and New Zealand. Their numerous command performances included two for King Edward VII (1901 at Sandringham, and 1903 at Windsor Castle). Many prominent European composers heard Sousa's Band and were influenced by it, most notably Claude Debussy, who was inspired to write *Goliwog's Cakewalk* and other syncopated pieces after hearing Sousa's Band play Joplin's *Maple Leaf Rag* and other American popular music in Paris in 1900.

This paper focuses on the impact of Sousa's Band in Britain. Among the topics covered are Sousa's compositions written for these tours and his programming practices while in Britain: his concerts included works of most of the major late nineteenth-century composers, including Elgar, Johann Strauss, Jr., Richard Strauss, Sullivan, Verdi, and Wagner, as well as a wide range of Sousa's own works. Audience and critical reaction to the band (not always positive) will also be covered. Performances by this group in Nottingham (where they gave 13 concerts) and in London will be detailed. Potential catastrophes which befell the band while in Britain will be enumerated, including the near asphyxiation of their soloists in Plymouth and the collapse of a stage during a performance in Merthyr Tydfil, Wales. Other influences of Sousa and his band upon British musical life will be mentioned as well. Among other issues, Sousa was extremely vocal about the musical piracy of his works in Britain, which led to the strengthening of copyright laws. Recordings made by Sousa's Band during the years of their British tours will be played to enhance this presentation.

This paper is based primarily on documentation in the unpublished Sousa's Band scrapbooks at the United States Marine Band Library in Washington, D. C., as well as on other contemporaneous documents.

Donna S. Parsons (University of Iowa): "'Creatures of Sensation': Parental Anxiety and Female Musicianship in Nineteenth-Century Conduct Manuals'

Throughout the nineteenth century a debate ensued over the effect musical study and performance could have upon the formation of a rational, female mind. In their meditation between purity and immorality, women's musical performances and the means by which they displayed their talents became highly contested issues in literary and music journals, ladies' journals, conduct manuals and even novels of the period. However, it is in the conduct manuals that we find the most revealing arguments on the cultural attitudes toward the musical accomplishments.

While the writers of conduct manuals found common ground on women's ability to provide joy or consolation for themselves, family members, and friends through musical entertainment, they disagreed sharply on the depth of female artistry, the methods in which it could be employed, and women's attempts to take their musicianship to a higher level and before a larger, more critical audience. Early in the century it was thought that a woman's ability to perform music increased her chances of obtaining a highly desired marriage. Indeed, conduct manuals of the period attest to the oppositions musical skills supposedly generated for a young woman's future. On the other hand, the manuals warned parents against the dangers of devoting too much of their daughters' time to practicing or exhibiting their musical talents. They claimed the accomplishments were intended for domestic purposes only.

As the century progressed the practicality of a professional music career (whether as performer or teacher) became more of an issue. The focus of the debate changed from the employment of musical accomplishments within the home to the dangers and difficulties women encountered while attempting to launch a professional music career. By the 1880s, conduct manual writers realized that female musicians were seeking employment as performers and emphasized the bleak prospects of succeeding in such a profession. They attempted to persuade women of the attributes of teaching over performing. This paper will pinpoint various views of female artistry, trace their evolution through the nineteenth century, and examine the ramifications they had for women's musical ambitions.

Robert Pascal (Universities of Bangor and Nottingham): "'I learn with much pleasure ...': The Brahms-Stanford Correspondence in Context"

The paper documents and presents the six extant letters from Brahms to Stanford, discussing their contents in various contexts, particularly those of (i) the meetings between the two men; (ii) Stanford's commitment to Brahms's music as performer, writer and composer; (iii) Brahms's undoubted pleasure and interest as occasioned by the intermittent contact with 'the chief pioneer of Brahms's music in England' (as J. A. Fuller Maitland called Stanford); and (iv) current research on the two composers. Both men were too busy to

quartets, Opp. 1 and 3, during his youth in Paris. As many scholars have recognized, they show traces of the *quatuor concertant* style. The three quartets Op. 22, on the other hand, were published in London from 1801 to 1806, and represent mature compositions in their own genre. This paper examines the production of these quartets, arguing that the long period of time that intervened between the Paris quartets and the London ones cannot properly be attributed to a stylistic re-thinking associated with a 'new model'. Although Viotti's style unquestionably matured in the course of time, in moving from Paris to London he preserved his own individual stylistic traits and his later quartets continued to show a strong link with his Italian and French origins.

Jürgen Scharwächter (Max-Reger-Institut Karlsruhe): 'Overshadowed : British Symphonism beyond Parry, Stanford, and Elgar'

Numerous British symphonists came to maturity in the second half of the nineteenth century, starting with Alice Mary Smith and Arthur Sullivan in the 1860s. While quite a number of their symphonies have been lost (amongst them symphonies by Oliveria Prescott, Henry Holmes, and Algermon Ashton), others, such as those published by the London branch of Breitkopf & Härtel, were totally forgotten, even by the publishers themselves. A re-assessment of British nineteenth century symphonism offers a vivid musical life and compositions well worth reviving, largely overshadowed by the 'institutions' Parry, Stanford, and the RCM traditions on one side and Edward Elgar on the other.

Christopher Scheer (University of Michigan): 'Gustav Holst and the East: Medievalism, Imperialism, and the Construction of the "Other" in King Esmeré'

Written at the same time as his first Sanskrit works, the choral ballad *King Esmeré* (1903) offers some clues about how Gustav Holst perceived the people of the East as different or 'other'. Many of his most well known compositions including the *Rig Veda Hymns* and *Savitri* offer powerful philosophical ideas to the listener, but little insight on Holst's view of the interaction between East and West.

This paper will examine the representation of the East and its otherness in *King Esmeré*, looking in particular at changes Holst made to the original text (which he found in Bishop Percy's *Reliques of Ancient English Poetry*) and how the words are then dramatized by music. Holst's early life in Cheltenham and first years in London provide a context for understanding his imperial view of the East represented in *Esmeré*. This view will be appraised in counterpoint with Holst's Sanskrit works, taking into consideration his references to *Esmeré* as 'light music'. Investigating one of Holst's lesser known pieces in this way highlights his complex and contradictory fascination with the East, which stimulated the composition of some of his finest music.

Derek B. Scott (University of Salford): 'Imperialism and Anti-Imperialism in Nineteenth-century Popular Song'

Research into imperialism and music remains embryonic, and has tended to be undertaken by social historians focusing on lyrics. Musicologists are reluctant, perhaps, because undervalued genres like popular song are richest in these connections. In Britain, 'national' songs usually meant patriotic songs, and in the later nineteenth century often included an endorsement of imperialism. Songs can also be found from earlier decades to support Gallagher and Robinson's thesis that an 'imperialism of free trade' existed before the 'new imperialism' of the 1870s. Nevertheless, songs about Britain, Britons, and Britannia became more common after 1870, along with efforts to encourage imperialist enthusiasm among the working class. The subject position of imperialist songs changes, making way for rabble-rousing numbers like MacDermott's notorious 'War Song'. Running counter to this development were parodies of imperialist sentiment on the British stage, and other songs in English that challenged British rule (e.g. the political songs of Ireland). However, imperialist or anti-imperialist, there is a recurring moral bind in patriotic songs: the son owes a debt to his forefather. This paper investigates the means by which music provides symbolic support

spend much time cultivating friendship at a distance, but the warmth and durability of Stanford's engagement with Brahms's music, and the seriousness with which Brahms look Stanford as man and musician shine through this delightful and interesting correspondence.

Peter Preston (University of Nottingham): 'Brilliant Houses and Stodgy Audiences: Arnold Bennett and Musical Performances'

Throughout his life Arnold Bennett was a regular and enthusiastic member of the audience at musical performances. For Bennett, such occasions were intensely dramatic and constituted a unique human experience in which everyone present – performers and audience alike – was deeply involved. As a consequence his comments on these occasions, whether recorded in his journals and letters or recreated in his fictional works, concentrate less on the musical features of the works performed, than on the behaviour and reactions of the artists and listeners. Drawing on evidence from a wide range of Bennett's writings, this paper explores the nature of these responses to music, relates them to contemporary practice in the visual arts and tentatively suggests what, for Bennett, constituted the ideal musical occasion.

Charlotte Purkis (University College, Winchester): 'Musical writing and English Aestheticism, or, the "Ravished Pen" and the "Temperamental Critic"'

This paper aims to renew discussion of writings about music published in English at the turn of the nineteenth and twentieth centuries which, in their various forms bordering fiction and prose through translations, transcriptions and other representations of musical experience in words, contrast with those analytical critical approaches whose development has recently received more attention. Particular examples from the work of Vernon Lee, Clifford Harrison, H. R. Haweis, and Gertrude Hudson which utilize autobiographical storytelling will be contextualised with contemporary views on the changing nature and purpose of different types of music criticism from E.A. Baughan, John Runciman, and Ernest Newman. Crucial to this discussion of the role of subjectivity in critical response and its link to the construction and deconstruction of personal identity (both that of the author/listener and assumed reader/listener) is awareness of the influence of Walter Pater on ways of writing. In this connection, the reception of post-Paterian musical writings – where they may fit into the history of criticism and whether they have had any retrospective impact which might now alter their significance – will also be touched on.

Paul Rodmeil (University of Birmingham): 'The Antient Concerts Society, Dublin, 1834–1863'

Founded by Dublin resident Joseph Robinson, the Antient Concerts Society aimed to provide the Irish capital with high-class performances of choral music (especially oratorios) through the employment of both amateur and professional talent. Most noted for its performances of Mendelssohn, the society embraced the music of several other contemporary composers, as well as giving works by Handel, Mozart, Haydn, and Beethoven. The Society's concert hall, the Antient Concert Room, became the most important venue for musical entertainment in Dublin until the Great War, long after the Society had itself collapsed. This paper examines the contribution of the society to Dublin's musical culture in the mid-nineteenth century through an examination of its programming and the standards of performance. It also seeks to explain why the Society collapsed despite the high standard of performance it set in Dublin, its considerable financial means, and the support and participation of the city's social elite.

Massimiliano Sala (Fondazione-Stichting Pietro Antonio Locatelli, Cremona): 'The String Quartets of G. B. Viotti between the Eighteenth and Nineteenth Century'

Although Viotti's output of string quartets represents a small portion of his chamber music, his eighteen quartets are a noteworthy contribution to the genre. He composed the early

for such ideas, and illustrates how imperialist or nationalist sentiment has been constructed and valorized by music.

Stephen Siek (Wittenberg University, Springfield, Ohio): 'Years of "Crisis": a Re-examination of the Campaign Waged to Destroy the Royal Academy of Music'

On 22 June 1866, William Sterndale Bennett was appointed Principal of the Royal Academy of Music in hopes that he could soothe the troubled waters that had afflicted the RAM since the death of its founder – seven years earlier. After Bennett was installed, the future seemed brighter, but the institution's financial resources soon dried up and by November 1867 its Directors began devising a plan to close the Academy. More than one commentator has labelled this the Academy's 'crisis' period, but Bennett proved remarkably resilient and his perseverance saved the RAM from extinction on more than one occasion. But when he died in February of 1875, his successor George Macfarren inherited the battle he had fought with the influential founders of the National Training School of Music, who were determined either to absorb or destroy the Academy. Macfarren was about to confront a second 'crisis' period, lasting until 1878, a battle made more complex by the curious involvement of Arthur Sullivan, who wielded influence at both institutions. The stories of Bennett and Macfarren's struggles have never been told in their entirety, but recently examined documents in the Academy archives have shed some new light on the 'crisis' years.

R. H. Stewart-Macdonald (New Hall, University of Cambridge): 'Progressive Elements in Vioti's "London" Concertos Nos. 23 and 27'

Vioti first arrived in London in July 1792. His last ten violin concertos, known as the 'London' Concertos, were written for prestigious concert series such as the Opera Concerts, of which Vioti became musical director in 1795. The 'London' Concertos are outstandingly progressive and ambitious, containing features only to be found in the most forward-looking symphonies and string quartets of the time. Writers have generally used Haydn's influence to explain Vioti's experimentation in his 'London' Concertos, but it is equally possible that the composers were reacting independently to the tastes of the audiences for which they were writing. Citing a partiality to 'slow music of undammed but profound expression' amongst London audiences, Simon McVeigh speculates on their familiarity with the sonority of a quiet visionary E major that Haydn exploited in the slow movement of his String Quartet in G minor, Op. 74, No. 3 ('Rider'). E major is the key chosen by Vioti for the slow movements of the Concertos Nos. 23 in G major and 27 in C major. The fact that, in both works, E is calculatedly distant from the tonic and is referred to explicitly in the surrounding movements suggests very precise intentions concerning the likely effect of the work on the audience – as well as the desire to instill into the violin concerto the kinds of 'progressive' techniques associated more readily with genres like the symphony and string quartet. Works like Vioti's Concertos Nos. 23 and 27 can thus provide illuminating points of intersection between the currents of audience reception, linguistic experimentation in instrumental music of the time, and the cross-fertilisation of genres at a crucial point in the history of music in Britain towards the end of the eighteenth century.

R. H. Stewart-Macdonald (New Hall, University of Cambridge): 'The Faces of Parnassus: Towards a new Reception of Muzio Clementi's *Gradius ad Parnassum*'

Muzio Clementi's *Gradius ad Parnassum*, produced in three volumes between 1817 and 1826, is one of the composer's most widely known but least familiar works. Many have still heard of the *Gradius* but increasingly few have come into direct contact with it; and still fewer are acquainted with the full range of its contents. Nevertheless, in more scholarly circles, the *Gradius* is often considered to represent the summit of Clementi's achievements as pianist, publisher and composer. In this paper I will examine the function and significance of the *Gradius* as perceived by Clementi himself and the work's changing position in nineteenth- and twentieth-century British musical culture. Evaluating the accepted view that the *Gradius* represents a point of culmination or synthesis in Clementi's

composing career will involve exploring parallel developments in the keyboard sonatas and symphonies. In particular, I will demonstrate how contrapuntal predilections seen in the later piano sonatas and symphonies are explored more extensively in the *Gradius*. I will also compare the *Gradius* with other pedagogical works produced by British-domiciled composers of the time, namely Clementi's student Johann Baptist Cramer. I will then consider the place of the *Gradius* in nineteenth- and twentieth-century British musical culture, summarising its initial reception in the early nineteenth century and its representation in Associated Board syllabuses. This, together with the large number of nineteenth-century editions in which only small selections from the work were included, has perpetuated an incomplete knowledge of the *Gradius* and, given the work's close identification with Clementi himself, an erroneous perception of its composer predominantly as a keyboard pedagogue of secondary artistic significance. I will end by speculating on how the *Gradius ad Parnassum* might be received anew in the twenty-first century.

Bradley Strauchen-Scherer (Horniman Museum, London): 'Winds of change: Giovanni Puzzi and London's "Classical Concerts for Wind Instruments"'

Horn players today are often surprised to learn that the repertoire of the nineteenth-century London horn virtuoso Giovanni Puzzi consisted primarily of his own arrangements of popular Italian opera arias. A study of Puzzi's performances in the late 1830s is notable for the appearance of compositions such as Beethoven's Sonata for Horn and Piano, Op. 17 and an arrangement of Corelli's Sonata No. 9. These works were performed in the context of chamber music concerts, an environment that distinguished itself from benefit and private for chamber music' prompted Puzzi to emulate enterprising performers such as Henry Blagrove by organising his own series: the 'Classical Concerts for Wind Instruments' of 1838. These performances drew together a woodwind quintet comprised of London's leading players and introduced a previously neglected form of chamber music to London's concert life. For these reasons, this short-lived concert series was one of Puzzi's more innovative and musically significant acts as a horn player and entrepreneur. This paper will explore this initial foray into the realms of early Romantic chamber music for wind in London and will consider the context from which it emerged.

Ian Taylor (University of Oxford): '"The art of music... superseded by the art of war": Concert Organization in London during the Early Nineteenth Century'

The years surrounding the turn of the nineteenth century are widely held to constitute a 'dark age' in the history of symphonic performance in this country, standard historiographical narratives claiming that the founding of the Philharmonic Society in 1813 served to bring to an end a period of orchestral inactivity in London stretching back to the departure of Haydn from the city some eighteen years earlier. Whilst the origins of these claims may be traced to the writings of the Philharmonic's own founders and early historians, the persistence of such negative impressions of this period may be linked to a number of modifications made to the organizational structure of London concert life after the demise of the Haydn-Salomon series.

This paper will suggest that, in the wake of various social, political and economic pressures arising from the activity surrounding the Napoleonic wars in Europe, the large-scale public concert series associated with the so-called 'rage for music' of the 1780s and 1790s became increasingly hard to sustain. By the turn of the nineteenth century, therefore, London found itself devoid of any immediately obvious institutional focus for the performance of symphonic repertory. Offering a detailed exploration of the entrepreneurial activity undertaken by certain individual musicians in the city, it will be argued that standard patterns of programme construction were nonetheless retained, orchestral music flourishing within an array of less readily documented performance spheres. Considering the evidence regarding the relationship between these seemingly individually-organized events, the discussion will conclude with an assessment of the significance of this network of performances for the next obvious institutional milestone in the development of public concert culture: the founding of the Philharmonic Society.

Kristian Tetens: 'Continental Opera in the London of William IV: Thomas Monck Mason and the King's Theatre, Haymarket, 1832'

Musicologists have inexplicably ignored Thomas Monck Mason's tenure at the King's Theatre, Haymarket, during which several important Italian, French, and German operas had their London premieres. Mason became the manager of the theatre in 1832, intending to lease it for three years. Condemning previous managers' indifference to the expectations of the 'fashionable world', Mason promised significant improvements. By the end of the season most critics agreed that the theatre at least partially fulfilled this promise, but Mason suffered such severe financial losses that the building's owners ejected him. Mason's difficulties were hardly unusual in the highly speculative arena of theatrical management during this period; Mason himself attributed his failure to a confluence of factors, including the cholera epidemic, the passing of the Reform Bill, and the apathy of the Court. Despite these obstacles, Mason produced a notable season featuring continental companies in the first London performances of, among others, Bellini's *La straniera*, Pacini's *Gli arabi nelle Gallie*, Meyerbeer's *Robert le diable* (in French), and Weber's *Der Freischütz* (in German). This paper provides the first scholarly assessment of Mason's tenure at the King's Theatre – when grand artistic and social ambition collided with the ruthless economics of opera production in nineteenth-century Britain.

Aidan Thomson (Queen's University, Belfast): 'Unmaking Elgar's The Music Makers'

Elgar's 1912 setting of Arthur O'Shaughnessy's Ode, *The Music Makers*, has been considered by many critics as one of the most problematic works of the composer's mature period. This is partly a reflection of its often sombre character, but, even more, a consequence of Elgar's use of self-quotation in the work, a procedure which inevitably prompts comparisons with Richard Strauss's *Ein Heldenleben*. Elgar's comments about the quotations are characteristically ambiguous. 'If the original place of any of these themes is known to the hearer', he wrote to Ernest Newman, 'he may feel the reason for its presence; if these quoted passages are unknown, the music may be listened to simply as an expression of feelings called up by the poem, without regard to the quotations as such' (Elgar Complete Edition, vol. 10, p. vii). But this position is somewhat disingenuous, especially given Elgar's propensity for 'enigmas': either the quotations formed a layer of meaning in the interpretation of the work in the composer's mind, or they didn't (in which case, why include them?).

In this paper, I consider afresh the role of the quotations in the work. Rather than seeing them simply as isolated moments of word painting, I argue that they reflect a modernistic approach to nostalgia, where memories are presented as fragmented, and where the idea of 'dreaming' is manifested musically by an almost subconscious transformation of particular quotations. This transformation takes place within a large-scale tonal framework which, as the work progresses, becomes increasingly strained and which, ultimately, is incapable of satisfactory closure. In short, *The Music Makers* can be seen as an interrogation by Elgar of (his own) musical language: an interrogation which suggests that the 'sense of progress' the composer discerned in the poem was far from positive.

R. Larry Todd (Duke University): 'On Constructions of Mendelssohn and Britishness'

Between 1829 and 1847 Mendelssohn visited England no fewer than ten times, and during the first sojourn also made a walking tour of Scotland and spent several weeks in North Wales. Initially, his declared purpose was not to appear in public but to consolidate his own taste. He accomplished this goal in 1829 in London by refreshing his acquaintance with George Smart and by meeting, with Ignaz Moscheles's assistance, many of the leading English musicians of the day. Mendelssohn appeared in private gatherings until his Philharmonic debut on 25 May 1829, when the twenty-year-old composer, announced not as a professional but an amateur on account of his standing as a gentleman, conducted his First Symphony. Though the symphony seems not to have received much critical attention,

the *Middlemarch* Night's Dream Overture, performed in June and July, convinced a critic that Mendelssohn 'had studied the poet, entered into his thoughts, and even caught some of his imagination'. Mendelssohn's experiences of the 1829 sojourn helped form his coalescing identity as a German musician; during his later sojourns, he repeatedly tested the compatibility of British and German musical culture. This paper examines first how Mendelssohn viewed and came to view British music, and how, in turn, his music was embraced and understood in Britain. As to the first, the paper focuses on two aspects of British music – folksong and the Handelian English oratorio – that in particular appealed to Mendelssohn's German musical sensibilities. As to the second, selected Mendelssohnian motifs are briefly traced in later nineteenth- and twentieth-century British music.

Yo Tomita (Queen's University, Belfast): 'Bach Reception in the First Half of Nineteenth-century England seen through the Manuscript and Printed Sources of the Well-Tempered Clavier'

The publication of Bach's *Well-Tempered Clavier* in 1801-2 by N. Simrock (Bonn/Paris), H. G. Nagel (Zürich), and Hofmeister und Kühnel (Leipzig) opened a fresh window of opportunities for the music-loving public to be able to appreciate what had been previously available in manuscript copies within a small, privileged circle of musicians. These editions reached English soil with little delay, but in England as well as elsewhere, the work was also published in many forms, some are identical in form with these continental editions, but amongst others are the arrangement for strings and a part of a miscellaneous collection of pieces that reflect a wide range of appeal that this celebrated work seems to have had at the time in England.

In this paper, I will focus my discussion on several key modes of reception that can be substantiated by the sources – 'sublime and beautiful' (aesthetic criterion), 'technical difficulty and pedagogical merit' (performance), 'highly ingenious' (composition study) – and examine what is unique in English Bach reception.

Stephen Town (Northwest Missouri State University, Maryville, Missouri): 'Hubert Parry's The Vision of Life Reconsidered'

Throughout the last ten years, I have conducted archival research at the British Library, the Royal College of Music Library, and the Bodleian Library on the voluminous autograph manuscripts of, among others, Hubert Parry, Charles Stanford, and Ralph Vaughan Williams. In this paper I will focus on the creative process of Parry, which emerged through the study of his holographs, while centering specifically on *The Vision of Life*. The choice of work reflects its historical position, its significance in the oeuvre of the composer, and its pertinence after a thorough examination vis-à-vis the autograph manuscripts, which form an unparalleled record of the compositional process at various levels.

Using photocopies of materials in the RCM, I will consider the final chorus of *The Vision of Life* as it was published in 1907 and 1914 (revised). Questions to be considered will range from the general and particular (why did Parry compose and how did he compose? What were his compositional goals, and what difficulties, if any, had he to overcome in order to achieve them?) to the technical (what may be learned about his creative process by analyzing the musical structure of the selected section from *The Vision of Life*?). By observing the composer at work through his musical materials, we will increase our historical knowledge of Parry and the music he created.

John Wagstaff (University of Illinois at Urbana-Champaign): 'Type and Hype: Robert Cocks and London Music Publishing'

Anyone with an interest in music from the Victorian era is likely, sooner or later, to come across the imprint of Robert Cocks & Co. Cocks's company, founded in London around 1823, retained its independence until its acquisition by Augener in 1898, and in the intervening period published many thousands of items. These ranged from vocal and instrumental pieces aimed at drawing-room amateurs to Scipion Roussetot's edition of the complete string quartets of Beethoven; and from theoretical works such as Cherubini's *Counterpoint*

and *Fugue* to a chatty, if short-lived, *Musical Almanac*. For various reasons it is the 'House of Novello' that has attracted most scholarly attention up to now: but Cocks & Co. was in some ways perhaps a more 'typical' English music publisher of its period. This paper will attempt to assess the company's role in the Victorian musical marketplace, and to examine the strategies, including strenuous and tireless self-promotion, that were employed by its proprietors to ensure its longevity.

Claire Walsh (University of Durham): "'The Lady of the Night" hath a sweet voice, and she will not sing in vain': Haggard's Women – Imperialism, Sexuality, and Music'

For Rebecca Stott, 'the landscape of potential empire becomes the landscape of pornographic fantasies and of sexual terrors' ('The Dark Continent', *Feminist Review* 32: 1989). Haggard creates such landscapes in his early romances, including *She* (1886) and *Allan Quatermain* (1887). *She* incorporates ideas of orientalism and imperialism, combined with the 'obsession' with the 'New Woman' (Sandra Gilbert, *Reading Fin-de-Siècle Fictions*, 1996) as sexual predator. In these works, he associates his sexually predatory, 'otherised' women of Africa with music, particularly song - an alliance most evident in *Allan Quatermain*. This paper examines how female sensuality and power interact with the orientalist and imperialist imagination in the construction of these fantasies, and how music is utilised within these relationships.

The romance is pertinent to studies of imperialist ideologies as it 'frequently convey[s] and consolidate[s] the common values of a culture' (Robert Fraser, *Victorian Quest Romance*, 1998). Haggard's romances are saturated with Darwinian ideas, which became inextricably linked with notions of empire, 'race', sexuality, and the proper role of women. Through examination of these works, this paper considers the means by which Haggard employed orientalist and imperialist precepts in conjunction with his representations of sexuality, women, and music.

Paul Watt (University of Sydney): 'Ernest Newman's Gluck and the Opera (1895): Its genesis, Publication and Reception'

Published in 1895, *Gluck and the Opera* was Newman's first attempt at music biography, and was the first biography of Gluck to be published in English. The reasons why Newman wrote the book remain unclear; was it the precursor to a larger-conceived set of works on the history of music-drama, or was it inspired simply out of an interest in Gluck's operas? That Newman had a hard time finding a publisher for this book indicates much about London's publishing culture of the 1880s and 1890s, but more about the tastes of the *fin de siècle* reading public. It took a bookseller, Bertram Dobell, to put up the money for publication. Like Newman, Dobell was deeply involved with the freethought movement, and his reasons for publishing *Gluck and the Opera* appear to be ones born of altruism rather than economic gain. It was published to mild critical acclaim in 1895, but it went on to have an unusually long shelf-life: it was re-issued by other publishers in the 1960s and 1970s.

Examined in detail are the conditions under which *Gluck and the Opera* was conceived, produced, received, and re-invented. Its rationale was to inspire a musical manifesto. Why did Newman think such a manifesto was required? Was this manifesto successful, and was it still relevant to readers, and music scholars, when reissued? This paper tells much about the meaning of music criticism and biography in late Victorian England (and beyond) and illustrates the influence of free thought on Newman's scholarly work.

Phyllis Weilver (Wilkes University): 'Robert Eismere and Matthew Arnold's Influence on Englishness in Music'

While the writings of Ruskin, Darwin, and Spencer are recognized ways of understanding music aesthetics and compositional aims in nineteenth-century Britain, Matthew Arnold has

received no critical musicological attention. This is a significant oversight given the importance to late Victorians of Arnold's notions of culture and national spirit.

This paper concentrates on music in Mrs Humphry Ward's *Robert Eismere*, arguably the most popular novel of the late 1880s. Ward, proud of her kinship with 'Uncle Matthew', reflects Arnold's philosophies in her novel, but configures them musically. Making German instrumental music the epitome of Hellenic and Hebraic fusion, the novel conflates disparate German compositional schools into a single expression of Teutonic music, as rendered by an English violinist. Ward thus fuses racial ideas prevalent in mid-Victorian England about the Aryan connection between German and English (not British) people, and this ethiology underlies her notions of national spirit or identity, including its cultural production. The paper focuses on *Robert Eismere*, but then briefly opens out to suggest how the connections made in the novel between Arnold and music might influence how we think about the subsequent direction of English music itself, especially that in which composers were trying to express 'Englishness.'

Susan Wollenberg (University of Oxford): 'Three Oxford Pianistic Careers: Donald Francis Tovey, Paul Victor Mendelssohn Benecke, and Ernest Walker'

The nature of musical life in nineteenth-century Britain enabled pianists outside London to construct a substantial concert career within the framework of their particular locale; in Oxford, the environment of a growing University and city enabled concert opportunities to develop in many ways at this period, as the performing careers of Tovey, Benecke, and Walker demonstrate. University societies and college series (notably the Balliol concerts, from 1885), as well as new enterprises such as the Oxford Ladies' Musical Society (1898), regularly promoted performances by local pianists.

Evidence regarding institutions and structures, pianistic style and repertoire, and critical reception, informs an enquiry into the Oxford musical activity of the three. A focus on this aspect of their work provides an alternative to the more usual contexts in which they are known: Tovey and Walker (both of Balliol College) for their writings on music, and Benecke (Fellow of Magdalen College, Oxford) as the grandson of Felix Mendelssohn and distinguished classical scholar and theologian. All three achieved celebrated status on Oxford's concert platforms; these remained the scene of Benecke's and Walker's pianistic efforts, while Tovey, after leaving Balliol and achieving critical success with his London debut, returned to Oxford as a guest performer.

David C. H. Wright (Royal College of Music, London): 'Trading on a Profession: Certificates of Proficiency, the Construction of Taste, and the Respectable Marketing of Music in Late-Victorian Britain'

The Royal Academy and the Royal College of Music, each given a token £500 per annum grant-in-aid by the Government, could but envy the relative security of the state-funded Paris Conservatoire. Inevitably, the musical standards of these British institutions were compromised by the lower attainment of some of the large number of fee-paying students they were obliged to admit. One solution to this financial dilemma turned out to be the marketing of music exams, or certificates of proficiency, ranging from school level to professional diplomas. This took a major step forward with the establishment of the Associated Board of the RAM and the RCM in 1889, 'the only two Schools of Music in Great Britain responsible to the nation for the character of their educational and examining work'. The paper looks at the early Associated Board and how it represented its purpose at home and abroad. It explores the commercial success of this system, its implications for establishing a 'core' teaching repertoire, and some of the gender and instrumental profiles that are revealed by the take-up of these examinations.

Denise Yim (University of Sydney, Australia): 'A British Child's Music Education, 1801-1810: G. B. Viotti, Caroline Chinnery, and the French Influence'

This paper will trace the music education of Caroline Chinnery, daughter of Mrs Margaret Chinnery, with whom Viotti lived for the second half of his life. The period 1801 to 1810 corresponds almost exactly to the first ten years Viotti spent under the Chinnery roof.

influence and engendered a climate of artistic stagnation. A careful study of their writings reveals this portrayal to be decidedly unjust. This paper will present an account of these debates on Irish musical identity, based on a survey of writings on music in contemporary nationalist periodicals and newspapers.

Caroline Chinnery's education is dealt with in chapter 10 of my book *Vivotti and the Chinnerys*, but in this paper I would like to go into greater detail than the confines of the book allowed, and deal specifically with her piano instruction and the French influences that operated on it. I include here the influence of the Italian composer Francesco Bianchi, who was employed as Caroline's tutor in harmony and composition. I will also touch on other aspects of Caroline Chinnery's education that Vivotti may have indirectly influenced, namely the Chinnery children's performance of French *proverbes dramatiques*. The principal source material used for this paper is the education journal of Mrs Margaret Chinnery (1801-1808). I will also draw on Caroline Chinnery's own journal (1809), on other manuscript material from the Chinnery collection, and on Mme de Genlis's 1782 education novel, *Adèle et Théodore*, on which Mrs Chinnery based her own education method.

Bennett Zon (University of Durham): "Violent Passions" and "Inhuman Excess": The Representation of Non-Western Music in Nineteenth-Century British Travel Literature

When describing the music of native New Zealanders, in his late eighteenth-century travels with Captain Cook (1772-75), George Forster suggests that they have 'violent passions' and 'inhuman excess', characteristics which later writers subsumed into an overtly sexualized discourse on savage and primitive music. Indeed, the sexualisation of non-Western music in nineteenth-century travel literature provided readers with a means of expressing rational and manifest cultural hegemony. The Egypt of Edward Lane, for example, described in *Manners and Customs of Modern Egyptians* (1836), portrays a degenerated Egypt along the lines of other great civilizations of the past. The sexuality of its music reflects this, especially in songs portrayed by Lane as 'prurient and arbitrarily lascivious, such as: 'Tread! O my joy! O my joy! Ardent desire of my beloved hath involved me in trouble! Lane's selection of texts like these contribute to his reputation as a male fantasist of harem life who promulgated some of Europe's most popular and enduring orientalist mythologies. Rana Kabbani calls this Lane's 'common distortion of selectivity'.

In relation to less esteemed – more primitive – societies, this selectivity is also evident, with travel writers dwelling on the transmuted sexual exhilaration of dance music. Richard Burton's hostile description of East Africans in *The Lake Regions of Central Africa* (1860) is one example: 'It is a truly offensive spectacle – these uncouth figures, running at a gymnastic pace, half clothed except with grease, with pendulous bosoms shaking in the air, and cries that resemble the howls of beasts more than any effort of human articulation'.

This paper examines the sexualisation of savagery and its function as an integral part of racist anthropological discourse of nineteenth-century British travel writing. I will examine what Ellingson describes as animalizing language, overwhelmingly negative and 'intensified by racial invective and smiles of bestiality'.

Patrick Zuk (University of Durham): "Music and the Gaelic Revival: The Quest for an Irish Musical Identity"

The foundation of the Gaelic League in 1893 marked an important stage in the evolution of Irish national self-consciousness. This organization made a concerted attempt to preserve aspects of an indigenous Gaelic culture that had been increasingly threatened with extinction since the famines of the 1840s, in the hope of fostering a distinctive cultural life that would be more recognizably Irish in character, free from the seemingly all-pervasive influences of English fashions and popular culture. As the ideals of the League found increasing popular support, contemporary intellectual life became marked by intense debate over the validity of various conflicting conceptions of Irish cultural self-expression, particularly with regard to literature. Although musical activity in Ireland occupied a rather marginal place in Irish cultural life, on account of the retarded development of native musical infrastructures, a small, but influential, group of Irish musicians sought to engage with the question of how a national school of Irish composition might develop, given the opportunity to do so. Recent musicological writing on this period has portrayed some of these figures in a rather unflattering light, accusing them of narrow nationalist sympathies and a strident cultural chauvinism, which ultimately exerted a markedly detrimental

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Hugh Stewart Hall

Hugh Stewart Hall is one of the oldest halls of residence at the University of Nottingham. Until September 2000 it was one of only two all-male Halls, the other being the neighbouring and sporting rival Cripps Hall.

The oldest part of Hugh Stewart Hall was called Lenton Hall from the early nineteenth century until 1937. The house is thought to have been designed by the architect and builder William Strutton for John Wright, a Nottingham banker. The land was purchased in 1798 and the house seems to have been completed and occupied by 1804. The Hall was extended in 1937, after which the Hall was re-named Hugh Stewart Hall, and once again in 1969, making Hugh Stewart the largest hall of residence on campus.

Hugh Stewart Hall is named after Hugh Stewart (1884-1934), Principal of University College, Nottingham from 1929 to 1934. He was born in Aberdeenshire and was educated at the local village school and at Fettes College, Edinburgh. He studied for a year at Edinburgh University and then went up to Cambridge where he graduated with a first in the Classical Tripos.