4th Biennial International Conference on Music in 19th-Century Britain

University of Leeds
24-27 July 2003

CONFERENCE PROGRAMME
PROGRAMME COMMITTEE:

Professor Julian Rushton
Dr Peter Holman
Dr Rachel Cowgill
Dr Christina Bashford
Dr Peter Horton
Dr Bennett Zon

CONFERENCE CHAIR:

Dr Rachel Cowgill

CONFERENCE ADMINISTRATOR:

Susan Lacey

STUDENT HELPERS:

Clare Brown
Stephanie Burgis
Clare Lyon
Anne Royle

We would like to express our sincere thanks to the following organisations for their support of this conference: The British Academy, The Music & Letters Trust, Ashgate Publishing, and World of Brass
WELCOME

On behalf of the School of Music, I would like to warmly welcome delegates to the University of Leeds for what I’m sure will be a very stimulating and wide-ranging conference. Leeds was among the most significant musical centres in Britain in the nineteenth century, and the foundation of the Leeds Musical Festival in 1858 to celebrate the opening of the Town Hall by Queen Victoria cemented its reputation as a place that embraced both the established and the new. The University’s continuing commitment to music is manifested in our new School of Music building, completed in December 2002, which houses the conference. This integrates a nineteenth-century Presbyterian Church and manse (1879) and a purpose-built structure for the delivery of music education in the twenty-first century. A second phase of building work, which will begin later this summer, will see the restoration and refurbishment of the elegant Clothworkers’ Centenary Concert Hall. I hope that you have a fruitful and enjoyable time during your stay in Leeds, and look forward to welcoming you back in the future.

Professor David Cooper
Head of School
Fire evacuation and security procedures have been included in your conference packs, and will be displayed at various points throughout the conference. Please note them for your own safety.

For the duration of the conference, your security code for the inner door of the School of Music is:

1837
**CONFERENCE PROGRAMME**

**Thursday 24 July 2003**

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<td><strong>Welcome</strong> (Conference team)</td>
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<td>4.30-6.00pm</td>
<td><strong>Session I:</strong></td>
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<td><strong>(a) Elgar</strong> Chair: Julian Rushton</td>
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|            |      • Matthew Riley (Royal Holloway, London):  
|            |         'Nothing between that infancy and now': Elgar and Childhood  
|            |      • Paul Harper-Scott (Magdalen College, Oxford):  
|            |         'A burning quotidian tertian': Tonality and the Unpicking of Identity in Elgar's Falstaff  
|            |      • Peter Horton (Royal College of Music, London):  
|            |         Hugh Blair, Edward Elgar and 'Blessed are they who watch’  
|            |   **(b) Pianos, Pianists, and Piano Music** Chair: Dorothy de Val |                    |
|            |      • Peter Willis (University of Durham):  
|            |         Chopin Incognito: 'M. Fritz' in London  
|            |      • Therese Ellsworth (Brussels, Belgium):  
|            |         The 'Legitimate Pianoforte Concerto': Development of a Musical Canon in London  
|            |      • Susan Wollenberg (University of Oxford):  
|            |         Pianos and Pianists in 19th-Century Oxford  
| 6.15-7.15pm | **Dinner**                                | Senior Common Room                |
| 7.30-8.45pm | **Keynote Address** Chair: David Cooper (Head of School) | CCCH                              |
|            |    Revd John Lowerson (University of Sussex):  
|            |         Improvement and Harmony            
| 9.00-9.45pm | **Piano Recital** David Mawson (University of Leeds) | CCCH                              |
|            |    Programme, played on the School of Music's Erard piano, to include items by Mendelssohn, Clementi, Field, and Sterndale Bennett  
<p>| 10.00pm   | <strong>Bar</strong>                                   | Terrace Bar, Union Building       |</p>
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<td><strong>(a) Music and Theatre</strong></td>
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<td>Roberta Marvin (University of Iowa, US): <em>Handel’s Acis and Galatea: A Victorian View</em></td>
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<td>Paul Rodmell (University of Birmingham): <em>‘The Italians are coming’: Opera in Mid-Victorian Dublin, 1840-1870</em></td>
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<td>Stephen Cockett (Exeter University): <em>Acting with Music: Henry Irving’s Use of the Musical Score in his Production of The Bells</em></td>
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<td><strong>(b) Orchestral Concerts</strong></td>
<td>Chair: Philip Olleson</td>
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<td>Ian Taylor (Lady Margaret Hall, Oxford): <em>‘A Period of Orchestral Destitution’?: Symphonic Performance in 19th-Century London to the Founding of the Philharmonic</em></td>
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<td>Simon McVeigh (Goldsmiths’ College, London): <em>London’s First ‘Permanent Orchestras’: The Changing Structure of Orchestral Concerts around 1900</em></td>
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<td><strong>Session III:</strong></td>
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<td><strong>(a) Performance, Populism, and Education</strong></td>
<td>Chair: Graham Barber</td>
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<td>Alan Bartley (Oxford Brookes University): <em>The South Place Sunday Concerts - Bringing Music to the People</em></td>
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<td>Sally Drage (University of Leeds): <em>The Music of Stockport Sunday School</em></td>
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<td>Sarah Kaufman (Royal Northern College of Music, Manchester): <em>Finding Themselves: Musical Revolutions in 19th-Century Staffordshire</em></td>
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### (b) Musical Personae  
Chair: Susan Wollenberg

- Michael Allis (Royal Academy of Music, London):  
  *Promotion through Performance: Liszt’s Symphonic Poems in the London Concerts of Walter Bache*
- Anne Widén (Royal Holloway, London):  
  *'Le roi est mort, vive le roi': Languages and Leadership in Niecks’s Liszt Obituary, The Musical Times, September 1886*
- Ann Royle and Rachel Cowgill (University of Leeds):  
  *'A Duke of Wellington amongst us': The Role and Public Persona of the Orchestral Conductor in early 19th-Century London*

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### 2.00-3.30pm  
**Session IV:**

#### (a) Festivals and Choral Music  
Chair: Leanne Langley

- David S. Knight (Council for the Care of Churches):  
  *Musicians at the Coronations of William IV (1831) and Victoria (1838)*
- Lewis Foreman (University of Birmingham):  
  *The Manchester Grand Musical Festival of 1836, and the Development of the English Choral Festival in the 19th Century*
- Charles McGuire (Oberlin College Conservatory of Music, US):  
  *'Singing for the Million': Constructing the 'Popular' Oratorio at the end of the 19th Century*

#### (b) Miscellaneous  
Chair: Michael Allis

- Catherine Dale (University of Hull):  
  *Britain's 'armies of trained listeners': Building a Nation of 'Intelligent Hearers'*
- Ian Graham-Jones (Emsworth, Hampshire):  
  *Alice Mary Smith: A Forgotten Victorian Symphonist*
- Emma Sutton (University of Edinburgh):  
  *Diabolus in Musica: Music and Sexuality in fin-de-siècle Poetry*

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### 4.00-5.00pm  
**Singing workshop: Partsongs in Church?**  
Led by Judith Blezzard

<p>| 4.00-5.00pm | Rehearsal Hall | Rehearsal Hall |</p>
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| 5.15-6.30pm  | **Concert**: Leeds University Baroque Choir with members of Leeds Baroque Orchestra and Rachel Latham (flute), directed by Peter Holman and introduced by Rachel Cowgill  

‘Music for a City set on a Hill’: music composed and arranged by Christian Ignatius Latrobe (b. Fulneck, Leeds, 1758; d. Fairfield, Manchester, 1836). Programme to include anthems, hymns, and keyboard music from collections published 1790-1814  

Sponsored by the *Music & Letters* Trust | CCCH |
| 6.45-7.45pm  | Dinner                                                               | Senior Common Room |
| 8.00 and 8.20pm | Coach transfer to Armley Mills Industrial Museum, Armley, Leeds  

(*Company Coaches*, Knottingley) | Departing from Parkinson Steps, Main Entrance |
| 8.30-11.00pm | **Music, wine, and exhibitions**, including:  

*The Amazing Mr Arban*, a presentation on a Corteo cornet of Arban's time by the cornet player Russell Gray, accompanied by members of Elland Silver Band, conducted and chaired by Philip Wilby  

Sponsored by World of Brass | Armley Mills Industrial Museum, Armley, Leeds |
| 10.30 and 11.00pm | Coach transfer from Armley Mills to Ellerslie Hall | |

**Saturday 26 July 2003**

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| 9.30-11.00am | **Session V:**  

(a) **Listeners and Audiences** Chair: David Wright  

- Eva Mantzourani (Canterbury Christ Church University College):  
- Phyllis Weliver (Wilkes University, US):  
  *'[T]hat full, blue, steadfast orb': Surveillance and Concert Audiences in Charlotte Brontë’s Villette*  
- Christina Bashford (Oxford Brookes University):  
  *The British-ness of the 19th-Century Programme Note* | Lecture Theatre 1 |
### (b) Church and Organ Music  
Chair: Peter Horton

- Philip Olleson (University of Nottingham):  
  *Samuel Wesley, Thomas Adams, and the English Organ of the 1820s*
- Judy Barger (Indiana University, US):  
  *Playing upon versus Playing with the Organ: The Reception of the Organ Recital in Victorian England*
- Thomas Muir (University of Durham):  
  *'Old Wine In New Bottles': Renaissance Polyphony in the English 19th-Century Church, 1873-1914*

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<td>11.30am-1.00pm</td>
<td><strong>Session VI:</strong></td>
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|                    | (a) Aesthetics and Identity  
   Chair: Bennett Zon | Lecture Theatre 1 |
|                    |   • Charlotte Purkis (King Alfred's College, Winchester):  
   *Aesthetic explorations of personal and collective identities and their construction through 'imperfect' listening to music: the case of Vernon Lee (Violet Paget 1865-1935)*
|                    |   • Donna S. Parsons (University of Iowa, US):  
   *'Ill Advised and Foolishly Ambitious': The Enigmatic Contralto in Vernon Lee's Ariadne in Mantua*
|                    |   • Gulliver Ralston (St Peter's College, Oxford):  
   *Uncovering an 'Infested Language'?: David Irvine’s place in fin-de-siècle British Wagnerism*
|                    | (b) Publishing and Advocacy  
   Chair: John Wagstaff | CCCH         |
|                    |   • Isabel Parrott (University of Wales, Bangor):  
   *William Sterndale Bennett and the Bach Revival in 19th-Century England*
|                    |   • Fiona Palmer (Queen's University, Belfast):  
   *The Editorial Link between Composer and Consumer: Vincent Novello in the Market Place*
|                    |   • Michael Burden (New College, Oxford):  
   *Louisa Pyne, Mr Wall, and Musical Copyright*
| 1.00-2.00pm        | **BUFFET LUNCH**                           | CCCH Foyer   |
| 2.00-3.00pm        | **Session VII:**                           | Lecture Theatre 1 |
| (a) Wales, Scotland, and Ireland  
   Chair: Aidan Thomson | Lecture Theatre 1 |
|                    |   • Meirion Hughes (Twickenham, Middlesex):  
   *Attwood's St David's Day: Music, Wales, and War in 1800* |
Christopher Scheer (University of Michigan, US): *For the Sake of the Union: The Nation in the Music of Sir Charles Villiers Stanford*

Jennifer Oates (Florida State University, Tallahassee, US): *Hamish MacCunn (1868-1914): A Scottish National Composer?*

**(b) Roundtable:** *Performance Practice in 19th-Century British Music*
Chair: Julian Rushton

Panel: Stephen Muir (University of Leeds) on popular and art songs, David Mawson (University of Leeds) on piano music, and Sally Drage (University of Leeds) on psalmody

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| 4.00-5.15pm | **Keynote address** Chair: Julian Rushton*
  Professor Ruth Solie (Smith College, US):  *Macmillan's Magazine in the Grove Years: An Unprofessional View*
  Sponsored by the British Academy
| 5.30-6.45pm | **Wine reception and exhibition**
  Exhibition of books from Ashgate Publishing, and items from Special Collections, Brotherton Library, including items from the recently acquired Fiske-Platt and Priestley collections
  Sponsored by Ashgate Publishing
| 7.00pm      | **CONFERENCE DINNER**                | University House       |
| 8.15pm      | **Song Recital:** Stephen Muir and David Mawson (University of Leeds)
  An informal programme including items by Maude Valerie White, William Sterndale Bennett, George Frederick Pinto, John Liptrot Hatton, Henry Rowley Bishop, and Michael William Balfe
| 9.00-11.00pm| **BAR**                               | Terrace Bar, Union Building |
## Sunday 27 July 2003

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<td>(a) <strong>Monarchy and Empire</strong></td>
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<td>Chair: Rachel Cowgill</td>
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|               | • David Wright (Royal College of Music, London):  
|               |    *Sir Frederick Bridge and the Musical Furtherance of the Imperial Project, 1887-1911* |                   |
|               | • Corissa Gould (University of Southampton):  
|               |    *'An inoffensive thing': Elgar, The Crown of India, and Empire* |                   |
|               | • Duncan Barker (Royal College of Music, London):  
|               |    *'From ocean to ocean': How Harriss and Mackenzie Toured British Music across Canada in 1903* |                   |
|               | (b) **Britain and Germany**                 | CCCH              |
|               | Chair: Christina Bashford                    |                   |
|               | • Joel Bacon (Universität für Musik und darstellende Kunst, Vienna):  
|               |    *The Respectability of German Music: English Reception of Josef Rheinberger* |                   |
|               | • Aidan Thomson (University of Leeds):  
|               |    *A Musical King Cnut: Charles Maclean, the Internationale Musikgesellschaft, and International Impressions of British music, 1899-1914* |                   |
|               | • Stuart Campbell (University of Glasgow):  
|               |    *Frederick Niecks - 'a very eminent occupant of the Chair of Music'* |                   |
| 11.00-11.30am | **COFFEE**                                   | CCCH Foyer        |
| 11.30-1.00pm  | **Session IX:**                              | Lecture Theatre 1 |
|               | (a) **Othernesses**                          |                   |
|               | Chair: Stephanie Burgis                      |                   |
|               | • Bennett Zon (University of Durham):  
|               |    *From 'very acute and plausible' to 'curiously misinterpreted': William Jones’s On the musical Modes of the Hindoos (1792) and its Reception in later Musical Treatises* |                   |
|               | • Derek B. Scott (Salford University):  
|               |    *Blackface Minstrels, Black Minstrels, and Their Impact on British Popular Music* |                   |
|               | • Claire Walsh (University of Durham):  
|               |    *Orientalism and Opera*                   |                   |
|               | (b) **Roundtable: Natural Selection? - Sources and Archives**  
|               | Chair: Lewis Foreman                        |                   |
|               | Panel: Rupert Ridgewell (British Library) on the programme project; Simon McVeigh (Goldsmiths' College) on government records; Peter Horton (Royal College of Music) on the RCM |                   |
collection and the importance of a census of Victorian music surviving in manuscript; Lewis Foreman (University of Birmingham) on performance, revival, and the writing of history

| 1.00-2.00pm | LUNCH | CCCH Foyer |

**CONFERENCE ENDS**

The Taxi Rank is located in front of the Parkinson Building

**NOTES:**
ABSTRACTS

Michael Allis (Royal Academy of Music, London):
Promotion through Performance: Liszt’s Symphonic Poems in the London Concerts of Walter Bache

After studying with Franz Liszt in Rome in the 1860s, the English pianist Walter Bache (1842-88) returned to Britain, and organised a concert series from 1865-87 with one primary objective: to promote the idea of Liszt as a serious composer. Given the sporadic performances of Liszt's works in Britain after the composer's visit in 1840-41, these concerts were therefore significant in relation to the reception of Liszt in Britain. This paper explores Bache's promotional strategy in relation to the symphonic poems. Discussion of critical reaction to these concerts also helps to characterise the role of the press in forming and perpetuating attitudes in 19th-century Britain towards Liszt's music. Given the tentative descriptions of Liszt's symphonic poems in contemporary biographical and critical studies in Britain, performance (represented by Bache's pioneering concerts) is therefore identified as being fundamental to issues of reception, canon, and value.

Joel Bacon (Universität für Musik und darstellende Kunst, Vienna):
The Respectability of German Music: English Reception of Josef Rheinberger

Even at the height of his career, Josef Rheinberger (1839-1901) was able to remark that his works were better received abroad than in Munich. Local reception, though mostly favourable, fluctuated in response to both the Cecilian movement and royal patronage of Wagner. The Cecilians denounced his religious music as emotional and operatic; the Wagnerians dismissed his style as old-school and academic.

In England, however, a society skeptical of contemporary German music responded enthusiastically to Rheinberger. Former students, as well as international figures such as Hans von Bülow, championed his music in England, where his oratorios and organ sonatas in particular received wide acclaim. This paper explores the deep resonance his work found in late 19th-century English musical society, drawing on concert reviews, critical essays, and correspondence. Special consideration is given to Harvey Grace's extensive article for *Grove's Dictionary of Music and Musicians*, significantly, one of the first comprehensive writings on Rheinberger in any language.

Judy Barger (Indiana University, US):
Playing upon versus Playing with the Organ: The Reception of the Organ Recital in Victorian England

London's 1862 International Exhibition gave England's organists increased performance opportunities outside the church. Their recitals fueled a debate in the press concerning what music could appropriately be played on the organ in this extraliturgical setting. Because of its association with the church, the organ was held to high standards of music. As a one-person band, the organ could serve as a musical missionary, much like Jullien's Promenade Concerts, to bring 'Music to the People'. Reaction to organ performances by Elizabeth Stirling, who played at the 1862 International Exhibition, serves as a vantage point from which to examine possible pressure on organ recitalists to compromise between two opposing schools of thought, one
favouring serious music originally for the organ, the other wanting lighter music with more entertainment value. W. T. Best's organ arrangements from works of great masters offered a middle ground. Given its location in an exhibition hall, and its role in providing music for passers-by and dedicated listeners alike, the organ recital was itself contradictory. Concerns raised and solutions offered in the press provide insight into the larger issues of the organ as a recital instrument and the relation of the classical and popular music traditions in Victorian England.

Duncan Barker (Royal College of Music, London):
'From ocean to ocean': How Harriss and Mackenzie Touried British Music across Canada in 1903

Between 31 March and 9 May 1903 a series of choral and orchestral concerts took place in fifteen centres across Canada. After two years of preparation by the indefatigable Charles A. E. Harriss (1862-1929) of Ottawa, the performances stretched from Halifax, NB, on the Atlantic coast, to Victoria on the Pacific. Sir Alexander Campbell Mackenzie travelled from London to conduct the 'Cycle of Musical Festivals of the Dominion of Canada' and, at his request, almost all of the music performed was written by contemporary British composers. Not only was the Cycle the largest musical festival to have taken place in Canada, involving around 4,000 singers and 500 instrumentalists, it also took British music to parts of the Dominion that had never before witnessed performances on such a scale.

Drawing on concert programmes, reports in *The Musical Times*, and other sources, this paper will examine the sheer breadth of musical activity in the Cycle. It will also give the background to the key Canadian participants, many of whom had recently emigrated from Great Britain. What effect did this unique festival have on musical life in Canada? How were performances received outside the urban centres? And what did Harriss and Mackenzie seek to achieve with their 'grand endeavour'?

Alan Bartley (Oxford Brookes University):
The South Place Sunday Concerts - Bringing Music to the People

Uncompromising concerts of chamber music have been hosted by London's South Place Ethical Society since the 1880s. Up to thirty concerts each year have been given, in the Society's chapel in Finsbury until 1927 and thereafter in the Conway Hall, Red Lion Square. The concerts continue to this day, making it one of the longest-running series in Europe, and giving South Place a cachet which attracts top instrumentalists from all over the world.

This talk will attempt to shed light on the early days of the South Place Sunday Concerts, from their beginnings to their coming-of-age in 1908. It will address the ambition and enthusiasm of the early promoters; their financial trials and tribulations, with musicians persuaded to forego their fees in order to support the concerts; the attempts to attract and educate the motley audience drawn from adjacent working-class areas, and the efforts made to hold their interest and maintain audience numbers.

Reasons will also be suggested for the survival of the South Place concerts when similar series of chamber music in and around Edwardian London were succumbing to increasing competition from the capital's orchestras.
The provision of printed programme notes at concerts was a phenomenon born of the 19th century. That much is well known. What is less appreciated is that the phenomenon flourished in Britain three or four decades before becoming established in other international centres.

Often accompanied by thematic material in music type, British programme notes emerged in significant numbers from the 1840s. At heart they sought to explain the structure of the relatively young symphonic repertoire, whose lengthy, text-less and often abstract movements offered new and considerable challenges to the growing number of concert listeners. The resultant ‘analytical programme notes’ made a significant contribution to the shaping of listening practices, and the importance and innovation of this new genre of music writing was repeatedly acknowledged by foreign visitors.

But why Britain? Underpinning the programme note’s successful proliferation were several interlocking factors, including the size and nature of the British concert market; the growth of audiences eager for the elucidation of high art; the absence of a tradition of in-depth music reviewing in British journals (when compared with abroad); and Victorian notions of industry, rationality, education and progress. There may even have been, within the programme note ideal, the possibility of fuelling the ongoing national campaign for music to be treated and supported - financially and institutionally - in an adequate manner.

Louisa Pyne (1832-1904) was a soprano with a beautiful and flexible voice, so beautiful, in fact, that her stage nickname was ‘The Lark’, taken from a song written for her during one of her tours in the United States. Through the Pyne-Harrison Opera Company in New York and the Royal English Opera Company in London, she became a successful opera promoter, commissioned new operas from Balfe, had Royal connections, and was one of the earliest female recipients of the Royal Philharmonic Society’s Gold Medal. However, there was a darker side to Louisa. She and her partner, William Harrison, made a habit of purchasing the rights of the operas they commissioned, apparently to the detriment of the composers; William Vincent Wallace declared on his deathbed that the greatest mistake he’d ever made was to sell the rights to his opera Lurline to Louisa Pyne. And when the activities of the notorious performing rights collector Alfred Wall were finally stopped, the musical press muttered that it was just as well, as he had been working for Louisa Pyne and her husband Frank Bodda. This paper will illuminate this episode and throw some light on its position in the development of musical copyright in the 19th century.

A.C. Mackenzie so described his friend Niecks, who was Reid Professor of Music in the University of Edinburgh from 1891 to 1914. Best known now for his books Frederick Chopin as a Man and Musician (London 1888), Programme Music in the last four Centuries (London 1907) and the posthumous Robert Schumann (London 1925), Niecks was also a prolific contributor to The Musical Times (1878-1910) and the Monthly Musical Record (1879-1923). He was, besides, innovative and resourceful in his professorial role, though his activities could not help but be overshadowed by those of his successor Donald Tovey. This paper considers the career which
the Düsseldorf-born musician made in Britain from 1868, and examines aspects of his contribution to British musical life as writer and academic.

**Stephen Cockett (Exeter University):**

*Acting with Music: Henry Irving's Use of the Musical Score in his Production of The Bells*

The pit orchestra with its musical director taking cues from events on stage was a taken-for-granted feature of theatrical performance in the 19th century. Actors in melodrama spoke the text to the accompaniment of a musical score, and their acting style was in large part was formed in response to rhythm, melody and musical dynamics. Study of 19th-century theatrical performance, however, has been limited by the inaccessibility of original musical scores. This paper grows out of a research project aiming to recreate and make available these scores for student and actor through the use of music technology. It will take as a key example Henry Irving's celebrated performance of Mathias in *The Bells* by Leopold Lewis, and examine how music contributed to his interpretation of the role in the production that turned the original melodrama with its stereotyped villain into more disturbing psychological play built around the moral ambiguity of its central character.

**Catherine Dale (University of Hull):**

*Britain's 'armies of trained listeners': Building a Nation of 'Intelligent Hearers'*

Although the Tonic Sol-fa movement in British education had enabled vast numbers of people to participate in the local choral societies and massed performances of oratorio that formed a significant part of amateur music making in Britain in the second half of the 19th century, its success was severely limited by its failure to inculcate in its students an understanding of staff notation, and, for this reason, a number of dissenting voices began to express opposition to the mechanistic rote-learning approach of the method. By the end of the 19th century the focus of music education had thus begun to shift from the acquisition of technical proficiency on the voice or an instrument to the cultivation of an appreciative, aesthetic understanding of the canon of musical literature which necessarily exceeded the students' own performing abilities - from active participation to passive, yet informed listening.

This paper documents the beginnings of what became known as the 'music appreciation movement' both in Britain and in America, where its acceptance was much more rapid. It considers the early manifestos of the first British pioneers, Mary Langdale and Stewart Macpherson, and their advocacy of a broader curriculum in music in which mere technical proficiency without understanding is supplanted by intelligent listening. The means by which this greater understanding was achieved was a detailed study of musical form, motivic structure, 'analytical harmony' and historical process; indeed, the 'minute critical examination' to which Langdale subjected a work and the practical examples in Macpherson's own specimen lessons belong more properly in the domain of what today would be called music analysis. Both writers recommend suitable repertories for this penetrating treatment and propose as an essential part of the school curriculum attendance at regular chamber music recitals with prior analysis of the works performed. The paper will conclude with a consideration of the new media of the gramophone and radio, and their exploitation by Percy Scholes as a means of disseminating high quality music to a wider audience. In this way Scholes sought to rebalance the three fundamental skills of music education: performing, composing and listening, placing the emphasis firmly on the latter.
Sally Drage (University of Leeds):
The Music of Stockport Sunday School

During the 19th century Stockport Sunday School was the biggest in the world with over 5000 pupils, its own choir and orchestra, and a large music library. Its anniversary sermons were important musical occasions with professional soloists and instrumentalists. Until recently it seemed that all that remained of the library were a few manuscript part books and printed scores held in Stockport Archives, but more volumes from the library have now been found at a local school.

This paper will consider the musical history of Stockport Sunday School, and examine how the newly discovered scores provide further evidence of its extensive performance repertoire.

Therese Ellsworth (Brussels, Belgium):
The 'Legitimate Pianoforte Concerto': Development of a Musical Canon in London

Still in its early stages at the beginning of the 19th century, the piano concerto continued to develop along the model of Mozart's grand concertos that featured the composer as soloist. Between 1800 and 1810, over half of piano concerto performances in London were of this sort. By the 1840s, however, just over ten per cent included a pianist-composer. Until 1819 - the official première of a concerto at the Philharmonic Society - those most frequently performed were by London resident J.B. Cramer. Next, a decade of transition (1820s) saw the growing popularity of compositions by Mozart, Beethoven, Hummel, and Weber, chiefly performed by pianist-interpreters. Significant for this trend was the increasing number of women soloists. By 1850, women accounted for nearly forty-five per cent of soloists heard in London since 1800. Finally, from 1830 to 1850 the concertos of Chopin, Mendelssohn, and W. Sterndale Bennett secured a place in London concert life. At the same time, the division widened between 'classical' and 'virtuoso' styles, and the number of soloists proliferated from among native musicians, émigrés and touring virtuosi. This paper explores the implications of these changes for the emergence of a concerto canon by mid-century.

Lewis Foreman (University of Birmingham):
The Manchester Grand Musical Festival of 1836, and the Development of the English Choral Festival in the 19th century

The Manchester Festival of 1836 has been remembered chiefly for the untimely demise of the celebrated soprano Malibran. However, the festival is of particular interest for coming, as it did, at the time when the earlier pattern of festivals, as given at York, Manchester and Liverpool, gave way to the later 19th-century tradition exemplified by the Birmingham Triennial Festivals after the first performance of Elijah in 1846. The discovery of an annotated set of programmes of the Manchester Festival of 1836, together with extensive contemporary reports and the press cuttings of the day, allows us to make a detailed appreciation of the festival, its music and audiences, as a paradigm of the choral festival in the earlier 19th century.

Corissa Gould (University of Southampton):
'An inoffensive thing': Elgar, The Crown of India and Empire

Edward Elgar’s The Crown of India Op.66 was written in the early months of 1912 in response to a commission from the music-hall impresario Oswald Stoll. The music was to accompany an 'Imperial Masque', with libretto by Henry Hamilton, and in addition to composing the score, Elgar
was to conduct performances at the Coliseum, London, for two weeks. Despite the massive popularity of the music both at the time and in the following years, the majority of commentators elect either to negate the value of *The Crown of India* in relation to Elgar's overall output, or to simply ignore it altogether, claiming that he only accepted the commission because of the financial incentives and cobbled the work together from discarded sketches.

This paper will argue that far from being a work of marginal importance, *The Crown of India*, when considered in all its contexts, offers important and significant insights into Elgar's imperialistic beliefs, unravelling some of the misunderstandings that surround debate about his ideological values. An examination of his role in the work, which will be presented both as a piece of imperialist propaganda and as part of the contemporary Orientalist discourse, leaves no doubt as to his complicity with the dominant imperialist ideologies of his day. As a consequence, modern attitudes towards *The Crown of India*, and Elgar's other 'imperial' works, are revealed to be the result of a conscious effort to ally him with post-colonial sensibilities through the selective use of evidence and misrepresentation. On a broader level, the reading of the work as a social text of the early 20th century exposes many aspects of the mechanisms of English imperialist culture at this time.

**Ian Graham-Jones (Emsworth, Hampshire):**
*Alice Mary Smith: A Forgotten Victorian Symphonist*

Alice Mary Smith (1839-84) is known for a few published drawing room songs and some choral works published by Novello, written in the last few years of her short life, the best of these being her setting of the *Ode to The Passions*. By far the most important aspect of her work is her unpublished symphonic work: two symphonies and six concert overtures.

Her Symphony in C minor of 1863, which received a trial performance that year, is the first known symphony to have been written by a British woman composer, and shows considerable skill and craftsmanship in the handling of the orchestra and in presentation of the material. Although written on the traditional lines of her teacher Macfarren and his contemporaries, it shows several personal stylistic hallmarks. Her second symphony of 1876 was written for the Alexandra Palace competition of that year, but was not submitted in time, and is a more tautly written, concise work. These two works are due to be published later in the year by A-R Editions, edited by the author, who has recently had access to her manuscripts for sorting, cataloguing and personal study. The collection has now been given to the RAM Library.

Her symphonic overtures are based on mythological subjects or epic poems and are all large-scale works in sonata form, but with the different themes or motifs representing various aspects of the story, and all received performances during her lifetime. These works featured regularly at the Crystal Palace Saturday concerts conducted by Wilhelm Ganz and August Manns.

It is clear from a detailed look at her life and family history that Smith was an important composer of her time, and one whose life was in composition. Her work was supported by her husband (a barrister and judge who held several honorary musical positions), yet she balanced this with maintaining the duties of a lady in Victorian England in bringing up a home and family.

Several errors in the catalogue of works have been perpetuated in *New Grove*, and the somewhat negative assessment of her music in the Grove articles may need some revision in the light of the forthcoming publication.
Paul Harper-Scott (Magdalen College, Oxford):
'A burning quotidian tertian': tonality and the unpicking of identity in Elgar's Falstaff

Falstaff, Elgar's tragic symphonic study, is at once programme music, a minor piece of Shakespearean criticism, early modernist tonal and structural experiment, and a cynical musical commentary on humankind's 'failings and sorrows'. A satisfactory analysis of the work calls for a discussion of the programme, the Shakespeare criticism Elgar based his interpretation on and cited in his own published analysis of the work, and a structural analysis which can make sense both of a variety of generic implications (sonata and multi-movement deformations) as well as the complex associations between keys, motives, persons, and ideas in the work, together with its overall tonal structure.

As this multi-layered piece is examined from these different angles, Elgar's interpretation of the character of Sir John Falstaff (as presented by or inferable from Shakespeare) is revealed as an idiosyncratically gloomy view of human relationships and existential possibilities. It is also an intensely personal exploration of late-tonal musical language, its symbolic potential, its structural logic, and its relation to the musical tradition - Elgar's most complex, adventurous, and rewarding.

Peter Horton (Royal College of Music, London):
Hugh Blair, Edward Elgar and 'Blessed are they who watch'

For some ten years in the 1880s and 90s the careers of Edward Elgar and Hugh Blair, acting and later full organist of Worcester Cathedral, frequently crossed. Blair is today remembered for his evening service in B minor, as the dedicatee of The Black Knight, and for giving the first performance of Elgar's Organ Sonata. Less widely known is the fact that he turned to Elgar for assistance with the scoring of his Advent Cantata, 'Blessed are they who watch'. This paper will examine Elgar’s contribution to the work in the context of a brief assessment of Blair’s wider activity as a composer.

Meirion Hughes (Twickenham, Middlesex):
Attwood's St David's Day: Music, Wales, and War in 1800

On the 25th of March 1800, Thomas Attwood's 'comic opera', St David's Day (or the Honest Welshman) was premiered at the Theatre-Royal, Covent Garden. The new work, set in Pembrokeshire and dedicated to the Prince of Wales, is full of positive images of Cymru. Throughout the Welsh are presented as friendly, musical, honest - and, above all, loyal to the Crown. The myth of Wales as a foreign land of shifty anglophobes is challenged and dismantled.

To understand the significance of St David's Day, we have to go back to February 1797 and the invasion of Pembrokeshire by a force of 1,400 French troops. The raising of the tricolour in the British west plunged the Hanoverian state into a desperate crisis: King George III was summoned to an emergency cabinet meeting at No.10; there was panic in the City as Sterling was taken off the Gold Standard; and the loyalty of Wales was questioned as never before.

Yet shock soon turned to triumph. The French, having failed to take advantage of an unopposed landing, lost the initiative to local forces under gentry commanders. Above all, the people of Pembrokeshire refused to take up the banner of revolution, a fact celebrated in the mythology surrounding a local heroine, Jemima Nicholas. The loyalty of Wales had stood firm, but English anxieties lingered.
This paper will explore *St. David's Day* as an opera written in time of war. Its aim will be to trace the powerful link between music and politics in a work written to affirm the viability of the British project at the beginning of the 19th century. Old Owen has some of the big lines in Act II:

*There are no nations ... that can hold up their heads like the Welsh, Scots, Irish and the English. They are all brothers and sisters [..]*

**Sarah Kaufman (Royal Northern College of Music, Manchester):**  
*Finding Themselves: Musical Revolutions in 19th-Century Staffordshire*

In 1854, a solitary musical festival was held in Staffordshire. It was a grand occasion, involving six choral ensembles and a visiting group of instrumentalists known as the Orchestral Union of London. Although successful, and reputed to have been well attended, the festival failed to become a regular event. The reason for this apparent failure was a general lack of interest in musical concerns that prevailed in the Staffordshire area in the first half of the 19th century. This state of affairs was attributable to a shortage of even partially skilled musicians and suitable finances to participate in such activities. However, by the end of the 19th century, the Staffordshire area had a thriving amateur music-making scene, with prize-winning choral ensembles reported in national newspapers and journals, and ambitious conductors bringing comprehensive choral repertoire to the audiences of the area.

This paper aims to discover how the change in situation was achieved by exploring the musical and educational developments that occurred in the area and by presenting some of the personalities at work in the area during this pivotal time.

**David S. Knight (Council for the Care of Churches):**  
*Musicians at the Coronations of William IV (1831) and Victoria (1838)*

Who performed the music at the coronations of William IV and Victoria? George Smart was responsible for the music and his lists of performers that took part in these services are preserved in the library of Westminster Abbey. From these lists we can find out the size of the orchestral and choral forces and identify many of the players. By comparing the names with those in the lists of players employed in the monarch's Private Band, and with published guides including Betty Matthews's *The Royal Society of Musicians of Great Britain List of Members 1738-1984* (London, 1985) it is possible to identify many of the performers. Were all the notable players in London employed about the coronation music, and how many returned to play for Victoria after William IV? This paper will explore these questions. To put the discussion in context the music performed at the services will be introduced, along with quotations from accounts of the ceremony such as that given by William Gardiner in his *Music and Friends* (London, 1835).

**Leanne Langley (Goldsmiths' College, London):**  
*Agency and Change: Berlioz in England, 1870-1920*

The happy personal relationship Berlioz enjoyed with England is a matter of record. Less clear is the fate of his music here, and wider influence, after his death. The conventional view - great composer, philistine audiences - is that not much of interest happened until Sir Thomas Beecham conducted a masterly *Troyens* in 1947. This paper seeks to challenge that view through an analysis of performance conditions and personnel associated with the lively and diverse English concert scene in the late 19th century. England was more international than either France or
Germany, and totally open as a marketplace, assimilating Berlioz in ways unnoticed by most reception studies.

In reconstructing Berlioz performance history at this time, I will draw on programmes, memoirs, and scholarship to show a range of connecting links between the composer and his successive advocates in London and Manchester, from Manns, Hallé, and Dannreuther, to Colonne, Wood, Tom Wotton, and Beecham. Piano culture, choral societies, and critics all had a role to play, but it was arguably the explosion in orchestral culture - and with it a re-presentation of Berlioz as both modern and effective - that did most to enlarge public appreciation and prepare the ground for serious revaluation.

**Eva Mantzourani (Canterbury Christ Church University College):**


Throughout its social history smoking has been frequently associated with music, and has been a notable element in the participation and enjoyment of music-making. In this paper I shall consider the relationship between smoking and music in the Victorian era, and the function of smoking as a significant agent for the popularisation of art music in the late 19th century, particularly through the vehicle of ‘smoking concerts’, which represent a unique and fascinating cultural phenomenon of this time. These concerts, initially established by aristocratic and bourgeois amateur music societies, started as private and exclusively male forms of entertainment. They provided a link between the established culture of the nobility, the social and musical practices of the 18th-century Catch Club, and the emergence of popular, mass culture at the end of the 19th century. They gradually evolved to accommodate a socially diverse audience, including women, and their subsequent acceptance into mainstream concert halls in the later part of the Victorian era reflected changes not only in Victorian society, but also in its attitude towards both the performance and enjoyment of art music. The role of smoking concerts as agents of cultural change has been overlooked in the social history of Victorian music-making; this paper attempts to address this oversight.

**Roberta Marvin (University of Iowa, US):**

*Handel's Acis and Galatea: A Victorian View*

Handel's Acis and Galatea was not only a celebrated work in England in Handel's day; it continued to enjoy immense popularity through much of the 19th century. Performed on a regular basis, especially from the early 1840s through to the late 1870s, it took on various forms for Victorian audiences. This paper examines above all the dramatisations, both operas and burlesques, in which 19th-century English audiences in London and beyond would have been exposed to Acis and Galatea. The focus is on four works: a much touted operatic staging at Drury Lane in 1842, a burlesque by William Oxberry in the same year, and two extravaganzas (burlesques) for London: Francis Burnand's Acis and Galatea, or the Nimble Nymph, and the Terrible Troglodyte (1863) and Thomas Plowman's A Very New Edition of Acis and Galatea, or The Beau! The Belle!! and the Blacksmith!!! (1869). Using these texts as a mode of studying reception of Handel's music, I inquired why this work in particular was the target of parody, what the adaptations may have meant to Victorian audiences, and how they contributed to the image of Handel as an 'English' composer.
The peak of Great Britain's oratorio production occurred between 1880 and 1899, when over 135 new compositions premièred throughout the country - in large part the fruition of mid-century sight-singing methods. Sight-singing leaders premièred oratorios as the natural goal for working-class singers, arguing such compositions would provide the moral uplift of rational recreation, and a Christian, community experience devoid of most acts of a performance, including applause and celebration of an individual ego. Yet in the years after 1900, all oratorio production fell dramatically, despite this popular interest in the genre.

Examining concert reviews, festival programmes, contemporary editorials, and preliminary information gathered from the Oratorio Project, an on-line database of 19th-century oratorio performances in Great Britain, this paper explores the transition of the oratorio from the grand, prestigious genre supported by the mid-century middle classes into a popular, late-century working-class genre. This transfer, fuelled by critics' preferences denouncing the 'derivative' oratorio (including George Bernard Shaw and W.J. Henderson), coalesced through an elite desire to create an instrumental music tradition to rival Continental practices. The rational recreation thus embraced by sight singers as a means of self-improvement consequently became a marker of class distinction, resulting in the oratorio's inevitable decline in prestige.

The secession of players from the Queen's Hall Orchestra to form the London Symphony Orchestra in 1904 is usually presented as a truculent response to Henry Wood's stand on the deputy system. Yet closer examination of surviving documentation reveals that there was another side to the story, and the concept of the self-governing orchestra made up of member-shareholders was a radical response to the fashion for orchestral music in the early 1900s. The consequence was that for the first time London had not one but two 'permanent orchestras' (to use a contemporary phrase), organisations that brought new concepts to season planning (including touring and Sunday concerts), to concert finances, repertoire selection, and the profession itself. Further orchestras followed, such as the New Symphony Orchestra and that of Beecham: examination of surviving orchestral lists reveals a certain amount of exchange of players, but not many overlaps, raising the important question of where orchestral players were trained and recruited. The profusion of orchestras, already reflecting a vast over-supply of musicians, resulted in inevitable pressures with regard to audiences and finances, and each orchestra brought a different perspective: as, for example, the LSO's deliberations on whether to focus on 'canonical' works or new repertoire. The paper draws on archival and other material relating to the London Symphony Orchestra, the Queen's Hall Orchestra, the Royal Albert Hall, and the Orchestral Association.

Between the Fourth Synod of Westminster (1873) and the First World War, music by Haydn, Mozart and their successors was marginalised in the English Catholic Church by the active promotion - backed by ecclesiastical legislation - of Plainchant and Renaissance Polyphonic repertoires. Renaissance Polyphony was supported by two sorts of people: Ultramontanes
concerned to impose ‘Roman' uniformity; and adherents of the Society of St Cecilia. Cecilians did not just promote Renaissance Polyphony; they wrote much new music in the same style. Their publications, supplemented by those of Charles Bordes, entered England principally via the great Seminaries - Ushaw, Oscott and UpHolland - preparing the way for Richard Terry's work at Westminster Cathedral. Moreover by incorporating English compositions Terry gave the movement a peculiarly national inflection. It was resoundingly endorsed by Pope Pius X's 1903 decree 'Tra Le Sollecitudini'. Unfortunately Terry's scholarship was suspect; and in practice English Catholics were offered only a selection from the known repertoire. Moreover Solesmes' denigration of the authenticity of F. Pustet's Plainchant publications, prepared by Cecilian scholars and based on Medicean editions of the early 17th century, weakened the ideological alliance between Renaissance Polyphonic and Medieval Plainchant interests.

Jennifer Oates (Florida State University, Tallahassee, US):
Hamish MacCunn (1868-1914): A Scottish National Composer?

Hamish MacCunn’s musical career was relatively short lived and illustrated his devotion to Scotland. MacCunn's reliance on Scottish traditions affected the reception of his music in the press and, consequently, contributed to the early decline of his career and his failure to become Scotland’s national composer.

After his introduction to the public in 1887, MacCunn’s popularity spread throughout Britain and the United States. The increased number of commissions, performances, and publications of his works marked the rapid growth of MacCunn’s popularity. MacCunn’s reliance on Scottish traditions can be seen in the titles of his compositions. Critics commented on MacCunn’s promising future, though some felt MacCunn should abandon his use of Scottish traditions while others labelled him a Scottish national composer. Following the critical success of MacCunn's opera Jeannie Deans (1894), MacCunn continued to incorporate Scottish elements into his music, but by the late 1890s, MacCunn’s popularity began to fade. While some contemporaries called him a national composer, contemporary sources show that MacCunn, despite his popularity, never established himself as a Scottish national composer and that his continued use of Scottish traditions contributed to the early demise of his career.

Philip Olleson (University of Nottingham):
Samuel Wesley, Thomas Adams, and the English Organ of the 1820s

Central to Samuel Wesley’s organ music of the 1820s are two large-scale voluntaries dedicated to his friend the virtuoso recitalist Thomas Adams (1785-1858). Wesley tailored them to the particular strengths of Adams’s playing, in particular his use of the pedals, a rare accomplishment at this time for which he was renowned, and at which Wesley also excelled. Both voluntaries also feature extended fugues.

This paper will discuss the two voluntaries in the context of Wesley’s total output of organ music and of developments in English organ building in the early 1820s.

Fiona Palmer (Queen’s University, Belfast):
The Editorial Link between Composer and Consumer: Vincent Novello in the Market Place

This paper assesses the remit rather than the extent of Novello’s work as editor. Is it possible to quantify the extent to which Novello created, ignored, or responded to market taste and demand in his editions? How important was the currency and familiarity of repertoire in performance?
What was the impact of the requirements of his consumers on his editorial approach? Novello’s role as an arbiter of taste and the process, rationale, detail, and reception of his editorial work are reconsidered. Questions of definition, validity, longevity, and style are examined through specific publications including *A Collection of Sacred Music* (1811), *The Fitzwilliam Music* (1825-7) and *Purcell’s Sacred Music* which began its published life prior to the foundation of the family firm but reached completion as a product of Novello & Company.

**Isabel Parrott (University of Wales, Bangor):**
*William Sterndale Bennett and the Bach Revival in 19th-Century England*

Following performances of the *St Matthew Passion* conducted by Mendelssohn in Berlin 1829, public interest in Bach was re-awakened in Germany. Likewise in England there developed a growing interest in Bach during the 19th century. William Sterndale Bennett, spurred by Mendelssohn's efforts, was an important, though nowadays little recognised, protagonist in this revival. An overview of Bennett's involvement in this will be presented, looking at, for example, his performances of Bach's music in his own concerts, and his work with the Bach Society (which he helped to found) including his conducting in 1854 of the first performance in England of the *St Matthew Passion* which, as will be demonstrated, had close links with Mendelssohn's performances of this work.

**Donna S. Parsons (University of Iowa, US):**
*'Ill Advised and Foolishly Ambitious': The Enigmatic Contralto in Vernon Lee's Ariadne in Mantua*

> I do not know how to express it--when our voices met in that held dissonance, it seemed as if you hurt me - horribly. <1>

When Hippolyta sings a duet with Diego in Act IV of Lee's *Ariadne in Mantua* (1903), the prolonged union of their voices causes Hippolyta to experience distress. With her androgynous voice, Magdalen (disguised as the courtesan Diego) is able to cure the Duke's depression as well as inflict pain on whoever threatens her relationship with him. However, her inability to reveal her true identity in person or song causes her to lose control of her own destiny.

Like her fictional character, Violet Paget assumed a male pseudonym to ensure that her critical writings would be read seriously. Although her *Studies of the Eighteenth Century in Italy* (1880) received critical acclaim, it, as well as her musical scholarship, has been forgotten by today's scholars. Indeed, recent studies have focused on Lee's relationship with literary figures, the role of the castrato in *A Wicked Voice*, and her theories on aestheticism. In this essay I examine Lee's contribution to late 19th-century understanding of 18th-century opera, contextualise her views on Wagner's music with those of her British male contemporaries, and explore the relationship between gender and music in *Ariadne in Mantua*.


**Charlotte Purkis (King Alfred's College, Winchester):**
*Aesthetic explorations of personal and collective identities and their construction through 'imperfect' listening to music: the case of Vernon Lee* (Violet Paget, 1865-1935)

Vernon Lee's theoretical explorations of issues in musical aesthetics concerned with the reception of music, from the turn of the 19th and 20th centuries, provide a helpful articulation of relationships between British understandings and contemporary European debates. But Lee's
writings also identify inherent difficulties with theorisations about musical response at that time where these attempted to bypass individual perspectives. Although in her scholarly writings Lee expressed admiration for the 'Hanslick-Gurney attitude', it was a fascination with the emotional experience of individual listeners which inspired more imaginative work. Building on that 'dualism and contradiction' Lee had identified as 'The Riddle of Music' (1906) in her last major work - the culmination of many years of investigation into 'imaginative responses to music' - *Music and Its Lovers* (1932), Lee depicted a cast of characters which polarised the relationship between 'hearers' and 'listeners' into a dramatic conflict in which she herself is the masked protagonist. Taking Lee's earlier Althea dialogue 'Orpheus in Rome' (1894) also into consideration this paper looks at how Lee demonstrated how responses to contemporary 19th-century music constructed personal identity, her own alongside others. Although Lee revealed much by way of individual responses to music contributing a uniquely particular dimension to the history of musical reception at the turn of the century, she seemed to put herself over as a confused figure, simultaneously tempted and repelled by the aesthetic posturings of her day, perhaps unsure of her own literary direction, willing even to be consumed by music... Could her work be more valuable to us today in its imaginative rather than 'empirical' incarnation, and if so, why? In the words of Orpheus is 'the art [...] more potent still of him who perceives, who connects the single work, the single art, with life'?

**Gulliver Ralston (St Peter's College, Oxford):**

*Uncovering an 'Infested Language'?*: David Irvine's place in fin-de-siècle British Wagnerism

Late 19th-century British Wagnerism almost completely ignored the writings of David Irvine (1856-1930). Described by Cosima Wagner as 'the quiet and serious Scotsman', Irvine was a friend of William Ashton Ellis, and George Bernard Shaw respected and reviewed his writings. Irvine's volumes on Wagner, Schopenhauer, and Liberalism are symptomatic of the dissatisfaction with the political and religious climate felt by some 19th-century British intellectuals. His approach differs from that of his contemporaries: far removed from the aesthetic decadence of Aubrey Beardsley, Vernon Lee, and Oscar Wilde, his writings are closest to those of Shaw. However, whilst Shaw's Wagnerism (displayed in *The Perfect Wagnerite* (1898)) is primarily materialist, Irvine's approach is metaphysical.

This paper will examine the process through which Irvine's understanding of Wagner's operas and prose-works came to play a significant role in his reconstruction of the foundations of liberalism. It will uncover the close links between his two most significant works: *Parsifal and Wagner's Christianity* (1899) and *The Metaphysical Rudiments of Liberalism* (1911). The former, praised by Shaw for content though not construction, is amongst the first British attempts to understand Wagner in a philosophical context. The latter introduces Irvine's concept of an 'infested language', and provides a methodology for the overhaul of Church and State. By demonstrating the connections between the two works, this paper will show a unique side of British Wagnerism and give the 'quiet and serious Scotsman' space to speak.

**Matthew Riley (Royal Holloway):**

*‘Nothing between that infancy and now’: Elgar and Childhood*

Elgar’s life and music are surrounded by a powerful and evocative nexus of images of childhood. These have been cultivated since the composer’s death (most famously by Ken Russell), but draw their resonance from traditions that stretch back as far as early English Romanticism. Building on recent work on the *Wand of Youth* suites, this paper takes a robust view of the topic, exposing some of the myths that have been spun around Elgar’s early years. Ultimately, though, its purpose is to defend Elgar against the damaging charge of irresponsible escapism by arguing
that his encounter with the idea of childhood is richer and more invigorating than it might appear at first glance.

Elgar’s well-known statements about his childhood and the account of that time given in Jerrold Northrop Moore’s biography *Edward Elgar: A Creative Life* (1984) both, in their different ways, posit an essence of the adult musician in the child. An alternative approach is offered here through an analysis of the incidental music and scenario of the play *The Starlight Express* (1915), which draws childhood into a cosmic myth constructed around Platonism and Gnostic theology. This leads to a reassessment of the nature of Elgarian nostalgia.

**Paul Rodmell (University of Birmingham):**

*The Italians are coming*: Opera in Mid-Victorian Dublin, 1840-70

Victorian Dublin provided rich pickings for the purveyors of Italian opera in the mid 19th-century, hosting more seasons and seeing a more diverse repertoire than any city in the United Kingdom outside London. This appetite for Italian opera was driven by the Irish capital's unique social structure, and its desire to retain the trappings of its status as a capital city. This paper examines the companies which visited, their repertoire, their status in Dublin, and the nature of their audiences.

**Ann Royle and Rachel Cowgill (University of Leeds):**

*A Duke of Wellington amongst us*: The Role and Public Persona of the Orchestral Conductor in early 19th-century England (presented by Ann Royle)

The 1820s and 30s were a crucial time in the emergence of the single orchestral conductor from the previous system of dual leadership. Yet, because of the apparent interchangeableness of terms such as 'leader', 'director', and 'conductor' in contemporary sources, we know very little about how this change came about. By what point had the conductor abandoned the keyboard/violin for the baton, and become a non-playing figure with responsibilities for coordinating the ensemble and aspects of interpretation? Was it a smooth transition or one entailing vacillation? How was this played out in different performing contexts and arenas, and how influential were examples set by visiting and emigré musicians such as Weber, Costa, and Spohr? This paper investigates these issues with reference to newspapers, periodicals, and archival sources, and by focusing on specific case studies examines public and critical perceptions of the conductor and his role in early 19th-century English musical life.

**Christopher Scheer (University of Michigan, US):**

*For the Sake of the Union*: The Nation in the Music of Sir Charles Villiers Stanford

The Anglo-Irishman, Sir Charles Villiers Stanford is mainly remembered today as an influential teacher and arch-conservative composer. This paper seeks to refine this clichéd assessment by considering an often overlooked influence on his creative persona, that is, his conservative political views and strong unionist sympathies. The political beliefs supporting Stanford’s music and writings were doctrinally British, fusing England and Ireland under the aegis of Great Britain, and, after home rule seemed assured, defending Ulster. The identity of Britishness will be problematised through a brief consideration of the struggle for Irish independence.

Stanford’s support of the British-Unionism can be seen in his views on music education and appropriation of Irish and English materials, especially Irish folksong. Adoption by Irish nationalists of Irish folksong as a symbol of a uniquely Irish culture frustrated Stanford’s attempt
to claim it for British culture. He, nevertheless, used Irish folksong to convey his political message, a point made clear by a brief consideration of the \textit{Irish Rhapsody no.4}. Although Stanford’s advocacy of Britishness through music can be seen as a failure, reconsideration of Stanford’s music in light of his political beliefs contributes to a vivid picture of a seminal figure in English music, and highlights the complex interaction of politics and music in turn-of-the-century Britain.

\textbf{Derek B. Scott (Salford University):}
\textit{Blackface Minstrels, Black Minstrels, and their Impact on British Popular Music}

From the moment in 1832 when Thomas Rice appeared at a New York theatre imitating the song and dance routine of a black street performer, blackface entertainment became the dominant and distorting medium through which African-American music making was made known to white audiences in the 19th century. Rice visited London in 1836, the Virginia Minstrels (the first troupe) in 1843, and troupes soon formed in England. Blackface minstrels reinforced racism, though they subverted bourgeois values by celebrating idleness and mischief rather than work and responsible behaviour. They had a broad appeal that crossed social classes, and London’s premier troupe, the Moore and Burgess Minstrels, settled comfortably in residence at the smaller St James’s Hall. When African-American troupes visited Britain after the American Civil War, they found themselves constrained by blackface conventions, despite attempts to stress authenticity in their performances.

This paper examines the impact of blackface minstrelsy in Britain, the problems it created for black performers, and its distinct contribution to the development of British popular music in terms of sound, style and sentiment.

\textbf{Emma Sutton (University of Edinburgh):}
\textit{Diabolus in Musica: Music and Sexuality in fin-de-siècle Poetry}

\begin{quote}
Ye who have learned who Eros is, -- O listen yet a-while.
\end{quote}

In 1881, Oscar Wilde published his first and only collection of poetry, in which ‘Charmides’, from which the quotation above is taken, was included. With its references to unnamed sins and physical debilitation, its classicism and celebration of erotic love, the poem exemplifies many of the characteristics with which fin-de-siècle British poetry is frequently associated. Its musical allusions, too, are representative of the widespread attention to and celebration of music in much late-19th-century poetry and aesthetic theory. Wilde’s work, like that of Arthur Symons, Michael Field, and a number of contemporaries, equates musical sensibility with a state of erotic experience. ‘Charmides’ stands as an evocative starting point for this paper, which examines representations of music and sexuality in British poetry of the fin de siècle.

A number of musicologists have recently proposed that music is constitutive of sexual and, more broadly, personal identity; this insight was anticipated, I propose, in the representations of music in poetry of this date. Musical analogies became a medium for representing personal, private, even solipsistic aspects of individual experience, and also for articulating what we might call more ‘public’ sexual identities. Given the reciprocally-influential discourses about music and sexuality at this date, I will consider how fin-de-siècle poetry was informed by and modulated these debates. This paper considers what these texts might tell us about late-Victorian perceptions of music and of sexuality, and about the role of poetry as medium for these subjects.
Ian Taylor (Lady Margaret Hall, Oxford):
'A period of orchestral destitution'? Symphonic Performance in 19th-century London to the Founding of the Philharmonic

In contrast to the 'rage for music' associated with the appearance of Haydn in the 1790s, the early years of the 19th century have traditionally been dismissed as a barren period for symphonic music in London. Indeed, the histories of the Philharmonic Society claim that its foundation (1813) brought to an end a period of 'orchestral destitution' (Hogarth).

Examining extant programmes from concert institutions such as the New Musical Fund and the Billington-Naldi-Braham series, this paper will begin to counter the claim that 'instrumental music gave way to vocal' during these years. It will suggest that, although such concerts were associated predominantly with vocal performers, the continued reliance on 'miscellaneous' patterns of programme construction also ensured the presentation of significant symphonic repertoire. Focussing on the activity at the Vocal Concerts, it will claim that these series proved crucial, if not immediately obvious, locations for the performance of a number of significant new instrumental compositions.

The context for the emergence of the Philharmonic will thus be subject to reevaluation. The suggestion will be made that it was the explicit concentration of a major public concert series on a purely symphonic repertory, rather than the essential novelty of that repertoire, which proved the Philharmonic's defining achievement.

Aidan Thomson (University of Leeds):
A musical King Cnut: Charles Maclean, the Internationale Musikgesellschaft, and International Impressions of British Music, 1899-1914

The music critic Charles Maclean (1843-1916) has received very little attention from scholars, yet through his role as secretary of the Internationale Musikgesellschaft (International Music Society), and as the principal British critic of the Society's monthly Zeitschrift, he commanded a considerable international (particularly German) readership, to whom he could put forward his frequently inconsistent and almost always reactionary views. This paper will offer a critique of Maclean's writings in the Zeitschrift, examining in particular his vision for the future of opera in Britain, his admiration for Parry as the living embodiment of 'British' values in music, and his persistent attempts to denigrate Elgar, whose music he considered to be melodically fragmented and harmonically extreme. Maclean emerges as very conservative, yet many of his views were shared by other critics of this period, notably Henry Hadow. In addition, as a neo-Platonist, Maclean sees modernising trends in music as a moral threat to the 'natural' order of Victorian society, reforms of which he frequently condemns; his response to these reforms, in turn, serves to inform his critical judgment, most notably in his criticism of Ethel Smyth.

Claire Walsh (University of Durham):
Orientalism and Opera

Throughout the corpus of 19th-century British writings on music within the British Empire, there are expressions of Britain's belief in the superiority of the West and elements of ethnocentricity concerning her perceptions of her Empire and the peoples therein. Through linguistic analysis of these ethnographies, one may explore the effects of colonialism and imperialism, and their representations in such writings.
In this paper, I propose to discuss the relationship of orientalising poetry and song of this period. I shall explore the British popular notions of colonalist concepts, in particular that of 'the oriental woman', as they are represented in 19th-century operatic song, namely Henry Bishop's *Englishman in India* of 1827, and Solomon's *The Nautch Girl or The Rajah of Chutneypore* of 1891. I shall relate these representations to other forms of contemporary writing regarding women of the 'orient', in order to investigate the way in which the writers of these songs filter and romanticise the changing intellectual ideas of this era. Through such literary analysis, I intend to consider the means by which the popular imagination transformed the ideas of a colonised orient into romantic songs.

**Phyllis Weliver (Wilkes University, US):**  
'That full, blue, steadfast orb': Surveillance and Concert Audiences in Charlotte Brontë's Villette

Charlotte Brontë's *Villette* (1853) provides historical information about bourgeois concert-going behaviour and listening techniques. It begins by depicting the experiences of a class with different motivations to attending concerts than those who went to listen quietly and analytically - ideals which the music critic was trying to shape in 19th-century Britain. However, after setting up the bourgeois 'norm', the concert scenes in this novel go on to develop the idea of the creative personality at odds with upper-crust expectations. Lucy Snowe's identity is defined as she becomes emotionally responsive and is labelled as pathological by her society; crucially this occurs while she sits in audiences, under the observant public eye. What results is a questioning of those very norms of concert attendance espoused by the elite, which places the novel more in line with the ideals of the music profession than is at first obvious. For Lucy Snowe, imagination, music, and aesthetic responsiveness finally become more important than going to concerts to see and be seen. Brontë's novel therefore posits that the way the audience member responds to music is a crucial component not only of musical performance, but also of mid-Victorian public culture, despite prevalent behavioural codes of rationality.

**Anne Widén (Royal Holloway, London):**  
'Le roi est mort, vive le roi': Languages and Leadership in Niecks's Liszt Obituary, The Musical Times, September 1886

On 1 September 1886 Franz Liszt's obituary appeared in *The Musical Times*. This text was written by Frederick (originally Friedrich) Niecks (1845–1924), a musician and teacher of German origin. My paper is an analysis and a critical interpretation of some aspects of the obituary, which is one of the most substantial pieces of Liszt criticism published in that journal at the end of the 19th century. As 19th-century obituaries generally attempted to summarise the life of the deceased, it is useful to submit this obituary to a detailed examination in order to gain a deeper understanding of the state of Liszt reception in Britain at the time of the composer's death. In addition, it is also important to try and glean some possible agendas and assumptions behind Niecks’s text.

In this paper I concentrate on the beginning of Niecks’s text, particularly on the rhetorical and structural characteristics of its first paragraph. In doing so I especially pay attention to Niecks's usage of different languages and the implications of such practices. Moreover, I take up some images of Liszt that Niecks employs in the obituary - in this first paragraph, but also elsewhere - and present these images in a context formed by other writings on Liszt. In particular, I concentrate on images of Liszt as a leader. Many aspects of my enquiries come together in the French phrase 'le roi est mort, vive le roi' - the king is dead, long live the king - of which Niecks makes use in the first paragraph of his text.
Peter Willis (University of Durham):  
Chopin Incognito: ‘M. Fritz’ in London

On 10 June 1837 Chopin left for London with Camille Pleyel for a short visit: they were to stay less than a fortnight.

Once in London, Chopin was looked after by Stanislaus Kozmian, the poet and patriot, who was a key member of the Polish expatriate community in Paris centred round the Hotel Lambert. Fontana had written ahead to Kozmian from Paris to alert him to Chopin's forthcoming arrival, explaining that Chopin 'does not wish to meet anyone, so I beg you to keep his visit secret, otherwise he will have all the artists after him'.

Chopin's identity was revealed, according to Niecks's biography, when:

Pleyel introduced him under the name of M. Fritz to his friend James Broadwood, who invited them to dine with him at his house in Bryanston Square. The incognito, however, could only be preserved as long as Chopin kept his hands off the piano.

This paper, which will be illustrated with slides, will present further details of this intriguing episode, and consider the places Chopin visited in England, his relationship with the Polish community in London (particularly in the persons of Kozmian and Lord Dudley Stuart), and his connections with his English publishers, Wessel and Stapleton.

Susan Wollenberg (University of Oxford):  
Pianos and pianists in 19th-century Oxford

With regard to keyboard music, Oxford has traditionally been associated primarily with the cultivation of organ-playing and organ composition. Oxford's role in the development of piano music and piano performance has hitherto received little if any sustained attention from music historians. Many leading organists in 19th-century Oxford, such as Stainer at Magdalen and James Taylor at New College, were also significantly active as pianists.

Various factors in the development of musical life generally in the University and city during the 19th century helped to promote the growing importance of the piano, including changes in concert programming and structure, an increasing emphasis on music-making in the colleges, and the founding of university musical societies with a special focus on chamber music. Oxford was inhabited in the short or longer term by a series of gifted British pianists including in the mid-19th century Caroline Reinagle (née Orger) and Arabella Goddard, and later Hubert Parry and Donald Francis Tovey. Oxford audiences also witnessed the spectacular exploits of more exotic visitors such as Thalberg and Liszt.

As well as information on individual performers, an investigation of venues, contexts, repertoire, and reception of piano music in 19th-century Oxford yields a quantity of documentation demonstrating its substantial role.

David Wright (Royal College of Music, London):  
Sir Frederick Bridge and the Musical Furtherance of the Imperial Project, 1887-1911

Sir Frederick Bridge, Organist of Westminster Abbey (1875-1918), does not enjoy the renown of his contemporary, Sir John Stainer, Organist of St Paul's Cathedral, with whose work and career patterns there are close parallels. Yet Bridge, despite a mixed reputation, secured for himself a
place as an 'establishment' figure, connecting into a range of professional musical networks that reflected his work as Abbey organist, composer, choral conductor, musical antiquarian, Gresham Professor, and the first Professor of Music at London University.

There was no automatic entitlement for the Westminster Abbey Organist to direct the music for Coronation services. But Bridge's handling of the music for Queen Victoria's Golden Jubilee service and his acknowledged professional and establishment credentials, marked him out to the Palace as someone capable of delivering a safe musical outcome amongst the complexity of the imperial pomp and ceremonial being invented for the Coronations of Kings Edward VII and George V.

Relating to interpretative frameworks proposed by David Cannadine and Jeffrey Richards, this paper examines Bridge's role as Director of Music for these imperial events and his furtherance of the symbolic qualities that were constructed for them.

Bennett Zon (University of Durham):
*From 'very acute and plausible' to 'curiously misinterpreted': William Jones's On the musical Modes of the Hindoos (1792) and its reception in later musical treatises*

From the early 19th century to the beginning of the 20th, the transcription of Indian music in Western musicological writings is dominated by the name of William Jones. Debate about his ideas on Eastern music often appears in music journals of the time, as in the early pages of the *Quarterly Musical Magazine and Review*, and almost every 19th- to early 20th-century book about the history of ancient or national music contains reference to him. He is also mentioned in reviews of similar works in journals as diverse as *The Journal of the Royal Asiatic Society of Great Britain and Ireland*, *The Athenaeum*, and wartime publications of *The Asiatic Review*.

This paper examines Jones's reputation by tracing the transcription of a single Indian tune, from its appearance in his *On the musical Modes of the Hindoos* (1792) to Willard's *A Treatise on the Music of Hindustan* (1834); Day's *The Music and Musical Instruments of Southern India and the Deccan* (1891) and Fox Strangways's, *The Music of Hindostan* (1914). It also tries to explain why in 1834 Willard could write that Jones is 'very acute and plausible', but why by 1914 Fox Strangways suggests that Jones ‘curiously misinterpreted’ the tune.
Details of Concerts and Special Events

Thursday 24 July 2003, 9.00pm, CCCH: David Mawson (piano)

Programme:

**Mendelssohn:**
- Songs without Words Book 1, Op. 19
  - No. 1 - E major
  - No. 3 - A major
  - No. 4 - A major
  - No. 6 - G minor

**Field:**
- Nocturne No. 2 in C minor
- Nocturne No. 2 in A major
- Nocturne No. 11 in E flat major
- Nocturne No. 12 in G major

**Clementi:**
- Piano Sonata Op. 13, No. 6
  - Allegro agitato
  - Largo e sostenuto
  - Presto

**Sterndale Bennett:**
- Suite de Pieces pour le piano
  - Agitato assai
  - Alla fantasia – Moderato quasi andante
  - Lento – Bravura

Notes:

All the composers represented in today's programme were great composer-pianists who knew how to exploit the resources of their instrument. It is difficult to separate the pianist from the musical content. Mendelssohn's playing was characterised by almost classical purity and grace, and this is embodied in the *Songs without Words*, where economy and lightness of texture demonstrate his rare finesse. John Field was famous for his beautiful singing tone and this is an integral part of the nocturne whereby the right hand melody 'sings' above the left-hand accompaniment. His teacher, Muzio Clementi, was considered an equal pianist to Mozart. Sterndale Bennett, the brilliant Sheffield born child prodigy regarded by critics as a pianist 'of the highest rank' was a close friend and colleague of Mendelssohn.

Mendelssohn was the darling of the English upper classes and his *Songs without Words* had the necessary Victorian restraint for the Drawing Room. They are typical of the new kind of miniature that developed during the early Romantic period. Typically they begin with a short introduction as if a singer is about to enter, and the right hand provides both melody and accompaniment. The first, an *Andante con moto* in E major, begins with a quiet opening, with the melody flowing over the rippling semiquaver accompaniment. The third, *Molto Allegro e Vivace*, is a hunting song. Demonstrative of the simple chordal folk-like song enclosed within a brief keyboard prelude and postlude is the *Moderato* in A major. The *Andante sostenuto* in G minor, written in Venice 1830, has the heading 'Venetian Gondola Song.'
Field enjoyed success as a performer. His style had more in common with that of Hummel than the virtuosity of the later Romantic pianists. He was famous for his singing tone. Today John Field is best known as the founder of the piano nocturne. There are sixteen numbered nocturnes, and together they display many innovative piano textures and insights into the pianism of the early 19th century. They demand an expressive and singing tone, and careful balance of the hands. The Nocturne No 2 in C minor is based on an earlier Romance. Nocturne No. 4 is the most famous. Nocturne No 11, in E flat major, builds up to a dramatic climax fitting the generally Italian opera nature of the piece. Nocturne No 12 in G major has an elaborate flowing accompaniment, and often served as a slow movement to the seventh piano concerto. John Field studied piano with Muzio Clementi.

Muzio Clementi was born in Rome and moved to England as a boy. Considered by many as the founder of modern piano technique, and himself a gifted performer, he became a very influential teacher. A fine businessman, he headed a music publishing and musical instrument-making business. The Piano Sonata in F minor, Op.13, No.6, was published in London in 1785 after a four-year continental tour. It may be considered as a summing up of what Clementi had gained in his four years of travelling. A contemporary report stated:

_Clementi, there is no doubt, learned a great deal during his stay in Vienna from many German composers, and especially from Haydn, Mozart and Kozeluch; for from what time on his newest works show evidence of a German style and of a more correct development of the middle part._

This continental influence is noted in Op.13, No.6, which shows similarities with some of the music of Beethoven and Scarlatti.

Scarlatti’s influence can be seen in Sterndale Bennett’s _Suite de Piece_. Composed during 1842 and dedicated to Mrs Anderson, a leading pianist and teacher during her time, the Suite is a set of pieces linked by a vivacious and demanding style that Bennett referred to as ‘bravuras’. Bennett’s own performance of the Suite was criticised for the ‘florid accompaniment’ and ceaseless whirl, and ‘an undercurrent of scales and arpeggi.’ Sterndale Bennett’s brilliant career as a pianist and composer was dampened by teaching and administrative duties. A leading figure in English musical life, he became Professor of Music at Cambridge University, Principal of the Royal Academy of Music and director of the Royal Philharmonic Society.

David Mawson

David will be playing on an instrument built around 1850, from Erard’s Paris workshop. The School acquired it from Melvyn Tan, who had used it for, among other things, performing a Chopin Piano Concerto at the Queen Elizabeth Hall with Roger Norrington and the London Classical Players. It was recently restored and restrung by John Ranger.

David Mawson is studying full-time for a PhD in Performance at the University of Leeds (ORS and Tetley and Lupton Scholarships). His thesis and performance recital will consider the piano music of William Sterndale Bennett in its London and Leipzig contexts. David is from Timaru, New Zealand, and studied for his BMus (Hons) and MA degrees at the University of Otago. He has been awarded the performer’s diplomas ABRSM, LRSM and LTCL, and among recent competition success was his appearance as a finalist in the New Zealand Performing Arts Society’s National Awards.
Friday 25 July 2003, 5.15pm, CCCH:

‘Music for a City set on a Hill’: concert of music composed and arranged by Christian Ignatius Latrobe (1758-1836)

Leeds University Baroque Choir and members of Leeds Baroque Orchestra, with Rachel Latham (flute), Daniel Gordon and Peter Holman (forte piano). Introduced by Rachel Cowgill.

Sponsored by The Music & Letters Trust

1. Introduction to the Miserere (1810)
   from: Miserere mei Deus! Psalm LI (London, 1814)

2. By thy meritorious death (Funeral Anthem)
   from: Anthems for One or More Voices Sung in the Church of the United Bretheren (London, 1811)

3. His glory is great in thy salvation
   from: Anthem for the Celebration of the Jubilee (London, 1809)
   soloists: Stephen Muir & David Vickers

4. Jesus source of gladness (Jesu, meine freude)
   from: Hymn-Tunes Sung in the Church of the Bretheren (London, 1789-90)

5. Weak and irresolute is man (Human Frailty)
   from: Six Airs, the Words on Serious Subjects (London, c1812)
   soloist: Rachel Parsons

6. Sorrows hover all around (On the Death of Righteous)
   from: Six Airs, the Words on Serious Subjects
   soloist: Stephen Muir

7. O head so full of bruises (O Haupt voll Blut und Wunden)
   from: Hymn-Tunes Sung in the Church of the Bretheren

8. How sweet thy dwellings, Lord how fair
   from: Hymn-Tunes Sung in the Church of the Bretheren
   soloists: Rachel Parsons & Stephen Muir

9. Te Deum (1814)
   from: Te Deum Laudamus for Four Voices Accompanied by Various Instruments (London, 1814)
Friday 25 July 2003, 9.00pm, Armley Mills Industrial Museum:
Russell Gray, The Amazing Mr Arban, a lecture-demonstration

Sponsored by World of Brass

Jean-Baptiste Arban is well known for his connections with Berlioz, as well as for his *Grande Méthode Complete pour cornet à pistons et de saxhorn* (1864). This method is a complete, methodical approach to teaching valved brass instruments, which includes instruction on every aspect of playing; it is still in regular use today, and has had a major influence on the development of the brass band.

Russell Gray has recently recorded many of these items on a Cortoise instrument of Arban's time, and will introduce the instrument and its repertoire during his presentation on Friday evening. He will be accompanied by members of Elland Silver Band, one of several West Riding town bands formed in the 1850s, which is still providing a real contribution to the musico-social fabric of the region.

A magnificent Georgian building on the banks of the river Aire, Armley Mills was once one of the largest woollen mills in the world. Galleries illustrate the textile and fashion industries of the Victorian era, and the museum also houses a collection of steam locomotives and a 1930s working cinema, showing what are believed to be some of the earliest moving pictures made by Louis Aimé Augustin Le Prince in Leeds in 1888. Delegates are invited to spend the evening exploring the museum and gardens at their leisure.

**Russell Gray** was born near Glasgow in 1968. He began his musical education in 1977 on trumpet, and within three years had won several major junior solo competitions, including both Scottish and British Under 17 Solo Championships. At the age of 12, he was appointed principal of the Clydesbank Burgh Band cornet section, which was Championship Section at that time. He continued his studies at Huddersfield University and joined the famous Black Dyke Mills Band. Since leaving university Russell has become a highly sought after musician, and he is well recognized for his soloist abilities, as well as his devotion to the brass band movement. He has delivered masterclasses and gala concert performances all over the world, including Canada, Spain, North America, Australia, Japan, and South Korea. In 1993 Russell was a founding member of Quintessence Brass Ensemble, and also established a relationship with Yamaha as endorsee and recognized soloist. In 1998 he became musical director of the Stavanger and Sola Brass Bands, Norway, and in 2000 was appointed conductor of NSK-RHP Ransoms Band. At his first appearance at the National Finals (Royal Albert Hall) he led his band to second place, qualifying for the European Championships held in Montceaux in 2001. He was appointed cornet tutor at the Royal Northern College of Music, Manchester, and at Salford University, and the following year, he became musical director of Fodens Band.
Saturday 26 July 2003, 8.15pm, University House:
Stephen Muir (tenor) and David Mawson (piano)

Programme:

Henry Rowley Bishop (1786-1855): 'By the Simplicity of Venus' Doves'
Michael William Balfe (1808-70): 'Come into the Garden, Maude'
William Sterndale Bennett (1816-75): 'Indian Love', 'Castle Gordon',
  'To Chloe (in sickness)'
George Frederick Pinto (1785-1806): 'Eloisa to Abelard', 'Invocation to Nature'
Maude Valerie White (1855-1937): 'To Music, to Becalm his Fever'.
William Sterndale Bennett (1816-75): 'May Dew', 'Forget Me Not'.
John Liptrot Hatton (1809-86): 'Simon the Cellarer'

Stephen Muir gained a BMus and PhD in music from Birmingham University, and is now a
Lecturer at the University of Leeds, specialising in 19th-century Russian Music and Performance. He has studied singing with Alastair Thompson, percussion with Evelyn Glennie, and conducting with George Hurst. He has worked extensively as a professional musician in the West Midlands and Yorkshire, including recordings and broadcasts as tenor soloist with Birmingham University Singers and percussionist with Birmingham Contemporary Music Group. He has taken solo roles in a number of modern-day British and world operatic premières, including Anton Eberl’s Die Königin der schwarzen Inseln (Shah Kosru), Schubert’s Die Freunde von Salamanka (Alonso), J. C. Bach’s Amadis de Gaule (Amadis), J. F. Lampe’s Margery; or, a Worse Plague than the Dragon (Moore of Moore Hall), and Antonín Dvořák’s Tvrdé palice (The Stubborn Lovers - Toník). He is a member of and regular tenor soloist with the Leeds Baroque Choir, and plays an active role in exploring the vocal performing practices of the past as Technical Director of Leeds University Centre for Historically-Informed Performance (LUCHIP).

David Mawson is studying full-time for a PhD in Performance at the University of Leeds (supported by ORS and Tetley and Lupton Scholarships). His thesis and performance recital will consider the piano music of William Sterndale Bennett in its London and Leipzig contexts. David is from Timaru, New Zealand, and studied for his BMus (Hons) and MA degrees at the University of Otago. He has been awarded the performer's diplomas ABRSM, LRSM and LTCL, and among recent competition success was his appearance as a finalist in the New Zealand Performing Arts Society's National Awards.
Conference delegates (as of 21 July)

Michael Allis Royal Academy of Music, London
Joel Bacon Universität für Musik und darstellende Kunst, Vienna
Judy Barger Indiana University, US
Duncan Barker Royal College of Music, London
Alan Bartley Oxford Brookes University, Oxford
Christina Bashford Oxford Brookes University, Oxford
Diana Bickley New College of Further Education, Swindon
Judith Blezzard
Natthawut Boriboonviree Goldsmiths’ College, London
Clare Brown Conference Helper, University of Leeds
Stephanie Burgis Conference Helper, University of Leeds
Roy Butlin Open University
Stuart Campbell University of Glasgow
Celia Clarke Royal College of Music, London
Stephen Cockett Exeter University
Edmund Cooke
David Cooper University of Leeds
Stephen Cottrell Goldsmiths’ College, London
Rachel Cowgill Conference Chair, University of Leeds
Catherine Dale University of Hull
Dorothy de Val York University, Toronto, Canada
Robert Demaine University of York
Rosemary Dooley
Sally Drage University of Leeds
Therese Ellsworth
Florence Eruaga
Stephen Follows Oxford Brookes University, Oxford
Lewis Foreman University of Birmingham
Christina Fuhrmann Ashland University, US
Rachael Gibbon University of Manchester
Corissa Gould University of Southampton
Ian Graham-Jones
Paul Harper-Scott Magdalen College, University of Oxford
Moira Harris University of Glasgow
Deborah Heckert Suny Stony Brook, US
Peter Holman University of Leeds
Peter Horton Royal College of Music, London
Roy Johnston
Sarah Kaufman Royal Northern College of Music, Manchester
Basil Keen Goldsmiths’ College, London
David Knight Council for the Care of Churches
J Brooks Kuykendall Calvin College, Cornell University, US
Peggy Lais University of Melbourne, Australia
Valerie Langfield University of Birmingham
Leanne Langley Goldsmiths’ College, London
John Lowerson Keynote, University of Sussex
Clare Lyon Conference Helper, University of Leeds
Jane Mallinson University of Glasgow
Eva Mantzourani Canterbury Christ Church University College
Roberta Marvin University of Iowa, US
David Mawson University of Leeds
Heidi May  Ashgate Publishing  
Charles McGuire  Oberlin College Conservatory of Music, US  
Simon McVeigh  Goldsmiths’ College, London  
Stephen Muir  University of Leeds  
Thomas Muir  University of Durham  
Jennifer Oates  Florida State University, US  
Philip Olleson  University of Nottingham  
Fiona Palmer  Queen’s University, Belfast  
Isabel Parrott  University of Wales, Bangor  
Donna Parsons  University of Iowa, US  
Margaret Perkins  King Alfred’s College, Winchester  
Rupert Ridgewell  British Library, London  
Matthew Riley  Royal Holloway, London  
Paul Rodmell  University of Birmingham  
Charlotte Rowley  Ashgate Publishing  
Ann Royle  Conference Helper, University of Leeds  
Julian Rushton  University of Leeds  
Joseph Schandorf  University of Michigan  
Christopher Scheer  University of Reading  
Alan Schultz  Salford University  
Peter Smith  Durham University  
Helen Smithson  Open University  
Ruth Solie  Keynote, Smith College, US  
Barry Sterndale-Bennett  Trinity College of Music, London  
Jeremy Summerly  Royal Academy of Music, London  
Emma Sutton  University of Edinburgh  
Ian Taylor  Lady Margaret Hall, University of Oxford  
Aidan Thomson  University of Leeds  
John Wagstaff  University of Oxford  
Phyllis Weliver  Wilkes University, US  
Anne Widén  Royal Holloway, London  
Jenny Willis  University of Durham  
Peter Willis  University of Oxford  
Susan Wollenberg  University of Oxford  
David Wright  Royal College of Music, London  
Susan York  Open University  
Bennett Zon  University of Durham  
Svetlana Zvereva  Institute for the Study of Arts, Moscow
Worship

**Leeds Parish Church, Kirkgate, Leeds**

- **THURSDAY, 24 July, 1.05 pm** 1662 Holy Communion
- **FRIDAY, 25 July, 12.00 noon** Midday Prayers
  - 12.30 pm Lunchtime Organ Music: Christopher Rathbone, organist
- **SUNDAY, 27 July, 9.15 am** 1662 Holy Communion
  - 10.30 am Congregational Eucharist

**Cathedral Church of St. Anne's (RC), Cookridge Street, Leeds**

Mass Times:
- Sunday: Vigil Mass 6pm, 9.30am, 11am, 6.30pm
- Week Days: Mon-Fri 8am, 12noon, 1pm; Sat: 12noon

**Sinai Synagogue, Leeds**

Roman Avenue, Leeds, LS8 2AN, tel: 0113 266 5256

**Leeds Grand Mosque**

9 Woodsley Road, Leeds, LS6 1SN, tel: 07876 444423